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Specificity of translation of Svan tales¹

ABSTRACT

The article provides an analysis of the challenges encountered when translating Svan fairy tales into Georgian and English. It discusses various methods and solutions to address these challenges, focusing on the specific aspects of Svan tales, such as the translation of titles, beginnings, endings, and other significant issues. Fixing unwritten Kartvelian languages, especially Svan materials, as mentioned many times, is an especially important task. The frequent interactions in the modern era lead to rapid changes in any language, especially unwritten ones, contributing to the gradual forgetting of the ancient Svan traditions. Therefore, preserving such languages is not just a task for the present but also for future generations. Modern civilization poses a great danger to Svan, which is now classified in the list of endangered languages by UNESCO, like thousands of other minority languages.

The preservation of Svan folklore is important because it contains elements of the ancient language, old grammatical forms, and phonological transformations. Providing Georgian and English translations of Svan tales is crucial for preserving and popularizing these cultural works. This effort will be valuable to linguists, historians, ethnographers, and folklorists. Moreover, the research results will have significance for Svan teaching and university students taking Kartvelological dialectology or Svan lecture and seminar courses.

Keywords: *language, fairy tale, translation, specificity, equivalence.*

Introduction

Folk wisdom has given rise to the enduring popularity of tales, an ancient and beloved genre that emerged during times when literacy was not widespread. The precise origins of these tales remain shrouded in mystery. Over the centuries, the oral tradition has played a significant role in the transmission and perpetuation of tales from one generation to the next. This mode of storytelling has enabled tales to evolve with the addition of new characters, heroes, and elements. Each storyteller offered their interpretation of the tales they had heard,

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resulting in various versions of the same story within the folklore of different cultures.

The purpose of the fairy tale evolved as writing developed and society's needs changed. It gradually took on various functions such as education, entertainment, fostering imagination, offering new perspectives on events - like a child, seeking creative ways to overcome challenges, promoting virtue, and condemning wickedness. Ultimately, it formed as the separate genre.

Literature Review

The literature of experts provides various interpretations of the tale. One of these clarifications defines a fairy tale as a poetic creation, a storytelling piece derived from a fantastical narrative linked to reality, featuring concepts, themes, motifs, plots, linguistic elements, and national characteristics. The tale encompasses both prose and poetry and belongs to the genre of the epic, closely resembling a story (Tale, 2023).

According to the Georgian definition dictionary, tale has two meanings: 1. "An artistic work based on an invention; a fantastic story, which has a good ending - a folk tale, magical tales. 2. A metaphorical lie, an unbelievable story." He spoke tales; No one will believe this tale" (Linguistic Technologies Group, Georgian dictionary).

The "Svan dictionary" compiled by V. Topuria and M. Kaldani defines a tale as ცუგონ (UB.)/ცოგონ (LB., Lash., Lent.) which, like Georgian, also has two definitions: 1. "Tale", 2. (US.) "Cunning; uninformative, useless talk; to say something deceitfully." In As. Liparteliani's "Svan-Georgian Dictionary" compiled according to the speech of Cholur is found an analogous root word – ცუგლ-ბუგლ that means "baseless talk." In the scientific literature, the first component of the above-mentioned stem-doubled composite may reflect the root of the ცუგონ lexeme (Babluani, 2009, 3).

In English, the definition of a tale is as follows: a) a traditional story written for children, usually involving imaginary creatures and magic; b) particular, attractive, beautiful" (fairy tale).

The Svan language and its dialects are facing a threat of extinction due to the rapid pace of modern life and increased population mobility, both within the country and beyond, which has led to the influence of various related and unrelated languages on the Svan dialects. Consequently, it is crucial to translate the diverse Svan tales into Georgian and English and subsequently make them accessible to the public. The translation utilized the content from all four volumes of "Svan Prose Texts" (1939; 1957; 1967; 1979) collected and published by

renowned scientists (A. Shanidze, V. Topuria, M. Kaldani, Al. Oniani...), "Chrestomathy of the Svan Language" (1978), as well as a collection of tales of different genres obtained in the field condition of the villages in the Mestia and Lentekhi districts by the Svan research group of the Kartvelian Languages Department of TSU Arn. Chikobava Institute of Linguistics (M. Saghlani, N. Shavreshiani, L. Giglemiani...), which, in our view, holds significant value from dialectological, folklore, and ethnographic standpoints.

The specificity, diversity of genres, and archaic nature of Svan tales have motivated us to focus on the translation of these folk tales into Georgian-English languages. It is crucial for intercultural dialogue to ensure a highly artistic and accurate translation that conveys the specific linguistic elements and preserves the national colour and unique narrative style as much as possible.

To perform these activities, as already mentioned, various research methods will be used (descriptive, comparative-contrastive, typological, qualitative, quantitative, etc.) which is due to the multifaceted nature of the approach to the problem.

Translation has been practised for about twenty centuries. Nevertheless, translation study as one of the disciplines of philological science is relatively new. The theory of translation emerged soon after the establishment of the practice of exchanging cultural values between nations to foster literary relations. This theory has undergone several steps of development. In the early stages, translation was loose and did not demand fidelity to the original text. The translator often created his original poems or texts based on their impression of the original work (Nateladze, 2016, 26).

The understanding of "translation", as well as the principles and requirements associated with it, has evolved over time. In Georgian special literature, multiple viewpoints have been presented regarding translation by various authors such as Vl. Agniashvili, K. Gamsakhurdia, G. Gachechiladze, R. Cholokashvili, A. Gelovani, E. Gordeziani, D. Gotsiridze, G. Tsibakhashvili, E. Takaishvili, M. Chikovani, L. Taktakishvili-Urushadze, V. Kotetishvili, V. Luarsabishvili, M. Odzeli, I. Merabishvili, q. Zagnidze, N. Sayvarelidze, D. Panjikidze, T. Kurdovanidze, etc.

Discussion

The folklore story, being a culturally specific and localized narrative, is more resistant to being translated due to its heavy reliance on ethnic context. The process of translating a folklore story involves not only converting it from one language to another but also

conveying it from one cultural environment to another. Furthermore, the translator should make every effort to maintain the distinct national characteristics of the folklore story as much as possible, as the translated version must accurately represent the culture of the original nation (Nateladze, 2016, 43).

The translator's role is to ensure that the text is accurately translated and produced. The following article will address specific markers discovered during the translation of Svan folk tale, among other topics.

Translating tale titles presents a significant challenge during the translation process. An investigation showed that Svan tale titles vary in structure and composition, including simple one-word titles, complex compound titles with two or more words, and titles with modifiers such as numeral, adjectives, subjects, and conjunctions, etc.

The provided examples of simple titles are found in tales such as "Jarmama", "Shekhemurza", "Adlakhani", "Anna", "Aleksandre", etc. These titles consist of people's proper names (Jarmama, Shekhemurza, Adlakhani, Anna, Aleksandre) that remain unchanged in translation.

Examples of complex composite titles are: "The Four Brothers and Tserodena". We leave Tserodena's name unchanged and indicate its definition and description (thumb-sized, tiny (child, adult) in the footnote; "The Three Brothers and the Kajebi", like Tserodena, "Kaji" remains unchanged with its explanation in the footnote (evil spirit, demon; race of spirits who are often portrayed as magic-wielding, demonic metal-worker); Devi, who typically represents an evil power but occasionally intervenes to aid humanity, is another popular hero in Svan tales. With the definition provided in the footnote, his name is transliterated in the same manner as Tserodena and Kaji in the English version (Devi is also a popular character in Georgian folk tales, a fantastic human-like creature, large and powerful, sometimes with many heads. Mainly represents an evil force. The devi abducts the beauties and hides them in the underworld or the heaven. Many fairy tale heroes kill devis), e. g. "The Man and The Devi"; In addition to the mentioned fairy tales, the following titles also belong to complex composite: "The Husband and the Wife and Two Devils", "The Three Brothers and the Old Man", "The Fortune teller and Three Brothers", "The Bird and the fox", etc.

There are quite a lot of titles where a numerical noun is used as a determinant: "The Two Sons", "The Three Brothers and the Sisters", "The Husband and the Wife and The Two Devils", "The Three Brothers and The Old Man", "The Fortune Teller and The Three

Brothers".

There are common nouns that have equal importance and are connected to each other by coordinating conjunction "and" - "The Man and The Devi", "The Man, the Bear and the Fox", "The Husband and the Wife and the Two Devils," "The Fortune Teller and the Three Brothers", "Siko and His Youngest Son", "The Mother and the Child", and so on.

We also have an attributive modifiers such as "The Old Wolf", "The Rope and the Poor Man", "Three Brothers and the Old Man", etc.

The title of a tale is typically based on the name, social status, activities, meaning, personality, and ambitions of the main character. Translating such titles can be challenging when they aim to portray the character, behaviour, and appearance character. However, the mentioned fairy tales are straightforward in their content, and their titles do not serve a functional purpose (exception: Tserodena), making them easier to translate. Finding their equivalents in the language was also not difficult when using numerical and descriptive nouns as determinants and coordinating conjunctions for subjects of equal importance.

Another important fact that attracts attention in Svan tales is the chaotic period/time. The speaker does not adhere to a specific time frame to convey the entire text. When narrating, the speaker seamlessly transitions between present, past, and future tenses without a consistent pattern. In these instances, to indicate the logical progression of events, the English translation follows the simple past tense, and at times, the past continuous tense, past perfect tense is used based on the context. As for direct speech, we use present tenses (mostly- present simple) - based on the content of the text, e. g.

ამეჭუ ისიპანელ: „მამა ესერ ჩემნეს, იმთ'აჩეს?!“ ულტეხ ცხეკთეისგ' ოთჳედნ. სემი დო ორიხ ამესგა. ხაყლენი, მარე სგა ღალ აჩად. აღორ იცლაელხ ი უშხარ ხედგორიხ” (Shanidze, Kaldani & Chumburidze, 1978, 226) / „დადის აქ აქეთ-იქით: „რა ვქნა, სად წავიდეო („აქ ტრიალებს: „რაო ქნას, საით წავიდეს?!“)?“ {ამასობაში} ერთ ულრან ტყეში შევიდა („უსიერ ტყის)კენში *მიენასვლა“). ამ ტყეში სამი დევია („სამ-ი დევ-ი არიან ამაში“). ეშინია, მაგრამ მაინც შევიდა („ეშინია, მაგრამ საცოდავი შევიდა“). ესენი {რალაცას} ვერ იყოფენ და აკვდებიან ერთმანეთს („ესენი ცილ-ა-ოზ-ენ და ერთმანეთს აკვდებიან“) / “He walked around and thought, "What should I do? Where should I go?" {Meanwhile}, he went into the dense forest. There were three devis in the forest. He was afraid but entered anyway. They could not share {something} and were disputing.”

ჩუი □დღეთან ხოჩამდ, ჩუ სკურ საფლ□□ჟი ი ხეწად თ□ეთ□ენე რ□შ□ს
(Lent., Topuria & Kaldani, 1857, 148) / „კარგად დაღამდა, ეს კი ზის სასაფლაოზე და
დაინახა თეთრი რაში („ქვე დაღამდა კარგად, ქვე ზის საფლავ-ზე და შეხედა
თეთრ რაშ-ს“) / “Night fell. He was sitting at the cemetery and saw a white steed.”

ასხრი ი □თელაკან აშხვ □გის ღუნვ□რს (Lent., Shanidze, Kaldani &
Chumburidze, 1978, 314) / „მიდის და ერთ ადგილას გადააწყდა ხბოებს“ / {He} left
and came across the calves at one place.”

The Georgian folk tale places special emphasis on the consistent beginning and ending formulas, as highlighted by T. Kurdovanidze. There are two types of opening formulas outlined by Kurdovanidze. The first type of formula is connected to the content of the fairy tale while serving a specific function. This function includes capturing the listener's attention, setting the mood, and creating an atmosphere for storytelling, e. g. „იყო და არა იყო რა, ღვთის უკეთესი რა იქნებოდა“ / "There was, and there was not (of God's best may it be!)" This type of beginning seamlessly integrates with the fairy tale. The meaning of this expression suggests the pre-Gods world and the idea of "existence" or "non-existence" before the world's creation, along with the presence of "unknown infinity." Upon hearing this phrase, a tale atmosphere is immediately evoked, instantly transporting one to a "fairy tale world."

In both the Georgian and English folk tales, the phrase "There was, and there was not," "once upon a time" marks the beginning of the action, signifying the arrival of another world. In Georgian tales, phrases such as "God is our Merciful", "What would be better than God" and "There was a fisherman" typically follow this solidly traditional beginning, establishing a primary semantic and structural foundation for the content that follows (Shiukashvili, 2016, 9).

The examination showed that the English tale, like Georgian, follows the figurative formula with the common beginning phrase "Once upon a time" and its variations. The past tense forms of the verb "to be" such as "was" and "were" are utilized. The expressions "there was a miserable man," "there were once three brothers," and "there lived two brothers" are frequently used interchangeably, indicating the existence of real subjects and characters in the past, e.g.

“Once upon a time, in a very far-off country, there lived a merchant... ” - „ერთხელ, ძალიან შორეულ ქვეყანაში, ცხოვრობდა ვაჭარი..." (Andrew Lang, 1989).

“There were formerly a king and a queen...” - „ოდესღაც იყვნენ მეფე და დედოფალი...” (Andrew Lang, 1989).

“Once there was a gentleman who married, for his second wife...” (Andrew Lang, 1989).

Svan tales, unlike Georgian and English ones, do not contain symbolic formulas as a defining characteristic. Typically, the story starts with blessing or appeal, e.g. ჯამბორას ღერთემ! (Lash. Shanidze, Kaldani, Chumburidze, 1978, 273) / „დაგლოცოს ღმერთმა” / “God bless you!”

Preserving the national flavour of the original tale when translating the beginning and ending into another language requires careful attention. Accurately conveying the specific linguistic realities of Svan is crucial for an authentic representation of Svan. This is why, in the English translation, the fairy tale starts with a blessing formula (such as "God bless you! Be blessed! May we all be blessed!" instead of "There was, and there was not").

მაგ ღემზეროო ლიდ ი ღემორლობ ემზუ დეხ-ჰამ „ყველანი დალოცვილები ვიყოთ და ყოფილან ერთი ცოლ-ქმარი („ყველანი დალოცვილიმც ვართ და ყოფილან ერთი ცოლ-ქმარი”)/ “May we all be blessed, and there were a husband and a wife” (Chol., speaker D. Gvidiani, 2007).

ასამეზრა ღერთემდ! (Lent., Topuria & Kaldani, 1967, 124) / „დაგლოცოს ღმერთმა!”/ “God bless you!”

მაგ ღემზეროო ლიდ! (Chol., speaker D. Gvidiani, 2007) / „ყველანი დალოცვილები ვიყოთ („ყველა დალოცვილიმც ვართ!”) / “May we all be blessed!”

აღო, ხოჩემი გარუ ლამბალ ლი, იმეგ ორი სემი ლახა (LB. Davitiani, Topuria & Kaldani, 1957, 50) / „აბა, მხოლოდ კარგი იყოს სალაპარაკო, სადღაც (სად) არიან სამი ძმა”/“Well, let it be only good to talk about. There were three brothers somewhere.”

Observation has shown that, mainly in the beginning formulas of Upper Bal tales, the predicate is often omitted and assumed, and the connection is made with or without a conjunction:

ღემზეროო ხი ი სემი ლახა (UB., Shanidze & Topuria, 1939, 102) „დალოცვილი იყავი („ხარ”) („დალოცვილიმც ხარ”) და სამი ძმა” “Be blessed and

three brothers.” In this instance, in both Georgian and English translations, we reestablish the predicate using the appropriate symbol for restoration { } and adjust the verb to the past simple tense, e.g.: „დალოცვილი იყავი და {იყო} სამი ძმა,” / “Be blessed, and {there were} three brothers.”

The beginning of the next fairy tale called "The Fortune Teller and the Three Brothers" is similar, e.g. ლ□მზ□რ□□ ხი ი სემი ლახ□ბა (UB., Shanidze & Topuria, 1939, 104) / „დალოცვილი იყავი და {იყო} სამი ძმა („დალოცვილიმც ხარ და სამ-ი ძმა“)/ “Be blessed, and {there were} three brothers.”

ლ□მზ□რ□□ ხიმდ ი ანა (UB., Shanidze & Topuria, 1939, 134) / „დალოცვილი იყავით და {იყო ერთი} ანა („დალოცვილიმც ხართ და ანა“) / “Be blessed and {there was} Anna.”

The speaker's blessing formulas are addressed to the listener, helping to create direct contact with the speaker and readying the listener to hear an amazing story. Simultaneously, it represents a relationship with God, highlighting the divine inspiration of stories.

Apart from the blessing formulas, the story starts with the narration of the tale itself. Here, the verb "to be" is prevalent in various tenses. As previously stated, if the verb is in the present tense we changed it to the past simple, past continuous, past perfect tenses in the English version, e.g.

ეშუხ ხეხ□-ჭ□შ □რიხ (LB. Shanidze, Kaldani & Chumburidze, 1978, 225) / „ერთი ცოლ-ქმარი არიან” / “There were a husband and a wife.”

ლეშ□რდელი ეშუხ მეჩი თხერე (Lent., Shanidze, Kaldani & Chumburidze, 1978, 314) / „ყოფილა ერთი ბებერი მგელი” / “There was an old wolf.”

ეშუხ □ეხ□-ჭაშ ლ□მ□რ□ლიხ ძღ□დ მდიდარ (Lash. Oniani, Kaldani & Oniani, 1979, 74) / „ყოფილა ერთი ძალიან მდიდარი ცოლ-ქმარი“ / “There were very wealthy husband and wife.”

არდახ ეშუხ დადა ი ბაბა ი ხორდახ ნაღ□ჟურგეზალ (LB., Davitiani, Topuria & Kaldani, 1957, 187) / „იყვნენ ერთი ბებია და ბაბუა, რომელთაც ჰყავდათ ვაჟიშვილი („იმყოფებოდნენ ერთი ბებია და ბაბ-უა და ჰყავდათ ნა-ვაჟ-ევ-ი შვილი“)/ “There were grandparents who had a son.”

ლ□მარდ□ლი ხოჩა მეთხ□იარ (Lent., Topuria & Kaldani, 1967, 126) / „ყოფილა კარგი მონადირე” / “There was a good hunter.”

ეშხუ მჰრეს ცხევისა ლეჰნი დაბ ხუჰნ (Lash., Oniani, Kaldani & Oniani, 1979, 70) / „ერთ კაცს ტყეში სახნავი მიწა ჰქონდა („ერთ კაცს ტყეში სა-ხნ-ავ-ი ყანა ჰქონდა“) / “A man had arable land in the forest,” etc.

As is known, the ending of the Georgian fairy tale is diverse, often featuring poetic and blessed phrases or details about the hero's destiny, e.g.

„ჭირი იქა, ლხინი აქა,

ქატო იქა, ფქვილი აქა”

”Famine there, feast here,

Sifting there, flour here” (Georgian Folk tales, 2015, 14);

“ჭირი – იქ იყოს, ლხინი – აქ,

ნაცარი – იმათ, ფქვილი ჩვენ,

დღეისთვის ესეც ვიკმართ,

ხვალე გიამბობთ დანარჩენს

“Famine be there, feast - here,

Ashes to them, flour to us,

That's enough for today.

I will tell you the rest tomorrow” (Georgian Folk tales, 2015, 350);

„ელასა, მელასა,

ჭიქა მეკიდა ყელასა,

მსმენელსა და გამგონესა

ძილი გაამოთ ყველასა”

Elasa, melasa,

The jug hung on me,

To the teller and the listener

Sweet sleep to you and to me” (Folk Poetry, 1972, 153).

The ending of English fairy tale gives us information about the happy life of the characters or the successful completion of a dangerous adventure:

And they lived happily ever afterwards „და ცხოვრობდნენ ისინი ბედნიერად ამის შემდეგ”

Ali Baba were rich to the end of their lives „ალი ბაბა მათი სიცოცხლის ბოლომდე მდიდარი იყო”(Andrew Lang, 1989).

as for Svan, like in the beginning, we find the blessing formulas at the end as well. Additionally, the conclusion includes information about the protagonist's successful resolution of their challenges through wealth acquisition and marriage to the king's daughter or another attractive woman, which remains unchanged in the English translation, e.g.

სგა ან□□დბ □გითე ი ხოჩა ღირდე □დ□იდბ ი ჯ□მზ□რახ ღერთემ! (UB., Shanidze, Kaldani & Chumburidze, 1978, 168) / „მოვიდნენ სახლში და ბედნიერად იცხოვრეს და დაგლოცოთ ღმერთმა („შემოვიდნენ ალაგ-{ის}-კენ და კარგი ყოფა გადაიხადეს და დაგლოცოთ ღმერთ-მა!“)!“ / “They came home and lived happily ever after and God bless you.”

□ოდ ეჯ□რს ლეწედ, ეჩქადუ ლ□რიდ! (LB., Shanidze, Kaldani & Chumburidze, 1978, 227) „სანამ ისინი ვნახოთ, მანამდე ვიცოცხლოთ („სანამ იმეებს შევხედოთ, მაშინამდე ვართ/ვიყოფებით!“)!“ / “Let's live until we see them.”

ე, ეჯ ლადელ□ნლო ხოჩა ღირდე-ღიზგე ოთჱ□დახ ი სგა□ ლ□მზ□რ□□ ხიდ ი იშგენ□! (Chol., speaker D. Gvidiani, 2007) / „ე, იმ დღის მერე ბედნიერად ცხოვრობდნენ და თქვენც დალოცვილი იყავით და სხვაც („ე, იმ დღ-ის მერე კარგი ყოფა-ცხოვრება გადაუხდიათ და თქვენც დალოცვილიმც ხართ და სხვაც!“)!“ / “After that day, they lived happily, and be blessed you and others too!”

ამ□ნლო სერ ალ□არდ ხოჩა ღირდე ედ□იდბ ი ჯამზ□რახ ღერთემ! (Lash., Oniani, Kaldani & Oniani, 1979, 76) / „ამის მერე უკვე ბედნიერი ცხოვრება ჰქონდათ და უფალმა დაგლოცოთ („ამის მერე უკვე ამათმა კარგი ყოფა გადაიხადეს და დაგლოცოთ ღმერთ-მა!“)!“ / “They lived happily ever after and God bless you.”

At the end, there is also a double formula of blessing, a difficult ending, because not two, but several figurative expression are collected. in such cases, the formulas containing the blessing prevail, which we think is determined by the environment in which the text was written. The narrator, naturally, prays the recorder after the end of the tale, because the latter is right there, next to him (Babluani, 2009, 52), e.g.

ხინ ამეჩუ □მ□□და, ჭირ ეჩხა□ აგ□ია. ლ□მზ□რ□□ ხიშდ ამეჩუ მერდე მ□გ! (UB., Shanidze & Topuria, 1939, 103) / „ლხინი აქა, ჭირი იქა („ლხინ-ი აქეთ მომიტანია, ჭირ-ი იქით წავვიღია“)“. ყველანი უფალმა დაგლოცოთ („დალოცვილიმც ხართ აქ მყოფი ყველა!“)!“ Feast here, famine there. God bless you all here!“ / “I brought feast here, we took away famine there. God bless you all here!”

Some tales end simply with some information about the main character, without blessings or symbolic formulas, e.g.

აგის ჩაადგარხ ი ლელაი ჩედეილხ ისგდ ი ქონი (Lash. Oniani, Kaldani, Oniani, 1979, 70) / “სახლში მოკლეს და ხორციც და ქონიც შუაზე გაიყვეს („ალაგას მოკლეს და ხორციც გაიყვეს შუა და ქონი-ც“). “They killed {the bear} at home and divided the flesh and fat in half.”

ეჩუნლო მარას დე ზექ ხეკლილ ი დე ლეზობ (Lash., ibid., 74) / „მას მერე კაცს არც შეშა აკლდა და არც საჭმელი / “Since then, the man lacked neither firewood nor food.”

ეჩანლო მიჩ ი მიჩა დის ლეზებ-ლეთრე მეჩარ ხელენახ (Lent., Topuria & Kaldani, 1967, 133) / „მას შემდეგ დედა-შვილს საჭმელ-სასმელი არ მოკლებიათ („შემდეგ მას და მის დედა-ს საჭმელი-სასმელი ძალიან ჰქონიათ“) / “Since then, he and his mother had a lot of food and drink.”

In all three examples (Georgian, English, and Svan), the tale finishes with good triumphing over evil. The narrator functions as an observer.

In addition to the fact that tales of the Upper Bal dialect sometimes lack the verb "to be" at the beginning, sentences, and words are also omitted in other dialect tales. It can be not only the verb "to be", but also any word expressing any action, or any part of speech. These words are usually assumed. Based on the context, we restore the omitted sentences and words in the Georgian and English translations indicating with the corresponding symbol {}, e.g.

მელთერდ „ეშხესერ ლექერ გეში ჯიღუ ანტუსეხ (LB. Shanidze, Kaldani & Chumburidze, 1978, 225) / მკითხავმა {ურჩია}: „ერთი წისქვილი სავსე ცვილი დაწვითო („მკითხავმა: „ერთიო წისქვილი სავსე ცვილიმც აკმის“)“ / The fortune-teller {advised}, "Burn a mill of wax."

ულტეხ ცხეკთეისგ' თჳედენ (LB. Shanidze, Kaldani & Chumburidze, 1978, 226) / {„ამასობაში} ერთ უღრან ტყეში შევიდა („უსიერ ტყის) კენში *მიენასვლა“) / {“Meanwhile, he entered the dense forest.”

ათხე ღალ ჩადირმხ ალი ი სპელენჯიმ ლარდილთეისგ'ადგენეხ. ქა ღაზ დემთე ხარ (LB. Shanidze, Kaldani & Chumburidze, 1978, 226) / “დაიჭირეს ეს საცოდავი {ბიჭი} და სპილენძის პატარა ოთახში ჩაკეტეს („ახლა საწყალი

დაიჭირეს ეს და სპილენძ-ის სამყოფუკა{ს}კენში და-დგ-ეს-ს“). {ამ ოთახს} გასასვლელი არსაით აქვს („გასასვლელი არსაითკენ აქვს“) / “They caught the poor [boy] and locked him in a small copper room. {That room} had nowhere to exit.”

ანჯად ათხე ალ მუგულდ ალ□რთეისგა ი: „იმღ’ესერ იზოხ?“ (LB. Davitiani, Topuria & Kaldani, 1957, 87) / „მივიდა ეს მტრედი ამათთან და {ჰკითხა}: „ამას რატომ აკეთებთ?““ / “The dove flew to them and {asked}, “Why are you doing this?”

ეჩქას ამფხ□ სიმაქდ □სიპდა (|| ესსიპდა): – ჯ’ესერ ლი მიჩა ლე□ხური (LB. Davitiani, Topuria & Kaldani, 1957, 50) / „სახლში რომ მოვიდნენ, მაშინ ბაყაყი გოგოდ გადაიქცა და {უთხრა} – მე ვარო შენი საცოლე („სახლ{ის}კენ მოვიდნენ, მაშინ ბაყაყი ქალიშვილად გადაიქცა: – თვითონო არის მისი საცოლე“)“ / “When they came home, then the frog turned into a maiden and {said to him}, “I am your bride-to-be.”

ხეწ□დ ალ მახელ□□ჟ სიმაქს ქა: – მიჩ ესერ მიჩა კალთა□სგ’ათსედა ქ□ინ. ედ ესეროდ□ ლ□ს□ხ ჯიმილ-დაჩ□ირ, მადე□ ხეხ□-ჭ□შ (LB. Davitiani, Topuria & Kaldani, 1957, 188) / „ამ ბიჭმა დაინახა მზეთუნახავი {და უთხრა}: – მეო შენ კალთაში დამრჩა სული, ან და-ძმა ვიყოთო, ან ცოლ-ქმარი („დაინახა ეს ახალ-ვაჟ-ი ქალიშვილს: – მასო მის კალთა-ში დარჩენია სული, ანომცა იყვნენ ძმა-და, ან ცოლ-ქმარი“)“ / “That boy saw the beauty {and said}, I have left my soul in your lap, either we should be a brother and a sister, or a husband and a wife.”

In Svan tales, the speaker often uses the verb "to say", while the content may mean "to ask, advise, answer, declare, shout, repeat, offer, continue", and so on.

According to the principle of choosing the right word, in such places where the speaker uses "to say" instead of the above-mentioned words, we write the appropriate word out of context in English translation, “to ask, advise, answer, declare, shout, repeat, offer, continue”, and so on.

ბაპდ ხ□ქ□ე: – სი ერ ნაკიჭ□ლ ემზ□ზ, ეჯი მა□ ლას?“ (Lash., Oniani, Kaldani & Oniani, 1979, 74) / „მღვდელმა უთხრა: – შენ რომ ქსოვილის პატარა ნაჭერი გამომიგზავნე, ის რა იყო?“ / “The priest asked, “What was the small piece of cloth you sent me?”

ეშხუნ □ლექსანდრე ერ □მეჩედლი ლ□თხ□იარხო, ეჩქა დ□□ს ხოქ□ა: „ერ ლოქ ან□ეს □ლექსანდრე, მიჩემ თხ□იმ ლეგდ ლოქუ ლ□□რდ□ნე ი

„ალექსანდრეს ლოქუ ხქჷ, ერე ლქჷმ ნანდელ ლოქუ ახოიდ“ (Lent., Topuria & Kaldani, 1967, 142) / „ერთხელ, როცა ალექსანდრე სანადიროდ წასულა, მაშინ დევს უთქვამს: „როდესაც ალექსანდრე დაბრუნდება, შენ თავი მოივადმყოფო და ალექსანდრეს უთხარიო, რომ ირმის ნაღველი მოგიტანოსო (ერთხელ ალექსანდრე რომ წასულა სანადიროდ, მაშინ დევ-ს უთქვამს: „რომ მოვიდეს ალექსანდრე, თვითონ თავი ავადომცა *იმყოფოს და ალექსანდრე-ს-ო-მცა უთხრა, რომე ირმის ნაღველ-ი-ო-მცა მოუტანა“) / Once, when Aleksandre went hunting, the devi advised her, "When Aleksandre comes back, pretend to be sick and ask to Aleksandre to bring you deer bile," etc.

Conclusion

The Svan folklore is rich with various elements, identifying both commonalities and distinctions, selecting suitable parallels, and preserving an authentic appearance is crucial for cross-cultural communication, particularly for a language at risk that retains numerous ancient forms and reflects aspects of early existence.

A fairy tale, as a sample of oral speech, and property of humanity, has common features. In addition to common aspects, Svan tale is distinguished by its specific features, which lead to its unique place in world folklore.

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