

On the Complexities of Translating Ernest Hemingway's Short Stories from English to Georgian

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Abstract Within any theoretical study in the field of translation, translation assessment is possible only through a complex evaluation of translation merits, strengths and weaknesses resulting from proper interpretation of the poetics of a source text and a comprehensive linguistic analysis of both source and target texts. In this paper, the examination of Georgian translations of passages of several short stories written by Ernest Hemingway allows us to formulate a set of evaluation criteria for literary translation. The evaluation system is based on lingua-stylistic analysis: lexical categories, figures of speech, multilayered content information, grammatical categories, cohesion, etc. The translation issues emphasized in the paper can be generalized leading to the creation of a methodology for the process of literary translation. The translation methodology can further normalize the translation market in Georgia which is overwhelmed by low-quality translations.

Keywords: content, Georgian translation, Hemingway, style, translation equivalence

Introduction

Georgia has a long history of literary translation originating with Georgian translations of *Vis and Rāmin* and the *Shahnameh* in the Middle Ages. The 19th century was especially productive for literary translation, giving us the Ivane Machabeli translations of Shakespeare recognized as classic works of art. However, translation theory originated in Georgia only in the 1950s shaping the study of translation from a scientific perspective. In the past, the scholarly approach to translation had been neglected during translation and translation criticism. Evaluation instruments for achievements and shortcomings of translation meant whether proper Georgian was used in a translated text. Translators as well as translation evaluators paid attention to only one aspect – the naturalness or unnaturalness of Georgian

translations. Translation evaluation on the grounds of equivalence was not subject to examination. This vision eliminated the vital essence of translation: translation is a philological process demanding not only a correct understanding of texts but also artistic mastery and creativity.

The subject matter of this paper is an analysis of Georgian translations of several passages from short stories written by Ernest Hemingway. The study shows the strategy of Georgian translations and the conceptual framework upon which Georgian translators built their methods and procedures considering the theories and translation policy of the time. The comparative analysis reveals the complexities of the language of Hemingway's short stories and the problem of the accuracy of their Georgian counterparts. In addition, the

study questions the statement, already turned into a cliché, that Hemingway's works are easily translatable. As a result, the necessity of specifying relevant strategies for translating Hemingway's short stories is evident, while a different approach to the process of translating his fiction, in general, can be discerned. Accordingly, the research scrutinizes the content of the Hemingway short stories based on Galperin's (2006) content categories and conveys the philological analysis of foregrounded features of style and content rendering into Georgian. Moreover, the theoretical foundations for the research are linguistic and stylistic state-of-the-art theory put forward by Geoffrey Leech and Mick Short in their *Style in Fiction* (2007).

The research material of the monograph is several short stories by Ernest Hemingway from a collection translated and published in the 1960s: "A Clean, Well-Lighted Place" („სუფთა, ნათელი ადგილი“, „იქ, სადაც სინათლეა“), "A Day's Wait" („მოლოდინი“), "Cat in the Rain" („კატა წვიმაში“), "Hills like White Elephants" („თეთრი სპილოების მსგავსი მთები“), "Old Man at the Bridge" („ბერიკაცი ხიდთან“), and "In Another Country" („უცხოეთში“). The translations were done by famous Georgian translators: Vakhtang Chelidze, Neli Sakvarelidze and Nana Ghambashidze. The aesthetic and stylistic features distinguish the selected short stories that mirror the main translation strategies and methods that existed in Georgia during the period of translation. Ernest Hemingway wrote these stories during different periods of his life. Nevertheless, by their stylistic excellence, the short stories equally reflect the author's aesthetic world, express the language features

typical of Hemingway, and reveal his ideological convictions. That is why they are embraced in a single research context. Although Hemingway's short stories were written in the 20th century and their Georgian translations belong to the past century as well, they have not been analyzed yet in Georgian scientific research publications. Thus, of special interest is the scholarly investigation of the unexplored sphere as well as to state some appropriate measures for translation evaluation that future translators can efficiently apply.

Ernest Hemingway's poetics and its perception in the 1950-1960s in Georgia

Ernest Hemingway ignored acknowledged and well-known literary principles and values. In this way, he liberated literature from bookishness, grandiloquence, elegance, embellishment, verbosity, lengthy style, pseudo-intellectualism, and obscurity. He embellished a short story with lexical and syntactical lightness; stylistic versatility was conveyed by inner monologues, and dialogue, which in turn, was expressed by direct speech and free direct speech. Through fictional style and narrative technique conveyed by specific language units and forms, text content is revealed. This technique directly addresses the new challenges of 20th-century literature and composition: a literary piece must present a conceptually as well as stylistically faultless text with a limited number of words. Such "deficient" language artistically portrays the inner world of Hemingway's characters, empirical reality, drama, and psychology.

Hemingway depicts real life concisely and without elaborate dialogues. He employs dialogue in the short stories more frequently than in the novels as an analog of spoken language and carrying a particular emotional loading. The dialogue in his texts is flat and

gentle and it runs slowly; it is not neat and lively and sometimes is even unemotional, obscuring the content and its effect and leading to the reader's confusion. However, it reflects the content impressively when the reader interprets the implications, and the artistic effect is realized. Such type of text is especially difficult to translate when the text has no properly developed content and the simplicity of the language causes problems for achieving equivalence in translation. This can be validated by the Georgian translations of the Hemingway short stories published in 1965. The prerequisite of their philological analysis is to stipulate general historical context.

The choice of Hemingway's text for translation in the 1960s in Georgia was governed by the political ideology that governed translation activities. Since socialist realism was an authorized literary direction governing the school of translation, the recognition of Hemingway as a realist author underlined the approval of his acceptance and integration into Soviet reality. Russian and Georgian left-wing political faith and convictions well accommodated Hemingway's creed: his moral and aesthetic beliefs, objective reality, egalitarianism, pacifism, and simplicity. Reconstruction of these factors was accomplished through translation possibilities and acknowledged theoretical background that emphasized a translation method concentrated on literary studies, i.e., realistic translation (Gachechiladze, 1959). In essence, the method promoted by Givi Gachechiladze in his seminal work *Theoretical Aspects of Literary Translation: The Problem of Realistic Translation* does not exclude translation changes in content and style. Translation was thoroughly tailored and adapted to the national characteristics of the receptors of translation.

The given method resulted in a politically motivated translation; the translator obeyed the imposed rules and translated according to these principles.

The translation is subject to additions and changes that in turn cause changes in the idea and style of a literary work according to the established aesthetic values, for instance, of the literary taste of a translator. Hence, this kind of translation would be acceptable for censorship and afterward for a reader from the social-political, cultural, and artistic perspectives. As a result, the basic requirement for translation, maximum closeness of the translation to the original, is not assured.

Lingua-stylistic analysis of the Georgian translations: general linguistic problems

The reproduction of Hemingway's works in translation is often related to their complexity. The author's emotional "asceticism" (i.e., simple, elegant, refined, laconic style and narrative structure) is a dilemma for translators. Adverbs and the diversity of verbs in the reporting clauses expressing characters' moods and states are entirely unacceptable for Hemingway's style. This characteristic feature is the source of oversimplification in translation. In order to overcome this problem in translation, the translator will try to enrich the vocabulary with diverse words. Therefore, Hemingway's language world and its stylistic peculiarities require translators' particular intuition, mastery, and the ability to do philological and lingua-stylistic analysis. In addition, the naturalness of the Georgian language must be left intact.

When there is no exact equivalence while translating with respect to content and style, it is indispensable to identify interlingual

or translation transformations/procedures (Barkhudarov, 1975; Newmark, 1995; Newmark, 1988) by means of which the information underlined in the source text can be conveyed. It is difficult to achieve equivalence on sentence and textual levels without employing interlingual transformations. Translation procedures such as transpositions/shifts and changes of grammatical units have no alternatives because of differences between the grammatical structures of the two languages. However, when we deal with a word's meaning and its stylistic effect, the usage of changes, compensation procedures, and antonymic translation with lexical units must be treated with more caution.

Obviously, where the Georgian translations of Hemingway's short stories are concerned, in the stylistic analysis not every single aspect of his style can be taken into consideration; only a defined, selected number of stylistic features call for an investigation. The selection of features is based on the relation between the writer's artistic achievement and how it is reached through linguistic means, in other words, the significance of the text and the linguistic characteristics in which they are manifest. Thus, the selection criterion is literary as well as linguistic. These criteria combine in the concept of "foregrounding", or artistically motivated deviation (Leech & Short, 2007).

Means of transforming content information in translation

One constituent part of the present study is to research the multilayered system of content according to the categories of content (factual, conceptual, and subtextual information) stated by Ilia Galperin (2006). The analysis demonstrates equivalence as well

as the problem of content transformation of the translations in terms of factual, conceptual, and subtextual information. From the perspective of content realization, we encounter unintentional changes that arise with respect to different grammatical structures of the source and target languages, and incomplete interpretation of the source text by the translator:

"The padrone bowed from his desk" (Hemingway, 2003, p. 130).

„იგი მიესალმა მას“ (Hemingway, 1965, p. 351).

"[We] sat in the machines that were to make so much difference" (Hemingway, 2003, p. 206).

„ჩვენ-ჩვენ სამკურნალო აპარატებს მივაშურებდით“ (Hemingway, 1965, p. 187).

"Something felt very small and tight inside the girl" (Hemingway, 2003, p. 130).

„ქალს გული შეეკუმშა“ (Hemingway, 1965, p. 351).

"Who cut him down? "

"His niece" (Hemingway, 2003, p. 289).

- მერე ვინ ჩამოხსნა? - ძმისწულმა (Hemingway, 1965, p. 157).

- ვინ ჩამოხსნა მერე? - დისშვილი ჰყავს ერთი, - ქალი (Hemingway, 2011, p. 155).

"The waiter took the brandy bottle and another saucer from the counter inside the café" (Hemingway, 2003, p. 289).

„ოფიციანტი კაფეში შევიდა, მებუფეტეს კონიაკი და ლამბაქი გამოართვა“ (Hemingway, 1965, p. 157).

Furthermore, the absence of a theoretical framework for translation signals unintentional changes. The changes are evident through linguistic and referential mistakes revealed by the inaccurate reproduction of reality and facts in the Georgian text:

“He walked slowly as though it ached to move” (Hemingway, 2003, p. 332).

„ისე ნელა დადიოდა, თითქოს ფეხის ყოველი გადადგმა მწვავე ტკივილს ჰგვრიდა” (Hemingway, 1965, p. 258).

“He did not look like a shepherd nor a herdsman” (Hemingway, 2003, p. 57).

„არც მეცხვარესა ჰგავდა და არც მელორეს ის ბერიკაცი“ (Hemingway, 1965, p. 354).

“I know no one in that direction” (Hemingway, 2003, p. 58).

„არავის არ ვიცნობ იმ არემარეში“ (Hemingway, 1965, p. 354).

Georgian translations can be characterized mainly by referential mistakes. The mistakes are apparent when the problem of conveying information emerges. They hamper the ability of the reader of the translation to conceive conceptual and subtextual information. In addition, the translations reveal intentional changes. Intentional changes are possible when the source and target texts have completely different functions. As we see, the function of the translation below is different in comparison with the source text: “The machine was to bend the knee and make it move as in riding a tricycle” (Hemingway, 2003, p. 206).

„ამ აპარატის დანიშნულება ის იყო, რომ ავადმყოფის ფეხი მუხლში მოედუნა-

გაეშალა, მოედუნა-გაეშალა, მოკლედ, ისეთნაირად აემოდრავებინა ის, როგორადაც ველოსიპედზე ჯდომისას მოძრაობს ხოლმე“ (Hemingway, 1965, p. 187).

“We walked the short way through the communist quarter because we were four together. The people hated us because we were officers” (Hemingway, 2003, p. 207).

„როცა ოთხნი ვიყავით, არაფრისა გვემინოდა და უმოკლესი გზით დავდიოდით. ეს გზა მუშათა კვარტალზე გადიოდა. მილანელებს თვალის დასანახავად ვძულდით იმის გამო, რომ ოფიცრები ვიყავით“ (Hemingway, 1965, p. 188).

The translation strategy is dictated by the necessity to adjust Georgian translations to the existing literary direction and translation policy. Moreover, most of the translations discussed within the paper are adapted to a specific objective - that is to say, the change is intentional. The translation neglects the stylistic and semantic closeness of the source and target texts. The result is accomplished by the absence of and the search for a relevant language structure and an aesthetic world that should correspond to the specific writing style of the American writer. We can infer that intentional changes in content parameters are due to the translator’s effort to accurately express Hemingway’s poetics. Hemingway’s poetics are for the translator a completely unknown artistic and aesthetic world realized in linguistic simplicity. An attempt to translate this kind of text into the Georgian language runs on the verge of dryness. When the translator tries to achieve closeness to the original and at the same time consider the

pivotal artistic style dictated by the dominant translation policy, the result is an expressive target text. The translation policy conditions Venuti's (2012) domestication strategy that demands changing Georgian translations depending upon their purpose. However, there are many passages in the translations that fully reproduce the content details of the source text, and each layer of the content is reflected by distinct linguistic markers. An inappropriate interpretation of content-factual, conceptual and sub-textual information in the process of translating gives rise to not only an alteration of the content but also a stylistic shift. Thus, the content analysis merges with the stylistic study that, in its turn, is connected to style markers, i.e., "foregrounded" features expressed by syntactic peculiarities, links for the cohesion of the thought, narrative patterns, and stylistic devices.

Transformation of linguistic data carrying a stylistic value: grammatical categories, cohesion, and context

The discussion of style can be described within the context of syntax as well as in the selection of words (vocabulary) showing the essential characteristics of the translations of the short stories, their specific nature, and complexity. The syntactic structures of Hemingway's short stories are often restored equivalently in the Georgian translations resulting in a composition that gets closer to the tone of the original. At the same time, the syntactic structure and musicality of the Georgian language are well preserved. The sentences with homogenous parts and simple sentences of the short stories are transformed accurately. Long and capacious compound-complex sentences are reproduced in the Georgian translation with one or two complex sentences or compound-complex sentences.

The complex sentence comprising many words is transformed without subdividing it into simple sentences. In order to convey the syntactic structure of the compound-complex sentence, the Georgian contracted sentence is used which functions as a main clause in the complex sentence. In essence, the Georgian contracted sentence is an interesting phenomenon, an effective syntactic and stylistic instrument, that, with its homogenous parts, helps to fully realize passages that are loaded with content information (Kvachadze, 1996). When rendering dependent clauses of the original, adverbial modifiers of place (adjunct adverbials) acquire more importance for stylistic expressiveness and compactness in Georgian (Kvachadze, 1996). The adverbial modifiers minimize the need for finite verbs. In this case, content information is fully reproduced, and the emotion of the translation is close to the original:

"They sat together at a table that was close against the wall near the door of the café and looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind" (Hemingway, 2003, p. 288).

„ოფიციალტები კედელთან
მისხდომოდნენ მაგიდას, ქუჩიდან
შემოსასვლელი კარების მახლობლად, და
ტერასას გასცქეროდნენ, საცა
დაცარიელებულ მაგიდებს შორის
კენტად იჯდა ბერიკაცი, ქართოდნავ
მოქანავე ფოთლების ჩრდილში“
(Hemingway, 1965, p. 156).

Naturally, the forms of a present participle in the source text creating content compactness cause complexity in the process of translation. Equivalent transformation has

appeared to be difficult in regard to keeping content information and sonority simultaneously. The translator restores the compound sentence with the same structure, but the content accuracy is not maintained. In addition, the reconstruction of the compound sentence is hindered by the action expressed through the present participle which is a part of the compound verbal catenative predicate:

“The trucks ground up and away heading out of it all and the peasants plodded along in the ankle-deep dust (Hemingway, 2003, p. 57).

„სატვირთო მანქანები კომინით ადიოდნენ ზევით, უკან იტოვებდნენ ამ ორომტრიალს და უჩინარდებოდნენ. მიღონდილობდნენ კოჭებამდე მტვერში ჩავლული გლეხები“ (Hemingway, 1965, p. 353).

The reproduction causes a division of the sentence into the sentences having diverse structures. In this case, the non-finite verb has been transformed into a finite form and a separate sentence has emerged. In this sentence, the meaning of the source text is restored but the stylistic effect is lost. Moreover, the intonation of the passage is completely altered in the sentences in which different positions of the predicates express the same concept. Accordingly, the narration has become tenser. In another example, the information expressed by the present participle is completely impossible to convey when the function of the sentence in the original is defined as an adverbial modifier of attendant circumstances. The wide content created by means of past participles hardens equivalent transformation of the content. As a result, the sentence with homogenous parts is transposed with one simple sentence causing the loss of content and style, for example:

“Liking him she opened the door and looked out” (Hemingway, 2003, p. 130).

„დაიხ, მოსწონდა მას სასტუმროს პატრონი. ქალმა კარი გააღო და გარეთ გაიხედა“ (Hemingway, 1965, p. 350).

The complex sentences, in which the main clause is followed by the sentences consisting of present participles dependent on each other, are realized accurately in accordance with the source text. The Georgian sentence is also complex and equally denotes the mood as well as the tragic characteristic of the English text. The complex sentence is expressed in the Georgian translation by means of one main clause and several dependent clauses that are either dependent on the main clause or dependent on each other:

“Although, as we walked to the Cova through the tough part of the town, walking in the dark, with light and singing coming out of the wine shops, and sometimes having to walk into the street when the men and women would crowd together on the sidewalk so that we would have had to jostle them to get by, we felt held together by there being something that had happened that they, the people who disliked us, did not understand” (Hemingway, 2003, pp. 207-208).

„თუმცა მაშინ, როცა ქალაქის ამ ყველაზე სახიფათო რაიონში მოვხვდებოდით და ჩაბნელებული ქუჩებით, კაფე „კოვას“ მიმართულებით მივდიოდით, როცა ჩავუვლიდით განათებულ სამიკიტნოებს, საიდანაც ღრიანცელი გამოდიოდა, ან როცა ვიწრო ქუჩებზე თავმოყრილ ბრბოში მივიკვლევდით გზას - აი, მაშინდა ვგრძნობდით, რომ რაღაც გვაკავშირებდა ერთმანეთთან, ეს

რადაც კი იყო ის, რაც თვითეულმა ჩვენგანმა გადაიტანა და განიცადა, ის, რაც სრულიად გაუგებარი იყო მათთვის, ვისაც ასე ვეჯავრებოდით“ (Hemingway, 1965, p. 189).

In one of the passages, a simple sentence is transformed by means of a complex sentence. The same stylistic change can be traced in the dialogue where factual information is added to the content. In addition, the sentence is altered according to the communicative function: the interrogative sentence is changed to the declarative sentence having a completely different intonation. At the same time, the collection of monotonous events described by means of simple and epic sentences in the source text would naturally lead to putting predicates at the end of the Georgian translations. Nevertheless, this phenomenon did not take place. On the contrary, three types of sentences carrying different degrees of emphatic coloring are seen in the translations: non-emphatic, partially emphatic, and emphatic. The analysis demonstrates that the position of predicates in the Georgian translations is mostly determined according to the place of predicates in the source text:

“Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea... The rain dripped from the palm trees... Across the square in the doorway of the cafe a waiter stood looking out at the empty square” (Hemingway, 2003, p.129).

„კარგ ამინდში ბაღში ყოველთვის იჯდა რომელიმე მხატვარი თავისი მოლბერტით... წვეთავდა წვიმა პალმებიდან... აღარცერთი მანქანა აღარ იდგა ძეგლთან მოედანზე. ძეგლის

პირდაპირ, კაფეს შესასვლელთან ოფიციალტი დამდგარიყო და დაცარიელებულ მოედანს მისჩერებოდა“ (Hemingway, 1965, p. 349).

Narrative techniques such as direct speech and free direct speech, salient features of Hemingway’s texts, are translated equivalently into Georgian. The reporting clause is reproduced with an unemotional correspondent, although not always with a word-for-word equivalent. They are realized by means of various verbs, for instance, “said”, “asked”, “explained”, and “told” are translated with the following Georgian verbs: თქვა, განმიმარტა, ვუთხარი, ჰკითხა, უპასუხა, მომიგო, წარმოთქვა, გადაულაპარაკა. Only in the last example, the translator reproduces the reporting clause with the verb having a completely different meaning. In addition, the indirect speech where the author’s and the hero’s thoughts are merged is rendered properly in all cases. It is fulfilled by means of indirect speech:

“The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room... Of course, the hotelkeeper had sent her” (Hemingway, 2003, p. 130).

„აქვე უნდა იყოს კატა, სადღაც, მარჯვნივ. ეგებ შესძლოს იქითკენ გასვლა, სახურავი დაიფარავს წვიმისაგან. ჯერ კიდევ კარებში იდგა ქალი, როცა ზურგს უკან ვიღაცამ ქოლგა გაუშალა. მსახური ქალი იყო, ოთახს რომ ულაგებდათ ხოლმე... რაღა თქმა უნდა, სასტუმროს მეპატრონის გამოგზავნილი იყო“ (Hemingway, 1965, p. 350).

The complex narrative method that bears the characteristics of free indirect speech, direct speech, and indirect speech has been translated into Georgian by means of direct speech that does not reflect the expressiveness of the source text. Furthermore, the semantic meaning of the source language text is not realized because the content has not been rendered accurately:

“It was an idiotic idea, he said, ‘a theory, like another’” (Hemingway, 2003, p. 209).

- სისულელეებს ჩმახავენ, - თქვა ერთ დღეს მაიორმა, - იდიოტური გამოგონებაა! (Hemingway, 1965, p. 191).

Cohesion is a source of text comprehension and a logical linkage and coherence between its parts (Halliday & Hasan, 1976). It also implies text reduction to condense the idea and convey the capacity that can be accomplished by employing elliptical sentences. This mode of grammatical cohesion is an important effect in Hemingway’s dialogues. Nevertheless, its complete reproduction is impossible mostly in sentences where predicates are not present in the source text. In many cases, the omission of predicates carries nuance that hints at covert conceptual information. This effect is often diminished by introducing a predicate in the translation. The effect is even less distinct when the sentence without any predicate is transformed with a stylistically marked verb giving unemotional and unemphatic utterance a completely different value. The same is the case in the following passage:

“Why did they do it?”
“Fear for his soul” (Hemingway, 2003, p. 289).

- რა ხელი ექავებოდა?
- სული არ წაუწყდესო, შეეშინდა

(Hemingway, 1965, p. 157).
- რატომ ჩამოვხსენიო?
- მაგის სულის წაწყმედისა შეშინებია
(Hemingway, 2011, p. 155).

However, this stylistic effect can be justified for conveying the fullness of content by means of predicates. The effect is difficult to reach in the case of elliptical sentences. Nevertheless, there are many examples when elliptical sentences fulfill the function.

Another means of grammatical cohesion is the abundance of anaphoric and exophoric functions of indefinite articles. Their existence is decisive in terms of stylistic effect and for deciphering subtextual information in the source text. It is difficult to express this meaning in the Georgian language owing to the absence of grammatical categories. However, the compensation of the stylistic effect in the translation is partially achieved by means of lexical cohesion such as the repetition of nouns. The lexical cohesion, the repetition of pronouns, nouns, verbs, and whole phrases, is reconstructed with the same effect as the source text:

“The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain” (Hemingway, 2003, p. 129).

„ზღვის ტალღების გრძელი ზოლი წვიმაში ნაპირს ეხეთქებოდა, უკან იხევდა და მერე ისევ ეხეთქებოდა ზღვის ტალღების გრძელი ზოლი წვიმაში ნაპირს“ (Hemingway, 1965, p. 349).

Besides, a conjunction, another form of grammatical cohesion, serves to create an emotional appearance and rhythm. The conjunctions in the short stories are mostly “and” and “but”. Their equivalents in the

Georgian translations are the following conjunctions having linking functions: და, კი, მაგრამ, ოღონდ, თუმცა. However, the Georgian translators use most frequently „და“ (“and”) conjunction. Sometimes the connecting conjunctions having linking functions are ignored, although their usage is historically used in the Georgian language as a natural form for linkage between short sentences as well as long passages. Consequently, if the translator abstains from using the „და“ conjunction despite its frequency in the original, s/he rejects the natural structure for the Georgian language, hindering the possibility of reproducing the stylistic world of the short stories.

Lexical categories and figures of speech

The expressiveness of Hemingway's short stories is conveyed by repetition, a grammatical scheme establishing specific stylistic coloring. The short stories offer less frequent usage of lexical stylistic devices and phonetic means characteristic of poetry. The repetition, as a style marker, is reproduced in the Georgian translations properly, whereas other schemes in some cases are distanced from the original in respect to emotive and stylistic equivalence:

“He had lived a very long time with death and was a little detached. We were all a little detached “(Hemingway, 2003, p. 207).

„ეტყობა, ბევრი რამ გადაეტანა. საკმაოდ გულჩახვეული ჩანდა და თავი განზე ეჭირა. კაცმა რომ თქვას, არც ჩვენ ვლაპარაკობდით ბევრს ერთმანეთში“ (Hemingway, 1965, p. 189).

“You look pretty darn nice” (Hemingway, 2003, p. 131).

„მალიან ლამაზად გამოიყურები“ (Hemingway, 1965, p. 352).

The phenomenon is due to the English and Georgian language structures, also by culture-bound elements and inappropriate interlingual transformations. The reproduction is determined by the plainness and simplicity of the source text style in which the vocabulary is colloquial and neutral leaving no space for special colloquial lexis. In contrast, the neutral and colloquial words are transformed with special colloquial words (dialecticism, colloquialism, vulgarism) into the translations significantly altering the stylistic flavor of the source text and giving rise to the language overloaded with typically Georgian phraseological units and collocations. Some of them are cited below:

„საცა ელექტრონის სინათლეს დაბურული ფოთლები ჩრდილავდა“ (Hemingway, 1965, p. 156).

„საცა კი ღამე გაეთენებიათ“ (Hemingway, 1965, p. 228).

„ნეტა მართლა ჩამადლებულიყავი იმ კვირას“ (Hemingway, 1965, p. 157).

„ფული ჩეჩქივითა აქვს“ (Hemingway, 1965, p. 156).

„მე ხო გამაფრთხილეს, წადიო“ (Hemingway, 1965, p. 355).

„სულაც არ მეპიტნავება მაგისი შეხედვა. ნეტა, შინ წასვლას იფიქრებდეს“ (Hemingway, 1965, p. 158).

„მიღონდილობდნენ კოჭებამდე მტვერში ჩაფლული გლეხები“ (Hemingway, 1965, p. 353).

Consequently, the text tailored to the Georgian language system does not lose naturalness even though it takes on an exclusively Georgian outward appearance:

„კატა კი აღარ იყო. ქალს თითქოს ცივი წყალი გადაასხესო“ (Hemingway, 1965, p. 350).

„ილაჯგაწყვეტილს მეტი სიარული აღარ შეეძლო“ (Hemingway, 1965, p. 353).

„პატარა ხანს სულს მოვითქვამ“ (Hemingway, 1965, p. 354).

The translator casts the text in the Georgian language mold and fully adapts it to the Georgian language forms and cultural context. The result is an inequivalent translation. In fact, the translations can be compared to inequivalent translation put forward by Newmark (1988) , that is to say, free translation and idiomatic translation. While using these translating methods, completely different objectives of the target text are emphasized. Some of the Hemingway translations can be characterized as free and idiomatic, as their stylistic and semantic accuracy is different in comparison with the original: either the content information is translated without stylistic accuracy or nuances of the content are changed. From the translation procedures/interlingual transformations, the translators offer displacement, change, syntactic (viz. transposition/shift with grammatical changes) as well as lexical changes, including generalization and concretization, also changes of cause for effect, i.e., modulation. In addition, the translations use the transformations of omission (contraction) and addition (expansion), cultural equivalent, compensation, recasting sentences,

paraphrasing, etc. Consequently, the translators attempt to achieve equivalence based on diverse and various interlingual transformations. However, in many cases, the presence of a distinct transformation contradicts the principle of equivalence from the perspectives of rhythmic differences, redundancy of Georgian culture-specific items, and syntactic structures. These syntactic structures represent a profound stylistic effect in the stories. Nevertheless, it is not true with the procedure of transposition (grammatical change) which, among other interlingual transformations, appears to be the most natural means, even more so in different languages such as English and Georgian.

Conclusion

Each element in Hemingway's short fiction serves a specific purpose creating a moderately expressive style that is simple and neutral. Semantic and pragmatic equivalence between this type of text and its translation is a complex phenomenon. The context of a message, resulting from the peculiarities of Hemingway's fictional text, is rather condensed and less diverse.

Along with equivalence maintained between the source and target texts, the loss of content meaning as well as stylistic features during interlingual transformations is apparent. In addition, translation transformations and procedures ignite mostly the loss of stylistic appearance. The significant alteration of stylistic effect and content information often leading to free and idiomatic translation was conditioned by the translation culture and tradition relevant to the epoch. The history of Georgian literary translation starts with similar translation methods. In addition, the necessity for the politically determined realistic method of translation in the 1950s that rested upon the

key ideological and aesthetic principles of the era dictated the process of translating Hemingway in the 1950-1960s. This resulted in a translation adjusted to readers, in other words, in a domesticated translation in which naturalness was foregrounded. As a result, the analog of the original stylistic peculiarities and content was not reproduced.

To sum up, the goal and the driving force for translating Hemingway's short fiction is distinct: they assume the search for ways of expressing 20th-century literary principles in the process of establishing translation studies as a scientific discipline and in the avalanche of theoretical research. The objective might justify the model according to which the content and style of the Hemingway short stories were rendered. The model has the theoretical significance that now serves as a foundation for reassessing the translation methods, strategies, and procedures important for scholarly analyses and translation studies.

The short stories translated into Georgian throughout the 1960s are an outstanding legacy from cultural and literary standpoints. This is the first endeavor to translate into Georgian the oeuvre being on the brink of scantiness and the idiosyncratic style of the Nobel prize-winning American writer enriching the Georgian national literary tradition with new artistic principles.

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