

VOCATIVE EXPRESSIONS IN DIALECT AND PECULIARITIES OF THEIR TRANSLATION FROM GEORGIAN INTO ENGLISH

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Abstract: Literary translation has always played an important role in the development of society. It enables different nations to share cultures. Therefore, a translator plays a substantial role. He/she should not only convey the meaning of the original, but also maintain the stylistic-aesthetic traits of the literary work. The article discusses the peculiarities of rendering vocative expressions when translating from Georgian into English. It analyzes the views of various linguists about vocatives. The article presents various samples of translation.

Key words: Vocative expressions, translation of dialect, English translation, characteristic features

Introduction:

In Georgian grammar a vocative expressions is a word or phrase that is grammatically unrelated to a sentence, which expresses the speaking person or interlocuter, i.e. a person to whom they address or who is asked to perform a certain action (Kekelia, Davitiani, 1981: 319). The term vocative comes from the Latin word meaning “call”. In English grammar vocative is defined as “a word or phrase used to address a reader or listener directly, usually in the form of a personal name, title, or term of endearment (*Bob*, *Doctor*, and *Snookums*, respectively). The person's name or term of address is set off in the sentence with *vocative commas*” (Nordquist, 2020). However, in speech we emphasize vocatives with the help of intonation (Nordquist, 2020). According to Zwicky (1974:787) vocatives “are said to express attitude, politeness, formality, status, intimacy, or role relationship, and most of them mark the speaker characterizing him or her to the addressee”. Crystal (2008: 514) considers that, “English does not make use of the vocative case (“the vocative”) inflectionally, but expresses the notion using an optional noun phrase, in certain positions, and usually with a distinctive intonation [...]”.

Method and Aim of the Study:

"Granny, Iliko, Illarion and I" by Nodar Dumbadze is distinguished by various forms of vocative expressions. They add a certain charm to the work and make the dialogues presented in it more graceful and memorable. They clearly show the mood and traits of the characters. Consequently, their translation is of great importance for preserving the emotional-aesthetic characteristics of the original.

The aim of the study is to analyze the forms of vocative expressions used in Nodar Dumbadze's novel "Granny, Iliko, Illarion and I" and to present the means of rendering them from Georgian into English. For this reason, we have studied the translation of the aforementioned novel conducted by R. Bobrova.

In "Granny, Iliko, Illarion and I" by Nodar Dumbadze vocative expressions are presented by proper nouns or names as well as common nouns and the second-person pronouns in dialectal forms. The latter is usually accompanied by words which emphasize this or that feature of the interlocuter. Georgian grammarian L. Kvatchadze (1988) considers that only second-person pronouns are rarely found in the role of vocative expression. More often they are accompanied by other words which present the qualitative description of the addressed person. “ბ” (/n/) letter is usually removed from these pronouns. They are typical for colloquial speech and express domesticity, sometimes rudeness (Kvatchadze, 1988: 286).

Therefore, I think it is important to translate the forms of vocative expressions and to maintain the style of the writer.

The study of the samples has shown that vocative expressions which are presented with proper names are often found in English translation. In the article all Georgian examples are presented with the help of transliteration. We replaced the Georgian letters with similar-sounding English letters. Below are the examples of vocative expressions which are presented with proper names in both source and the target languages. For example:

1. /Gamarjoba sheni, **murada**!/
Hello, **Murada**!
2. /ra mogivida, **ilarion**!/
What's the matter with you, **Illarion**?
3. /ariqa, **murada**, tskali!/
Bring him some water, **Murada**!

In some cases two vocative expressions are presented simultaneously and add more expressiveness and emotional colour to the text. In some cases both vocative expressions are the same and they are just repeated, while in other cases each vocative expressions is conveyed with different words. The two vocative expressions in the translation are somewhat preserved. The translator tries to keep the caressing colour. For example:

1. /Murada, chemo murada, shemomkhede, erti [...]. /
Murada, my pet, look at me!
2. /zuriko, chemo bidzia, - daitsko man, - dghes chven aq shegykara mdzime da ubedurma shemtkhvevam, [...]. /
Zuriko, dear boy, [...] inconsolable grief has brought us here, to this grave.

It should be mentioned, however, that even in the case of repetition, vocative expressions are not always rendered in the target language. In these cases the translation clearly lacks emotion. For example:

/murada, murada, ilarion, mishvele, kvdeba!/
Illarion, help! Murada's dying [...].

As we see, three vocative expressions in the source language are translated with only one vocative in the target language.

In the original vocative expressions which are presented with the proper nouns accompanied by words which emphasize this or that feature of the interlocutor are rendered in the target language by the second-person pronoun "you" and the word "devil". In Collins dictionary it is said that "if you refer to someone as a devil, you mean that they do not behave very well but you like them and are not angry with them" (Collins, 2021). It seems that the translator is trying to express the interdependence of the characters in these forms. For example:

1. /matsale me shen, **iliko brutsiano**. /
Just you wait, **you one-eyed devil**.
2. /iliko var, **ilariona tskhvira**, gatsie topi, tsodva ar daatrialo! /
It's me, Iliko! Put that gun away, **you long-nosed devil**, do not take yet another sin on your soul!

As we mentioned above, in the source language we have found vocative expressions expressed with the common nouns. It should be noted that in the translation some of them are preserved, and some - completely omitted. Examples of common nouns as vocatives are given below. The translator has preserved them in the target language.

1. /- rasaa, rom izutkhav, shvilo? /
What is it you're swotting, **Sonny**?
2. /zmnis pirianobas vstsavlob, bebia. /
Modal verbs, **Granny**.
3. Rashia saqme, dedakatso, rom aikle mteli sopeli, [...]? /
What are you raising the devil for, **woman**?

4. /Maspindzelo!/
Master [...].

In some cases, in the original vocatives are conveyed with the common noun but in the target language they are changed either with the proper name or another common name. For example:

1. /gadi, **dzaghlo**, tsin!/
Forward, **Murada**!
2. /tsakevi, bitcho, mag meore tvaldasapsebs, [...]/.

Alright, **bum**, you may go with the one-eyed pest, may the crows peck out his remaining eye.

In the first example, the common noun "**dzaghli**" (dog) is replaced by the animal's own name "Murada". In the second example, the common noun "bitchi" (boy) is replaced by the word "bum" in the target language.

The source language is rich with the dialectal forms of the second-person pronouns "she" "tqve" ("she", "you"). They are usually accompanied by words expressing the traits of the person, animal, etc. such as: sasikvdile, mamadzaghli, tskhvirmoukhotseli, dagvajuli, ardasarcheni, upatrono, ghvtis piridan gadavardnili, etc. These words are rarely omitted in the translation. In the example below we see that "**she shechvenebulo**" given in the original is omitted in the target language. For example:

1. /katsi khar tu satsnakheli, **she shechvenebulo**, chamodi dzirs!/
Are you a human being or a wine press? Come down at once!

However, most of these type of vocatives are presented in the target language. The translator tries to find the appropriate words and thus preserve the emotional-aesthetic characteristics of the original. For example:

1. tsadi axla da datseqi shens adgilas, pekhi ar moitsvalo sakhlidan, torem mogklav tsemit, **she mamadzaghlo**, [...].
All right, go and lie down, but don't leave the yard again if you don't want to get a good hiding, **you son of a bitch**, [...].
2. /Kurkls da tsurtsls nu mastsavli, she tskhvirmoukhotselo! /
Don't you teach me my business, **you milksop**!
3. amomikvanet, **Tqve ghvtispiridan gadavardnilebo**, raghats ori dghe sitsotskhle damrchenia da nu gamatarebinebt tchurshi!

Haven't you torture me enough, **you godless pagans**? Am I to spend the rest of my days in the vat?

In some cases, these types of vocatives are translated with other words or phrases. For example: "sasikvdile" (deserving death, cursed) and "dagvajuli" (stunted) are both rendered with the same word "rascal" and the Georgian word "ardasarcheni" (deserving death, cursed) is translated as "lie-abed".

1. iswavle, **she sasikvdile**, torem ustsavleli darchebi.
You must study, **you rascal**, or you'll be no good for anything.
2. vis dastsini, **she dagvajulo**, kurdghlis meti ra aris, oghond modzebna unda.
Making fun of me, **you rascal**?
3. adeqi, **she ardasarcheno**, gekopa atsi goraoba.
Get up, **you lie-abed**, enough lazing!

Conclusion:

Thus, Nodar Dumbadze's novel "Granny, Iliko, Illarion and I" is characterized by various forms of vocative expressions. The author makes extensive use of dialectical forms of vocatives, which adds more charm to the work. A large part of them is presented in the target language. However, it should be noted that they are not always identically rendered. On the whole, it must be said that the translator has retained the emotional-aesthetic characteristics of the work.

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