

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**PROBLEMS OF TRANSLATION OF GERMAN  
LITERATURE INTO AZERBAIJAN FROM THE  
ORIGINAL**

Specialty: 5716.01 – Azerbaijani literature  
5718.01 – World literature (German literature)

Field of science: Philology

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and degree of development.** Literary relations are the most important field that creates spiritual bonds between different countries and peoples, enriching different cultures based on mutual influence. Literary translation is one of the strongest pillars of literary relations, and it plays the role of a moral bridge in promoting the national culture and scholarly and philosophical thoughts of each country in other countries. Along with the literature and artistic thinking of any nation, its national-spiritual values, the artistic-philosophical world of thought, history, lifestyle, ethnography, and other such issues are presented to the readers of different nations through artistic translation. Therefore, the art of literary translation is a serious field that requires accuracy, artistic creativity, and comprehensive scientific training from the translator.

The development of literary studies is especially noticeable in the modern era when diplomatic relations and literary-cultural relations between countries are formed. Studying the literary relations between Germany and our country, which is one of the strongest countries in the world in terms of political and economic power, and strengthening these relations as well as the interest in the literature of both nations are the main factors determining the relevance of the dissertation work.

This research is relevant from the point of view of studying the translation issues of German literature into our language, its characteristic features, several theoretical and historical problems, the development stages of our translation history, and the important problems of the art of translation.

German literature and the problems of its translation into our language have been the focus of attention for our outstanding scientists. Our literary scholars such as Ali Sultanli, Mikayil Rafili, Jafar Jafarov, Agil Agayev, Nazakat Agazade, and Ajdar Ismayilov have conducted various studies on these issues and put forward valuable opinions. Various problems of German literature have been studied; monographs dedicated to researching the works of poets, writers, and dramatists have been written, and extensive research has

been conducted on translation issues. For example, Agil Aghayev's "Nizami in German"<sup>1</sup>, Flora Alimirzayeva-Mustafayeva's "The Art of Translation of Kitabi Dada-Gorgud Saga into German"<sup>2</sup>, Hamid Arzulu's "Theoretical and Practical Principles of Translation of German Classical Poetry into Azerbaijani"<sup>3</sup>, etc. books are like this. However, as their names suggest, these studies are dedicated to a specific topic. In other words, there are still many unexplored issues related to the translation of German literature into our language, and their study and analysis are among the urgent problems of our literary studies. From this point of view, the study of translation problems in German literature from the original to Azerbaijani is also relevant.

**The object and subject of the research.** The object of the research is the problems of the translation of German literature into the Azerbaijani language and the German literary examples that are important in the study of these issues and become our language. The subject of the dissertation consists of literary works translated from German literature to our language, the theory and practice of literary translation, as well as scientific works by Azerbaijani, German, Russian, and other European scientists related to other problems of the subject.

**Research goals and objectives.** The main goal of the research is to investigate the problems of translating German literature from the original into Azerbaijani. Another goal of the work is to compare the differences between the translation of works of art from the original and the translation from other languages, as well as the artistic qualities of the translations made by both methods. Tasks arising from this goal include the following:

- Clarifying the important features of literary translation and determining its role in the development of literary relations;

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<sup>1</sup> Ağayev, A. Nizami alman dilində. – Bakı: Gənclik, – 1992. – s. 335

<sup>2</sup> Əlimirzəyeva, F. Kitabi Dədə-Qorqud dastanının alman dilinə tərcümə sənətkarlığı / F. Əlimirzəyeva. – Bakı: Ozan, – 1999. – s. 198.

<sup>3</sup> Arzulu, H. Alman klassik poeziyasının Azərbaycan dilinə tərcüməsinin nəzəri və praktik prinsipləri (E. Lessinq, V. Qöte, F.Şiller, H.Hayne əsərlərinin tərcümə materialları əsasında). – Naxçıvan: Elm, – 2009. – 262 s.

- to take another look at the history of the development of Azerbaijani-German literary relations and evaluate the role of translations at different stages of this history;
- to look at the main features of the first literary works translated from German literature into our language in the context of literary studies of the period of independence;
- to determine the level of preservation of originality in translated works and to explain the unique styles of translators;
- comparative analysis of works translated from the original and translated from a third language;
- to explain the issue of national color during translation based on artistic works;
- to compare the distinguishing features and artistic qualities of the translations of the same works by different authors;
- to determine the translation principles and methods of philosophical and psychological works through the translation of H. Hesse's prose into the Azerbaijani language.

**Research methods.** The historical-comparative method was used in the dissertation, taking into account the research methods of literary studies. The issues studied were approached from a synchronic perspective, and theoretical information was also preferred.

During the preparation of the dissertation, works related to the art of translation in modern as well as Western and Eastern literary studies, monographs containing its characteristic features, and research works were also addressed.

**Main clauses defended.** Translations from German literature are the main page of our national translation history and one of the important stages of literary relations;

- The first translations of German literary examples, services of Ali Bey Huseynzade in this field;
- The main qualities and outstanding merits of the works converted from the original;
- The problem of the preservation of national color in translations of German literature into Azerbaijani;

- Along with the main idea in the works, the issue of presenting the German environment, outlook, and spirit to the readers with Azerbaijani artistic thinking ;
- Preservation of the main features of national poetry forms in translation.
- Other translation problems of German prose into our language;

**The scientific novelty of the research** The scientific novelty of the dissertation work is that it is a fundamental work in which the problems of the translation of German literature from the original to Azerbaijani, including the problems of converting German literature into our language, are comprehensively studied at the dissertation level. Talking about these issues in the form of specific problems and examining the topic in this way is one of the novelties of the work.

During the research, scientific innovations were achieved:

- Comprehensive study of translation issues of German literature from the original to Azerbaijani language;
- A parallel analysis of the artistic quality of the first translations from the literature and the activities of the first translators to the literary translation of the artistic art;
- Being the first scientific research work in which the expression "cultural translation" is investigated as a term;
- Determining the forms of manifestation of national identity in literary translation;
- preservation of national color in translated works;
- The research sheds light on the translation activities of Vilayat Hajiyev, Cherkaz Gurbanli, and Yusif Savala, and is innovative in directing the translation of these translators in a special direction.

**The theoretical and practical significance of research.** The theoretical importance of the scientific work is that the art of translation is carefully examined from a scientific point of view, its scientific-theoretical principles are explained by the interpretation of the artistic qualities of translations from the German language, and the history of the development of Azerbaijani-German literary relations is systematically involved in the research. The practical importance of

the research is that this dissertation can be useful to those who are engaged in researching the art of translation, including the history of the development of literary relations in German literature and especially Azerbaijani-German literary relations. Dissertation work can be used as a teaching aid in the relevant faculties of higher schools in specialty courses. This research work is especially important as a resource for master's and doctoral students.

**Research approval and implementation.** Separate chapters of the dissertation work were discussed in different periods in the Department of World Literature and Comparative Studies of the Institute of Literature named after Nizami Ganjavi of ANAS. The main provisions and results of the research are presented in articles recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in articles published in prestigious scientific journals of countries such as Azerbaijan, Turkey, Germany, Ukraine, and Kazakhstan, in the applicant's reports and speeches at international and republican scientific conferences, and the publication of those conference materials. has been reflected in the published publications.

**The name of the institution where the dissertation work was performed.** It was performed in the Department of World Literature and Comparative Studies of the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences.

**The total volume of the dissertation with a sign, noting the volume of the structural sections of the dissertation separately.** The dissertation consists of an introduction, three chapters, a conclusion, and a list of used literature.

Introduction- 12594, Chapter I -71156, Chapter II - 59786, Chapter III - 54962, Conclusion - 7984 marks. The total volume of the dissertation work is 206719 marks.

## **THE MAIN CONTENT OF THE DISSERTATION**

In the "**Introduction**" part of the dissertation, the relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main propositions defended, scientific innovation, and theoretical and practical importance were studied.

The first chapter of the dissertation work is called "**Literary Translation and Development Stages of German-Azerbaijani Literary Relations**" and consists of three paragraphs. In the first paragraph entitled "**The Art of Literary Translation and the Development of Literary Relations**", it is mentioned that the establishment and development of literary and cultural relations is one of the most important issues after the organization of political and economic relations between states. Since the development of literary relations was realized in different ways and means, various factors played a role in its development. The scientific research conducted in this field proves that one of the important points in the study of literary relations is the role of travels and travelers. In her monograph "Azerbaijani-German literary relations in the modern philological context"<sup>4</sup> Khanim Zairova tried to determine the unique place of travelogues in literary relations.

One of the biggest problems in the field of literary translation is the issue of being able to evoke the same impact, feeling, and thought in the second language reader as in the original work. The issue of staying true to the original while creating a unique translation work is the translator's vocabulary and the ability to maintain harmony and balance between these words. When we pay attention to the sources written about the art of translation, we see that translators often admit that even a single word sometimes makes them think for days: "*... translation does not like haste. Because the responsibility of the translator in the choice of words is greater than the responsibility of the author, a process that is spontaneous in the author is carried out deliberately by the translator*"<sup>5</sup>. Because when the writer uses the word, he uses it for a certain purpose, as well as to convey some idea more deeply and at the same time correctly. It is the translator's responsibility to transfer the meaning and idea load of this word to the

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<sup>4</sup> Zairova, X. Azərbaycan-alman ədəbi əlaqələri müasir filoloji kontekstdə – Bakı: Mütərcim, – 2015. – 216 – s.

<sup>5</sup>Hacıyev, V. Mükəmməl tərcümə mümkündür deyil: [Elektron resus] <https://kulis.az/xeber/edebi-tenqid/vilayt-haciyev:-%22mukmmml-trcumumkundeyil%22lessspan%20style%22color:red%22greatermusahiblessspangreater-17558>



translated language. By translating a work, the translator expresses the inner world, consciousness, and culture of the nation to which the work belongs in his language. That is, the translator cannot translate all works at any time. For this, he is the author of the work to be translated *"to be fully familiar with his creativity and outlook, the rules of the literary environment to which he belonged at the time when he wrote and created, the creative principles, the system of literary and philosophical ideas, and even the socio-political landscape of the time"*<sup>6</sup> etc. from principles such as should be aware. One of the main conditions of both artistic and scientific translation is that the translator conveys the main essence of the work to the reader with a special creative ability, without violating the rules and norms of both languages and without harming the author's style. Otherwise, it is impossible to convey the essence of an artistic work, the national spirit contained in this work to another nation.

In the chapter entitled **"The First Translations of German Literary Examples into the Azerbaijani Language"**, the indispensable role of artistic translation, which plays an important role in the enrichment and multifaceted development of our literature, is discussed.

Lyudmila Samadova, doctor of philological sciences and associate professor, in her research on the history and importance of the art of translation in Azerbaijan, talks about the theory of translation and writes that *"the history of our theory of artistic translation in Azerbaijan began with Mirza Fatali Akhundzade"*<sup>7</sup>. Firudin Bey Kocharli, Abbas Sahhat, Mikayil Rafili, Mammad Arif, Mirza Ibrahimov, Kamal Talibzadeh, Bekir Nabiyeu, Lyudmila Samadova, Farida Valikhanova, and many other prominent scholars who studied the problems of literary translation observed that the principles put forward by Mirza Fatali Akhundzadeh were followed in each of the successful translations. These principles are very useful for people engaged in literary translation but also have an important role in the development of the art of translation.

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<sup>6</sup> Məmmədli, C. Bədii tərcümə // Ədəbi proses – 2014. Bakı: Hədəf, – 2015. – s.42.

<sup>7</sup> Самедова, Л. К вопросу о русских переводах произведений М.Ф.Ахундзаде // – Bakı: Ədəbi əlaqələr, – 2012. № VI, s.189 .

Starting in the 19th century, progressive intellectuals who tried to enrich Azerbaijani literature with new ideas began to show serious interest in European literature and culture. The translation of the works of great writers from the West into the Azerbaijani language also gave impetus to the development of art and theater.

A great German dramatist in Azerbaijan at the end of the 19th and beginning of the 20th century There was great interest in Friedrich Schiller's artistic legacy. Schiller was the first dramatist whose works were translated into our language by representatives of classic German literature. His work "Guilty or Faithful Friends" was translated by Ali Bey Huseynzade at the end of the 19th century. The drama "Runaways" was translated into our language by Mehdi Hajinski in 1906 under the name "Ashqiya".

T. Nureddin translated the second part of the dramatist's "Wilhelm Tell" into Azerbaijani and called it "William Tell". The work was later published in 1962 in a verse translation by Mikayil Rzaguluzade. The line-by-line translation of the work belongs to the German scholar, professor Nazakat Aghazade.

Another German classic, whose works were translated into Azerbaijani at the beginning of the 20th century, is Y.H.Gete. Ali Bey Huseynzade was the first to translate some examples of the great poet's work into our language. From this point of view, A. Huseynzade's services and place in the field of the translation of examples of German literature from the original are invaluable. The famous translator's translations of "Faust" have brought a new spirit to our literature. When the poet Ahmed Jamil later retranslated the work "Faust" into our language, he used N. Aghazade's line translation from the original, A.L.Sokolovsky, P.V. Weinberg's line and verse translations, as well as N. Kholodovsky and B. Pastemak's poetic translations.

One of the German poets whose works were translated into Azerbaijani by Ali Bey Huseynzade is Henrich Heine. The poem "Bir nağma" translated by him, was published under the signature of "Selyani" in the collection "Malumat," published in Istanbul. In Azerbaijan, H. Hayne's works have appeared in the press in our native language since 1934. In 1938–1939, separate parts of the poem "Almaniya" translated by M. Rzaguluzade, were presented to the

readers. The poet's first book in Azerbaijani, called "Selected Poems," was published in 1942, and the translations here are also by Mikayil Rzagaluzade.

Dissertation work The third paragraph, entitled "**Translations from the original as a new stage in the development of literary relations,**" mentions that the art of translation, especially translation from the original, requires responsibility and accuracy. The translation from the original is one of the important factors that paved the way for the development of literary relations between peoples and the integration of cultures.

Literary translation, whose history goes back to the 9th-11th centuries in Azerbaijan, was further developed and entered a new stage at the end of the 19th and the beginning of the 20th centuries. Therefore, *"the years 1905-1920, the translations made in these years are considered the second important stage in our literature"*<sup>8</sup>. The translation from the original plays a greater role in the development of literary relations, as it contains more of the spirit of the literature of the people to which the work belongs, artistic features.

The period of 1970–1980 was also fruitful in the history of the translation of German literary examples from the original, which can be called one of the main stages of the development of German-Azerbaijani literary relations. During this period, the service of professional translators who translated the works of German writers and poets from the original took our translation art to higher levels. Ismikhān Rahimov, Zeydulla Agayev, Vahid Arabov, Sabir Mustafa, Sahin Khalilli, Zahid Mammadov, Hamid Arzulu, Alihasan Najafov, Cherkaz Gurbanli, Vilayat Hajiyevev, Alakbar Gubatov, Yusif Savalan, Aziz Gozalov, Hamlet Goja, and Shamil Zaman. and thanks to the work of our other professional translators, the best examples of German literature were translated into our language at a high level and made available to readers One of the main differences between these translations among the previous translation works was that they were translated as a whole rather than parts of large-scale works, and they

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<sup>8</sup> Caferoglu, A. Die Aserbaidische Literatur // Phtf II, – Wiesbaden: – 1965. – p . 635.

created a sufficient idea of German literature and literary-philosophical thought in the Azerbaijani reader. Also, the translations made during this period, as at the beginning of the century, consisted of the works of authors who were the royal veins of German literature.

One of the interesting events of the mentioned period is the scientific research on the original translation processes of German literature. Hamid Arzulu is one of our first scientists who conducted extensive research in the field of literary translation from German and defended a dissertation on this topic. More than 30 scientific articles, monographs, and a "Dictionary of 600 German-Azerbaijani proverbs" have been published in this field, which can be considered a successful step in the development of German-Azerbaijani literary relations.

As a result of the goal-oriented translation policy of the Azerbaijani state, many successful projects have been signed. The head of the country, Mr. Ilham Aliyev, signed the decree<sup>9</sup>, taking into account the spiritual need of modern Azerbaijani readers for world literature. After this order, valuable works of world literature were published in the Latin alphabet and opened wide ways for the education of the young generation and for the people of the world to be aware of national, cultural, and literary values.

This whole process was a turning point in the development of our art of translation. In this period, along with publishing houses that were engaged in the publication of works translated from the German language, various magazines also played an invaluable role in bringing the translated works to the readership. In this regard, the "Khazar" magazine of the Azerbaijan State Translation Center, "Azerbaijan", and "Ulduz" magazines, publications of the Azerbaijan Writers' Union, "World Literature" magazine of the Center for Literary Translation and Literary Relations, in the pages of "Adabiyat newspaper", and "Alatoran" magazine, translations from the original were presented to a wide readership. The researcher's scientific results

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<sup>9</sup> Dünya ədəbiyyatının görkəmli nümayəndələrinin əsərlərinin Azərbaycan dilində nəşr edilməsi haqqında: Azərbaycan Respublikası Prezidentinin sərəncamı. 24 Avqust 2007-ci il// Azərbaycan Respublikasının Qanunvericilik toplusu. – 2007. №8. – s.2257.

obtained in this chapter of <sup>10</sup>the dissertation work is as follows <sup>11 12 13</sup>  
<sup>14 15 16 17 18 19</sup>reflected in his articles.

The second chapter of the dissertation is called "**National Color in Translations of German Literature into Azerbaijani**" and consists of three paragraphs. The first paragraph entitled "**Manifestations of nationality in literary translation**" talks about the importance of preserving the national color in translated works. The reader should feel the German environment and people in the example of German literature, and the English environment and spirit in a work translated from English literature. Along with these, the language of the translation should contain the simplicity and beauty of the Azerbaijani language, the intricacies of the artistic style in this language, be clear and fluent for the reader, and be written in a language corresponding to the reader's thoughts and ideas. One of the

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<sup>10</sup>Həsənzadə, L. Alman Səyyahları Naxçıvan Qalaları Haqqında // – Naxçıvan. AMEA-nın Xəbərləri. İctimai və Hümanitar elmlər, – 2017. №1, – s. 96-102.

<sup>11</sup> Həsənzadə, L. Azərbaycan-Alman Ədəbi Əlaqələrində Tərcümənin Rolu // – Bakı: "Germanistikanın Aktual Problemləri"nə həsr olunmuş Beynəlxalq Elmi Konfransı, ADU, – 2012. – s. 104-105.

<sup>12</sup> Həsənzadə, L. Hötenin əsərləri Azərbaycan dilində // – Bakı: Filologiya məsələləri, – 2019. №12, – s. 323-329.

<sup>13</sup> Həsənzadə, L. Nizami Gəncəvi və Alman şərqşünasları // – Bakı: Filologiya məsələləri, – 2021. №6, – s. 348-357.

<sup>14</sup> Həsənzadə, L. Nizaminin yaradıcılığı və "Qərb-Şərq divanı" // – Bakı: Azerbaijani Oriental Studies in the Context of East-West Scientific-Cultural & Socio-Political dialogue. Beynəlxalq elmi konfrans, – 2022. – s.316-317.

<sup>15</sup> Həsənzadə, L. Türkçülüyn atası Əli Bəy Hüseynzadə və alman ədəbiyyatı // – Nur-Sultan: 2021. – s. 98-104.

<sup>16</sup> Гасанзаде, Л. Драматургия Шиллера в Азербайджане // – Одеса: Філологічні Науки: Сучасні Тенденції Та Фактори Розвитку, – 2020. – с. 34-37.

<sup>17</sup> Hasanzada, L. Übersetzung als Kulturvermittlung // – Bozen: IDT- XV Internationale Tagung der Deutschlehrerinnen und Deutchlehrer, – 2013. –р.56.

<sup>18</sup> Гасанзаде, Л. Проблема Перевода Немецкой Литературы на Азербайджанский Язык // – Киев. Кременецькы Компаративны Студи, – 2015. №5, – s. 17-24.

<sup>19</sup> Həsənzadə, L. Bədii tərcümə sənəti və ədəbi əlaqələrin inkişafı. Ümummilli lider Heydər Əliyevin anadan olmasının 101-ci ildönümünə həsr olunmuş "Heydər Əliyev: Multikulturalizm və tolerantlıq ideologiyası" VII Beynəlxalq elmi konfransın materialları. – Bakı: Mütərcim, –2024, –s.114.

main conditions of translation is the assessment of the translator's knowledge of history, geography, and the cultures of different nations. This knowledge allows the translator to properly preserve the nationality and national color of the translated work and present it to his people.

Scholars still think about important issues related to the preservation of national color and nationalism in translation:

1. The inclusion of the language and the national spirit of the people in the translation
2. The issue of the influence of national-political factors in translated works

While translating Y.V. Gete's "Faust", A. Huseynzade rewrote the thoughts of the great German poet in his native language. In this translation, A. Huseynzade achieved the unity of both German and Azerbaijani artistic thinking. In our opinion, in this translation, there was a phenomenon of two-sided expression of national color. This opinion was expressed by V. Hajiyev, Ch. Gurbanli, and others. The same can be said about translations.

Concluding our notes, the problem of national color in translation can be considered in several contexts:

1. Preservation of nationality, all national elements in the original work;
2. Translation with changes according to the views of the people who own the second language, on the condition of preserving the main idea in the work;
3. Applying the concepts of "view of the world" and "national view of the world" to the art of translation for the protection of nationality.
4. Protection of national genres and stylistic features as much as possible.

In the second paragraph of this chapter, entitled "**The Problem of Preserving the National Color in the Translation of German Prose**", one of the important factors in the preservation of the national color in literary translation is related to the extent to which the multifaceted features of the language, which is the carrier of national thought, national culture, and national history, are not taken

into account. During the translation of German prose, preserving the local speech color in the translation into Azerbaijani may cause certain difficulties. Because, unlike the German language, the Azerbaijani language is not multi-variant. Therefore, G. Gurover's ideas about the translation of dialecticisms can be applied to the process of translating German prose into Azerbaijani:" *It is impossible to translate dialecticisms and, more broadly, dialect speech and the selected dialect of the second language; otherwise, we may end up with a collection of translation anecdotes.*"<sup>20</sup>. In such cases, the only way out is to creatively use live chat opportunities. So, sometimes it will be useful to use a local accent by recalling some local facts. This, of course, is not only a problem related to dialectics but also a serious creative process that includes the issue of translating a perfect work of art into another language. It is possible to talk about the different opinions of world translation experts on this issue. However, in our opinion, since the greatest work to overcome the difficulty we are talking about falls on the translator, a successful result depends on the translator's professionalism and ability. Thus, perfect knowledge of the German language is not enough for the translation of artistic works from the German language into our language. A linguist who perfectly knows the phonetic, lexical, and grammatical norms of any foreign language cannot produce an exemplary translation work without knowing the factors we are talking about. For this purpose, the translator must know perfectly not only the scientific aspects of the language but also the psychology, ancient history and culture, philosophy, and everyday life of those people in all their intricacies, because the language develops in connection with these historical processes and factors. Therefore, the translator must know deeply the stages each word has passed through in history and the shades of meaning it has gained and lost. Colors are grouped in different ways:

1. Social color - characterizes the character as a member of a certain social environment.

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<sup>20</sup> Туровер, Г. О переводе диалектизмов // – Москва: Тетради переводчика, – 1966. – с. 94.

2. The professional color characterizes the character as a representative of a certain profession.
3. National color - the character is characterized as a representative of a certain nation.
4. Local color - characterizes the character's local affiliation.
5. Historical color - characterizes the character as a representative of the selected historical period.

The colors that characterize the characters in different ways serve to individualize and typify these heroes. Along with the literary and expressive means of the main language, as well as literary factors such as portraits and landscapes, issues from the customs and traditions of the people play an important role in the creation of colors.

The task of the translator is to translate the national spirit of the work, which is a product of German artistic thinking, the expressed worldview, and the moral-psychological state of the presented events, people, and social environment without harming originality. In the work, the writer sheds light on the spiritual and psychological moments with the description of issues such as the landscape, the appearance of the city, and the weather, these issues play a leading role in the work, and the invaluable translation of V. Hajiyev contains all these factors flawlessly.

The factor of national color here is not only related to Germany; it is also a question of being able to follow the modern socio-political processes unfolding through the eyes of a German writer and evaluate these processes from the point of view of the German worldview. The translator preserves both the historical color created by the author and the artistic color that is a product of the national artistic thinking specific to German literature.

*“Der Wagen glitt langsam durch das abendliche Paris. Der Regen klopfte auf das Dach und übertönte fast alle anderen Geräusche. Der Arc de Triomphe hob sich grau aus dem silbernen Fließen und verschwand”<sup>21</sup>*

The following opinion about translation can be happily attributed to the translations of V. Hajiyev:

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<sup>21</sup> Remarque, E.M. Arc de Triomphe – Köln: Kiepenheuer & Witsch, 1988. -p.72.



*"The car slowly floated through the dark streets of Paris. The rain beat down on the car incessantly, and nothing could be heard but the sound of it. The golden shadow of the "Triumphal Arch" disappeared through the silvery rain."*<sup>22</sup>

It can be boldly said that during the translation of the novel "Triumph Arch", V. Hajiyeв turned into E.M.Remark to a certain extent, and during the translation of "Yalguzag", he became H. Hesse, adopting their views and infecting their sensibilities.

*"To translate Balzac, he (the translator – L.H) needs to partially become Balzac, to adopt his temperament, to be infected with his pathos, his poetic sense of the world."*<sup>23</sup>

In general, translations from German literature, including German prose, between 2005 and 2010 should be considered high-quality and successful. Nilufar Mammadzadeh's translations from German prose should also be mentioned. His translation of Wolf Dorn's "The Psychiatrist" was quite positively received by the readers. According to Ms. Nilufar, "*She recreated this work as if in another language, that is: in her mother tongue.*"<sup>24</sup>

The second chapter of the dissertation, entitled "**Features of National Poetry Forms in Translation,**" talks about poetry translation, which is one of the areas that requires special skills, attention, and sensitivity in the translation of artistic works. Poetry translation can be defined as the transfer of a poem's meaning and all its poetic qualities into another language. The characteristics of poetry may be sound-based, syntactic, structural, or pragmatic in nature. In addition to changing the text through translation, poetry translation also changes cognition, discourse, etc. Covers. Poetry translators are engaged in interpreting the layers of meaning of the source poem, conveying this interpretation reliably, or creating a readable and enjoyable poem as an independent, artistic text in a second language.

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<sup>22</sup> Remark, E.M. Zəfər tağı // tərc. ed. V. Hacıyev. – Bakı: Yazıçı, –1986. s. 96.

<sup>23</sup>: Чуковский К. Высокое искусство. – Москва: Советский писатель, –1964. с.6.

<sup>24</sup>Həsənova, N. Bədii tərcümənin xarakterik xüsusiyyətləri // Tərcümə problemləri Respublika elmi-praktik konfransı, – Bakı: Mütərcim, – 2019. – 15 mart. №1, – s. 98.

Speaking about the translation of poetry, we should also add that some of the factors that create national color in poetry are genre features and poeticism. Because when we pay attention to the historical development of literature, it is possible to observe common themes and even plots in world literature from time to time. But in our opinion, genres are more conservative in poetry. In the sense that the genres of Eastern poetry, of course, were not relevant to the West, nor were the genres of European poetry relevant to the East. Individual poets have indeed turned to the genres of other nations, but this, of course, does not become national; rather, it remains belonging to their people. One of the most important issues is to pay attention to the issue of genre in the translation of poems. Regarding this issue, Levy said: "*Study of the laws and forms of poetry in a mutual, comparative manner will significantly help to clarify the unique, characteristic aspects of the essence of the poetic nature of both poetry systems.*"<sup>25</sup> The research conducted in Azerbaijan on this topic proves that German poetry is formed based on accents, i.e., according to the arrangement of accents. Azerbaijan's national poem is arranged according to rhythm and number of syllables. Therefore, there are very few common features between the two poems, sometimes none at all.

German and Azerbaijani poetry is an art of words with an ancient history and a complex development path. Each has different periods in its unique history of development and change, innovations, differences, and finally the establishment of traditional principles for each period. No matter how different it is from past poetry, the poetry of each era is a continuation of that past poetic creation and necessarily carries with it traditional qualities. These traditional qualities form the unique spirit of poetry and also express the thoughts, wishes, desires, and views to which it belongs. They bring the national artistic thinking of the German people and the national color to world literature and present it to the world's readers in a unique style, genre, and content.

During this period, "free rhythm", "free or independent rhyme," and other forms (*Freie Rhythmen, Freie Rifmen*) appeared. Poets such as Klopstock, Eichendorf, Chamisso, Burger, Merike, Y.V. Gete, and

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<sup>25</sup> Левый, И. Искусство перевода. – Москва: Прогресс, – 1974, – с. 25.

H. Hayne used these forms a lot. Y.V. Gete created his "Prometheus", "Man," and other classic poems in this form.

First of all, every translator should know the intricacies of both poems, their historical development paths, and both languages perfectly, and they should pay special attention to the preservation of the national color during the translation.

The researcher's research on this chapter of the dissertation is in his following scientific articles<sup>26 27</sup> has found its reflection.

The research paper entitled "**German Literary Prose in Azerbaijani Language**" consists of three paragraphs. The first paragraph of this chapter is called "**Problems of Translation of Prose Works from the Original**," and it talks about the importance of prose translation in the art of translation and the complexity of converting prose works into a second language.

When discussing the issue of the translation of German literature, including German prose, into the Azerbaijani language, it is necessary to focus on three issues among many problems:

1. To take into account that the literary concepts applied to the analysis of literary works can also be applied to the translations of those works.
2. Not to forget that the translation process has a more socio-historical nature and that translations form a certain part of history. In addition, the problem that translations take authors and work beyond the social, historical, political, and cultural boundaries of the source text context should be taken into account.
3. Not to overlook the reasons that necessitate the re-translation of the same literary works.

These issues, of course, can guide the translator not only when translating German literature but also in other languages. In other

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<sup>26</sup>Həsənzadə, L. Henrix Heynenin əsərlərinin Azərbaycan dilinə orijinaldan tərcüməsi problemi // – Bakı: Gənc Alim və Mütəxəssislərin II Beynəlxalq Elmi Konfransı Fundamental və tətbiqi elmlərin müasir problemlərinin həllində multidissiplinar yanaşma, – 2020. – s. 415-146.

<sup>27</sup> Həsənzadə, L. Tərcümədə Milli Şeir Formalarının Xüsusiyyətləri // – Bakı: Filologiya Məsələləri, – 2017. №9, – s. 360-364.

words, taking into account these factors along with many other issues is, of course, necessary to achieve a perfect translation.

One of the interesting but complex topics that come to the fore when studying the translation problems of German prose is the question of the translation of proverbs into our language. H. Arzulu, who paid special attention to this issue in his scientific research, stated that *"before translating German proverbs into Azerbaijani, it is necessary to get familiar with them, to discover the national, human, and general characteristics of this treasure of wisdom, to compare it with the corresponding proverbs of our native language, and to come to concrete scientific-theoretical and practical conclusions, as they say, to seize the magic key of this treasure."*<sup>28</sup>

The free translation used in Maqam helps to express the description and development of the work and, most importantly, the idea more precisely. Another important issue is that during the translation, due to the vocabulary content of the languages, it is possible to overcome the difficulties that may arise due to morphological, grammatical, and stylistic differences and achieve a translation that is close to the original. From this point of view, the translations of V. Hajiyevev, Z. Mammadov, Ch. Gurbanli, H. Arzulu, and others are of great importance in the field of translation of German prose. As is clear, each of the factors important to the translation of prose has been carefully considered in the works of these translators. In the translations of these translators, the correspondences or inconsistencies between the two languages were taken into account, as were the differences between the grammatical, morphological, lexical, and stylistic structures and styles of the two languages. These translation works also present the ways and principles of translating German prose into Azerbaijani.

The second paragraph of the last chapter is called **"Problems of Translating Asad Bey's Works into Azerbaijani."** One of the highlights when studying the issues of translation of examples of German literature into the Azerbaijani language is the translation into

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28 Arzulu, H. Theoretical and practical principles of translation of classical German poetry into Azerbaijani language (based on translation materials of the works of E. Lessing, V. Höte, F. Schiller, H. Hayne). - Nakhchivan: Elm, - 2009. - p.3.

our language of the works of German writers, playwrights, and poets, as well as the works of non-German authors who write and create in the German language. In our opinion, certain differences and unique complexities may arise during the translation of the works of authors who write in German, even if they are not German. Because, as mentioned, German is used as the main language in different parts of the world and has different dialects. In addition, the language of a work written in German by a writer of another nationality may, without a doubt, be somewhat different from the language of a work by a German author, and this is natural. At this time, the translator may encounter a different situation in the translation process. What the differences are can be determined only after familiarization with the language and idea-artistic essence of the translated work. One of these authors, whose works have been translated into Azerbaijan, is Muhammad Asad Bey. At the end of the 20th century and the beginning of the 21st century, the increase in interest in the personality and creativity of this writer resulted in the translation of his works and research on his life and creativity. It is known that Muhammad Asad Bey is the author of several famous works in German. Some points about his personality, life, and creativity that are still unclear or cause controversy still make researchers think today. As Professor Badir Khan Ahmadli emphasized, "... *some of him (Asad bey-LH) are Azerbaijani Turks, some are Russian, Ukrainian, Jewish, Georgian, etc. they write. Researchers mostly focus on Azerbaijani and Jewish identities.*"<sup>29</sup> Ch. Gurbanli, who translated Muhammad Asad Bey's works into Azerbaijani, calls his complex life "*truly the untied knot of the 20th century.*"<sup>30</sup>

Since proverbs express more human content, some proverbs often have equivalents in different languages. As in Azerbaijan, "proverbs are the words of the hand" and "proverbs are wisdom", the German people see proverbs as having the same value:

1. *Sprichwort (also Wahr Wort) in Proverbs is the word of truth.*

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<sup>29</sup> Əhmədli, B. Azərbaycan mühacirət ədəbiyyatı: təşəkkülü, problemləri, şəxsiyyətləri, Bakı: "Elm və təhsil", 2017, 376 – s.

<sup>30</sup> Məhəmməd Əsəd bəy. Son peyğəmbər. / tərc.ed. H. Qurbanlı. – Bakı: Şuşa nəşriyyatı, – 2002. – s.5.

2. *An old proverb is not used in vain. An old (ancient) proverb is not used in vain.*

It is noted that Muhammad Asad Bey lived and wrote under the names of Leo Nissimbaum, Asad Bey, and Gurban Said due to reasons related to social and political factors. In 1971, when the novel "Ali and Nino" was published in America under the pseudonym Gurban Said, the publisher received a large number of letters regarding the author's identity. Asad Bey wrote the novel "Ali and Nino" in German and published it in Vienna in 1937. In 1970, this novel was partially translated and broadcast on "Azadlig" radio in Munich, Germany. Later, this work is presented to the readers with the translation of Mirza Khazar, the editor-in-chief of the Azerbaijan editorial office of "Azadlig" radio. In 1989, Yusif Samadoglu, the deputy chairman of the Azerbaijan Writers' Union and the editor-in-chief of the "Azerbaijan" literary magazine, asked Mirza Khazar to translate the work, which was first published in the "Azerbaijan" magazine and later as a book.

When talking about the translation issues of the novel "Ali and Nino", it should be noted that the translation has preserved the idea and spirit of the original. The translation is so natural and close to the original that sometimes it is even possible to think that the work was written in Azerbaijani.

Translation is to present a work that is close to the original in every sense. Just as the expression of words and sentences with literal meaning is not always successful, sometimes there can be inconsistencies in the structure of taqiyah. At this time, the translator can allow such an independent translation, relying on the basic principles of the second language and the style of expression and idiom based on artistic thinking. As in the translation of "Ali and Nino", the translator built the work based on the principle of Azerbaijani prose creativity to attract the attention of the readership to the events from the first moment and absorbed the national prose and narrative style into the translation from the very first lines of the translation. In other words, while the original work begins with the teacher's speech, the translation begins with an informative, sincere exhortation style in the Azerbaijani epic genre or the style of classical

written prose, and this introductory type of information is built based on sentences taken from the next paragraphs of the work. Thus, a rather successful translation was made.

The translation of Muhammad Asad Bey's works is marked by the revelation of another serious point in the translation of German prose into Azerbaijani. Thus, compared to other works, the issue that attracts more attention during the translation of Muhammad Asad Bey's works is that the translators use more customs, addresses, interjections, sentences, and the possibilities of auxiliary parts of speech. Of course, although this is a situation arising from the necessity of the original work, there are also points where the translator freely uses them. "*Look*", *himself*," and so on. Habits help convey the character's inner voice and subconscious thoughts to the reader.

One of Muhammad Asad Bey's works translated into Azerbaijani is "Allahu Akbar. The fall and rise of the Islamic world from Abdul Hamid to Ibn Saud" is another work. The work was written in 1938 and published in Azerbaijani in 1998. The work was translated by C. Gurbanli. This translated work of Ch. Gurbanli, like other translations, is remarkable for its thoroughness and complete closeness to the original. The translator took advantage of the beauties of the artistic Azerbaijani language without distorting any sentence or word in the work and translated it as follows:

*“ Einfach wie ein Schwertieb ist seine Logik. Überzeugend wie ein Lanzenstoß seine Argumente ”*<sup>31</sup>

**Translation by Ch. Gurbanli:** *" His logic is as sharp as a sword. His arguments are as persuasive as the sting of a spear. "*<sup>32</sup>

The life, creativity, and biography of Muhammad Asad Bey written by different authors have been systematically reflected in the research of Orkhan Aras. His monograph entitled "Asad Bey - Gurban

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<sup>31</sup> Essad, M. Allah ist groß, Niedergang und Aufstieg der islamischen Welt von Abdul Hamid bis Ibn Saud – Leipzig: R.Passer , – 1936. – p.13.

<sup>32</sup> Məhəmməd Əsəd bəy. Allahu Əkbər. İslam dünyasının Əbdül Həmidən İbn Səuda qədər çöküşü və qalxışı / – Bakı: Bakı Universiteti Nəşriyyatı, – 1998. – s.14.

Said: Secrets and Realities"<sup>33</sup> contains information about twenty articles by the writer, which provides an opportunity to become familiar with Muhammad Asad Bey's publicist. As a result of Orkhan Aras's many years of research, the works written about Asad Bey in four languages - German, English, Turkish, and Azerbaijani Turkish - have been referred to here for the first time as scientific sources.

The translation of the works of Muhammad Asad Bey should be considered one of the most successful examples of Azerbaijani translation art. Thus, these translations perfectly presented the work of Mohammad Asad Bey to the Azerbaijani reader and also helped to gain certain experiences in the field of translation of German prose.

In the last paragraph of the research paper entitled "**Hermann Hesse's Prose in Azerbaijani**", the translation features of the works of the world-famous writer Hermann Karl Hesse were investigated among the examples of German prose translated into Azerbaijani. H. Hesse, who started writing in 1904 and gained fame as an author of stories, novels, and poems, has gained many readers in different countries of the world, and his works have been the subject of various studies as they are mostly dedicated to important internal and psychological problems of people such as self-awareness, self-affirmation, and self-expression.

Although the works of H. E. S. were hardly accepted by the readers and the literary community at first due to their unique description of many problems such as human feelings, complex spiritual and psychological situations, and the search for a person's self, they soon gained fame in Europe and America. The great writer received the Nobel Prize for Literature in 1946 and the Pour le Mérite award in 1954. Since there are some complications in the writer's life, his thoughts and nature are affected by these issues, and the differences in his life are also manifested in his work. Therefore, the translation of this writer's works into another language requires the translators to learn not only the important principles of the art of translation but also the layers of ideas in H. Hesse's work, many important moments in his personal life, the social environment in which he was born and grew

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<sup>33</sup> Aras, O. Əsəd bəy-Qurban Səid: gizlinlər və gerçəklikləri. – Bakı: Elm və Təhsil, –2020. – 228 – s.



up, the philosophical and psychological trends that influenced his thoughts, and other issues that require studying as well.

A number of H. Hesse's works have been translated into Azerbaijani. The writer's "Selected Works" was published in 2010 by the East-West publishing house with 533 pages. It includes translations from German by V. Hajiyev and Ch. Gurbanli and translations from Russian by P. Alioglu and R. Hashimov. The writer's novel "The Bead Game" was translated from Russian by K. Hagverdiyeva and published in 2014. The writer's novel "Yalguzag" was translated from the original by V. Hajiyev. In the dissertation work, only the translations of H. Hesse's works from the original were involved in the research.

When talking about H. E. S.'s works, along with these issues, the issue of translating the events presented by the writer without losing the more complex basis of ideas that exists in the substratum of the ideas expressed comes up. H. Hesse gives his ideas derived from psychoanalysis and spiritualism in the description of events. V. Hajiyev managed to preserve this inner meaning in the translation by the original.

The translator expresses the feelings of the developer when he first sees Yalguzag with the words "dual consciousness", and during the development of events, the reader understands that the main character, Harry Haller, really has a dual spiritual world.

The situation that the investigator experienced the moment he saw Harry Haller for the first time and V. Hajiyev translated it as "double impression" is an artistic reflection of H. Hesse's views on the incomprehensible mental bonds between people. It is clear from here that V. Hajiyev was able to convey the secret meanings of the work to the Azerbaijani reader with his successful expressions. Since the work "Yalguzag" is rich in autobiographical moments, it is possible to say that V. Hajiyev's translation not only presents the work "Yalguzag" according to the original but also can introduce the creative personality of H. Hesse to the readers.

In the translation of this work, the translator used the wide possibilities of literary and artistic language, the means of artistic description and expression such as epithets, exaggeration, and dialect

words, and did not allow expressions and ideas, while at the same time using abbreviations in the translation. The complex literary-philosophical, spiritual-psychological meaning of H. Hesse's "Yalguzag" was expressed without distortion in the original work.

In the Conclusion part of the research work, general information about the role and contributions of literary translation in the strengthening of Azerbaijan-Germany relations was given, and the future perspectives and directions of the translation of German literature into the Azerbaijani language were defined.

**The main content of the dissertation is reflected in the following articles and conference materials of the applicant:**

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