

Akaki Tsereteli State University  
Faculty of Arts

*With the right of manuscript*

**Muzaffer Kir**

**The Turkish Translation of Nodar Dumbadze's Novel  
"I see the Sun"**

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An Abstract

of the Dissertation Submitted to gain  
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Academic Supervisors:

**Avtandil Nikoleishvili**

Doctor of Philology, Full Professor

**Tsisana Abuladze**

Doctor of Philology, Full Professor

Official Opponents: **Revaz Mishveladze**

Doctor of Philology, Full Professor

**Giorgi Shakulashvili**

Doctor of Philology, Associate Professor

The defence of the thesis will take place on \_\_\_\_\_ at \_\_\_\_ o'clock at the meeting of the Dissertation Committee at the faculty of Arts, Akaki Tsereteli State University.

Address: Room # 1114, Main Building, #59, Tamar Mephe Street, Kutaisi, 4600, Georgia

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Scientific Secretary of the  
Dissertation Council

Doctor of Philology, Associate Professor

*Irma Kifiani*

### General Overview of the Dissertation

The below given research work represents the analysis of the Turkish Translation of the novel "I see the Sun" by Nodar Dumbadze (The translator Mehjire Qaraoreni) which has been performed not directly from the Georgian Language, but the German one (The translators: Gunther and Trauar Schteins). It is noteworthy that the German Translation is based on the Russian translation. There are two translations of the novel in Russian. The German translators used the text translated by M. Zaverin and K. Korinteli. Hence, the Turkish author discussed the translation of the translation and not the original one itself.

The fact, that this great literary work has undergone different changes as it went through the languages with various language systems, makes the research much more interesting. Working on both German and Russian translations was a necessity undoubtedly. The way the Georgian text went through before having been translated into the Turkish language had to be considered.

**The actuality of the problem.** Translation is a communicative relation between the people of different countries. It has a certain influence on the reader and gives him/her the possibility to estimate the whole world expressed by the author beyond the original novel on the basis of the translated text. The Turkish translation of N. Dombadze's novel is of a great importance regarding the fact of getting Georgian and Turkish people closer. The actuality of the dissertation is discussed from this angle.

**The scientific novelty of the thesis.** Turkish readers know the novels by Nodar Dmbadze more or less: "I see the Sun" (The translator Mehjire Qaraoreni -1982), "The Law of Eternity" (The translator Ali Altuni -1990), "Kukaracha" (The translator Gulizar Ibrahimova-Chelidze - 1990). As far as it is known there are Turkish translations of the following novels as well "Grandmother, Iliko, Ilarion and Me", "White Flags" and "The Sunny Night", although they have not been published yet.

Unfortunately nobody has ever tried to conduct the scientific research and study the Turkish translations of any literary work by any Georgian writer among them Nodar Dumbadze for making comparisons between the original novels and their translations. More than that, due to the lack of knowledge of the Georgian language, most of the Georgian literary works translated into Turkish, among them Nodar Dumbadze's novels, have not been translated directly from Georgian but from various languages. The scientific novelty of the presented dissertation lies beyond the fact that it represents the first attempt of researching the Turkish translation of Nodar Dumbadze's one of the most significant novels "I see the Sun".

**The Aims and Objectives of the Research:** The aim of the dissertation is to research the above-mentioned issue which will make it possible to enhance first practical steps towards studying and comparing the Turkish translation of the outstanding Georgian Writer Nodar Dumbadze's novel; simultaneously it will become evident how to perceive the facts reflecting the culture, traditions, habits, moments from daily life of two nations. The objective of the thesis is to define the positive and negative sides of the Turkish translation of course taking into consideration German and Russian translations in terms of researching and comparing them.

**Theoretical and Practical Value.** Considering the findings and conclusions of the research will be of practical assistance for those people who are interested in Turkish translations of Nodar Dumbadze's novels and generally the creativity works of Georgian writers', also for Turkish scientists focusing on literary studies who are doing research on Georgian literature. The most important feature of the thesis is its aim to contribute to bringing Georgia and Turkey much closer, tightening links between Georgian and Turkish people and strengthening friendship between them.

**Research Methodology** is based on the comparison of theoretical principles of translation, considering source languages - the original and Turkish texts.

**The Scope and Structure of the Thesis.** The dissertation comprises 155 printed pages

(without bibliography) and consists of the introduction, three chapters, 12 subchapters and a conclusion.

**In the Introduction** the scientific novelty of the thesis, its actuality and practical value are clearly defined. The issues in connection with the research topics are reviewed; Nodar Dumbadze's life and creativity work are briefly introduced along with the points of views existing in the scientific literature and the researchers' approaches; the basis of the Turkish translation of the novel "I see the Sun" and its history; the approaches towards the text among the Georgian literary critics, theoretical principles of literary translation.

**The First Chapter** – "The Interrelation between Nodar Dumbadze's novel "I see the Sun" and its Turkish Translation" refers to the contrastive analysis of Nodar Dumbadze's novel and its Turkish Translation, the author tries to define how well the translation matches with the original text, its shape and content, what are the positive and negative points of the translation and the cause of the drawbacks.

**The Second Chapter** – "The Literary Value of Turkish Translation" reflects what literary expressive means are used by the translator, what kind of language is used by him/her, how the original phraseological expressions, dialect words, borrowings, proper names, humour are translated.

**The Third Chapter** – "The Interrelations between Georgian and Turkish National Cultures according to the Novel" - is dedicated to the comparison of religious beliefs of Georgian and Turkish nations and their traditions, at the same time the impressions of Turkish readers are shown.

**In the Conclusion** the research findings are considered.

The dissertation is followed by the list of bibliography and literary works.

The general findings of the research were presented as brief presentations at the Department of the History of Georgian Literature at Akaki Tsereteli State University, also at the national and international scientific conferences. The dissertation was discussed at the Board Scientific Seminar at the Department of the History of Georgian Literature at Akaki Tsereteli State University on March 5, 2010.

### General Overview of the Thesis

In the introduction Nodar Dumbadze's life and creativity, the opinions existing in scientific literature and Georgian literary critics and approaches of researchers' are briefly discussed; the basis of the translation of the novel "I see the Sun" into the Turkish language and its history are considered; the theoretical principles of the literary translation are briefly reviewed.

In order to get introduced to this or that country it is not enough to have information only about its contemporary life. We should search for its secret within the nation's culture itself, in particular, in literature. The present-day Georgians are lit up with the remote stars, in particular, with those eternal rays of public figures, writers or artists from different fields of art who were popular in different periods throughout the history of Georgian nation. Among them Nodar Dumbadze is an eminent master of Georgian Prose in the second half of the 20th century.

From the literary point of view one of the most distinguished novels among Nodar Dumbadze's creativity works is "I see the Sun". The novel depicts the situation in Georgia during the war in 1941-1945. It describes the life of Georgian village at a greater extent and in depth and the every-day life problems of its population along with human relations...

The Turkish translator M. Qaraoreni first met Nodar Dumbadze in Istanbul, although he got introduced to him closer when he was invited in Tbilisi in connection with the translation of the novel "I see the Sun". His translation has been published five times by the Publishing House "E". In 1994 the Publishing House „Gan“ has re-published it.

Doing translation is an evidently distinct individual creative work. There is a difficult task in front of the translator. There is a notion that a translator should take into consideration the belief, traditions of his/her country and etc.

It is true that the quality of translation should be assessed either by the critic or the reader, although at the first time the translator himself/herself should approve it. Of course, our concern is the quality of the translation. Otherwise, the translator should continue working on the translation until he makes it perfect.

Making the authentic translation of the literary work depends on the fact how well the translator knows the situation which is described in the original text chosen for translation. Knowing reality plays essential role in this respect.

When a translator speaks two languages equally well it is the best case to make the translation as close as possible to the original. It is necessary to look at the material to analyze it from different angles like at the Turkish translation of the novel "I see the Sun" and its author. The translator does not know the Georgian language, besides, the translation is made from absolutely different language what makes the question of its adequacy with the original especially difficult.

On the basis of comparison of N. Dumbadze's novel "I see the Sun" and its Turkish translation it can be concluded that there are some cases of doing adequate, inadequate translation, leaving out and adding some pieces in it. It refers both to the prosaic text of the novel and the translation of verses included in the novel. Very often the translator expresses the Georgian text using the Turkish aspects although he rarely translates this or that piece correctly, does not pay adequate attention to his duty. The one part of the text is understandable for him, therefore in the second part he uses his intuition to translate the text; sometimes there are pieces in the Turkish text which were added by the translator, sometimes the original sentence or phrase is partially or fully omitted. It is caused not only by the subjectivism of the translator and his initiative, but also doing the translation from source languages- German and Turkish languages.

The Turkish translator often gets farther from the original text from the point of view of the shape, but the main thing is that the



content is more adequate which is caused by two things: 1. The translator is searching for the adequate words in Turkish; 2. The translator tries to make the wording more vivid, to express the idea more nicely and to avoid poor translation... This greatly depends on the mastery of the translator, her taste. Mrs. Mehjire Qaraoreni takes the knowledge and interests of Turkish people into consideration.

People's grief is expressed in a literary way in N. Dumbadze's novel, therefore not in general terms, but like the set of various emotions caused by misery based on the similar information. "I see the Sun" is a unique piece of literature due to the expressive means used in it (humour, epithets, metaphor, comparison). By all means, it is far from the Georgian original. The cause of it is a middle way through which the Turkish translation went in two languages – Russian and German. The author uses these means with the remarkable mastery, right to the point. There are some pieces in the Turkish translation which seem adequate or inadequate compared to the original text. The literary expressive means are alike the original ones, although from the point of view of honour we cannot say the same thing. The direct reason for this is the bad result of the indirect translation.

Apart from the language of the original novel the different approach is required from some aspects of translation. N. Dumbadze makes his novel much more remarkable with the help of the literary expressive means, phraseological expressions and metaphors. While doing the translation of phraseological expressions, it is noteworthy that generally the adequate translation is a rare case. Very often phraseological expressions are not translated. It does not mean that it is impossible to keep to the content. It is of course possible but not so easy to find the absolutely adequate wording.

The analogical difficulty is created by translating various dialect words. There is one great difference between the translation and the original writing from the point of view of using the different

lingual means; in particular, if writers can use dialect words and various metaphors having deep national shadings, the translation lacks such possibility. The translator has to refuse the usage of those lexical and syntactic forms which are closed within the framework of the original language. N. Dumbadze's novel "I see the Sun" represents the interesting literary work in terms of translating dialect words. Sayings from Guria, with two or three exceptions, are translated into Turkish literary language. Hence, it can be said that the area of usage of dialect words as lingual units expressing distinct national specifics in the translation is strictly limited.

The Interaction between the cultures of Georgian and Turkish people is studied according to the translation of Nodar Dumbadze's novel, it indicates the differences and similarities in the every-day life, cultures, traditions, customs of Georgian and Turkish people. Turkey and Georgia – are both Asian countries where the traditions and social habits coincide with each other. It can be easily noticed in human relations which are revealed in hospitality, respect, assistance, being together in need and in happiness. It is impossible not to agree with the reader of this novel, who often notes: "When there are such similarities between people and nations the differences disappear sometimes" (Z. Dokman).

Almost all Turkish readers equally positively assess the Turkish translation of Nodar Dumbadze's novel and the costumes and habits of Georgian people shown in it. In their impressions the insignificant negative approach towards some details is rarely met. Its reason can be differences in religious faith, traditions, habits... In different cases everybody talks about such social-public areas such as: kindness, patriotic feelings, hospitality, assistance, commemorating the dead people...

**The First Chapter** – "The Interaction between the Original Novel by Nodar Dumbadze and its Turkish Translation" - consists

of two subchapters: a) "The Translation of the Prosaic Part of the Novel"; b) "The Translation of the Verses included in the Novel".

In the first subchapter the translation of the prosaic part of the novel is reviewed. It is evident how well the translation matches with the original one, what is its shape and content; the positive and negative points of the translation are defined and the cause of the drawbacks is found out. Based on the analysis of the translation the different facts can be concluded:

1. The translator gives the adequate translation of the Georgian text, f.e. "The Sun slowly was getting down on the Sufsa grove. The village was returning from the woods and valleys along with the bleating herd (pg.240)".

2. The Turkish translation of the cited episode sounds like this: "Uzakta yemyeşil tepeler, duru mavi gökle kucaklaşıyordu bir çizgide, güneş ağır ağır çekiliyordu ufuktan. Sürüler otlaklardan köye dönüyor, melemeleriyle akşamı selamlıyorlardı sanki" (Far away the very green mountain tops hugged the blue sky on one line. The sun was slowly disappearing from the horizon. The herd was returning to the village from the pastures as if they greeted the evening with bleating) (pg. 37). Compared to German: "Dort, wo der blaue Himmel mit den grünen Höhen verschmolz, sank langsam die Sonne. Von den Weiden kehrten die Herden ins Dorf zurück und erfüllten den Abend mit ihrem Blöken" (Where the navy blue sky confused with the green mountain tops the sun was slowly getting down. The herd was returning home) (pg. 36); in Russian: "Солнце медленно спускалось туда, где синее небо сливалось с зелеными холмами. В деревню с выгонов и пастбищ возвращались стада, оглашая мычанием и бляением зеленые дали" (The Sun was getting down where the blue sky touched the green mountain tops. The herd was returning from the pastures to the village which filled the area with bleating)

(pg. 229).. As we can see the translation of the cited episode matches with the original text at its best;

3. The Turkish translation is inadequate: "I am saying it cause I know everybody will come back, all of them, I have never seen a man who has gone to the army and has not returned". (pg. 225). in Turkish: "Hepsinin tümünün eksiksiz gittiği gibi geri dönmelerini istiyordum ama yaşadığım kadarıyla, birinin savaşa gidip de döndüğünü göremedim" (As everybody went away I wanted all of them to return, although as far as I remember I have never seen a man in my life who has gone to war and come back") (pg. 19). Compared to German: "Bisher hatte ich noch nie erlebt, daß einer zur Armee gegangen und nicht zurückgekommen wäre" (I have never felt before that a man has gone to war and have not come back from there) (pg. 17); in Russian: "Все вернутся! – уверенно говорю я. я \_знаю\_ все вернутся, все. Я еще не видел человека, который бы ушел в армию и не вернулся" (Everybody will come back. I am sure in what I am saying. I know that everybody will come back, all of them. I have not seen a man who has gone to war and has not returned from there) (pg. 212);

4. The Turkish translation does not follow the original text, more than that, some information is added: „I went out in the yard, I took the newly stropped maltock which was near the medlare and put it into the water with the bottom" (pg. 219). In Turkish: "Bahçeye çıktım, muşmulanın altında duran çapayı alıp su ırmağının içine koydum. Mısır çapasına temiz bir çapayla gitmeyi düşünüyordum" (I went out and took the maltock out of the the medlar and put it into the water. "I was going to work in the cornfield with the clean maltock" (pg. 10).

To leave the maltock into the water is a rule for a pheasant. After some time the handle of the maltock gets drier and is easily removed from the maltock. To avoid this they put the maltock into the water for one or two hours before going to work or the previous

night to make it wetter and help them while working. The Turkish translator connects it with going to the corn-field with the clean maltlock and adds it apart from German and Russian versions;

5. Sometimes some of the sentences or phrases from the original text are partially or fully omitted. Regarding this the following facts can be given from the translation:

a) It is omitted in Turkish: „Aunt was sitting silently and was looking at the faded coal in the fireplace“ (pg. 217); compared to German: *„Meine Tante saß vor dem Kamin, hielt mit den Händen die Knie umschlungen und sah unverwandt in die glimmenden Kohlen“* (My aunt was sitting in front of the fireplace holding her hands around her knees and was gazing at the faded coal) (pg. 6); in Russian: *„Тетка сидела перед камином, обняв руками колени, и пристально смотрела на тлеющие в золе красные угольки“* (Aunt was sitting in front of the fireplace holding her hands around her knees and was gazing at the reddish faded coal) (pg. 202)...

b) In German and Turkish the following sentence is omitted: „Who did you leave the child with? You Mum?... Thanks God, everything is over... This wandering is over... We will be together since today, won't we Maria? Didn't you arrange everything about your Mum and the child? And so everything is over now, this wandering has come to an end my dear Maria...“ (pg. 307). The above-mentioned episode is the same in Russian: *„Где ты оставила ребенка у кого? у мамы? Слава богу, все кончилось... кончился этот кошмар, и твои скитания... Теперь мы всегда будем вместе, моя Мария... когда мы проходили нашу деревню, ее уже не было, Мария, я увидел только пожарище и пустоту... Даже собаки не лаяли, да их и не было. Но ты где была? Ты много страдала, Мария?.. А мама и ребенок здоровы? Ты хорошо их устроила? Ну, вот и все, теперь это позади, моя Мария...“* (Who did you

leave the child with, with you Mum? Thanks God everything is over. This nightmare and torturing has ended. From now on we will be always together my Maria, when we were passing through our village it was not there any more Maria, I only saw burnt and empty places. The dogs even did not bark. Even they were not there, but where were you? You tortured a lot Mariam. Are your Mum and the child all right? You managed to settle them down and that's it. Now everything is in the past my Maria“ (pg. 314)...

c) The following sentence is omitted in Russian, German and even in Turkish: „There are two men standing there, two countries, red and white, red and black, a star and an eagle, they are standing and shooting at each other“ (pg. 268). We think that the Russian translator left this episode out for certain political views.

In the second subchapter of the same chapter – “The Verses included in the Novel” – the adequacy of the verses included in the novel is analyzed. Nodar Dumbadze's “I see the Sun” is a prosaic piece, but the writer dedicates the important part of the novel to the poetic pieces and gives them the certain function. In this or that episode according to the situation the included verses and songs make the narrative more vivid, they express the disposition of the heroes and the society in general. The most impressive scene in the novel is when Sosoia is trying to help Khatia imagine the colour blue. He does it in a poetic way and quotes the verse by Nilokoz Baratashvili: “The colour of the sky, the colour of blue..” (pg. 358). The thing which the poet expressed with the perfect poetic mastery and musical sounding is very simplified in the translation if not consider the opinion that the translator adds the extra sentence in the Turkish text: *“Güzel nedir, Güzel?..“* (What is beautiful, beautiful?..). Here the extract of the text is given in the shape of the verse where the dialogue between Sosoia and Khatia is going on. Khatia asks a question: “What is beautiful like Sosoia?”



"The colour of the sky, the colour of blue.." sounds in Turkish in the following way: "Güzel rengi, mavisi göğün..." (the colour of the sky, of the blue sky). In this case the translation is not adequate enough although it seems clear that the translator has tried to keep the same opinion and the sounding.

The cause of the low value of the Turkish translation in most cases is the Turkish translation itself and not German and Russian. Evidently the Russian version is closer to the original text rather than German as the German translation is not direct as well.

**In the Second Chapter** – "The Literary Value of Turkish Translation" - those places are revealed which to our point of view are the most important in the novel in terms of literacy. It is divided into two chapters: 1. Literary-expressive means in the translation; 2. the language of translation (2.2.1 phraseological expressions, 2.2.2 dialect words; 2.2.3 borrowings; 2.2.4 proper names).

In the First subchapter the evaluation of the literary-expressive means of translation is given.

The language of the literary translation varies according to the content and structure of the informal language. In connection with this we quote the approach by the Turkish researcher N. Axoi who is proving that a literary text not only gives the reader certain information but it causes the adequate emotion expressed in the hidden message beyond the text with the help of the expressive means. Respectively, the translator applies the form which reflects his/her individual taste and a choice.

The value of the literary text is defined according to the impact it has on the reader. Nodar Dumbadze easily manages to help a person to get the stress over and raise his/her disposition. He knows well that the real situation can't be changed with humour but he manages to reveal his humanistic character. In the original text epithets are met very frequently; f.e.: " (Khatia was looking somewhere far away in the infinity and was smiling with her soft big blue eyes" (pg. 23). In

the novel Khatia is distinguished from others as she is a great humanist, kind, warm-hearted, also she has nice features. The author compares her eyes to the "sky". The Turkish translation of this episode sounds like this: "... Gökyüzünü andran derin mavi gözleriyle uzaklara, ta ötelere bakardı" (She was looking somewhere far with the deep blue eyes like the sky) (pg. 25). The translator is trying to express adequately not only the action of the heroine but also her face. The epithet 'big blue eyes' is given in Turkish with the same accent as in the original: "Gökyüzünü andran derin mavi..." (Sky deep blue eyes); compared to German: "...blickte mit ihren schönen Augen, die zartblau wie der Himmel waren, in die Ferne" (was looking in the infinity with the beautiful eyes which were light blue) (pg. 23); in Russian: "... Сидела на краю поля, глядя в бесконечную даль своими красивыми голубыми глазами" (was sitting at the edge of the corn-field and was looking far in the infinity with her beautiful light blue eyes) (pg. 217).

It can be said that the translation of epithets is more or less well-done in Turkish.

Nodar Dumbadze uses metaphors along with other means very well. On the collective meeting the participants blame Bezhana for stealing a goat. Bezhana cannot stop himself from saying: "Our Chairman made a speech that a war has a big stomach. That's right, I also have a big stomach and ate it" (pg. 277). This episode is omitted in the Turkish translation as it is not given in the German, therefore it is in Russian: "Наш дорогой председатель изволил заметить, что у войны большой желудок. Верно! И у меня тоже большой желудок. Вот я решил заролнить его козьим молоком" (Our dearest chairman remarked that a war has a big stomach! I also have a big stomach and that's why I have decided to fill it with the goat milk) (pg. 275). In Turkish it is impossible to say a war has a big stomach. Neither the translator could say it as far as this place is left out in German.



In the novel there are some examples of animation-personification. The following episode is its good example: "The windmill was buzzing and singing in numerous different and similar voices" (pg.314); in Turkish: "*Uyumlu, düzgün bir koroydu değirmen. Yüzlerce değişik ses, ısıklık çalıyor, değişik bir yağın ezgiyi uyuşturuyordu*" (The windmill was a perfectly managed group. It whistled in hundreds of different melodies, was matching the various melodies with each other). (pg. 136);

Nodar Dumbadze describes the heroes and events with great mastery in his novel. He uses comparisons very well and right to the point. One of the best examples of it is the following episode: "This day resembled the retreat of an enormous sea which all of a sudden retreated and left us on the seashore like **fish, seashells, snails and patches of wood**" (pg. 228).

The author compares the scene of sending the youngsters, courageous people to the war to the sea retreat and retells the story not with the dry words but in a very poetic way using comparisons. As for the Turkish translation of the above-mentioned episode it is done in an adequate way and impresses the reader a lot: "*Sanki bir gelgit olayıydı bu, deniz çekiliyordu sanki. Kumların üstünü örten sudan örtü çekilmiş, balıklar, yengeçler, midyeler kalakalmıştı ortalıkta*" (As if the sea retreat case was that the sea was going back, as if the covering was getting rid of the sea which covered the sand, only fish, crabs, shrimps under the open sky) (pg. 23);

The novel is full of the episodes connected with Khatia. She is sometimes compared to the Saint Virgin, sometimes - with the angel. The author characterizes Khatia in a different way: "Khatia's eyes narrowed as an almond" (pg. 393); in Turkish: "*Gözleri badem şekeri kadar ufaldı*" (Her eyes got as small as the almond sweets) (pg. 226). The translation here exceeds its borders; the translator made the phrase more vivid and has changed its shape.

Nodar Dumbadze's novel "I see the Sun" is unique in the way the author uses literary-expressive means (humour, epithet, metaphor, comparison). The author uses these means very skillfully and naturally. In particular comparing events or things to different events and things makes the reader feel like a hero himself/herself. That's why the novel is so popular.

From the point of literary-expressive means there are some places in the Turkish translation which sound adequate and inadequate. The indirect translation can be the reason of lessening the sense of humour which is often lost in German.

In the second chapter "The Language of Translation" (phraseological expressions, dialect lexis, proper names...) we are discussing the Turkish translation of Nodar Dumbadze's novel "I see the Sun".

Apart from the language of an original piece of work some issues connected with the language of translation require different approach. The aesthetic function is given to the language along with the communicative one as it helps to form heroes and their characters. That's why on the one hand, it is considered that a translation should be more restricted within the framework of the literary language rather than the original work.

The second subchapter deals with the translation of phraseological expressions.

In the translation practice phraseology remains one of the difficult areas. To overcome this difficulty means being at the high level of translation art. Less studied is the theoretical part of the issue as well. Some scientists suppose it impossible to translate them. In our material for analysis a diverse situation is revealed in terms of translating phraseological expressions:

1. In the Turkish text the absolutely identical translation of phraseological expressions is very rare, f. e. the phrase: "The blood froze in the veins" (pg. 275) is the same in Turkish: "*Kanım sanki*

*donmuştu damarlarında*“ (As if the blood froze in the veins) (pg. 84); *Kanı donmak* (to freeze blood) is a very popular phrase in Turkish. “Kanı donar „His blood freezes“ (from astonishment and fear) - is astonished, stoned. *Korkudan kanım dondu* - My blood froze from fear...

2. Very often the translator tries not to lose the idea beyond the phraseological expressions, although he manages it in a different form, f. e. the sentence sounds in the original in the following way: Lukaja turned pale like dead) (pg. 223). This phrase sounds in Turkish like this: “(Luka) *Beti benzi attı, kül gibi oldu*“ (his face was colourless like ash) (pg. 15); compared to German: *plötzlich wurde Luka totenbleich*“ (Suddenly he became as pale as dead) (pg.13); The adequate translation of the original expression is found in the Turkish translation. At the same time such phrase is used in Turkish;

3. Sometimes the meaning of phraseological expressions is not maintained, the translation is inadequate, f. e. “Than he eluded his face and told me“ (pg.221) the Turkish translator translates it in the following way: “*Dudakları arasında duyulur duyulmaz fısıldadı*“ (he spoke with gritted teeth) (pg. 13). Here the translation is different from German which is much closer to Georgian version: “... *dann wandte er sich ab und sagte leise*“ (Then he turned back and said in a low voice) (pg. 10)...

4. There are some cases when the translator does not translate the phraseological expression. It has different reasons: it is given in German, but is omitted in Turkish or is not in German at all and it is natural that it cannot be found in Turkish.

Sometimes one and the same meaning in the original (f.e. be silent, to listen to, to glance at/have a look at) is expressed in various ways. Sometimes the translation is inadequate although the content is mainly kept the same, f.e.: Datiko's tongue tied) (pg. 318). In Turkish it sounds in the following way: “*Datiko sustu, sözlerinin*

*sonunu getiremedi*“ (Datiko was silent and could not say anything) (pg. 141).

Regarding the translation of phraseological expressions it can be said that generally the adequate translation is very rare. In most cases their meaning is not kept. It does not mean that it is impossible to keep the content. Of course it is possible but it is not so easy to keep the identical saying. In the same subchapter the translation of dialect words Nodar Dumbadze as the son of one of the most beautiful regions of Georgia – Guria, in his creativity work, in particular in the speech of heroes, eloquently uses the expressions characteristic to Guruli dialect, f. e. **to crawl in the fish hole**: „After the transfiguration when the weather gets colder in Sufsa, barbell, loby and herring would crawl into the hole“ (pg. 286).

**To fish** – 1. A hole in which the fish crawls into the river or lake. 2. A group of fish under the tree or a stone (Glonti 1974: 80).

The Turkish translation of the above-mentioned sentence is as follows: “*Supsa vadisini soğuklar bastırıp ağaçlar yaprağını dökmeye başlayınca balıklar da uykularına çekilirler*“ (When the weather gets colder in Supsa and the fall begins the fish get back to their places to sleep). (pg.99). Like the expression to crawl into the fish hole, the other sayings (sieve for fishing, a rough man, a chick, a new year, short hair, a lad, a lane...) are translated into Turkish with literary words.

The second subchapter of the second chapter refers to the borrowings adopted to the lexis of Georgian language i.e. the words borrowed from the different lingual worlds, such as a hut, the world, foreign countries, Mum, silly, a dish and etc. Which are used in the Turkish language with the same meaning. The exception is a hut which means a room in Turkish.

In the same chapter the issue of translating proper names and titles, illustrations is highlighted.

There are some cases of adequate (Datiko, Keto...) or inadequate (Khatia, tsutsa, Natela...) translation of proper names i.e. anthroponyms in Nodar Dumbadze's novel. The diminutive names like: Sosoia, Bezhana, Beglara, Nodara... are mainly translated in Turkish in a literary version what is caused by the data of the original language. The translation of geographical names (toponyms, hydronyms...) is closer to the original.

The majority of the novel sub-titles are adequately translated into Turkish although the original title is not the same in the source languages. As it seems the translators have taken the content of the original text and the adequacy of the original into consideration when selecting the right title.

**The Third Chapter** – “The Cultural Interrelation between Georgian and Turkish Nations according to the Novel” – consists of two subchapters: 1. Religious Beliefs and Traditions; 2. Nodar Dumbadze's Novel and Turkish Readers. In this chapter on the analysis of comparison of the original text and the translated one the different religious beliefs and traditions of Georgian and Turkish nations are presented, at the same time the impressions of Turkish readers are given.

Georgia is a country of ancient history, culture and Christian faith. Nodar Dumbadze's novel “I see the Sun” depicts the social problems, traditions, religious beliefs of Georgian people. The faith towards the God is evident, Saint Virgin is mentioned within the text, there are some descriptions of mourning, approaches to the dead people, Georgian vine culture is underlined in every sentence along with respect towards women, hospitality, taking care of each other when in need,...

In the Turkish translation of Nodar Dumbadze's novel “I see the Sun” the similarities and differences between the religious beliefs of Georgian and Turkish nations are highlighted.

In the original text the name of the God is frequently mentioned, in the Turkish translation the equivalent of God is sometimes given, although in some cases it is omitted (according to the motivation). The examples: “Don't you believe in God Kishvardia?”... “God don't you feel pity towards me?” (pg. 281); in Turkish: “*Kişvardi, sende hiç Allah korkusu yok mu*” (Kishvardi, are not you afraid of God at all?) (pg.92) the translation is not adequate, the last phrase is left out. The translator tries to avoid expressing reproach towards the God. Compared to German: “*Kischwardi, hast du gar keine Gottesfurcht?.. Gott, hab du wenigstens Mitleid mit mir!*” (Kishvardi, are not you afraid of God? God don't you feel little pity of me?) (in the same sentence)...

The Saint Virgin is depicted in the novel in a particular way, which really is not surprising. The author of the novel is the son of the country which is under the patronage of Saint Virgin. It is generally-acknowledged that Saint Virgin plays a significant role in the Christian Religion and especially in the life of Georgian nation. By all means Maryam is mentioned as a Saint in Islam although she is an ordinary human being, but the mother of Jesus. We do have a right to say the same about Muslim religion and Turkish people. Saint Virgin is as significant and a saint person for Muslim people as for others because Turkish people give a name - Maryam to one of three female girls (In Turkish Meryem). “Jesus is a son of Saint Mary. Mary is one of the kindest ladies from paradise. According to some theologians, she is distinguished with her holiness. She is the daughter of the sacred tribe who had been growing up in a very honest way” (Yıldırım 1996: 3).

In the Koran Maryam is mentioned in 32 ayes of 12<sup>th</sup> surah, among twice in three ayes. Besides, the 19<sup>th</sup> surah is called Maryam.

The respect is expressed in the fact that the Muslim does not dare to refer to Saint Virgin by her proper name, he adds **H**z before



Mary meaning the **Holi Mary** (Hazreti Meryem). In every day life they call her : **Meryem Ana** (Mother Maryam).

Unfortunately, it is not the same in the translation. Sometimes the above-mentioned tradition is not followed in the Turkish translation and the **Virgin** is mentioned in a quite different way. We have noted many times that the Turkish translator often avoids the direct translation to maintain the accuracy of the original text. He could avoid direct translation “-My aunt looks like Virgin from the icon which is in my grandpa’s box and her name is Ketevan” (pg. 219).

In Turkish: “*Halam, gözüme hep, büyükbabamın sandığındaki Tanrının anasının resmine benzeyen o Madonna gibi görünyordu*” (My aunt looked like Madonna, the picture of the God’s mother and this picture was kept in my grandpa’s box) (pg. 10); compared to German: “*Ehrenwort, sie sah aus wie die Madonna, wie die Mutter Gottes auf der Ikone in Großvaters Truhe*” (She looked like Madonna, as the icon of the Virgin from my grandpa’s box) (pg.8).

The trace of Christianity is easily noticeable in the sayings by Georgian people “God give you long life” – one of the characters of the novel Lukaia blessed Anatoli in such a way. The life expectancy of the human being created by the God depends of the God’s will at the same time. That’s why Lukaia blessed Anatoli in the same way. According to the characters’ faith a human being is connected to the God with his/her life and death.

The Turkish translation of this blessing is done correctly: “*Tanrı ömrünü daha uzun etsin!*” (May God give you long life!) (pg.123). According to the Muslim religion creating a human being and the resurrection of his/her soul depends on the God. That’s why such saying is absolutely natural for Turkish readers. The Turkish people often use this phrase. It can be said that the above-mentioned blessing is a literary and sacred form of expressing gratitude.

As it seems from the comparison of the original and translated texts the blessings are almost the same in Georgian and Turkish languages with one and the same content and understanding, besides it is widely used. Hence, Nodar Dumbadze’s novel and its Turkish translation plays a great role in tightening the links between two nations.

Apart from Turkish, the blessings in Georgian are not used only in everyday speech for expressing gratitude and best wishes but also in toasts.

Vine culture is connected with the faith towards the God, parties, treatment in the life of Georgian people but it is difficult for a person (in particular for a Muslim person) with different culture and religious belief to connect wine with death. In Georgia the special toast is dedicated to commemorate the dead person: “In my family the first toast is dedicated to him ( to Kukura -, a person who was killed in war – M.K.) – Uncle Luka looked at the picture again” (at the same place).

In the Turkish world the different approach is noted towards alcohol. It can be explained in the following way: the translator often avoids translating the episodes connected with alcohol.

The black colour is connected with mourning in Georgia. It is underlined even with wearing black coloured clothes. It is not the same in Turkey. In the Turkish traditions the same significance is not given to black colour, the photos of dead people are not put on display if he/she was not an outstanding person. The same can be said about keeping the clothes belonging to a dead person as well.

The culture, traditions, costumes of Georgian and Turkish neighbouring nations having historical, geographical and political relations and every-day life-style in spite of religious differences resemble each other in many aspects. The Turkish translation of Nodar Dumbadze’s novel “I see the Sun” is very interesting regarding the above-mentioned issue. The novel depicts the life in Georgia



during the world war the Second (1941-1945), their hardship, assistance, care, love, appreciation... The writer describes the character, courage, talent, culture and traditions of Georgian people. The Turkish readers easily get introduced not only to the spiritual world of Georgian people but also they have an opportunity to make comparisons with their own culture and traditions. As a result of reading a novel it becomes clear that the similarities between these two nations are more than differences.

In the third chapter of the second subchapter the opinions of Turkish readers' interviewed by us are presented regarding the Turkish translation of Nodar Dumbadze's novel. The impression which the creativity works of a Georgian writer make on Turkish readers is very interesting. One of them says when discussing Georgian traditions: "I can't compare Nodar Dumbadze to any of the Turkish writers. When reading the novel it seemed to me that I was reading a novel dedicated to the struggle of Turkish people for independence. You can easily feel hope in this novel. Hope which is seen from a child's point of view, seems very interesting and important" (D. Eshsmeqaia, the language teacher at Ankara University – 37 years old).

The approach of another reader is interesting as well: "Georgian and Turkish nations are alike: their rural life, assisting each other, poverty, hospitality, good neighbouring relations, hardship of war... The writer depicts grief and joy, tear and smile of his own people. Everything is put in a simple and plain way without any exaggeration; the life is seen with the eyes of the villager - Sosoia with his own words. That's why the reality described by Sosoia in a subjective way is the main thing; at the same time the author's evaluation is of a great significance (Z. Dokman, a math teacher at Bursa – 28 years old)..

Almost all Turkish readers positively assess the Turkish translation of Nodar Dumbadze's novel and Georgian way of life shown on its basis.

#### General Conclusions:

1. The Turkish translator of Nodar Dumbadze's novel "I see the Sun" rarely but not always adequately translates this or that place from the original text. He realizes some parts of the novel, although does the translation of some parts of the novel according to his intuition. The same problems are not met in German and Russian translations. In some cases the fault of translation is evident without making any comparison. It is true that the Turkish translator often gets far from the original text in a formal way but the content remains the same.

2. Nodar Dumbadze's novel "I see the Sun" is unique with its literary and expressive means (honour, epithets, metaphors, comparisons...). As for these means, the author uses them very well, purposefully, especially when comparing events or things to other events and things as he creates the mood as if he is one of the characters. That's why the novel has become so popular.

There are adequate and rarely inadequate places in the Turkish translation of the original text. The literary-expressive means are almost the same as the original although from the point of view of humour it is different. One of the reasons that can be considered here is the indirect translation.

3. The Turkish translation language is comparatively plain and soft, it is not full of foreign, artificial, complicated, difficult terms and sayings. The translator uses the phrases spread among people, pays great attention to the sentence structure. The original episodes are given in simple short sentences.

4. The highly artistic value of Nodar Dumbadze's novel is due to the fact that one and the same meaning (f. e. to be silent, to keep silence, to listen to, to glance/to look at...) is expressed with different sayings, idioms. The writer manages to make the sentences more artistic. The translation of figurative words and phraseological expressions are often inadequately translated, although the content mainly is kept the same.

5. The dialect words, the distinctly expressive lingual means carrying national specifics and the sphere of their usage is strongly limited in the translation. Such expressions in Nodar Dumbadze's novel are translated in Turkish language in the literary form. Therefore, the content of the original text remains the same almost the adequate to the original text.

6. The translation of geographical names (human proper names, surnames, geographical names and etc.) is also very important. Sometimes the word from the original text looks very inadequate in the translation, sometimes the accuracy is maintained. Generally the proper names in the Georgian text if not taking into consideration some exceptions (f.e. *Khatia's* name) are adequately translated into Turkish.

7. Nodar Dumbadze's novel consists of twenty chapters, only 18 titles of them are translated in Turkish. Two of them are omitted – "Anatoli" and "Politeness". The latter is left out in German as well. Although the text is given both in German and Turkish translations. In the Russian text all of the titles are given thoroughly.

The majority of titles are translated adequately in Turkish but the titles from the original text are not directly given in the source languages.

8. As a result of the comparison of the original novel by Nodar Dumbadze "I see the Sun" and its Turkish translation it becomes evident that there are many similarities between the cultures, traditions and customs of Georgian and Turkish people, although there are some differences as well.

In the Turkish translation the original religious issues are well described. Minor differences can be found, f. e. in connection with alcohol: in Muslim religion alcohol is prohibited but in Christianity it is not, although the sense of moderation should be taken into consideration: the differences can be noticed in mourning habits as well.

According to nations of or regions traditions vary rather than a religious life. Turkey and Georgia are both Asian countries where

there are many coincidences in terms of traditions and lifestyle, that can be especially revealed in human relationships, in particular, in being hospitable, respectful, helpful, being together in need...

9. The Turkish readers who are interested in the Turkish translation of Nodar Dumbadze's novel with the help of this translation assess the Georgian culture, its way of life and etc. Everybody realises much about social and civil aspects such as: hospitality, good neighbouring relations, assisting each other, patriotic feelings, commemorating the dead people. A negative approach towards evil.... Besides, In their opinions the negative approach towards some details are somehow rarely seen.

The similar opinions expressed by different people point at the adequacy of the writer's opinion.

10. As it seems from the material for analysis a translation is a communicative bridge between the nations of different countries. It has a certain influence on the reader and gives him/her the possibility to assess the original world beyond the text expressed by the writer on the basis of the translation.

11. In spite of the fact that N. Dumbadze's novel is a source of Turkish Translation, and not a Georgian original text, but the German one coming from Russian translation, Mrs. Mehjure Qaraoren along with the other factors managed not to lose the charm of the original text. The novel translated in three languages was understood by Turkish readers more or less closer to the message given by the author. It has been translated into Turkish language for 6 times. There is an electronic version of it as well.

**The Content of the Dissertation is expressed in the below-given Publications:**

1. The Great Humanist Nodar Dumbadze: "A New Bridge", Tbilisi, 2006.
2. How did the Turkish Reader realized Nodar Dumbadze's novel "I see the Sun"? Akaki Tsereteli State University, Faculty of Arts, Scientific Proceedings, Volume IX, Kutaisi, 2007.
3. The Illustrated Pages of Nodar Dumbadze's Novel "I see the Sun", Scientific Proceedings of Caucasus University 'Caucasus University Publications", Tbilisi, 2008.
4. Human Relationships According to the Turkish Translation of Nodar Dumbadze's Novel "I see the Sun" Caucasus University Publication "Perspectives of South Caucasian Countries" Tbilisi, 2008.
5. Religious Images according to the Turkish Translation of Nodar Dumbadze's novel "I see the Sun": Proceedings of Tbilisi Shota Rustaveli Institute of Georgian Literature "II International Symposium on Contemporary Problems of Literary Studies", Part II, Tbilisi, 2009.
6. Deyimlerin Tercüme Sorununa Dair Çeviribilim (For translating Phraseological Expressions), Dilbilim ve Dil Eğitimi Araştırmaları, 14-16 Mayıs 2008, İzmir: İzmir Ekonomi Üniversitesi Yayınları, 2009.