

# The names of the musical instruments in the Turkish translation of Shota Rustaveli's Poem "The Knight in the Panther's Skin"\*

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## Abstract

Shota Rustaveli's poem "The Knight in the Panther's Skin" is an epic poem containing medieval lyrical passages. The poem is distinguished by a variety of musical instruments. Our article deals with the issue of translating the most commonly used musical instruments in the Turkish translation of "The Knight in the Panther's Skin". Using empirical material, source and target texts have been compared to understand how adequately the musical instruments are translated in the Turkish translation of "The Knight in the Panther's Skin" performed by Bilal Dindar and Zeynelabidin Makas. Our goal is to investigate the principle of selection of equivalents and evaluate its adequacy. In this article, we will discuss the most commonly used musical instruments, which can be grouped as follows: String instruments - Chang, Eban, Barbuti, Chaghana; Wind instruments -Buki and Na; Percussionmusical instrument -Tsintsilani; Drums - Noba and Nobati, Kosi, Tablaki. In many cases, these musical instruments have the corresponding words in the Turkish language, however, the translator does not translate them into the target language. Based on the comparison of the texts, we will empirically determine the proximity of the source text and the translation text.

## Keywords

*equivalence, musical instruments, the Knight in the Panther's Skin, Turkish translation*

## Introduction

Shota Rustaveli's poem "The Knight in the Panther's Skin" is a unique monument of the 12th century. "The Knight in the Panther's Skin" is an epic work containing lyrical passages set in Arabia and India. These two stories are compositionally combined. Integrity is achieved through organically derived storylines; So that another storyline is inserted into one, a third into another, and so on. The narration of the story gradually

increases the interest. In the composition of the poem, there is no deviation from the system of plot development, the meaning of the poem goes beyond the scope of domestic literature and occupies a worthy place among the masterpieces of world literature, as it has been translated into 56 languages. The only complete Turkish translation of it belongs to Prof. Bilal Dindar and Zeynelabidin Makas.

\* This study is partially from first author's doctoral thesis



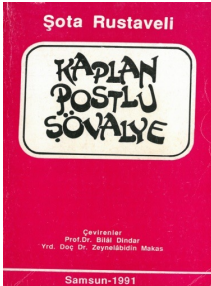
<b>The Knight in the Panther's Skin (Georgian)</b>	
	<p>Author: Shota Rustaveli                      Publication Date: XII century                      Page:413                      Publisher: Merani (1992)</p>
	<p>Web 1                      Web 2</p>
<b>The Knight in the Panther's Skin (Turkish)</b>	
	<p>Author: Bilal Dindar, Zeynelabidin Makas                      Publication Date: 1991                      Page: 283                      Publisher: Eser Matbaası                      Amazon link Web 3</p>

Photo 1. The Knight in the Panther's Skin” book

From ancient times, man has tried and succeeded in satisfying his musical needs not only with his voice but also with the sound of various objects. Over time, objects with many different structures and devices have proved useful for this purpose. Gradually, in addition to the name intended for everything separately, a common name for everything as a whole appeared. Musical instruments have been used as a general term in the ancient Georgian language since ancient times (Javakhishvili, 1938:97). According to Sulkhan-Saba, a Musical instrument is every percussion and wind musical instrument (Sulkhan-Saba, 1949:555). This means that

the word denotes both a string instrument and a wind instrument.

The musical instruments differed from each other in design, shape, material, and purpose. According to Javakhishvili, a lot of stringed, wind, and various instruments existed in ancient Georgia for centuries. Some of them have existed since ancient times, some names are local, and many appeared gradually, later, and were assimilated from neighbors. Names of many musical instruments have disappeared over time, and we know about them thanks to old and new works (Javakhishvili, 1938:100).

As Javakhishvili introduced, musical instruments were mainly divided into three groups. According to these groups, we typify the instruments in “The Knight in the Panther’s Skin” and compare them with the Turkish translation.

The first group of instruments includes all types of string musical instruments. Sulkhan-Saba used two terms to name the second group: Wind instruments and Trumpets. The first word is considered to be a more general term in Sulkhan-Saba’s dictionary “Sitkvis Kona”, which is explained as follows - those instruments that are with nostrils are called wind instruments (Sulkhan-Saba, 1949:484). According to Javakhishvili, the word “Nestvi”<sup>1</sup> has a broader meaning and usually refers to all types of pipes. Initially, however, it was assumed that it was simply an expression of the concept of whistling and was intended to refer to the object which was used to whistle. Sulkhan-Saba also uses the trumpet as one of the group’s instruments. Many different wind instruments belonged to this group, and what these trumpets had in common was that they could produce sound only by blowing (Javakhishvili, 1938:99). The third-largest group of instruments was Percussion.

### Problem of Study

The study has not been thoroughly researched. For the first time, basic identification of musical instruments and comparison with common musical instruments in the Turkish language is done.

In this article deals with the issue of translating the most commonly used musical instruments in the Turkish translation of “The Knight in the Panther’s Skin “.

- What are the musical instruments in the Turkish translation of “The Knight in the Panther’s Skin”?

### Method

The methodological basis of the study is a

<sup>1</sup> wind instruments

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.

### Documents

In the process of research, we took two main source - the original text of “The Knight in the panthers skin” (1957) edited by A. Shanidze, Al. Baramidze, K. Kekelidze which is the result of critical comparison and analysis of manuscripts and Turkish translation of “The Knight in the panthers skin” (1991) by Prof. Bilal Dindar and Zeynelabidin Makas.

### Analysis

The methodological framework of the research is the corpus-linguistic analysis of the original text and the Turkish translation of “The Knight in the panthers skin”, the corpus-linguistic methods of research, relevant to the modern humanitarian studies. The use of this method allows to conduct a quick and efficient processing of a large amount of empirical material, which simplifies the research process. We have also used the methods of linguistic, literary and translational analysis.

### Results

In this section, we will discuss the various musical instruments that are present in the original text of “The Knight in the Panther’s Skin” and in the Turkish translation of the poem. In many cases, these musical instruments have the corresponding words in the Turkish language, however, the translator does not translate them into the target language.

### Stringed instruments

#### Changi (Çeng)

According to Javakhishvili, Changi is not found in ancient Georgian monuments and

the origin of this name is connected with the 10th and 11th centuries. According to him, Changi is an ordinary singing instrument in "The Knight in the Panther's Skin", which is used not only by the person who plays specifically on it but it is used by everyone in their own houses (Javakhishvili, 1938:140).



Photo 2. A musical instrument in "The Knight in the Panther's Skin": Changi Web 4

This is confirmed by the following verse in "The Knight in the Panther's Skin":

*120: Avtandil wearing only a shirt was sitting on the bed,*

*singing and rejoicing with a Changi in front of him.*

*Events were not held without a Changi when the king returned from hunting with a large number of people and began to spend time :*

*722: They were met in the palace prepared, the singers who were invited from another place*

*started to play Chnagi and Chagana as they entered the palace.*

In the Sul Khan Saba dictionary, it is defined as a curved musical instrument (Sul Khan-Saba, 1949:815). According to the Explanatory Dictionary of the Georgian Language, this is a non-resonant, rectangularly curved stringed musical instrument played with fingers (Explanatory Dictionary of the Georgian Language, 1964:318). As for the etymology of the word, it comes from a Persian word. As we read in Javakhishvili's book, a Changi is a word imported into Georgia and

assimilated from Persia. A Changi of the Persians and Indians, which once existed in Persian, was called chank, the expression of which was preserved in the bas-relief of the Persian Kermanshah of the 6th century (Javakhishvili, 1938:144). In the Turkish etymological dictionary, this instrument is defined as follows: in Persian, Changi چنگ is a player, especially a changist<sup>2</sup> this word comes from the word Chang چنگ, which means a nail, an instrument played with a nail (Nişanyan, 2015: 1).

It is noteworthy that the lexical unit Changi was introduced and fixed in the Persian language in both Georgian and Turkish. Although in Turkish this instrument has the corresponding name çeng, the translator ignores it, as evidenced by the following translations of the verses, where in the first case the changi is not translated, and in the second case the completely inappropriate çingeneis transferred to the lexical unit meaning gypsies.

*722: They were met in the palace prepared, the singers who were invited from another place*

*started to play Changi and Chaghana as they entered the palace.*

*Dindar & Makas (1991)' translation: Şahane bezenmiş çadırlarda oturdular usulünce*

*Sanatçılar gelip, musiki eşliğinde okudular*

*120: Avtandil wearing only a shirt was sitting on the bed,*

*singing and rejoicing with a Changi in front of him.*

*Dindar & Makas (1991)' translation: Pijamayla oturmuştu Aftandil öz yatağında*

*Şarkı söyleyip oynuyordu bir çingene karşısında*

<sup>2</sup> a Changi player



Photo 3. Changi players and Changi master Web 5

The Turkish translation of “The Knight in the Panther’s Skin” repeatedly confirms a similar case where the translator ignores the equivalent word common in his own culture, namely not translating it or translating it inappropriately.

### Ebani

According to Sulkhani-Saba, Ebani is a daf (Sulkhani-Saba, 1949:175), according to which Ebani belongs to the group of percussion instruments, and not to the group of stringed instruments. According to I. Abuladze, Ebani is -1) daf, or mugni, 2) as well as string instruments such as Barbitu, Chang, Knari, etc. (Nozadze, 1961:506). According to I. Javakhishvili, Ebani is a stringed instrument and is synonymous with the harp, as proof of this, he cites three editions of the birth translation, where the Ebani is represented by a harp with its synonym. In his opinion, Eban and Knar are equal to Hebrew Kinor, Greek Kinvor, Latin Kuitar, Armenian Knar, and Greek Hekitar (Javakhishvili, 1938:136). Sulkhani-Saba considered Knar and Chang to be the same instrument, while I. Javakhishvili defines Eban as the Georgian equivalent of Knar and Chang.

Eban seems to have been a famous instrument in the 12th century, it appears twice in “The Knight in the Panther’s Skin”.

*1121: The sound of Tsintsila and Ebani is heard everywhere for about ten days.*

*Dindar & Makas (1991)’ translation: Tam on gün her taraftan saz ve davul sesleri gelir*

*1587: Tsintsila and Ebani sounded sadly in India*

*Dindar & Makas (1991)’ translation: It is not translated*

We assume that in the Turkish translation the translator uses the word Saz to correspond to eban, because Saz, like Eban, is a stringed instrument. The “stringed, long-stringed, in-depth abdominal instrument is widespread in Turkish culture. Saz was made mainly from chestnut or mulberry wood, the body is cut out, and this cut-out part is covered with the roof made of Firs. The handling of the musical instrument is a separate piece of hornbeam wood. There are 6, 8, and 12 strings. It is played with a cherry wood plate” (Akyay, 2014: 20). As we have already mentioned, according to Georgian researchers, Ebani is an instrument similar to the Knari and Changi, which can be a synonym for these musical instruments. As for the Saz, it is stringed but different from the Knari, it is more likely the Georgian Chonguri, Fanduri.

### Barbiti

The barbiti is mentioned twice in “The Knight in the Panther’s Skin” and appears to be one of the instruments played during the feast.

*179: I got away from feast and from the sound of Changi, Barbiti and Na.*

Dindar & Makas (1991)' translation: *Ne ney, ne de barbüd yakmaz gönül çirasını*

488: *Feast continued, Barbiti and Changa were played again.*

Dindar & Makas (1991)' translation: *Köpüklenen kırmızı şarap şerbet ile yapmakta cenk*



Photo 4. A musical instrument in "The Knight in the Panther's Skin": Barbiti Web 6

The Sulkhani-Saba dictionary defines this word as Mughni (Sulkhani-Saba, 1949:57), although Mughni is no longer defined. A. Shanidze has defined Barbiti as a stringed instrument (a kind of chang) (Shanidze, 1960:4). According to V. Nozadze, the Barbit is a stringed instrument similar to a harp. According to I. Javakhishvili, the Barbit is not mentioned anywhere in the works of Georgian historians and artists, which indicates that the Barbit should not have been a common instrument in Georgia. He also mentions that the Georgian Barbit is similar to the Greek Barbiton and differs from the Persian Barbati, and here he gives us a description of the instrument: it was an instrument with handling and body parts with a low deep voice (Javakhishvili, 1938:154).



Photo 5. Barbiti player Web 7

In the Turkish translation, there is only one case with the translated Barbiti - the lexical unit barbüd. This word in the form of Barbut is mentioned in the travel book of the famous 17th-century Turkish traveler Evliya Çelebi, who says: "The inventor of this instrument is unknown. It is a stringed instrument similar to a Kobuzi<sup>3</sup> but it is with straight handling and iron strings on both sides with four nostrils under the strings (Chelebi, 2003: 641).

### Chaghana

Chaghana in Sulkhani-Saba's dictionary "Sitkvis Kona" is defined as follows: played by Changists<sup>4</sup> (Sulkhani-Saba, 1949:165), I. Javakhishvili interprets this definition in his way: An instrument for playing on the Changi. But he does not consider this explanation correct, since Sh. Rustaveli mentions this instrument together with Changi, which means that Chaghana is a stringed instrument played with Chang and both of them knew the sound of singers, as evidenced by Joseph Zilikhanyan publication, 16th century, he says: "the woman was crying that she could not attend the feast and listen to the sound of Changi-Chaghana. Therefore, Chaghana sounded like Changi and was a stringed instrument" (Javakhishvili, 1938:165). It is noteworthy that Chaghana is mentioned in the group of wind instruments by V. Nozadze, he learned the word Chehnai in the history of Persian music, which means a royal flute. In his opinion, the Georgian chaghana comes from the Persian Shehnai, but he adds that he is not sure about it (Nozadze, 1961:508-509). As for the etymology of the word, according to I. Javakhishvili, Chaghana is an Iranian (Persian) name. The Iranian chaghana, chaghana is a three-stringed bowed instrument with a round body, elongated handling, and a strongly curved, which is played with a bow. In a word, chaghana is the same as Kamancha and can be considered an instrument of the Georgian Chianuri (Javakhishvili, 1938:165-166). According to T. Batonishvili, small

<sup>3</sup> An old stringed instrument

<sup>4</sup> People who play the Changi

plates of copper or silver that the dancer puts on his fingers and beat each other during the dance are called Chaghana (Nozadze, 1961: 508). In Turkish literature, as well as in Georgian, we find different opinions about Chaghana. In ancient Turkish chagu means the sound, in the Mongolian chagan refers to Bayram (holiday). It looked like a stick for coal with plates. In I. Gökçen's work, In the 17th century, P. Meninsky called the chagana a percussion instrument, and Evliya Çelebi in his "Book of Travels" also called the chaghana a percussion instrument (Gökçen, 2017: 662). Chagana was always mentioned with Chang, it was known as çeng ü çegâne Changi and Chagana. As if the two were inseparable (Tüfekçioğlu, 2021: 2484-2485). We read similar information in other sources: According to written sources in the 16th century, Chang and Chaghana accompanied drinking events (Mühimme, 1995: 211). Chaghana, known by various names in Turkish, and the Persian word Chegane was used as a synonym for Ikliga and Kamancha. According to the dictionary, on the side of Samsun and Ladik, Nak was one of the stringed instruments of the Saz. According to Evliya Çelebi, chagana was invented by a Palawan known as Shirihuda (Ögel, 1991: 76). Chagana or Chegane is the second name of Ikliga, which was common in Asia. In Arabic, due to the lack of the letter "CH", the letter "SH" was replaced by the letter Shegane. It is noteworthy that Chang and Chagana are found together in the Divan literature in this form. The famous Sufi poet Mevlana calls the stringed instrument (saz) -Chegan. In Afghanistan and Dagestan, a stringed instrument called Chagana has been preserved. Chagana was first mentioned in Persian literature by the poet Vahshi (Kaya, 1998: 30). Handling and iron strings on both sides with four nostrils under the strings (Chelebi, 2003: 641).



Photo 6. A musical instrument in "The Knight in the Panther's Skin": Chaghana Web 8

101: *The sweet sound of Chagana and Changi had disappeared.*

*Dindar & Makas (1991)' translation: Şahin keyfi düzelmedi; yürek sanki bir bir pare*

722: *The singers who were invited from another place started to play Changi and Chagana.*

*Dindar & Makas (1991)' translation: Sanatçılar gelip, musiki eşliğinde okudular*

1468: *The sound of Chaghana and Changi were heard all day and night.*

*Dindar & Makas (1991)' translation: Davul ve diğer çalgı aletleri hiç susmadı*

handling and iron strings on both sides with four nostrils under the strings (Chelebi, 2003: 641).



Photo 7. Chaghana player Web 9

In the original text, Chagan occurs in three cases, each time Changi and Chaghana are mentioned together, while in the Turkish translation they are never translated. We have already mentioned in Turkish literature that these two instruments were often mentioned together as if the translator did not have proper information about them, which led to an inaccurate translation.

### Wind Musical Instruments

#### Na

According to V. Nozadze, Na is a pipe. It comes from a Persian word and means reed. According to the study, the Caucasian Tatars still have this instrument, which they call nai, and it has nine pipe-like nostrils. These nostrils are distributed on a zurna. Na's voice is slow and gentle. V. Nozadze also emphasizes the explanation of King Vakhtang, who explained this instrument as follows: Na-Nei is a holed tree, it can be played with blowing, Kizilbash know it (Nozadze, 1961:507-508). According to I. Javakhishvili, Nai is a feast musical instrument in "The Knight in the Panther's Skin" and without Chang and Na events were not held. Nay in Iranian means reed, and it is also the name of a wind instrument. It is also known in Arabia. Made of the reedis very difficult to play an instrument with 7-8 nostrils, of which 6-7 nostrils are in front and 1 is behind (Javakhishvili, 1938:187).



Photo 8. A musical instrument in "The Knight in the Panther's Skin": Na Web 10

A musical instrument Na is a common instrument in the Turkish language, which is spread in this language in the form of the Ney. Ney - "In classical Turkish music, especially in Tekka, it is a pipe-like, low voice, reed-made instrument" (Türk Dili Kurumu). As for the etymology of the word, the Persian word نای/نای comes from nāy/nay and means "reed, reed-made instrument". This word comes from the Middle Persian word nād/nad, which means "reed, arrow". Here we want to point out that the Sanskrit nāḍā, which also means "reed", has a synonymous root with Persian (Nişanyan, 2015:1). Nay is a glossy, solid, frequently slotted instrument. The reed has nine equidistant joints from the top. It has seven nostrils and one more hole at the back (Akyay, 2014:49). In "The Knight in the Panther's Skin" it is confirmed twice as a musical instrument, but only one case is translated in the Turkish translation.



Photo 9. Na player Web 11



179: *I got away from feast and from the sound of Changi, Brbiti and Na.*

*Dindar & Makas (1991)' translation: Ne çeng, ne ney, ne de barbüd yakmaz gönül çirasını*

1445: *Without you we do not need the sound of Changis*

*Dindar & Makas (1991)' translation: Sensiz, bizi hiç bir şey neş'elendirmez, üzer*

### Buki

Buki from Sulkhan-Saba is interpreted as a large pipe (Sulkhan-Saba, 1949:77). Buki was often used in “The Knight in the Panther’s Skin”, it was an indispensable part even in the event of war and Feast. For the first time this instrument was found during the consecration of Tinatin as the king, and the sound of this instrument was also heard during the march and celebration. We will discuss in detail each case of translating the instrumental Buki in Turkish translation, according to research, the translation was confirmed by three different translations of words, namely double kontrbas, davul, cenk aletleri.



Photo 10. A musical instrument in “The Knight in the Panther’s Skin”: Buki Web 12

46: *They started playing Buki and Tsintsilani accompanied their voice.*

*Dindar & Makas (1991)' translation: Geçit resminde çaldıkça kontrbas ile zil*

420: *In the morning I sat on the horse and ordered to start playing Buki and Noba*

*Dindar & Makas (1991)' translation: Sabah olunca ata binip, savaş davulu çalınınsın dedim*

450: *The sound of Tablaki is played and heard, Buki makes the sound louder.*

*Dindar & Makas (1991)' translation: Onlar çıktı bir taraftan, cenk aletleri çala çala*

First, consider the word Kontrabass. Contrabass belongs to the group of string instruments, which is the largest, but the lowest in sound. As for the etymology of the word, the Italian word comes from “contabbasso” and is known in Turkish as kontrbas. It is noteworthy that these musical instruments were developed in Europe in the 16th century, and in the Ottoman Empire they spread with the introduction of Western music in the 19th century and were actively used in palace life until the collapse of the Ottoman Empire. Contrabass was accompanied by an orchestra (Soydaş, Beşiroğlu, 2007:9). It follows from the description of the Contrabass that it is a stringed instrument and is completely different in sound from the Buki, which belongs to the group of wind instruments. This is confirmed by Rustaveli himself in the following verse from 1198: “Played on Buki and Tablaka made sound louder” (Javakhishvili, 1938, p. 182). In addition, the Contrabass was introduced in the 16th century and established itself in the Ottoman Empire in the 19th century. We consider the replacement of Buki with Contrabass as a wrong translation strategy.

The next example of the translation of the Buki is davul, which means drum. The drum belongs to the group of percussion instruments, which is the main distinguishing feature of the Buki. According to our research, the drum is a cultural concept used in translation, since it performed the same function for the Turkic people as Buki. At first, it was an important fighting musical instrument. According to sources, during the fight, the drum was used as a means of communication. Through the drum, the ruler determined the beginning of the battle, the retreat, the end of the battle, and the relationship of combat units. The drum was not only a combat instrument but also

a frequent tool for hunting, celebrations, and funeral ceremonies (Vural, 2013:4). Historically, the drums were not only a musical instrument or an important military weapon musical instrument for the Turks, but also had a symbolic meaning, and personified the existence, integrity, independence, and strength of the state (Pirgon, 2021:125). Although the Drum is completely different from the Buki, they are not even a common group of instruments and differ in sound, but their purpose is the same in both cases, so the translator's decision to use the Buki by the Drum is quite legitimate.

The next example is "Cenk Aletleri", which is translated as fighting instruments, the original verse mentions two instruments Tablaka and Buki, and the translator has a common word that combines the above musical instruments. The translator does not specify the two instruments presented in the original text, but the common name "Cenk Aletleri" - is used to express fighting musical instruments.

## **Percussion Instrument**

### **Tsintsila**

According to Sulkhan-Saba Tsintsila is a sweet musical instrument (Sulkhan-Saba, 1949:871). This musical instrument is often mentioned in the Bible. According to I. Javakhishvili, it was a metal plate, which was often played by playing on a second similar plate (Javakhishvili, 1938:207). According to N. Natadze, Tsintsila is a musical instrument similar to metal plates (Natadze, 2007:27). V. Nozadze in his work "The Knight in the Panther's Skin Society" formed the views of various Georgian scientists, for example: according to D. Chubinashvili, Tsintsila is a combination of metal plates. According to I. Abuladze, this is a musical instrument with metal plates. According to S. Kakabadze, the Tsintsila is the name of a metal plate transported from Syria to Armenia (Nozadze, 1961:512). In "Issues of the History of Georgian Folk Music" by I. Javakhishvili we read: The name of this instrument is also found in original Georgian monuments. For

example, I. Shavteli says: In the palace of the king of Georgia, "the voice of the poets is heard, like the voice of the Ebans and Tsintsila." Therefore, the Tsintsila could be seen and heard in the palace of the king in Georgia in the 12th century (Javakhishvili, 1938: 208). In "The Knight in the Panther's Skin", the Tsintsila occurs for the first time during the reign of Tinatin:

*46: They started playing Buki and Tsintsilani accompanied their voice.*

*Dindar & Makas (1991)' translation: Geçit resminde çaldıkça kontrbas ile zil*



Photo 11. A musical instrument in "The Knight in the Panther's Skin": Tsintsila Web 13

It seems that Sulkhan-Saba's explanation of the correctness of the Tsintsila as a sweet instrument is visible in this verse. In the Turkish translation, the Tsintsila is translated by the word - Zil, which means - to make a sound by hitting each other, after putting them on the fingers (Akyay, 2014: 66). It should be noted that the translator's strategy used to translate the same word, concept, Tsintsila found in other verses is often incomprehensible, and in one of the verses, it is no longer translated, moreover, it is transmitted without

*1122: The sound of Tsintsila is heard everywhere for about ten days.*

*Dindar & Makas (1991)' translation: Tam on gün her taraftan saz ve davul sesleri gelir*

In this case, we are not talking about Percussion instruments, but about stringed instruments.

## Percussion Musical Instruments

### Noba and Nobati

There are differences among Georgian researchers regarding Noba. Sulkhan-Saba names it as a pipe drum (Sulkhan-Saba, 1949:489). I. Abuladze names it a military trumpet. According to S. Kakabadze, a Noba is a large timpani, a kettledrum that is played at certain hours (Nozadze, 1961:515). N. Natadze's Noba is a wind instrument used to give signals in military affairs (Natadze, 2007:132). According to I. Javakhishvili, the beating of Nobi was Tablaka a sign of the holiday and joy. During the feast of the king of Georgia, the Nobatists were leaders of the event playing Nobati (Javakhishvili, 1938:212). The instrument Nevbet in the Turkic language was widespread even in the period when the Turks worshiped the sky god. Nevbet is a piece of music played on a drum performed by a military band in a palace or lord's mansion (Şahin, 2020:110). There are exaggerated references to the voice of Nevbet: during the play on Nevbet, mountains, plains, earth, sky, the sun and moon shook (Hacib, 1959:18). According to sources, Nevbet's voice was so loud that it could be heard even in remote places. Nevbet was a symbol of state power and stood in front of the palace. Nevbet was played three to five times a day during the ascension of the Sultan to the throne, at the time of death, at a wedding, when receiving an important guest, and during Muslim prayers.

According to the above information, Nevbet should have had a strong voice, but there is also evidence that the notes of this instrument and the sweet voice on the battlefield made the army rejoice (Şahin, 2020:125).

According to V. Nozadze, Nobati comes from the Indian word Naubat and is a Daf that was hung at the entrance to the palace and beaten over time. It makes a lot of noise and is today's gong (Nozadze, 1961:515).

Although Nobat has a Turkish equivalent, it

is by no means translated as an instrument.

*420: In the morning I sat on the horse and made an order to start playing Buki and Nobat*

*Dindar & Makas (1991)' translation: Sabah olunca ata binip, savaş davulu çalınsin dedim*

It is noteworthy that in some verses of the original text, Nobati is presented as a watchman, which is adequately translated into Turkish. Nöbet The Arabic word نَبَات comes from Navbat and means in turn, turn, guard (Nişanyan, 2021:1).

*1300: Nobatiplaying is not stopped all day and night.*

*Dindar & Makas (1991)' translation: Gece-gündüz pehlivanlar nöbet tutar deste deste*

In the second case, the synonym Muhafiz is used to correspond to nöbet, which means protector, guardian, watchman, watchman (Gurgenidze, Chlaidze, 2001:1002).

*1418: ten thousand unplayed Nobati like dust.*

*Dindar & Makas (1991)' translation: On bin kale muhafızı yerde cansız yatmaktadır*

### Kosi

According to Sulkhan-Saba, Kosi is a foreign word and is copper-covered in Georgian (Sulkhan-Saba, 1949:718). According to Nozadze, this is a large copper cauldron covered with leather, which was played during a war or a meeting (Nozadze, 1961:516). Kos is a Persian word derived from kus and established in Turkish as Kös. Its meaning is a blow, a collision. According to M. Özergin, Kös means skin and it is a word of Sumerian origin (Özergin, 1983: 6). In pre-Islamic times, this instrument was called a korug, and since the 9th century, it has been a military instrument in the Turkic and Islamic states. During the battle, he led

the actions of the army (Sanal, 2002: 270). Kosi - during the battle was transported on a camel or chariot (Yeğın, 1999:530). This instrument was also used for signaling and was shaped like a large drum. It was made of camel skin on copper. Half had an ovoid shape, the upper part was wide. They used a pair of drums to play. The smallest Kös was carried on a horse or mule. Larger ones with a camel, the largest ones with an elephant (Sanal, 1964: 74). Although this instrument is widely used in the East, it has never been translated into the Turkish translation of "The Knight in the Panther's Skin".



Photo 12. A musical instrument in "The Knight in the Panther's Skin": Kosi Web 14

1460: *Both Dabdabi and Kosi are well-sounded*

Dindar & Makas (1991)' translation: *It is not translated.*

### Tablaka

This musical instrument was mentioned six times in "The Knight in the Panther's Skin".

450: *The sound of Tablaki is played and heard, Buki makes the sound louder.*

Dindar & Makas (1991)' translation: *Onlar çıktı bir taraftan, cenk aletleri çala çala*

1508: *The crowd of people started laughing after hearing the sound of Tablaki*

Dindar & Makas (1991)' translation: *Şenlik çığıkları, davul sesi, yayıldı her tarafa*



Photo 13. A musical instrument in "The Knight in the Panther's Skin": Tablaki Web 15

In the Turkish translation, one case of the tablak is not translated, at another time it is referred to as a drum or a martial musical instrument. According to Sulkhan-Saba, Tablak is a small Nagara (Sulkhan-Saba, 1949: 635), and Nagara is explained as follows - this is a foreign word, in Georgian it is called Sambiks and Dumbuli (Sulkhan-Saba, 1949: 477), and the last one is not defined. According to V. Nozadze, the Georgian Tablak originated from the Persian word Tabl, which is smaller than the drum (Nozadze, 1961:517). According to our research, Georgian Tablaki must have originated from the Arabic word Tabl (table) or Tabla طبله Its meaning is "flat and round sine". In Arabic itself, Aramaic/Sumerian ṭablā ܛܒܠܐ borrows the word which refers to "tablet, writing paper or calculator" (Justrow, 1903: 518).

### Conclusion

As we have already mentioned, the Georgian text "The Knight in the Panther's Skin" is distinguished by a variety of musical instruments. We have discussed ten different instruments, most of which have not been translated into the Turkish translation of "The Knight in the Panther's Skin". Some of the instruments are not Georgian but are widely used musical instruments in Central Asia and the East in general. Although these musical instruments are often found in Turkish literature and history which is ignored by the author.

As the study showed, the musical instruments discussed in the article have a Turkish

equivalent, a well-known musical instrument widely used in much of Turkish literature. The equivalent musical instruments in the translation are Ebani'-Saz', Barbiti'-Barbüd', Na'-Ney', Tsintsilani '- Zil', Noba', Nobati'-Savaş Davulu', Tablaki'-Davul', Cenk Aletleri'. There are cases when the above-mentioned musical instruments (Ebani, Barbiti, Na, Tsintсила, Noba and Nobati) are omitted by the translator due to the need for rhythm in the Turkish text. Sometimes the translator uses a non-equivalent lexical unit (Tsintсила'- Saz and Davul'), sometimes the translator translates the same instrument in different ways (Buki' - Kontrabas', Davul', Cenk Aletleri'), but there is only one correspondence. Although the Turkish equivalents of musical instruments are Changi - Çeng, Chaghana - Çegane, and Kos - Kös, the translator does not translate them into the Turkish translation of "The Knight in the Panther's Skin".

### Recommendations

Other language sources for these musical instruments should be studied. For researchers who research this field of musicology can develop studies in organology (musical instrument research), which is very important for research an ancient and modern musicology studies. In terms of linguistics, the development and change of the names of these musical instruments can be studied comparatively by utilizing different sources.

### Limitations of Study

For this study we are mainly limited to the Georgian scientific sources and pictures of musical instruments and its players.

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