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FACULTY OF ARTS

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**DRAMATIC TEXT AS TRANSLATION OBJECT AND  
TRANSLATION STYLE PROBLEM**  
(According to Ivane Machabeli's translation of the tragedy  
'Hamlet' by Shakespeare)

**AN ABSTRACT**

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38

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39

### General Overview of the Research

The present research paper aims at defining the concepts of translation style and the 'translator icon' on the basis of Ivane Machabeli's translation of the tragedy 'Hamlet' by Shakespeare. Artistic translation as the object of this study differs from the other types of translation by its creativeness. The creativeness of the artistic translation should be considered as the interrelation of the concepts of 'translator icon' as well as *translation style*. 'Translator icon' is believed to be precisely revealed in translation style. Based on the statement by I. Levi 'any artistic translation must be evaluated with three aspects: 1. Realizing the main idea of the original text'; 2. 'Interpretation of the original text'; 3. Expressing the meaning of the original text again'. 'Right interpretation of the original text' is implied in the third one. The right interpretation of the original text by translator is supposed to be very difficult in terms of the fact that 'Hamlet', on the one hand, is the artistic text full of 'eternal questions' and, on the other hand, Hamlet as an individual and a character is understood differently all the time. In this case, 'right' should be discussed according to the cultural context that the translator belongs to. Definitely, georgian translation of the tragedy 'Hamlet' by I. Machabeli is studied in this research paper as *linguo* and creative phenomenon and its stylistic aspect as well. But, this *linguo*-creative aspect should not be determined apart from the cultural aspect of the translated text. Hence, 'the right interpretation' by the translator, that is expressed in his/her translation style and finally creates the concept of 'translator icon' implies the hard unity of *linguo* and cultural aspects. Correspondingly, this unity means successive relation of *linguo* and *culturological* aspects.

The question, how the artistic translation has to be realised entirely, if its researching is carried out synthetically - *linguo*-

culturally and creatively - indicates the **actuality of the research**. In particular, the actuality of our research is conditioned from theoretical and methodological points of view:

a) From theoretical point of view, the actuality is conditioned by the following fact: the creativeness of artistic translation is tried to be seen and thoroughly defined on the basis of georgian translation of the tragedy 'Hamlet' by Shakespeare and *translation style* phenomenon as well. Effective interrelation of the disciplines such as Aesthetics (refers to artistic creation) and Translation Theory is supposed to be impossible without studying the translation style considered as creative category.

b) The special actuality of the methodological aspect of subject matter of the research lies in the fact that interdisciplinarity as methodology reveals multi-dimensional structure. So that, it is very important to be related not only the data of humanitarian disciplines such as Linguistics and Aesthetics but also defining the philosophical basis (because Aesthetics is a philosophical discipline) of this relation must be taken into account. To sum up, the actuality of the research merges theoretical as well as methodological point of views.

But, seemingly, the real actuality of the research at the same time have to be understood as the unity of the theoretical and methodological aspects implies defining not only translation style but also artistic translation and newly perception of the last one. The novelty of such definition and perception is supposed to be required by *linguo*-cultural meaning of that artistic text such as the tragedy 'Hamlet' by Shakespeare. The interpretation is tried to be conducted on the basis of this text. The significant role of this play is well-known not only in Britain but also all over the world. But, the role of georgian translated text of this tragedy is also important in georgian theatre culture, particularly in artistic translation history. Accordingly, the

actuality of the research lies beyond linguistics and gains cultural meaning.

**The purpose of the research work** is to:

1. conduct contrastive-stylistic analysis of the original and translated text of 'Hamlet' established on the translation style concept;
2. determine the essence of artistic translation;
3. carry out such interpretation of intersubjectivity as the principle of discourse theory refers to the translator's role and importance within the scope of artistic translation and highlight the main aspect of his as creator's icon.
4. contrast the dialogical and monological structures of the mentioned texts based on the integration of the principles of Linguistics and Literature Study.
5. deeply relate Shakespeare as the author and Machabeli as the translator on the basis of transformational vector.

In accordance with the general purpose of the research the following **tasks** are set:

1. The creative essence of artistic translation has been identified on the basis of translinguistic and linguoculturological interpretation.
2. Translation style is discussed on the basis of translation transformation concept.
3. While conducting contrastive analysis it is necessary to be created the concept of transformational vector and the following conceptual triad: *transformational vector, translation style, translator icon*.
4. Translation discourse differs from the other types of discourse with its specific peculiarity of intersubjectivity: in its framework the translator has linking role between 'an author' and 'a reader', in particular, at first he is the addressee and then the addresser.
5. *Dialogue with the author* is thought to be the basic aspect of the translator as creator's icon, because qualitative reformation of the

existed transformational vector is conducted by means of this aspect. In addition, the main feature of *the dialogue with the author* is admitted as the permanent highlighting of the characters' moral aspect by translator.

6. In accordance with the fact, that the objective of this research is the dramatic text, at the first step is conducted the contrastive analysis of the dialogical structure and then the monological one.

**The research methodology** is derived from the objectives. The general methodology, proceeding from the complexity of the research is interdisciplinary in nature and is also based on the data of the following disciplines: Linguistics, Literature Study, Aesthetics, Translation Theory and Culturology. Taking into consideration the data of these disciplines are very important while defining translation style. Linguistics is believed to have central meaning in this interdisciplinary methodology that implies the interrelation of the aspects of translinguistics and linguoculturology. The formed methodology is presented in this research paper in a following way: at first, the translation transformation is shown and then its stylistic and aesthetic interpretation is accomplished. More precisely, at the first stage, the unity ('chain') of the same transformation creates the transformational vector. Secondly, the unity of the latter one reveals translation style - the research goal of this paper. Finally, analysing the translation style expresses the translator as creator's icon.

**The novelty of the research** is determined by the fact that, as it is known, it is the first time when this georgian translation of 'Hamlet' is studied on the basis of interdisciplinary methodology. Moreover, the fundamentals of Linguistics and Translation Theory are focused in this interdisciplinary approach of the contrastive analysis of the original and translated texts.

**The theoretical value of the research work** is estimated as an attempt of considering artistic translation as the unity of creative,

lingual and culturological aspects. Here the most significant fact is that, such unity of these aspects is transformed as the unity of research methodology (such interrelation of the theory and methodology should be meant as the fundamental of contemporary process of humanitarian research).

**The practical value of the present work** lies in the fact that the results of the research could be interesting not only for those interested in Linguistics as well as for those interested in Literature Study, Aesthetics, Culturology, Translation Theory, particularly Artistic Translation Theory. The findings might also be used at higher educational institutions for theoretical courses and seminars refers to the mentioned disciplines.

**The structure of the work** is determined by the objectives of the research. It includes an introduction, three chapters, general conclusions and bibliography.

**The introduction** gives arguments for the choice of the subject matter of our study, pointing out the scientific novelty and significance of the research work, also the theoretical and practical value, the methodological approach to the problem and the basic research principles are given.

**In the first chapter – ‘Artistic Translation as Multi-dimensional Discourse: Contrastive Analysis of Original and Translated texts as the Interdisciplinary Methodology of Translation Style Research’** – the creative essence of artistic translation is identified on the basis of translinguistical and linguoculturological interpretation. Translation style is discussed on the basis of translation transformation concept. The peculiarities of translation style refers to the linguo-cultural and personal basis of Machabeli are mentioned here. The interdisciplinary methodology is also outlined.

**In the second chapter – ‘Dialogical Structure of ‘Hamlet’: Contrastive Analysis of the Original and Translated texts’** – is

determined the dialogue as the speech genre and the component of dramatic text. Mostly, this chapter is dedicated to the contrastive analysis of the dialogical structure of the original and translated texts based on the plot.

**The third chapter – ‘Monological Structure of ‘Hamlet’: Contrastive Analysis of the Original and Translated texts’** – is about the typology of monologue, the essence of dramatic monologue and its relation to the tragedy considered as the artistic type and to translation style as well. This chapter is also devoted to the contrastive analysis of the monological structure of the original and translated texts. In accordance with the fact, that generally the monologues of Hamlet have very important role, finding out the same tendencies of Machabeli’s translation style even in this chapter revealed in the second one is very necessary.

**The conclusion** sums up the results of the research.

The main points of the research have been reflected as papers at scientific international conferences (Modern Interdisciplinarity and Humanitarian Thinking), Akaki Tsereteli State University, Kutaisi; II international scientific conference Language and Culture, Kutaisi; Scientific sessions at Akaki Tsereteli State University an Scientific seminars and colloquiums at the English Philology Department, Akaki Tsereteli State University. This dissertation was presented and approved by the English Philology Department staff meeting on June 12, 2014.

#### **The Main Content of the Work**

**Chapter I – ‘Artistic Translation as Multi-dimensional Discourse: Contrastive Analysis of Original and Translated texts as the Interdisciplinary Methodology of Translation Style Research’** – aims at finding out the creative essence of artistic translation on the base of

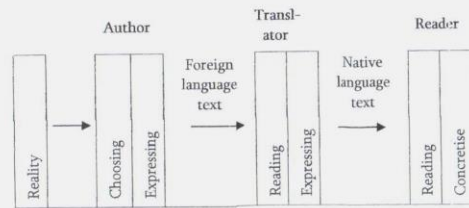
translinguistical and linguoculturological interpretation; discussing the research goal of this work - translation style - on the basis of translation transformational concept; mentioning the peculiarities of translation style meant the lingual-cultural and personal aspects of Machabeli; Outlining the interdisciplinary methodology. But to make the strong basis of this methodology, at first, it is necessary to be determined generally the essence of translation and artistic translation as well. After being examined the general concepts of discourse and also translation as it's specific type, discussing the essence of artistic translation will be necessary. Finally, after taking into consideration the previous steps of the research, the central concept - translation style - of our work will be defined.

While determining translation as general theory, artistic translation and translation style as well, the modern theory of discourse and text (discourse and text modern theory) should be taken into account. From linguo-semiotic point of view translation should be considered as the type of discourse and artistic translation as the subtype of this latter one. Correspondingly, discourse theory is functionally believed to be more preferable. Thus, in the research process of translation style, it is necessary to highlight the discourse principle such as intersubjectivity that implies the communicative relation between the addresser (the sender of information) and the addressee (the recipient of the information). As it is already said the objective of our research is translation style as the related phenomenon to the artistic translation. The very peculiarity of this phenomenon is related to the specific realisation of the principle of intersubjectivity (at this stage we take into consideration the monography about artistic translation by I. Levi). At the very beginning he gives the following diagram of translation as general phenomenon (Levi 1974: 49):<sup>7</sup>

<sup>7</sup> Levi I. 1974 - Лейви И. (1974): *Искусство перевода*. Москва: Прогресс.

Diagram 1.

The diagram of translation by Levi



As this model reveals, translation is the type of discourse within the scope of it the translator has the linking function between the addresser and the addressee. Correspondingly, we have used the article 'Explication of Text Content in Translation Process' by Kukhareno (Kukhareno 1988: 40)<sup>8</sup>. While defining the function of translator the author creates the terminological neologism as "translator icon". Theoretically 'translator icon' as concept and category directly indicates to translation style: as it is known 'author style' implies *creative style* of any author; and as it is so, translation style should have the solid same meaning. Accordingly, the deep interrelation of the icons of Shakespeare as the author as well as Machabeli as the translator is thought to be very important in our research, because arising and solving the problem of artistic translation style should be conducted by taking these concepts (author and translator icon) into consideration. As it is shown, the creative vision of translator should be proceeded to

<sup>8</sup> Kukhareno V. A. 1988 - Кухаренко В. А. (1988): *Экспликация содержания текста в процессе перевода*. Текст и перевод. Наука. Москва.

the vision of translation style as linguo-cultural and linguo-esthetic phenomenon.

Researching of artistic translation as phenomenon is based on the conception by Levi, that 'any kind of artistic translation might be estimated by the following aspects:

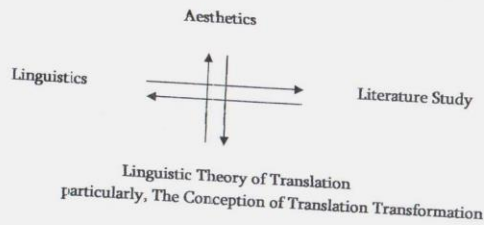
1. Realizing the main idea of the original text;
2. Interpretation of the original text;
3. Expressing the main idea original text again' (Levi 1974).<sup>9</sup>

Expressing the main idea original text again is supposed to be the stage refers to the aspect of our interdisciplinary methodology named 'linguistically centered' that itself means the synthesis of translinguistical and linguo-culturological aspects. Moreover, the interrelation of these ones of the third stage and to the phenomenon of translation style should be focused.

While determining the translation style the synthesis of the mentioned translinguistical and linguo-culturological aspects should be realised within the frame of the diagram of interdisciplinary methodology by Zeinabishvili;

Diagram 2.

*The diagram of the Interdisciplinary Methodology*



<sup>9</sup> Levi I. 1974 - Левый И. (1974): *Искусство перевода*. Москва: Прогресс.

The fact that in this diagram has been separated two axes of the interdisciplinary methodology – makes it already possible to synthesise the translinguistical and linguo-culturological aspects. According to the structure of this diagram, the conclusion might be made: The concept of translation style should be the result of merging the concepts of aesthetics, literature study, linguistics and translation transformation of style.

To define translation style, let us isolate the aspects of the problem, that implies its connection to the central concept of translation theory such as the concept of translation transformation. Correspondingly, four types of translation transformation given by Barkhudarov: 1. relocation; 2. alteration; 3. additions; 4. Omission (Barkhudarov 1975)<sup>10</sup>. Due to this fact, translation is directly connected to the phenomenon of transformation in any case. We aim at creating such a concept pertaining to the translation style, through which we will be able to make a contrastive-stylistic analysis of the original and translated texts. That is why, considering the objective mentioned, we would like to lay the foundations for such kind of concept related to the style of translation, which, on the one hand, is likely to be entirely based upon the transformation theory of translation, and on the other hand, it will synthesize all of the transformational moments.

Within the scope of our research, translinguistical and linguo-culturological criteria and their synthesis as well should be taking into account while analyzing the translation style. Accordingly, making contrastive analysis of the original and translated texts should be based on such concept meant as the the unity of these criteria. The text is believed to be such concept with its wide and deep meaning as it is presented in modern humanitarian thinking.

<sup>10</sup> Barkhudarov L. S. 1975 - Бархударов Л. С. (1975). *Язык и перевод. Вопросы общей и частной теории перевода*. Москва: Наука.

Correspondingly, translanguistical aspect of the research is linked to the text as the linguistic concept, and linguo-culturological one is related to the cultural and historical matters of the original and translated texts. Therefore, historical and cultural contexts of these texts should be taking into account.

As it is broadly acknowledged, the main types of the text are dialogue and monologue. Though, the hierarchical interrelation of these textual types should be paid attention: in spite of being monologue as an autonomous phenomenon, finally it is implied to be involved in a dialogue as a basic textual phenomenon. But, at the same time our research is based on the following condition: in accordance with the fact, that our research objective is dramatic (tragedy) text, contrastive analysis should be made separately. At first the contrastive analysis of dialogical structure and then the monological one of the original and translated texts is better to be conducted.

In the second chapter – 'Dialogical Structure of 'Hamlet': Contrastive Analysis of the Original and Translated texts' – is discussed the dialogue as the a speech genre and the component of dramatic text. Mostly, this chapter is dedicated to the contrastive analysis of the dialogical structure of the original and translated texts based on the plot of the content.

As it is broadly acknowledged in modern linguistics, the dialogue as a speech genre is understood as the chain of interchangeable sentences created with the interchangeability-interchange of the acts of speech act. Correspondingly, the dialogue consists of 'replica – stimulus' and 'replica – reaction'. Such structure of the dialogue is related to the theme-rheme structure of the text. 'Replica –stimulus' implies theme whereas theme is involved in 'replica – reaction. As for the typology of the dialogue: Microdialogue – implies the unity of

intercoordinated replicas (dialogical unity); macrodialogue – within the frame of the speech genres as conversation, debate, etc. But dialogue as the component of dramatic text differs from the dialogue as the speech genre. The communicators in dramatic dialogue are presented not to convey their ideas but as the characters (person) holding the same views and opponents as well. Replicas said by the dramatic characters show conflict, tension, whereas in the process of dialogue as the speech genre communicators only get their information across or change as well. Thus, the characters in the dramatic dialogue should be realized as the personality. This statement is believed to play very important role while analyzing the translation style of the georgian translation of 'Hamlet' by Machabeli and reaching our final goal – creating the concept of 'translator icon'.

Accordingly, 'translator icon' as a whole and its two essential components such as *style* and an *individual* with their full structure must be determined on the base of contrastive analysis of the original and translated texts. Taking into consideration the statement of the author of 'Philosophical Anthropology' that 'an individual is an open being' the important individual of our research – Shakespeare as the author of 'Hamlet', Hamlet as the main character of the tragedy and Machabeli as the translator – are considered as the persons because they go beyond be the temporal and spatial limits and the previous condition of this crossing is supposed to be the creativeness (there is no doubt about creativity of Shakespeare and Machabeli, but Hamlet as a person is thought to be the creator, though the tragic meaning of this word should be taken into account).

The exposition of 'Hamlet' consists of two different but interrelated stages – at the first stage is presented the conversation between Hamlet and his friends and within the second stage Hamlet talks to his mother and the king.

The first stage of the exposition (Hamlet and his friends) reveals all the types of translation transformation – relocation, alteration, addition, omission (it is advisable to mention that in the process of contrastive analysis it is necessary to determine not only the existence of translation transformations but also translation tendency of Machabeli). The following examples can be shown:

1. **Bernardo:** *He.* - *ჰი, ბერნანდო ვარ.*

Translation transformation: **addition**. The agreement expressed with the pronoun in the original text is varied with the complete sentence in the translated text. Besides this, the alteration of the third person singular is concretised with the first person singular.

2. **Francisco:** *I think I hear them.* - *Stand, ho! Who is there?*

*აი, მგონია, მათი ხმაა. აქ ვინ მოდიხართ?*

Translation transformation: **alteration, omission**. The English verb 'stand' is omitted in the translated text. Concretisation of situation is also shown here. The wide meaning of the verb 'to be' is altered with the narrow meaning of the verb „მოდიხართ“. Hence, we have the future concretization of the situation meant by the original text.

3. **Marcellus:** *O, farewell, honest soldier.*

*Who hath relieved you?*

*შენც გაგიმარჯოს,*

*ვინ გამოგვეკვალა? შენს მგვივრად ვინა დარაჯობს?*

Translation transformation: **omission, addition**. 'honest soldier' is omitted in the translated text. **Addition** is shown at syntax level – a simple sentence is altered with two simple sentences. This syntactic alteration is dedicated to the tendency of concretisation. The microsocial team of watchmen and their friendly relationship is highlighted here where is also the main character of the text – Hamlet.

Not only the examples given here but also the examples discussed in the research paper show the **alteration** of the wide meaning words into the concrete meaning words. It is possible to say,

that in terms of this part of exposition the mentioned semantic concretization must be considered as one of the dominant aspects of Machabeli's translation style.

The second stage of the exposition (Hamlet, the queen, the king) reveals its dramatic characteristics that implies the dispute matter between the characters as persons (in spite of the fact, that only Hamlet notices this conflict). For example:

1. **King:**... *But now, cousin Hamlet, and my son,* -

**Hamlet:** (*aside*) *A little more than kin, and less than kind.*

**ბელმწიფე:** *ახლა შენ, კამლეტ, ჩემო ძმის-ძეგ და ჩემო ძეო...*

**კამლეტ:** (*თავისთვის*) *ნათესაობით ახლონი ვართ სხვაგვრით... არ ვიცი.*

It is interesting, to discuss this part where the two types of **alteration** are revealed: a) If the king talks to Hamlet as 'cousin', Hamlet makes the generalisation of this word as „ნათესაობით ხაბლოვე“; b) „სხვაგვრით... არ ვიცი“ - in this case not only generalisation but also the dispute matter is shown, because the georgian word „სხვაგვრით“ gives the base of generalisation. Difference between the mentioned tendencies (concretisation in the first stage and generalization in the second one) indicates how the three steps of artistic translation - 'realizing the main idea of the original text'; 'interpretation of the original text'; Expressing the content of the original text again - given by I. Levi are merged in the Machabeli's georgian translation (Levi 1974: 59)<sup>11</sup>. Such generalized part of the translated texts proves the real talent of Machabeli with merging these three steps to each other. 'His' Hamlet tries to generalise the meaning of the perfidy existed at his palace. According to this, translation style of Machabeli is revealed, that at the same time shows the 'translator icon' and hence, correspondingly implies the **concept of translation icon**.

<sup>11</sup> Levi I. 1974 - Левый И. (1974) *Искусство перевода*. Москва: Прогресс.



The following aspect of Machabeli's translation style is possible to be mentioned: while translating any discourse of the characters the translator is aware of not only the whole plot of the original text, but also he assesses the characters and reveals his approach and attitude to them (it is meant as the guessing act of the characters), that, naturally, reveals the interrelation of translator icon and his translation style.

1. **Hamlet:** *Ay, madam, it is common.* - დიად, დიად, ხერხითი არის.

'madam' changes into «დიად, დიად». Do we have transformation here? Here is conducted the guessing act of Hamlet as the character. On the one hand, Hamlet does not want to use formal word ('madam') toward his mother, and on the other hand, with the help of using «დიად, დიად» he expresses the distance between him and his mother. Probably this guessing act of Hamlet as the character means that Hamlet does not know the case completely but he feels some bad things in advance.

2. **Hamlet:** *'Alas, poor ghost!* - „ოჰ, საბრალო, ბედკრული სულო!“ - Translation transformation **addition** expresses the emotional perception of Hamlet's mood by Machabeli than it is shown in the original text.

3. **Hamlet:** *Speak; I am bound to hear.* - უნდა გისმინო, ვალადაც მდევს; აღაპარაკე.

With the same type of translation transformation (**addition**) the moral aspect of Hamlet is highlighted.

4. **Ophelia:** *Oh, my lord, my lord, I have been so affrighted!* - დმეტრითი ჩემო, შიშით ვკანკალეზ.

In this case **alteration** (affrighted → შიშით ვკანკალეზ) indicates the translator tendency to reveal the fact that must be called 'more highlighting of moral and emotional aspects against the whole plot'. This translation transformation extends the aspect of Machabeli's translation style that has already called 'dialogue with the author'.

5. **Hamlet:**... *it were better my mother had not born me.*

...ეზჯობნებოდა დედიჩემის მუცლიდან არა ვშობილიყავ...

This example shows the linguo-cultural vector of transformation (not simply „არ გავჩინე“, but more linguo-culturally „დედის მუცლიდან არ ვშობილიყავ“).

As it is shown, the translator tries to create the personality of the characters more deeply than they are shown in the same episode of the original text. On the base of analysing translational vectors the *dialogue with the author* must be considered as the main aspect, that implies not to be separated from the statement of the author of the original text, but supplying and deepening of the statement of the author spread in the whole play. Highlighting the moral aspect of the character is considered as the main vector of the dialogue with the author. Georgian translation reveals such translation style of Machabeli, that with the transformational vectors indicates the creativeness of translation act.

Taking into consideration, on one hand, the conceptual structure of the general theory of translation and, on the other hand, the creativeness of artistic translation, the concept of translation vector was necessary to be created. On the basis of this latter one the following conceptual triad is set: *transformational vector, translation style, translator icon*.

The third chapter – 'Monological Structure of 'Hamlet': Contrastive Analysis of the Original and Translated texts' – is about the typology of monologue, the essence of dramatic monologue and its relation to the tragedy considered as artistic type and to translation style as well. This chapter is also devoted to the contrastive analysis of the monological structure of the original and translated texts. In accordance with the fact that generally the monologues of Hamlet have very important role, finding out the same tendencies of

Machabeli's translation style even in this chapter revealed in the second chapter is very necessary. We mean here the transferring of the transformational vector to that new characteristics named 'dialogue with the author'.

At the first step, it is necessary to determine: a) the typology of monologue; b) relation of the dramatic monologue to the tragism meant as artistic type. We think that these terms are important to reveal the tendencies of Machabeli's translation style while translating the monologues of 'Hamlet'.

Based on the literature study theory 'dramatic monologue is characterised with the applying to the second person that is not obvious and this latter one may exist. This means that any monologue is more or less involved in the dialogue and indicates that addresser wants to provoke reaction of the addressee'. This characteristic of dramatic monologue is very significant for our contrastive analysis. As it has been already shown in the second chapter, Machabeli not only establish 'the dialogue with the author' with highlighting the moral aspect of the character but also reveal the translational relation to georgian culture. That is why displaying the relation of the monological speech of Hamlet to georgian audience.

There are exist two types of monologue: a) 'Stilistically 'neutral' monologue – means when the speaker avoids to apply to the recipient and conformably attracts attention to the content of the speech ideas and logical sequence; b) Spoken monologue – when the speaker directly applies to the real or meant recipient and tries this latter one to be involved in that speech act'.

In literature study theory tragism as artistic type means that the internal essence of the character is revealed more widely than his/her role in the world. As the analysis of the previous chapter shows Machabeli with his translation style establish 'the dialogue with the author' with highlighting the moral aspect of the character.

Correspondingly the following question arises: How the tendency of Machabeli's translation style is developed while translating the monologues of 'Hamlet' full with tragism.

The monological contrastive analysis, as in the previous chapter, is based on the plot of the content. Additionally, the typology of monologue must be taken into consideration. According to this, it is important to conduct the contrastive analysis of that translated monologue by 'Hamlet' that a) is included in the first stage of the exposition and b) at the same should be meant as 'spoken monologue', because while saying this monologue Hamlet feels internal loneliness, but applies to his friends. In terms of dialogue, this monologue is such replica, that leaves the frames of replica and is transformed as monologue, and also it is somehow impossible to say where it begins or ends.

**Hamlet:** Rest, rest, perturbed spirit! – *So, gentlemen,  
With all my love I do commend me to you;  
And what so poor a man as Hamlet is  
May do, to express his love and friending to you,  
God willing, shall not lack. Let us go in together: (?)  
And still your fingers on your lips, I pray.  
The time is out of joint; – O cursed spite,  
That ever I was born to set it right! –*

ჩემად! ჩემად იცავე! ტანჯულო სული!  
ჩემი ერთგულო მეგობრებო, თქვენად მივულოთ  
და ეს გახსოვდეთ, რასაც შესძლებს საბრალო კამლეტ,  
არას დაზოგავს მეგობრობის დასამტკიცებლად.  
ღმერთმა ჰქნას, მალე მოსცემოდეს ამის შემთხვევა. (?)  
ერთად წავიდეთ, ტუჩზედ ხელი მაგრად გვჭიროთ.  
დროთა კავშირი დაირღვა და წყველმა ზედმა  
მე რად მარგუნა მისი შეკვრა! – აბა, წავიდეთ.

This part of the monologue demonstrates the definition of tragism as the artistic type: 'The internal essence of the character is revealed more widely than his/her role in the world': When Hamlet speaks about 'the time', he implies 'epoch' and the type of the universe existed in this epoch (probably, according to the underlined phrases it indicates the monological synthesis, in particular, 'spoken monologue' transfers to 'neutral monologue').

On the base of contrastive analysis Machabeli reveals his specific view of the internal dimension of epoch: 'The time is out of joint' is translated as „დროთა კავშირი დაირღვა“. In the original text we have III person singular of 'time' that probably means the perception of epoch separated from other epochs. On the contrary, the translator uses III person plural of 'time' („დროთა“) and perceive it in comparison with the other epochs. The question arises: What does this mean if we glance over the conclusions made in the previous chapter? The answer is: the same typological characteristics of Machabeli's translation style - 'dialogue with the author' - again that manifested more widely and deeply: The highlighting of the moral aspect of the main character (Hamlet) is conducted with viewing the epoch historically. The translator is not in contrast with the author of the original text, but in this given episode he acts so as it has been already mentioned in the second chapter. The translator uses the episode to express: the intention of the author more deeply or in the process of translation he says that what is meant in the tragedy completely.

We are sure, that while making contrastive analysis of this first monologue, the translator reveals his style peculiarity again - 'being in dialogue with the author' - that has been shown in the previous chapter. In addition to this, Machabeli expresses the whole essence of tragism as artistic type that not only reveals all the plans of the author but also clarify it quite well.

The next episode is involved in the second stage of exposition:

**Hamlet:** ...How weary, stale, flat and unprofitable  
Seem to me all the uses of this world!  
Fie on't! O fie! 'Tis an unweeded garden  
That grows to seed; things rank and gross in nature  
Possess it merely.

...ცველა საეჭუ ამ წუთის სოფლის  
როგორ ფუჭია, უნაყოფო, დაობებულო.  
თითუო ქვეყანა იყოს ბაღი გაუმარგლავეი,  
რამთაც ხარობს მხოლოდ ღვარძლი, ცუდი ბალახი.

This part is full of swear words while Hamlet is defining the world (and the epoch), but the translator summarises the meanings of these words. The georgian words „დაობებულო“, „ღვარძლი“ do not have their equivalents in the original text. It is possible to say: 'The dialogue with the author' is continued in such way, that the translator's view of the characters' moral aspect and the world considered as the 'unweeded garden' is united in the tragic aspect. In other case, having these examples of summarising would be impossible. In this case tragism is expressed more fiercely than it is in the original text. Accordingly, we have 'the author with the author'.

Existing of intensified summarising vector is confirmed in the following example:

**Hamlet:** Must I remember? Why, she would hang on him,  
As if increase of appetite had grown  
By what it fed on; and yet, within a month, -  
Let me not think on't, - Frailty, thy name is woman!

ოჰ, ცაჲ და მიწაჲ! ვითომ კიდევ ღირს მოგონებად!  
ესეუ მას როგორ ეხეოდა, თავს ევლებოდა,  
თითუო გულისთქმის გულისთქმითა საზრდოებდა.  
და მხოლოდ ერთ თვეს! ოჰ, სულარა, ნუ მავონდებო!  
არარაობავ, დედაკაცი უნდა გერქვას შენ!

While translating this part of this monologue the intensified summarising vector is not only carried out but also it gains the 'higher' degree. In Georgian text the epithet 'frailty' dedicated to woman is appeared to be translated extremely fiercely as „არარაობავ“. But it is advisable to mention, that at the beginning of this part the original phrase - 'she would hang on him' is concreted by Machabeli as „ეხვეოდა, თავს ევლებოდა“. Probably, this concretisation gave to the translator opportunity to intensify the epithet mentioned above.

It is possible to conclude that the intensified summarizing vector reaches its top point in the process of analysing of the monologues. This must be meant, that Machabeli starts the dialogue with the author with intensifying tragism of Hamlet when a) the lexical and grammatical potential of Georgian language is used as much as possible (heart-ache → „გულის ქნჯა“, 'natural shocks' → „ბუნებრივი უკუღმართბა“, 'devoutly to be wish'd' → „სანატრელი არ უნდა იყოს“; 'It is not, nor it cannot come to good' → „ცუდ ამბებს ვხედავთ, კლავაც უნდა ცუდს მოველოდეთ“) and b) while translating the monologues the intensified summarizing vector is continued and reaches its top point ვექტორი ('unrighteous tears... galled eyes' → „ცბიერთა თვალია ცრემლი“; 'incestuous sheets' → „ქმრის საწოლი შეავინა სისხლის შერევით“; 'within a month' → „ეს სულ ერთს თვეს, დიად, ერთს თვეს“).

It must be summed up, that Machabeli reveals the main aspect of his translation style and translator icon – being in dialogue with the author.

## Conclusions

The contractive analysis of the tragedy 'Hamlet' by Shakespeare and its Georgian translation by Machebli is conducted by the analytical vector: being based on the general theory of translation led us to our research goal – the concept of 'the translator icon'. The mentioned analytical vector is defined concretely by the following aspects:

- a) Translative discourse differs from the other types of discourse with its very peculiarity of specific realisation of the principle of intersubjectivity: within its frame the translator is at the same time the addresser and the addressee as well;
- b) Artistic translation differs from the other types of translation with its creativeness;
- c) Hence, that creative act implies the creator's individual style, artistic translation is characterized with its individual creative style as well;
- d) At this time, it was essential to connect the concept of translation style to the concept of 'translator icon';

The research has been based on the interdisciplinary methodology defined as the unity of the concepts of the following disciplines: Linguistics, Literature Study, Esthetics, Translation Theory and Culturology. Taking into consideration the data of these disciplines are very important while defining translation style. Linguistics is believed to have central meaning in this interdisciplinary methodology that implies the interrelation of the aspects of translinguistics and linguoculturology. Translinguistical aspect of the research is linked to the text as the linguistic concept, and linguo-culturological one is related to the cultural and historical matters of the original and translated texts. Therefore, historical and cultural contexts of these texts have been discussed;

The contrastive analysis is carried out on the basis of the two methods:

a) In terms of the fact, that translation is always associated with the transformation of the original text, our contrastive analysis is also transformational analysis;

b) In accordance with the fact, that the objective of this research is the dramatic text, at the first step is conducted the contrastive analysis of the dialogical structure of the original and translated texts and then the monological one; Additionally, the internal unity and the differences of the aspects of dialogue as the linguo and dramatic genres have been also taken into account.

Taking into consideration, on one hand, the conceptual structure of the general theory of translation and, on the other hand, the creativeness of artistic translation, the concept of translation vector was necessary to be created. On the base of this latter one the following conceptual triad is set: *transformational vector, translation style, translator icon*. On the basis of analysing the unity of transformational vectors is concluded that a) *the dialogue with the author* has been thought to be the basic aspect of the translator as creator's icon, because qualitative reformation of the existed transformational vector is conducted by means of this aspect; b) the main feature of *the dialogue with the author* is admitted as the permanent highlighting of the characters' moral aspect by translator.

According to the present contrastive analysis of dialogues and monologues of the original and translated texts it can be declared that the significant feature of Machabeli's translation style - dialogue with the author - has been clearly shown. But, at the same time, the two aspects of this feature has been also revealed: a) the translator has shown his style peculiarity - 'being in dialogue with the author' - by indicating the moral aspect of the characters, and b) expresses the

whole essence of tragism as artistic type that not only reveals all the plans of the author but also clarify it quite well.

According to the fact, that the monologues by 'Hamlet' play very important role in the cultural history, it is noteworthy to indicate the stylistic peculiarities of the translated monologues by Machabeli, that deepens his being in dialogue with the author: here is meant 'the intensified summarising vector'. It is preferable to say that the textual development of this vector is conducted with maximal usage of the lexical and grammatical potential of the Georgian language.

**THE MAIN CONCEPTS OF THE DESSERTATION ARE GIVEN  
IN THE FOLLOWING WORKS:**

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2. Mardaleishvili T. - 'Artistic Translation as Creation and Translation Style as Lingvo-Cultural Problem (According to the lexical aspect of Ivane Machabeli's translation of the tragedy 'Hamlet' by Shakespeare)', Scientific Journal 'Language and Culture', #8, Kutaisi, p.91.
3. Mardaleishvili T. - 'Artistic Translation as Multi-Dimensional Discourse and Translation Style', Scientific Papers of II International Scientific Conference 'Language and Culture', Kutaisi, pp. 283-287.
4. Mardaleishvili T. - 'Translinguistic Interpretation of the Artistic Translation Considered as Creation and Translation Style Problem', Scientific Papers of Scientific Conference 'Modern Interdisciplinarity and Humanitarian Thinking', Faculty of Humanities, Akaki Tsereteli State University, Kutaisi, pp. 272-176.