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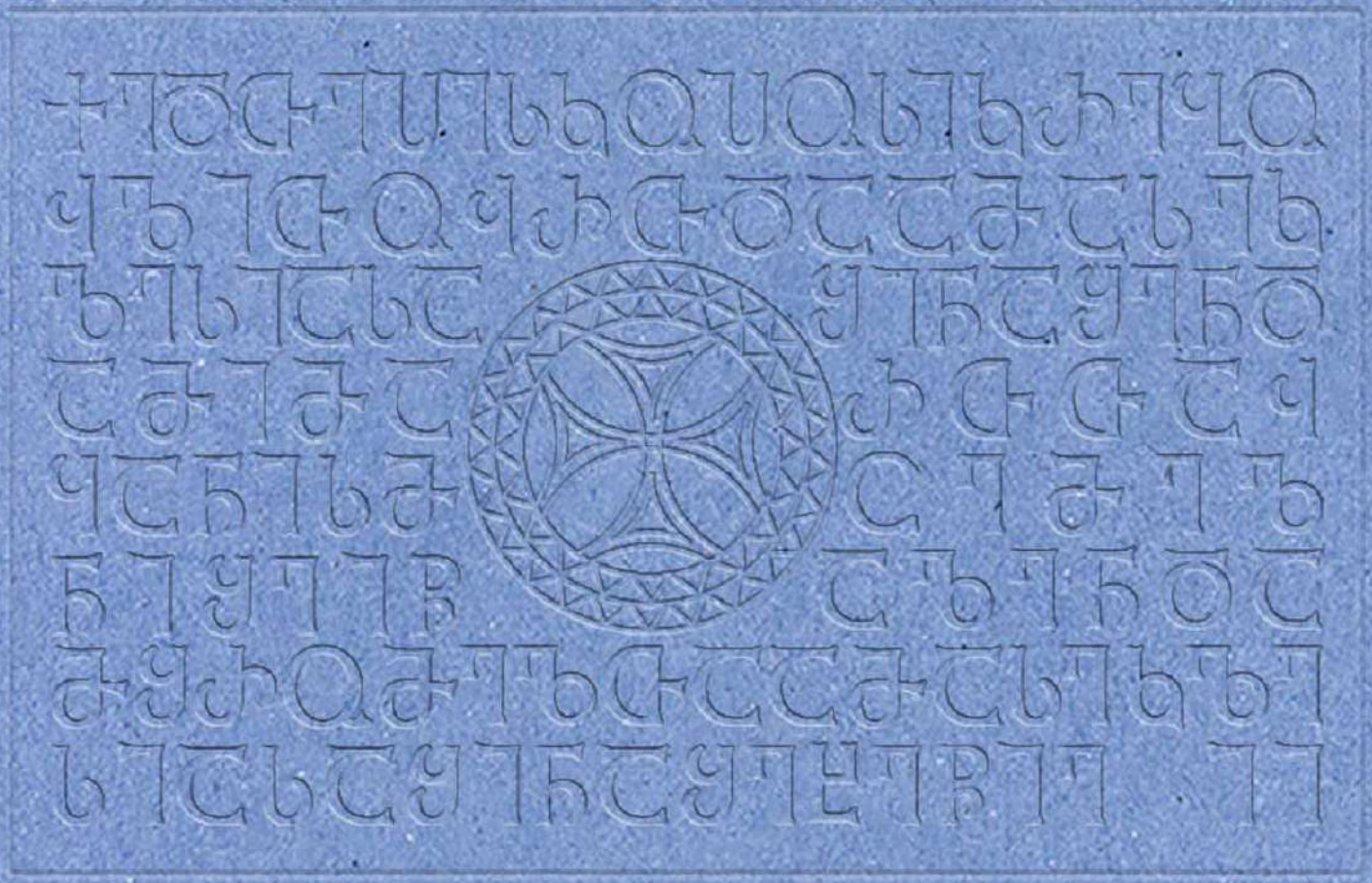

Digital Kartvelology

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VOLUME 2

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დიგიტალური ჰუმანიტარიის აკადემია - საქართველოს

ორენოვანი საერთაშორისო სამეცნიერო ონლაინჟურნალი

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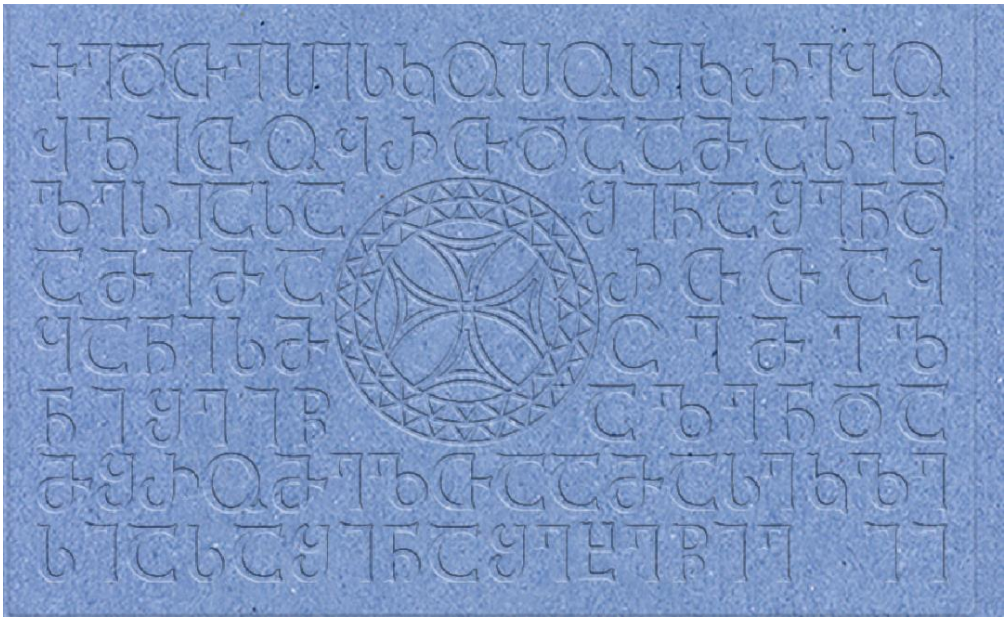

Digital Kartvelology

Volume 2

Dedicated to the Memory of Winfried Boeder (2.4.1937 – 22.12.2023)

ეძღვნება ვინფრიდ ბოედერის (2.4.1937 – 22.12.2023) ხსოვნას

Tbilisi / თბილისი

2023

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Translating the Stylistic Devices of *The Knight in the Panther's Skin*

(The case of the 'sun')

Manana Tandashvili (Frankfurt), Mariam Kamarauli (Hamburg)

The Knight in the Panther's Skin by Shota Rustaveli (hereafter: *Vepx*.) is the most significant epic in the Georgian language. The poem, which was created in the 12th century, is preserved in more than 160 different manuscripts and is one of the most crucial components of defining the identity of the Georgian nation. *Vepx.* is a cornerstone of the cultural memory of the Georgian nation, and in 2013, it was acknowledged as such by UNESCO, which included a collection of the manuscripts of the epic in the Register of Intangible Cultural Heritage. The significance of *Vepx.* has gone far beyond Georgia's borders, and it occupies a prominent place in the history of world literature today: it has been translated into 58 languages.[1] The number of Georgian and foreign editions of *Vepx*. reaches beyond 500; thus, the abundance of translations in itself makes it interesting in terms of creating a multilingual parallel corpus. The research of this unique written document of the Intangible Cultural Heritage of Georgia with modern methods is not only a challenge but will also contribute to the internationalisation of Kartvelology in the 21st century.

The multilingual parallel corpus *Rustaveli goes digital* (cf. Fig. 1) currently contains 32 parallel translations of the full text of the epic in 20 languages (Georgian, German, English, Spanish, French, Italian, Turkish, Azerbaijani, Kyrgyz, Russian, Belarusian, Ukrainian, Greek, Arabic, Persian, Armenian, Ossetian, Lithuanian, Mingrelian, Svan). Structured texts in the target languages, parallelised with the source text according to chapters and verses, facilitate interdisciplinary research on translations into one or more languages simultaneously.

On the basis of a corpus linguistical analysis, the parallel corpus makes it possible, on the one hand, to determine the relationship between source and target text (i.e., similarities and differences between the translation and the original text as well as between the different translations in the same languages). On the other hand, it allows us to examine the translation adequacy of the epic from three points of view using modern digital methods:

a) from a **philosophical** point of view: the adequacy of the translation of Rustaveli's worldview (the accuracy of the translation of philosophical and religious passages of the source text)
b) from a **literary** point of view: the adequacy of the transfer of the artistic value of the epic in the translations, particularly of **figures of speech** (stylistic devices such as metaphors, hyperbolas, similes, parallelisms, rhetorical questions, idiomatic expressions, and aphorisms)
c) from a **linguistic** point of view: the appropriateness of the translation of linguistic phenomena (lexical equivalences, transfer of grammatical categories such as modality, evidentiality, definiteness, transfer of information structure, etc.).

Shota Rustaveli's epic is an exceptional monument of **figures of speech**. In order to assess the quality of a given translation, it is important to evaluate the extent to which the translator has succeeded in conveying the author's artistic ability into the target language and, thus, in adequately preserving the literary value and artistic quality of the epic. **Metaphors** occupy a

[1] Cf. Chkheidze & Taktakishvili 2009; Gippert 2024: 85 with n. 1 and 94–103.

special place among the stylistic devices that are abundantly used by Shota Rustaveli. The lexical unit that is most frequently used as a metaphor in the epic is the word მზე ‘sun’. In our paper, we would like to present the techniques used by translators to transfer the term ‘sun’ into the target languages with its different functions as a lexical unit (i.e., its basic concept) and as a stylistic device. The purpose of this work is to compare translation strategies used by translators in different languages and to assess the accuracy of their use. Our research is based on empirical data: we use translations into ten languages belonging to different language families, namely, Indo-European (German, English, Spanish, French, Russian), Turkic (Turkish and Azerbaijani), and Caucasian languages (Mingrelian, Svan, Abkhaz).

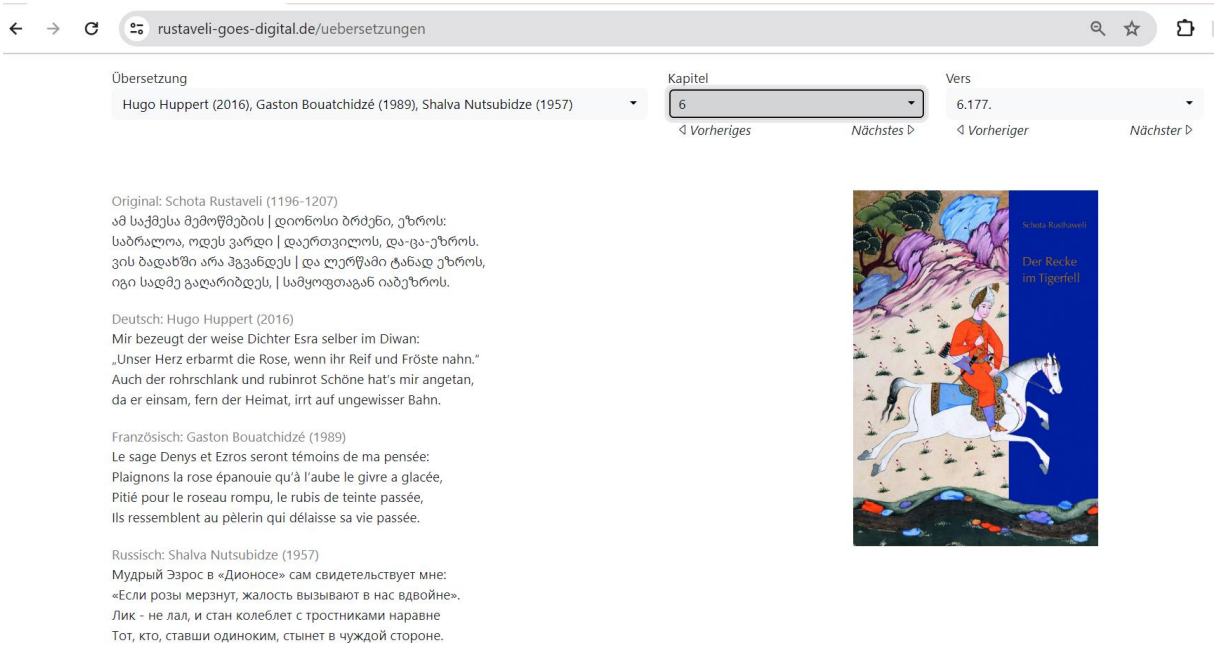

Fig. 1: The parallel corpus *Rustaveli goes digital*

1. Figures of speech containing the ‘sun’: stylistic devices in Rustaveli’s epic

One of the distinctive characteristics of Rustaveli’s literary language is the frequent and plentiful use of figures of speech (or stylistic devices) such as metaphors, similes, epithets, idioms, aphorisms, euphemisms, and so on. Figures of speech are a special form of expression used to convey a certain meaning or to heighten certain effects, often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener.[2] In this section, we will deal with the question of equivalents of the concept ‘**sun**’ in different translations of the epic.

The word მზე ‘sun’ appears 309 times in *Vepx*. with different meanings and functions, which can be divided into four types:

a) the ‘sun’ as a word conveying a concrete reference to the celestial body
b) the ‘sun’ as a stylistic device (metaphor, simile, epithet)
c) the ‘sun’ as a component of a compound (such as პირ-მზე ‘sun-face’→‘fair, beautiful’)
d) the ‘sun’ as a component of oaths.[3]

[2] Cf. https://www.merriam-webster.com/dictionary/figure%20of%20speech.
[3] Cf. Avidzba, Kamarauli & Tandashvili 2023.

In the present paper, we will be focussing on the first two types: the ‘sun’ referring to the celestial body and thus used as an astronomical term, and the ‘sun’ used as a stylistic device.

1.1 The concept of ‘sun’ as an astronomical term

As a designation of the celestial body, მზე ‘sun’ only functions as a concrete noun: it explicitly refers to the star at the center of our solar system and is not used with an abstract meaning. In this function, the ‘sun’ is found 25 times in the epic and is usually translated by the denotative equivalent in the target languages as in Example (1).

(1) 1.49.1 ვარდთა და ნეხვთა ვინათგან **მზე** სწორად მოეფინების.
‘As the sun shines equally on roses and weeds.’

German translations:

H.H. Wie die **Sonne** gleiche Lichtflut auf Gestrüpp und Rosen gießt
M.P. So die Ros’ wie auch die Distel wärmt die **Sonn’** mit ihren Grüßen
H.B. Weil die **Sonne** sich gleich über Rosen, auf Unrat verbreitet.

English translations:

M.W. Since the **sun** shines alike on roses and middens
V.U. Like the **sun** which casts its beams alike on rosebeds and middens
L.C. The **sun** shines alike on roses and dung, on everything we see.

Spanish translations:

G.T. Así como el **sol** brilla, tanto sobre la rosa como sobre la yerba mal oliente
L.M. El **sol** luce igual sobre la rosa y la hierba de los campos
M.B. El **sol** calienta por igual a la rosa y a las yerbas del campo

French translations:

G.B. Sur la rose et sur le fumier le **soleil** impartial roule
S.Ts. Le **soleil** luit également sur la rose et l’herbe des champs

Russian translation:

A.Kh. **Солнце** на розы и навоз лучи равно же пускает

Turkish translation:

B.D. Hem gübreye, hem de küle **güneş** öz nurundan saçar

Azerbaidjani translation:

B.V. **Günəş** ki, bir işıq verir qızılgülə və peyinə
A.H. **Күнәш** чиләр ејни нуру һәм пејинә, һәм дә күлә

Mingrelian translation:

K.Zh. მუჭოთ ვარდის დო ნახვერსე: **ბჟა** ართნერო გიორზუნი.
‘Because on the rose and the trash the **sun** shines alike.’
G.Sh. რახან ვარდის დო ჭუჭელეს, **ბჟა** გიორე ართინერო.
‘Because for the rose and the nettle, the **sun** shines equally.’

Abkhazian translations:

D.G. Агуили нас абабиреи еиҧшны убасгьы **амра** рыкуҧхоит
‘The **sun** shines on both the rose and the manure’

M.L. Ашәҭгьы ауацгьы, инеилымхкәа, **амра**-шәахәа акны ирзыцхоит
‘For both the flower and the manure, the **sun’s** ray shines indiscriminately as one’

Some translators do not use a denotative equivalent when translating the term ‘sun’ as an astronomical body but a connotative equivalent. In the Russian translation of Shalva Nutsubidze, e.g., the ‘sun’ is represented by the equivalent *луч* ‘ray’ (plural *лучи*), which is an ellipsis of the nominal phrase *солнечные лучи* ‘sun rays’:

Sh.N. И сорняк, равно как роза, освещается **лучами**.
‘And a weed, like a rose, is illuminated with **rays**.’

The translations of Example (2), in which the ‘sun’ appears twice, are of interest from the point of view of translation strategies. Although the ‘sun’ is the addressee in both sentences, they are still different from each other at the syntactic-pragmatic level: in the first one, the ‘sun’ is an indirect object (ეტყვის **მზესა** ‘he speaks **to the sun**’), while in the second sentence, it appears as the addressee in the address formula **მზეო** ‘oh, sun’:

(2) 39.957.1–2 მიმავალი ცასა შესჩივრს, ეუბნების, ეტყვის **მზესა:**
„აჰა, **მზეო,** გეაჯები შენ, უმძლესთა მძლეთა მძლესა“
‘Going his way, he laments to the sky, addresses and speaks **to the sun**:
“Oh, **Sun**, I beg you, the mighty one of the mightiest mighty ones.”’

In almost all cases, translators abide by one strategy and translate the term მზე in both sentences by the denotative equivalent ‘sun’.

Spanish translation:

G.T. Caminando, se lamenta hacia el cielo, y hablando dice **al sol**:
“¡Oh **Sol**, a ti te lo ruego, poderoso conquistador de conquistadores...”

Russian translation:

K.B. И, до неба восклицая, к **солнцу** вопли обращая,
Кличет: „**Солнце**! Власть живая! Ты, кем светит каждый край.“

Svan translation:

A.O. მეზი დეცს ხეგვნი ი ხეშგო **მგჟრი** ამჟი ხაგგრგალი
ეჰე **მგურ**, ამჟი ხვეჯგრალ ხედი ერ ჩინ ხოლჯმაშა ლი
‘Walking he looks at the sky, crys and speaks like this:
“Oh, sun, I beg you who are the strongest among all.”’

Abkhazian translation:

M.L. Уи дахьнеиуаз ажәӷан даҳәон, **амра** дацәажәон абас:
„Суҳәоит, **Амра**, илашарбагоу, зегь ирымоу лахьынтас...“
‘On his way, he asked the sky and spoke **to the sun** like this:
“Please, **sun**, luminary, who are the destiny of all...”’

However, some translators use different strategies when rendering ‘sun’ in different syntactic functions, e.g. as an indirect object and in the address formula: in the former case, they use the denotative equivalent of the ‘sun’ but in the latter case, they reinforce the address formula adding the attribute ‘great’ or ‘high’. Thus, the denotative equivalent becomes a stylistic device, namely, by the addition of an epithet:

French Translation:

S.Ts. Il va, il implore le ciel, au soleil encore s'adressant :
« O **grand Soleil**! je te supplie, toi, puissant parmi les puissants... »

Spanish translation:

L.M. Se aleja implorando al cielo, y al **sol** sigue dirigiéndose:
«¡Oh **gran sol**! A ti te suplico, poderoso entre los poderosos...»

Abkhazian translation:

D.G. Ҽыла днеиуан, ажәҩан азы дашшуан, **амрахь** убас ҳәауа:
«Уара, **амр ду**, суҳәоит уара, иҧуҧуоу реиҳа уара изылшуа...»
'He was riding a horse, looked at the sky and said this **to the sun**:
"You, **great sun**, I beseech you, more powerful than the strongest..."'

Marie Prittwitz's German translation also shows two different strategies in this verse: in the first sentence, 'sun' is rendered by the denotative equivalent, while in the second one, the translator changes her strategy and uses the connotative equivalent ***Stern*** 'star' in combination with the attribute ***hoher*** 'high' to refer to the same denotate:

German translation:

M.P. Himmelwärts der Wandrer weinend, Klagewort der **Sonne** bracht'.
„**Hoher Stern**, zu dir ich flehe, du bist aller Mächte Macht."

Sometimes, another strategy is manifest in the target language when an equivalent for 'sun' is used as in the Spanish translation of the epic by María Elvira Roca Barea:

M.B. Avtandil cabalga mirando el cielo, dirigiéndole sus plegarias:
"Oh, **astro** rey del firmamento, poderoso entre los poderosos, yo te suplico..."

In the first sentence, the term 'sun' is omitted, but the discourse reference to *cielo* 'sky' is implied in *dirigiéndole* 'addressing it'. In the second sentence, the translator uses ***astro*** 'star' as an equivalent of 'sun'. The choice of this connotative equivalent by the translator causes a change of reference type in the verse: the concrete reference – the sun as the star in the centre of our solar system – is replaced by the abstract reference to 'star' as a generic word. This change in the type of references requires a clarification: the concept of 'star' must be further specified. To maintain the reference, the translator uses the method of lexical specification: he additionally specifies the word ***astro*** 'star' with the nominal phrase ***rey del firmamento*** 'king of the firmament'. Cf. the schematical analysis in Table I.

Georgian	>	**Spanish**
მზე 'sun'	>	***astro*** 'star'
concrete noun	≠	an abstract noun
concrete reference		abstract reference + lexical specification
concrete reference type		abstract reference type specific reference type
მზე 'sun'	>	***astro rey del firmamento*** 'star, king of the firmament'
concrete reference type	=	concrete reference type (via lexical specification)

Table I: 'sun' translated as 'star, king of the firmament' in Spanish

The use of this strategy creates a complex address formula that metaphorically conveys the reference to the 'sun' as an astronomical body.

1.1.1 In Shalva Nutsubidze's Russian translation, the address of the 'sun' is replaced by *боже* 'God':

Sh.N. Путник к небу плач возносит, **солнцу** молвит, говоря:
„Ты над властью власть, **о, боже**, вот к тебе взываю я."
'The traveller cries to the sky, he begs **to the sun**, saying:
"You are the might over the might, **oh God**, here I am calling out to you."'

At first glance, the use of 'God' as the equivalent of 'sun' seems unexpected and strange. However, we must take into account the fact that in the Georgian pagan pantheon, two deities had a special place: the sun as the mother god and the moon as the father god.[4] The poem *bža dia čkim, tuta muma čkim* ('the sun is my mother, the moon is my father') preserved in Mingrelian folklore indicates that the word 'sun' refers to the 'sun god' in Georgian cultural consciousness. The use of the plural form of 'sun' in the compound მზეთუნახავი 'beautiful', lit. 'whom the suns have not seen', and its structural-semantic analysis further support the use of 'sun' as a synonym for a (sun) 'god'.[5]

The example discussed here is also very interesting from a pragmatic point of view. The information structure of the verse containing the address is different in the source language and in the target language as the word order shows:

აჰა, მზეო,	გეაჯები შენ,	უმძლესთა მძლეთა მძლესა.
	vs.	
Ты над властью власт	о, боже	вот к тебе взываю я

In the source language, this sentence consists of three parts: it begins with the address formula (აჰა, მზეო 'oh sun'), followed by the main clause (გეაჯები შენ 'I beg you'), and ends with an apposition (უმძლესთა მძლეთა მძლესა 'the mighty one of the mightiest mighty ones'), which extends the indirect object შენ 'you' as the argument of the main sentence.

In the target language, the sentence also consists of three parts, but syntactically it is constructed differently: the apposition moves to the initial position and undergoes transformation, with the equivalent of უმძლესთა მძლეთა მძლესა 'mighty one of the mightiest mighty ones' taking the form of a copular clause; thus, the simple sentence turns into a more complex one with two predicates:

„აჰა, მზეო, **გეაჯები** შენ, უმძლესთა მძლეთა მძლესა,"
'"Oh, Sun, I **beg** you, the mighty one of the mightiest mighty ones."'
vs.
Ты над властью власть, о, боже, вот к тебе взываю я
'You **(are)** the might over the might, oh God, here I **am calling** out to you.'

Accordingly, the sentence changes its word order:

a) the address formula *о, боже* 'oh, God' moves to the second place and thus divides the two clauses: [Ты над властью власть,] о, боже, [вот к тебе взываю я];

[4] Cf. Javakhishvili 1908: 112 / 1951: 60, 77 / 1960: 60, 74 / 2012: 61, 76.
[5] Jorbenadze 1997: 63.

b) the main sentence გეაჯები შენ ‘I beg you’, which was placed after the address formula in the source text, is moved to the end: Ты над властью власть, о, боже, [вот к тебе взываю я] “You are the might over the might, oh God, [here I am calling out to you]”.

In addition, the syntactic transformation of the verse changes its pragmatic function. Although the interrelation between the two sentences Ты над властью власть and вот к тебе взываю я is not explicitly expressed in the target language, it becomes recognisable when it is paraphrased:

(**поскольку**) [ты над властью власть] > [вот (**поэтому**) к тебе взываю я]
“**because** [You are the might over the might]” > “**therefore** [I am calling out to you]”

In the Russian translation, the communication channel is opened at the beginning of the sentence by the pronoun *ты* ‘you’, which as a cataphor refers to the addressee ‘God’ that is only specified later in the address formula *о, боже* ‘oh, God’. By transposing the address formula into the target language, the expressiveness and emotionality have been lost. Moreover, as an equivalent of the verb გეაჯები ‘I beg you’, the verb *взывать* ‘to call out’ was chosen in the source language. Due to this exchange of the verb, the given sentence is devoid of plea semantics in the target language, rather conveying an appeal:

გეაჯები ‘I am addressing you with a plea’	vs.	к тебе взываю я ‘I am addressing you’

As we have seen, the strategy chosen by the translator has brought about a number of changes:

a) on the syntactic level, the apposition becomes an independent clause
b) from a stylistic point of view, this change led to the disappearance of the stylistic figure
c) as a result of the syntactic changes, the word order of the sentence has changed
d) shifting the address formula from the initial position to the middle position weakened the expressiveness and emotionality of the sentence
e) by choosing *боже* ‘God’ as the equivalent of ‘sun’, the translator brought forward the cultural aspect (the sun as a god in the Georgian tradition)
f) by choosing *взываю* ‘I am calling out to you’ as the equivalent of გეაჯები ‘I beg you’, the content of the sentence changes from a request to an appeal.

1.1.2 The Russian translation by Archil Khalvashi shows a completely different and unexpected strategy by using the word *солнышко* ‘little sun’, i.e., the diminutive form of *солнце* ‘sun’.

A.Kh. Едет, плача молвит с небом, а **солнышку** говорит он:
„Эй, **солнце**, я молю тебя, ты всех сильней, всем даешь тон.“

The diminutive form *солнышко* is used in the first verse while the denotative equivalent *солнце* is preferred in the second one when addressing the ‘sun’. This is not the only case where the translator uses the diminutive. Generally, *солнышко* appears as a stylistic device to refer to beloved persons in the sense of ‘darling, sweetheart’, but Archil Khalvashi often uses it with a metaphorical function in address formulae, in relation to various protagonists of the epic. The relative frequency of *солнце* and *солнышко* as an equivalent of ‘sun’ in his translation is as follows: *солнце* is used 189 times, *солнышко*, 30 times. The distribution of these two words as an equivalent of ‘sun’ is unclear: both are used both lexically and as a stylistic device.

The translator’s decision to use *солнце* ‘sun’ alongside its diminutive *солнышко* ‘little sun’ in the mentioned stanza does not seem appropriate to us because:

a) the word ‘sun’ appears twice in this stanza, and both times it refers to the sun as a celestial body. Nevertheless, the two verses are different: the first one is a part of the narrative while the second one is a plea by the protagonist, Avtandil;
b) the diminutive *солнышко* belongs to the semantic class of affectionate words, which are mostly used in address formulae and reflect the speaker’s epistemic approach. The usage of the diminutive is not suitable in the first sentence, as the author describes an action, namely, Avtandil walking on the road, lamenting to the sky and speaking to the sun (the intended meaning should have been that of the sun as a celestial body); in the given context, *солнышко* as an equivalent of მზე is inappropriate;
c) in the second sentence, the translator uses the non-diminutive form, which is appropriate since Avtandil here addresses the sun as a god. The use of a diminutive form would be impossible here.

1.1.3 Comparing the given examples across the different languages, we may summarise that there are six strategies used to represent the ‘sun’ as an astronomical term:

a) ‘sun’ is represented by a denotative equivalent
b) ‘sun’ is represented by a connotative equivalent
c) ‘sun’ is represented by a diminutive
d) ‘sun’ is omitted
e) ‘sun’ is reinforced by attributes (‘great, high’)
f) ‘sun’ is represented by a complex formula of address like ‘king of the firmament’ that metaphorically conveys the reference to the ‘sun’ as an astronomical body.

The strategies for using equivalents summarised here can be divided into two types as shown in Fig. 2:

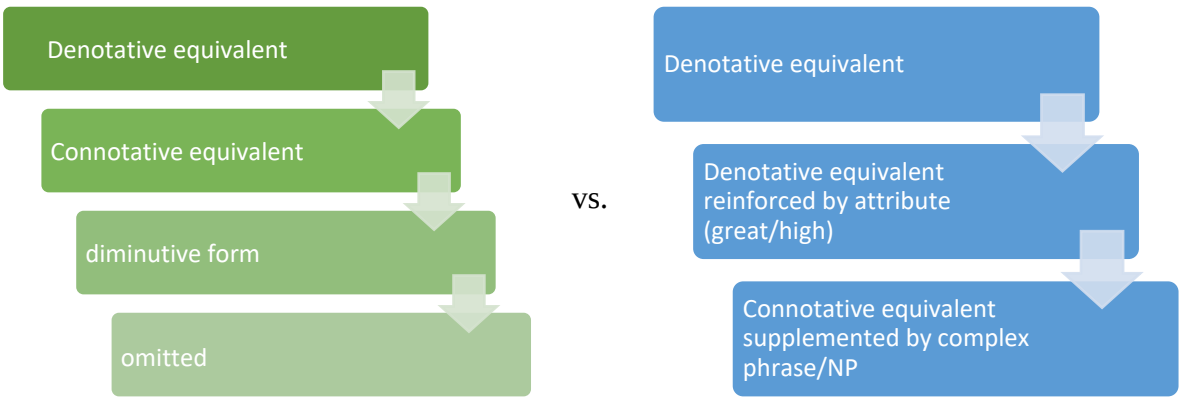

Fig. 2: Strategies of equivalents

1.2 The concept of ‘sun’ as a metaphor

To show the strategies that the translators use, it is equally significant to analyse cases in which ‘sun’ is translated as a stylistic figure. In this regard, it must be noted that in the source text, the word for ‘sun’ is used as a metaphor in relation to both male and female protagonists. The frequency of this word used in relation to the different protagonists in the Georgian epic is as follows: Nestan-Darejan: 65; Avtandil: 29; Tinatin: 23; Tariel: 11; Pridon: 5; Rostevan: 1; the king of Gulansharo: 1. All the protagonists named here, who are referred to metaphorically as the ‘sun’ in the poem, belong to the royal family.

Victor Nozadze in his book *Heliologia in The Knight in the Panther's Skin* discusses in detail the symbolics of the 'sun' as a figure of speech in the epic. He especially explains the reason of the equalisation of both the concepts of 'sun' and 'king' by Rustaveli:[6]

> The superiority of being compared to the sun belongs only to kings and their descendants. This is understandable, because the sun and the king were regarded as one and the same in ancient times: the sun as a king in the sky, the king as the sun on the earth.

All in all, 'sun' is used 135 times as a stylistic figure in the epic. From these examples, we selected only those in which 'sun' is used as a metaphor (116) and compared the frequency of its usage with reference to the gender of the protagonists; cf. Table II for the result.

	Frequency	
Protagonist	**male**	**female**
Nestan-Darejan	—	58
Avtandil	24	—
Tinatin	—	16
Tariel	11	—
Pridon	5	—
Rostevan	1	—
King of Gulansharo	1	—
	42	74

Table II: Frequency of 'sun' with reference to gender

1.2.1 The English translations show mostly a similar picture; the differences depend on the translator as shown in Table III.

Protagonist	**Rustaveli**	**Marjory Wardrop**	**Lyn Coffin**
	მზე	*sun*	*sun*
Nestan-Darejan	58	58	53
Avtandil	24	24	23
Tinatin	16	16	14
Tariel	11	10	10
Pridon	5	4	4
Rostevan	1	1	1
King of Gulansharo	1	1	1
	116	114	106

Table III: The usage of 'sun' as a metaphor in Georgian and English

As Examples (3–5) show, both English translators render 'sun' as a metaphor referring to persons consistently.

(3) 56.1423 **მზე** მოეგება პირითა ტურფითა, მოცინარითა

M.W. The **sun** (Nestan) met them with lovely, laughing face,

L.C. That **sun** met Tariel's sworn brothers with a lovely, laughing face.

[6] "მზესთან შედარების უპირატესობა მხოლოდ მეფეებსა და მეფის სწორთ ეკუთვნით. და ეს გასაგებია, რადგან მზე და მეფე ერთი და იგივე იყო ძველად. მზე – მეფე ცათა შინა. მეფე – მზე ხმელეთზე" (Nozadze 1957: 135).

(4) 29.709 მაგრა, **მზეო**, თავი **მზესა** ჩემთვის სრულად დააგვანე
M.W. but, O **sun**, become altogether a **sun** for me
L.C. But you, oh **sun**, made yourself fully **sunlike** for me in this land.

(5) 40.1016 სადა გინახავს იგი **მზე,** წამომყევ ზღვისა კიდესა.
M.W. lead me to the seashore where thou sawest that **sun** (Nestan)
L.C. I ask you to lead me to the seashore where you last saw that **sun**.

Both translators abide by Rustaveli's artistic style: out of 116 cases, Marjory Wardrop decides only two and Lyn Coffin ten times against the usage of this metaphor in their English translations.

1.2.2 In German translations, we find a different picture in terms of equivalence. We compared two of the German translations: Hugo Huppert's and Hermann Buddensieg's. As the comparison in Table IV shows, both translators prefer different strategies when translating 'sun' as a metaphor; cases where the metaphors are omitted or demetaphorised, i.e., personified (replaced by a proper name or a pronoun) are subsumed under 'other substitutes'.

Equivalents	**Huppert**	**Buddensieg**
Denotative equivalents	35	94
Connotative equivalents	38	2
Compounds containing 'sun' as a component	20	12
Other substitutes	23	8

Table IV: Different translation strategies for 'sun' in German

As we see, Buddensieg mainly uses the denotative equivalent for 'sun' as a metaphor (94/116), whereas in Huppert's translation, 'sun' as a metaphor is represented almost equally by both denotative (35) and connotative (38) equivalents. The latter translator uses a full palette of connotative equivalents as listed in Table V:

German	**English**	**German**	**English**
Tages Glanz	blaze of the day	Wunderweib	wonder woman
Licht	light	Maid	maiden
Licht des Himmels	light of the sky	Wandelstern	wandering star
Schöne	beauty	Himmelslicht	heavenly light
Liebste	beloved	Sonnenstern	sun star
Strahlenzier	ray ornament	Lichtverklärte	transfigured light
Stern des Muts	star of courage	Stern der Schönheit	star of beauty
Strahlenglanz	blaze of rays	Himmelsleuchte	light of heaven
Strahlenmaid	maiden of rays	Prinzessin	princess
Schönste	most beautiful one	Sonnenglut	sun glow
schönste aller	most beautiful of all	Liebste	dearest
Sonnenschöne	sun beauty	Sonnenbraut	sun bride
wahre Sonne	true sun	Sonnenfrohe	joyful as the sun
Sonnenmaid	sun maiden	Teure	dear one
Sonnenantlitz	sun face		

Table V: Connotative equivalents of 'sun' in German, with English translations

In contrast to Huppert, a completely different strategy is applied by Buddensieg: he mainly uses the denotative equivalent for 'sun' as a metaphor. Only in one case does he choose hyperbolic expressions for 'sun'; cf. Example (6):

(6) 62.1583 მას ესვა ქალი მნათობი, **მზისაცა უფრო მზიანი**.
‘He had a girl, a heavenly body, **sunnier than the sun**.’

H.B. Wuchs die himmelschönste Tochter, wie **die Lilie im Gefilde**
‘... grew the heavenly beautiful daughter, **like the lily in the field**.’

Although Buddensieg completely abandons the concept of ‘sun’ in this case, the artistic device used here (the comparison of Nestan-Darejan to a lily) is undoubtedly his own and one of the best examples of the translator’s skill.

1.2.3 The equivalences chosen by the translators of the Russian versions show a similar picture, too. We compared the distribution of the equivalents in the three Russian translations by Konstantin Bal’mont, Shalva Nutsubidze and Archil Khalvashi, with the result displayed in Table VI.

Equivalents	**Bal’mont**	**Nutsubidze**	**Khalvashi**
Denotative equivalents	67	52	58
Connotative equivalents	21	57	41
Other substitutes	28	7	17

Table VI: Equivalents of 'sun' in three Russian translations

As we see, the frequencies of denotative and connotative equivalents and of other cases are all different depending on the translator, but all three translators have one thing in common: they use both denotative and connotative equivalents in the translation while personified or omitted cases are also confirmed. However, none of the strategies seems to be dominant for all three of them: while Bal’mont and Khalvashi prefer using denotative equivalents, Nutsubidze mostly uses connotative equivalents, which in turn is the least used equivalent type in Bal’mont’s translation. The connotative equivalents in the latter are semantically quite diverse. They are mostly represented by compounds with the component ‘sun’ or lexemes associated with it and are characterised by their expressiveness; cf. Table VII.

Russian	**English**	**Russian**	**English**
солнцеликий	sun-faced	свет необычайный	extraordinary light
услада	gladness	блеск солнца	blaze of the sun
свет	light	златая	golden one
светлый	luminous	заря златая	golden dawn
блеск	blaze	заря блестящая	glossy dawn
заря	dawn	солнечный огонь	solar fire
дева	maiden	лик осиянный	a shining face
луч	ray	солнцедева	sun-maiden
Роза	rose	солнцесвет	sunlight
красивейший	most beautiful	солнцесветлая	bright like the sun
звезда	star		

Table VII: Connotative equivalents of ‘sun’ in the Russian translation by Bal’mont

Shalva Nutsubidze’s translation shows a similar diversity of connotative equivalences (14), some of them also containing the lexical unit ‘sun’ or derivations of it; cf. Table VIII.

Russian	**English**	**Russian**	**English**
светило	light	солнечный венец	solar crown
солнцеликая	sun-faced	свет солнца	sunlight
дева	maiden	солнечный овал	solar oval
луч	ray	витязь как светило	hero like light
свет	light	царица всех светил	queen of all lights
восход	sunrise	дева дивная	marvellous maiden
солнце-дева	sun-maiden	лучезарная царица	radiant queen

Table VIII: Connotative equivalents of 'sun' in the Russian translation by Nutsubidze

Archil Khalvashi also uses different connotative equivalents for 'sun' but remains far behind the lexical diversity and expressiveness of Bal'mont's or Nutsubidze's translations; cf. Table IX.

Russian	**English**	**Russian**	**English**
солнцевидная	sun-like	дева-солнце	virgin-sun
солнышко	little sun (dim.)	Солнце-дева	sun-virgin
солнцеликая	sun-faced	солнечных луч	sunbeam
дева / девица	virgin, maiden	моя жизнь	my life
луч	ray	моя милая	my dear one
свет	light	краше солнца и луны	more beautiful than sun and moon

Table IX: Connotative equivalents of 'sun' in the Russian translation by Khalvashi

1.3 'Sun' in the plural

The sun as a metaphor can also be used in the plural as a collective noun. The plural form მზენი/მზეთა 'suns' occurs only ten times in the epic, and in all examples, it is metaphorically used as a stylistic figure that refers to different protagonists of the epic.

1.3.1 'Sun' in the plural (მზენი) refers to the king and queen of India:

(7) 18.487 მაკოცეს, ადგეს ორნივე, თვით იგი **მზენი მზეთანი**,
'They kissed me, both stood up, themselves the **suns of suns**.'

The translations show different translation strategies when rendering 'sun' in the plural: a) retaining the metaphor (using a denotative equivalent) or b) demetaphorising it by personification or by rendering the plural grammatically (in form of a pronoun).

German translations:

H.H. mich umarmten **Fürst und Fürstin**, und ich huldigt ihm und ihr.
M.P. Drauf umarmte mich der Thronkur mit der Herrscherin zusammen
H.B. Beide erhoben sich, küßten mich, jene selbst **Sonnen der Sonnen**

English translation:

L.K. After that, I was kissed by **both of them**. Then they arose, all three.

Russian translations:

Sh.N. И меня обняли оба – **царь с царицей**, свет светилищ.
A.Kh. Встают, целуют, те оба**,** я **Солнце Солнцев** видел в них

Spanish translations:

G.T. se alzaron ambos y me besaron. Ellos mismos, **Soles de Soles**
L.M. ellos me abrazaron y se levantaron **los dos soles de los soles**
M.B. De nuevo **el rey y la reina** me besaron y abrazaron tiernamente.

Abkhazian translations:

M.L. Исхатцгылт – **амрақәа зегь рымра** – сгәыдыркылауеит саргьы
'They stood up – **the suns of all (suns)** – they kiss me too'

Mingrelian translations:

K.Zh. **ბჟაცალეფქჳ** ჟირხოლოქჳ: გედირთესჳ გობჯუდესჳ
'The **sun-like ones** both stood up and kissed me'
G.Sh. ჩქიმდა მორთეს დო ბჯუნუნდეს **ხენწიფე დო დედოფალი.**
'They came to me and kissed me, **the king and the queen**.'

In most cases, the translators prefer the demetaphorisation of მზენი 'suns'. References to the protagonists (king and queen of India) are often rendered lexically as in the translations by H. Huppert (*Fürst und Fürstin*), M. Prittwitz (*der Thronkur mit der Herrscherin zusammen*), Sh. Nutsubidze (*царь с царицей*), M. Roca Barea (*el rey y la reina*), and the Mingrelian translation by G. Shanava (ხენწიფე დო დედოფალი) or by other means as in L. Coffin's translation (*both of them*). Some of the translators provide literal translations such as, e.g., H. Buddensieg (*Sonnen der Sonnen*), Archil Khalvashi (*Солнце Солнцев*), G. de la Torre Botarro (*Soles de Soles*), or L. Martínez (*los dos soles de los soles*).

1.3.2 'Sun' in the plural (მზენი) refers to Tariel and Avtandil:

(8) 53.1379 იგი **მზენი** მოეგებნეს, ვის ზამთარი ვერ დაჰზრვიდა
'Those **Suns**, to whom Winter could not freeze, came forward.'

German translations:

H.H. Doch **zwei** frostgefeite **Sonnen** nahen, freundschaftlich gesellt
M.P. **Zwei der Sonnen** gehn entgegen, eis'gem Frost sie trotzen beid'
H.B. Da erschienen **die Sonnen**, die kein Winter erkaltet

English translations:

M.W. **Those suns** whom winter could not freeze came forward
L.K **Those suns** whom winter could never freeze came forward as if to slay

French translations:

G.B. **Les deux soleils** vont de l'avant, deux farouches épouvantails
S.Ts. Vers eux s'avancent **les soleils** que l'hiver ne saurait glacer

Spanish translations:

G.T. Aquellos **Soles**, a quienes el Invierno no hiela, vinieron hacia adelante.
L. M. hacia ellos avanzan **los soles** que el invierno no podría helar
M.B. Hacia ellos avanzan **los soles** luminosos que ningún invierno hubiera podido helar

Russian translations:

K.B. **Солнцеликих** и морозом не спугнешь. Спешат к угрозам.
Sh.N. Шли навстречу к ним **два солнца**, им морозы нипочем.
A.Kh. Вышла **пара солнцевидных** встретить, беды их не страшат

In the source text, 'sun' is here used in the plural as a metaphor and it remains in the plural in almost all translations. Sometimes, however, it is replaced by an epithet: by Bal'mont's *солнцеликие* 'sun-faced ones' and by Khalvashi's *пара солнцевидных* 'pair of sun-like looking ones'.

1.3.3 'Sun' in the plural (მზენი) refers to Tariel, Avtandil and Pridon:

(9) 59.1493 ფრიდონისით გაემართნეს იგი ლომნი, იგი **მზენი**.
'They went away from Pridon's (house), those lions, those **suns**.'

German translations:

H.H. Also von Phridons Gemarken scheiden die **drei Sonnenleuen**
M.P. Aus dem Reich Pridons **drei Sonnen** reiten vorwärts, wie drei Leun.
H.B. Pridons Haus verließen darauf jene Löwen, **die Sonnen.**

English translations:

M.W. Those lions, **those suns**, set out from P'hridon's (country).
L.C. Those three lions, **those suns**, set out from Pridon's hospitable land.

French translations:

G.B. Ces lions, ces **soleils** s'en vont de chez Pridon avec leurs gardes
S.Ts. Ces deux lions, tels des **soleils**, de Pridon quittant le pays

Russian translations:

K.B. Эти львы, всегда живые, эти **солнца** золотые
Sh.N. От Придана уезжая, как три **солнца**, львы летят
A.Kh. Уехали от Фридона те львы – **солнца**, нет их, красней

1.4 Exchange of stylistic figures

It is noteworthy that the translations often show an exchange of artistic means. For example, a simile used in the source text is conveyed through a metaphor in the target text as in several cases in the German translation by H. Huppert. Cf. the following examples:

a) მსგავსი მზისა ('similar to the sun') > *Wunderweib* ('amazing woman, wonder woman')

(10) 46.1169.3 მას უკეთილოდ დამიმადლებთ, ოდეს ჰხედოთ **მსგავსი მზისა**.
'You will surely thank me when you will see the **sun-like** one.'

H.H. Danken dürft Ihr mir, sobald Ihr jenes **Wunderweib** erschaut.

b) ვინ მზესა დაედარების ('who resembles the sun') > *Sonnenmaid* ('sun maiden')

(11) 22.510.4 მაგრა კმა ჩვენად იმედად, ვინ **მზესა** დაედარების
'but she, who is comparable to the **sun**, gives us enough hope'

H.H. Eure **Sonnenmaid** hat reichlich, was in uns die Hoffnung nähre.

1.5 ‘Sun’ in its metaphorical use is sometimes omitted as in the following examples from Russian translations:

(12) 52.1361 **მზე** მოგვეახლა, უკუნი ჩვენთვის აღარა ბნელია,
ბოროტსა სძლია კეთილმან, არსება მისი გრძელია!
‘**The sun** was coming near to us, darkness is no longer dark for us.
The good overcame the evil; the essence of (good) is lasting.’

Cf. the Russian translation by Konstantin Bal’mont:

К.В. Тени более не тени. Ночь окончилась мучений.
Зло слабей в игре борений. Благо шествует, творя.
‘The shadows are no longer shadows. The night of torment is over.
Evil is weaker in the strife, Goodness marches, creating.’

As we can see, ‘sun’ does not have an equivalent in the Russian translation here. Moreover, in the Russian translation the causality relationship that we see in the source language is also lost in this case. Although the causality is only implied in the source text, the cause-effect can be reconstructed here on a logical-semantic level:

Cause: The sun has come near to us
Effect: Darkness is no longer dark for us

We can paraphrase the implication given here as follows:

(ვინაიდან) მზე მოგვეახლა, უკუნი ჩვენთვის აღარაა ბნელი.
‘(Because) the sun was coming near to us, darkness is no longer dark for us.’

In Nutsubidze’s translation, the causality appears reversed. According to this translation, the sun appeared **after** the darkness had been dispelled. Cf. his translation:

S.N. Мрак развеян, и величье света стало нераздельно,
Зло сразив, добро пребудет в этом мире беспредельно
‘The darkness has been dispelled and the greatness of light has become inseparable,
Having vanquished the evil, the good will abide in this world forever.’

The change of cause-and-effect relationship evokes additionally a change of the informational structure in this stanza:

Cause: Мрак развеян (‘The darkness was dispelled’)
Effect: величье света стало нераздельно (‘the greatness of light became inseparable’)

Such changes diminish the quality of the metaphoricality, and are especially to be regretted in the given verses because they represent an aphorism. We will discuss the content and structural aspects of the translation of aphorisms in a future paper.

2. ‘Sun’ in the address formula

The communication between protagonists in the epic (both written and oral) is usually conveyed through direct speech. In such cases, the sentence often contains an address formula. The ‘sun’, as previously discussed, is often used as a metaphor for a beloved person. ‘Sun’ can therefore often be found as an address formula in direct speech. The address formula is morphologically marked in Georgian, through a special grammatical case of the declension system, namely, the vocative. The vocative form მზეო ‘sun’ is found 30 times in the epic. In 9 of these instances, ‘sun’ refers to the celestial body as a lexical unit, and 21 times, it is used as a metaphor.

Tables X–XI provide a list of equivalents of ‘sun’ as used in address formulae in several target languages.

	German			Spanish		
Stanza	**Huppert**	**Prittwitz**	**Buddensieg**	**de la Torre**	**Martinez**	**Roca Barea**
4.134	Holde Schöne	Oh du Liebste	Du Sonne	¡Oh Sol!	¡Oh bello sol	Sol mio
4.135	Sonne	Stern	O Sonne	¡Oh Sol!	¡Oh sol mio!	Oh sol mio
4.139	—	Oh Stern	Sonne	¡Oh Sol!	¡Oh sol mio!	Oh sol mio
12.382	—	Sonn’	Du Sonne	¡oh Sol!	¡oh sol!	oh sol
21.503	Sonne	Sonn’	Sonne	Oh Sol	¡Oh Sol!	Oh Sol
23.530	Schöne Sonne	Sonn’!	Sonne	¡Oh Sol!	Sol	Oh Sol
32.532	—	o Sonne	Sonne	¡oh Sol!	¡Sol mio!	oh sol
26.612	—	Sonne	Sonne	¡Oh Sol	¡Oh Sol!	¡Oh Sol
29.709	—	Rose	o Sonne	¡oh Sol!	¡oh sol mio!	¡ay mi sol!
39.954	—	—	—	mi Sol!	sol	mi sol
41.1034	Sonne	Sonne	Du Sonne	Sol!	¡Soberbio sol!	sol
44.1085	Sonne	O! Mein Augenlicht	O du Sonne	¡Oh Sol!	¡Oh Sol!	Oh sol luminoso
46.1139	Sonnige	—	Sonne	oh Sol!	sol	sol
46.1157	Du Sonne	Sonnengleiche	Sonne	¡Oh Sol	¡Oh sol!	Oh Sol
46.1168	—	—	o Du Sonne	¡Oh Sol!	¡Oh sol	el sol
46.1174	—	o Sonne	—	¡Oh Sol	¡Oh sol!	Oh Sol
46.1179	—	—	O Sonne	¡Oh Sol!	Sol	Oh Sol
51.1326	Sonnenritter	Sonn’	Sonne	¡Oh Sol!	¡Oh sol!	Oh Sol
59.1537	—	—	Sonne	¡Oh Sol	bello sol	Oh Sol
60.1564	—	—	o Sonne	oh Sol	sol	oh sol
60.1572	Sonnenfrohe!	o Sonne	Sonne	¡Oh Sol!	Sol	Oh Sol

Table X: Equivalents of ‘sun’ used in address formulae in German and Spanish

The Tables clearly illustrate not only the strategies used by the translators in the transfer of the address formulae but also the whole variety of selected equivalents and the methods of translation applied. The given variations of both denotative and connotative equivalents can be arranged hierarchically. For a ranking, we can use the degree of expressiveness (i.e., the degree of emotional impact on the reader), which is represented in the address formulae through the appropriate indicator and can thus be used as a formal parameter for measuring the degree of expressiveness.

The simplest model of an address formula is a single lexical unit which occupies the initial position in the sentence and is demarcated from other sentence components by a comma. The use of the address formula in direct speech has a clear pragmatic function: it acts as a vector of the communication channel and refers to the addressee. It can be extended by an interjection or a second-person pronoun that precedes the lexical core of the address formula. As can be seen from the analysis of the empirical material, both supplementary elements can be realised either individually or simultaneously. When used one by one, interjections or second-person pronouns usually appear to the left of the lexical core of the salutation formula and can replace each other as German *Du Sonne!* vs. *O Sonne!* in the following example:

H.H. Sprachen auf sie ein: ‚**Du Sonne**, wir verbrennen deinetwegen.‘
H.B. Und er fährt fort: „**O Sonne**. da Gott Dich als Sonne erschaffen...“

	French		English		Russian		
Stanza	**Bouatchidzé**	**Tsouladzé**	**Wardrop**	**Coffin**	**Bal'mont**	**Nutsubidze**	**Khalvashi**
4.134	Soleil	O beau soleil!	O sun	Oh sun	Лик денницы	О светило	Солнце мое
4.135	le Seigneur	O mon soleil!	O sun	Oh sun	Златая!	О светило	Солнце
4.139	Soleil	O mon soleil!	O sun	Sun	Златая!	Светило	О солнце
12.382	soleil	ô Soleil	O sun	O sun	—	солнце	—
21.503	soleil	O Soleil!	O sun	Oh sun	Заря златая.	Светило	Солнце мое
23.530	Soleil	Soleil	O sun	Sun	Солнце!	Солнце!	Свет ты мой
32.532	Soleil	O mon Soleil!	O sun	Oh sun	—	Светило	Солнце мое
26.612	Soleil	O Soleil!	O sun	Oh sun	Солнце	Солнце	—
29.709	ô soleil épanoui	o mon soleil	O sun	Oh sun	Солнце	солнце	солнышко
39.954	Sans soleil	Soleil	O sun	sun	—	—	—
41.1034	soleil	Soleil superbe!	sun	sun	солнце	солнце	солнце
44.1085	Ô Soleil	O Soleil	O sun	Sun	Солнце!	Свет	О солнце
46.1139	Soleil	Soleil	O sun	Oh sun	—	—	—
46.1157	soleil	O Soleil	O sun	Oh sun	Солнце	солнце	Солнце
46.1168	Ô toi	ô soleil	O sun	Oh mighty sun!	—	светило	солнце
46.1174	Mon soleil	O Soleil	O sun	Oh sun	—	светило	Свет
46.1179	Soleil	Soleil	O sun	Oh sun	—	—	—
51.1326	ô soleil	O Soleil	O sun	Oh sun	солнце	солнце	Солнце
59.1537	Ô Soleil	beau soleil	O sun	Oh sun	—	—	Свет наш
60.1564	—	Soleil	O sun	sun	солнце	—	ты
60.1572	Ô Soleil	Soleil	O sun	—	—	О солнце	Солнце

Table XI: Equivalents of 'sun' used in address formulae in French, English and Russian

2.1 In the case of a simultaneous use of supplementary elements, a strict hierarchy is preserved in terms of word order: the second-person pronoun stands adjacently on the left side of the lexical core and can be extended to the left by the interjection:

H.B. **O du Sonne**, weil Gott dich als eine Sonne erschaffen

The hierarchy will be preserved even if both the interjection and second-person pronoun appear at the end of the verse. A strict hierarchy in terms of sequence is observed here, too: INTERJECTION + SECOND-PERSON PRONOUN + LEXICAL CORE.

H.B. Der Du Strahlen aussendest, Wesen belebst, **o Du Sonne**!

This phenomenon is typical for the German translations considered here. The empirical data from the multilingual parallel corpus **Rustaveli goes digital** fully supports this assumption.

2.2 A possessive pronoun or an adjective can also appear in the position of the personal pronoun. Here, too, a hierarchy in terms of word order is visible:

M.P. Sprach der Ritter: „**Oh du Liebste**, deren Wimpern sind Achaten!"
M.P. „Jener Ritter, **o mein König**, hat kein einz'ges Wort gesagt"
H.H. Ich trat ein: **o milde Mondin!** Flugs vergessen war mein Leid.

The address formula can be placed in the initial position of the sentence as well as at the end and even in the middle of the verse.

H.B. **Oh mein König**, was haderst Du denn mit Gott und dem Schicksal?
M.P. „Jener Ritter, **o mein König**, hat kein einz'ges Wort gesagt..."
H.B. „Große Freude erlebte ich, weil ich Euch sah, **o mein König**..."

What is the difference between a simple model of the address formula such as ***Sun!*** and the complementary models? I.e., what kind of difference exists between the supplementary formulae ***O Sonne / Du Sonne / O Du Sonne*** or ***¡Sol / ¡oh sol /¡oh sol mío!***? In our opinion, the difference between these elements lies in their pragmatic function in the process of conducting the communication act:

c) If the addressee of the communication is lexically given in the address formula, it acts as a vector of the communication channel and ensures the accuracy of the reference. It must be mentioned here that the addressee of communication is often named directly before direct speech in the epic, in forms like *Sonne! Sun! Sol! Soleil! Солнце!*
d) The use of an interjection in the address formula serves to open the communication channel and ensures its activation; cf. *O Sonne! Oh Sun! ¡Oh sol! O Soleil! О Солнце!*
e) The use of the second-person pronoun or possessive pronoun expresses the speaker's status in the communication act; cf. *Du Sonne! Sol mío! Mon soleil! Свет наш!*
f) Using both indicators at the same time therefore increases the degree of expressiveness and gives more power to the information following in the direct speech. At this level, several acts are carried out at the same time: the opening of the communication channel, the reference of the vector to the addressee, and the attitude of the speaker in the given communication act; cf. *O Du Sonne! O mon Soleil! ¡Oh sol mío! Свет ты мой!*

According to the degree of expressiveness, we can distinguish a first, middle, high and highest level of expressiveness as illustrated in Table XII.

Level I	**Level II**	**Level III**	**Level IV**
Sun!	*Oh sun!*	*You sun! / My sun!*	*Oh my sun!*
Activation of the communication vector in relation to the addressee	Opening the communication channel	Speaker's attitude towards the addressee: familiarity, confidentiality	Activation of the vector and opening of the channel with familiarity

Table XII: Degrees of expressiveness

2.3 If we summarise the strategies used by the translators in terms of rendering the address formula, we arrive at the statistical picture displayed in Table XIII. As the statistics in the Table show, some translations remain close to the source text both in transferring the address formula and in using the denotative equivalent of 'sun'; this is true of Wardrop (21), de la Torre Botarro (21), Roca Barea (20), Buddensieg (19), Coffin (19), Martínez (18), Tsouladzé (18), and Bouatchidze (16). Other translators prefer free connotative equivalents such as Nutsubidze (8 denotative vs. 8 connotative equivalents) and Prittwitz (9 denotative vs. 5 connotative equivalents), or do not transfer the address formula into the target language at all as, e.g., Huppert (11), Bal'mont (9), Prittwitz (6), Nutsubidze, and Khalvashi (5).

Translators	Denotative equivalents	Connotative equivalents	NP / Compounds	Pronouns	—
Huppert	6	1	3	—	11
Prittwitz	9	5	1	—	6
Buddensieg	19	—	—	—	2
de la Torre Botarro	21	—	—	—	—
Martinez	18	—	3	—	—
Roca Barea	20	—	1	—	—
Bouatchidzé	16	1	2	1	1
Tsouladzé	18	—	3	—	—
Wardrop	21	—	—	—	—
Coffin	19	—	1	—	1
Bal'mont	8	4	—	—	9
Nutsubidze	8	8	—	—	5
Khalvashi	12	3	—	1	5

Table XIII: Strategies used by translators for translating the address formula

Regarding the degree of expressiveness of the address formula, we arrive at the statistical picture given in Table XIV. This statistics shows that in translating address formulae, the following five translators have the highest degree of expressiveness: Wardrop (20), de la Torre Botarro (20), Roca Barea (18), Martínez (16) and Coffin (15).

Translators	Level I	Level II	Level III	Level IV	NP	DoE
Huppert	4	—	1	—	4	1
Prittwitz	8	4	—	2	1	7
Buddensieg	10	4	3	2	—	9
de la Torre Botarro	1	19	1	—	—	20
Martínez	6	8	1	5	2	16
Roca Barea	3	12	2	4	—	18
Bouatchidze	11	6	1	0	3	7
Tsuladze	6	8	—	5	2	12
Wardrop	1	20	—	—	—	20
Coffin	6	13	1	1	—	15
Bal'mont	10	—	—	—	2	2
Nutsubidze	13	3	—	—	—	3
Khalvashi	7	2	5	—	—	7

Table XIV: Degrees of expressiveness of the address formula

In the two Tables, we have evaluated the translations according to two criteria: the strategies for selecting equivalents (Table XIII) and for the rendering of expressiveness (Table XIV). The comparison of the results according to these criteria has revealed that there is a certain correlation between the degree of quality of the equivalent chosen and the degree of quality of expressiveness. In Table XV below, this correlation is evidenced by the statistics in the column for 'difference':

a) Those translators who have systematically chosen the denotative equivalent for 'sun' in the address formulae are rendering them with a higher degree of expressiveness. This correlation is confirmed by a lower number in the 'difference' column (especially in the case of Wardrop, de la Torre Botarro, Roca Barea and Martinez).
b) The correlation, established as the result of a statistical analysis, is relevant from the point of view of a complex evaluation of the quality of a given translation because it clearly shows the translators' efforts to preserve as much as possible of the original, not only the artistic language of the author but also his philosophical-religious and aesthetic worldview.
c) The results obtained using the corpus linguistic method indicate that the quality of the translation can be "measured" empirically. This, in turn, allows us to determine the strategies selected by the translator and the expediency and appropriateness of their application in the target text.

	Denotative equivalents	**Expressiveness**	**Difference**
Wardrop	21	20	1
de la Torre Botarro	21	20	1
Roca Barea	20	18	2
Martinez	18	16	2
Prittwitz	9	7	2
Coffin	19	15	4
Khalvashi	12	7	5
Huppert	6	1	5
Tsouladzé	18	12	6
Bal'mont	8	2	6
Nutsubidze	8	1	7
Bouatchidzé	16	7	9

Table XV: Interrelation of the use of denotative equivalents and expressiveness

2.4 The use of the concept of the 'sun' as a metaphor in Rustaveli's epic has a special reason: apart from functioning as a stylistic figure, it transfers the author's worldview. The retention of the concept 'sun' in the address formula as a stylistic device and the rendering of expressivity on a high level corresponds to Rustaveli's intention to place the protagonists at the centre who, like gods, take their fate into their own hands and shape their own lives. The variety of equivalents can benefit the target text giving it a high translation quality, but the usage of denotative equivalents in the address formula and additionally, increasing the degree of expressivity was an appropriate strategy in translating the epic with its artistic quality.

3. Conclusions

If we consider Shota Rustaveli's epic in the context of the contemporary literature, it can be noted that the term 'sun' has a special meaning in it as a stylistic figure. It is one of the major artistic devices for Rustaveli: the 'sun' refers to the main characters of the epic, Avtandil, Tariel, Tinatin, Nestan-Darejan, and Pridon. For Rustaveli, these heroes are the literary embodiment of the harmonious perfection of the human being, and the use of 'sun' as a metaphor for them can be regarded as a symbol of a new understanding of man.

When creating a translation of the epic, special attention should therefore be paid not to the question of the equivalence of a lexical unit, in our case ‘sun’, but to its symbolic function in the text, i.e., the determination of its referents, in order to thus maintain the author’s worldview. This aspect must be taken into account in general when evaluating translations.

Abbreviations (names of translators)

A.C.	Ahmad Cavad / Əhməd Ҷавад	K.Zh.	Kaka Zhvania
A.Kh.	Archil Khalvashi	L.C.	Lyn Coffin
A.O.	Arsen Oniani	L.M.	Leonór Martínez
B.D.	Bilal Dındar	M.B.	Maria Elvira Roca Barea
G.B.	Gaston Bouatchidzé	M.L.	Mushni Lasuria
G.Sh.	Gedevan Shanava	M.W.	Marjory Scott Wardrop
G.T.	Gustavo Alfredo de la Torre Botarro	M.P.	Marie Prittwitz
D.G.	Dmitriy Gulia	Sh.N.	Shalva Nutsubidse
H.B.	Hermann Buddensieg	S.Ts.	Serge Tsouladzé
H.H.	Hugo Huppert	S.V.	Səməd Vurğun
K.B.	Konstantin Dmitriyevich Bal’mont	V.U.	Venera Urushadze

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„ვეფხისტყაოსანში“ გამოყენებული მხატვრული ხერხების თარგმნისათვის

(მეტაფორის შემცველი მიმართვის ფორმულის თარგმნის მაგალითზე)

მანანა თანდაშვილი (მაინის ფრანკფურტი), მარიამ ყამარაული (ჰამბურგი)

შოთა რუსთაველის უკვდავ პოემას „ვეფხისტყაოსანს“ ყოველთვის განსაკუთრებული ადგილი ეჭირა ქართული ლიტერატურის ისტორიაში. მისი მნიშვნელობა დიდად სცილდება ეროვნული ლიტერატურის ჩარჩოებს და ღირსეული ადგილი აქვს მიჩენილი მსოფლიო ლიტერატურის შედევრთა შორის - პოემა მსოფლიოს 58 ენაზეა თარგმნილი (ზოგიერთ ენაზე რამდენჯერმეც კი), ქართულ და უცხოურ ენაზე გამოცემული „ვეფხისტყაოსნის“ საერთო რაოდენობა კი 500-ს აღემატება. პოემის თარგმანების ასეთი სიმრავლე თავისთავად უნიკალურ რესურსს წარმოადგენს მრავალენოვანი პარალელური კორპუსის შექმნისა და რუსთველოლოგიურ კვლევებში თანამედროვე მეთოდების გამოყენების თვალსაზრისით.

„ვეფხისტყაოსნის“ თარგმანების მრავალენოვანი პარალელური კორპუსის შექმნა ფრანკფურტის უნივერსიტეტში 2018 წლიდან დაიწყო, რასაც შედეგად მოჰყვა პროტოტიპული კორპუსის *Rustaveli goes digital* შექმნა, რომელიც დღეისათვის პოემის 32 თარგმანს მოიცავს 20 ენაზე.

მიუხედავად იმისა, რომ დღეს თარგმანმცოდნეობა უკვე დამოუკიდებელ სამეცნიერო დისციპლინად არის ჩამოყალიბებული და თეორიებისა და კვლევის მეთოდების სიმცირეს არ უჩივის, არ არსებობს თარგმანების ხარისხის კომპლექსური შეფასების ერთიანი მოდელი, რომელიც გარკვეულ კრიტერიუმებზე დაყრდნობით (და ემპირიულად დამოწმებული სტატისტიკური მონაცემების საფუძველზე) თარგმანის ხარისხის კომპლექსური შეფასების საშუალებას მოგვცემდა. სტატიაში წარმოდგენილია ჩვენ მიერ განხორციელებული კვლევა, რომელიც მიზნად ისახავდა თარგმანის კვანტიტატიური მეთოდებით შეფასების უპირატესობის გამოვლენას ერთი კონკრეტული კრიტერიუმის - „მზის“ შემცველი მიმართვის ფორმულის თარგმანებში გადატანის ხარისხის - მაგალითზე. თეორიული მოსაზრებების ვალიდურობა ემპირიულად გადამოწმდა მრავალენოვანი პარალელური კორპუსის *Rustaveli goes digital* მასალაზე – კვლევაში გამოყენებულია „ვეფხისტყაოსნის“ ათ ენაზე შესრულებული 22 თარგმანი.

კვლევა განხორციელდა ორი რელევანტური პარამეტრის მიხედვით: თარგმანებში „მზის“ ეკვივალენტების სახისა და მიმართვის ფორმულის ექსპრესიულობის ხარისხის მიხედვით. კვლევის შედეგად დადგინდა, რომ არსებობს გარკვეული კანონზომიერება ეკვივალენტობის სახესა და მიმართვის ფორმულის ექსპრესიულობის ხარისხს შორის. კერძოდ:

a) ის მთარგმნელები, რომლებიც მიმართვის ფორმულაში მეტაფორულად გამოყენებული „მზის“ ეკვივალენტად სისტემატურად ირჩევენ დენოტაციურ ეკვივალენტს, მიმართვის ფორმულის თარგმნისას მეტ ექსპრესიულობას ავლენენ. შესაბამისად, აღნიშნული პარამეტრების სტატისტიკური მონაცემები მინიმალურად განსხვავდება ერთმანეთისაგან (1 ან 2);
b) სტატისტიკური ანალიზის შედეგად დადგენილი ეს კანონზომიერება რელევანტურია თარგმანის ხარისხის კომპლექსური შეფასების თვალსაზრისით, ვინაიდან თვალსაჩინოდ წარმოაჩენს მთარგმნელთა ძალისხმევას, მაქსიმალურად შეინარჩუნონ ავტორის არა მხოლოდ მხატვრული ენა, არამედ ფილოსოფიურ-რელიგიური და ესთეტიკური მსოფლმხედველობა;
c) კორპუსლინგვისტური მეთოდების გამოყენებით მიღებული შედეგები იმაზე მიუთითებს, რომ თარგმანის ხარისხი ემპირიულად „გაზომვადია“, რაც, თავის მხრივ, საშუალებას გვაძლევს სტატისტიკურ მონაცემებზე დაყრდნობით დავადგინოთ მთარგმნელის მიერ არჩეული თარგმანის სტრატეგიები და მისი გამოყენების მიზანშეწონილობა მიზან-ტექსტში.

როგორც „მზის“ კონცეპტის კვანტიტატიურმა და კვალიტატიურმა ანალიზმა გვიჩვენა, პოემის მიზან-ტექსტის შექმნის დროს განსაკუთრებული ყურადღება უნდა მიექცეს არა მხოლოდ ლექსიკური ეკვივალენტობის საკითხს, ეკვივალენტის რომელიმე სახის არჩევას, არამედ მის ფუნქციურ დატვირთვას დედნის ტექსტში, რათა თავიდან ავიცილოთ ავტორის მსოფლმხედველობის გამარტივების, გნებავთ გაუბრალოების საშიშროება. ეს საკითხი აუცილებლად უნდა იქნეს გათვალისწინებული თარგმანების შეფასების კრიტერიუმებში.