

# LINGUO-STYLISTIC ANALYSIS OF ENGLISH TRANSLATIONS OF ONE POEM BY GALAKTION TABIDZE

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## ABSTRACT:

The article deals with the linguo-stylistic analysis of English translations of the poem "Snow" by Galaktion Tabidze. The translations are made by three different translators. It was important for us to find out if the translators were able to understand Galaktion's poetry and translate it into English, maintaining the musicality of the poem, the euphony of the sounds and the tropes that stand out with great originality in the poem we have mentioned. The research revealed that the translations of the poem by two foreign translators lack artistry and are a bit dry, that is because at the time of translating the poem, they still did not know the Georgian language thoroughly. Translation made by famous Georgian translator Innes Merabishvili has to be recognized as an irreplaceable example of artistic translation.

**KEY WORDS:** Galaktioni, translations, poem, comparison, poetry

## INTRODUCTION:

Galaktion Tabidze is considered to be the poet of the future in Georgian literary criticism, because it is believed that many secrets in the depths of his poetry are still uncovered.

It is generally believed that Georgian literature, each of its epochs, is a problem for a translator. The question of studying the English translations of Galaktioni's poetry should be posed as follows: To what extent did the translations reflect the deep philosophical nature

of the poems? Did the translator realize the poems and manage to maintain their charm in translations?

Galaktion's artistic thinking and its intricate, unexpected tropes have always attracted the attention of researchers. It is a very difficult task to move artistic faces and metaphors in translation [1]. In case of Galaktioni, the translator must have been as bold as was the poet himself.

Professor Innes Merabishvili in her book "Linguistics of poetic translation" quotes Henri Mare's opinion on the translation of poetry, which sounds as follows: "It's like putting the moon into a vase". It is hard for us to imagine poems like "Blue Horses", "Mtatsminda Moon" and etc. in another language, however their translations do exist and we have to study, analyze and evaluate them. We agree to I. Merabishvili that translation is not only an artistic performance, but also a philological research as well [2].

Compared to English language, Georgian language is very flexible and laconic. Therefore, the composition of Georgian and English poems is radically different from each other. For this reason, a translator needs a whole construction to express the main idea and as a result the lines of the poem become longer and the form of the original poem changes.

## BASIC IDEA:

We chose the poem "Snow" by Galaktioni as a material for analyzing and its English translations made by three different translators. The translations are made by two foreign translators – Donald Rayfield and Christopher Michael and by

Georgian famous translator, Professor Innes Merabishvili. It was important for us to find out if the translators were able to understand Galaktion's poetry and translate it into English, did they maintain the musicality of the poem, the euphony of the sounds and most importantly, did they maintain the tropes that stand out with great originality in the poem we have mentioned.

While discussing the translations of the poem, we used contrast analysis of the original and the translations as a research method.

The poem "Snow" is one of the most distinguished poems in the poetry of Galaktion, in terms of the relation of reality and dream described in it. The poem contains amazing similes, alliterations, etc.; Given these characteristics, it is interesting to see how it is translated into English. The translator must take the right path from the very beginning and express the composition of one language with the corresponding expression of another language, which implies aesthetic and intellectual harmony.

If we observe Donald Rayfield's translation, we will see how he tries to translate into a language understandable to foreigners. The number of stanzas and lines coincides with the original - 40 lines, 10 stanzas.

„მე ძლიერ მიყვარს იისფერ თოვლის  
ქაღწულებით ხიდიდან ფენა:  
მწუხარე გრძნობა ცივი სისოვლის  
და სიყვარულის ასე მოთმენა“.

Translator – Donald Rayfield:

„I deeply love the violet virgin  
Spread of snow away from the bridge,  
The sad wet coldness that I feel surging  
In patient love's enduring spirit.

Translator - Christopher Michael:

I am vicious with love for the indigo snow

Untouched, as it blankets the river.  
My mad love will undergo every woe,  
Every wet frigid grief will endure.

Translator – Innes Merabishvili

„I am fond of flakes of violet snow  
Like virgins falling from the bridge,  
A doleful touch of wetness cold  
To bear the pains of Love in me“.

The meaning is retained in the translation by Rayfield, though the charm and mysticism characteristic to Galaktion that accompanies these lines seems to have disappeared. ("the violet virgin"). It seems that the translator treats the lines tenderly, but in the meantime, he loses the artistic background and impression. This may be to blame for the lack of knowledge of the language by the translator.

The translation by Christopher Michael is even far from the original. Though the translator tries to maintain the number of stanzas and lines, the rhythm and intonation are lost and sometimes the meaning of the words are altered. ("Untouched, as it blankets the river" - the word "Virgin" is changed with the word "untouched").

Innes Merabishvili maintains the number of stanzas and lines. She does not break the rhythm, the musicality and offers the most tasteful tropes for expressing feelings of the original.

„ძვირფასო! სული მევსება თოვლით:  
დღეები რბიან და მე ვბერდები!  
ჩემს სამშობლოში მე მოვვლე მხოლოდ  
უდაბნო ლურჯად ნახევრდები“.

Translator – Donald Rayfield:

"Darling! My soul is filling with snow.  
The days flit past and I age too.  
All I have done is explore alone  
My country – a velvet desert of blue“.

Translator - Christopher Michael:  
"My darling, my soul is a bottle of snow:  
I grow old, and the days faster flee.  
I have traveled my homeland only to know  
It when it was a velvet blue sea."

Translator – Innes Merabishvili:  
"My soul is, darling, filled with snow:  
I'm getting old, my days run fast!  
The land I paced in native home –  
A desert blue with velvet paths."

The content in Rayfield's translation is retained, though the translation still causes the reader to feel dissatisfied; for the main thing in Galaktion's poems is not only the context, but also the emotion and feeling that the translation lacks. ("All I have done is explore alone") - such kind of word change loses the charm of the original.

Christopher Michael's translation is too far from the idea expressed in the original ("a velvet blue sea", "my soul is a bottle of snow").

Innes Merabishvili's translation conveys the rhythm and intonation of the original. She knows the content of the original well and finds the best English match for each word.

„ოჰ! ასეთია ჩემი ცხოვრება:  
იანვარს მოძმედ არ ვეძნელები,  
მაგრამ მე მუდამ მემახსოვრება  
შენი თოვლივით მკრთალი ხელები“.

Translator – Donald Rayfield:  
"Alas! My life begins and ends there:  
January and I are on good terms  
But eternally I shall remember,  
As white as snow, your pallid arms".

Translator - Christopher Michael:  
"But I am not troubled. I am winter's kin

And this is the life that I know,  
Yet I will remember forever the skin  
Of your pale hands embedded in snow".

Translator – Innes Merabishvili:  
"This is my life: I'm not at odds  
With friendly January at all,  
But I shall ever have in thoughts  
Your hands. Your hands, as pale as snow".

Observing Rayfield's translation makes us think that he is doing word for word translation and does not deeply understand what the poet has to say. The translator is obviously trying to maintain the tropes, though it is clear that he is less familiar with the emotions and depths characteristic of Georgian poetry.

Christopher Michael distanced himself from the main idea of the original and offered us his own interpretation. "I am winter's kin" - „I am a relative of the winter“.

Innes Merabishvili's translation is considered as an example of how to translate Georgian poetry so as not to lose the rhythm of the verse, intonation, intellectual accuracy and most importantly, artistry. The translator chooses the words very carefully and gives them new artistic meanings as well. Therefore, we consider her translation to be a sample of translation that is closest to the original, very concise and at the same time graphic.

When studying the translations, we took the English language system into account, which cannot fully convey all the features of Galaktionian verse. According to the theory of translation, it is impossible to make a complete translation from one language to another, because the means of expression of different languages differ from each other. Therefore, everything depends on a translator's vision of how he/she perceives this or that subject or event. Translations allow the reader to perceive

the content of the original partially. After observing the analytical material, we came to the conclusion that only a creative translation allows us to objectively convey the meaning of the original. The translator may be subjective in this case, but he/she must try to give the translation a form that neither deviates from the original nor is too coherent. Nowadays, the creative reflection of the original is considered to be the right way of translation. The translators we have mentioned have a different approach to this method. The lack of artistry of the translations by Rayfield and Michael should be attributed to their lack of knowledge of Georgian language. The translator must be fluent in both the language from which he is translating and the language in which he is translating. It seems that at the time of translating the poem, they still did not know the Georgian language thoroughly. Innes Merabishvili's translation is undoubtedly an irreplaceable example of artistic translation.

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