

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Science

**THE CREATIVITY OF SERGEI YESENIN IN THE
AZERBAIJAN AND EASTERN LITERARY - ARTISTIC
CONTEXT**

Speciality: 5716.01 – Azerbaijan Literature
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General Overview of the Study

Topicality of the Study and a Critical Review of the Existing Literature

Being an important social and cultural event, the Azerbaijani-Russian literary relations have played an essential role in the development of Azerbaijani culture through translations from Russian literature. In that respect, one of the Russian poets, who has always been the center of attention and interest of Azerbaijani literary circles and society, is Sergei Yesenin.

Due to the political events of the late 1980s and early 1990s, the development of the literary and cultural relations of Azerbaijan and Russia stagnated; this affected studies in literature, including studies on Yesenin's creativity and his relations in Azerbaijan. However, after the presidential decree¹ on the celebration of the 100th birth anniversary of Yesenin in 1995, things have taken a turn for the better, resulting in a significant increase in the number of articles, research works on Yesenin's creativity as well as of poetic translations into the Azerbaijani language. There are memoirs written by the poet's contemporaries; several books, collections and monographs have been published; previous scholarship has covered different aspects of Yesenin's creativity, including the "Baku phase" of his literary career; yet there remains something. Despite the fact that extensive studies on Yesenin's Azerbaijani's relations exist, the "Baku phase" of his career has not been adequately investigated – several existing studies have been underpinned by groundless assertions, subjective, fallacious and sometimes politically motivated assumptions, rather than objective and fact-based events. This necessitates a systematic reevaluation of the views and facts about Yesenin's relations in Azerbaijan and the "Baku phase" of his career in the light of the adequate social, political and literary-cultural portrait of the time. Although a century has passed

¹ Sergey Yesenin anadan olmasının 100 illik yubileyinin keçirilməsi haqqında. Azərbaycan Respublikası Prezidentinin sərəncamı // Azərbaycan. – 1995, 5 sentyabr. – s. 1.

since Yesenin's first visit to Azerbaijan, a need for further (unbiased) research on the development of the Azerbaijani-Russian literary relations in the example of Yesenin remains, thus making the topic relevant.

The first reaction to Yesenin's creativity in the Azerbaijani literary world came posthumously in 1928 by Suleyman Rustam with the translation of «В Хорассане есть такие двери...», a poem from Yesenin's *Persian Motifs*;² this continued through the following decades and is still being continued successfully. But after the first translation, Yesenin's poetry remained untranslated into Azerbaijani for about thirty years. Nonetheless, it cannot be considered as Azerbaijan's indifference to Yesenin's creativity – rather it was rooted in the bias against Yesenin and his creativity spread in the Soviet Union in those days.

Beginning in the 1960s, the attitude to Yesenin and his literary career in the Soviet Union and in Azerbaijan entered a new stage in its development, stimulating large-scale studies on Yesenin's creativity in Azerbaijan. Azerbaijani translators, literary figures and scholars of this period gave studious attention to Yesenin's creativity. As a part of this process, promoting Yesenin's creativity by means of translation became increasingly popular. Yesenin's poetry has been translated into Azerbaijani by R. Zaka, A. Kurchayli, Anar, A. Camil, N. Kasamanli, T. Bayram, S. Mammedzade, R. Rovshan, H. Isakhanli, E. Borchali, F. Mustafa, K. Aslan, F. Qoca, T. Karimli and others. Despite the fact that there are a number of academic studies and monographs that attempt to study these translations at a theoretical level, relations concerning Yesenin's literary career and their mutual influences remain unexplored. Dozens of poems by Azerbaijani poets devoted to Yesenin also prove that the poet was a fond admirer of Azerbaijan and Baku, Azerbaijani culture and literature. This in its turn is a clear indication of Yesenin's influence on our poetry and literary figures. The current study of the causes of this mutual influence also confirms the relevance of the thesis. Yesenin's close

² Yesenin, S. "Xorasanda elə qapılar var ki..." / tərc. ed. S.Rüstəm // – Bakı: İnkılab və mədəniyyət, – 1928. № 6-7, – s. 16.

relation with Baku and the Baku environment, the study of theoretical and practical issues of the Azerbaijani translations of his works, the analysis of theoretical and practical considerations of Azerbaijani translators and researchers about Yesenin's creativity, the identification of the place and role of the "Baku phase" in this great poet's literary career figure high among the priorities of Azerbaijan's Yesenin scholars and literary critics.

The Azerbaijani-Russian literary relations and the mutual influences of these two literatures are expanding and deepening. This study prioritises issues, such as an in-depth investigation of Russian-Azerbaijani, and in a broader sense the Slavic-Turkish relations, a parallel and comparative study of certain aspects of Yesenin's works with the works of Azerbaijani poets, comparative typological study of poetic translations of Russian poetry, including Yesenin's works, gradual increase of interest in the translation of Russian poetry into the Azerbaijani language and an analysis of these translations. This incomplete list showcases the importance of a study on the relations between Azerbaijani and Russian literatures, attitudes towards separate problems, and especially Yesenin's relations with the Azerbaijani literary society.

Investigating different dimensions and aspects of Yesenin's poetry is relevant to the study of the interrelatedness of Russian and Azerbaijani literatures. Moreover, the boom observed in literary translation in Azerbaijan in the recent years increases the importance of this study. Increasing number of reactions to Yesenin's creativity in Azerbaijan (for instance, the poem "Farewell, Baku!" has 13 different translations, "Goodbye, my friend, goodbye..." – 16), adds depths to the relevance of the study of literary relations between Azerbaijan and Russia in the light of Yesenin's poetry. We find that the articles, dissertations, and monographs that have been published so far do not adequately address the problem. This study aims to shed light on the number of discussions and debates that started nearly 100 years ago concerning Yesenin and his life in Baku. This study is anchored on primary sources, with little or no attention to secondary sources.

The key role of the literary relations in the formation and development of relations between peoples, the increasing role of translation in the development of literary and cultural relations, our translators' fascination with and frequent reactions to Yesenin's poetry, the existence of unresolved problems of Azerbaijani-Russian relations concerning Yesenin's creative activity and the lack of systematically performed researches that address theoretical and practical issues of translating Russian poetry into the Azerbaijani language increase the relevance of this study.

Previous scholarship has failed to attend to certain aspects of Yesenin's "Baku phase" this includes but not limited to: a closer look at the Azerbaijani-Russian literary relations in the light of Yesenin's creativity, the literary-poetic characteristics of the works written during his time in Baku, their plots, popular themes, individual and poetic features, history and motives, the attitude of Azerbaijani people towards Yesenin's personality and literary career, the poems in *Persian Motifs*, "Farewell, Baku!" and "Goodbye, my friend, goodbye..." as well as the role of translation in the development of literary relations and the identification of the methodological principles of translation.

In the extensive analysis of the Azerbaijani translations of Yesenin's poetry in this dissertation, certain poetic elements, such as rhythm, rhyme, intonation and harmony existing in national poetry (based on the views the researchers and scholars included in this study) are strictly considered.

Yesenin's relations with Azerbaijan, including the "Baku phase" of his career has been studied by Azerbaijani researchers at different times. This is extensively discussed in the second paragraph of the third chapter. Here, we need to note that although some of those studies contain useful and insightful information, there exist false and misleading stories and facts about the different aspects of Yesenin's creativity, his "Baku Phase", his works and the translation of his works into the Azerbaijani language.

The presented thesis extensively examines the "Baku Phase" of Yesenin's literary career, draws upon various archival and non-archival sources previously neglected by Azerbaijani literary critics,

which include *Yesenin in the Memoirs of His Contemporaries*, newspaper stories and other documentary sources, to deliver necessary conclusions. The study also contains the opinions of poets and writers such as S. Vurgun, M. Ibrahimov, Ramiz Rovshan who were engaged in literary translation, scholars such as F. Valikhanova, J. Azimov, N. Tagisoy, A. Khalilov, R. Novruzov as well as a number of Russian and world translation theorists. As this research is partly concerned with poetic translation issues, along with the above-mentioned Azerbaijani translation theorists, poets and writers, I have availed myself of the viewpoints of other authors such as V. Belinski, A. Tolstoy, V. Bokov, L. Vasilyeva, V. Levev, A. Lilova, Y. Mineralov, I. Podgayetskaya, A. Chizhik-Poleyko, E. Etkind, V. Ognev, L. Ozerov, S. Marshak, P. Skosirev, R. Ryasentsev, A. Abuashvili, G. Gachecheladze and others.

The Purpose and Objectives of the Study

The thesis sets out to present the whole picture of Yesenin's "Baku Phase" and identify its role and place in his creativity – by delving deeper into the details of Yesenin's relations with Azerbaijani cultural, literary and public figures, the Azerbaijani translations of his poems *Persian Motifs*, "Farewell, Baku!" and "Goodbye, my friend, goodbye...". The analysis of the translations is based on philological, artistic observations, focuses mainly on the preservation of certain poetic elements of the original works – such as rhythm, rhyme, intonation and harmony and identifies successes and failures. Furthermore, the study aims to examine the impact of the translations from Yesenin's poetry on the formation and development of the Azerbaijani translation school and determine their role in the development of Azerbaijani-Russian literary relations. To that end, the study seeks to carry out the following tasks:

1. Reviewing different aspects of the Russian-Azerbaijani literary relations in the light of Sergei Yesenin's relations in and with Azerbaijan;

2. Re-examining Sergei Yesenin's life, works and his "Baku Phase" based on the previously little explored or neglected historical facts and records;
3. Casting light on some unpublished documents concerning Sergei Yesenin's creative activity;
4. Revisiting Sergei Yesenin's temporary addresses in Baku and his meetings in Baku in the light of previously unknown facts, documents, including memories of people who had seen and interacted with Yesenin;
5. Reviewing the history of selected poems by Sergei Yesenin, including *Persian Motifs*, and the dedicatees of those poems;
6. Analysing similarities and dissimilarities between the original poems by Yesenin and their Azerbaijani translations;
7. Analysing the element of poetry, uses of literary devices, artistic and aesthetic colours in the poem-translations;
8. Exploring similarities and dissimilarities between Russian and Azerbaijani poetic elements and styles based on the example the translations of Sergei Yesenin's poems.

Methods of the Study

I have taken my cue from well-known Russian, Azerbaijani and international translation theorists along with memoirs, articles and books by public, literary and cultural figures, architects, literary critics, those who were familiar with the life and literary activities of Yesenin during his time in Baku. The study uses the historical method; and the comparative method in the analysis of the original and translated texts.

Main Provisions for Defense.

1. The influence of "Baku Phase", regarded as the most interesting and prolific period of Sergei Yesenin's creativity to the enrichment and development of the Azerbaijani-Russian

literary relations. Yesenin's Baku period as an important milestone of Azerbaijani-Russian literary relations;

2. The role of Azerbaijani scholars and researchers in the study of the literary-poetic heritage of Sergei Yesenin. The importance of finding and achieving of the Baku period its new and full reflection in the poet's literary-poetic heritage;
3. The role of the new facts that have been neglected so far in the creation of the scientific landscape of Baku period in Sergei Yesenin's creativity, and unrevealed memories of people who had been in contact with the poet during his stay here;
4. The series of *Persian Motifs* created by Sergei Yesenin, particularly, during the period of his stay in Baku, as well as a number of other works written in Baku, is a clear indication that the poet, who previously experienced the era of "Kabak Moscow," was free from the moral crisis;
5. The national color, personal styles, poetic expression, national idiosyncrasies, word and expression, content, essence compatibility, and briefly speaking the importance of keeping the original faithfulness issues in focus for the success of translations from Sergei Yesenin's poetry.
6. Sergei Yesenin as one of the foreign poets, constantly and intensely appealed by Azerbaijani translators, whose works have been translated into our language;
7. Sergei Yesenin's poetry translations appropriation to the translation art by our poets, but also their influence on the development of original creativity, and on the process of formation and development of the Azerbaijani translation school in general.

The Novelty of the Study

The presented thesis studies the Azerbaijani-Russian literary relations in the light of the Yesenin-Azerbaijan relations and identifies the stages of the development of Yesenin studies. It presents new findings about Yesenin's life and literary career, the "Baku Phase" of his career and analyses Yesenin's relations with Azerbaijan and Baku in a

comprehensive and systematic manner, based on historical facts and documents. Several previously unknown facts and meetings, and memories of Yesenin's "Baku phase" have been revealed; the unexplored aspects of the poet's relations with literary and public figures of Azerbaijan have been brought to light. The study includes Yesenin's opinions about Azerbaijani music – particularly, Azerbaijani *ashig* music and poetry, as well as his thoughts and viewpoints about the great Azerbaijani poets Nizami and Vagif. A complete list of Yesenin's works (both originals and translations) has been identified and presented for the first time in Azerbaijani literary criticism.

The poems dedicated to Sergei Yesenin by various Azerbaijani poets have been systematically researched for the first time; our findings reveal that the author of the first poem dedicated to Yesenin is A. Nazim (formerly wrongly attributed to S. Rustam). The thesis is based only on the primary archival sources concerning Yesenin's "Baku phase" and provides a clear and extensive analysis of them. The study also provides a comprehensive analysis of the poems by Yesenin and their translations in terms of literary, poetic and linguistic elements and theories by various translation theorists.

Theoretical and Practical Significance of the Study

The theoretical significance of the study is that it sheds light on the Azerbaijani-Russian literary relations in the light of Yesenin's poetry and the qualitative enrichment of these relations as a result of mutual exchanges between literatures by means of poetic translation. The study is a useful resource for scholars who conduct research on literary relations and translation issues.

Approval and Application of the Study

The findings and results of the research have been presented at various local and international academic conferences – in Azerbaijan and abroad; featured in the publications of the Azerbaijan National

Academy of Sciences, Baku State University, Azerbaijan University of Languages, Baku Slavic University, Azerbaijan State Pedagogical University, Khazar University, Azerbaijan Writers' Union as well as in the collections of the M.Gorky Institute of World Literature in Moscow, Ryazan State University named after Yesenin, journals such as *Modern Yesenin Studies* (Ryazan, Russia), *Contemporary Science: The Current Problems of Theory and Practice* (Moscow, Russia), *Enthymema* (Milan, Italy) and in the two monographs by author.

The findings of the study can play a major role in the systematic and comparative study of the Azerbaijani-Russian literary and cultural relations, history, theory and practice of poetic translation, especially in the emergence of new translations from Yesenin's poetry and publication of the poet's works in the Azerbaijani language. Furthermore, it can be used in at universities, to meet the needs of undergraduate, graduate and doctoral students.

Structure of the Study

The thesis consists of an introduction, four chapters, conclusion and references.

The Summary of the Study

The introduction provides an overview of the significance, aims, objectives, methods, main provisions for defense, scientific novelty, theoretical and methodological framework of the study.

The first chapter is entitled "**The Place and Role of the 'Baku Phase' in Sergei Yesenin's Creativity**". The chapter examines the "Baku Phase" – the arguably "golden age" of Yesenin's career in a detailed manner, casts light on some ambiguities of the poet's life in Baku and defines the place and role of the "Baku Phase" in the poet's overall creativity. To that end, the chapter investigates the poet's literary activity during his time in Baku, his poems, the literary and poetic events he attended in Baku, articles published about him in the

Baku press, the connection of the great Russian poet to the literary-cultural environment of Azerbaijan and other issues.

The first chapter consists of 4 paragraphs – the first paragraph, entitled “**Life and Literary Career of Sergei Yesenin**”, provides a brief overview of Sergei Yesenin’s life, covering different phases of the poet’s career exclusively, including his time in Azerbaijan.

In the years between 1920 and 1923, Yesenin’s creativity was dominated by a melancholy mood, largely due to his interactions with the imaginists. The poet’s melancholy mood manifests itself in his love poetry written in those days – the mood which ultimately affects the quality of his love poetry. 1923 is considered a turning point in Yesenin’s career. After nearly two years of despair, some of his poems written in 1923, we find traces of a belief in true love. This is obvious in certain poems – “Anna Snegina”, the poems included *Persian Motifs*, some poems written in the Caucasus between the years 1924-1925, as well as in Baku.

Between September 1924 and September 1925, Yesenin visited Baku three times with intervals. His last two visits to Baku provided his “Persian inspiration”. Physically in Baku, in Mardakan, the poet, spiritually travelled to Iran – he in fact, dreamed that he was in Iran; this spiritual visit to Iran climaxed in his poetry, stimulating his famous oriental theme. During his time here, he completed *Persian Motifs*, one of his finest. He titled his famous cycle *Persian Motifs*, in fact, the poet never visited Iran, and these poems drew inspiration from his impressions of the Caucasus, especially Baku. Those poems were published in Baku – in that sense, they are also “Azerbaijani motifs”.

Persian Motifs brought remarkable fame to Yesenin as a poet. The poet praises his love and fondness for the Orient, Eastern beauties, poets, poetry, and expresses his attitude toward the Eastern traditions in the cycle. On the other hand, Yesenin does not exclude Russia, he expresses his longing for his homeland through the description of its low plains, slopes and forests. S. Turabov, a dedicated researcher of the Azerbaijani-Russian literary relations, appraises Yesenin’s expression of the love for his homeland: “A poet’s greatest love is his

love for his country. He expressed it so impressively and remarkably that even Pushkin would put his signature under his poems."³

Azerbaijani readers were familiar with Yesenin's creativity already in the 1920s – this paragraph also describes how Yesenin's verse acted as a stimulus for Azerbaijani poetry and literature. Azerbaijani poets availed themselves of the opportunity to enrich their works. Thus, Yesenin's influence on Azerbaijani literature and its relations with different aspects of and directions of our literary criticism should be investigated separately. All these prove that a study of Sergei Yesenin and the Azerbaijani-Russian literary and cultural relations can be efficient, broad and multifaceted. These issues have attracted Azerbaijani literary critics' and scholars' attention since the 20s of the 20th centuries; numerous studies have been dedicated to the problem and various approaches have been put forward. However, there are many other issues that remain unattended regarding Sergei Yesenin and his time in Azerbaijan. Besides discussing Sergei Yesenin's influence on our poetry and literature, the paragraph points to the importance of such a study in the development of the relations between the peoples as well as of the literary-cultural development in Azerbaijan, in general, studying Yesenin's creativity in a more comprehensive manner.

The second paragraph of the first chapter entitled **“Sergei Yesenin in Azerbaijan”** outlines Yesenin's time in Baku, it calls attention to travelers' and creative people's centuries-long interest in Azerbaijan – due to its geographical position, strategic location, natural resources, traditions, nature, rich culture and other features; indeed Russian poets and writers are also among those interested groups. In the first half of the 19th century famous Russian literary figures such as A. Griboyedov, A. Pushkin, M. Lermontov, A. Bestujev-Marlinski, in the second half of the century, Y. Polonski, N. Ostrovsky, A. Chekhov, M. Gorki visited Azerbaijan. In the early 20th century a number of Russian poets and writers – V. Brusov, A. Kuprin,

³ Турабов, С. Поэтический мир Есенина // Тематический сборник научных статей, посвященный 100-летию со дня рождения С.Есенина. – Баку: Мутарджим, 1995. – с. 19.

in the post-revolutionary period, M.Gorky, V. Ivanov, V. Khlebnikov, S.Gorodetski, V.Kamenski, N. Tikhonov, A.Fadeyev, D. Bedney, S.Yesenin, V.Mayakovski, V.Kirshon, I.Utkin, N.Aseev, P.Antokolski, K.Simonov, M.Aliger, A.Adalis, Y.Dolmatovski and several other Russian poets visited Baku. Although, for most of these poets, a visit to Baku was just a short stay, some of them, including V. Ivanov, S. Gorodetski, V. Khlebnikov and others lived and worked in Baku for a certain period of time.

The great Russian poet Sergei Yesenin spent almost the most productive years of his life in Baku. Although the visits of these Russian poets to Azerbaijan at different times were marked by specific moments, Sergei Yesenin's visits have always been popular, drawn the attention of poets, writers, researchers – and it never ceases to do so.

Yesenin first arrived in Baku in mid-August in 1920. However, it is not possible to identify the exact date of his arrival in Baku. There is no information about Yesenin's visit to Baku, the purpose of this visit and the people he met during his stay in Baku in the archives or the press. This visit was not creatively productive – no single poem was then published in the Baku press. Therefore, when we say the “Baku Phase” of Yesenin's creativity, we mean his last three trips (20 September – 6 October 1924; 30 March – 25 May 1925 and 28 July – 3 September 1925).

His next visit to Baku was in September 1924. During his 16-day visit to Baku, Yesenin had meetings with certain people and attended several poetry evenings. During this visit (September 20 - October 6), eight poems were published in the Baku press – all in *Bakinskiy Rabochiy*.

Yesenin visited Baku on the third occasion on 30 March in 1925 and stayed there until 25 May. During this period, Yesenin regularly participated in the literary circle of poets and writers operating under the newspaper *Bakinskiy Rabochiy*, in which he read his poems and gave advice to young members of the circle. The month of May was the most productive period during this visit. Although due to his health problems the poet was being treated at the Baku Maritime Hospital between 6 and 17 May, he managed to participate in literary

events and publish 10 poems in *Bakinskiy Rabochiy* in this period. Yesenin's poem "May 1" reflecting his impressions on May day was published in *Bakinsky Rabochiy*.⁴ During this visit, (30 March – 25 May) 17 poems were published in the Baku press, most of them in *Bakinskiy Rabochiy*. Baku was the place where he wrote with great inspiration especially the most beautiful lyrical poems, and the city gradually became a place that he could no longer live without. Thus, although he said "Farewell, Baku!", he returned to Baku on 28 July with his fiancé S.A.Tolstaya and where he stayed until 3 September. During this visit (28 July – 3 September) he published 14 poems in the press, all in *Bakinskiy Rabochiy*. This was Yesenin's last visit to Baku. According to S.Tolstaya-Yesenina, the poet was working towards completing the cycle of *Persian Motifs* during the visit.

In general, during his stays in Baku (1924-1925), 39 works (37 poems and 2 epic poems) were published in the Baku press. In addition to these 39 works, 7 more poems were published in the Baku press in his absence. Thus, in 1924-1925, 46 publications (44 poems and 2 epic poems) were published in the Baku press, 45 (43 poems and 2 epic poems) in *Bakinsky Rabochiy* and 1 in *Arena*. In addition to the above-mentioned 46 works, 5 more poems (4 poems and 1 epic poem) were featured in *Bakinsky Rabochiy* in late January in 1926, shortly after his death.

Thus, 50 of the 51 works (48 poems and 3 epic poems) were published in the Baku press in 1924-1926 in *Bakinskiy Rabochiy*. Of these, 45 (43 poems and 2 epic poems) were published before the poet's death and 5 (4 poems and 1 poem) others were published posthumously. Much of Yesenin's works was published in *Bakinsky Rabochiy*. In this regard, the periodical *Krasnaya nov*, published in Moscow since 1921 under the editorship of A.K.Voronsky, takes second place. In 1922-1925, about 30 of Yesenin's poems were published in this periodical.

The third paragraph of the first chapter, entitled "**Baku Addresses of Sergei Yesenin**", investigates his Baku addresses. During Yesenin's stay in Baku, he mainly lived in Mardakan, in P.I.

⁴ Есенин, С. «1 мая» // Бакинский рабочий. – 1925, 5 мая. – с. 5.

Chagin's summer-house. However, his visits to P.I. Chagin's apartment located in 174 Shors street (present-day Bashir Safaroglu Street), his younger brother V.I.Boldovkin's apartment (former Myasnikov street, present-day 9 Aliyarbayov street, Apartment 38), the well-known architect S.D.Erzya's studio (this one-storey building was used both as a studio and apartment by Erzya) located in the former Stanislavski street (present-day Liberty Avenue 20), in the yard of Polytechnic Institute (present-day Azerbaijan State University of Oil and Industry) have been well documented. Apart from this, there is also limited information about Yesenin's visits to a number of locations, including the apartments of Maria Antonovna, (who then married P.I. Chagin and moved to St Petersburg with him) and of D.V.Poluyan, the head of the Caspian Naval.

Special attention should be given to Yesenin's another address, M. Gorki Street (present-day M. Ibrahimov Street). As nearly a century has passed since Yesenin's first visit to Baku, people who met him personally during his stays in Baku are no longer alive. However, these people passed their memories about Yesenin, stories they heard from him on to other people orally – those memories and oral or written stories stimulate interest. In this regard, the memoirs and stories penned by Irina Georgiyevna, who lived in the aforementioned address, based on the stories she heard from Yesenin's acquaintance F.S.Nepryakhin and his close friend V.I. Boldovkin, and a two-page memoir by her mother throw deep insight to the "Baku Phase" of the poet's life.

Although this historically important apartment, visited by Yesenin on several occasions, was largely neglected by the press for many years, the doors of the apartment were opened to Yesenin lovers after the presidential decree on the 100th anniversary of Yesenin's birth in 1995.⁵ From that year on, local and foreign guests, lovers of Yesenin, poets, writers, artists and cultural figures gather here and share opinions and memories about the great poet, read his poems, and

⁵ Sergey Yesenin anadan olmasının 100 illik yubileyinin keçirilməsi haqqında. Azərbaycan Respublikası Prezidentinin sərəncamı // Azərbaycan. – 1995, 5 sentyabr. – s. 1.

have interesting discussions. Along with many people, well-known poets and writers, such as Anar, Sayavush Mammadzade, Mansur Vekilov, Vladimir Qafarov and many others also participated in these gatherings. Sayavush Mammadzade, one of the translators of Yesenin's poems into Azerbaijani, and the talented poet Elizaveta Kasimova dedicated poems to this apartment.⁶

The fourth paragraph of the first chapter, **“Baku Meetings of Sergei Yesenin”** presents some of the highlights of the life and literary career of the poet in Baku, his meetings in Baku and their details.

Facts about Yesenin's life in Baku are well documented in the memoirs of P.I.Chagin, his brother V.I.Boldovkin, V.A.Manuylov and several other authors. However, the fact that no meeting took place between Yesenin and an Azerbaijani author raises questions. In his essay “Was Yesenin in Azerbaijan?” («А были ли Есенин в Азербайджане?»), Y.Quluzade attempts to explain possible reasons why no meetings with local authors took place.⁷ He concludes that no meeting with Yesenin was initiated by Azerbaijani intellectuals. While this analysis is logical enough from a socio-political perspective, it does not seem convincing that all intellectuals, poets, and writers decided to avoid Yesenin. Moreover, considering that a number of Russian poets and writers, such as M. Gorki, V. Ivanov, V. Khlebnikov, S. Gorodetski, V. Mayakovski and others who visited Baku during that period were welcomed warmly by Azerbaijani writers and poets, it is difficult to conclude that they intentionally and voluntarily demonstrated indifference toward Yesenin and his poetry. Besides, at the time of his visit to Baku, Yesenin's name was already well-known far beyond the borders of Russia. Although Yesenin's visit to Baku followed the invitation by the Bolshevik authorities, he did not have friendly relations with them as the poet was an active critic of the government and the drawbacks of his time. His visits to

⁶ Мамедзаде, С. Сны старого дома // Бакинский рабочий. – 2001, 21 июля. – с. 4.; Касумова, Е. Сергею Есенину – Зеркало // – Баку: Литературный Азербайджан, – 1997. №1-4, – с.51-52.

⁷ Гулузаде, Я. А были ли Есенин в Азербайджане? // Актуальные проблемы изучения гуманитарных наук. Тезисы докладов и сообщений республиканской межвузовской научной конференции. – Баку: Мутарджим, – 1998, – с. 32-34.

Baku should not be regarded as following an invitation by a friend; in his poem “Stansi” penned in Baku, “he escaped from Moscow as he was unable to deal with police”.⁸ Under such circumstances, the visit of a poet who chose Baku to shelter had to be met with interest. Moreover, his special interest in Oriental poetry and the great poets of the East had to attract the interest of Azerbaijani poets and writers. Therefore, the logical explanation is that Yesenin’s isolation was plotted and schemed by the government authorities. That his stay in the summer house of the government official P.I.Chagin was no accident.

What was the danger of meeting Yesenin?

In the late 19th and early 20th centuries, a wide national revival was taking place in Azerbaijan. Almost all of the Azerbaijani intelligentsia, poets and writers mentioned in Y. Quluzade’s abovementioned article, including Ahmed Cavad, Abdulla Shaig, Cafar Cabbarly, Hussein Cavid and others were the main proponents of the idea of Turan (Turkish Union). It was for this reason that Almas Yildirim, an advocate of nationalism, had to leave his homeland in the 20-30s and settle down first in Iran and then in Turkey. Establishment of the Democratic Republic of Azerbaijan in 1918 was just the victory people who lived and spread those ideas. The suppress of ADR, its occupation by Russia, and incorporation into the USSR was a result of the political revolution and could not change the minds of the people. The people were in the turmoil of the ideas of nationalism. On the other hand, Yesenin was not a proponent of the Soviet power either. In fact, his failure to visit Iran was, to a certain extent, an indication of the government circles’ distrust of him. In this regard, Yesenin’s meetings with Azerbaijani intellectuals, poets and writers could provoke objections from Yesenin, adding quality to his already unreliable attitude towards the government and distance him from the Soviet ideology. Government officials did not want to lose popular poets and writers like Yesenin, on the contrary, they wanted

⁸ Есенин, С. Полное собрание сочинений: [в 7 томах.] / гл. ред. Ю.Л. Прокушев. – Москва: Наука–Голос, – т. 2. Стихотворения (Маленькие поэмы). – 1997. – с. 134.

to see them on their side and turn them into their own proponents. In our opinion this was the reason why Yesenin was excluded in Azerbaijan from Azerbaijani intellectuals and why he was always surrounded by Russians.

However, no matter what the reason was, it is regrettable that Yessenin did not have any interactions or meetings with Azerbaijani poets and writers. Yesenin's meetings with Azerbaijani intellectuals, poets and writers would have contributed greatly to his life in Baku as well as a study of different aspects of his life in Baku.

Despite these negative notes and reflections, we have memoirs by two Azerbaijanis contemporaries Yesenin: Ramazan Khalilov, a part-time reporter and correspondent of the newspaper *Bakinskiy Rabochiy* and Gulam Mammadli, a prominent journalist and correspondent. Ramazan Khalilov's memoir was published in one of the newspapers on the eve of the 100th anniversary of S. Yesenin, in which he writes about his meetings with the great poet in April-May 1925.⁹ This memoir describes a ceremony participated by the author with Yesenin – yet it does not include any specific facts and events related to Yesenin's Baku life. On the other hand, the fact that this memoir was written 70 years after the meeting with Yesenin, it is possible that it contains inaccuracies. Though memories of Gulam Mammadli were written in the 1970s, it was published in 2016. In this long- -unpublished-article, the author touches upon his episodic encounters with Yesenin.¹⁰ The memoir does not provide any information on whether the author had any literary contacts with Yesenin. Their meetings were limited to transitional episodes in the newspaper's editorial office; this fact alone is not enough to accept them as “arranged meetings” for intellectual conversations or exchanges. The memoir by Svetlana Kurochkina, granddaughter of the famous opera singer Fatma Mukhtarova, a student of F.I.Shalyapin,

⁹ Халилов, Р. Большое видится на расстоянии // Гюнай. – 1995, 7 октября. – с. 4.

¹⁰ Мəммədли, Q. Ömür dəftərindən səhifələr (1897–1977). Xatirələr. Görüşlər. Müşahidələr / Q.Мəммədли. – Bakı: Təhsil, – 2016. – s. 85-86.

contains information about Yesenin's episodic meeting with Fatma Mukhtarova in May in 1925.¹¹

Upon speaking about Yesenin's meetings in Baku, one should his meeting with the famous Azerbaijani singer Jabbar Garyagdioghlu. The paragraph highlights some of the details of this meeting – its venue, date, people who were present during the meeting and the poem Yesenin dedicated to Jabbar Garyagdioghlu, in which he allegedly called the singer the “prophet of Oriental Music”.

Yesenin's meeting with Jabbar Garyagdioghlu was first mentioned by A.K.Voronski.¹² Almost 40 years later, in 1965, L. Polonski published an article, entitled “Two Singers” («Два певца»)¹³ in *Bakinskiy Rabochiy*, and about 50 years later, in his book *Books and Years* which he co-authored with V.Portnov, highlighted several other details of this meeting.¹⁴ Based on these, Azerbaijani researchers Firidun Shushinski¹⁵ and Zemfira Yusifgizi¹⁶ mentioned Yesenin's meeting with Jabbar Garyagdioghlu. Critics and scholars have been debating some details of the meeting. One of them is “the prophet of Oriental music” Yesenin allegedly used to describe Garyagdioghlu at that meeting. It should be noted that L.Polonski writes about it in 1965 in his aforementioned article and asserts that Yesenin used the expression to honour Jabbar Garyagdioghlu.

In the introduction to the article, L.Polonski writes that he has heard the story from V.I.Boldovkin. Boldovkin did not attend the meeting, but he was almost always with Yesenin during his stays in Baku. Even when he arrived in Baku from Iran on 22 May, he stayed

¹¹ Курочкина, С. Повесть об актрисе / С.Курочкина. – Баку: Юрд, – 2004. – с. 67-68.

¹² Воронский, А. Об отошедшем // Литературные записки. – Москва: Артель писателей Круг, – 1926. – с. 135-136.

¹³ Полонский, Л. Два певца // Бакинский рабочий. – 1965, 3 октября. – с. 4.

¹⁴ Полонский, Л. Два певца // Книги и годы. (Страницы русско-азербайджанских культурных связей) / Л.Полонский, В.Портнов. – Баку: Азгосиздат, – 1974. – с. 41-45.

¹⁵ Şuşinski, F. Cabbar Qaryağdıoğlu / F.Şuşinski. – Bakı: Işıq, – 1987. – s. 97-98.

¹⁶ Yusifqızı, Z. Şərq musiqisinin peyğəmbəri / Z.Yusifqızı. – Bakı: Şərq-Qərb, – 2008. – s. 51-54.

with Yesenin for 2-3 days, and on 25 March he travelled to Moscow with the poet. Therefore, Boldovkin was well informed about Yesenin's life in Baku and his meetings. That is why we can confidently rely on the argument provided by L. Polonski.

What also makes the “prophet of Oriental music” debatable is that those details have remained unmentioned in A.K. Voronski's aforementioned article. The exclusion of this information from the article, one of the main sources about the meeting between Yesenin and Jabbar Garyagdioglu has resulted in some researchers' cautious approach in dealing with the details of the meeting. Why did then Voronski's leave out this important detail?

Voronski's article focuses on Yesenin, not on Jabbar Garyagdioglu. Therefore, the author does not mention Yesenin's comments about Jabbar Garyagdioglu in his article – he only mentions Jabbar Garyagdioglu's words about Yesenin. Polonski's article, on the other hand, focuses on both – it therefore describes the meeting in a more detailed manner. Based on L. Polonski's argument, we assume that the poet used the “prophet of Oriental music” to honour Garyagdioglu during their meeting and he dedicated a poem (spontaneous poem) to the singer. It was a great tribute by Yesenin to the great mugham master and Azerbaijani music, culture in general. Considering this, the name of the great poet was included in *The Mugham Encyclopedia* published in Azerbaijan in 2010.¹⁷

This paragraph also presents a critical attitude to the article entitled “Jabbar Garyagdi's Songs (from The Poet's Meetings in the Caucasus)” by another well-known Russian scholar of Yesenin's studies S. Koshechkin which deals with another meeting between Yesenin and Jabbar Garyagdioglu.¹⁸ However, based on some research and assumptions, we can form an opinion about Koshechkin's article – that it is not fact-based, it is rather a product of the author's

¹⁷ Muğam ensiklopediyası / Redaksiya heyətinin sədri, baş red. M. Əliyeva. – Bakı: Heydər Əliyev Fondu, – 2008. – s. 202.

¹⁸ Кошечкин, С. Песни Джаббара Карягды. Из кавказских встреч поэта // О, Русь, взмахни крылами: Есенинский сборник. Вып. 1. – Москва: Наследие, – 1994. – с. 186-192.

imagination. Such peculiar stories do not enrich S. Yesenin's meetings in Baku, on the contrary it provides the basis for the transformation of historical facts, meetings and events into myths. When speaking about meetings and interactions between public figures such as S. Yesenin and J. Garyagdioglu, one must be extremely sensitive, attentive and cautious, and avoid making misleading statements.

One of the controversial issues regarding Sergei Yesenin's meetings in Baku is his undocumented meeting with the famous Azerbaijani poet Aliaga Vahid – which is usually accepted as a fact. Although undocumented, several authors wrote articles about it.¹⁹ Interestingly, the researchers who write about the meeting between Yesenin and Aliaga Vahid base their argument on Huseyn Najafov's semi-fictional, semi-documentary book *Balakhani May*. According to the book, Yesenin and Vahid attended the poetry ceremony “Fuzuli” in Shagan village near Mardakan on 25 September in 1924, two days after they made acquaintance. Although the book skillfully describes Vahid and Yesenin at the table, eating and drinking together during the ceremony²⁰, their conversations on poetry and art, participants' attitudes towards the guest; but those who base their arguments on the book should bear in mind that it is a work of fiction. Unfortunately, despite our attempts, we could not find any information and/or records about it in the archives, or in the memories of their contemporaries, or in S. Yesenin's and A. Vahid's works. *Balakhani May*, Huseyn Najafov's semi-fictional book gives no basis for accepting this meeting as happened.

Thus, the chapter demonstrates that the “Baku Phase” of Yesenin's life and creativity was one of the most productive and most

¹⁹ Мамедов, С. Еще раз о пребывании С.Есенина в Баку // Тематический сборник научных статей, посвященный 100-летию со дня рождения С.Есенина. – Баку: Мутарджим, 1995. – с. 10.; Аслан, К. Поэт, воспевавший красоту // Вышка. – 1995, 17 ноября. – с. 5.; Махмудова, К. Азербайджанский поэт Алиага Вахид и Сергей Есенин // Есенин и поэзия России XX–XXI веков. Традиции и новаторства. Материалы международной научной конференции, – Москва–Рязань–Константиново, – 2004, – с. 175-179.

²⁰ Наджафов, Г. Балаханский май: документально-художественная повесть / Г.Наджафов. – Баку: Гянджлик, – 1986. – с. 102-105, 137-142.

interesting periods of his literary career and played a crucial role in the poet's overall literary career. Therefore, it is difficult to imagine Yesenin's creativity without the productive "Baku Phase". To support this claim, available evidence from a wide range of sources – archives, poet's autographs, letters, works, their translations, unpublished memoirs as well as Yesenin's scholarship in Azerbaijani and Russian, poems dedicated to him and a number of other sources has been used.

The second chapter of the dissertation entitled "**The Oriental Theme in Sergei Yesenin's Creativity**" consists of three paragraphs. It examines important themes in the poet's writings – the Oriental theme, oriental culture, Eastern poetry, including the history of the cycle *Persian Motifs*, female characters of this cycle and the identity of the main characters of the cycle, and a comparative analysis of various versions of Azerbaijani translations of his poems.

The first paragraph entitled "***Persian Motifs and its Emergence***" deals with one of the richest and interesting pages of Sergei Yesenin's creativity, *Persian Motifs* and stories that inspired those poems. It emphasises the fact that Yesenin's interest in Oriental poetry, Oriental culture and art should not be considered happenstantial. As Eastern poetry and its place in world poetry, has always been the center of attention, it has attracted not only Russian poets, but also Western poets and researchers, and served as inspiration for different people at different times.

"Nazira to the Quran" (1825) by A.S.Pushkin, "Ashig Garib" by M.Y.Lermontov (1837), "Crimean Sonnets" (1825) by A. Mitskevich, "West-East Divan" (1819) by I.V. Goethe, "Corsair" (1814) by Byron, "Eastern Motives" (1828) by V.M. Hugo are salient examples of this. In the 20th century Oriental poetry was the center of attention of Russian poets. Poets V. Brusov, V. Ivanov, V. Kuzmin and many others exploited the Oriental theme. On the other hand, different Russian and European poets and well-known writers translated pieces of Oriental poetry (from the original or a second language) into their own languages at different times. All these is a clear indication that Oriental poetry the Eastern Poetical School inspired poets and writers from different

countries and finally, Sergei Yesenin's *Persian Motifs* series is one of the brightest paradigms of this.

Yesenin was familiar with Eastern Poetry through the works of Firdovsi, Khayyam, Hafiz, Sadi and others. Poetry pieces by poets of the East, including the aforementioned, were translated into Russian at that time. Khayyam's *rubais* were translated into Russian several times. His *rubais* were first published in Russian in 1894, and later (in 1901, in 1911, in 1922), were widely presented to Russian readers. In 1882-1922 Saadi's *Gulustan*, and in 1905-1915 Firdovsi's *Shahname* were published in Russian.

Earlier, in the 60s of the 19th century, translations from Hafez and Sadi's poetry (translated by A.A.Fet) were presented to Russian readers. In 1916, a book²¹ entitled *Persian Lyrics* was published in Russian featuring pieces by eight Eastern poets, including Omar Khayyam, Khagani, Sadi, Jalaladdin Rumi and Hafiz. Undoubtedly, Yesenin was familiar with these works and the book. We find arresting claims about this in N.K.Verjbitski's memoir.²² M.D.Royzman writes that Yesenin was well familiar with the above-mentioned book, that it was always on his table even during his stays in the Caucasus, that he knew every single poem in the book, the poet was deeply interested in the East and Oriental poetry long before he wrote *Persian Motifs*, spoke with people who knew the East and read the above-mentioned books and other poets of the East in translation. He also writes that Yesenin read and explored the subject extensively before penning *Persian Motifs*²³.

There was another reason why Yesenin was attracted to the East. As the poet moved away from the pessimistic "Kabak Moscow" period, he sought refuge elsewhere, where he could be free "to heal the wounds of his heart". He finally found it in the East (Azerbaijan), therefore, he opened *Persian Motifs* with the lines «Улеглась моя

²¹ Персидские лирики. X – XV вв. / Из персидского языка перевел акад. Ф.Корш // – Москва: Издание «М. и С. Сабашниковых», – 1916. – 126 с.

²² Вержбицкий, Н. Встречи с Есениным: воспоминания / Н.Вержбицкий. – Тбилиси: Заря Востока, – 1961. – с. 51.

²³ Ройзман, М. Все, что помню о Есенине / М.Ройзман. – Москва: Советская Россия, – 1973. – с. 74-75.

былая рана / Пьяный бред не гложет сердце мне”. In his poem “I’ve never been on the Bosphorus” he wrote, «Я сюда приехал не от скуки / Я давно ишу в судьбе покоя».

The poet’s visit to Turkistan in May 1921, his first familiarity with oriental life, architecture and traditions during his stay in Samarkand should also be noted when speaking about the emergence of *Persian Motifs*, his pursuit of Iran, the mysterious poetry and his special love of the East.

Apart from the above-mentioned issues, this chapter also touches upon some interesting facts about the ideas that inspired some poems in the cycle and identifies the differences in the arrangement of his poems as well as the number of poems in *Persian Motifs* of which some sources²⁴ indicate to be 15 while the book contains 16 poems.

The second paragraph is titled “**The Identity of the Female Characters and the Protagonist of *Persian Motifs***” and studies the identity of female characters and the protagonist in the cycle. Yesenin mentions four female names in *Persian Motifs*: Lala, Shagane, Shahrizad and Geliya. Opinions regarding the identities of some of these characters differ. The first female name in *Persian Motifs* is Lala. The name is mentioned in three poems of the cycle. Although researchers believe that the name is fictional, there is a possibility that Lala’s prototype is Yelena Yukel, with whom Yesenin met in Baku. Although she was born in Russia, she had an Oriental name – Leyla as she spent her childhood in Iran. Yelena Yukel put two poems «Шаганэ, ты моя, Шаганэ!» and «Я спросил сегодня у менялы...» to music for the first time. This fact is interesting as «Я спросил сегодня у менялы...» is the first poem in the cycle to mention Lala.

²⁴ Xəlilov, Ə. Yesenin və Azərbaycan / Ə.Xəlilov. – Bakı: Gənclik, – 1977. – s. 9, 12, 15; Xəlilov, Ə. Sergey Yesenin: Mərdəkanın qızıl payızı və yazı / Ə.Xəlilov. – Bakı: Azərbaycan, – 1996. – s. 73; Вайнштейн, М. О времени и месте создания «Персидских мотивов» С.А. Есенина // – Москва: Научные доклады высшей школы. Филологические науки, – 1962. №2, – с. 186, 193; Турабов, С. Есенин в Азербайджане // – Баку: Литературный Азербайджан, – 1959. №10, – с. 100; Шарифли, Т. «И буйство глаз, и половодье чувств» // – Баку: Литературный Азербайджан, –1974. № 10, – с. 111.

Another female name found in *Persian Motifs* is Geliya. Geliya's prototype is Roza, daughter of P.I.Chagin (her full name was Rosalia), his friend from Baku. Little Roza loved, for some reason, to call herself "Geliya Nikolayevna". Yesenin called Roza by this name in his letters to P.I.Chagin. There are three autographs of the poem «Голубая да веселая страна...» dedicated to "Geliya Nikolayevna". In one of the autographs, Yesenin wrote, "Dear Geliya Nikolayevna, this is highly valuable. Whenever you see my daughter, give it to her. S.E.". The dream of the poet was fulfilled by Huseyn Najafov, the author of *May of Balakhani*. In an article entitled «История рукописи Есенина» he describes how he passed this autograph on to the poet's daughter, Tatyana Sergeievna, who lived in Tashkent at the time.²⁵

This chapter also investigates the identity of the protagonist of *Persian Motifs* "Shagane". It examines the identity of the protagonist, all available versions comparatively. Shagane, a teacher in Batumi, who despite her Armenian origin, was considered Azerbaijani without any justification. Regardless of the reason, we cannot tolerate the falsification of historical facts and events (which at first glance seems to be important, but in fact have no meaning!), and it directly concerns the objectivity of the researcher and the responsibility of the author. Such groundless arguments would not do anyone good – neither Azerbaijani people nor Azerbaijani literature, culture.

The last paragraph of the second chapter is entitled "**The Artistic and Aesthetic Characteristics of *Persian Motifs* and their Preservation in the Translation**".

Persian Motifs brought Yesenin fame as a lyrical poet. However, critical responses to the cycle have never been the same and, at times, different opinions and controversies have been demonstrated about the cycle. Unlike Russian critics, Azerbaijani literary scholars always demonstrate positive attitude about the cycle and consider it the poet's masterpiece. Therefore, the translation of poems in the cycle into Azerbaijani has always been in the interest of our poets.

²⁵ Наджафов, Г. История рукописи Есенина // Бакинский рабочий. – 1988, 22 апреля. – с. 3.

Yesenin's translation into Azerbaijani began in 1928 – with the translation of a poem from *Persian Motifs*. In total, 10 of the 31 translators who translated Yesenin's poetry (Suleyman Rustam, Aliaga Kurchayli, Sayavush Mammadzade, Eyvaz Borchali, Qoca Khalid, Firuz Mustafa, Gunel Movlud, Rufat Isayev, Teymur Karimli, Isakhan Isakhanli) chose poems from *Persian Motifs*. Their translations were compiled in *Sergei Yesenin's Persian Motifs*²⁶ and presented to Azerbaijani readers in 2015 by the author of this dissertation.

Persian Motifs was first translated into Azerbaijani by Aliaga Kurchayli on the eve of the 70th anniversary of Yesenin's birth.²⁷ After Aliaga Kurchayli's, Sayavush Mammadzade²⁸ and in 2010 Eyvaz Borchali translated the cycle into the Azerbaijani language.²⁹ The other seven translators translated several poems from the cycle in the Azerbaijani language. The achievement of translators depends on their competence, experience, their familiarity with translation theories, on their artistic senses, poetical skills, their mastery of translation. Unlike prose, certain poetic elements of poetry require a great deal of skill and attention to detail from translators. This dissertation extensively addresses these issues.

Most of Yesenin's Azerbaijani translators, including Aliaga Kurchayli who translated the full version of *Persian Motifs*, Mammadzade, E.Borchali were competent enough both in terms of their mastery of poetry and their translation skills; however, we find a number of drawbacks in these translations – inadequate phrases,

²⁶ İsxanlı, İ. Serqey Yesenin. İran nəğmələri / İ.İsxanlı. – Bakı: Xəzər universitəsi, – 2015. – 159 s.

²⁷ Yesenin, S. Şeirlər və poemalar / tərc. ed. Ə. Kürçaylı // – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1965. – s. 95-125.

²⁸ Yesenin, S. “İran nəğmələri” / tərc. ed. S.Məmmədşadə // Dünya uşaq ədəbiyyatı kitabxanası. – Bakı: Gənclik, – 1987. – s. 331-342.; Yesenin, S. “İran nəğmələri” / tərc. ed. S.Məmmədşadə // – Bakı: Azərbaycan, – 1986. №4, – s. 154-159.

²⁹ Yesenin, S. Fars havaları / tərc. ed. E.Borçalı // – Bakı: Adiloğlu, – 2010. – s. 3-31.

inclination towards word-for-word translation, violations of content and structure, rhythm , rhyme etc.

This paragraph analyses Yesenin's six poems from *Persian Motifs* that differ from others in terms of form and content – the six most translated poems by Azerbaijani translators. In addition to the essential issues of translation such as fidelity, accuracy, adequacy in form, content, conveying the poetic spirit of the text to the reader, preserving the literary and personal poetry of the original, the thesis also focuses on the issues of creativity and independence in translation, the paragraph points to Yesenin's uses of certain elements in his poetry and their representations in the translations.

Thus, this chapter reveals that before penning *Persian Motifs*, Yesenin lived in the period of Kabak Moscow and experienced some serious mental crisis. His escape from Moscow improves the poet's melancholy mood – it manifests itself in his poetry, most saliently in *Persian Motifs*. The Azerbaijani translations of his poems are examined in this paragraph –comparisons between the original poems and their translations as well as between different translations of the same poems has been drawn. As a result of our analysis and observations on the translations of *Persian Motifs*, we conclude that although different translators have been able to find different expressions for the translations, A. Kurchayli succeeded more than others in terms of creating adequate content, covering profound issues of translation and introducing Yesenin's works to Azerbaijani readers first. Kurchayli's translations stand above the translations by S. Rustam, S. Mammadzade, E. Borchali, F. Mustafa, G. Khalid and others who translated *Persian Motifs* fully or partly. We have come to this conclusion not only as a result of our comparative-typological analysis of the translations, but also on the theories of the translation theorists, poets and writers.

The third chapter of the dissertation which consists of two paragraphs, is entitled “**Sergei Yesenin's Literary Personality and Creativity in Azerbaijani Literature**”. This chapter has extensively researched the articles about the poet published in the Baku press immediately after his death, provides detailed information about the works and poems dedicated to him by Azerbaijani poets and writers as

well as the role of Azerbaijani researchers in the study of Yesenin's literary heritage.

The first paragraph entitled **“Sergei Yesenin in the Baku Press”** provides information about the articles published in the Baku press after Yesenin's death, reverberations of his death as well as poems dedicated to Yesenin by Azerbaijani poets.

According to the official report on Yesenin's death, which happened on 27-28 December 1925, he committed suicide by hanging himself at Angleter Hotel in Leningrad (St. Petersburg). Although Yesenin's death was deemed a suicide for many years, by the end of the 1980s speculations about the poet's death began to emerge. Various newspapers and magazines spread these assumptions about his death – that the poet was first murdered and before his was hanged. Thus, Yesenin's death became one of the most discussed issues in Russia. The researches had been conducted, and articles were published concerning this issue. A group of authors addressed the president, officially demanding a full inquiry into the poet's death. To put an end to all these claims, at the initiative of the Union of Writers of the USSR the Committee of Yesenin a special committee investigating Yesenin's death was established under the USSR Institute for World Literature named after M. Gorky in 1989. Although the Committee's final decision concluded that those assumptions were groundless, the thoughts around the mysterious death of the great poet continued to spread.

After Yesenin's death, the first articles on his life were published in the Baku press on 30 December in *Bakinskiy Rabochiy* and *Trud* ³⁰. All these articles accepted the death of the poet as an act of suicide based on the official report. In addition to these articles, there are several other articles published in the Baku press at the time. A number of authors shared their opinions about the poet's tragic death, expressed their regret, mentioned his unique poetry, remembering him

³⁰ Камский, М. Сергей Есенин // Труд. – 1925, 30 декабря. – с. 6.; Пессимист. Песня // Бакинский рабочий. – 1925, 30 декабря. – с. 4.; Трагическая смерть Сергея Есенина // Бакинский рабочий. – 1925, 30 декабря. – с. 2.; Яковлев, А. Есенин // Бакинский рабочий. – 1925, 30 декабря. – с.4.

as one of the most talented poets of contemporary literature and regarded his death as the unrecensable loss of Russian poetry. One of the poet's contemporaries, Professor Selikhanovich makes a bold claim about the cause of his death, he blames the government authorities and the general public for the death of the poet, complaining that they did not give enough attention to young literature figures.³¹

Bakinskiy Rabochiy, Yesenin's most frequent publisher, considered the tragic death as the most painful loss. The 30 December issue of the newspaper published a necrology and on 1 January 1926, a commemoration ceremony was organized at the editorial office. On 4 January, at the initiative of *Bakinskiy Rabochiy*, a mourning ceremony dedicated to the memory of Yesenin was organized at the Baku Workers' Theater and on 1 March 1926 an event honouring Yesenin was held in *Maarif Evi* (Educational House).

On 24 September 1926 *Trud* published a recension by S.Mazyavi to A. Kruchyonikh's book printed in his publishing house in Moscow. The author here objected to A. Kruchyonikh's views on Yesenin, his creativity, and emphasised that his attempts to cast a shadow over his creativity was unsuccessful, and that a great poet like Yesenin deserved a serious and objective assessment free from slanders and that only a critic like Kruchyonikh could write those prejudiced, groundless, empty ideas and slander about Yesenin³².

After this and until the collapse of the USSR, nothing related to the death of Yesenin was published in the Baku press for a long time. In the late 1980s new speculations about Yesenin's death were spread in the Russian press, and the Baku press also began to debate about the poet's death, contradicting opinions concerning the death of the poet emerged.

³¹ Памяти Сергея Есенина. Траурный вечер // Труд. – 1926, 6 января. – с. 2.; Траурный вечер памяти Сергея Есенина // Бакинский рабочий. – 1926, 6 января. – с. 5.

³² Мазявий, С. Лики Есенина // Труд. – 1926, 24 сентября. – с. 3.

One of the researchers of Yesenin's Baku's life, G. Shipulina, responds with an article³³ entitled "Is there a need for a special research" to the controversy started by E. Khlystalov's article³⁴ in which the author disagrees with the official announcement on the cause of Yesenin's death, published in 1989 in *Bakinskiy Rabochiy*. Except for the article by Shipulina, no other articles can be found in the press concerning this issue. About 10 months later, Shipulina returned to the issue with an article³⁵ entitled "Myths about the death of S. Yesenin" published in the journal of "Литературный Азербайджан" (Literary Azerbaijan). The article refers to the memories that were immediately highlighted after Yesenin's death, deeming his death a suicide. Thus, immediately after the death of Yesenin, the articles published in the Baku press in late 1925 and 1926, accepted the great poet's death as the act of suicide. Conspiracy theories about Yesenin's death were groundless. Therefore, in all the publications, the poet's death was deemed a suicide and some theories about the reasons for suicide were expressed.

Apart from the above mentioned issues, this paragraph discusses the poems dedicated to Yesenin by Azerbaijani authors, and reveals that the author of the first poem dedicated to Yesenin in Azerbaijani literature was A.Nazim, not S.Rustam. His poem "Sergei Yesenin" was published in the January 1926 issue of the *Education and Culture* immediately after Yesenin's death.³⁶ The research has also identified that Azerbaijani poets, writers have dedicated poems to no other Russian poet as much as they did it to Yesenin. Thus, starting with A.Nazim and S.Rustam in 1926, about 50 Azerbaijani poets including M. Rahim, R. Zaka, F. Qoca, A. Kurchayli, O. Rza, S. Mammadzade,

³³ Шипулина, Г. Уместно ли тут частное расследование? // Бакинский рабочий». – 1990, 13 января. – с. 4.

³⁴ Хлысталов, Э. Как погиб Сергей Есенин? // Бакинский рабочий. – 1989, 25 ноября. – с. 4.

³⁵ Шипулина, Г. Мифы о смерти С.А.Есенина // – Баку: Литературный Азербайджан, – 1990. №11, – с. 107-118.

³⁶ Nazim, Ə. Serqey Yesenin (şeir) // Bakı: Maarif və mədəniyyət [əski əlifba ilə], – 1926. №1, – s. 7.

R. Rovshan, and N.Khazri dedicated poetry to Yesenin in Azerbaijani and Russian.

The second paragraph of the third chapter entitled “**Azerbaijani Researchers of Sergei Yesenin’s Creativity**” examines studies dedicated to the poet’s creativity from the past to the present day, explores various aspects of his life and creative activities, provides general information about the Azerbaijani researchers and identifies the role of Azerbaijani researchers in the study of the literary heritage of the great Russian poet.

Although a century has passed after Yesenin’s first visit to Azerbaijan, new facts and memories about his life are still being discovered. Researches are being carried out, his poems are being translated, his poems are set to music, poets dedicate new poems to him, painters, sculptors and carpet artists still create his images. All this is a vivid example of the love of Azerbaijani artists, poets and writers for the Russian poet, his creativity and personality.

In Yesenin’s lifetime and for nearly two years after his death, a number of his contemporaries such as M. Danilov, Pessimist, Y. Gurvich, A. Selikhanovich, Tsiklop, M. Kamski and others published pieces in *Bakinskiy Rabochiy* and in *Trud* on the poet’s creativity. From that period on, no articles on Yesenin’s literary career were published in the Baku press. This silence was broken in the mid-50s. In 1956, *Bakinsky Rabochiy* gave information about an event dedicated to Yesenin,³⁷ and two years later A.Logvinenko published an article in *Molodezh Azerbaydzhana* about the identity of the protagonist of *Persian Motifs* Shagane.³⁸ A year later, in 1959, S. Turabov, an important name in the study of Yesenin’s “Baku phase”, published his first article on Yesenin³⁹ and became the first Azerbaijani researcher that dedicated an article to Yesenin. In the 60s of the 20th century, on the eve of the 70th anniversary of

³⁷ Вечер, посвященный Сергею Есенину // Бакинский рабочий. – 1956, 6 октября. – с. 3.

³⁸ Логвиненко, А. У героини стихов Есенина // Молодежь Азербайджана. – 1958, 10 сентября. – с. 3.

³⁹ Турабов, С. Есенин в Азербайджане // – Баку: Литературный Азербайджан, – 1959. №10, – с. 99-102.

Yesenin's birth, and in later periods, essays and articles dedicated to Yesenin's life and works were published by Azerbaijani researchers. These mainly include the memories of some of Yesenin's contemporaries, as well as various newspapers and journal articles published in the Azerbaijani and Russian press, in both languages. There are numerous newspaper articles about Yesenin's "Baku Phase", in which we find previously neglected important details of Yesenin's life and creativity. Those articles were published in different years, mainly on the eve of the anniversary of poet's birth. More than 100 articles out of 300 dedicated to Yesenin in the Russian and Azerbaijani languages, were published in *Bakinskiy Rabochiy*. 16 of these (8 articles and 8 announcements) were published in *Bakinskiy Rabochiy* when during Yesenin's lifetime, and the rest were published posthumously. In total, 24 articles (13 articles and 11 announcements) were published while Yesenin was alive. 16 of these were published in *Bakinskiy Rabochiy*, 5 articles and 3 announcements, and only 8 articles were published in *Trud*. Unlike *Bakinskiy Rabochiy*, *Trud* demonstrated controversial attitude towards Yesenin and his creativity. Some of the representatives of this newspaper, including M. Kamski and Tsiklop, published articles that contained rude and biased expressions about Yesenin's personality.⁴⁰

The second newspaper that holds a special place for the number of publications on Yesenin after *Bakinskiy Rabochiy* is *Baku*. 50 out of the 70 articles published here, are in Russian and the rest are in Azerbaijani. The articles in the Azerbaijani language devoted to Yesenin were mostly published in *Literature and Art* (50). In addition to the aforementioned newspapers, other press establishments devoted articles to Yesenin include: *Azerbaijan, People, Communist, Science, Literature, Our Leader, Our Fact, New Azerbaijan, Alma, Vatan fadailari, Credo, Whole Azerbaijan, 525th Newspaper, Gunay, Azerbaijani teacher, Elimiz Gunumuz, Azerbaijani Youth, Sharg*

⁴⁰ Камский, М. Наши о Есенине // Труд. – 1924, 8 октября. – с. 3.; Циклоп. Бакинский день. Поэт Есенин среди студенчества // Труд. – 1924, 5 октября. с. 4.

Gapisi, Azerbaydzhanskie Isvestiya, Vestnik, Vyshka, Izvestiya and many other newspapers.

The list of the authors who published in the Baku press on Yesenin's works includes M. Araz, N. Hasanzade, N. Khazri, A. Kurchayli, J. Novruz, N. Kasamanli and several other well-known Azerbaijani poets and writers. Undoubtedly, taking into account great interest and love for Yesenin's personality and his creativity, the number of articles published on Yesenin's creativity in Azerbaijan will increase day by day. Along with the above-mentioned authors, Sergei Yesenin's creativity, and his "Baku phase", have been investigated by a number of Azerbaijani researchers such as H. Babayev, M. Arif, S. Lukyanova, B. Nabiyev, V. Devitt, S. Solojenkina, S. Turabov, A. Khalilov, S. Asadullayev, S. Qurbanov, T. Sharifli, N. Tagisoy, P. Mammadova, Y. Quluzade, R. Novruzov, Y. Qasimova, S. Mammadov, A. Tagiyeva, Z. Valiyeva, Learned by K.Mahmudova, A.Farziyeva, H. Orucov, E.Rahimova, Q.Shipulina, S.Mahmudova, G.Qurbanova and others. These authors and others published articles about the great poet's creativity not only on the "Baku Phase", but also dedicated books, monographs, and research works to poet's overall creativity. At the same time, it should be noted that the above mentined authors such as S. Turabov, P. Mammadova, A. Khalilov and especially G. Shipulina investigated Yesenin's creativity in a more systematic manner.

Thus, the chapter concludes that the Azerbaijani researchers of Yesenin contributed to Yesenin's studies by writing numerous research papers, articles, books about the life and creativity of the poet, especially the "Baku Phase" of his career and they continue presently. As it is impossible to imagine Yesenin's overall creativity without the "Baku Phase", it is impossible to imagine the detailed study of the poet's creativity without the works of Azerbaijani researchers. Therefore, the "Baku Phase", the most productive and exciting period of the poet's creativity, should be included in Azerbaijani literary and poetic heritage, and its achievement today is one of the most important upcoming tasks that lies ahead of Azerbaijani Yesenin Studies.

The fourth chapter of the thesis which consists of three paragraphs is entitled "**Sergei Yesenin's Poetry and the Azerbaijani**

Translation School". This chapter gives an overview of the history, theoretical and practical aspects of Azerbaijani translations of the great Russian poet's works, identifies the complete list of Yesenin's works translated into our language and studies the quality of the translations. All the translation variants of the poems "Farewell, Baku!" And "Goodbye, my friend, goodbye...!" have been analysed and studied comparatively. Along with the use of the comparative method, it utilises the theories and works of both Azerbaijani and Russian translators and focuses on the national colouring, individual style, poetic development, expressions, content and other issues.

The first paragraph entitled "**Azerbaijani translations of Sergei Yesenin's works: historical, theoretical and practical aspects**" investigates the translations of Yesenin's works from his period to the present day and identifies the complete list of the poet's works translated into our language and gives detailed information about the Azerbaijani translators who translated Yesenin.

Suleyman Rustam is the first Azerbaijani translator of Yesenin's works. In 1928, he translated the poem «В Хорассане есть такие двери...» from Yesenin's *Persian Motifs*. According to our findings, after S.Rustam, 30 more translators such as Alekper Ziyatay, Ismayil Soltan, S. Sadig, Rafiq Zaka, Aliaga Kurchayli, Anar, Ahmad Camil, Murad Qudyalchayli, Nusrat Kasamanli, Tofiq Bayram, Sayavush Mammadzade, Mahir Qarayev, Qoca Khalid, Kamal Abdulla, Ramiz Rovshan, Hamlet Isakhanli, Knyaz Aslan, Salim Babullaoglu, Zahir Azamat, Firuz Mustafa, Eldar Nasibli Sibirel, Eyvaz Borchali, Gunel Movlud, Qiya Pachkhatashvili, Fikrat Qoca, Ali Rza Khalafli, Rufat Isayev, Teymur Karimli, Alizade Nuri and the author of the thesis translated pieces from Yesenin's creativity into Azerbaijani.

Yesenin's most translated poems into Azerbaijani are "Goodbye, my friend, goodbye..." and "Farewell, Baku!" "Goodbye, my friend, goodbye..." has been translated by 16 translators, and "Farewell, Baku!" by 13 translators. The poem "Goodbye, my friend, goodbye..." was first translated by Sh. Sadiq in 1959 and "Farewell, Baku!" by A. Ziyatay in 1955. Based on our analysis, we can conclude that numerous reactions by 31 literary critics to Yesenin's poetry is not happenstantial. His poetry has played a significant role in not only

improving translation skills of our poets but also enriching their own poetry and in developing the Azerbaijani translation school. The existence of 248 translation variants of 124 works of the great Russian poet proves that the interest in Yesenin's poetry is considerably relevant and high in Azerbaijani literature.

Among the aforementioned translators, Aliaga Kurchayli was the most active translator of Yesenin. He translated Yesenin's poems into Azerbaijani on the occasion of the 70th anniversary of the poet's birth in 1965 and published them in book form.⁴¹ In the following two editions of the book, Aliaga Kurchayli included more translations.⁴² Kurchayli is the translator of 108 translated poems (the general number is 124) and is the only translator of 61 poems (out of 108 translations).

The second paragraph of the fourth chapter, entitled **“Farewell, Baku!” and the Preservation of National and Local colouring in the Azerbaijani Translations**” examines, as the title has it, translation issues.

Yesenin's poem “Farewell, Baku!” was published in the 115th issue of *Bakinskiy Rabochiy* on the day he left Baku on 25 May in 1925, “Farewell, Baku!” is Yesenin's second most translated poem after “Goodbye, my friend, goodbye...”. This poem has been translated by 13 authors – Alakbar Ziyatay (1955), Rafiq Zaka (1964), Ahmad Camil (1974), Aliaga Kurchayli (1975), Salim Babullaoglu (1991) Knyaz Aslan (2005), Firuz Mustafa (2005), Eldar Nasibli Sibirel (2006), Isakhan Isakhanli (2009), Hamlet Isakhanli (2010), Eyvaz Borchali (2010), Rufat Isayev (2013) and Alizade Nuri (2016). The numerous reactions to this poem by Azerbaijani translators are not due to this poem's popularity, but the sincerity of its language, the plain and pure heartfelt feelings of the author, his emotional connection to Baku and, of course, the love of this great Russian poet for our city.

⁴¹ Yesenin, S. Şeirlər və poemalar / tərc. ed. Ə. Kürçaylı // – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1965. – 183 s.

⁴² Yesenin, S. Qadına məktub. Şeirlər və poema / tərc. ed. Ə. Kürçaylı // – Bakı: Gənclik, – 1970. – 127 s.; Yesenin, S. Şeirlər və poemalar / tərc. ed. Ə. Kürçaylı // – Bakı: Azərneşr, – 1975. – 253 s.

As you can see, translations of the “Farewell, Baku!” cover a period of nearly 60 years (between the first 1955 translation and the latest 2016 translation). Although the first 4 translations were made 20 years apart (1955-1975), the only translation belongs to S. Babullaoglu in a 30 years period (1975-2005). Starting in 2005, on the eve of the 110th, 115th and 120th anniversaries of Yesenin’s birth, a number of translators that were interested in his poetry translated many poems, including the poem “Farewell, Baku!”. Six out of the 13 translations of the poem (by A. Ziyatay, A. Camil, A. Kurchayli, E.N. S.Sibirel, H. Isakhanli, E. Borchali) are fourteeners (14 syllables), 4 (by K. Aslan, F. Mustafa, R. Isayev, A. Nuri) are hendecasyllabic (11 syllables), 1 (by Isakhanli) consists of 16 syllables, 1 (R. Zaka) uses Aruz style poetry, and 1 (S.Babullaoglu) written in free verse.

This paragraph includes all the translation variants and draws comparisons between the original form and the translations as well as between the translation variants. Our analysis and opinions of other researchers enable us to conclude that translation of the poem “Farewell, Baku!” as 14 syllable-verses (or with more syllables) is a more accurate choice and conforms to the spirit of the poem. It conveys the heartfelt sorrow of the original poem and describes the grief of separation more effectively and more poetically. In the 11-syllable verses, it is impossible to effectively convey all these points, as if there is a sense of “shortage”, a shortage in syllables and of words. We come to this conclusion by carefully examining the translation variants of the poem. Although each of the translations has strong and weak points, we believe that among the 14-syllable variants, the translations by A. Ziyatay, A. Camil and A. Kurchayli, among the 11-syllable variants the translation by Knyaz Aslan are closer to Yesenin’s original poem. Three of these translations (by A. Ziyatay, A. Camil, A. Kurchayli) have been analysed by different researchers at different times, and their poetic characteristics, positive and negative aspects have been considered. After his analysis of the translations by A. Camil and A. Kurchayli, A. Khalilov gave

preference to A. Camil's translation,⁴³ R. Novruzov chose A. Kurchayli's translation⁴⁴ and P. Mammadova analysing the translations of A. Ziyatay, R. Zaka, A. Camil and A. Kurchayli and gave preference to two translations, by A. Camil's and A. Kurchayli's.⁴⁵ We consider Ahmad Camil's translation be most adequately expressed among these variants. In our opinion, the translator achieved to maintain the interrelatedness of form and content of original quite well, thus the rhythm, intonation and harmony in the translation sound pleasant to the reader's ear. A. Camil managed to preserve the poetic elements of the original with the help of the expressive poetical and artistic expressions, similar to Yesenin's heartfelt sorrow caused by the "farewell".

The third paragraph of the fourth chapter entitled **"Goodbye, my friend, goodbye...!" and Comparative Analysis of the Azerbaijani Translation Variants**", focuses on the poem which was the last masterpiece of Yesenin expressing the final sorrow of a person who says farewell to his life. Each poem by Yesenin has almost its own history and each details a moment from the poet's personal life. As he put it in his autobiography in October 1925 *"as for the rest of the autobiographical information, they are in my poems"*⁴⁶. The poem "Goodbye, my friend, goodbye...!" is a salient example in this regard.

The poem "Goodbye, my friend, goodbye..." is an ordinary two-couplet poem at first glance, yet in fact sufficiently expressive, have attracted the attention of Azerbaijani translators in terms of its originality, poetry, and lyrical influence.

⁴³ Xəlilov, Ə. Sergey Yesenin: Mərdəkanın qızıl payızı və yazı / Ə.Xəlilov. –Bakı: Azərbaycan, – 1996. – s. 70-71.

⁴⁴ Новрузов, Р. Художественный перевод: проблема взаимодействия и взаимообогащения литератур / Р.Новрузов. – Баку: Элм, 1990. – с. 307.

⁴⁵ Мамедова, П. Сергей Есенин на азербайджанском языке / П.Мамедова. – Баку: Мутарджим, – 2003. – с. 79.

⁴⁶ Есенин, С. Полное собрание сочинений: [в 7 томах] / гл. ред. Ю.Л.Прокушев. – Москва: Наука–Голос, – т. 7, кн. 1. Автобиографии. Дарственные надписи. Фольклорные материалы. Литературные декларации и манифесты. – 1999. – с. 20.

As German writer and translator Hartmut Löffel writes, “*Small poems often cause great difficulties in translation*”⁴⁷ and, indeed, the two-couplet “Goodbye, my friend, goodbye...”, which seems quite easy to translate at first glance, is a good example in this regard.

“Goodbye, my friend, goodbye...” is Yesenin’s most widely translated poem into Azerbaijani. The poem was translated by 16 authors such as Sh. Sadiq (1959), A. Kurchayli (1965, 1970, 1975), Anar (1973), N. Kasamanli (1974), M. Qarayev (1994, 2008), K. Aslan (2005), F.Mustafa (2005), E.N.Sibirel (2006), E.Borchali (2006, 2010), I.Isakhanli (2009), G.Pachkhatashvili (2010), F.Qoca (2010), H.Isakhanli (2010), A.R. Khalafli (2010), R. Isayev (2013), T. Karimli (2017).

The translations of the poem into Azerbaijani have been analysed at different times by various researchers such as R. Novruzov, A. Khalilov and P. Mammadova.⁴⁸ P.Mammadova has provided a relatively extensive analysis of the translations. However, some controversial issues remain unaddressed – this dissertation aims to include them.

All of the above-mentioned translations have been analysed in this paragraph and have been compared both with the original poem and other translations. The study has identified that the first 4 translations (by Sh. Sadiq, A. Kurchayli, Anar, and N. Kasamanli) were made at an interval of 15 years (1959-1974), however, there was no reaction to the poem for about 20 years. Finally, in 1994 M.Garayev translated it into Azerbaijani. In 2005-2006, on the eve of the 110th anniversary of Yesenin’s birth, the poem was re-translated by four translators (K.Aslan, F.Mustafa, E.N.Sibirel, E.Borchali), and in 2008 M.Qarayev, in 2010 E.Borchali revised their previous translations and presented a new version of the poem.

⁴⁷ Леффель, Х. Последнее стихотворение Сергея Есенина в немецких переводах // – Рязань: Современное есениноведение, – 2012. №22, – с.16.

⁴⁸ Новрузов, Р. Художественный перевод: проблема взаимодействия и взаимообогащения литератур / Р.Новрузов. – Баку: Элм, 1990. – с. 301-304; Хәлилов, Ə. Sergey Yesenin: Mərdəkanın qızıl payızı və yazı / Ə.Xəlilov. – Bakı: Azərbaycan, – 1996. – s. 71-72; Мамедова, П. Сергей Есенин на азербайджанском языке / П.Мамедова. –Баку: Мутарджим, – 2003. – с. 37-45.

In 2009 I. Isakhanli, in 2010 G. Pachkhatashvili, F. Qoca, H. Isakhanli and A.R. Khalafli, in 2013 R. Isayev translated the poem into Azerbaijani.

The poem was most recently translated by T. Karimli (2017). Based on our analysis, we can conclude that nothing much changed in 60 years – between the first translation (1959) and the last translation (2017); we do not observe much improvement. Most of the translators failed to achieve Kurchayli's brilliance and maintain his adequacy. Giving way to sometimes extensive and sometimes local losses, they have not been able to increase the overall literary and poetic level with new translations compared to the previous ones. In most of the translations, the natural intonation of the original is replaced by monotonous intonation at the expense of sometimes verbosity and sometimes omissions, which should be regarded as a barrier to the reader's assessment of translations. Five translations by Sh. Sadiq, A. Kurchayli, Anar, M. Qarayev and T. Karimli attract some attention. However, although each of the translations we have mentioned contains certain deviations and shortcomings, most of the elements and features of Yesenin's poem are clearly represented. The language of the translations is smooth, simple, and rhythmic, and the meaning in both couplets is clear.

We consider A.Kurchayli's translation more successful among the five translations of the poem. The translator succeeded in making the poem sound more beautiful and vibrant in Azerbaijani, the meaning is clear in both couplets and the last lines create the effect of a fable. All these renders some of the existing deficiencies of this translation trivial, and as a result, the heartfelt sorrow of the author is fully conveyed to the reader. F. Valikhanova, a well-known literary researcher, said: "*The closeness of the souls in Aliaga Kurchayli and Yesenin's poetry and the lyrical beginning helped Aliaga Kurchayli recreate Yesenin's poetry in the Azerbaijani language*".⁴⁹

Thus, the analysis of a number of examples from Sergei Yesenin's poetry translated into our language (*Persian Motifs*,

⁴⁹ Велиханова, Ф. История перевода Азербайджана / Ф.Велиханова. – Баку: ЭЛМ, – 1994. – с. 45.

“Farewell, Baku!”, “Goodbye, my friend, goodbye...!”) which is an important part of the profound and systematic study of the Azerbaijani-Russian literary relations, have revealed that along with the many successes, there remain significant deficiencies in the theories and theoretical assumptions, assertions. Therefore, we consider that upcoming translations should fill this void, and more effective translations from this great Russian poet’s poetry should be created.

The conclusion summarises the main findings of this research.

The main topic of the study is partly covered in the following academic publications of the author: