

Section 4. Philology and linguistic

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THE TRANSFER OF GEORGIAN LITERATURE TO THE AZERBAIJAN LANGUAGE TRANSLATION PROBLEMS

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Abstract

The article examines the problems of translating Georgian literature. It is noted that in translating from Georgian, writers who lived and created here play an important role. In addition to translating the best examples of Georgian literature into our native language and conveying the spiritual wealth of the neighboring people to the Azerbaijani reader, it also serves to further strengthen the arches of the bridge of spiritual friendship that has existed between our peoples for centuries. This process has become more intensive in literary translation since the 1950s. The art of translation is based on practical and theoretical foundations. Everything depends on the quality of the translated text. Theoretical and practical features are expected in translations from Georgian literature.

Keywords: *Georgian literature, translation problems, Azerbaijani language, adequacy*

The writers who lived and created here play an important role. In addition to translating the best examples of Georgian literature into our native language and conveying the spiritual wealth of the neighboring people to the Azerbaijani reader, it also serves to further strengthen the arches of the bridge of spiritual friendship that has existed between our peoples for centuries. This process has become more intensive since the 1950s. The art of translation is based on practical and theoretical foundations. Everything depends on the quality of the translated text.

Etimad Bashkechid evaluates the successful aspects of translation as follows: “*First, the translated text must be close to the original. That is, the information in the sentence of the original must be fully reflected in the translated text. Although religious, specific cultural concepts and phraseological units are especially difficult to translate... Second, special attention should be paid to the issue of transparency in translation*” (Etimad, B., 2015). These are the features that are expected in translations from Georgian literary sources. Translation creativity occupies an

important place in the activities of D. Aliyeva, T. Huseynov, M. H. Bakhtiyarlı, A. Sarajlı, I. Ismayilzade, V. Rustamzade, A. Abdulla, Z. Yaqub, D. Kerem, A. Binnet oglu, M. Chobanov, H. Valiyev, E. Elsever, S. Suleymanlı, V. Hajiyeve, I. Mammadli and others. Their works were published in various press organs, especially in the newspapers “Sharqin Shafeqi”, “Gurjustan”, “Var liq” and others, “Cheshme” (1980), “Dan ul duzu” (1987, 1989, 1990), “Bir sinade iki urq” (1981), “Adebi Gurjustan” (2007, 2012) and others. His translations, which are published periodically in a number of collections, are interesting and memorable not only for their literary translation qualities, but also for their artistic and aesthetic attitude and position in national literature. The newspaper “Georgia” (1960–2015), published in Georgia, has also done successful work in the field of literary translation. As in the original works published here, the translations also promote important ideas such as love for the Motherland, love for the people, love for science, education, and friendship. Although the topics of these works are diverse and colorful, the goal and purpose of all of them are the same: to broaden the intellectual and moral views of the growing young generation, along with artistic taste, and to further strengthen the bonds of friendship between our peoples.

The stories of Ilya Chavchavadze “Nikoloz Gost-shabashvili” (“Gur justan” gaz., 17.09.1987), translated by Emin Elsever (Mahmudov), and Nodar Dumbadze “Arzu” (“Dan ulduzu”, 1987), were received with interest by the readers. The collection of stories and short stories he collected from well-known classical and modern Georgian prose and published in 1991 by the “Merani” publishing house in Tbilisi under the name “Armagan” confirms that he has gained considerable expertise in the field of short stories. The book includes works such as M. Javakhashvili’s “Chakmechi Gabo”, “Chan Chura”, G. Gamsakhurdia’s “Jamu”, “Woman’s Milk”, T. Gogoladze’s “Echo”, etc. The reality of life is clear in these works, and the plot line of most of them is formed by the Azerbaijani theme, and the life and lifestyle of Azerbaijanis are reflected with love. Of course, “speaking” such classical works of art in Azerbaijani requires hard work and talent

from the translator. As stated in the article titled “Another Gift from Georgian Literature” by literary scholar and translator Shurudin Mammadli, published in the July 25, 1991 issue of the “Gurjustan” newspaper: “*The language of his translations is clear, figurative, and the narration is smooth*” (Mahmudov, E., 2010, 67).

Emin Elsever (Mahmudov) has also masterfully translated Ilya Chavchavadze’s story “The Widow of the Otari Oyun” (2008) and Jabua Amireji’s famous novel “Data Tutashkhi” (2010) into our language and published both works as separate books. The novel “Data Tutashkhi” by the Georgian writer J. Amireji, who became a classic during his lifetime, is one of the rare gospels of the 15th century Georgian literary oeuvre. The writer remained faithful to the national tradition by writing this work for ten years and became an event in the literary environment. The translator writes: “*The development of the empirical and moral-inseparable plot line is clearly visible in the novel. The struggle of the heroes who oppose each other in the work – Data Tutashkhi and Mushni Zarandiyan – can be perceived as a struggle of each person against himself, which comes from his inner world*” (Mahmudov, E., 2010, 3). The writer contrasts the struggle of Good and Evil; on the one hand, conscience, friendship, brotherhood, and on the other, power, which is present in our world, are opposed. Data Tutashkhi is elevated to the level of an ideal image and represents Good, and on the other hand, there is Mushni Zarandiyan, who represents Evil. Although the evil forces are responsible for the death of Data Tutashkhi, Mushni Zarandi, who represents him, ultimately becomes a victim of this struggle, unable to bear the lingering nostalgia for his grandfather Data’s death. The writer describes the last days of the representative of the Eastern forces as follows: “*Later, Mushni Zarandian’s illness began with a severe form of melancholia and ended three years later with some serious illness and death. As far as I could determine, the melancholy began after his return to Petersburg from Georgia. I do not want to create an unfounded authorial impression, but I cannot help myself and say: this man of unsurpassed talent had Data Tutashkhi*

as the measure of his own capabilities! If we take into account that a living example is necessary for human existence and activity, and for Mushni Zarandian such a standard was Data Tutashkhi, then we should consider it natural that Mushni Zarandian should also leave this world after the death of Data Tutashkhi." (Amirejibi, J., 2010, 624).

Imir Mammadli's artistic translations from Azerbaijani to Georgian and vice versa, from Georgian to Azerbaijani, enrich mutual relations. The poet and writer, who knows both languages to the fullest, fulfills the mission of a kind of two-way bridge-road between the two peoples. The translated book of poems "I and I" by Cansug Charkviani fulfills this mission. The poet, who has a wide range of intellectual abilities, is able to look at everything in life through the prism of national thinking. In his works, the Georgian heart beats, he dresses them in Georgian national clothes. For him, the idea of being national first, then secular is fundamental:

— *Listen, dear, I'll tell you now.*

Here is my answer to the baseless complaints:

My sword has clashed with the enemy at least a thousand times

It hit...

It hit...

The color did not fade.

I am with my people;

Believe me, it's still

I didn't have a single moment alone with myself.

I couldn't be a slave to these disasters.

I wanted, I yearned... I didn't have time... (Cansuğ, Ç. 2015; (Mahmudov, E., 2010).

The poet here beautifully expresses his loyalty to his people, his constant breathing with them, in poetic language. Of course, here we cannot agree with the translator's line "I could not be a slave to the happy disasters." Because, Cansuğ is truly a lover of true beauties. He cannot get enough of praising them. So how? If you are a poet, you cannot love the daughters of your homeland! – this is impossible. And it is ten times more impossible for a poet like Cansuğ. In this sense, let's take a look at the poet's poem "I have lost a beautiful girl":

*He drinks, but he doesn't enjoy it,
There is no intoxication in his breath.*

"A kiss is worth a thousand lives."

The nightingale is in a cage of whites.

I entered the jaw in clouds,

I said, "Let my blood flow!"

Whoever leads me from this path,

May love be his enemy!... (Cansuğ, Ç., 2015; Mahmudov, E., 2010).

Sound very beautiful in Azerbaijani Turkish while maintaining their originality. This is due to Imir's not only being a delicious poet, but also his thorough knowledge of both languages, his unique translation skills, his passion for art, and his ability to make each word a treasure for the Azerbaijani reader by working on it with jeweler's precision and preserving its native color.

Of course, the translations up to Imir Mammadli were made by prominent figures in Azerbaijani poetry who had their own style. However, the fact that both translations were made not from the original, but from Russian inevitably increases the importance of I. Mammadli's translation. Because translation from the original has its own characteristics. For example, there is a line in the poem, where it is said that this is a Persian story. It turns out that this work is a translation from Persian. In fact, that line should be read like this in the translation from ancient Georgian:

*This is a Persian story told in Georgian,
Time slipped from hand to hand like
a rare pearl.*

I found and wrote poetry, I shared in the suffering,

*Let the one who understands my mind
tell me what I have lost or gained* (Mahmudov, E., 2010, 79).

By saying "This is a Persian story," the poet points to the fact that Persian was the language of poetry in the Middle East in the 12th century, that is, it is a love story told in that language. If it were truly a Persian story, other works on this subject would have appeared in Eastern literature (for example, "Leyli and Majnun" was written by several authors). However, the plot of this poem by Sh. Rustaveli is not found in any other source. In general, as a result of world-wide research

conducted by Rustaveli scholars, it became clear that this plot has not been found in any source since the 12th century.

One of the unique features of the poem is that in world poetry, heavy and light meters have been used according to the course of events. The use of these two meters in the same work is a rare literary phenomenon. Both meters have 16 syllables. When Aftandil goes to look for Tariyel, they ask him why he is leaving his beloved? He replies:

*I will be the yellow cucumber in the garden of this world,
The one who sacrifices his life for a friend without saying sorry.*

*I said goodbye to my sun, I have no choice but to love you,
If I leave him, what is my homeland to me? (Mahmudov, E., 2010, 80).*

This world-famous work by Sh. Rustaveli is still known to the Azerbaijani reader under the name “The Warrior in the Leopard Skin”. According to I. Mammadli, the poem’s such title is the result of the translation from Russian. In the new translation, the poem is called “The Leopard-Skinned Knight”. This is more in line with the original. Moreover, in ancient times, tsars wore leopard skins, not tiger skins.

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