

THE TITLE AS A CONTENT-CONCEPTUAL DETERMINANT OF THE LITERARY TEXT AND ITS TRANSFORMATION IN THE GEORGIAN LANGUAGE

Maia Bolashvili

Assistant at Gori State University,
Gori, Chavchavadze St.53, 1400, Georgia,
PhD student of Batumi Shota Rustaveli State University,
Batumi, Rustaveli/Ninoshvili St.32/35,6000, Georgia,
+99599372723, bolashvilimaia@gmail.com
<https://orcid.org/0000-0003-4340-7671>

Nana Mazmishvili

Doctor of Philology,
Associate Professor at Batumi Shota Rustaveli State University,
Batumi, Rustaveli/Ninoshvili St.32/35,6000, Georgia,
+99593567185, nana.mazmishvili@bsu.edu.ge
<https://orcid.org/0009-0000-3233-2702>

Abstract. The first attempt to analyze the title was made in the 20s and 30s of the XXth century and it was founded by the famous Russian esthete and literary scholar Krzhizhanovsky, (Krzhizhanovsky, 1931) with his program work "Poetics of the Title", in which the main, fundamentally important postulates of the title and its relation to the text are formulated. The most important statement that the author makes is the assertion that "a book is a fully expanded title and a title is a whole text reduced to two or three words. In addition to this postulate, (Krzhizhanovsky, 1931: 4) discusses and brings to the fore a number of issues related to the title, the scientific research of which does not lose its relevance even today. In his opinion, "the title is an indicator of the author's style and artistic thinking". The connection between the title and the ideological-thematic essence of the work may be of different depth. In the special literature, it is indicated that there are two forms of relationship between the title and the text: explicit and implicit. Explicit interrelation is superficial and involves distant repetition, which is formed not only by the text itself, but also by the subtext of the work. According to Richard Sawyer's (Sawyer, 1993) classification, titles define the style and genre of a literary text. They give us information about whether this or that text is historical, romantic or autobiographical, etc. Titles can also have a "nominal" role, which serves to identify only one specific actor or place in the literary text, e.g. "Pamela", "Romeo and Juliet", "Madame Bovary", "Tristan and Isolde".

Titles of a literary texts determine the context and the concept of the literary text as they contain stylistic device and expressive means such as allusion and idiomatic expressions which are very often hidden in the titles, particularly when we analyze the literary works of modernism and their understanding is very important in the translating process as they arise some problems for a translator to properly render them in a target language (TL) from a source one (SL).

The present study deals with the translation of one of the greatest and prominent, the XXth century modernist writer's, - D. H. Lawrence's translation of some short story titles in the Georgian language and their analyzes in the context of modern theories of equivalence of translation. It reveals those problems and their solutions which usually occur while translating the specific titles of literary texts full of different kinds of stylistic devices, particularly in the context of intertextuality.

Keywords: intertextuality, allusion, nominal, explicit, implicit, descriptive, expressive, source language, target language.

Introduction. In the 19th and 20th centuries, the types of titles changed. In modern Western history of the novel, the "nominal" title generally gave way to the thematic or symbolic title. With a

"nominal" title, the author's expressiveness is clearly limited and that is why today the author turns to thematic or symbolic titles to reveal some underlying intention. In the traditional novel, the author usually addressed the reader quite clearly through an authorial narrator whom the reader trusted. On the other hand, the modern author turns to narrators, whose limited and unreliable point of view makes the text difficult to understand. As a result, modern writers have to rely on devices of rhetorical expression that are outside of the narrative proper. Such is the title or epigraph, which is used to communicate "authoritatively" to the reader.

The above and many other theoretical formulations emphasize the important role of the title in relation to the text. As we mentioned above, the function of the title is great in the case of an artistic text, because it represents an important signal in terms of the content-conceptual understanding of the text.

M. Gabadadze has a clear opinion regarding the purpose and characteristics of the title of the literary text in her dissertation work "The title of the literary text as a linguistic-cultural phenomenon and its typological dynamics in the context of English prose" (gabadadze, 2015). "The title, as a nomination of a literary text, individualizes the text to which it belongs and separates it from other texts. The title is an important source of information. Scientists call the title an ideological-thematic construction, because it represents information about the ideological-thematic content of the artistic text. It is more than just the name of the text" (gabadadze, 2015:20).

According to the classification of the concept of the text by scientist A. Meyerovich, (Meyerovich, 2007: 77-85) there are the following types of titles:

1) Neutral titles, which are mainly represented by their proper names, which are not capable of predicting and determining the further conceptual development of the text;

2) Associative titles with a weak signal, which do not directly express the concept of the text, but retrospectively reflect the main essence of the work;

3) Titles with a strong signal, which conceptually predict the text, i.e. anticipate the plot development of the text, at which time they do not acquire a new, contextual meaning, but their textual expansion takes place;

Narratologist I. Taha gives a completely different interpretation to this classification, according to whom "the title cannot be neutral, because there is no such thing as a neutral title." There may be simple titles that simply name the work in order to identify it, but they still have an "explanatory" potential, thanks to which they help to strengthen the main essence of the text, which is why the title cannot be neutral. (Taha, 2000: 66-83).

Regarding the multifunctionality of the title, there is an interesting classification by Genette (Genette, 2001), who distinguishes three main functions of the title:

1) Naming of the work for the purpose of its identification;

2) Expressing of the main topic, concept of the work;

3) Advertising the work in order to distribute it;

According to Genette, all of these functions of the title may not be realized at the same time, only the nomination of the first one, -literary work is necessary. The other two functions are optional and additional. According to him, the title may or may not reflect the idea of the literary work, but "even a semantically empty title can" identify it (Genette, 2001: 119-136).

The multi-faceted function of the title, its various structural structures, the distribution of dominant types of titles in different eras, complicates the translation of the title from the source language to the target language and puts the translator in front of certain problems. In order for the translator of a literary text to offer the reader a more or less perfectly translated work, he/she must be able not only to preserve the structure of the title, but also to convey its function and the content-conceptual aspect related to the text, which directly connects the title to the text or at least lies in it. A title translated into any target language should have the same emotional effect on the reader as the title of the original text has on the reader, who is introduced to it by the title of the original language text.

The development of the theory of translation and the opinions of its numerous theoreticians, of course, also refer to the problems of translating the title of a literary work and in this case we are dealing with a variety of opinions.

The famous Russian-American linguist and literary theorist of the last century, Roman Jakobson, in his work "Linguistic Aspects of Translation" (Jakobson, 1959) suggests the following functions of the titles of works of art and the corresponding methods of their translation:

1) A special (characteristic) function that, in his opinion, any title has due to the specificity of different cultures to which it belongs. In order for the title to retain the mentioned function even when translated from the source language to the target language, the title should represent a unique name that will be undoubtedly identifiable with the text or the text translated into the target language;

2) The phatic function refers to or refers to language that is used for general purposes of social interaction rather than for conveying information or asking questions. Each title must be relevant to attract the attention of the reader who is a member of his own culture and, if necessary, to remember it for a certain period of time. He thereby establishes an initial contact with the reader;

3) Metatextual. Each translated title must conform to the genre conventions of the culture to which it belongs;

4) Descriptive or referential. If any information is to be conveyed by heading, it should be understandable to the addressee in the receiving language. It describes the text or any of its intratextual or extratextual arguments. This feature is particularly relevant for translation, as the cultural background of the target language audience may be different from that of the source language culture;

5) Any evaluation or emotion expressed in the title should be evaluated against the value system of the culture in question. The title, which performs this function, informs the reader of an opinion or evaluation of the explicit aspect, and this evaluation is based on the value system of the source language culture. In many cases, this implied expressiveness is not properly reflected in the translation;

The outstanding American linguist and translation theorist of the 20th century, P. Newmark (Newmark, 1988), offers a very interesting opinion about the transformation of titles of artistic works from the source language to the target language, who recognizes only two types of titles. These are: 1) descriptive and 2) allusive. Newmark advises that: "If the title in the source language adequately describes the content of the text, leave it as it is in the source language in the target language. Translation of the title of the artistic text is a separate problem. The title should sound catchy, allusive, suggestive, even when it is a proper name, and as usual, it should have some connection with the original text, if only for the purpose of identification. I distinguish between descriptive titles, which describe the subject of the text, and allusive titles, which have some kind of referential or figurative connection with the content of the work. For serious fiction, I think they should be left intact, e.g. "Madame Bovary", "Tristan and Isolde", "Romeo and Juliet", "Pamela" in any target language should only be "Madame Bovary", "Tristan and Isolde", "Romeo and Juliet" and "Pamela", and the allusive title can also be translated literally, or become descriptive, or become understandable and relatable to the readers of the cultural context for which it was translated (Newmark, 1988: 56-57).

Which method of translation of titles we prefer depends on many factors. However, it must be said that the type of title of the original text makes the work of the translator somewhat easier. The more informative it is, the easier it is to create a target language title.

Methods. D.H. Lawrence's some short stories and their Georgian translations are used as research material which are analyzed and researched according to empirical and comparative methods, - most widely used ones in translation studies as the best authentic way for the assessment of translation in the context of modern translation theories. Based on their many years empirical experience, the authors of the present paper studied the creation of one of the most prominent English writer's David Herbert Lawrence's creation, in particular, his short fiction according to the various scientific material about it together with the modern translation theories. The titles of some short stories are very problematic as very often they contain quite different information which is the key to understand the content and concept of the whole short story and which is very important for making an adequate and equal version in the target language. The authors compared the titles of the original texts to their translations, according to certain rules and ways offered by the modern theorists of translation studies, made conclusions and have some strong arguments why the titles presented in the article are translated in this way from English into the Georgian language.

Discussion Which method of translation of titles we prefer depends on many factors. However, it must be said that the type of title of the original text makes the work of the translator somewhat easier. The more informative it is, the easier it is to create a target language title. In the process of translating a literary text into the target language and in our case, translating its title, the translator, unlike the author, cannot be considered the owner of either the title or the text. Of course, a translator is obliged

to provide the reader with a literary text that is very close to the original with the well-organized literary language, which undoubtedly requires a lot of work, observation and experience shared with the taste and education of a translator. Without all of this, the title of the original and the linguistic fabric of the text may be distorted to such an extent that we get something completely different and even come to curiosities, the facts of which are unfortunately abundant in the literature translated into Georgian or other languages.

In order to practically confirm and illustrate all of the above, we have chosen for analysis the translation of the titles of short prose by David Herbert Lawrence, a prominent English modernist writer, poet, dramatist, essayist and artist of the first half of the 20th century. We will also add that the works of the mentioned writer are still unknown or new to Georgian readers and scientific circles due to the existence of literary-linguistic studies about his works and the existence of very scarce material translated into Georgian, and our great interest in translating him into Georgian is related to this fact.

In the process of our practical translation activity, two types of titles were identified in the work of the mentioned writer: **descriptive and allusive**. For example, the titles of such short fiction as: "The Prussian Officer" ("პრუსიელი ოფიცერი", translated into Georgian by T. Iashvili, L. Dumbadze), "The Shadow in the Rose Garden" ("ვარდნარის ჩრდილში", translated into Georgian by M. Bolashvili), "The Christening" ("ნათლობა", translated into Georgian by M. Bolashvili), "Odour of Chrysanthemums" ("ქრიზანთემების სურნელი", translated into Georgian by M. Porchkhidze), "England, My England" ("ინგლისი, ჩემი ინგლისი", translated into Georgian by M. Bolashvili), "You Touched Me" ("როცა შეემხე", translated into Georgian T. Iashvili), "Samson and Delilah" ("სამსონი და დელილა", translated by T. Iashvili), "The Horse Dealer's Daughter" ("ჩალვადარის ქალიშვილი", translated by M. Bolashvili and the other version, "ცხენით მოვაჭრის ქალიშვილი", translated by K. Tomaradze), "Wintry Peacock" (translated by M. Bolashvili), "Fanny and Annie" (translated by M. Bolashvili), "Smile" ("ნაამთრალი ფარმევანგი", translated by M. Bolashvili), "In Love" ("შეყვარებული", translated by M. Bolashvili), "The Rocking-Horse Winner" ("სარწევლა ცხენზე გამარჯვებული", translated by M. Bolashvili and other version, "გამარჯვებული საქანელა ცხენზე", translated by T. Iashvili), "The Lovely Lady" ("ლამაზი ქალი", translated by A. Lekiasvili), "Mr Noon" ("მისტერ ნუნი", translated by M. Bolashvili) are descriptive in nature, and each of their translators adequately, word by word, transformed into the target language, which is P. Newmark's opinion related to the translation of titles that "if the title in the source language adequately describes the content and is short, leave it as it is" (Newmark, 2004) corresponds exactly.

As for the titles of those short stories, such as "The Prime Rose Path" ("ცთომილი წუთისოფელი" - translated by M. Bolashvili), "Monkey Nuts" ("გიჟი გოგო" - translated by M. Bolashvili) and "The Blind Man" ("უხინათლო", translated by M. Bolashvili), belongs to allusive type of titles.

In the process of transforming the title of David Herbert Lawrence's short story "The Primrose Path" into Georgian, the Georgian equivalent of which is "ცთომილი წუთისოფელი", at first glance, it seemed that there was nothing strange and difficult. We thought that we should have left it as it is "The primrose Path" that is, we should have translated it word by word, explicitly, unchanged into the target language, and the problem would have been solved easily and there would have been no need to think much, but since we know the fact that David Herbert Lawrence stands out in world literature as one of the greatest masters of metaphors, allusions, idioms, and various stylistic techniques, so to speak, "crooked" metatexts, and we also take into account the aspects of the modern theory of translation, the problem of equivalence in fiction in the process of translation of the title of the literary works, that is why we started to search for what this two-word sentence could be. This seemingly harmless harbinger of spring, a simple flower "furusula"-primrose, turns out to be a symbol of misfortune in England along with chrysanthemums. The writer uses these two flowers very often ("Odour of chrysanthemums", "Christening", "The Shadow in the Rose Garden"). After finding this information, we decided to turn to other sources, as we began to think about what kind of literary technique it could be. Metaphor or allusion Or at least an idiomatic, fictional word-saying. It turned out that the roots of these two sayings are still to be found in the Holy Book, -the Bible and in particular, in the book of Proverbs of the Old

Testament, where Solomon the Wise warns his son about adultery with prostitutes: "she is dancing down the primrose path to death", (Holy Bible, 1984: 472) which is translated as follows in the Georgian language: "მისი ფეხები სიკვდილში ჩადიან, შავეთს არიან ჩაჭიდებულნი მისი ნაბიჯები" (biblia, 2013: 465). It seems that the primrose path is associated with death. Lawrence was a person who grew up on the Bible. He was baptized in the Eastwood Protestant Church as a baby and his mother took him to the church and read the "Gospel" to him. He himself says in one of his memories: "In the beginning, when I did not know how to read and write, my mother used to read me a lot of things, including the Bible, which was as much a fairy tale book to me as my faded English fairy tale book. Then, I was too old when I realized its glory" (Lawrence, 1990). That is why, it is not surprising that the writer chose the title of the short story "The primrose Path" where the main character, Daniel Sutton, is a tramp, in love with hunting and dogs, a big fan of women and a man who is indifferent to life, aggressively dependent on everyone and everything and the author created a puzzle for its translator.

In addition, this phrase is found in such famous tragedies –masterpieces of William Shakespeare as "Hamlet" (Shakespeare, 1988) and "Lady Macbeth" (Shakespeare, 1988).

In the tragedy "Hamlet", Ophelia warns her brother not to follow those who live a depraved life, because it is destructive for her. This phrase sounds like this:

"...while like a puff'd and reckless libertine Himself the primrose path of dalliance treads"

Ivane Machabeli's Georgian translation of the phrase is as follows: "მაგრამ თვითონვე, მსგავსად თავგასულ გარყვნილების, ბეჯითად სტკეპენ გულმავიწყობით ყვავილოვანს ცოდვის ბილიკსა" (sheksp'iri, 1983).

Here depravity is mentioned together with flowers and sin and is close to the conceptual meaning of the "Primrose Path".

The above mentioned sentence in the tragedy "Lady Macbeth" is presented as follows:

"...go the primrose way to everlasting bonfire"

Ivane Machabeli translates as follows: "რომელნიც ყვავილებით მოფენილ გზაზედ ჭიაკოკონების სანახავად მიდიან" (sheksp'iri, 1983).

As we can see, "primrose path" is translated differently in both translations. In the first one, its idiomatic meaning is preserved, while in the second one, it is a case of word-to-word transformation.

In the Oxford Dictionary of Current Idiomatic English, we read: "self-indulgence and the satisfaction of easy pleasures as a way of life that seems pleasant but leads to unhappiness or spiritual destruction" (Cowie, Mackin, McCaig, 1984: 465).

Therefore, it turns out that the mentioned phrase is an idiomatic expression for W. Shakespeare and a stylistic device that had already become an allusion for D. H. Lawrence, which is so skillfully used in the title to reveal the content-conceptual side of the short-story and arouses the reader's interest from the very beginning. It is also worth noting the fact that the writer does not repeat this phrase anywhere except in the title. He only paints us in very harsh, unforgiving colors the aged Sutton, who left his once beautiful dying wife of his own free will and "moved away" to Australia with the woman and now he is staring his dying ex-wife with fear, but still looking for feathers and new adventures. He still lives with a little girl one year older than him and her mother and hates everyone and everything.

We think that the title of this novel, translated into Georgian by us, "ცთომილი წუთისოფელი" perfectly expresses its content-conceptual side. However, it should also be noted that in the target language, it was not possible to preserve the stylistic device of alliteration in the title, as it is in the source language title and at the same time, we must say that during its transformation, we also took into account the translation theorist M. Baker's (Baker, 2018) opinion on the translation of idiomatic expressions, which is as follows: "Idioms are frozen models (patterns) of language that show little or no variation in form and often carry meanings that do not derive from their individual words". Based on this definition, she suggests five rules for dealing with idioms:

1) The word order of an idiom cannot be changed. The order of words in idioms is fixed together and it is not allowed to change (move) their place;

2) Words cannot be omitted in an idiom, because we, as users of the language, do not have the right to delete words;

3) Words cannot be added to idioms;

- 4) None of the words of the idiom can be replaced by another word;
- 5) The grammatical structure of an idiom cannot be changed.

Despite our efforts, we did not find an exact equivalent for this idiomatic expression in the Georgian language, however, as we can see, there is no case of omitting or adding a word here and the structure is preserved. It is also acceptable and easy to understand for the interlinguistic culture of the Georgian reader, which reflects Nida's (Nida, 2003) pragmatic opinion that the practical application of dynamic equivalence must reflect the emotional factor of the recipient, offers a reader a mode of behavior that is more appropriate to his/her own cultural context, since there is no identical equivalence, the translator must try to find the most exact equivalent. Here, Eugene Nida distinguishes two types of equivalence: **Formal and Dynamic**. In the case of formal equivalence, the emphasis is placed on the message itself, both in terms of form and content. In the case of this kind of translation, attention is paid to such correspondence, where the verse corresponds to the verse, sentence to sentence, concept to concept. At the same time, the message in the receptor language must match the elements of the source language scrupulously: the message in the receptor language is constantly compared with the message in the source language to determine its standards of accuracy and correctness. Unlike it, dynamic equivalence is built on the principle of equivalent effect. In such a translation, the translator does not think of matching the message of the receptor language with the message of the source language, but is focused on conveying the dynamic relationship, that is, that the relationship between the receptor and the message in the language of translation is the same as in the source language. To achieve dynamic equivalence, the translator aims to achieve the maximum naturalness of expression and tries to connect the receptor to the norms of behavior that exist in his/her culture.

In the case of our transformation of the title, the equivalence was preserved at the lexical, structural and content-conceptual level.

Conclusions Introducing to the modern theories of translation and equivalence method and using them in practice in the process of transformation of D.H. Lawrence's short stories, in particular, translating of their titles into the Georgian language, allowed us to make certain conclusions:

- 1) It is necessary that the translator of any kind of literary work, in addition to a thorough knowledge of the source and target languages, should have background philological knowledge, which primarily consists in a deep introduction to the modern theories of translation;
- 2) The translation should bear the traces of the era in which it was translated;
- 3) It is possible that D.H. Lawrence's creation can be translated into Georgian, taking into account the contexts of both,- formal and dynamic equivalences.

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