



ენათმეცნიერება, ლიტერატურათმცოდნეობა
LINGUISTICS, LITERARY CRITICISM

**Cultural Concepts in the Turkish Translation of
„The Knight in the Panther’s Skin“**

Nona Nikabadze

Batumi Shota Rustaveli State University
Department of Oriental Studies Invited lecturer.
+995 555 540 887, nona.nikabadze@bsu.edu.ge
ORCID: 0000-0002-5520-2860

Gül Mükerrerem Öztürk

Recep Tayyip Erdoğan University Department
of Georgian Language and Literature Assoc. Professor
+905444627819. gul.ozturk@erdogan.edu.tr
ORCID: 0000-0003-1875-4954

Abstract

The present work is a critical analysis of Shota Rustaveli's poem "The Knight in the Panther's Skin" translated into Turkish by Professor Bilal Dindar and Assistant Professor Zeinelabidin Makas. We will present comparison of the original and translated texts of "The Knight in the Panther's Skin".

"The Knight in the Panther's Skin" is one of the remarkable monuments of medieval literature. "The Knight in the Panther's Skin" is an epic work containing lyrical passages, the story of which takes place in Arabia and India. We often find cultural-specific concepts in the target language, the translator tries to adapt the lexical units in the original text to his own culture. These cultural concepts are: sun, moon, devil, wine drinking.

We used the following **methods** during the research: Corpus Linguistic research method, which is relevant in modern humanitarian studies. The use of this method allows to quickly and efficiently process a large amount of empirical material, which simplifies the research process. We have also used method of **linguoculturological analysis**. Modern linguoculturology studies are of a comparative-contrastive nature, because the national specificity and universality of the concepts are particularly clearly revealed when comparing the materials of two or more languages. According to the linguocultural analysis, we will study the cultural concepts in two different cultural texts, which will help in the detailed description of the cultural concepts expressed in the linguistic process.

Keywords: „The Knight in the Panther’s Skin“; Turkish translation; Devil; Sun; Moon.

INTRODUCTION

The fundamental research of Rustaveli's worldview is connected with the names of famous Georgian scientists, such as: N. Natadze, K. Kekelidze, Sh. Nutsubidze, P. Ingorokva, V. Nozadze, I. Abuladze, I. Javakhishvili, D. Karichashvili, A. Baramidze, Sh. Khidasheli and others.

There is a difference of opinions among the researchers regarding the problems with the worldview of the "The Knight in the Panther’s Skin". K. Kekelidze notes that there is a lot of considerations about Rustaveli's philosophical concept. The difference of opinion is caused by the fact that in the poem the author did not provide a strong support for considering him a follower of a particular philosophical school. It is true that the poem is full of profound, philosophical views, but the researcher attributes this to life observation and everyday experience, and he cites Plato as an example, but the researcher attributes this to life observation and experience, and cites Plato as an example as an example, who in the mentioned poem is synonymous with a wise and intelligent person. K. Kekelidze supports his opinion

by the fact that the poem contains thoughts that characterize Aristotelianism, Platonism, and Neoplatonism, but this does not mean that the poet is a Platonist, Aristotelist, or Neoplatonist, or an adept of any specific philosophical school. Rustaveli does not look like a person who is in a narrow shell of some philosophical doctrine, he is thoroughly knowledgeable of the philosophical doctrines and schools of that time and older, he takes and extracts from each philosophical system what is best, universal and humane (Kekelidze, 1952:131-132).

Rustaveli was very familiar with ancient and modern philosophy, both Western and Eastern. Rustaveli's humanism and high values presented in the form of characters go beyond any framework, he left his original handwriting to the world in the form of a "The Knight in the Panther's Skin". While discussing Rustaveli's worldview, we did not pay attention to his religious confession and religion, since we think that this issue is important and controversial, but not so much that religious beliefs have an essential importance in conveying the echo of his personality and spirit. From our side, we assert that we do not agree with the opinion spread in the Georgian scientific space that Rustaveli mentions some evidence ironically.

Authorial and ancient manuscripts of "The Knight in the Panther's Skin" have not reached us to the day. According to scientists, many manuscripts were destroyed during the Mongol invasions, among which was the "The Knight in the Panther's Skin". Among the 160 existing manuscripts, the oldest is the list of the 17th century, which dates back to 1646. Vakhtang VI based the first printed version of "The Knight in the Panther's Skin" published in 1712 on a manuscript transcribed by Ioseb Saakadze-Tbileli (Tatishvili, 2000:1,2) on the order of Zaza Tsitsishvili, the commander of the 17th century. Marie Brose made a great contribution to the second printed edition of the poem, who in 1841 in St. Petersburg published "The Knight in the Panther's Skin" with the participation of Teimuraz Bagrationi, Davit Chubinishvili and Zakaria Palavandishvili. "The Knight in the Panther's Skin" edited by Davit Chubinishvili was published in St. Petersburg in 1846, a luxurious edition by Kartvelishvili - in 1888,

edited by Karichashvili in Tbilisi - in 1903, 1920, edited by Abuladze in 1914, 1926. In 1918, Kakabadze published the text of the extensive edition of "The Knight in the Panther's Skin", and he published the poem again in 1927. Here we would like to mention that the volumes of the manuscripts differ significantly from each other in terms of stanzas. Chichinadze's 1934 edition is an extensive edition, the text of the extensive edition of the poem with all inserts and appendices was published by the Rustaveli Institute of Georgian Literature in 1956. In 1937, on the 750th anniversary of the writing of "The Knight in the Panther's Skin", the texts of the poem prepared for publication by the Commission of Rustvelologists were published. Several revised texts of this anniversary edition were printed in 1951, 1967 and 1960 (edited by Baramidze, Kekelidze, Shanidze). In 1966, the poem was published several times, among which the mass miniature editions of "The Knight in the Panther's Skin" (Tatishvili, 2000:25) are noteworthy.

From the lists of the "The Knight in the Panther's Skin" we can find the manuscript of the Kazakhaant Bezhoia in 1702 preserved in the National Library of Paris. In addition to the above-mentioned famous manuscripts, there are also lists transcribed by different people, these transcribers are: Ioane Avalishvili, Gurgenseuli, Nikoloz Chachikashvili, Bagdasarashvili Mushrib Gaspira, Manana Zedginidze, Ioane Laradze, Tsereteliseuli, Dimitri Saakadze, Birtvel Tumanishvili, Ioane Ialghuzidze, Mosesa Korghanov, Petre Keadze, Giorgi Tumanishvili and others.

The global interest in the poem is another proof of the universal recognition and uniqueness of "The Knight in the Panther's Skin". "The Knight in the Panther's Skin" has been translated into 56 languages of the world. It was translated into the same language several times (Tandashvili, 2021:57).

Our research topic is the Turkish translation of "The Knight in the Panther's Skin", which was performed by Prof. Bilal Dindar and Asst. Professor Zeinelabidin Makas. Bilal Dindar learned about the existence of "The Knight in the Panther's Skin" during his stay in France, and in 1990 he visited Tbilisi State University, where he saw

the poem translated into different languages of the world. He could not find a Turkish translation among the translations, which is why he decided to translate the poem. Due to the language barrier, he translated "The Knight in the Panther's Skin" from the Azerbaijani translation made by Ahmed Javadi, and Zeinelabidin Makas helped him in the translation process. The Turkish translation of the poem was published in 1991 in the city of Samsun.

METHOD

The methodological basis of the study is a corpus-linguistic analysis of the original text and the translation of "The Knight in the Panther's Skin". In the process of work, the corpus-linguistic method is used, which is common in modern humanitarian studies. Using this method allows us to quickly and efficiently process large volumes of empirical material. We have also used method of linguoculturological analysis. Modern linguoculturology studies are of a comparative-contrastive nature, because the national specificity and universality of the concepts are particularly clearly revealed when comparing the materials of two or more languages. According to the linguocultural analysis, we will study the cultural concepts in two different cultural texts, which will help in the detailed description of the cultural concepts expressed in the linguistic process.

DISCUSSION

We often find cultural-specific concepts in the target language, the translator tries to adapt the lexical units in the original text to his own culture. Metaphors are often found in the source text, which in many cases are not matched in the translation (not because there is no equivalent), because the difference between the two cultures is determined by the linguo-ethnic barrier.

V. Nozadze's studies about luminaries are interesting, according to which in the ancient Georgian pagan religion, the sun occupies the first place. This primacy is associated with the worship of the sun either through the Mithraic religion or through astrological theology. Naturally, St. George, who is an expression of the sun, is an expression of the supremacy of the sun in the minds of Georgians. In old Georgian

legends and fairy tales, the sun is a woman, and many names of women are related to the sun. This connection has a religious basis, and names also express beauty. In Georgian folk poetry, the sun is also used to depict beauty: a woman is compared to the sun, the basis of this comparison is not in worshipping the sun, the sun itself is naturally beautiful and this beauty is transferred to a woman. The sun has aesthetic significance for Georgian folk poetry.

"Over time, the sun lost its pagan religious significance. Christianity broke the foundations of the worship of luminaries and absorbed the sun itself not as a being to be worshipped, but as a comparison and explanatory concept in writing, and as a symbol in theological philosophy" (Nozadze, 1957:184).

In the Turkish translation of "The Knight in the Panther's Skin", the concept of "sun" is translated differently. Consider a few cases:

102: ადგა და კარსა მივიდა, ჰკონდა მზისაცა ცილობა
[adga da karsa mivida, hkonda mzisatsa tsiloba]

Dind.: Geldi şahın kapısına, o gül yüzlü **aya** benzer (He came to the Shah's court, like the rose-faced moon).

In the original text, the metaphor *sun*, which emphasizes the beauty of Tinatin, is transferred with the metaphor of the *moon* in the translation. The symbolism *moon*, often found in Muslim culture, represents beauty and is widespread in Eastern literature. In Turkish classical literature (divan literature) we find not only the metaphor of the moon, but also of the sun, although the moon always overshadows the sun with its beauty. "The fiery, moon-like face of the lover, with its brightness leaves even the sun in the shade" (Onan, 1991:29). "The place of a lover in the eyes of a loved one is so perfect and exalted that even the sovereign sun of heaven is a servant of the moon/like a lover" (Ay, 2009:151). The moon, as a metaphor, is also found in the poems "Khosrov and Shirin" by Nizami Ganjeli, an outstanding poet of Persian literature, where the moon is mainly used in the poem to depict the beauty of a woman and a man. In "Leila and Mejnun" Leila's beauty is mainly conveyed by the beauty of the moon. In the poem "Seven

Beautiful Daughters" comparison with the moon occurs more often than with the sun (Nozadze, 1957:151). As mentioned earlier, Eastern literature often refers to the sun and the moon to express beauty, although the comparison of beauty to the moon is more common than to the sun.

The translator's strategy is interesting, when translating the lexical item *moon*, how he transfers it to the target text, by direct translation, interpretation or direct matching common in Turkish literature. In the given stanza, the მცხრალი მთვარე [*mtskhrali mtvare*] // *pale moon* is translated as *Dolunay*.

37: მთვარესა მცხრალსა ვარსკვლავმან ვითამცა ჰკადრა
მტერობა?! [*mtvaresa mtskhralsa varskvlavman vitamtsa
hkadra mteroba?*]

Dind.: *Dolunayın* huzurunda yıldız olmaz mı hiç zelif?!

(Before the full moon, isn't the star pale?)

Dolunay - is defined in the Georgian-Turkish dictionary as follows: 1) full moon; (Chlaidze 2001:369). This word is often used as a metaphor for beauty in Turkish literature and is considered the most beautiful state of the moon. We find information about full moon in various sources. E.g.: "The full moon is the most beautiful state of the moon, the full moon rises before sunset" (Erçel, 2020:39). Fuzuli, a famous poet of divan literature, writes in one of his beyts (couplets) (beyt - a two-stanza poem in divan literature):

Çihma yârim giceler ağ yarte'nın dan sakın
Sen *meh-i* evc-i me lâhatsin bu noksân dır sana

"Darling, don't go out in the middle of the night, avoid prying eyes. You are the bright moon on the highest peak of the beauty of the sky, walking at night is not for you, you will be considered inferior" (İpekten, 1991:115-116). As can be seen from the examples, the word *dolunay* - full moon, is translated with the meaning of astrological body and artistic way. As for the original text, Shota Rustaveli mentions the moon, which refers to the waning, pale moon, which is

different from the full, bright, bright moon. The „მცხრალი მთვარე“/"pale moon" in the source text refers to King Rostevan, and this lexical item is not adequately translated into the target text.

When translating the next concept - ეშმა [eshma]//devil, the translator introduces the precedent name Genie to match the Turkish text.

110: ვითა ეშმა დამეკარგა, არ კაცურად გარდამკოცნა [vita eshma damekarga, ar katsurad gardamkotsna]

Dind.: Bir **cin** gibi kayıp oldu, bir eser kalmadı ondan (He disappeared like a Genie, there was no trace of him).

First of all, we will consider the term *precedent text*, which Karaulov introduced to the scientific space for the first time. A precedent is a concrete-historical, individual event, accepted in a given culture, which allows the formation of a tradition. Karaulov defined precedent texts as texts of cognitive and emotional importance, which are well known to the general public, including his/her predecessors and contemporaries, which have a kind of superpersonal character and which are regularly addressed by speakers of a specific language (Karaulov, 2007:87). As for the precedent name, according to Karaulov, it is a phenomenon known to a wide circle, which is used in the text not to nominate a private person (situation, city, etc.), but to convey a cultural sign with certain characteristics (Karaulov, 2007:89).

Some scholars use an even broader term - the precedent phenomenon, which includes not only the precedent text, but also the precedent situation, the precedent name, and the precedent expression.

Precedents include names with all social connotations, the perception of which is similar for the entire linguistic community. We will focus on the precedent name, which can be interpreted as an individual name associated with a widely known text. Precedential name is used in the text to denote a specific person or event, fact, as well as as a symbol of a certain cultural sign or a specific characteristic of given persons and facts. As a rule, the broad cultural content is hidden behind precedent texts and names, which is formed thanks to the exit

from the narrow circle of use of the name and its acquisition of social connotations (Tevzadze, 2020:2-3).

One of the most important examples of cultural differences is the transfer of *wine drinking* and *feast* from the original text to the Turkish translation. Turkish literature is heavily influenced by Arabic and Persian poetry, *drinking wine* and *getting drunk* can be found in many works of poets representing Sufism, this was also reflected in Turkish poetry. We discuss the concept of wine in two different cultures and the translation of the words used during winemaking that are directly related to drinking and feasting.

Since ancient times, wine has been very important in public life and Christianity. Georgia is the homeland of wine, and wine has religious significance here. It should be noted that wine is not found in old Georgian poetry. And Arabic-Persian poetry is rich, with wine as an attribute of feasting and as a means of mystical access.

In Georgia, drinking wine was a ritual tradition, which was probably related to the ancient folk belief that wine juice is a divine holy drink. Not only men, but also gods needed to drink wine. Because of this belief, the custom of offering wine and gifts to the gods was widespread. The sacrificed wine "Zedashe" belonged to the high and lowly gods and was used in religious celebrations. This "Zedashe" was prepared from grapes picked from family and temple vineyards (Nozadze, 1958:529-530). As for "The Knight in the Panther's Skin", according to the poem, the story takes place in Muslim countries. According to the holy book of Islam, drinking wine is forbidden, however, as Victor Nozadze notes: "The aristocracy, the high circle rarely followed the law on the prohibition of wine." This view of V. Nozadze is completely correct, since in Turkish sources we find Seljuk sultans who were distinguished by drinking and having fun. During the Seljuk period, special drinking days and places were established. The famous Seljuk vizier Nizamulmulk had developed rules for drinking days, according to which the duties of the person responsible for the şrapdar-drink were defined. In Nizamulmulk's work "Siyas-etname" (a book on the art of governing the state), one of the chapters

is devoted to the rules of behavior at a drinking party, which indicates that such parties were often held during the Seljuk period (Kara, 2014:172). Here we read that Seljuk sultans and statesmen were fun-loving, drinking, music and dancing were common at various parties. Although the observance of Islamic rules was an integral part of their life, entertainment was also an important part of this life (Kara, 2014: 174).

In pre-Islamic Turkish poetry, as in Persian and Arabic literature, wine sometimes appears in a mystical and sometimes literal sense. The formation of the concept of wine began with the spread of *Sâkinâme* in poetry. *Sâkinâme* is a literary direction that includes information about: *Nadîm*, drink (wine), drink carrier, entertainment, eating, wine glass, *merîqif*, *Nadîm* customs, and mysticism. Here we are talking about the discovery of wine, benefits and harms, varieties of wine and wine glass, wine shops and other similar issues, which in many cases are presented in separate chapters in the book (Arslan, 2003:9).

The spread of Islam in Turkish, Persian and Arabic poetry turned out to be a turning point in relation to the function of wine. Wine gradually entered the boundaries of mysticism, acquired a different meaning and continued to exist. However, a small number of Arab poets could not ignore the true meaning of wine and continued to work separately from the mystic poets. In some cases, in the Muslim holy book, wine is a general name for any alcoholic liquid made from grapes or other fruits (Saraç, 2000:139).

In mysticism, wine is a symbol of walking on the path of God, knowing the Supreme, joining the Lord. Metaphorical drunkenness represented by Sufi poets means walking on a mystical path, Sufi poets often talk about woman with wine, who is a symbol of divinity. The mystics who love wine and women never drink wine, their only desire is to merge with God through these two inseparable parts.

Although the real function of wine in Turkish literature and related to it - enjoyment, entertainment, drinking, was relevant in the early period under the influence of Persian and Arabic poetry, it

changed with the spread of Islam, but in real life, for the entertainment-loving high society, the spread of Islam did not prove to be an obstacle to the continuation of the usual life.

In “The Knight in the Panther’s Skin” the word "sma", "sma-chma" is found translated with an equivalent only in a few cases, in the rest of the cases the translator has rendered it with other approximate matches, and often does not translate it at all. We will consider one of the examples where the concept of drinking and eating is directly translated:

In “The Knight in the Panther’s Skin” the word "sma"//drink, "sma-chma"//feasting is found translated with an equivalent only in a few cases, in the rest of the cases the translator has rendered it with other approximate matches, and often does not translate it at all. We will consider one of the examples where the concept of drinking and eating is directly translated:

50: სმა-ჭამა დიდად შესარგი, დება რა სავარგულია [sma-chama didad shesargi, debar a savargulia]

Dind.: **Yeyip içmek** hayırlıdır, cimriliğin faydası ne? (Eating and drinking is good, what is the use of stinginess?)

According to V. Nozadze, this stanza talks about drinking wine and not water, this is confirmed by the following lines, according to which feast followed the reign of Tinatin. Here we would like to mention that in connection with these lines, L. Ramishvili's opinion, who considers the above-mentioned stanza as the beginning of the aphorism that follows it:

51: სმა-ჭამა დიდად შესარგი, დება რა სავარგულია
რასაცა გასცემ, შენია, რასც არა, დაკარგულია [chama-sma didad shesargi, debar a savargulia, rasatsa gatssem shenia, rats ara - dakargulia]

Dind.: **Yeyip içmek** hayırlıdır, cimriliğin faydası ne? (Eating and drinking bring good, what is the use of stinginess?)

Dind.: Elinle verdiğin kalır, vermediğin mala acı (Whatever you give with your own hands will remain for you (kindness),

what you do not give (property, material) will make you bitter).

According to L. Ramishvili's view, this aphorism is one whole, and dividing its idea means distorting it. He adds here: This is because the second part sounds more noble than the first. In fact, it's not just that giving is good and stinginess is bad, it's also about strength, love of life, and that strength is incompatible with stinginess and clinginess. The real meaning of this aphorism is that grace and love of life are incompatible with avarice. Here is meant not only stinginess towards others, but also stinginess towards yourself, i.e. that spiritual state in which the person is afraid of loss, waste, indulgence and saves, collects, regrets... For Rustaveli, joy, delight, and goodness are good, life-giving and it is naturally combined with kindness, generosity, giving, unrepentance. This is Rustaveli's philosophy and it is not necessary to divide it, divide one sentence into two and perceive it separately, because it is only together like this, as a whole, what the poet wrote and meant (Ramishvili, 2013:187-189). We consider L. Ramishvili's opinion to be logical, however, if we compare this view with the Turkish translation, we find a different picture from the original text, because the Turkish translation, the aphorism "What you give is yours, what you don't is lost" - *Elinle medgin kalır, vermediğin mala açi* - (Whatever you give with your own hands will remain for you (kindness), what you do not give (property, material) will make you bitter) has the tone of simplification. In the translation, we are talking about avarice in the literal sense, since the translator has introduced the word - mal. This lexical unit is defined in the Georgian-Turkish dictionary as follows - 1) property, ownership; wealth: prosperity; 2) goods (Chlaidze, 2001:935). As we can see, the translation emphasizes the material openness and not the state of consciousness that Ramishvili is talking about.

And now we can consider some cases of the Turkish translation where the concepts of სმა [sma] // drinking and მღერა [mgera] // singing, სმა-ჭამა [sma-chama] // drinking-eating, სმა [sma] // drinking are found.

51: მეფე **სმასა და მღერასა** იქმს, მეტად მოილხინებდა
[mepe smasa da mgerasa iqms, metad moilkhinebda]

Dind.: Şah böylece zevke dalıp, **eğlenceye** verdi gönül (The Shah was immersed in pleasure, he indulged in fun with all his heart)

166: ცოტასა ხანსა ვარჩივე გაჭრა **სმასა და მღერასა** [tsotasa khansa varchive gachra smasa da mgerasa]

Dind.: Biraz gezip dolaşmak için gidiyorum uzak ile (I wander far away)

56: დღე ერთ გარდახდა პურობა, **სმა-ჭამა** იყო, ხილობა
[dge ert gardakhda puroba, sma-chama ikho, khiloba]

Dind.: İlk ziyafet günü geçti, gitti hayli meyve, **şarap** (The first day's party is over, all the fruit and wine have been consumed)

687: **სმა გარდახდა**, თავის-თავის გაიყარნეს მსმელნი შინა
[sma gardakhda, tavis-tavis gaikarnes msmelni shina]

Dind.: **Meclis dağıldı**, misafirler çekildiler odalarına (The party ended, the guests returned to their rooms)

1075: **სმა**, გახარება, თამაში, ნიადაგ არს სიმღერები [sma, gakhareba, tamashi, niadag ars simgerebi]

Dind.: Bizim günlerimiz şenlik, şamata, **eğlencede** geçer (We spend every day with fun, noise and amusement)

We have presented two examples of the concepts **სმა** [sma] and **მღერა** [mgera], which in the first case is translated by the word "eğlence", and in the second case it is "annulled". **Eğlence** - fun, having fun; party; Evening party (Chlaidze, 2001:410). However, in Diwan literature, this word was associated with drink as soon as it was uttered. In the poetry, the word **eğlence** is primarily associated with a drinking party. A public gathering was held at this party, the inseparable attribute of which was drinking. The components of this party were: sweetheart, harp, drinking glass and more. At the party we find musical instruments and drinks were served in the background of this music (Doğan, 2012:1555-1556). We consider the translator's position regarding the transfer of the concepts of drinking and singing to the Turkish translation to be completely correct, because the word

eğlence expresses exactly the same thought and emotion as the original text. The following concepts are also adequately conveyed. სმა-ჭამა (eating-drinking) is translated by the concept of **şarap** (wine). As we mentioned earlier, scientist V. Nozadze believes that "drinking" undoubtedly means drinking wine. As for სმა გარდახდა [**sma gardakhda**]// it is translated as **Meclis dağıldı**, which means the end of the party, and is consistent with the source text.

CONCLUSION

In the target language, we often find such cultural-specific concepts, when the translator tries to adapt the lexical units in the original text to his own culture. Metaphors are often found in the source text, which in many cases are not matched in the translation (not because there is no match), because the difference between the two cultures is determined by the linguo-ethnic barrier. The translator should pay special attention to the translation of cultural concepts. When translating concepts, as in other cases, the translator understands the text correctly in terms of content and tries to present the translation in accordance with the original text, although in many cases he is unable to translate the source text equivalently. This leads to a softening of the features of Rustaveli's poetics.

REFERENCES:

- Arslan, M. (2003). *Aynı Sakıname*, Kitabevi Yayınları, İstanbul.
- Ay, Ü. (2009). *Divan Şiirinde Güneşin Sevgili Tipine Yansıması Hakkında bir Değerlendirme*, Divan Edebiyatı Araştırmaları Dergisi 2, İstanbul.
- Chlaidze, L. (2001). *Turkul-kartuli leksikoni*. (Turkish-Georgian Dictionary). Tbilisi: Institute of Oriental Studies.
- Doğan, H. (2012). 18. Yüzyıl Osmanlı Toplum Hayatının Haşmet Divanı'ndaki Akişleri, Turkish Studies, Vol. 7/4.
- Erçel, G. (2020). *Edebiyat Sözlüğü*, Kafekitap yayınevi.
- İpekten, H. (1991). *Fuzûlî, Hayatı, Edebi Kişiliği ve Bazı Şiirlerinin Açıklaması*, Ankara.

- Kara, S. (2014). Selçuklu Türkiye'sinde Eğlence Türü olarak Bezm ve Musiki, Bilig, Sayı 68, Ankara.
- Karaulov, N. (2007). Russian language and language identity, Moscow.
- Kekelidze, K. (1952). History of Old Georgian Literature, Volume II, Tbilisi: Tbilisi State University publication.
- Nozadze, V. (1957). „Vepkhistkaosnis varskvlavtmetkveleba”, Santiago de Chile: Avtandil Merabishvili's Publication.
- Nozadze, V. (1961). Vepkhistkaosnis Sazogadoebatmetkveleba (“The Knight in the Panther's Skin society”). National Parliamentary Library of Georgia.
- Onan, N. H. (1991). İzahlı Divan Şiiri Antolojisi, İstanbul: MEB yayınları.
- Ramishvili, L. (2013). Hidden “The Knight in the Panther's Skin”, Tbilisi: Saunje Publication.
- Saraç, Y. (2000). Tasavvuf Edebiyatında İçki Kavramına Giriş ve Yunus Emre Örneği, FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi, İstanbul.
- Tandashvili, M. (2021). Digital Rustvelology (problems, challenges, perspectives), Tbilisi.
- Tatishvili, L. (2000). “The Knight in the Panther's Skin” transcribers, Tbilisi.
- Tevzadze, M. (2020). Aspects of Names of Precedence, Tbilisi.