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Transsemantisation of the Present and Future Verb Forms in Georgian Translating

The represented article concerns the issues of semantics of the verb tense forms and the tools of transferring their peculiarities when translating into the Georgian language. Special attention is paid to transsemantisation of the present and future forms, when the verb form and its content are separated. Such forms are called historical or narrative present (or future). Historical present or future make narrative more expressive and show rapid change of the events; sometimes this can be regarded as specific feature of the author's individual writing style aiming to add more variety. The Georgian translations of the literary works of Nobel prize laureate writer Olga Tokarczuk are discussed here as the illustrative material. The tense forms of the original works are preserved in the translations in order to retain the proper stylistic peculiarities of the original texts. Though the similar verb forms are rare in the Georgian language, nevertheless they exist in some original literary works and this fact confirms their naturalness.

Keywords: Georgian language, language of translation, tense category, historical present, transsemantisation of the future tense.

1. Introduction

Tense, which is one of the verb categories, is universal and absolutely necessary in every language, though its specifics are revealed through the fact whether it is expressed grammatically. Sometimes the tense forms of the verb and the time itself are mixed, which causes misunderstandings. As it is noted by A. Shanidze, it is impossible for the verb tenses in any language to be more than three [1, p. 199-203]. The same is with the Georgian language; it is impossible to interchange such verbal categories as are *mtskrivi* (row) and tense. In Georgian linguistics there exist different opinions about the tense category and many linguists consider it a semantic category [2; 3; 4].

We share this opinion and think that talking about semantic peculiarities of the verb tense is possible only considering the *mtskrivis* (tense-mood forms) of the Georgian verbs. It is known that they are named so conditionally and it should not be perceived in a straight way: as if each *mtskrivi* carries only the semantics of its name, for example, the present form does not mean that all verbs used in such form should be in the present tense and so on.

2. Semantic Nuances of the Verb Tense Forms

When we speak about the semantics of the verb tense forms we should separate two aspects of those forms: their absolute and relative meaning on the one hand and their direct and figurative meaning on the other. The absolute meaning of the mtsrivi form is the same as its direct meaning according to which the given mtskrivi is named. As for the relative form, in this case we meet different tense forms going one after another in the sentence (for example, in the main sentence and in the subordinate clause).

At this moment we are interested in figurative meanings of the verb tense forms in revealing of which only the context and the communication situation are to our help.

2.1. Narrative Present and Future

The first and basic meaning of the Present tense form series (“*mtskrivi*” in Georgian) is to denote the present action – when the moments of action and of speech coincide; but it can also express some other nuances as well and this is mentioned in the linguistic literature, for example: the meaning of future tense, of the indefinite time (without semantics of tense, expressing the so called iterative actions), also the imperative mood in the future tense, past tense in narration, and besides, the future is able to express the past.

2.2. The Specifics of the Georgian Present Tense Forms

The specifics of the Georgian present tense forms should be underlined; especially, the fact that the majority of the verbs do not have any prepositions, which usually causes homonymy and makes barriers in understanding the semantics. This fact has conditioned limited usage of the present forms in narratives in the original Georgian texts. This makes no difficulty in other original texts (Russian, English, German, Polish...), it represents no difficulty and the action which took place in the past can be rendered in certain stylistic conditions.

In Georgian, the present tense forms have preverbs only for the verbs expressing several kinds of movement, others usually do not have preverbs; for example, the present tense form *agebs* ‘builds up’ can imply not only action of building, but also: *caagebs* ‘losing’, *daagebs* ‘laying down’ and others. So, the present form is not always suitable for expressing the precise content.

2.3. Transsemantisation of the Present and Future forms

Study of the literary Georgian texts shows that the past tense forms of the verbs have preferences during narration and that is no surprise. The present is rarely used as a form of narration (except the direct dialogues and the instances where the action goes on really in the present). For this reason, the writers use the future forms when it is stylistically necessary (it is confirmed in the literary works of Giorgi Leonidze, Otar Chkheidze, Rostom

Ckheidze, Ardashes Tatkiridze and others). Sometimes these instances show the signs of the writer's individual style.

Analysis of the literature pieces translated from European languages to Georgian shows that the translators try to retain the style of the original piece of literature and use the verbs tense forms in accordance with it. This can be proved observing the works of the Nobel prize writer Olga Tokarczuk translated into Georgian from Polish correspondingly [5]¹.

3.Substitution of the Tense forms as a style

We have chosen the works of the mentioned author because of the fact that her style is characterized by frequent change of the tenses in the narration in order to create a more expressive and colorful narration. The novel by Olga Tokarczuk was translated into many languages all over the world and, despite its large volume, it became one of the most popular novels in many countries. The narration in the novel is led by several personages and the style is very versatile and interesting. The author transfers the story through the narration of several characters and consequently, the style of the writing is very diverse; the author prefers using the present tense forms and the translators retain the specifics of the literary work.

Below are excerpts from the novel in Polish and in German, English and Georgian translations. Most verbs are given in the forms of the narrative present:

Polish (the original):

(1a) *Jakub do powitalnej biesiady siada pośrodku stołu, pod oknem. Za nim otwór okna, jak ramy obrazu. Jakub siedzi na ciemnym tle nocy. Podają sobie ręce, patrzą na siebie po kolei, witają się wzrokiem wszyscy jeszcze raz, jakby nie widzieli się wieki. Potem następuje uroczysta modlitwa, Moliwda zna ją na pamięć i po chwili wahania modli się razem z nimi [5, p. 496].*

German:

(1b) *Beim Begrüßungsmahl nimmt Jakob an der Stirnseite des Tisches Platz. Die Fensteröffnung hinter ihm bildet einen Rahmen. Jakob sitzt vor dem dunklen Hintergrund der Nacht. Alle reichen einander Hände, begrüßen sich erneut mit ihren Blicken, als hätten sie einander jahrhundertlang nicht gesehen. Nun sprechen sie feierlich ein Gebet. Moliwda kennt es auswendig, nach kurzem Zögern betet er mit [6, p. 641].*

¹ The novel by Olga Tokarczuk "The Books of Jacob" is translated from Polish by Katia Walters (it will be soon published).

English:

(1c) *At the welcome banquet Jacob sits in the middle of the table, beneath a window, which frames him from behind like he's a picture. Jacob against the black backdrop of night. Everybody takes each other's hands. Everybody takes a good look at everybody else, as though they haven't seen one another in ages and ages. Then there is a solemn prayer, which by now Moliwda knows by heart; after a moment's hesitation he joins in [7].*

Georgian:

(1d) *štumris paṭivsacemad gašilil suprastan iaḱobi ždeba magidis šuaši, paņzarastan zurgit, da misi gamosaxuleba paņžris tiḱrebiš čarčoši ekceva. uḱan ḱamis šavi ponia. tanameinaxeni xels ucvđian ertmanets, tvalebit esalmebian, ise ikcevian, titkos didi xania, ertmaneti ar unaxavt. mere sazeimo locvis dro dgeba, romelic molivdam zepirad icis da čamieri qoḱmanis šemdeg mas sxvebtan ertad ambobs [8].*

Polish (the original):

(2a) *Kiedyś Moliwda się zastanawiał, czy Jakub może się bać, i pomyślał, że Jakub nie zna tego uczucia, jakby był go naturalnie pozbawiony. To dodaje mu siły, ludzie czują to przez skórę i ten brak lęku staje się zaraźliwy. A ponieważ Żydzi ciągle się boją – myśli Moliwda – a to pana, a to Kozaka, a to niesprawiedliwości, głodu i chłodu, przez co żyją w wielkiej niepewności, to Jakub staje się dla nich wybawieniem. Brak lęku jest niczym aureola – można się w niej grzać, można zapewnić trochę ciepła malej, zziębniętej, wystraszonej duszy. Błogosławieni, którzy nie czują lęku. I choć Jakub czę- sto powtarza, że są w Otchłani, to dobrze jest z nim być w tej Otchłani [5, p. 494].*

German:

(2b) *Er kam zu dem Schluss, dass Jakob dieses Gefühl gleichsam von Natur aus fremd sein müsse. Das verleiht ihm Kraft, andere Menschen spüren es sofort. Jakobs Furchtlosigkeit wirkt ansteckend. Da die Juden sich immerhin ängstigen, denkt Moliwda vor dem polnischen Herrn, vor dem Kosak, vor ungerechter Behandlung, vor Hunger und Kälte – , wird Jakob für sie zum Erlöser. Jakobs Unerschrockenheit ist wie eine Auroeole – ein jeder kann seine kleine, ausgekühlte, verschreckte Seele ein wenig an ihr wärmen. Gesegnet sind sie, die keine Furcht empfinden. Obgleich Jakob stets wiederholt, sie befinden sich in der Tiefe des Abgrunds, ist es doch gut, gemeinsam mit ihm dort zu sein [6, p. 641].*

English:

(2c) *This gives Jacob strength: people can sense that absence of fear, and that absence of fear in turn becomes contagious. And since the Jews are always afraid – whether of a Polish lord, or of a Cossack, or of injustice or*

hunger or cold – they live in a state of extreme uncertainty, from which Jacob is a kind of salvation. The absence of fear is like a halo that radiates a warmth from which you can heat back up a chilled and frightened little soul. Blessed are those who feel no fear. And although Jacob often repeats that they are in limbo, they are comfortable enough in limbo [7].

Georgian:

(2d) adamianebic titkos kanit grznoben amas da iaqobis simamace matak gadaedebat xolme. arada, ebraelebs xom gamudmebit rayacis ešiniat, – pikrobs molivda, – xan panis, xan qazakebis, xanac usamartlobis, šimšilisa da sicivis, da am mudmivad gaurqvevlobaši cxovrevisa, iaqobi mattvis marilac rom xsnaa. šišis arkona šaravandedivitaa: pačara, gatošil da damprtxal suls mcireoden sitbos ačukebs [8].

Polish (the original):

(3a) Podoba się słuchaczom kwiecisty styl. Moliwda, wielce z siebie zado- wolony, wpóллеży potem na dywanach, od przyjazdu Chany bowiem ma Jakub większą izbę, którą Chana urządza na turecki sposób. Dziwne to, bo za oknem śnieg i wichura. Małe okienka izby prawie całkowicie obklejone są nawianym sypkim śniegiem. Gdy tylko otworzyć drzwi, świeży pył wdziera się do środka, gdzie pachnie kaffą i lukrecją. A wydawało się jeszcze kilka dni wcześniej, że przyszła wiosna [5, p. 492].

German:

(3b) Der blumige Stil scheint allen Anwesenden zuzusagen, und überaus zufrieden mit sich selbst lehnt Moliwda später auf dem Teppich zwischen Pölstern. Seit der Ankunft seiner Familie wohnt Jakob in einer größeren Kammer, die Chana nach türkischer Art eingerichtet hat – seltsam wirkt das, toben doch vor dem Fenster Wind und Schneegestöber. An den kleinen Scheiben haftet feuchter Schnee und verdeckt fast vollständig die Sicht. Öffnet man die Tür ein Stück, weht gleich der Pulverschnee in die nach kaffa und Lakritze duftende Stube. Dabei schien doch bereits der Frühling gekommen zu sein [6, p. 639-638].

English:

(3c) His listeners like his ornate style. Moliwda, greatly pleased with himself, now reclines atop the carpets – for since Hana’s arrival Jacob has inhabited a larger residence, which Hana has furnished according to the Turkish custom. It’s a bit incongruous in that outside there is snow, and gusts of wind. The dwelling’s little windows are almost entirely covered over with powdery blown snow. As soon as the door is opened a fresh dusting enters the interior, which smells of coffee and licorice. And it had seemed only a few days earlier that spring had arrived [7].

Georgian:

(3d) *msmenelebs zalian moscont molivdas siṭvaka²zmulo²ba. ḥerilis ḥak²itxvis ṣemdeg is kmaḡopili saxit camogordeba mxartezoze rbil xaliḥaze. xanas ḥamosvils ṣemdeg iaḡobs didi saxli uḥiravs, romelic xanam turkul ḡaidaze moaḡḡo . garet ḡi am dros karbuki m²zvinvarebs da haerṣi daṭrialebul mṣral tovls panṣrebs aḡris. rogorc ḡi ḡars gaayeben, xorxoṣela tovli kars maṣinve otaxṣi ṣemoakvs, sadac ḡavisa da zirṭḡbilas momentavi surneli trialebs. arada, sul ramdenime d²vis ḥin egonat, rom sabolood dadḡa gazapxuli [8].*

In the given abstracts, in the original as well as in German and English translations, the verbs are in the present form; in Georgian as well in the most instances the present forms are used, but in the cases where the content is not clear the future stands for the present in the same function: (1d) in this abstract there are no such forms; (2d) there are two examples: *გადაედება გადაედატ* ‘this will pass on them’ and *აზუტებს აცუტებს* ‘he will present this to them’; (3d) and here are 3 more examples: *წამოგორდება camogordeba* ‘will lie down’; *ყროს აყრის* ‘is throwing’, *გააღებენ gaayeben* ‘will open’.

Comparing the English, German and Georgian translations of the given novel, it can become clear that the so called narrative presence is used throughout the book and this is not something strange. The Georgian translator sometimes uses the so called *narrative future*. The forms of futurum cannot be used in the German and English translations as this languages are of the descriptive nature and the mentioned style will show unnatural for these languages¹.

4. Conclusion

We can conclude that the peculiarities of the translated work have revealed once more the inner potential of the Georgian language. The Georgian language is able to use the forms of present (or future) to denote the actions taking place in the past. Like in many other languages, this kind of language ability can be called historical or narrative present tense. To add expressiveness and dynamics to the narrative is its function when it is used interchangeably with the past forms, but if the present dominates in the original text, in Georgian translators are able to use future forms as well in order to avoid homonymy and ambiguity. Thus, the future forms are gradually establishing in the language in another function too. It is not the novelty for the Georgian literature, but the recent translations of the literary works have displayed the necessity of the ability to express several nuisances in translations more intensively.

¹ As for Russian, this language can use the undescriptive future in this function as well.

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Перевод аббревиатур англоязычных периодических изданий на русский язык

The article is devoted to the problems of translation of abbreviations from English into Russian. The use of abbreviation is due to the desire to reduce the application of language tools in a certain way. The author notes that the abbreviation implies appearing quite a large number of new words in the mass media texts. The article presents an analysis of the ways of translating English abbreviations into Russian.

Keywords: abbreviation, abbreviated word, acronym, translation technique, translation equivalent, lexical transformation, mass media.

В последнее время наблюдается заметная тенденция к определенному сокращению языковых средств и совершенствованию формы лексических высказываний как в письменной, так и в устной речи. Как отмечает Н. В. Баско [1], суть экономии языковых средств заключается в необходимости передачи максимального количества

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