

Analysis of translations of Turkish lexeme in the novel “The Bridge over the Drina” by

Ivo Andrić

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Abstract

The aim of this paper is to determine conceptual and linguistic possibilities for transposition of Turkish words into English and their equivalents in Bosnian language in the novel “The Bridge over the Drina” by Ivo Andrić. The starting hypothesis of this research is that the transition can be successfully achieved to a great extent; however there is a small number of cases where the translation is not possible. In order to check the translatability hypotheses, in this paper, I shall apply the method of direct contrasting of conceptual – linguistic translations and original. Contrasting (comparing) will always be performed in particular plan: syntax (grammar), semantic, and pragmatic. Every example from the original shall be followed by translated equivalent. As I stated before, the starting hypothesis of this research is that the transition can be successfully achieved to a great success, but the small possibility of untranslatability still exists. Professor Ranko Bugarski, in his book “Jezici” (1996), quotes Edward Sapir: “The theory of linguistic relativity emerges from the sense that, over countless generation, expressive means of every community accumulated different traditional values, believes, and ways of interpreting the surrounding world. Therefore, this repository of spiritual and cultural life is considered as something that imposes certain inherited philosophy of life that is firmly rooted in the language. It must be noted that here we are not discussing well known connections between language and culture in broader sense which is reflected in lexicon of particular communities and their immediate environment... However, the hypothesis of linguistic relativity postulates deeper than the relation between language and culture illustrated in the lexicon: it argues that there is a connection between language and thought which is primarily being manifested in grammar.

Keywords: Linguistics, translation, equivalence, culture, word

Historical Perspectives

The Bridge over the Drina centres on the town of Višegrad and the bridge on the Drina river. The story spans about four centuries during the Ottoman and subsequently Austro-Hungarian administrations of the region and describes the lives, destinies and relations of the local inhabitants, with a particular focus on Muslims and Orthodox Christians living in Bosnia and Herzegovina. The scope and time frame is more unique. This novel spans

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almost four hundred years, and this span of time contributes to the episodic nature of the chapters and unique transference of information from chapter to chapter and generation to generation of character. Andrić does an exceptional job of capturing this expanse of time and rendering it with verisimilitude on the page. The only physical constant is the great bridge itself, a stalwart heart of the region through centuries of peace and turmoil. The novel opens with a rather wide lens, describing the building of the bridge and the various lore surrounding it, but the narrative scope quickly narrows. This narrowing happens with such a focused realism as to not only enrapture readers, but to put them into a very specific temporal viewpoint. As power shifts in Višegrad and the country, cruelty, subjugation, and executions become common. When a slave tries to escape his bridge-building duties, he is made an example of. We watch along with the horrified masses as the man endures a brutal torture and death, and all the while we are left in much the same condition as the onlookers, detached but watching with lidless eyes: “From the banks all this could scarcely be heard and still less seen, but all stood there trembling, their faces blanched and their fingers chilled with cold.” From here we follow the generations as they live very different lives. It would take far too long to summarize the plot points, so I shan’t. The bridge is rarely the focus of the story, yet it remains present and relevant to all around it, as natural and necessary to life as the river it crosses. The metaphor of the bridge cannot be ignored, of course. Andrić is very clever about this. Besides the obvious (bridging the past and the future, binding disconnected and opposing cultures, etc.) the bridge is a heart, a healer, a patriarch, a tomb, a source of power and a point of vulnerability, a gateway and a blockade. For the reader it is a point of reference and comfort, from which to watch as the years and regimes pass through.

The Bridge over the Drina is a story about modernization and the pain and cost progress can inflict. It is about tradition and reverence, and the how the power that breeds them is not always in the present how it is remembered. Most importantly, it demonstrates the fragility, fallibility, and impermanence of man. All this is expressed via the bridge. Assembled over five years at the cost of many lives, the bridge endures the years as generations rise and fade. Yet despite the permanence the bridge holds to each individual whose entire life plays out on and around it as if it were a part of the landscape, the bridge is manmade, defenseless, and aging. When a hodja (often used as a form of address for one who has made a pilgrimage) notices the bridge damaged at the onset of the first world war, and finds debris from the bridge at his feet, he thinks: “Only in dreams could one see and experience such things. Only in dreams. But when he turned away from this improbable sight, there stood before him his shop with the great stone, a tiny part of that seventh pier [of the bridge], among his scattered goods. If it was a dream, it was everywhere.” Here Andrić uses the constancy of the bridge to express that slap-in-the-face realization that war surely brings to everyone it touches. It is near the close of the novel, and carries all the more weight for it. After reading about generations growing and dying and fighting around this bridge, it’s seen as more than just Drina’s centerpiece. It becomes its main character. And this character has weathered so much that it’s difficult to witness the progress (if you can call it such) it has endured through ages catch up and surpass it.

Literature Review

From its beginnings, the concept of translation was restricted to the narrow field described as the “encounter of two languages”. According to this principle the translator was a mere interpreter, the intermediary between original and target language. It is also worth mentioning that during various periods of history being a translator was a high risk occupation. The translator was often sentenced to death because of incorrectly translated word. Years later, due to the globalisation process, translating has become a very important activity. One can say without hesitation that the “translation” has become one of the key words of our time. With this paper, we would like to show the importance of translating and how it can influence time, borders, space, identity, and art in general. In his book “Theory and technique of translation”, dr. Vladimir Ivir, among other things, talks about translating the elements of culture and civilization. He says:

“Finally, one of the products of human mind and work in each community is its characteristic language and it is a part of the culture and civilization that is transmitted to the members of other culture and civilization through translation. We have already seen what kind of difficulties translator encounters while translating the elements of one language into another.”

Here we see that translating the elements of culture is very demanding. Regardless of the efforts or time we put in, there can always be some misunderstandings or mistakes when it comes to translating the elements of culture. Translating cultures, mediating between different codes, crossing borders and state systems is clearly a venture fraught with difficulties. There are highly expressive lexical items in each text which deals with the foreign culture. Removing it would not alter the information content of the message but would, of course, tone its forcefulness down considerably. The choice of a suitable L2 equivalent in the novel *The Bridge over the Drina* depends on a wide variety of factors such as linguistic and extra-linguistic.

The Bosnian and English Meanings Correspondence in the Novel

Lexemes in Bosnian and English may enter into collocation with the same or very slightly different meanings of components of collocation arrangement. There are many linguistic components of collocation, but none is universally accepted. Even today the linguists have different opinions about what is and what is not collocation. The author of the novel used quite number of indirect borrowed Turkish lexemes, which is known as collocational restrictions.

There are many Turkish words and collocations in the novel *The Bridge over the Drina*.

(1) <i>crven džemadan</i>	(1a) <i>red corselet</i>
(2) <i>kadifast sjaj</i>	(2a) <i>velvety sheen</i>
(3) <i>starinski han</i>	(3a) <i>old-fashioned inn</i>

(4) <i>sevepli ruke</i>	(4a) <i>lucky hand</i>
(5) <i>kaurski derviš</i>	(5a) <i>an infidel dervish</i>
(6) <i>carska hazna</i>	(6a) <i>Emperor's treasury</i>
(7) <i>Božji emer</i>	(7a) <i>a God's will</i>
(8) <i>džamli pendžer</i>	(8a) <i>glazed window</i>

In these examples, there is the demonstration of the compounds of lexemes which are available in both languages. The fundamental meaning of individual lexemes and the overall meaning of collocations fully or almost fully correspond. *Kadifa* and *han* are the words that are quite stabilized in Bosnian language, and we translate them in English with velvet and inn. *Hazna* is cash desk; *anterija* is types of clothing while *sevepli* means good luck. Grammatical categories are also generally the same, the nouns and adjectives are the words that were taken as an example of collocation.

(9) <i>...sabahzorski salepi i vrući simiti.</i>	(9a) <i>...early morning salep and hot rolls.</i>
(10) <i>...raseče sukno od čakšira...</i>	(10a) <i>...cut away the cloth of trousers...</i>
(11) <i>Kad je Allah dželešanuhu, biva, stvorio ovaj svijet, zemlja je bila ravna i glatka ko najljepša savatli tepsija.</i>	(11a) <i>When Allah the Merciful and Compassionate first created this world, the earth was smooth and even as a finely engraved plate.</i>
(12) <i>Dabogda, hairli i beričetli bilo! Pa u zdravlju i dosluku da se opet vidimo- kaže Santo v eć sasvim živo i veselo, i šalje unuča da poruči kod kafedžije preko puta dve kafe, „jednu gorku, jednu slađu“.</i>	(12a) <i>May God send you blessing and profit! Till we meet again in good health and good friendship- said Santo, now quite lively and gay, and he sent his grandson to the cafe across the way for two coffess, „one bitter, one sweet“.</i>

In these syntax connections, we see that the word order not only matches but also overlaps and the artistic experience is not harmed. Salep is a drink, simit is a type of pastry, čakšire are pants, while savate is an adjective meaning engraved. Similarly:

(13) <i>Vidite li kako ga timare i doćeruju kao konja za panađur!</i>	(13a) <i>You see how they are grooming and decorating it like a horse for a fair!</i>
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Here we see a complete correspondence of all sentence parts, where the Turkish word *pender* means *vašar, sajam*, as well as its English equivalent - fair

Non-Equivalence at Word Level – Comparative Analyses

Lexemes that collocate must have a common and understandable meaning, i.e. they must share a certain characteristic, for example, the verb to read goes with the nouns such as a book, a novel, a newspaper. In the literature, most authors use metaphors and collocations that are not clear to readers who have no general knowledge about the matter. In other words, they often try to combine incompatible elements. For example, in the following extract of English translation of the Bosnian phrases, we may face with arbitrary situation, when collocational restrictions tend to show more variation across languages than do selectional restrictions.

(14) <i>meraklijske navike</i>	(14a) <i>local jokers</i>
(15) <i>čudan hain</i>	(15a) <i>a wretch</i>
(16) <i>Na toj terasi smešten je kafedžija sa svojim džezvama, fildžanima, uvek raspaljenom mangalom, i dečakom koji prenosi kafe preko puta, gostima na sofi. To je kapija.</i>	(16a) <i>On this part of the terrace a coffee-maker had installed himself with his copper vessels and Turkish cups and ever-lighted charcoal brazier, and an apprentice who took the coffee over the way to the guests on the sofa. Such was the kapia.</i>

Translating idioms, phrases, proverbs, and folk sayings is always the most demanding job of an interpreter. While performing this activity interpreter must always pay utmost attention to how to translate without losing the meaning and importance of messages from the language in which the work was written. e.g.

(17) <i>Drugi dan, druga nafaka.</i>	(17a) <i>Another day, another gain.</i>
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Transposition of Turkish words

Not without a reason, Turkish words are present in Bosnian language a lot. According to some estimates, there are around 10. 000 - in Skaljić's dictionary of Turkish words he registered 8.742 words and expressions (Skaljić 1989: 23), although this number is probably twice as big

if we take into account the diversity of constituent features of hybrid combinations. Turkish words were adapted to Bosnian from oriental languages (Arabic, Persian, and Turkish - Orientalisms). There are many Turkish words in this Ivo Andric's novel because, among other things, he writes about Bosnia and Herzegovina during the Turkish rule. In addition, a large number of Turkish words survived Turkish reign and became part of everyday vocabulary typical for this region. Author's background and upbringing also contribute to a freer and more skilful use of Turkish words. Several categories of these words can be observed.

Some of them indicate the specific terms that are not familiar to readers from the English - speaking area; in that case if they are frequently used in the work they usually keep their original form, such as:

(1) <i>han, karavan-seraj</i>	(1a) <i>han, caravanserai (tur. svratište, han)</i>
(2) <i>tarih</i>	(2a) <i>tarih (tur. natpis na grobu)</i>
(3) <i>halva</i>	(3a) <i>halva (tur. slatko jelo od brašna, masla i šećera)</i>
(4) <i>vakuf</i>	(4a) <i>vakuf, the religious endowment (tur. zadužbina za religiozne i humnitarne svrhe)</i>
(5) <i>spahija</i>	(5a) <i>spahi (tur. članovi elitnih konjaničkih jedinica)</i>
(6) <i>mutevelija</i>	(6a) <i>mutevelia (tur. upravitelj vakufa)</i>
(7) <i>pašaluk</i>	(7a) <i>pashaluk</i>
(8) <i>serdar</i>	(8a) <i>the serdar</i>

Konak means “lodging”, as well as “a day of walk” i.e. how far it is from one lodging to another. During those times *konak* was also a tall building or a headquarters of military authority. e.g.

(9) <i>...petnaest konaka...</i>	(9a) <i>...fifteen days...</i>
(10) <i>Konak</i>	(10a) <i>the Konak (the administrative centre)</i>
(11) <i>na konak</i>	(11a) <i>to spend the night</i>

Transposition of matching conceptual compounds

While translating we need to pay attention to the meaning the words could obtain in the target - language. Apart from the original title, here we have in mind compatibility and incompatibility or even a wrong translation. E. g. we can take the word *kasaba* because it is being frequently used in this work. *Kasaba* has been translated in several ways; on the page number 13 there are three different translations of this word:

“...the little oriental town of Višegrad.”

”...the centre of the town.”

“...the town.”

Normally, parts of the city and city buildings have been translated into English by matching equivalents. e.g.

(1) <i>mahala</i> (bos.gradska četvrt)	(1a) <i>quarter of the town</i>
(2) <i>džeriz</i> (bos.kanal)	(2a) <i>street channel</i>
(3) <i>čardak</i> (bos.drvena zgrada)	(3a) <i>blockhouse</i>
(4) <i>musala</i> (bos. trkalište)	(4a) <i>racecourse</i>

The same case is with some human characteristics or occupations.

(5) <i>hamal</i> (bos.nosač,sluga)	(5a) <i>porter</i>
(6) <i>telal</i> (bos.javni objavljivač novosti)	(6a) <i>town-crier</i>
(7) <i>dušman</i> (bos. neprijatelj)	(7a) <i>enemy</i>
(8) <i>čengija</i> (bos.plesačica)	(8a) <i>dancer</i>
(9) <i>asker</i> (bos.vojnik)	(9a) <i>soldier</i>
(10) <i>dželat</i> (bos.krvnik, izvršilac smrtne kazne)	(10a) <i>the executioner</i>

There is an equal compatibility with verbs too.

(11) <i>oseiriti</i> (bos.razmotriti, otkriti)	(11a) <i>find out</i>
(12) <i>anlajisati</i> (bos.razumjeti)	(12a) <i>understand</i>
(13) <i>maskariti se (nekome)</i> (bos. izvoditi šalu)	(13a) <i>mock at (someone)</i>

Transposition of incompatible conceptual worlds

There are a lot of Turkish words used by Andric in his work that are not part of the conceptual knowledge and experience of the American/English reader. They have been transposed descriptively, i.e., using paraphrasing or the idea that is closest to the given meaning:

(1) <i>jacija</i>	(1a) <i>the last prayer</i>
(2) <i>sabah</i>	(2a) <i>morning devotion</i>
(3) <i>sećija</i>	(3a) <i>stool covered with a rug</i>
(4) <i>avdest</i>	(4a) <i>ablutions before prayer</i>
(5) <i>ezan</i>	(5a) <i>where the muezzin called the faithful to prayer</i>

Transposition of the religious element

In the novel there are many folk stories and legends about who died and became or remained a saint. The most frequently used word is *mullag*, which has been translated with its original form *hodja*. In the Turkish language, it is a title of a teacher, but at the same time the title of the protagonist of this novel - Alihodža.

The word *pakao* which is settled in our language also has its synonym in Turkish. It is the word *dzehenem* which is frequently used in this novel.

At the very end Alihodža is hidden away from everyone and in the cross - fire he says:

(1) *Da nije kijamet-dan, onaj sudnji čas o kome sve knjige govore i učeni ljudi, u koji će izgoreti ovaj lažljivi svijet za tren oka, kao što se iskra gasi?*

(1a) *Was not this **Kiyamet**, of which books and learned men spoke, in which this lying world would be burnt up in the twinkling of an eye, like one stubs out a spark?*

Conclusion

In his novel Ivo Andrić often writes about the events that took place in our region in the period from the arrival of the Ottoman Empire until today. He writes about the autocracy, stubbornness, and the sufferings of the people. In a special way, he describes the characters while they are making decisions, reaching conclusions, sharing opinions and experiences. He is placing these descriptions at the beginning of the story so that later on he could elaborate on their actions and in that way makes readers reflect and draw conclusions. Andrić portrays a picture of life in Bosnia, its people and landscapes and the special atmosphere of its towns and villages. Through his stories we see the sense of the emptiness of human life and its attempt to confront the passion and the pain, as well as its sense of eternal and inevitable falling into poverty and death. The bridge is an integrative point of novelistic narration and its main symbol. Everything is taken away by time, only it remains to point out the fragility of human destiny.

In metaphorical compounds of lexeme and sentences the metaphorical bond is usually being

disturbed; even the entire metaphor can be lost. In transposition of phrases and idioms the elements of meaning are often lost although the difference is more noticeable on the grammatical level.

When it comes to pragmatics, while translating lexeme which has no equivalent in target-language, i. e. the one that originates from another conceptual system, the interpreter usually uses paraphrases, adding and description, however at the cost of semantic intensity of the expression.

Collocations correspond when it comes to human body, parts of clothing and buildings descriptions. Such compounds are often matched in both languages with minor grammatical and semantic intervention, but without significant any compromising of the link between the literal and conveyed meaning.

Great importance is given to external and psychological descriptions. There are neither specific themes nor specific plot. Throughout the novel there is a sense of regularity of structure and sequence of events with some retrospective episodes that eventually merge with the present. The bridge, as a silent witness remembers the apparent union of cultures, religions and nations, while they are truly being governed by antagonism.

The entire composition of the novel is actually the line of the bridge which symbolically connects the renaissance West and the East that is being left behind. The bridge symbolically connects two insecure coasts and stands as a silent witness of the time that is behind us.

In this novel Andrić uses a lot of Turkish words. They serve to paint the better and clearer picture of peoples' faith during those times.

In this paper we wanted to stress the importance of Turkish words in this Nobel Prize winning masterpiece of Ivo Andrić. Let us finish this paper by quoting Francis Jones, who says:

The point of view of the modern theory of translation is that literary interpreters do not only convey the message, but they must be authors as well. Making 'author decisions' implies the willingness to face criticism of such decisions. Translation is often seen as a transfusion of blood after which the receiving culture gets a new life.

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Ivo Andrić'in Dirina Üstündeki Köprü Romanındaki Türkçe Sözcükbirim Çevirilerinin Analizi

Özet

Bu makalenin amacı Türkçe kelimelerin İngilizce'ye ve eşdeğerlerinin de Ivo Andrić'in Dirina'nın Üstündeki Köprü romanında Boşnakça'ya geçmesinin olgusal ve dilbilimi açısından mümkün olup olmadığını saptamaktır. Diller arası geçişin belli bir noktaya kadar mümkün olması bu araştırmanın hipotezinin çıkış noktasıdır; fakat buna rağmen çevirinin mümkün olmadığı bazı durumlar da vardır. Geçirilebilirlik Hipotezini bu romanda uygulamak için, bu makalede, olgusal ve dilsel çevirileri ve orijinal metinleri direk karşılaştırma metodunu uygulayacağım. Bu karşılaştırmada belli bir yol izlenecek; söz dizimi, anlambilim ve edimibilim. Orijinal metindeki tüm örnekler çevrilmiş halleriyle de verilecekler. Önceden de belirtildiği gibi geçirilebilirliğin büyük oranda başarıyla sağlanabileceği bu çalışmanın başlangıç hipotezidir, fakat küçükte olsa geçirilemezliğin olasılığı da vardır. Prof. Ranko Bugarski, Jezici kitabında(1996), Edward Sapir'den şu alıntıyı yapar: “Dilsel görelilik teorisi, nesiller boyu, toplumların ifade araçlarının farklı geleneksel değerleri, inançları ve çevreyi yorumlama yollarını harmanladığı anlayışından çıkar. Bu nedenle, manevi ve kültürel hayatın saklanması dile sıkı sıkıya bağlı geçmişten günümüze intikal eden hayat felsefesini empoze eden bir şey olarak görülür. Burada belli toplumların ve yakın çevrelerinin kullandığı kelimelere yansıtılan dil ve kültür arasındaki bağları genel hatlarıyla tartışmadığımızın altı çizilmelidir. Buna rağmen, dilsel görelilik teorisi dil ve kültürün kelimeye yansıyan bir ilişkisinin olduğunu varsayar: bu hipoteze göre öncelikle kendini dilbilgisinde gösteren dil ve düşünce arasındaki bir bağın olduğunu varsayar.

Anahtar Kelimeler: Dil Bilimi, çeviri, anlamda denklik, kültür, kelime.