

THE REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation presented to get a scientific degree of
Doctor of Philosophy

**LINGUISTIC FEATURES OF TRANSLATIONS OF
GEORGE GORDON BYRON'S POETRY INTO
AZERBAIJANI LANGUAGE**

Specialty: 5706.01 – “Azerbaijani language”

Field of science: Philology

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Nakhchivan – 2022

The dissertation work is performed at the “Azerbaijani language and literature” department of the Nakhchivan State University

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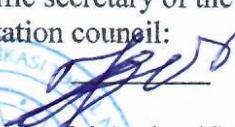
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under the President of the Republic of Azerbaijan at Nakhchivan
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GENERAL DESCRIPTION OF THE WORK

Relevance and processing degree of the topic. One of the important directions in the researches on the creative work of George Gordon Byron (1788-1824), who was one of the coryphaeus of the world literature, is the study of the linguistic features of the translation of the poet's works into Azerbaijani language. Problems, paradigmatic level of creative work of the writer, who wrote his name in history under the nickname "Favorite Poet", unique image of poetic figures in various works, syntagmatic structures, signs containing structural information of the text and others make necessary the horizontal and vertical approaches to the language of known poetic examples. The rich creative work of the artist, who has an original style and outlook, is an example of rebellious spirit, individual freedom, sympathy for the oppressed peoples, also is characterized by reflection of individualism and despair as a line. Therefore, the creative work of G.G.Byron brings the structural model of a concrete type of culture as a metadyl to the fore as a space and they are determined entirely by the artist's style at the level of originality.

The creative work of G.G.Byron is a fact as a type of culture of concrete time and place, a text chronotop (language, style and originality of thinking). The level revealed by his individual works (paradigmatic level, syntactic level, genre level) determines specially the path to Byronism with all its parameters. Therefore, the research of the texture of language arising from the writer's thinking as a problem in the sense of linguistic possibility (in the original and in translation) is gaining important relevance. Here, the models of language and thinking put forward by poetic system as a whole, the flow of signs carrying the structural information of the text and creative style are factual. The world-famous works such as "Childe Harold's Pilgrimage", "Eastern poems", "Cain", "Don Juan" and "Manfred" are expressions of Byron's sensitive attitude toward the East. The writer's interest in the Eastern languages,

Eastern culture, steps taken to learn the Eastern folklore and ethnography and history attract attention. The works such as “Gavur” (May, 1813), “Bride of Abydos” (December, 1813), “The Corsair” (beginnings of 1814), “Lara” (August, 1814), “Siege of Corinth”, “Parisina” (end of 1815, beginnings of 1816) and others create condition for systematic approaches in the originality of language and style. G.G.Byron took a place as the creator of a new genre of lyrical-romantic poems in the whole European environment with these works. The writer’s creative talent, use of poetic figures with high craftsmanship, formation of the idea of Byronism in the European and Eastern arena, use of Turkish, Persian, Arabic words in his works, possibilities of use, use of Turkish, Greek, Albanian folklore, traditions, bringing the expressions he took from Eastern languages (mostly Turkish) to the English environment for the first time and others actualize the study of linguistic problems of translation of the poet’s works into Azerbaijani language.

The East, which is mother’s embrace for human civilization, was also the basis for the creation of grandiose monuments of art. Prominent representatives of the world literature have created their examples of eternal literature in the mobility of archetypes and invariants. Goethe’s “Divan occidental-oriental”, V.Hugo’s “Orientalia”, A.N.Radishchev’s speech about the divan of lyric poet Hafiz Shirazi, tales of brothers Yakov and Wilhelm Grimm, etc. is its classic example. G.G.Byron also became an example for the whole European environment by take advantage from the rich treasures of the Eastern culture. The published books on learning of the East and written works show the seriousness of the problem more clearly.

The creative work of G.G.Byron has been translated into world languages from time to time and is still being done today. The translation of the poet’s works in Azerbaijan began approximately in the first decades of the twentieth century. The works of the talented poet were translated from the original (from English) into our language by Russian and Azerbaijani writers.

Though some scientific and theoretical considerations have been made in the context of literary criticism in regard to the translation of his works, the linguistic features of their translations into Azerbaijani language have not become a fact of systematic research. A full study of translations of “Gavur”, “Bride of Abydos”, “Siege of Corinth”, “Prisoner of Chilion”, “Mazepa”, “Cain” and etc. is presented to the list of studies in regard to translation for the first time.

The translation of the literary heritage of G.G.Byron into Azerbaijani language began since 1930s. Some of these translations were translated from the original and some of them from Russian into Azerbaijani language. The stylistic possibilities of translation of the works of the famous writer into Azerbaijani language in terms of language have not become a fact of monographic research. The literary-cultural, socio-political processes of the recent period put forward the integration of cultures in the world order, the perspectives of globalization, the harmonization of values in the context of nationalism and humanity as a necessity. When approaching G.G.Byron’s creative work in this context, we are confronted with a serious paradigmatic picture in terms of translation studies and its functional nature. All of these brings to the fore the level of study of the translation of the poet’s literary heritage into Azerbaijani language at the level of problem.

Object and subject of the research. The object of the research is the translation samples of the poetry of G.G.Byron, one of the prominent representatives of the world literature, into Azerbaijani language at different periods. The subject of the research is to clarify the specific aspects of language and stylistic features in the example of separate translation samples, to provide a comparative analysis at the level of original and translation.

Purpose and duties of the research. The main purpose of dissertation work is to reveal linguistic features, artistic expression, means of artistic description, language and stylistic possibilities, individual styles in terms of artistry from the literary heritage of George Gordon Byron, a prominent representative of 19th century

English poetry to the translations into Azerbaijani language, as well as their variants. For this purpose, the fulfillment of the following duties is considered:

- to clarify the specific aspects of individual style in terms of language in the translation of G.G.Byron's poetry into Azerbaijani language in the context of the theory of literary translation;

- to explain the paradigmatic level of perception and presentation of the Eastern environment in the Western literature on the basis of texture of language;

- to determine the genealogical content of the phonopoetic and morphopoetic system of G.G.Byron's poetry;

- to reveal the level of protection of language and stylistic features in the translation of "Eastern poems" ("Gavur", "Bride of Abydos", "Siege of Corinth", "Mazepa") from the original into Azerbaijani language;

- to clarify the stylistic aspects of the manifestation of invariants and archaic memory in separate poetic samples on the basis of original and translation;

- to explain the content of the syntactic level as a verbal text in the original and translation samples;

- to reveal the level of protection of the author's style in translation in "Eastern poems" ("Gavur", "Bride of Abydos", "Siege of Corinth", "Mazepa");

- to give a typological analysis of the author's and translator's style in the example of individual style;

- to determine the mobility of syntactic figures in different translation samples in the example of text // text relations;

- to clarify the position and place of word groups in the translations (general words, onomastic vocabulary, words of profession and arts, exotic words, barbarisms, slang words, jargon words, etc.) within the text;

- to explain the activity content of phrases (ready poetic figures) within the text;

- to reveal the originality of individual styles in the translation of G.G.Byron's works on a typological level;

- to compare the translation of the works of the prominent writer from Russian into Azerbaijani language with the translation from the original;

- to form a full imagination on the stylistic aspects of the translation of G.G.Byron's works into Azerbaijani language as a whole, etc.

Methodological basis of the research. The research is written on the basis of rich experience of modern translation studies and existing scientific and theoretical principles. Moreover, the concepts presented by the historical-comparative, theoretical-typological, structural-semiotic method were used in the analysis and clarification of separate problems.

The main provisions defended: The topic of "Linguistic features of the translations of George Gordon Byron's poetry into Azerbaijani language" has not been studied up today, therefore the following provisions are defended in order to clarify the problem:

a) translations from the works of G.G.Byron into Azerbaijani language have aspects of originality that will be noticeable with diversity;

b) translations from the original form a full imagination in terms of covering phonopoetic and morphopoetic perfection;

c) the colorful spectra of individual style are adjusted to the presentation of the essence as a whole in translations;

ç) the stylistic features of Turkish, Persian and Arabic words used in the works of the notable poet ("Gavur", "Bride of Abydos", "Siege of Corinth", "Mazepa") are characterized as confirmation of the artist's interest and sensitivity to the Eastern culture and are constantly protected in translations;

d) existing translation samples are linked to the original content layers in terms of inclusion of paradigmatic level;

e) the richness of syntactic figures is adjusted to the revelation of the essence in the original and in the translation;

ə) stylistic aspects and the reality reflected themselves in the typological analysis of the translation from the original and other

language (for example: Russian) into Azerbaijani language becomes factual as examples of differences and originality of expression.

Scientific innovation of the work: The scientific innovation of dissertation is conditioned by the following factors:

- historical view and originality spectra of the translation of G.G.Byron's works into Azerbaijani language is revealed;
- the communities of the artist's and translator's opportunities were assessed in determining the individual style;
- the functionality of syntactic figures within the text, general diachrony of syntagmatic structure are determined;
- the realization borders of the paradigmatic level in the original are elucidated in the translation;
- the content layers of the use of words in Turkish, Persian and Arabic in the works of the writer are specified within original and translation;
- the content creation capabilities of word groups in translations (common words, words of profession and arts, barbarisms, slang words, etc.) within the text have been clarified;
- the spontaneous character of phonopoetic and morphopoetic system of G.G.Byron's poetry in the typological approach in the context of translation is revealed;
- the level of protection of language and stylistic features in the translation of "Eastern poems" ("Gavur", "Bride of Abydos", "Siege of Corinth", "Mazepa") from the original into Azerbaijani language is determined;
- stylistic aspects of the manifestation of invariants and archaic memory in separate poetic samples are explained on the basis of original and translation;
- typological comparison of the translation of the works of the notable writer from the Russian language with the translation from the original is made and the originality spectra in terms of translation studies is revealed;
- a complete imagination of the stylistic aspects of the translation of G.G.Byron's works into Azerbaijani language has been formed.

Theoretical and practical importance of the work: The research has important significance in terms of performing the function of theoretical source for works to be written in the field of translation studies. It is possible to clarify the general system of translation of works of other coryphaeus of the world literature into Azerbaijani language by using the experience of the theoretical and methodological approach in the dissertation. The practical significance of the research is related to the extensive benefiting opportunities of field specialists. The materials of the research work can be used in the teaching of “Azerbaijani language”, “Art of translation”, “World literature”, “Azerbaijani literature” in philology faculties of the universities. The dissertation work can also implement the function of important source for the study of cultural relations between England, Azerbaijan and Russia.

Approbation of dissertation: The dissertation topic was accepted at the meeting of the Scientific Committee on Philological Problems of the Scientific Research Coordination Committee of the Republic of Azerbaijan on May 14, 2015 (protocol № 3) and at the meeting of the Nakhchivan State Scientific Committee. University on March 29, 2019 (protocol № 6).

The study was carried out in the "Azerbaijan Language and Literature" department of Nakhchivan State University. 12 articles and conference materials on the subject were published in various authorized scientific journals (4 of them abroad) in accordance with the requirements of the Supreme Certification Commission under the President of the Azerbaijan Republic.

Dissertation structure: The dissertation consists of "Introduction", three chapters, "Conclusion" and a bibliography. "Introduction" 8 pages - 13753 marks, Part I 32 pages - 64952 marks, Part II 44 pages - 87531 marks, Part III 48 pages - 81760 marks, "Conclusion" 6 pages - 10778 marks, used literature list 11 pages - 13405 one is the sign. The total volume of the thesis is 152 pages - 275,500 characters.

THE MAIN CONTENT OF DISSERTATION

In the "Introduction" part of the dissertation, the relevance of the topic is substantiated, information is provided on the level of study, theoretical and methodological base, goals and objectives, scientific novelty, theoretical and practical significance, approbation, etc.

It is stated in the first chapter of the dissertation entitled **“Actual problems of the theory of literary translation”** that, in general, the normative requirements such as equivalence of the ideas put forward by translation studies in the theory of translation, conventional norms, genre-style issues, pragmatic level, etc. are brought to the attention at the categorical level. The experience of wealth gained in terms of translation has made it necessary to carry the worldwide cultural connections, the booking of various types of achievements to the future as a tradition through translation in the historical and cultural stream.

The translation tradition of scientific, literary and artistic works on the sample of Azerbaijan has a rich experience that goes to the depths of the middle ages. The cultural connections of the peoples have made it inevitable as a necessary to assimilate the experience gained in the historical and cultural stream along with public and political understandings. *“The development of the world literature in the direction of mutual enrichment has been formed during a period of time through translation and caused to the wide spread of human culture among many peoples. So, the foundation of cultural connections between the peoples of the world and literary contact between artists has been laid”*¹. All of these makes factual the course of the process in the historical and cultural stream, which is analyzed by translation studies on the level of mutual cultural understanding (learning).

The historical and cultural process has necessitated the emergence of new methods and rules in translation. Those being in

¹ Asgarli, F. Artistic translation principles / F.Asgarli. – Baku: ASPU, – 2009. – p. 3

the modern stage of oral and written translation and the conceptual approaches of translation studies are its clear examples.

The translation literature also played an important role in the literary development of the most ancient peoples having a rich language and literature. The masterpieces of the world literature traveled the world through translation and conquered artistic thought as a grandiose example of human civilization. Therefore, translation is a direction in the scientific and artistic sphere of all peoples, it is one of the main lines affecting to the increase of artistic taste, literary and cultural development of peoples. In general, *“literary translation is the most living and affected area”* of mutual relations between peoples².

As a separate field of creative work, the history of translation becomes factual with an ancient history from the first language to the time when other languages gradually disintegrated and formed. As the initial process moved through balanced and difficult history, it gained serious experience with enrichment and additions. The translation tradition that has survived to the present day and the science about it (translation studies) is characterized by the acquisition of new qualities with horizontal and vertical expansions in all parameters. Because, *“as the creation of a work of art, translation is a creative process that is realized with originality. In terms of language, the author of the original work must be the author of one language and the translator must be the author of two languages”*³. Here, the level at which he implements and he is able to implement the principles of being the author of two languages appears basically in the example of the language of writer and the language of translator, also linguistic features of the language. Of course, the law and rules of the native language are sacred and are protected with inviolability for the translator. The syntactic structure

²Nabiyev B. Novel and modern character / B.Nabiyev. - Baku: Science, -1987. - p. 256

³Gachechiladze G. Literary translation and literary interconnections / G.Gachechiladze. - Moscow, Soviet writer, - 1972. - p. 83

of all translation samples also brings to the fore the modules of originality at the level of intertextuality. Text chronotopes create substantial opportunities to clarify the aspects of differentiability of translation and to demonstrate hypertextuality as a party. The analysis of the linguistic features of the translation of the works of G.G.Byron into Azerbaijani language is characterized by the ability to form a complete imagination about general view of the problems of translation studies in this regard. For example, the translations of I.Rahimov, N.Ganjali, B.Vahabzada, A.Aslanov are noted as perfect samples of translation evaluated by literary critics and are evaluated as long-lived works as very valuable samples of translation which instill literary and aesthetic taste in Azerbaijani language.

The theory of literary translation comes to the fore with the diversity of differences of opinion. The translator adjusts his/her mind to the work by taking into account the emotional features of the text, the stylistic diversity of the text, the aspects of adequate provision of the idea from the beginning to the end. Here, the translator's loyalty to the text and his ability to preserve the writer's spirit throughout the text is important condition. The translators//authors//the readers display the degree of success of the translation as a whole.

There is a growing interest in theoretical research in regard to Azerbaijani translation studies, which has a rich practical tradition in the recent periods. The scientific researches of I.Rahimov, A.Rza, A.Aslanov, Z.Aghayev, Sh.Khalilli, U.Badalbayli and others are examples for it. Theoretical analysis of the translation features of the works of English writers translated into our language by help of Azerbaijani-English literary relations has a great importance.

Translation is a phenomenon of mental-cognitive, artistic-aesthetic thinking in all parameters. Everything from the formal structure determined by the text to separate events and story passages, to the level of the genre without reflecting the reality is based on the author's aim. The connections between the purpose of text and the intention of translator, the symmetrical structure of events and stories in the plane of language components, the

originality created by the structural level of the original text in the movement of syntactic figures makes it necessary to analyze the translation and original comparisons.

The dynamic view of translation from English language into Azerbaijani begins to show itself in all its details from the 50s of the XX century. The works of Anvər Rza, Gilinjkhan Bayramli, Sabir Mustafa, Zeydulla Aghayev, Ismat Rustsmov, Shahin Khalilli, Ahad Muradkhanli and others are examples for it. Azerbaijani readers learn the works of artists such as W.Shakespeare, G.G.Byron, A.Christie, R.Burns, J.Oldrich, R.Kipling and others on the basis of translation from the original.

The various types of works have been performed in regard to study the Azerbaijani-English literary relations and theoretical and typological researches have been preferred at the level of articles and monographs. For example, the writing of books, dissertations and monographs such as “Eastern words in Byron’s Eastern poems” of I.Rahimov, “Eastern words in English poetry” of A.Rzayev, “The theme of Azerbaijan in the creative work of James Oldrich”, “In the light of literary relations”, “Classical poetry and literary relations”, “Azerbaijani-English literary relations on the basis of folklore materials” of Sh.Khalilli, “Comparative typology of Western Europe and Eastern romanticism: Byron and Javid” of Tunzala Yagubova, “Establishment and development of Byron studies in Azerbaijan” of Ellada Garayzada, etc. characterizes the dynamic view of literary connections. Leyli Aliyeva’s researches in regard to the translation of Azerbaijani classics into English language include here. There is a great need for systematic analysis in order to clarify the spectrum of Azerbaijani-English literary relations, the view of richness.

The problem of language and stylistic features of the translation of the creative work of G.G.Byron, the notable representative of English literature, into Azerbaijani language makes it necessary to reveal the essence in systematic approaches in this context.

The problem is summarized in two paragraphs in the second chapter of the dissertation entitled **“Language features in the translation of G.G.Byron’s “Eastern poems” from the original into Azerbaijani language”**. It is noted in the 1st paragraph entitled **“The general theoretical aspects of the translation of G.G.Byron’s works into Azerbaijani language”** that, one of the most important problematic issues in the translation of the notable poet’s works into Azerbaijani language is the clarification of language and stylistic features of “Eastern poems” in the plane of translation. In general, the growing interest in the East since XVIII century was focused at learning and mastering everything in the conception of the Eastern culture. Grandiose cultural illustrations of the East, rich literary masterpieces, samples of myth and folklore, ethnographic and historical memory, etc. was a sample of miracle for the West. G.G.Byron’s “Eastern poems” was also the result of admiration for this miracle.

Byron, who was born on January 22, 1788 in a poor Lord’s family, traveled (1809) after graduating his education in Cambridge University (1808), he was in Spain, in the island of Malta, Greece and Turkey. He died in Greece on April 14, 1824. His trip to the East left an irreplaceable trace in the mind of the notable writer and resulted in the creation of grandiose monuments such as “Eastern poems”.

The life, geography, folklore, traditions, beliefs, myths and historical memory of the regions he traveled left distinct traces in the poet’s worldview. “Gavur” (May, 1813), “Bride of Abydos” (December, 1813), “The Corsair” (beginnings of 1814), “Lara” (August, 1814), “Siege of Corinth”, “Parisina” (the end of 1815, beginnings of 1816) emerged as a result of endless love for the East and conquered hearts as an invaluable samples of the world literature.

The translation of the creative work of G.G.Byron, who was known as the poet of “Worldly sorrow”, into Azerbaijani language began from the beginnings of the last century. Since the 50s, this process has always been in the rising direction and delivered to a

wide mass of readers in translations of M.Tahmasib, I.Rahimov, M.Rzaguluzada, A.Rza, B.Vahabzada, A.Aslanov, R.Rza, N.Ganjali and others.

I.Rahimov played a special role in the research and promotion of G.G.Byron's creative work in Azerbaijan. He made an interlinear translation of three poems included in the series of "Eastern poems". "Eastern poems" brings to the fore the typological approaches at the level of all aspects, the ordering of poetic figures and a monument of high art with the integrity of the text and provides a discovery of the essence of different approaches.

G.G.Byron's creative work demonstrates the schemes of functioning of poetic language, creative opportunities in the sense of mood brought to the text by syntactic figures, but also determines the content layers of the interest in it. The semantic load of a word and expression in a literary text is manifested in its ability to create a meaning. The use of Turkish, Persian and Arabic words in separate episodes of the text demonstrates the type of originality of the syntagmatic structure within the text. For example, sultane – in the meaning of lady, palace – in the meaning of harem, etc.

The eastern words brought by notable writer to the English language are divided into 2 parts in the researches. The first is the words used by G.G.Byron for the first time. "Almeh" – dancing girl, "flower", "rifle", "fragrance-flower", "bismillah", "sleepy", "galnag", "girls", "mad"- brave, "chance", "panic", "chukhadar", "subject", "galionist"- military sailor, "stick", etc. This course of the literary and cultural process has finally resulted in the inclusion of several Turkish words in the English dictionary.

The first poem included in the series of "Eastern poems" is "Bride of Abydos". It was translated by our notable poet B.Vahabzada. The poet closely acquainted with the original of the work in the process of interlinear translation of the poem, provided the explanation of chapters and sections in the translation and tried to present the functioning points of the Eastern words. The translator was able to keep the spirit and idea of the poem in their general flow. When comparing separate pieces with the original

language, the closeness of spirit and thought between the original and the translation becomes clear. For example:

And changed her cheek from pale to red,
And red to pale, as through her ears
Those winged words like arrows sped,
What could such be but maiden fears?

In translation:

Bozardı, qızardı, gah da saraldı.

İtirdi özünü, sözlər ox kimi -

Dəydi qulağına, deşdi qəlbini.

Qorxumu, həsrətmi onun sirdaşı? [22, 86]

As it seems, the flow of words of the text in the original and in the translation brings to the fore its unity with the information load, the sound and meaning waves created by word groups in the richness of language and expression implements the functions of provider of the text phenomenon. All this brings to the fore the serious richness in terms of the general aspects of the translation of G.G.Byron's creative work into Azerbaijani language and actualizes the essence of the process in typological approaches.

The second paragraph of the chapter is called "*Manifestation of individual style in the translation of "Eastern poems"*" and the problem is solved in separate sections. As it is known, one of the problems in the translation of "Eastern poems" into Azerbaijani language is related to the manifestation of individual style. Because, individual style is the face of the artist in creative work (in the original and translation) and it is an expression of his talent, abilities and outlook. Artistic thinking is a wonderful field of creative work, which interpretation and disclosure are not possible until the end, where each stroke, expression and poetic figure has a functional weight in the creation of content. "*The fiction, which is a figurative expression of the reality of life, is a graphic art created by individuals - writers*"⁴. The manifestation of the individual style in the translation of G.G.Byron's "Eastern poems" is also connected

⁴Khandan J. Selected works / J.Khandan. - Baku: Azernashr, -1972.- p. 100

with interesting ideas as an example created at the level of translator. For example, the theme, idea, composition, form, language of the work of art in "Bride of Abydos" poem is characterized by the ability to contain the original in the context of translation. The flow of word characterized by differences in the example of archaism, words of profession and arts, toponyms, ethnonyms, etc. discovers the artist's ability to use words. "I know, so the court-room is gathering" - toponym, archaism, "Who will be my pastor?" - archaism, "The pilgrim went straight to the harem" - words of profession and arts, toponyms, obsolete word, "Let spin the spinning wheel all the life" - exotic words, obsolete words, etc. brings to the fore the thought and lifestyle of different periods of history by using of rich vocabulary of the language and enhances the artistic style.

If the text in the original is aimed to reveal the skills, abilities and talent of the author as a whole, the text type of the translation brings to the fore those being at the creative and translator level. The common conclusion of all of these is that, "*the style itself is a fact of talent, is an idea; the style is the relief and the clarity of thought; the human is expressed as a whole in the style; the style is always original as a personality*"⁵. "Eastern poems" shows the artist's opportunities standing in the formula of talent in the example of the realization of style of author and translator.

In the "Vulgar words" section of the paragraph, the problem of creating content within the text of vulgar words is clarified as a problem. In general, the writer uses vulgar words in order to present the image and character in all its aspects, to reveal a real picture with the color of everyday life in the work. G.G.Byron also tried to preserve the naturalness of the work in the general content of the work, using these words when appropriate in "Eastern Poems ". For example, "He is wealthy, but he is a beggar, a beggar," "You came out of the belly of an unbeliever," "Let an unbeliever's head enter

⁵Novikov L.A. Antonymy in Russian language / L.A. Novikov. - Moscow: Publishing House of Moscow State University, -1973. - p. 39

the earth," and so on. included in the work to revive the meaning of the literary text in the line of verse. In the examples of translation, it is also characterized by the ability to express itself in the flow of the text as a paradigmatic view of the individual style.

In the translation of "Eastern Poems " in the manifestation of individual style, "Barbarisms" necessitate analysis as a noteworthy aspect. In the translation of G.G. Byron's works into Azerbaijani, barbarisms also attract attention as a group of words that determine their creative potential within the literary text. In general, there are specific aspects of the introduction and activity of barbarisms in the literary text, which will stand on the artist's rock. The artist uses barbarism in order to reveal the essence of the image, to leave a special mark on the traditional forms. For example, it adds an extra dimension to the literary text by saying, "Let's show what we have in our souls, I can see its apostasy."⁶ In terms of character expression and presentation, barbarisms become a tool for the artist. By saying, "It is as if Gorgon gave him a black snake, curled up and slept on his forehead,"⁷ the artist prefers to convey the essence of the image with images from mythological memory.

An important aspect of G.G. Byron's translation of "Eastern Poems" into Azerbaijani is the preservation of the working points of "Poetic Words" in the text. Poetic words within the text also become a component that provides the artistic quality of the work with the function of aesthetic sign.

In semantic marking, the capacity of meaning as a sign system is opened between the sign // reality, sign // sign, sign // subject. If in one direction it depends on the capabilities of the language of translation, in another context it is calculated on the talent and competence of the translator. For example, in "Gavur", "the sounds of banging go up in the air", "eh, what is the use of this word, this conversation", "oh, I cried and burned for you", "aha! .. for a moment he pulled the reins", "here is a lion" -from the waterfalls

⁶ Novikov LA Антонимия в русском языке / Л.А. Novikov. - Moscow: Moscow State University, -1973. - с. 39

⁷ Byron G.G.Selected works / G.G.Byron. - Baku: East-West, -2006. - p. 39

flowing lions ”,“ ah! Is there such a young man in the world ”and so on. in the individual episodes and course of events of the work as a poetic word comes to the fore with its special functional weight in meaning.

The fourth section of the second paragraph is called "Semantic groups of words (homonyms, synonyms, antonyms, taboo words, paronyms)." The general picture of the delivery of the issue of "Byronic hero" and "Byronism" in the translations was realized due to the skillful use of the semantic groups of words. For example, the harem in the house of a rich Muslim Hasan and what happened there in Gavur, the story of Leyla, the cruelty of Jafar Pasha, who became a brother's murderer in order to get rich in "The Bride of Abidos", the tragic life of Zuleykhan and so on. exhibits the poet's worldview, philosophy of life, creative talent. Its translation is a matter of conveying this talent to the Azerbaijani literary environment.

Ensuring fluency in an artistic example depends on the success of the development of words according to the place and point of meaning groups. "Eastern Poems " in this context we encounter quite remarkable expressions and richness of language. For example, "when the stars go out in the evening", "the pages open and close", "gloom, sorrow" and so on. (antonyms), "lamps and chandeliers shine every moment", "even if it burns with gold and jewels", "that glory has disappeared for a long time", "cunning is a parable" and so on. (synonyms), "as if the devil has won here", "he is a savage, he is a savage devil", "you will appear as a vampire" and so on. (taboo words), "passion boils with pride, haman", "slowly he raises his hands" and so on. (paronyms) verses serve the most important poetic expression and imagery of the language.

The section "Onomastic lexicon (anthroponyms, toponyms, hydronyms, cosmonyms, zoonyms)" of the paragraph clarifies the role of onomastic units in the richness of linguistic and stylistic features of the translation of "Eastern Poems " into Azerbaijani.

Language is an event of artistic presentation that is able to express the aesthetic ideal of the artist with colorful facts and colors. The stylistic possibilities of onomastic units are conditioned by bringing additional color and expressiveness to the literary text, as well as by their serious function as a means of ensuring the artistic and aesthetic environment. For example, the anthroponyms in the separate pages of the poems ("What is Gavur's purpose and dream?", "Sin is in Hasan, there is no secret here", "When Leyla lived in this palace", "There was a dervish"), ethnonyms ("Don't ask about the glory of Greece", "Pirates! .. It's Maynot, yes ...") and so on. The function of bringing onomastic units into a literary text and its function of creating poeticism is not only to serve the purpose of conveying some information, but also to reflect the deeper layers of meaning and etymological nuances.

All the rich facts exhibited by the onomastic lexicon are brought to the text in accordance with the artist's intent and are intended to convey an event, episode or story. For example, "No, no, it's a group of eagles," "It's like a black snake to him," "A man is like a desert bird," "The nightingale is probably screaming, no," anger s. The zoonyms in the structure of the verses draw attention to the possibility of using the word, which manifests itself in the translation and original level in the artist's thought and thought. The onomastic richness of "Eastern Poems" contributed to the richness of meaning of the text.

"Phraseological units, phraseological word combinations, phraseological fixed expressions and phrases" is a separate direction that should be analyzed in "Eastern Poems". Phraseological units in the artistic environment are ready-made poem templates, poetic language component, the most successful provider of art within the text, ready-made poem, etc. interpret in meanings. Because the specificity of the art of poetry is determined by his senses and intellectual thinking. The colorful qualities of phraseological language materials are reflected in the work of G.G. Byron and the stylistic features of the translation of his works into the Azerbaijani language. "Gavur", "Siege of Corinth", "Prisoner of Chile",

"Mazera", "Cain", "Bride of Abydos" and others. His works are a clear indication of this, and are perfectly connected in the translation and in the original.

Phraseological units are characterized by a serious imagination as the most typical example of folk wisdom in all contexts. Within the text, it adds warmth and additional tone to the poetic feelings of the artist. Throughout the work, the poet reveals his creative potential, his ability to use the riches of folk literature with high skill, the unique freshness of his artistic example. In general, imagery is in the nature of phraseological combinations. For example, "there is a shade to open and empty", "Who is in front of him in a green dress?", "He is known by his yellow hat" and so on. The word combinations are based on the creation of content with a phonopoetic, morphopoetic layer, the delivery of its poetic shades and aesthetic power.

Phrases are linguistic facts that reveal the people's level of poetic cognition. For the work of G.G.Byron, they are of great importance in terms of creative quality and individual style. For example, "he could not fight; "No one believed in this white lie", "Our heads do not open because of love", "Darkness persisted, darkness appeared on my face", "May be I thought I was black", "I had a steel will, endurance" and so on. In the richness of poetic figures, the success of literary translation in the original and in the example of translation emerges.

In the section "Words of profession" in the section "Gavur", "Siege of Corinth", "Prisoner of Chile", "Mazera", "Cain", "Bride of Abydos" and others. The problem is clarified by analyzing the linguistic facts exhibited by the works. G.G.Byron also used the words "profession" and "art" in order to reveal the essence of the event and the image. For example, "in the eyes of Topsaqqal Pasha", "Supahi in the twilight" means a heavy cavalry army in the Ottoman army as a military term. Or it is used in the spiritual sense of announcing the time of prayer "as if the muezzin turned to

heaven."⁸ "The voice of the guard always rises," "The soldiers obey him," "Even if they were not brave commanders,"⁹ "The guard said and cut something," "Sweaty and stoned for a thousand years," "Invincible coal miner, he is a fearless minister," and so on. professional words, titles and honorary titles in the flow of plot and event, the artist's approach to the subject and clarify his ideas on the subject, the idea of using it as a stylistic event.

The last section analyzes the use of "Exotic words" in "Eastern Poems ". Exoticism as a term means, in essence, unusual, strange and alien. It is interesting that exotic words are included in the work of G.G.Byronas a group of words. For example, "pull the coats on us", "either from the church or the mosque", "it is difficult to read a verse from the Qur'an", "the people of Dulband are trains" and so on. The words used in the verses are exotic in nature and thought out by the artist. These words, which are unusual for Europeans and attract attention with their peculiarities and differences, are typical of the plural in the Eastern Poems . All this indicates the ability of the creator and the translator to use the language components with high intelligence.

In Chapter III of the dissertation, entitled "Features of individual style in the translation of George Gordon Byron's" Eastern Poems "into Azerbaijani", the problem is solved within 4 paragraphs. First of all, "The system of metaphors (metaphor, metonymy, synecdoche, epithet) in literary translation" is set and investigated at the problem level. The perfection of the poet-technological system in the sense of form and style, the skillful placement of language components inside the text (in the original and in translation) becomes the criterion that determines the phenomenon of the artistic pattern.

The literary and cultural environment of Azerbaijan studied the creativity of G.G. Byron, the scale and specificity of his talent through translations. Undoubtedly, the translator's personal style,

⁸ Byron G.G.Selected works / G.G.Byron. - Baku: East-West, -2006. - s. 100

⁹ Byron G.G.Selected works / G.G.Byron. - Baku: East-West, -2006. - s. 107

richness of thought and language, and translation skills come to the fore as a party. In general, "individual style life is a means of expressing figurative mastery in original ways."¹⁰ The translation of the poems "Gavur", "Prisoner of Chilion", "Mazera", "Bride of Abidos", "Siege of Corinth" into the Azerbaijani language is characterized by individual shades of individual style.

The literary and cultural environment of Azerbaijan studied the creativity of G.G Byron, the scale and specificity of his talent through translations. Undoubtedly, the translator's personal style, richness of thought and language, and translation skills come to the fore as a party. In general, "individual style life is a means of expressing figurative mastery in original ways." The translation of the poems "Gavur", "Prisoner of Chillion", "Mazera", "Bride of Abidos", "Siege of Corinth" into the Azerbaijani language is characterized by unique shades of individual style.

The meaning of poetic figures (metaphor, metonymy, epithet, synecdoche, etc.) is marked by the sounds and shades of meaning that fluctuate within the text. All this in itself reveals a perfect picture in terms of sign language, creative act, archetypes of thinking and the image of the author (creative possibilities). G.G. Byron's "Eastern Poems " provides ample opportunity to clarify this in the context of original and translation. Means of artistic description (epithet, allegory, metaphor, metonymy, symbols) and means of artistic expression (artistic question, contrast, repetition, anaphora, epiphora, exaggeration, inversion, irony) as components that provide the artistic and aesthetic layer of language, providing imagery, expressiveness becomes a means. For example, "the kernels sing softly", "as if coming from the shore to the shore, the whispers of green leaves", "the wind touches the strings of the rubab", "the heart of the angry meat turned to stone", "cold air like a cool ointment, kissed his forehead carelessly", " sometimes in the bosom of dumb silence "and so on. adds additional tone to the text

¹⁰ Huseynov M. Language and poetry / M.A. Huseynov. - Baku: Elm, -2008. - s. 313-314

in terms of the effectiveness and emotionality of artistic integrity in the function of a poetic figure.

*"The expressiveness of a word depends not only on the meaning it expresses, that is, not only on its lexical meaning, but also on its stylistic character, as well as its various connections with other words, from acoustic to associative-emotional."*¹¹ The poetic system of G.G Byron's translation of "Eastern Poems " into Azerbaijani is aimed at clarifying his creative talent and what he is capable of as an individual style.

The system of metaphors and the content it contains are brought to the literary text within the boundaries of the artist's individuality and come to the fore as a defining criterion of this individuality. In the verses "The wind blows on the waves",¹² "the Scythians shed blood from their hands, blood",¹³ "to bow their heads", "to cry blood" are metaphors used in the richness of language. Such syntactic figures, arising from the desire to penetrate deeply into the essence of the object, stem from the lyrical protagonist's desire to express and convey thoughts and ideas, situations. In the verse "floating indifferently in the wide skies", the function of the epithet in the expression "wide skies" is metaphorical with the phrase "floating indifferently". "The bay is as smooth as glass," "Heyhat, those looks are as cool as ice," "He looks at a person from the face, his cheeks are still like roses," and so on.

The parables added to the poetic character of the poem. All this makes it clear that the original linguistic facts are included in the translation at the level of metaphors, metonymy, synecdoche, epithet, poetic figures.

The second paragraph of the third chapter is entitled "Linguistic features of the translation of George Gordon Byron's"

¹¹ Schweizer A.D. Translation and Linguistics / A.D. Schweizer. - Moscow Voenizdat, -1973. - p. 61

¹² Byron G.G.Selected works / G.G.Byron. - Baku: East-West, -2006. - s. 106

¹³ Byron G.G.Selected works / G.G.Byron. - Baku: East-West, -2006. - s. 153

Eastern Poems "from Russian into Azerbaijani." As it is known, the translation of G.G. Byron's works into Azerbaijani was carried out in two directions. The first is the translation from the original. The second is the translation of the poet's work from Russian, and during the Soviet period, almost all the luminaries of world literature were conveyed to the literary and cultural environment of Azerbaijan through this language.

"Prisoner of Shilyon" included in the series "Eastern Poems" has been translated into Azerbaijani from the original and from Russian. Translated from the original by poet, translator Anvar Rza. The translation from Russian belongs to the national poet Rasul Rza. For example, R. Rza's style and sensitivity to words seem to be a side in the translation process. In the original, the author draws attention to the bitter fate of six brothers.

B.Vahabzadeh translated G.G Byron's socio-philosophical poem "Lines inscribed upon a cup formed from a skull" into Azerbaijani (1956). The closeness between the spirit of this poem and B.Vahabzadeh's thoughts also influenced the translation. The poem "Prisoner of Shilyon" was translated in 1934 by the national poet R.Rza. The translation was made using the Russian version. The linguistic and stylistic features of the translation of "Eastern Poems" into the Azerbaijani language depend on the reflection of the essence with all its parameters, the functional landscape of syntactic figures and the content they display within the text, the expressiveness of the phonopoetic, morphopoetic landscape.

The third paragraph, entitled "Language features in the translation of George Gordon Byron's plays into Azerbaijani", analyzes the problem of the artist's work in the field of translation as a problem. "Cain" is important in terms of clarifying the creative potential of a prominent artist, what characterizes his talent. MH Tahmasib worked in the form of a play in his translation from the Russian version and presented it in the genre of dramatic poems.

The play "Cain" was published in 1934 in the translation of M. Tahmasib. In translation, "Cain" is characterized by a number of differences, with the addition of translators. Thus, the translator

replaced the names of the images in the Bible with those in the Holy Quran. As we know, the story of the expulsion of Adam and Eve from Paradise is given in the Qur'an with a slight difference, and the Muslim world recognizes the image of Eve as Eve, Cain as Abel, and Abel as Cain. Although G.G.Byron wrote the play "Cain" in verse, the work was translated into prose.

In religious books (the Bible and the Qur'an), folklore, myths, legends and narrations, this topic has been widely expressed and continues to be so today. CG Byron also used this theme in his work and presented an immortal monument of world literature. In the translation, the general specificity of its linguistic features draws attention to the skillful use of the wonders of the vernacular by MH Tahmasib as a folklorist.

The series of images in the play is based on an interesting symmetry in the form of men (Adam, Habil, Gabil), spirits (Angel, Satan), women (Eve, Ada, Sella). In the beginning it is a place near heaven. The sun is just rising, Adam, Eve, Habil, Gabil, Ada, and Sella are worshiping and praying to God. "Adam. O Almighty God, O Creator of Wisdom! O Almighty God, Who created the worlds by breaking the darkness with a single command! Prostrations and honors to you! Accept this pure greeting of dawn!

Eve: Oh Creator of the bright day! Oh you who separate the dawn from the darkness of the night! Oh slayer! Oh John! Greetings and prostrations to you!

*Habil: Oh great creator who separates nature from water, fire, earth and air, Oh God of the Sun and Moon, who loves you and all that you have created, and who creates those who live in gratitude! Congratulations and greetings to you "*¹⁴ *. As can be seen, the text is aimed at reflecting the peculiarities of stage productions, as well as conveying the inner essence of the images with rich linguistic facts. The poetic figures, phrases, and onomastic units displayed in the translation of the play "Cain" are calculated throughout the text to the integrity of the literary text. All this*

¹⁴ Byron G.G.. Selected works / G.G.Byron. - Baku: East-West, -2006. - s. 179

clarifies the reality of the syntactic and paradigmatic level in the translation of G.G. Byron's "Cain" into Azerbaijani.

The last paragraph of Chapter III is entitled "Language features in the translation of George Gordon Byron's poetry into Azerbaijani." One of the important directions in the translation of G.G. Byron's works into Azerbaijani is the study of translation problems related to the writer's lyrics.

Observations on the English and Russian translations of the poet's lyrics make it necessary to make generalizations on several levels:

- a) analysis of the linguistic features of the target language on the example of translations from the original (English);
- b) language and stylistic features in translations from Russian;
- c) level of analysis and translation of samples in English, Russian and Azerbaijani, etc.

The translation of examples from the poetry of G.G. Byron began in the first decades of the last century. These examples were translated by R.Rza, A.Aslanov, I.Rahimov, N.Ganjali, A.Rza, R.Yusifoglu, A.Farzali, K.Nazirov, Sh.Khalilli and others. Interestingly, G.G. Byron's "I saw you laughing", "My heart misses", "You have finished your life", "E", "Crying girl", "Album" and others His poems have been translated by various writers.

Ahad Muradkhanli's "Life is over", "My heart misses", "E", "Album", "Crying girl" and others. translated his poems into Azerbaijani from the original. In the translation of the poem "Life is over", the emotional-potential potential of the word and the aesthetic concept are based on the presentation of the essence as a phenomenon of consciousness.

Among the poetic examples of G.G. Byron, the poem "My heart misses" is typical in terms of reflecting the poet's worldview and thoughts. The translators have always been sensitive to this example when presenting separate samples of his lyrics to the Azerbaijani reader. A.Muradkhanli preferred to present the elements from the original in the translation, taking advantage of the high potential of the Azerbaijani language, based on the author's idea.

In the "Results" part of the dissertation, the results of the research are summarized as follows.

1. Translated literature is a type of thought that directs the general flow of the literary-cultural process and literary life and always leads it to search. Its genealogical system, theoretical and conceptual landscape is based on the study of peoples and cultures. Research at the level of linguistic features of the translation of the works of G.G. Byron into the Azerbaijani language also comes to the fore with its functional nature as part of this historical and cultural flow.

2. The author's work was delivered to the literary and cultural environment of Azerbaijan on the basis of translations from the original and Russian. Systematic and typological analysis of the translated works at the language level gives a full idea of the level at which the translation can reflect the original.

3. Translations and writings about "Byronism", "Byron hero" and so on. imaginations are tuned to present as an ethnic memory code. Because the expression formula of G.G.Byron's spirit and thought is language, and the landscape exhibited by his talent was realized in language as an example of miracle.

4. The study of the linguistic features of translations made by individual writers forms a serious idea in terms of the merits of the language of poetry.

The style of the original and the style of translation, the landscape they exhibit, the nature of similarities and differences, the poeticity created by the phonopoetic, morphopoetic system, symmetry, the food brought to the literary text by syntactic figures, and so on. creates the need for analysis with a perfect imagination in systematic approaches.

5. "Eastern Poems" ("Gavur", "Bride of Abydos", "Siege of Corinth", "Prisoner of Chile", "Mazera" poems), "Cain" and others. These are the works that define and condition the essence of G.G.Byron's work, the content of his talent.

One of the main streams of G.G.Byron's work is sensitivity and endless interest in Eastern culture, history, traditions, myths and

folklore, life. The expressive aspects of this in his works, the intellectual intellect demonstrated in the poeculturological texture of artistic samples, the wonder of words and the possibility of using Turkish words in accordance with the general course of events and stories are of special importance.

6. The writers who signed the necessary works in the translation of the works of G.G. Byron, one of the powerful figures of English literature, into the Azerbaijani language, became an example in terms of preserving the spirit and purpose of the literary text, the language and style of the artist.

7. The functional role of individual style was revealed in the analysis carried out in terms of norms and standards, categories of translation (equivalence, adequacy, variant, etc.).

The level of preservation of the spirit and idea of the work in individual examples of translation, the preservation of expressive features from the richness of the vernacular as a principle were followed in a typological context and became the basis for the emergence of interesting conclusions.

8. Common words, onomastic vocabulary (anthroponyms, toponyms, hydronyms, cosmonyms, zoonyms), professional words, exotic words, barbarisms, poetic words, meaning of words in the translation of "Eastern Poems ", as well as other works at the level of individual style. groups (homonyms, synonyms, antonyms), phraseological units and their functional landscape are successfully preserved

9. The problems manifested in the process of translating the poetic heritage of the writer into the Azerbaijani language (shortcomings in the translated works) are connected with objective and subjective reasons.

10. Systematic analysis of the linguistic features of the translation of G.G. Byron's poetry into Azerbaijani, the study of linguistic problems of literary translation, the results obtained in this field, the formation of a comprehensive picture of the future research work on translation in Azerbaijani linguistics and the need for further research.

The main results and innovations of the thesis are reflected in the following published articles of the author.

1. Eastern theme in Byron's work // Proceedings of the International Scientific Conference "Actual Problems of Bakhtiyar Vahabzada and Azerbaijani Philology", dedicated to the 90th anniversary of the prominent public figure, national poet, academician Bakhtiyar Vahabzada. - Baku: Baku University Publishing House, - October 29, 2015, - 2015, - p.227-230.

2. Literary translation and its role in modern times // "Kitabi-Dede Gorgud" and the Turkic world. Materials of the International scientific conference dedicated to the 200th anniversary of the translation and publication of "Kitabi-Dede Gorgud". - Baku: Araz Publishing House, - December 29, 2015, - 2015, - pp. 563-567.

3. Genre of the lyrical-romantic poem in the work of George Gordon Byron of the 19th century // - Nakhchivan: Nakhchivan branch of the Institute of Art, Language and Literature of ANAS. Magazine "Search", - 2017. Volume 7, No. 1, - p. 76-79.

4. Linguistic features of the poetry of George Gordon Byron (Linguistic features of the poetry of George Gordon Byron) // - Kiev: Literary entourage: poetics, mentality and spirituality, – 2017. Issue 8, p. 163-172

5. Linguistic features of the translation of J. K. Byron's "Eastern Poems" into Azerbaijani // - Baku: Thinking. Journal of Scientific News, - 2017. No. 2 (14), - p. 86-90.

6. Some stylistic moments in George Gordon Byron's poem "Gavur" // II International scientific conference of young researchers dedicated to the 95th anniversary of the national leader of the Azerbaijani people Heydar Aliyev (II International Scientific Conference of Young Researchers), II book, - Baku: Publishing House of the Baku Engineering University "Veyseloglu". - April 27-28, 2018, - 2018, - p. 1402-1403.

7. Linguistic features of the translation of "Eastern Poems" by J.K. Byron into Azerbaijani // - Baku: language and literature. International Scientific and Theoretical Journal, - 2018, No. 1 (105), - p. 273-275.

8. The system of metaphors in the poetry of the representative of English romanticism J.K. Byron // - Baku: Language and Literature. International Scientific and Theoretical Journal, - 2019, No. 3 (111), - p. 306-308.

9. The concept of a romantic hero in the works of G. Javid and K. G. Byron // Actual problems of science and education. Proceedings of the I International Scientific Conference, - Ankara-Baku: educational publications of Ertem Kafkars, - October 15, 2019, - 2019, - p. 325-329.

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11. The manifestation of an individual style in the translation of George Gordon Byron's Oriental Poems into Azerbaijani (George Gordon Byron's Poems of the Orient, a manifestation of an individual style in translation into Azerbaijani) // AEGEAN International Conferences on Social Sciences. Humanities -V, - Izmir, Turkey: ISPEC Publishing House, - February 25-26, - 2022, - p. 17-18

The defense of the dissertation will be held on 23 september 2022
14 30 at the meeting of the Dissertation Council FD 2.39 of
Supreme Attestation Commission under the President of the
Republic of Azerbaijan operating at the Nakhchivan State
University.

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The dissertation is accessible in the Library of the Nakhchivan
State University.

Electronic versions of the dissertation and its abstract are
available on the official website of the Nakhchivan State
University.

Abstract was sent to the required addresses on 22 july 2022

Signed for publication: June 24, 2022
Paper format: 60x84^{1/16}
Volume: 42956 characters
Edition: 20