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CROSSING CULTURES THROUGH TRIPLE TRANSLATION

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Introduction. Since the dawn of nations, language – as a means of communication – has walked alongside the culture of each people, becoming part of their spiritual wealth. Through translation, these nations develop, enrich, and expand by sharing each other's cultural treasures. When it comes to translation, direct translation from one language to another is always preferred, as it minimizes meaning loss and better preserves the spirit of the original.

During the Soviet era, due to the lack of professional translators in Azerbaijan proficient in foreign languages, translations into and from Azerbaijani were typically done through Russian. In fact, there was little need for professional translators at the time, as – just like in all other fields – everything in literature happened with Moscow's "approval."

After Azerbaijan gained independence, the situation in this field improved significantly: previously closed doors to English-speaking countries were opened, and academic exchange programs enabled the direct translation of literary works from Azerbaijani into English and vice versa without relying on intermediary languages.

Nevertheless, at present, establishing direct literary connections with Europe remains a significant challenge for us. This reality underscores the necessity of entrusting translation to professional translators. Ideally, many of these professionals should be drawn from the ranks of our talented poets and writers – on the condition that they do not regard translation as a secondary or inferior pursuit. Historically, dedicated intellectuals such as Tofiq Rustamov, Beydulla Musayev, Aziz Sharif, Mikayil Rzagulu-zade, Jafar Bagir, Haji Hajiyev, Ishag Ibrahimov, Natiq Safarov, and others committed themselves exclusively to the field of translation. Their efforts, often carried out through the intermediary of the Russian language during the Soviet era, played a commendable role in fostering literary exchange between Azerbaijani and world literatures.

On the one hand, we were fortunate (and this must be admitted sincerely): our window to world literature opened through Russian, and, just as Russian literature itself is rich, the Russian school of literary translation is also rich and well-developed. Therefore, it is possible to consider successful translations of European and American prose from Russian into Azerbaijani as acceptable. The key factor here lies in the professionalism of the Azerbaijani translator.

The history of translation between Azerbaijani and English dates back to the 17th century, with classical Azerbaijani poets like Nizami Ganjavi, Khagani, and Fuzuli gradually introduced to English-speaking audiences. Early English orientalists such as William Jones and C.E. Atkinson translated major Azerbaijani works, fostering literary connections. Translation from English into Azerbaijani began in the late 19th century, notably with H.Vazirov's translation of Shakespeare's *Othello*, and expanded with direct translations from English after Azerbaijan's independence. In recent decades, professional translators like Sabir Mustafa, who translated Shakespeare's plays and sonnets into Azerbaijani, have contributed to strengthening these literary ties, with growing interest among young translators promising further development [6].

Efforts to translate Azerbaijani literature into English have grown gradually, moving from early attempts to more professional, scholarly translations. Anne Thompson-Ahmadova was among the first to present Azerbaijani folk tales and poetry to English-speaking readers in the 20th century, emphasizing oral traditions. Richard McKane, a renowned poet-translator, contributed significantly by translating major Azerbaijani poets such as Mammad Araz and Nigar Rafibeyli, preserving the lyrical essence of Azerbaijani poetry. Alison Mandaville, a contemporary scholar, has focused particularly on modern Azerbaijani women poets, helping diversify the image of Azerbaijani literature in English. Sabir Mustafa has significantly contributed to Azerbaijani literature by translating Shakespeare's plays and sonnets with high linguistic and poetic fidelity. Earlier, Mirza Fatali Akhundzadeh introduced Enlightenment ideas into Azerbaijani literature through adaptations of European thought, while Alasgar Alakbarov's translations helped integrate English dramatic traditions into Azerbaijani culture.

Recent institutional efforts, especially by the Azerbaijan State Translation Center, have supported translations of classical and modern Azerbaijani works into English, widening international readership.

Azerbaijan International magazine has played a significant role in promoting Azerbaijani literature and culture to English-speaking audiences since its founding in 1993. Published in English and based in Los Angeles, it has served as a vital platform for introducing Azerbaijani poetry, prose, history, and cultural analysis to an international readership. By publishing bilingual editions and special issues dedicated to Azerbaijani literary classics – including extensive features on poets like Nizami, Khagani, and Fuzuli – the magazine has not only provided high-quality translations but also critical commentary that situates Azerbaijani literature within a global context. Its efforts have greatly contributed to raising global awareness about Azerbaijan's rich literary and cultural heritage [6].

The translation of English literature into Azerbaijani has played an important role in literary modernization and cultural exchange.

It should also be admitted that a poetic work retains its originality more effectively in direct translation than when translated through an intermediary language. In many cases, the latter resembles a second-hand product, losing much of the original's spirit, form, and meaning.

However, it is a fact that direct translation between many foreign languages is not always feasible. This is particularly true for languages of smaller countries

such as Azerbaijan, Greece, or Romania. In many cases, translators from these countries can translate into a global language like English, but not directly into each other's languages, as they often lack proficiency in those specific languages. In such cases, English serves as a crucial intermediary language, helping to build cultural bridges between smaller countries – a role that is both significant and beneficial. Two recent publications exemplify this perspective: *The Anthology of Young Azerbaijani Poets in Greek* (2022) and *This Tree of Mine, It Is a Forest* (3) by Emilia Ivancu. The former presents poems by young Azerbaijani poets, translated first into English as an intermediary language and subsequently into Greek. Notably, the anthology features a trilingual format – original Azerbaijani, intermediary English, and final Greek translation – offering readers a layered insight into the process and nuances of literary translation. **Emilia Ivancu – a Romanian poet, essayist, literary critic, and translator – offers the following reflection on the role of languages in human experience:**

“Languages we neither speak nor understand possess the ability to convey meaning beyond words, particularly when expressed through music and poetry. It is often said that the more languages we speak, the more lives we live.” (Ivancu, E. (2024). Prismatic poetry translation workshop as a means of promoting creative multilingualism: Romanian language poetry prismatic workshop – A case study. Annales Universitatis Apulensis. Series Philologica, 25(2)). What follows is a selection from her poetic oeuvre titled "Sunt o grădină cu un singur copac" rendered into English (I Am a Garden With but a Single Tree), and thereafter into Azerbaijani (*Bir bağçayam tək ağaclı*) [3, s.31] translation:

Sunt o grădină cu un singur copac,
dar copacul meu e o pădure.
Sub crengile lui se adăpostesc câmpuri de ghiocei albi.
Îmi plac diminețile în care brațele mele se întind spre cer,
diminețile în care lumina curge ca laptele
și în care păsările se trezesc în cuiburi sub formă de stele.
Dimineți calde sau reci,
în care cerul e atât de aproape
încât amețesc. [3, s.29]

The excerpt presents a dense metaphorical structure to explore themes of inner richness, transcendence, and spiritual unity with nature. The contrast between the “single tree” and the “forest” suggests concealed complexity within simplicity. The imagery of “fields of white snowdrops” reinforces notions of purity and resilience. References to stretching arms toward the sky and “light flowing like milk” evoke spiritual yearning, while the awakening birds in “star-shaped nests” bridge the earthly and the celestial, anchoring the sacred within the natural world.

The text has been translated into English by Diarmuid Johnson as follows:

I am a garden with but a single tree
But this tree of mine, it is a forest.
Under its branches, there is rest for fieldfuls of white
snowdrops.
Mornings in which I raise my arms to the sky
These I love

Mornings flowing with milky light
Mornings when birds awake in their star-shaped nests
Mornings, warm or cool,
When the sky is so close
That somehow I feel dizzy. [3, s.30]

The English translation faithfully conveys the original's contemplative tone and layered imagery. The metaphor of the single tree as a forest and the delicate evocations of nature and spiritual longing – such as “milky light” and “star-shaped nests” – are preserved, maintaining both the depth and aesthetic subtlety of the source text.

This Azerbaijani translation of the poem fully preserves the poetic spirit, imagery, and structure of the English version while remaining faithful to the Romanian original:

Bir bağçayam tək ağaclı,
Bir ağacım bir ormandır.
Budaqların alıtındaca, bəyaz rəngli, tarla-tarla qardələnlər tapir özəl
Rahatlığı
Qaldıranda qollarımı göyə sari səhər-səhər
Gözəl olur seyr etdiyim mənzərələr:
Sevirəm mən
Süd kimi ağ nurla üzən səhərləri,
O səhərlər oyandırır bülbülləri, ulduz-ulduz yuvasında
Səma yerə elə yaxın
Az qalırım bihuş olum mən yıxılıım.

The Azerbaijani version accurately conveys the **core metaphors and imagery** of both the English and Romanian texts – especially the symbolic contrast between a single tree and a forest, the shelter of snowdrops, and the spiritual mornings.

The translation maintains the **gentle, meditative tone and introspective voice** of the poem. Phrases like “*feel dizzy*” (*bihuş olmaq*) capture the original's sense of awe.

The Azerbaijani translation is **faithful in meaning and spirit**, though a few **stylistic edits** (e.g., phrasing and line breaks) could elevate its poetic rhythm to match the elegance of the original and English versions more closely.

Emilia İvanču's another poem titled “Doar aerul îl am” (The Air Is All I Have) has been given in Azerbaijani as “Tək havadır varım-yoxum” which sounds more poetic even than original:

Nu am nimic –
un loc unde să pot plânge,
un loc unde să pot muri,
din când în când am câte un colț de lume unde pot să dorm,
dar e luat cu împrumut. [3, s.61]

English translation:

I have nothing -
No place to weep,
No place in which to die.

Times are I do find a corner of this world in which to sleep
But it's never more than somewhere rented. [3, s.62]

In Azerbaijani:

Tək havadır varım-yoxum

Yox heç nəyim –

Bir məkan yox göz yaşları axıtmağa,

Bir məkan yox gözlərimi əbədilik qapamağa.

Zaman-zaman mən buluram bu dünyada bir guşə ki, yatım orda.

Heç vaxt kirayədən başqa məkan olmur amma bu da. [3, s.63]

The English translation preserves the stark existential tone and minimalist structure of the Romanian original, particularly maintaining the repetition and emotional austerity present in the phrases “no place to weep” and “no place in which to die.” However, the final line of the Romanian text, referring to a borrowed corner of the world for sleep, is omitted, resulting in a loss of nuance related to temporality and impermanence.

The phrase “Tək havadır varım-yoxum” (*Only the air is my everything*) in the Azerbaijani translation introduces a heightened lyrical intensity that, while not present in the Romanian original’s minimalism, remains faithful to the emotional undercurrents of deprivation and existential solitude conveyed by the poet. Rather than diverging, this subtle enrichment deepens the affective resonance of the text, enhancing the reader’s engagement with the poet’s inner desolation.

The closing lines of the poem articulate a profound meditation on rootlessness and impermanence. The speaker's rejection of burial in the earth – traditionally a symbol of belonging and return – underscores their existential alienation. The assertion “*I have an excuse, I have no roots*” elevates this alienation to a personal philosophy of detachment. The final wish to be “*scattered in the wind*” and the reflection on air – something felt and breathed but never grasped – encapsulate a vision of human existence as intangible, ephemeral, and fundamentally unattainable. The motif of air thus becomes a metaphor for both the speaker’s sense of freedom and inescapable isolation, reinforcing the poem’s overarching themes of absence and transcendence beyond material existence:

Nu am nimic –

de aceea nu aş vrea să mă duc în pământ –

am o scuză, nu am rădăcini –

Aş vrea să mă risipiţi în vânt,

doar aerul îl am:

îl simt, îl respir, dar niciodată nu îl pot atinge.

English translation:

This is why I do not wish to give myself up to the earth -

Being rootless, I have reason not to.

So you may let the wind carry me away

The air is all I have

I feel it, breathe it, but never can I touch it.

Azerbaijani translation:

Ona görə istəmirəm bu torpağa öz-özümü təslim edim,

Çünkü rişətsizəm,

Səbəbi var istəyimin.

Bu səbəbə, külək məni qoy aparsın

Tək havadır yoxum-varım

Hava ilə nəfəs alıb, hiss edirəm mən havanı,

Amma heç vaxt bacarmıram mən havaya toxunmağı.

Both the English and Azerbaijani translations preserve the existential motif of rootlessness central to the Romanian original. The English version maintains the original's concise, understated tone and its emphasis on detachment and impermanence. The Azerbaijani translation, while faithful in content, introduces slight elaborations, particularly in phrasing (“*rişəsizəm, səbəbi var istəyimin*”), which lend the text a more expressive and lyrical quality. Nonetheless, both translations successfully convey the metaphor of air as a symbol of intangible existence and the poet's desire for dissolution into the elements, retaining the emotional and philosophical depth of the source text.

Preface of the *Anthology of Young Azerbaijani Poets in Greek language* presents Azerbaijan as a culturally and linguistically rich region at the crossroads of Europe and Asia, where centuries of imperial contestation have shaped a distinct literary tradition. It is noted that poetry has been at the center of life for the inhabitants of the region for at least a thousand years, with the 12th-century epic poet Nizami Ganjavi originating from the north-central area of modern-day Azerbaijan. Despite the decline of institutional support following the Soviet period, young poets today engage both global themes and local traditions, maintaining the ancient resonance of form, sound, and subject. Significantly, the anthology highlights the prominent role of women poets, reflecting Azerbaijan's early commitment to female education and literary participation. The selected poems explore themes of identity, faith, oppression, love, gender, and existential loss, often framed within the constraints of an authoritarian legacy, yet pointing to universal human concerns with striking simplicity and depth.[5]

The poem “Biz onun adına sevgi deyirik” (*Our Name for It Is Love*) by Alik Alioghlu has been rendered into English from Azerbaijani by the American poet-translator Alison Mandaville, poetry translator expert Shahla Naghiyeva and subsequently translated into Greek (*To όνομά μας είναι αγάπη*) by Asmina Kserociani. Below is an excerpt from the original Azerbaijani text alongside its English and Greek translations:

Mən bütünlüklə

Atılmış körpələrəm,

Afrikada ac qalan uşaqlaram,

Nadan övlad böyütmüş

Kədərli qocalaram,

Peşman olmuş fahişələrəm.

Elə istəyirəm yekə bir adam

Lap yekə, ev boyda nəhəng bir adam

Bizim hamımızı bağrına bassın

Desin ki, ağlamayın,

Gəldim, Allaham! [5]

The poem constructs a powerful collective voice through the first-person singular “Mən” (*I*), embodying marginalized and suffering figures — abandoned infants, starving children in Africa, neglected elders, and regretful sex workers. This shift from individual to collective identity creates a universal lamentation of human suffering. The poet’s yearning for “a giant man, house-sized” to embrace and console them all is a metaphorical appeal for ultimate salvation and unconditional compassion. The climactic invocation – “*Gəldim, Allaham!*” (“I have come, I am God!”) – suggests a deep existential desire for divine intervention and redemption. Through this, the poem transcends personal sorrow and gestures toward a larger, almost mythic hope for collective healing and absolution.

English translation:

I am one with everything –
with the abandoned babies,
and the children who starve in Africa.
I am the children growing up without an education
and the old men.
I am the repentent prostitutes.
I want so much that giant of a man,
so big, as tall as a house,
who comes and embraces us all
and says, *Don't cry,*
I am coming,
I am Allah!

Greek translation:

Είμαι ένα με τα πάντα –
με τα εγκαταλελειμμένα μωρά,
και τα παιδιά που λιμοκτονούν στην Αφρική.
Είμαι τα παιδιά που μεγαλώνουν χωρίς εκπαίδευση
και οι γέροι.
Είμαι οι πόρνες που μετανοούν.
Θέλω τόσο πολύ έναν γιγαντιαίο άνδρα,
τόσο μεγάλο, τόσο ψηλό όσο ένα σπίτι,
που έρχεται και μας αγκαλιάζει όλους
και λέει, Μην κλαις,
Έρχομαι,
Είμαι ο Αλλάχ! (5)

Both the English and Greek translations preserve the central themes of universality, suffering, and the longing for divine intervention expressed in the Azerbaijani original.

The English translation maintains the emotional immediacy and simplicity of the original, effectively conveying the speaker's identification with various marginalized groups and the yearning for a transcendent savior figure. The phrase “*I am coming, I am Allah!*” retains the original's climactic declaration, preserving both the tone and theological resonance.

The Greek translation closely mirrors the structure and tone of the Azerbaijani text. The use of “*Είμαι ένα με τα πάντα*” (*I am one with everything*) effectively

captures the holistic identification present in the original “*Mən bütünlüklə*”. Similarly, “*Είμαι οι πόρνες που μετανοούν*” translates faithfully the Azerbaijani “*Peşman olmuş fahişələrəm*”. The concluding lines – “*Ερχομαι, Είμαι ο Αλλάχ!*” – preserve both the religious invocation and the emotional climax of the poem, maintaining the original's spiritual urgency.

Overall, both translations are faithful, though the English version leans slightly more toward fluid readability, while the Greek version emphasizes structural fidelity and formal equivalence, carefully mirroring the original phrasing and emotional cadence.

Another sample from the young Azerbaijani poet Elshan Mehdi “*Yurdumun kişilərində*” (To the Men of My Land):

Nə zəhmətin bildirər, nə kədərin nə qəmin
Əllərinin qabarın gizlədərlər hamıdan
Yurdumun ataları, ömrün qürub çağında,
Yummub qarlı gözlərin, önlərlər ağlamadan.

Elshan Mehdi's poem offers a poignant meditation on the silent endurance and stoic dignity of the men of his homeland. Through tightly structured quatrains, the poet highlights how the men conceal both their toil (“*zəhmət*”) and their sorrow (“*kədər*”, “*qəm*”), metaphorically hiding the calluses of their labor-worn hands (“*Əllərinin qabarın gizlədərlər hamıdan*”). This concealment becomes emblematic of a cultural ethos that values resilience over vulnerability.

In the second couplet, the focus shifts to the fathers of the poet's homeland (“*Yurdumun ataları*”), who, at the sunset of their lives (“*ömrün qürub çağında*”), meet death with composure – closing their snow-covered eyes (“*qarlı gözlərin*”) and passing without tears (“*önlərlər ağlamadan*”). The imagery of snow on their eyes intensifies the sense of silent suffering and stoic acceptance, suggesting both the physical toll of time and the emotional restraint ingrained in their character.

Overall, Elshan Mehdi's poem reflects a broader cultural valorization of silent endurance and unspoken sacrifice, resonating with traditional themes of masculinity, labor, and dignity in Azerbaijani literature.

English translation:

No one knows of their hard work, or their sorrows –
they hide their calloused hands from everyone.
These fathers of my land,
at the sunset of their lives,
they would close their snowy eyes,
and die without tears.

Greek translation:

Κανείς δεν ξέρει για τη σκληρή δουλειά τους, ή τις θλίψεις τους –
κρύβουν τα πονηρά χέρια τους από όλους.
Αυτοί οι πατέρες της γης μου,
στο ηλιοβασίλεμα της ζωής τους,
θα έκλειναν τα χιονισμένα μάτια τους,
και να πέθαιναν χωρίς δάκρυα.

Both the English and Greek translations of Elshan Mehdi's "*To the Men of My Land*" successfully capture the poem's central themes of stoic endurance and hidden suffering. The English version maintains the original's clarity and emotional restraint, closely following the imagery of labor and death without tears. The Greek version, while structurally faithful, introduces minor semantic shifts – notably in the term "*πονηρά*" for "*calloused*" – yet preserves the poem's elegiac tone. Together, both translations convey the dignified silence and existential resilience at the heart of the Azerbaijani text.

We analyzed and compared selected poetry excerpts originally composed in Azerbaijani and Romanian, along with their translations into Greek and Azerbaijani. In this process, English served as the intermediary language. Alison Mandaville, Shahla Naghiyeva, and Diarmuid Johnson acted as mediators, translating Azerbaijani poetry into English for subsequent translation into Greek, while Emilia Ivancu's poetry was translated from Romanian into English and then into Azerbaijani. To fulfill this mediating role, the translators collaborated closely through Zoom sessions and in-person meetings, engaging deeply with the meaning of each word and even employing gestures to ensure greater precision. The most effective approach proved to be direct analysis of the poems alongside their authors.

Subsequently, the English translators collaborated with the target-language translators – Asmina Kserociani for Greek and Fiala Abdullayeva for Azerbaijani — to ensure high-quality translations. This collaborative process facilitated the enrichment of both Azerbaijani and Greek literatures, with English serving as the pivotal intermediary language.

What is the outcome? **The two relatively small countries – Romania and Azerbaijan – became culturally and philosophically closer, fostering deeper mutual understanding. Although the two translation volumes may appear as a drop in the ocean in terms of the translators' overall contributions, they played a significant role in this process, with English serving as the pivotal intermediary language.** *Rather than erasing local cultures, global cultural flows create hybrid spaces where smaller cultures negotiate visibility and contribute uniquely to the global mosaic (Bhabha, 1994). Similarly, global languages like English offer smaller cultures a platform to project their voices onto the international stage (Crystal, 2003).* These volumes are not the result of direct collaboration between Greek-Azerbaijani and Romanian-Azerbaijani translators alone, as it is rare for an Azerbaijani poet-translator to have proficiency in Greek or for a Romanian translator to know Azerbaijani. Instead, the use of a third, intermediary language has made this triple translation possible – a practice that should be recognized as a valuable achievement, as such gains are always commendable and welcomed.

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Şəhla Nağıyeva

Xülasə

ÜÇTƏRƏFLİ TƏRCÜMƏ VASİTƏSİLƏ MƏDƏNİYYƏTLƏRİN QOVUŞMASI

Məqalədə Azərbaycan-ingilis ədəbi tərcümə dinamikasının inkişafı araşdırılır və sovet dövründə rus dili vasitəsilə aparılan dolayı tərcümələrdən müstəqillik dövründə birbaşa tərcümələrə keçid vurğulanır. Azərbaycan klassiklərinin ingilis dilinə ilk tərcümələri və son dövrlərdə ədəbi mübadilənin genişlənməsinə yönəlmiş təşəbbüslər qeyd olunur. Məqalə xüsusilə ingilis dilinin vasitəçi dil kimi çıxış etdiyi üçtərəfli tərcümə təcrübəsinə diqqət yetirir və bunun Azərbaycan, Yunanıstan və Rumıniya kimi kiçik dillərə malik xalqlar arasında ədəbi əlaqələrin müsbət inkişafına təsirini göstərir. *Gənc Azərbaycan Şairlərinin Antologiyası yunan dilində* və Emilia İvancunun Azərbaycan dilinə tərcümə edilmiş poeziya nümunələri əsasında bu yanaşmanın yaradıcı çoxdilliliyi təşviq etdiyi və mövcud çətinliklərə baxmayaraq mədəniyyətlərarası anlaşmanı dərinləşdirdiyi ətraflı izah edilir.

Шахла Нагиева

Резюме

ПРЕОДОЛЕНИЕ КУЛЬТУРНЫХ БАРЬЕРОВ ЧЕРЕЗ ТРОЙНОЙ ПЕРЕВОД

В статье рассматривается развитие динамики азербайджано-английских литературных переводов, акцентируя внимание на переходе от опосредованных переводов через русский язык в советский период к прямым переводам в эпоху независимости. Отмечаются первые переводы классиков азербайджанской литературы на английский язык, а также инициативы последних лет, направленные на расширение литературного обмена. Особое внимание уделяется практике тройного перевода, в которой английский язык выступает в качестве посреднического, и подчеркивается её положительное влияние на развитие литературных связей между народами с малочисленными языками, такими как Азербайджан, Греция и Румыния. На примере *Антологии молодых азербайджанских поэтов* на греческом языке и переводов поэзии Эмилии Иванку на азербайджанский язык подробно объясняется, как данный подход способствует развитию творческого многоязычия и, несмотря на существующие трудности, углубляет межкультурное понимание.

Rəyçi: prof. Q.Bayramov