

Translingual and interlingual translation of Cherry Orchard, Chekhov, in Georgian literature and theatre

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Key words: Cherry Orchard, Translingual translation, Interlingual translation, Indirect speech acts, Producer co-author

The essentiality of translation appears when people having a linguistic barrier wish to communicate, this barrier is also called a lingual-ethnic barrier. Because they are distinguished not only by different language, but also by the lack of information about other country lifestyle.

Translation, as it is known, is one of the famous ways of lingual mediation. It reflects the peculiarities of the epoch, the undergoing and cyclic development processes of the society.

The interest among the different nations, their wish to exchange the information between each other have made translation to be demanded. This has raised the problems of translation, the proper knowledge of the language is not enough to make a translation, of course.

There is a discussion around the two types of translation. Which type is more acceptable theoretically - precise translation, which contains artistically inaccurate or imprecise, but artistically strong? We can call the translation ideal that is artistically strong, but precise too, at the same time, but fulfillment of this ideal translation is too hard, even impossible. The language is such a material for the translator as “the stone for the sculptor”.

In the translation process the words are the meanings of expressing the idea, but they are not always relevant to the original neither by their place in the text, nor by their meanings. It is a lucky exception if the translator is proper and relevant to the original. In general, the artistic translation should be relevant to the original, its adequate repetition not only by its lingual function, but also by aesthetic – literature function.

Translating is a creating process and a translation is its fruit. Smirnov considered the adequate translation to be objectively reached: “the goal of the adequate translation is to express the idea, emotional; expression, word structural formation. He cites from Leibniz:

“There is no language in the world which could transfer other language not only in equal strength, but even with adequate relevant”.

Translating the Russian literature has become very popular with the reinforcement of Russian influence. Georgian theater as one of the most influential and demanded establishment of that period was actually involved in this process.

The plays of Chekhov used to be very popular in his lifetime and that's why they were often played. Chekhov was very popular in Georgia, too. I consider it was caused by the geopolitical condition of that period and also by the actuality of Chekhov's ideas in Georgian reality. In 1904 “The Cherry Orchard” was translated by S. Tsitsishvili and published in the newspaper “Iveria”. Later the play was translated by G. Eristavi. We can find out some features and strategies in Eristavi's translation. Despite the Russian culture, life and ideology being close to the Georgian society because of the political condition, translator still came across many difficulties while translating the sayings and word structures.

We come across the sayings in the play, the calque translation of which is impossible, e.g.: “со свинным рылом в калашный ряд” Eristavi has translated as “I felt like a raven with a peacock wings”, “папал в стаю лаи не лаи а хвостом веляи”, the transformation of text has place here and its translated as “When in Rome, do as the Romans do”. There are some passages in the play that Eristavi has missed and not translated at all, e.g.: “пропадаи моя телега все четыре калеса”. The phrases are also met that are calqued in Georgian but that are carrying one and the same context, e.g.: “дело наше в шляпе” - “feel safe” but its translated as “all jobs are done”, “свободны как птица” is translated “as free as wind” despite the phrase “as free as the bird” is used in Georgian language too. We consider that these phrases were calqued later, after the translation.

It's also difficult to make an intrelingual translation, especially in plays. This is an action, that is meant and that carries a covert information. This phenomenon is called indirect speech acts in linguistics. Indirect speech takes an important place in the theory of speech acts. Indirect act is one and the same text in one and the same language, this case is called transformation. The summary of the text is the same but the ways of carrying it out is different by genres, summary, from verbal to nonverbal.

Sometimes the speech pronounced by someone much differs from the real one he had meant to. It is often expressed by gestures, mimics, intonation, voice timbre, and by other ways. The indirectness of the text is quite actual in art., especially in the theater. One of the main criteria of actor and producer success is to carry out the indirect act to the spectator

successfully. Often the speech to be pronounced by an actor demands to give more information the text word by word itself.

As any other work of literature or a play, “The Cherry Orchard” is also carrying the covert information. Using his characters, Chekhov has shown his epoch, political situation, society consciousness, ideology, change of generations, outdated old generation, pragmatism, the hope of future. Chekhov does not talk about this directly but on the contrary, he belongs to that group of authors who are very laconic in this aspect, but by using several features he precisely delivers his message. “Chekhov is extremely laconic. He does not tell much about his characters but he shoes them in such way that it becomes possible to imagine them as if they were real” (Gudushauri 1959: 13). According to this, there are many indirect acts in plays that bring the producer as the translator to dilemma. The producer is also a translator, am mediator between the author and the spectator, very he should find the message of the author, its transformation and deliver it. But he is a co-author at the same time, as he is subjectively perceiving and then expressing the paly, e.g.: Chekhov considered the play as a comedy but Stanislavsky as a tragedy and proved that the comic situations add tragedy to the play. As to the title of the play, the simple two worded sentence at first sight and not so difficult to translate, is an indirect act. Chekhov explains to Stanislavsky that the word “вишнёвыи” should be pronounced softly, with caress, this is the orchard, the recollection of childhood, tender and warm days and not the orchard giving the harvest. “A.P Chekhov was repeating the title of the play with pleasure again and again, by specially underling the Russian “ё” and a word “вишнёвыи”, l as if caressing it, as the old, beautiful, but already an useless life, that he himself was destroying with grief in his play” (Stanislavski 1988: 329). This explanation of Chekhov gives much information about the play and about Chekhov’s attitude to it.

So, the precise translation is not very easy to make in frames of one given language. Though when the producer is becoming the author and is trying to give the implication so as he has perceived.

Tumanishvili is expressing sympathy with the characters of “The Cherry Orchard” for losing the orchard. He has thought much about this play, found the recollections of childhood in it and wanted to express his feelings too, together with the feelings of Chekhov’s characters. “I will stage “The Cherry Orchard”. It will be the play about my mother’s past, about everything that had happened in lives of my mother and my relatives, about everything that is forgotten.” For Tumanishvili this was the tragedy of past days that would never return

back again. But Chekhov called this play a comedy. It's evident that the text in the frames of one language can be perceived and given differently, the interlingual translation is often displayed as nonverbal. The producer and actor are trying to show the mood and even the biography of the characters by their clothes, gestures, mimics and by other nonverbal ways. In the plan-explication about staging "The Cherry Orchard" we meet the words of G. Streller: "A chair does not mean "a place for taking a sit". But several empty chairs - mean trouble, inconfidence, secret... An empty chair may mean loneliness." The old cupboard is an example of the indirect act in Tumanishvili plan-explication. The cupboard is on the stage during all four acts. The place can't be found for it. The poor cupboard has lost its orientation and does not know where to stand, forgot. It is dragged to and fro, put this where and that where - and the whole story ends with this scene about the cupboard. By using the old cupboard Tumanishvili tried to express the irreverence of the old generation, its confusion in a new reality, or maybe it was Firs, the place of which could not be found. The child room in the play is the symbol of happy childhood and past. This is the reason for what Ranevskaya has arrived from France. Chekhov has recollected Anya the childhood days by it. In this case, the child room is an indirect act, without any text, by using it the author shows the pain caused by the past, that will never return back. This pain is expressed by indirect and direct acts and is the leitmotif of the play.

In 1976 Leonid Heifetz has represented the cherry orchard with the dried branches, that is well seen from all corners of the stage, the branches express the useless garden that does not give the harvest, but the whole house is full of these branches as the recollection of the past. The colored fabrics are hanging on the branches that are changed with black in the final act. It means the sorrow, the farewell with the past, the death. The characters are also dressed in black. The black is the symbol of dead. The producer tells about the death of the past life and the tragedy of the characters. Firs is left on the stage, also one chair in the middle. The producer has used the chair as the symbol of loneliness, like Tumanishvili. Firs tenderly is tenderly touching the chair with hand and is parting with the final thing connecting him to the past and puts it with the pile of other furniture. He is parting with his past life. The goal of the producer is to express the mood of his characters and the tragedy of loneliness by using the indirect act.

We come across an interesting example of one language translation in the newspaper "Iveria", November 23, 1909. Kutaisi Dramatic Theater has staged "The Cherry Orchard" with the changed title "The Feast". "The Feast" was also changed in Tbilisi. The Georgian

remake of Chekhov's plays seems to be very frequent in this period. The scene of "The Feast" is lost. There are some notices about the play in "Droeba", the author of the article seems to be quite unpleasant with "Georgian remake". According to him, the names of the characters, costumes, decoration, and probably the cherry orchard itself were changed and for bringing the play closer to Georgian people, the cherry orchard was replaced by vineyard. Here we have the transformation of the text. It seems that producer has tried to bring the play closer to Georgian people, foreseeing the traditions and habits in the form of the vineyard.

In Georgian language the concept of the vine has an additional connotation except the meaning of the fruit. It is a cult plant in Georgian culture. It is connected with the Christianity of Georgia (St. Nino with the vine cross in her hand). The meaning of the vine is well shown in the film "The Father of the Soldier", the phrase "Georgia is the homeland of the wine" is widely spread. There is a legend that the God has chosen Georgia for planting a vine, etc. exactly these were the reason of replacing the cherry orchard with the vineyard. But despite such kind of transformation, the play failed and the tendency of "remaking in Georgian" by producers was over too.

Chekhov is still very popular. His plays are intensively staged nowadays too. All producers, like translators are trying to express the author's message with great accuracy to the spectator but all of them are trying to do it in a very extraordinary way. The theater has more opportunity to show this message from different sides and make the spectator feel the covert information, because the human fantasy has no limits.

Applied literature

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