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AZERBAIJANI POET AND PHILOSOPHER NIZAMI GANJAVI IN FRENCH LITERATURE

Alyeva A.

*Doctor of Philosophy on Philology,
Associate Professor at the Department of French
Ganja State University
Hatai str., 87, Ganja, Azerbaijan
orcid.org/0000-0002-0163-7383
aygun.alizade1985@yahoo.tr*

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The purpose of the article is to substantiate the relevance of Nizami Ganjavi's work for all times with new facts, as well as to analyze the works written as a result of Nizami's influence on European literature and to present the attitude of Western, especially French writers to the works of the great Azerbaijani poet.

The article examines the history of the study of the works of the Azerbaijani poet and philosopher Nizami Ganjavi in Europe and its impact on Western literary criticism, especially French literature. This article has been developed in two directions. The first direction is informative information about Nizami Ganjavi's sources reflected in French literary criticism in the XVII–XX centuries, and the second direction is the study of the influence of Nizami Ganjavi's works on French literature.

Methodology and methods used: General scientific methods – analysis, scientific objectivity, comparative analysis, complex research of facts and information, historical-literary approach methods were used in the research of the researched problem, theoretical generalizations on important aspects of the problem were made.

The main scientific innovations: The article presents the unexplored effects of Nizami Ganjavi's work on Western literature with concrete examples, and analyzes valuable literary examples created as a result of the influence of European literature on French literature, the avant-garde branch.

The results of the study:

- As a result of research, new facts from European literature have shown once again that the poems of the poet, known for his unique work from East to West, will always remain relevant as a pearl of thought and word, and over the years will become a common literary treasure of all nations.
- The main result of the research was to enrich the influence of Nizami Ganjavi's work on European, especially French literature, with new facts.
- One of the main results of the research was the discovery of new objects of analysis and comparison for researchers of Nizami Ganjavi's works.

АЗЕРБАЙДЖАНСЬКИЙ ПОЕТ І ФІЛОСОФ НІЗАМІ ГЯНДЖАВІ У ФРАНЦУЗЬКІЙ ЛІТЕРАТУРІ

Алієва А.

*доктор філософії з філології,
доцент французького факультету
Гянджинський державний університет
вул. Хатаї, 87, Гянджа, Азербайджан
orcid.org/0000-0002-0163-7383
aygun.alizade1985@yahoo.tr*

Ключові слова: *Нізамі Гянджеві, «Ахейці», організація «Носіння дерев'яного взуття», Вольтер, Л. Арагон.*

Мета статті – обґрунтувати актуальність творчості Нізамі Гянджеві на всі часи новими фактами, а також проаналізувати твори, написані в результаті впливу Нізамі на європейську літературу, висвітлити світогляд західних, особливо французьких, літератур на твори великого азербайджанського поета.

У статті розглядається історія вивчення творчості азербайджанського поета й філософа Нізамі Гянджеві в Європі, його вплив на західну літературну критику, особливо на французьку літературу. Стаття розроблена у двох напрямках. Перший напрям – це загальна інформація про джерела Нізамі Гянджеві, відображена у французькій літературній критиці в XVII–XX століттях, а другий напрям – вивчення впливу творів Нізамі Гянджеві на французьку літературу.

Використовувані методологія й методи. При вивченні досліджуваної проблеми використовувалися загальнонаукові методи – аналіз, наукова об'єктивність, порівняльний аналіз, комплексне дослідження фактів та інформації, методи історико-літературного підходу, зроблені теоретичні узагальнення з важливих аспектів проблеми.

Основні наукові інновації. У статті на конкретних прикладах представлено недосліджені аспекти впливу творчості Нізамі Гянджеві на західну літературу, а також проаналізовано цінні літературні приклади, створені в результаті впливу європейської літератури на французьку літературу, гілку авангарду.

Результати дослідження:

- у результаті дослідження нових фактів із європейської літератури виявили, що вірші поета, відомого своєю унікальною здатністю зі Сходу на Захід, завжди залишатимуться актуальними як перлина думки і слова, з роками стануть загальним літературним надбанням усіх народів;
- головним результатом дослідження стало збагачення новими фактами впливу творчості Нізамі Гянджеві на європейську, особливо французьку, літературу;
- одним із головних результатів дослідження стало відкриття нових об'єктів аналізу й порівняння для дослідників творів Нізамі Гянджеві.

Tasks, subject, object, prospects for further research

Introduction (problem statement). Nizami Ganjavi, a great Azerbaijani poet and thinker, is one of the rare personalities who opened a new page in the annals of human artistic thought. The creativity of this great master of words and ideas, who lived and created in

Azerbaijan's city Ganja, has been constantly expanding his arena of influence for nine centuries. Nizami Ganjavi's famous "Khamsa" stands at the peak of world poetic and philosophical thought. Nizami Ganjavi's work, the idea of which is to build a just and diligent society, freedom of speech and equality of people, retains its rightful place among the rare pearls of world literature.

By the order of the President of the Republic of Azerbaijan Ilham Aliyev dated January 5, 2021, 2021 was declared the “Year of Nizami Ganjavi”, the 880th anniversary of the birth of the great thinker and poet was celebrated in Azerbaijan and other countries.

It should be noted that in European literary criticism, Eastern themes have always been addressed, and interest in Nizami Ganjavi’s work has a special place.

The purpose of the article is to substantiate the relevance of Nizami Ganjavi’s work for all times with new facts, as well as to analyze the works written as a result of Nizami’s influence on European literature and to present the attitude of Western, especially French writers to the works of the great Azerbaijani poet.

Research task:

1. Explore new facts from European literature related to the work of Nizami Ganjavi, show that the poems of the poet, known for his unique work from East to West, will always remain relevant as a pearl of thought and word, and over the years will become a common literary heritage of all peoples;

2. To present in the study of new facts the facts that influenced European literature;

3. To open new objects of analysis and comparison for researchers of Nizami Ganjavi’s works.

The object of the research is the creative activity of Nizami Ganjavi, **the subject** is the history of the study of his work in Azerbaijan and Europe, his influence on Western literary criticism, especially on French literature.

Presentation of the main material: The researches of Azerbaijani literary critics studying the works of Nizami Ganjavi in French literature give grounds to say that the first European orientalists engaged in the life and work of Nizami Ganjavi were the French.

Research shows that in the XVII century, Barthelemy d’Herbello (1625–1695) in his book “Oriental Library” about the peoples of the East, provided the first information about Nizami Ganjavi to the French literary community. This unfinished work was completed by Antoine Gallan (1646–1715), and the author later provided more information about Nizami’s work in his Anthology of the East.

I.L. Clerembol, an orientalist who lived in the 18th century, translated Nizami Ganjavi’s poem “Seven Beauties” into French in 1741.

In nineteenth-century France, the study of Oriental subjects, especially oriental literature and the works of its prominent representatives, was considered such an influential field of study that famous figures of all time in French literature, such as Victor Hugo and Alfonso de Lamartine, also created significant literary examples. It was during these years that Sylvester de Sasi

(1758–1838), who headed the Arabic and Persian departments of the School of Oriental Languages in Paris, published in 1769 the Library of Modern Classics, his student Jules Mol (1800–1876) in their articles further expanded the information about Nizami Ganjavi in the French society. Later, Jean Darmstetter (1849–1894), a teacher of Persian at the Higher School of Scientific Research in Paris, wrote The Origin of Persian Poetry, Lucien Bouva (1872–1942) wrote Persian Poetry, and Alfons Russo (1820–1870) wrote Oriental Parnas or Ancient and a Historical Dictionary of Modern Oriental Poets and shared their thoughts on Nizami Ganjavi’s work with French readers. Beginning in the early 19th century, the Paris-based Journal of Asia and Rovu du Monde Muzulman paid special attention to Nizami Ganjavi’s propaganda, taking into account the French elite’s interest in Oriental literature, Various issues of these journals included articles by Alfonse Russo (1820–1870), Theophilus Gauthier (1811–1872), and Franchois Charmouille (1793–1868), who translated part of the Alexandria into French in 1829, about the work of Nizami Ganjavi. These articles assess the advantages and importance of the poet’s ideas and progressive worldviews in the thirteenth century.

Prominent representatives of twentieth-century French literature Henri Masse (1886–1969) and Louis Aragon (1897–1982) tried to present to the French the importance of national and international motives of the great Azerbaijani poet and philosopher. Henri Masse translated the poet’s poems “Khosrov and Shirin” and I. Clerembol “Seven beauties” into French.

Speaking about the attitude to Nizami Ganjavi’s work in French literature, it is necessary to mention the monograph “Oriental Literature” by Louis Aragon, one of the most famous representatives of French literature of the XX century. L. Aragon dedicated a section of this work to “Nizami Ganjavi”. First of all, it should be noted that the French writer, unlike most of his compatriots, introduces Nizami to French readers as an Azerbaijani poet. Even Louis Aragon writes that “the people who gave humanity a genius like Nizami Ganjavi (grandson of Ilyas Yusif oglu Zaki Muayyaddin) deserve all respect. Nizami’s “Khamsa” is more widespread in the world than poems written in Latin and Greek” [4, p. 96].

It should be noted that the study of the question of the social and literary environment in which Nizami grew up was also of interest to French writers and researchers. Louis Aragon writes that Nizami’s work was formed in the rich historical and literary environment of Ganja, a great cultural city, one of the important centers of the East at that time. The author rightly points out that the Atabeys-Jahan Pahlavan, Gizil Arslan, Nasraddin Abubakr, who

ruled in Azerbaijan in the 12th century, and the social environment they created favorable conditions for the Azerbaijani renaissance, all of which are reflected in Nizami's work [4, p. 97].

Based on the introduction written by Y. E. Bertels to Nizami's "Khamsa" in 1946, Louis Aragon says that Nizami was in close contact with the "Achaean Brotherhood" society operating in Ganja in his time. Commenting on the history of Azerbaijan in the 12th century, Aragon writes, "In the words of Gustave Cohen in the 12th century in France, while medieval literature was young, in the 12th century in Azerbaijan such works of art emerged that now form the basis of a flourishing literature" [4, p. 101].

Through this work by Louis Aragon, we meet Nizami's French contemporaries, Alexander de Bernay, Lambert Le Tor, Bernouis de Narmand, Marie de France and Jean Bodel Arras. In this work, L. Aragon talks about their spiritual closeness to Nizami and notes that just as Nizami was a member of the organization of Axis, his French contemporaries were members of the organization "Wearing wooden shoes" similar to the organization of "Achaean" [4, p. 101].

Aragon concludes that the twelfth century was a century of renaissance in the literary, artistic and philosophical thought of the Azerbaijani people. At that time, such genius works were created in Azerbaijan that in the following centuries they amazed their readers with their perfection and mastery.

L. Aragon writes about Nizami's nationality: "Of course, the Persians, who denied the existence of the Tajik nation, considered him a Persian poet. Even in Russia until October 1917, this legend was accepted. In fact, Nizami was a Ganja Turk" [5, p. 163].

What distinguishes Louis Aragon from other French writers is that he also included masters of oriental literature who tragically lost their lives. In his work "Poets", published in Paris in 1960, the poet recited the death scenes of Imadeddin Nasimi and Musa Jalil and regretted their untimely death [1].

The question may be asked, why did we focus so much on the issue of interest in the works of Nizami Ganjavi in French literature? I think it is necessary to highlight the most important points whenever possible.

The main reason for the interest in Nizami Ganjavi's work in French literature is that the issue does not end only with the attitude of French orientalist, writers and poets to the work of the great Azerbaijani thinker. Nizami's works had a strong influence on the literature of European countries, as well as on its vanguard French literature, and under this influence valuable literary examples on the subject of the East appeared in both European and French literature. It is necessary to refer to some facts to substantiate the opinion.

When talking about oriental themes reflected in French literature or the influence of these themes on French literature, it is necessary to give information about the French orientalist Peti de La Croix.

Azerbaijani researcher A. Sarkaroglu writes that the French orientalist Peti de La Croix (1622–1695) collected many manuscripts with a deep interest in the East, and became famous in Europe as the author of the "French-Turkish" and "Turkish-French" dictionaries. The son of the researcher, François de La Croix (1653–1713), also studied oriental studies under the influence of his father, and became famous in France in the 17th century as an orientalist [8, p. 313].

In the literary samples collected and published by Peti de La Croix, he tried to present to the French reader the excerpts from Nizami Ganjavi's poems in various forms. He published "Turkish Tales" in 1707, and "Iranian Tales" in Paris between 1710 and 1712 under the title "A thousand and one days", the fourth of which consists of the story "Good and Evil" in Nizami Ganjavi's poem "Seven beauties" [8, p. 314].

Although it is not yet clear whether the fairy tale "A Thousand and One Days", a valuable literary example of the East, was translated into French by Peti de La Croix (1622-1695) or his son François Peti de La Croix (1653–1713), but it is true that this publication contains a story from Nizami Ganjavi's poem "Seven Beauties".

The influence of the story "Good and Evil" in Nizami's poem "Seven Beauties", translated from Peti de La Croix's fairy tales "A Thousand and One Days", also affects the novel "Envious" in Voltaire's story "Zadiq or Tale". It is clear from Asgar Zeynalov's monograph "In the Works of Eastern Voltaire" that Arimaz is looking for an opportunity to destroy Zadiq, just as he seeks an opportunity to destroy good and evil. Finally, the moment they have been waiting for arrives. One contains water and the other a piece of paper. Evil brings out the eyes of Good in the name of giving water. Arimaz puts his opponent in a difficult situation by taking a piece of paper torn by Zadiq and giving it to the king. But the end of the story and the novel ends with the victory of the good force. Fate saves them both and defeats the forces of evil. Researchers have shown that if Good is saved by a living human being, a parrot who finds the second piece of paper and saves Zadiq [11, p. 73].

The novella "Riddle" also shows the influence of the tale told by the Slavic beauty in Nizami's poem "Seven Beauties". The monograph "In the works of Eastern Voltaire" also emphasizes the closeness of this image in Nizami's works in the novel "Dog and horse" in "Zadiq or Tale". However, the researcher also notes that in his opinion, this story (Bahram's sitting in the red dome on Saturday and the legend of the daughter of the fourth climate king) is closely related to the short story "Riddle". If in the novel

the questions and answers are naturally expressed in words, in the “Seven beauties”, as the literary critic A. Agayev said, it is expressed by visual means. In Voltaire’s novel “The Riddle”, the Great Mag asks: What is it that is taken without gratitude, how much is used without knowing, where it is given to someone else without knowing where it is, and disappears without knowing? “Everyone says his own word. Only Zadiq states that this is life” [10, p. 90].

Nizami states that the girl sends two earrings to the boy. The boy adds three and returns. The meaning of this will be revealed later. “I explained to him that life is two days, understand”. He added three to the two and said: “Even if it is five, it passes quickly” [12, p. 36].

But there is a difference between Nizami’s story in *The Seven Beauties* and Voltaire’s *Riddle*. The main difference here is that in Voltaire’s answer to the question is incorrect, but nothing happens. In contrast, if the answers to the questions in “Seven Beauties” are incorrect, the “heroes” give their lives in the way of the girl they love, and their heads hang from the city gates. It should be noted that Voltaire became acquainted with Nizami’s story through “*Thousand and One Day Tales*” translated into French by Petit de La Croix or Clerombl.

Nizami’s plots did not pass unnoticed to dramaturgy of the European literature in the 18th century. Research shows that the French were the first to create a play based on Nizami’s motives. It is written on the 1993 page of the book “*One Hundred Opera*” published by the “*Music*” publishing house in St. Petersburg: “Turandot’s plot is given in the poem of the 12th century Azerbaijani poet Nizami. Nizami’s plots are also reflected in the book “*Iranian Tales*” compiled by various European countries in the XVIII century” [8, p. 316].

One of the French artists who appealed to Nizami’s work was Alain Rone Lesage (1668–1747). Alain Rone Lesage wrote the short story “*Good and Evil*” for the opera “*Princess of China*” of the fourth novella “*Seven Beauties*”, published as a fairy tale by Nizami in the book “*Fairy Tales of Iran*” by François Petit de La Croix. This fact leads to the conclusion that Lesaj wrote the above-mentioned opera texts directly using Nizami’s “*Seven Beauties*”. The opera was performed in 1723 at the French Comedy Theater in Paris [8, p. 316].

It should be noted that Nizami’s plots, which first appeared on the French stage, later found their way to the Italian and German scenes. Italian playwright Carlo Gotzi has published a collection of “*Tales for the Theater*” and “*Turandot*”, German poet and playwright Y.H.F. Schiller wrote “*Prince of Turandot*” as Alain Rone Lesage on the basis of the fairy tale “*Good and Evil*” in Ganjali Nizami’s “*Seven Beauties*” [8, p. 316].

Louis Aragon is one of the French writers who studied the works of Nizami Ganjavi and used them in his works. Her “*Unfinished Novel*” and her poems “*Elsa*” are works on love. In these works, the object of love is symbolized under the name Elsa. Aragon dedicated a series of books to his wife, Elsa Triole, entitled “*Elsa’s Eyes*” (1942), “*Elsa*” (1959), and “*Elsa’s Madness*” (1963) [2; 3].

An analysis of the book “*Elsa’s Madness*” (“*Le fou d’Elza*”) shows that this is the epic “*Leyli and Majnun*”, dedicated to L. Aragon’s lover. It is no coincidence that researcher A. Sarkaroglu, commenting on Louis Aragon’s poems dedicated to Elsa, writes that he was influenced by Nizami Majnun’s romantic poems and described his lifelong friend Elsa Trioleni Leyli and himself as a madman of love madly at her [9, p. 381].

The spirit of Nizami’s works is clearly felt in Louis Aragon’s poems on love. In the poem “*There is no happy love*” he talks about the sufferings of love and says at the end of each verse “*There is no happy love*”. It is as if the French poet is repeating the sufferings of Leyli and Majnun, the highest example of love for many centuries.

The interest in Nizami Ganjavi’s work is especially noteworthy in the translations of the famous French writer and orientalist Henri Masse. Henri Masse, who lived from 1880 to 1969, worked for many years as the director of the School of Modern Oriental Languages in Paris. It is clear from the researcher’s monograph that the French orientalist not only translated a number of examples of Oriental literature into his native language, but also conducted valuable research on the classics of the East – such as Firdovsi, Nizami Ganjavi, Sadi Shirazi, Abdurrahman Jami.

Henri Masse published the book “*Persian Anthology (XI–XIX centuries)*” in 1950 in Paris. The anthology has a special chapter dedicated to the Azerbaijani poet Ganjali Nizami. The author writes in that chapter, “*The life of this great poet has been little studied. He was born in Ganja in 1140 and died there in 1209*” [6, p. 373].

A. Masse translated the following from Nizami’s works into French: From “*Leyli and Majnun*” – “*Zeyid saw Leyli and Majnun in paradise in a dream*”, “*Courageous king and rabid dogs*”, “*Treasure of secrets*”, “*Sultan Sanjar and the old woman*” story, “*The story of an oppressive king and a straight man*”, “*The story of an old bricklayer with a shepherd*” from “*Seven beauties*” – “*Bahram’s hunting skills*” [8, p. 373].

Undoubtedly, the highest peak of Henri Masse’s translation work is the whole translation of Nizami Ganjavi’s poem “*Khosrov and Shirin*”. The French translation of the poem “*Khosrov and Shirin*” was published in 1970, a year after the death of the French orientalist [7].

Prospects for further research:

The services of foreign scientists in the field of studying and researching the creative heritage of the brilliant Azerbaijani poet and thinker Nizami Ganjavi – one of the leading figures of world literature – are quite significant. From this point of view, the achievements of French and English oriental studies, or rather, researchers from France and England, whose scientific analysis of fundamental works, in our opinion, is quite worthy of being the subject of a special study, especially attracts attention. Such a study is intended to summarize the undoubted achievements of French and English Orientalism in the field of lower-knowledge, to give them an objective scientific assessment not only from the point of view of the formation and historical development of lower-knowledge, as a separate, independent area of oriental studies, but also from the standpoint of the tasks and goals that face low knowledge these days. The study of Nizami's literary heritage, the publication and popularization of his works should be carried out constantly, purposefully and at a high quality level, corresponding to the prominent place that the poet's work occupies in world literature.

For a short time, a lot of work has been done in the republic, especially in the field of preparing a philological translation of the poet's immortal creations, which make up his famous "Five", into the languages of many countries of the world. These are, of course, the first steps in this direction in our time. Perhaps not all translations have been raised to the level of today's achievements in philology and textology, they undoubtedly contain individual flaws, some verses of Nizami, one of the truly difficult poets of world literature, are incorrectly translated. However, these translations, in the implementation of which scientists from all over the world take part, undoubtedly prepare a more solid scientific and philological base, based on which it becomes possible to further more in-depth study and study of Nizami's text, his progressive worldview.

The works of Azerbaijani thinker and poet Nizami Ganjavi, who in his poems propagated to the world such lofty ideas as wisdom, justice, peace, diligence and freedom of speech, will be studied throughout the world and will take a worthy place in the literary treasury of nations.

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