

HISTORICAL NOVEL GENRE IN CREATURE OF WALTER SCOTT AND M.S.ORDUBADI

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Abstract: The article is devoted to a comparative study of Walter Scott and M.S. Ordubadi's creativity. Both artists, who wrote and created historical novels, brought many innovations to this field, and each of them is known as a bright figure of Western and Eastern literature in world literature; stands out with unique set line. A comparative study of the literary works of these two writers is carried out in this article for the first time. It is noted that the works of Walter Scott and Ordubadi resonate with each other, and there are quite a lot of common features between them. The issue of artistic translation of the works of these writers is also touched upon. The finer points of literary translation are highlighted.

Keywords: Walter Scott; Ordubadi; Western literature; historical novel; Eastern literature; literary translation.

1 Introduction

Creativity is a difficult and very complex process. It is equally responsible and difficult function for a writer, poet, composer, artist, and sculptor. Art of translation is also the same. But there is one fundamental difference: the writer is free in choosing the topic and in what form and how to work on it, but the translator must be able to translate the whole text without going beyond the description and ideas of the written work. So, the translators are not completely free in their creative process. Alfred Kurella rightly pointed out in his article "Theory and Practice of Translation" that "The work of a translator is less than a work of writer, but at the same time more. It is less because — and it seems to me that it is one of the main theses which we must accept — the translator is a servant, and he/she must regard self as the servant of the original author. He is deprived of his own free ideas and is obeyed to the other's opinions. It puts the translator on a low level in relation to the author" [8, p.98].

At the same time, translator is superior to a writer for many reasons. Firstly, the translator translates different writers' works, and it means different outlook, and various styles. "Thomas Mann is Thomas Mann. He writes like T. Mann and chooses material to his heart's content. Translator who translates T. Mann and H. Mann must be both T. Mann and H. Mann... The translators also combine two cultures in themselves. The difference between a translator and a writer is that the writers relay on their intuition and inspiration in the creative process" [10, p.111].

Until the works is not translated in any language, they still remain a monument to the people who speak in that language. After being translated in many languages, the work becomes international. When the writers write work they start giving birth and the translators give them the next life with their own labor.

Naturally, thanks to the good translation, however, the work is translated into any languages, and thus many lifetimes are experienced. Many countries, which do not know the Azerbaijani language, are still unaware of our Fuzul's philosophical creativity and philosophical creativity of Nasimi, Javid's talent and Mushfig's spirit. Translation of different languages means becoming the next invaluable values of the world culture eclipse, and in our opinion, it is necessary. For understanding this, there is the need of artistic translation which is also a responsible and difficult work within the translation process.

Literary translation is one of the processes that play an important role in the establishment, development, and enrichment of literary relations. While literary relations are a bridge between peoples and states, literary translation is the strongest pillar of this bridge. "There is one issue which stands in front of the literature: exchange with other cultural values. In this process, literary translation takes the first place" [10, p.20].

Literary relations mean cultural values enriched by literary exchange through literary translation. This also means that every renewed outlook has its influence on the development of literature and gives direction.

The translated literary work of any language author introduces others to the cultural values of the people to which the writer belongs. As the prominent literary critic Vagif Arzumanli said, "each translated work constitutes the psychology, customs, and traditions of a nation presented to another nation, or rather, truly its main cells. Translation brings with it a new form and new content to literature too" [4, p.12].

The largest prose work of the epic genre - the novel - is one of the leading genres in modern Azerbaijani and world literature. The novel genre differs from others in terms of the scope of the topic and the perfect presentation of the idea. It is the main quality and important task of the novel genre to combine not one, but several stories around a single plot line, and to approach individual events in the process of development, reveal their essence, and explain problems in a dialectical state. According to its themes, the novel genre is divided into several parts: socio-domestic, psychological, detective, historical, etc.

Although the first examples of the novel genre appeared in ancient literature, such as Long's "Daphnis and Chloe", Petroni's "Satyricon", Apuleius' "Gizil eshshek" or "Metomorphoses", it could not be widely developed for many centuries. The genre of the novel became more widespread from the 18th century. In the renaissance period, knight novels created extremes — in particular, that Miguel de Cervantes made a great impact with creating novel named "Don Quixote" which, being distinguished from others by its problematic, does not lose its relevance to this day. This genre includes the works of such writers as Francois Rabelais, Daniel Defoe, Jonathan Swift, Voltaire, Diderot, etc., which, developing, gradually were reaching the peak of its evolution.

2 Method

The comparative method of study makes it possible to comprehend literature as a historical process. At the same time, a relationship is revealed between individual works of art, which is explained both by historical and social reasons, and by the originality of the talent and artistic interests of the writer, who inherits and develops certain traditions. The article is written on the basis of comparative-historical and cultural-historical methods.

Obviously, the theoretical model of the genre of the historical novel should take into account not some individual motives and situations common to different novels, but the poetics of the genre as a whole. In addition, a unified method is needed to analyze the works of various authors and eras. Therefore, the research methodology involves a holistic analysis of the studied works.

3 Results and Discussion

The novel genre has its own interesting history in Azerbaijan. The eminent literary critic Mikayil Rafili believes that Nizami's "Khamsa" symbolizes the verse novel genre and the author is considered to be the founder of the novel genre in Azerbaijani literature. But in the 19th century, there was a special approach to the novel genre. The great dramatist M. F. Akhundov preferred the novel genre and wrote that the period of "Gulistan" and "Zinatul – majalis" has already passed. Today, the sympathetic work that is useful to the nation is the drama and the novel that please the readers.

The novel genre that began to develop in the person of individual authors has been developing especially since the second half of the 20th century. The basis of historical novels was created by Walter Scott (1771-1832) in Great Britain in the 19th century. Writer originate from Scotland, came to literature

from the late 1790s. In the 1800s, he worked as a translator, journalist, folklore collector, author of romantic poems and ballads. Walter Scott, who translated Goethe's historical drama "Hes von Berlichingen" into English, suddenly became a world-famous writer in 1814 with the publication of the novel "Waverley". On July 7, 1814, the work was brought to the Edinburgh publisher Archibald Constable's library by James Ballantyne, a school friend and confidant of W. Scott, and the publishing manager. For this work, whose author is not indicated, 1,000 pounds were being asked for, which was considered quite a lot of money for that time. But this was a big risk, maybe the book would not be bought at all. Some hesitations left the work unfinished. On July 9, Walter Scott sent the novel from Edinburgh to England to another friend, William Morritt, and wrote: "This book made a great impression here. He has achieved great success and is highly regarded. After two weeks, Ballantyne's publishing house will start printing a new edition of the novel, because the first edition has already been sold" [14]. This information leads to the sale of many copies of the book. As a result, commercial success was great. Four thousand copies were sold in four months. After this work, in periods 17 years (1814-1831), more works were written — 25 novels, several series of stories, plays, poems, two-volume of "Scotland's history", multi-volume "The life of Napoleon Bonapart", and other works. In this cultural heritage, the novels "Rob-Roy" (1818), "Puritans" (1816), "Edinburgh prison" (1818), "Quentin Durward" (1823) have an exceptional place. Each new work of Walter Scott was quickly translated into a foreign language.

Balzac and Stendhal - two great masters of prose, said about this writer: "Walter Scott is our father". As it is known, a historical novel is an artistic reflection of history, a detailed artistic vision of one or another historical event. The roots of historical works in Azerbaijani literature go back to ancient times. As we mentioned above, traces of historicity can be seen in some poems of Nizami, the founder of verse novel genre. Also, the trace of historicity visible in some works of Muhammad Fuzuli and Abbasgulu Agha Bakikhanov gives an opportunity to confirm the idea that works written on historical topics have a certain origin in Azerbaijani literature.

Moreover, in the development of historical prose in Azerbaijani literature, Mirza Fatali Akhundzade's story "Aldanmış kavakib", Zeynalabdin Maraghai's "Sayahatnameyi-Ibrahimbey" and Asker Agha Adigozalov's historical novels of the end of the 19th century called "Gara yel", which tells about the Gajar attack on Azerbaijan and Transcaucasia, in another sense, drew the artistic lines of this genre and created a certain artistic ground.

Finally, in the 1930s, prominent writer Mammad Said Ordubadi (1870-1950) entered literature as a master of the historical novel genre. This artist with a productive creative life created magnificent novels one after the other in a short time, thanks to hard work.

Nurida Baghirova while highlighting the work of the writer, based on Belinsky's views on Scott, evaluates Ordubadi as follows: Belinsky mentioned W. Scott as the founder of the historical novel and wrote: "The novel owes Scott its high artistic development ... W. Scott created a historical novel that almost did not exist before him ... The honor of creating a historical novel ... remains a honor that belongs to W. Scott" [5, p. 17]. These words of the great Russian critic can also be said about M.S. Ordubadi, who is known as the author of historical novels [9, p. 251]. Akbar Agayev also predicts the influence of Walter Scott on the work of Mammad Said Ordubadi and Yusif Vazir Chamanzaminli, who played an important role in the creation and development of the historical novel in Azerbaijani literature. Both of them are close to the traditions of Walter Scott in terms of the writing style, details of events and facts, accurate and correct description of historical conditions, color in their historical novels, and both writers were probably familiar with Walter Scott's works through the Russian language [1]. In

addition, Y. V. Chamanzaminli had read the works of W. Scott in French, and M. S. Ordubadi in Arabic translation.

In his articles, Mammad Said Ordubadi highly appreciates Walter Scott as a master of historical novels, calling him a great artist of England. "The characters in M. S. Ordubadi's historical novels are mostly remembered for their socio-political views, meetings, and adventures they had, not with their vitally deepened and perfected features. However, the pathos of the truth of life, realism became the leading ones and prevailed in Ordubadi's novels. The writer's novels are rich in national pride and patriotic motifs, which is especially important in historical novels" [7, p.10].

He could hear the demands of the times, which modernized his historical novels. The theme of South Azerbaijan plays an exceptional role in the works of M. S. Ordubadi. Both "Badbakht milionchu or Rzagulukhan firangmeab" and his first historical novel "Dumanli Tabriz" are about the Iranian environment. He independently read the history and literature of the Eastern peoples, studied them thoroughly, and, as a result, made informational works in an exhaustive manner.

Although W. Scott loved his native Scotland with great love, his political views were contradictory. Although he was in favor of changing the old socio-political relations with new ones, he was against revolutions.

The author's first major historical novel is "Ivanhoe". The content of this work goes beyond the Scottish theme and covers the more distant past while W. Scott wrote about the events that happened in the 17th and 18th centuries. Some parts of the novel are close to the best pages of the novel "Rob Roy" - these are the parts where the English peasants under the leadership of the brave arrow-shooting Robin Hood attack and burn the bandits' lair of the tyrannical feudal lord Front-de-Boeuf. The contradictions of the English bourgeois revolution were reflected in the novels "The Legend of Montrose", "Puritans" and especially "Woodstock".

M. S. Ordubadi gave great importance to revolutions in his works. In both "Dumanli Tabriz" and "Gizli Baki" trilogy, the role of revolutions was especially appreciated.

Considering Fielding as his teacher, Scott really continued the traditions of the 18th century realistic novel. In Scott's novels, the approach to events and subjects was objective. Despite the romantic motifs in his works, they were not devoid of realistic foundations. Walter Scott, who appreciated the works of Fielding and Smollett, did not accept the philosophical method of understanding life. His first demand from literature was fidelity to nature. The author, who was a supporter of the harmonious combination of truth and writer's imagination, did not accept the existence of a work of art devoid of imagination. He believed that the first job of a novelist is to entertain the reader. At this point, Scott's work seems similar to M.S. Ordubadi's work. Ordubadi also entertains his readers by being adventurous in his novels and preserving historicity, as in Scott's works. Prominent scientist Akbar Agayev showed that Walter Scott's ability to combine real historical events with the writer's fantasy, his research and study of historical facts to their intricacies, highlighting the progressive and real lines of events related to the people, and other such traditions played a progressive role in the further development of the historical novel genre in world literature and artistically interesting and useful traditions were further enriched in various national literatures and continued in the literature of the 19th and 20th centuries [1, p. 20].

Imagination did not suppress the truth of either Scott's or Ordubadi's novels. Ordubadi touched on this issue in his writings and said: "Something is necessary for a writer. He should get his inspiration and theme from the life of the people he lives in. However, along with taking his subject from there, he should also put on it the artistic dress of his own paint and thoughts, and bring it to the field as his own opinion" [10, p.17].

So that is why Ordubadi was called an adventurer due to his description and method of investigation. Gulu Khalilov writes about this in the article "Some considerations about the novels of M. S. Odubadi": "There were not a few people who called M.S. Ordubadi an "adventurer" in our literature, and in this regard, in the descriptions of the artists we mentioned, as well as poets such as M. Huseyn, S. Rahimov, M. Ibrahimov, Abulhasan, there are a number of serious and fundamental differences between them. This difference is not primarily in M.S. Ordubadi's appeal to historical facts, describing them in the style of a realistic-romantic adventure, but also in the richness of the writer's historical fantasy, skillfully connecting and building events through interesting and complex situations, and enhancing the image with more adventurous facts and events" [7, p.208].

Although the spirit of adventure sometimes led him away from historical events, but the historicity of the images was not distorted. Namely that adventurousness made the work cold and realistic. For example, in his latest historical novel "Sword and Pen", the author simply provides information about the politics of Shirvan Shah Abulmuzzaffar, modernizes the events and, as M.Huseyn said, inappropriately mentions the separation of North and South Azerbaijan in the 12th century.

According to Walter Scott, a historical novel should be rich in historical events. M. S. Ordubadi also preferred the wealth of historical facts as he considered the historical novel important in terms of studying the past of the people.

In the historical novel, the people are the main driving force, and the innovative essence of the historical novel consists in being able to present the everyday life, and psychology of the people. Ordubadi could do it. This aspect showed itself in each of his historical novels. In his historical novels, the writer gave ample space to the power of the people, and at the same time, he made accurate typifications to give a realistic outline of the environment. Generally, the place and position of this genre differs from other literary genres, because it requires serious and fundamental research before its creation, and second, it takes on the responsibility of reflecting history.

According to Walter Scott, the relevance of historical novels depends on the generality of specific features in the development of national culture.

Since the principle of historicity must be preserved for a historical novel, the writer must understand the circumstances and time correctly, especially the artistic details must be able to work accurately. As we mentioned, loyalty to the truth was in the first place in the works of both Mammad Said Ordubadi and Walter Scott. Also, since both authors write a historical work, one can be sure that all the details of the period and time will be worked out in place. For example, Walter Scott's "Quentin Durward" contains real facts, historical figures accurate and realistic descriptions of the life of the country where the events took place. The work belongs to the pen of a writer who truly loves Scotland and wants to see its future free.

The events of the novel take place in 1468. It talks about France and Scotland, Liège, which was united with Belgium in the 19th century, and lived with an independent policy in the 15th century. As the title seems, the main hero of the work is Quentin Durward. He is a young, handsome man, originally from Scotland. The events revolve around him and the adventures of Durward are told. His family perished as a result of bloody quarrels, and he was saved by his mother's prayers, but wounded, and entered the monastery. However, this young man is not reconciled to the fate of a monk and has to leave his native Scotland. Emotional and flexible by nature, Quentin is somewhat like Alexandre Dumas' famous hero 'crazy' d'Artagnan. These qualities, as well as his ability to take risks and quickly recover from events, attracted the attention of the French king Louis XI. The king uses him in difficult and important tasks. It gets to the point where Quentin finds himself at the center of a struggle between two powerful rulers, the King of France and Knight Charles, Duke of Burgundy. Louis XI, depicted in the work, is a

character that fully preserves his life features. He is cunning and very strict. His residence is the castle of Plessi-le-Tour, protected by hills and ambushes. Louis trusted foreign mercenaries, especially Scottish soldiers, rather than French soldiers. He was pleased to see people submit to the rule of fear.

Scott confronts the Duke of Burgundy - Knight Charles - in order to reveal his inner truth. Baking up on the help of German feudal lords, Knight Charles liked to flaunt his generosity and wealth. Louis sees his feudal estates as his own land, and wants to rule them alone. Feudal arbitrariness is replaced by a single royal law, which, being unjust and cruel, is a single law for all France: the royal authority has abolished the feudal fragmentation of France and united it as a single national state. Those who were dissatisfied with his policy have united around Charles the Brave.

Scott touches on the Liège Rebellion in his work. Such revelations were a regular occurrence in medieval Europe. The townspeople who wanted to get rid of the oppression of feudalism often combined their forces with the peasants, which made them stronger. Liège was one of those cities. "However, W. Scott is far from the historical truth in the description of the Liège uprising. He portrayed the rebels as an angry mob and the Bishop of Liège as an innocent victim. In order to paint the rebellion as a senseless, bloody panic, W. Scott tried to show the bandit knight - the Boar of Arden almost in the role of the leader of the rebellion" [12, p. 461].

Because Scott was hostile to the method of revolutionary struggle against feudalism, he could not reveal the real reasons for the rebellion. However, in M. S. Ordubadi's "Dumanli Tabriz", "Gilinj and Galam" or "Gizli Baki" trilogy, the activities of the rebels are always in the spotlight. In the novel "Dumanli Tabriz", Abulhasan Bey is a person who does not think at all about his personal life, and directs his goals and struggles for the sake of the free and prosperous life of the people. W. Scott presents Quentin as a quick, brave, brave knight. He is not afraid to enter into difficult fights, to stand alone even with the strongest enemy on the battlefield. Quentin is not greedy for fame and wealth. He is obedient and loyal to his subordinates. Even when he fell in love with the countess, he was not interested in Isabella's property or wealth, but herself.

However, despite all this, Quentin is not someone who can rebel, create a coup, a revolution. He is just a hero who can skillfully perform individual tasks, but he is not a hero from the people: "He is neither Koroglu nor Robin Hood!"

While the role of well-known personalities is widely covered in Ordubadi's novels, this was not the case in Scott's work. "In the works of W. Scott, historical figures given in the main plot are developed against the background of the fate of fictional characters. The mastery of a great novelist is that he is able to give the traditions of the past centuries close connection with the plot" [2, p.22].

The interesting character in Scott's novel is Hayraddin. When he meets Quentin, he confuses him with his thoughts and beliefs. Even in this dialogue, we witness the calling of followers of Islam as "infidels (kafir)". This was due to the fact that in the Middle Ages, those who worship other religions besides Christianity were viewed as "infidels (kafir)". The author does not avoid this concept in his work.

As Hayraddin said, he has nothing except his clothes which on he wears and the horse. No matter where or how fate is given to him, he eats what he gets, follows the person his heart chooses, has no religion, no nationality. To Quentin's question, "Where is your homeland, who are you, what do you do?" he simply replied, "No ... of none. I am a Zingaro, a Bohemian, an Egyptian, or whatever the Europeans, in their different languages, may choose to call our people, but I have no country" [13].

There is no law or fear for Hayraddin. Instead, he has "freedom" that no one can take away from him.

W. Scott created almost the most beautiful concept of the work in this dialogue. Especially, in the part where Hayraddin talks about himself, we get to know his interesting ideas about "freedom": "And to imprisonment also ... and where, then, is your boasted freedom?"

"In my thoughts," said the Bohemian, "which no chains can bind, while yours, even when your limbs are free, remain fettered by your laws and your superstitions, your dreams of local attachment, and your fantastic visions of civil policy. Such as I am free in spirit when our limbs are chained. — You are imprisoned in mind even when your limbs are most at freedom".

"Yet the freedom of your thoughts", said the Scot, "relieves not the pressure of the gyves on your limbs".

"For a brief time that may be endured," answered the vagrant, "and if within that period I cannot extricate myself, and fail of relief from my comrades, I can always die, and death is the most perfect freedom of all" [13].

This moment reminds us of another historical novel master - Farman Karimzade's work "Khudafarin korpusu". The approach to the meaning of death is similar in the thinking of both authors. It is shown in the work that Sara Khatun, the mother of the first female diplomat of Azerbaijan, Uzun Hasan - this prudent, far-sighted woman gives her brides a ring with poison hidden in her eyebrow, instructing them to be the wife of a ruler who leads wars, which means that you are in danger of being captured at any moment and you can be, instead of selling honor to the enemy and being humiliated, hold death high!

In "Quentin Durward", Hayraddin called the death as freedom, while Sara Khatun's preference for death is in a relatively different sense (as a result, her granddaughter Tarsa's daughter Daspina Khatun's daughter, Ismail's mother, Alamshahbeyim, consented to the death of her boys for not being humiliated to Abih Sultana):

"Hear and remember, I have held my honor and zeal higher than my son and my husband. If you had the zeal, you would tell Ismail's place. I would have strangled him with my own hands in front of their eyes, but they would not have touched me" [6, p.218].

Hayraddin, whom Walter Scott called a vagabond, a gypsy, and did not even turn into a hero, considers death to be the perfect freedom. By character, Hayraddin is completely consistent. Unlike Quentin, he relies on his own thoughts, his own personal judgment. And Quentin, knowing how cunning Louis XI is, continues to be loyal to him and carry out his tasks. He is not a hero who creates innovation, he is just an ordinary soldier, - "Obedience to orders!" Hayraddin arouses more interest in the reader with his ideas. He even has his own approach to the meaning of loyalty. He has not begged anyone to be kind to him, so no kindness can compel him to obey. He is not afraid of death, and money is not of great importance to him. He cannot be 'bought' with money. But towards Quentin, who is ready to kill him and even criticizes him enough, he is loyal until the last minute. He also considers himself obliged to be loyal. Because:

"Remember the chestnut trees on the banks of the Cher! The victim whose body thou didst cut down was my brother, Zamet the Maugrabin" [13].

With this very fact, Quentin had unknowingly won Hayraddin's unrequited loyalty.

Actually Walter Scott protested the social and political structure with the character of Hayraddin. R. Samarin rightly approached the issue as follows: "The harshness and inhuman treatment of the medieval structure in France is very clearly described in the story that happened to the gypsy Hayraddin. When talking about the tragic fate of Hayraddin, W. Scott protests against national oppression and racial bigotry. Hayraddin becomes a desolate and lonely person because the medieval society brutally persecuted the gypsies and brought him up like this. But the invincible love

of freedom lives in Hayraddin's heart. When he dies, he curses the inhuman, hypocritical, unjust structure of the traitor who killed him" [8, p.462]. In general, the initial information about Walter Scott in Azerbaijani literary studies can be found in the press pages of the late 1930s and 1940s.

4 Conclusion

The creation of a historical novel is actually a very difficult process. The process of generalization and individualization, which is considered acceptable and essential for a work of art, becomes even more difficult in historical works. To typify processes and events, place and circumstances, time and also the image, and at the same time individualize it requires a special mastery. The correct method of description is more important to describe the image consistently, especially to reveal the character.

The founders of the historical novel genre in different countries, Mammad Said Ordubadi and Walter Scott, are similar to each other in certain aspects. The first aspect of this is that both writers were deeply attached to their homeland.

The most important feature of the historical novel genre is loyalty to the truth, then its modernity and humanity issues. The point is that if deep distortions are made that lead to the loss of credibility, and if the event and idea do not meet the requirements of the modern era, and at the same time, the moral values of the people, their role, and psychology are poorly developed, the work can be weakened. Therefore, the writer should take into consideration these qualities and, at the same time, he should be able to develop the tradition without separating it from the national ground, and also not to stray away from innovation.

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