

## **The Comprehensive English-Georgian Online Dictionary and Translation of Shakespeare into Georgian**

**Summary:** *The Comprehensive English-Georgian Dictionary (CEGD) was posted on the Internet in 2010. It is based on the fourteen fascicles of the Dictionary, published between 1995 – 2012 and comprises 110 000 entries.*

*The aim of the present paper is to describe the methodology of working on a CEGD entry which has enabled the editors to address the needs of not only learners of English but also translators of English belles-lettres, including the works of William Shakespeare.*

### ***Introduction.***

The history of European-Georgian lexicography gives a chronographically precise account of both the interest of European nations in Georgia and the Georgian people's aspirations to and their interest in European countries. The first bilingual dictionary of the Georgian language with respect to European languages was a Georgian-Italian dictionary, compiled by Stefano Paolini with the assistance of the Georgian diplomat Niceforo Irbachi, published in Rome in 1629 (DGI). In the course of the 17<sup>th</sup> and 18<sup>th</sup> centuries more Italian-Georgian and Georgian-Italian dictionaries were compiled by Italian missionaries. The famous Georgian writer and lexicographer Sul Khan Saba Orbeliani also included Italian equivalents of some Georgian words in his *Dictionary of Georgian* ('*Sitkvis Kona*'). A Dutch-Georgian word-list (904 words) appeared in the second edition of a Dutch orientalist Nicolaas Witsen's book *Noord en Oost Tartarye* ("North and East Tartary") in 1705, compiled by him and the Georgian nobleman Alexander Bagrationi. At the same period, more bilingual word-lists were created with respect to other European languages (Orlovskaya, 1986; Uturgaidze, 1999).

By the beginning of the 19th century, Georgia was incorporated in the Russian Empire and as a result, the main emphasis of Georgian bilingual lexicography was laid on the Russian language. In the 19th and 20th centuries, Georgian lexicographers compiled and published many general and specialized Russian-Georgian and Georgian-Russian Dictionaries of various volumes.

Upon the foundation of the Faculty of Western-European languages and literature at Tbilisi State University the founders soon realized the importance of the development of European-Georgian lexicography. On the other hand, there was no research institute for Western-European languages in Georgia that would develop European-Georgian academic lexicography and compile bilingual dictionaries of Georgian with respect to European languages.

### ***The Comprehensive English-Georgian Dictionary.***

As soon as the Department of English Philology was founded in the 1960s, the need for an adequate English-Georgian dictionary became apparent and the Department of English Philology decided to shoulder this undertaking. Thus the idea to create a comprehensive English-Georgian academic dictionary was conceived back in the 1960s at the newly-established Department of English Philology. One of the initiators of the project was a prominent Georgian scholar and translator, the translator of Shakespeare's sonnets into Georgian, the first Head of the Department, Prof. Givi Gachechiladze. The lack of an academic English-Georgian dictionary was particularly acutely felt by translators, hence the creation of such a dictionary was primarily determined by the need to adequately translate English language literature into Georgian.

Since then, the work on the dictionary has gone through many difficult stages: incorrect sources chosen for the dictionary, lack of the experience of lexicographic work at an educational institution, no financing, etc. In the 1980s a small team of editors embarked on thorough revision of the dictionary material and started publication of the dictionary in fascicles, on a letter-by-letter basis. Currently, printed and published are 14 fascicles of the English-Georgian dictionary (see picture 1), which cover 2 380 pages of the dictionary proper and comprise 110 000 entries, covering several hundred thousand English meanings, collocations, phrasal verbs, idioms, terms from different fields. The online version of the dictionary, posted on the Internet in 2010, is based on the mentioned fascicles.



Picture 1.

### ***Sources of the Comprehensive English-Georgian Dictionary.***

When the work on the Comprehensive English-Georgian Dictionary (CEGD) had just started, the question of the sources for the dictionary was under consideration. In the 1960s and the 1970s, English-Russian dictionaries translated into Georgian were believed to be good enough to become such sources. Entries were translated into Georgian from V. Müllers's *English-Russian Dictionary* (ERD) in the 1960s and I. Galperin's *New English-Russian Dictionary* (NERD) in the 1970s. The existing semantic asymmetry between English and Georgian words was even more aggravated by the intermediary Russian language. This erroneous decision made all preliminary work and translated materials practically useless.

The possibility of drawing up a bilingual concordance based on English to Georgian translations was also considered. A small corpus of English-Georgian concordance was even created at the initial stage of the project but neither this way proved to be prospective, because of the quality of translations. Till the 1920s fifty per cent of all translations into Georgian were executed from the Russian language. Even European authors were rarely translated from the original, instead, Russian translations from English and other European languages were used as a source. At the same time, the majority of Georgian translators treated original texts rather freely. It was only from the 1980s that Georgian translators started realising that translatology was a linguistic discipline and a new trend, leading to thorough philological study of the source language text and its adequate rendering in Georgian, started to take shape. Undoubtedly, there were brilliant Georgian translators at each historical period, but such translations from English were not large enough to be used in dictionary-making.

In the 1980s, having considered and analysed all circumstances, the editors of the English-Georgian Dictionary arrived at the decision to regard comprehensive English monolingual dictionaries as major sources for the project. Definitions of comprehensive explanatory dictionaries constitute an extremely valuable source for the identification of the semantic structure of a word. Especially noteworthy in this regard are Oxford English Dictionary on Historical Principles (OED) and Webster's Third New International Dictionary (WTNID), whose definitions have become the basic source for the semantic investigation of English words. The editorial team also relied on the New English-Russian Dictionary by Ilya Galperin (NERD), as well as on other lexicographic publications of the Oxford University Press (SOED), Cambridge (CIDE), Longman (LDCE), COBUILD (CCELD) and other dictionaries. In the following years, alongside with the development of Internet in Georgia, the editors started to use electronic corpora in their editorial work, as well as other modern methods of retrieving and processing data from corpora, but the OED is still the most indispensable source for semantic study of

English words, particularly for analysing archaic and old meanings of words, which is so vital in translation. This stage of the work on the dictionary has lasted for 30 years.

***The Oxford English Dictionary on Historical Principles (OED).***

The publication of the OED marked the beginning of scholarly lexicography in Britain. The Dictionary was based on 10 mln. quotations, collected from 5 000 sources, covering seven centuries, Shakespeare being one of the most quoted authors (32886 times). The OED is exhaustive and thorough in its distinction of meanings of polysemous words and lists meanings of a word in a chronological order, illustrating every meaning with quotations. ‘The OED was a scholarly dictionary. It was in touch with the latest developments in linguistics. The OED has been the object of many articles, reviews, and books, probably more than any dictionary in the world. The OED with its comprehensiveness and scholarly contents, is an extraordinary dictionary. It carried to unprecedented heights the concept of the dictionary as a record of the literary language. It was modern in its interest in linguistics, in its exhaustiveness, in its systematic use of quotations, its historical ordering of meanings and quotations, its descriptivism and its scientific approach to lexicography’ (Bejoint, 2010 : 110). After the publication of the second edition of OED in 1989, it was proclaimed ‘the greatest publishing event of the century,’ ‘a scholarly Everest,’ ‘one of the wonders of the world’.

As mentioned above, OED has been one of the major sources of the CEGD for the study of meanings of English words, especially their rare, archaic or obsolete meanings. To illustrate the above-said, some examples will be discussed below.

***Reek.***

The meaning of the English verb ***to reek*** from Shakespeare’s 130<sup>th</sup> sonnet has given rise to different interpretations of its meaning.

*My mistress’ eyes are nothing like the sun;  
Coral is far more red than her lips’ red;  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damasked, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress **reeks**.  
I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress when she walks treads on the ground.  
And yet, by heaven, I think my love as rare  
As any she belied with false compare.*

There are several translations of this sonnet into Georgian. Below are quoted three different translations by prof. Givi Gachechiladze, Georgian writer and translator Rezo Tabukashvili and a young Georgian translator Nino Ramishvili.

- (1) მზის შესადარი ჩემს ქალბატონს არა აქვს მზერა;  
მეწამულ მარჯანს მის ბაგეებს ვერ შევადარებ;  
თოვლივით თეთრი სატრფოს მკერდი არ არის ფერად,  
ქერა თმის ნაცვლად შავ კულულებს სატრფო ატარებს;  
ბევრი მინახავს სისხლისფერი და თეთრი ვარდი,  
მაგრამ მის ლაწვზე ვარდის ხილვას არ ვარ ჩვეული;  
მრავალ საკმეველს უკეთესი სურნელი ასდის, -  
მათზე უარესს აფრქვევს ჩემი სატრფოს სხეული.  
მე მიყვარს მისი ლაპარაკი, თუმც კარგად ვიცი,  
შეუდარებლად სჯობს მუსიკა ლაპარაკს მისას;  
არ ვიცი თუ ჰგავს ქალღმერთის სვლას ნაბიჯი მისი -  
ის ჩვეულებრივ სიარულში ფეხს ადგამს მიწას.  
მაგრამ არც მასზე ნაკლებია ჩემი ღვთაება,  
ვისაც ტყუილი შედარებით თვალი აემა.
- Givi Gachechiladze

- (2) ჩემს სატრფოს თვალებს არ გამოჰყვა სხივი მნათობის  
და მის ბაგესაც წითელ მარჯანს ვერ შევადარებ,  
არც გულმკერდი აქვს თოვლისფერად გადანათოვი  
და მავთულივით გაშეშებულ ნაწნავს ატარებს.  
ბევრჯერ მინახავს ალისფერი და თეთრი ვარდი  
სატრფოს ლაწვები სულ სხვაგვარად შეუფერიათ,  
მე ისიც ვიცი, მისი მკერდის სურნელის გარდა,  
უფრო ნეტარი სურნელება ქვეყნად ბევრია.  
ტკბილია ანგი, მე კი სატრფოს სმენა მწადია,  
მისი ბაასი სიმის ხმაზე მეტად ვიწამე.  
არსად მინახავს ქალღმერთები როგორ ადიან,  
ჩემი სატრფო კი, ვიცი, დადის დედამიწაზე.  
ვიცი და მაინც ძვირფას განძად გულით ვატარებ  
და უსამართლოდ ველარავის ვერ შევადარებ.
- Rezo Tabukashvili

- (3) მწიფე მზის სხივი არ ელვარებს სატრფოს თვალებში  
და ბაგეებიც მოწისფერად ვერ ათინათობს,  
ძუძუნე მისნი დაფერილან ნისლის მხარეში  
და თმებიც უკვე აღარ უგავს ოქროსფერ მნათობს.  
თუმცა ვარდებმა უსახსოვრეს თვისი პირბადე,  
მიჯნურის ლაწვებს არაფერი აღარ ეშველა!  
მე იმის სუნთქვას ფიქრის ყნოსვა ველარ მივანდე,  
უამურია, ისე როგორც მყრალი ქეშელა.

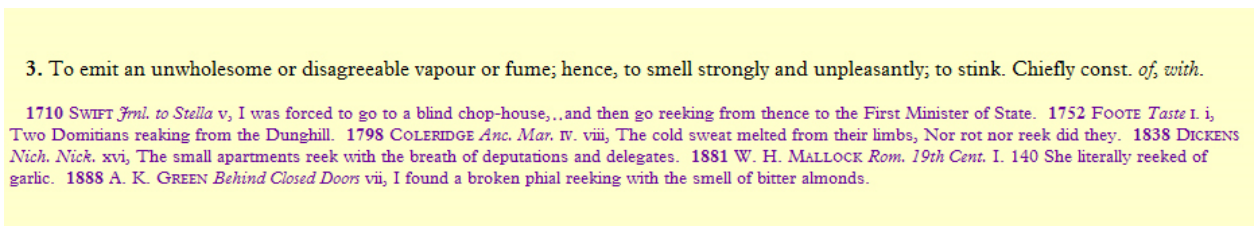
მოსმენა მისი მე მახარებს, მაგრამ ვაი, რომ  
 მუსიკის ჰანგი უფრო წარმტაც აკორდს აბოდეებს!  
 ქაღალმერთის რონინს, აბა მითხარ, ვით ვეშაირო,  
 როდესაც ვხედავ, სატრფო ფეხებს როგორ აბოტებს.  
 მონუსხულს მხიბლავს მეტაფორის ყალბი ამქარი  
 და არ არსებობს ქვეყნად, ვიცი, ტრფობა ამგვარი!  
 Nino Ramishvili

The comparison of all three interpretations of the meaning of the verb **to reek** shows that **reek** is interpreted as (1) *unpleasant smell*; (2) *emitted smell*; (3) *foul smell*.

- (1) *მრავალ საკმეველს უკეთესი სურნელი ასდის, -  
მათზე უარესს აფრქვევს ჩემი სატრფოს სხეული.*
- (2) *მე ისიც ვიცი, მისი მკერდის სურნელის გარდა,  
უფრო ნეტარი სურნელება ქვეყნად ბევრია.*
- (3) *მე იმის სუნთქვას ფიქრის ყნოსვა ველარ მივანდე,  
უამურია, ისე როგორც მყრალი ქეშელა.*

One of the primary meanings of **reek** in Modern English is *to emit an unwholesome or disagreeable vapour or fume; to smell strongly and unpleasantly; to stink*, but could that be the meaning of **reek** in Shakespeare's times? What is the true Shakespearean meaning of the verb **to reek**?

The picture 2 below represents a passage from the entry of **reek** in the OED. According to the OED, the above-mentioned meaning of **reek** - *to emit an unwholesome or disagreeable vapour or fume; to smell strongly and unpleasantly; to stink* – appears in the English language from 1710 (see picture 2).



Picture 2.

As for the Shakespearean meaning of **reek**, which in the OED entry is illustrated by the respective passage from the sonnet – ‘and in some perfumes is there more delight than in the breath that from my mistress reeks – the meaning in question is: *of smoke, vapour, perfume, etc.: to be emitted or exhaled; to rise, emanate. Obs.* (see picture 3).

†4. Of smoke, vapour, perfume, etc.: To be emitted or exhaled; to rise, emanate. *Obs.*

1325 *Metr. Hom.* 97 For rekeles rekes upward evin, And menskis him that wonis in hevin. 1385 CHAUCER *L.G.W.* 2612 *Hypermnestra*, Thencence out of the fire rekeh sote. 1513 DOUGLAS *Aeneis* III. viii. 131 The blak laithly smuke that oft did rise..rekind as the pyk. 1542 UDALL *Erasm. Apoph.* 96 Perfume beeyng poured vpon the hedde, rekeh out into the aier. 1563 WINNET tr. *Vincent. Lirin. Wks.* (S.T.S.) II. 64 Thai knav thair stunk to na man almaist..to be plesand, gif it stewit and reikit out naikit and plane. 1600 SHAKES. *Sonn.* cxxx, **In some perfumes** is there more delight Than in the breath that from my Mistres reekes. 1553 T. WILSON *Rhet.* 79 If you come to him in a hotte sommers day, you shal se his honestye in such sort to reeke [etc.]. 1588 SHAKES. *L.L.L.* IV. iii. 140, I heard your guilty Rimes,..Saw sighes reeke from you. 1599 — *Hen. V.* IV. iii. 101 The Sun shall greet them, And draw their honors reeking vp to Heauen.

Picture 3.

Thus, according to the OED Shakespearean meaning of the verb **to reek** is - *to be emitted (of perfume, etc)* and not *to stink*. The latter meaning of **reek** appears much later, judging from the date chart of the OED – from 1710, as for the meaning of **reek** in Shakespeare's times, it is an archaic meaning in Modern English. Going back to the translations of the sonnet in Georgian, the most accurate in the interpretation of the verb **to reek** is the translation of Rezo Tabukashvili.

Thanks to the rich illustrative phrases in the OED entries, thanks to the dates provided for each meaning and historical ordering of meanings, it is possible to analyse word meanings and reconstruct the evolution of the semantic structure of a polysemous word.

Each and every meaning of a word in the Comprehensive English-Georgian Dictionary is analysed and studied on the basis of the OED and other dictionaries and sources mentioned above.

**reek II** *verb*  
[ri:k]

1. 1) ⊙ ყარს; არასასიამოვნო / მძაფრი სუნი აქვს / ასდის; it reeks aloud საშინლად ყარს; the whole room reeked of sweat მთელს ოთახში ოფლის სუნი იდგა, ოთახი ოფლის სუნით იყო გაჟღენთილი;

2) ⊙ ამბ თუ იმ თვისებას აშკარად გამოხატავს / ავლენს; რითიმე გაჟღენთილია; she reeks charm მომხიბვლელობას ასხივებს; his music reeks of melody მისი მუსიკა მეტად მელოდიურია; the novel reeks of pain რომანი ტკივილითაა გაჟღენთილი; she reeked of wealth and privilege ქალი სიმდიდრესა და პრივილეგიას ასხივებდა; the neighbourhood reeks of poverty ამ უბანს სიღარიბის დაღი აზის;

2. კიეხე. ⊙ რაიმე არასასიამოვნოს / საეჭვოს შეიცავს; რისამე სუნი უდის; their speeches reeked of anti-Semitism მათ გამოსვლებს ანტისემიტობის სუნი უდიოდა; it reeks of murder ამას მკვლელობის სუნი უდის;

3. 1) ბოლგა (ბოლგას);

2) ⊙ ორთქლი / ოხშივარი ასდის;

3) შეხრჩოლება ("შე"უხრჩოლებს), შებოლება;

4. არქ. გამოცემა (გამოსცემს) სუნისა და მისთ.; გამოყოფა (გამოყოფს) კვამლისა, ორთქლისა და მისთ.

Picture 4.

The picture 4 represents an entry of **reek** from the Comprehensive English-Georgian Online Dictionary (CEGOD). *Stink* is given at the beginning of the entry as the most frequently used meaning in Modern English; the second sub-meaning is based on the analysis of the corpus data

– to be imbued with some quality; the next meaning is: (disapproving) to suggest very strongly that smth unpleasant or suspicious is involved, etc. The 4<sup>th</sup> meaning, the meaning of the verb in the Shakespeare’s epoch, is to be emitted (of perfume, etc) and is marked by the temporal label *archaic*.

### **Bourn.**

The noun **bourn** is another good example of a word which can be interpreted differently. It is used in the famous monologue of *Hamlet to be or not to be*:

Who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscovered country, from whose **bourn**  
No traveler returns, puzzles the will,  
And makes us rather bear those ills we have,  
Than fly to others that we know not of

This word is not translated in the passage below from the Georgian translation of *Hamlet* by the famous Georgian translator Ivane Machabeli.

ვინა ზიდავდა ჯაფით, კვნესით ამ სიცოცხლის ტვირთს,  
რომ არა გვექონდეს იმის შიში, თუ სიკვდილ-შემდეგ  
იქ რა იქნება, იქ, იმ ბნელსა და უცნობ მხარეს,  
სადით არც ერთი მგ ზავრი უკან აღარ ბრუნდება.  
ეს შიში გვიხშობს ნებისყოფას და უფრო ვრჩევობთ  
შემოჩვეულის და ნაცნობის ჭირის ატანას,  
ვიდრე უცნობის შესახვედრად მისწრაფებას.

What is the meaning of **bourn** in *Hamlet*?

According to the OED the meaning of the word is: *the limit or terminus of a race, journey, or course; the ultimate point aimed at, or to which anything tends; destination, goal (somewhat poetic)*. The entry also specifies the meaning of the word in *Hamlet* in the following way: [Shakespeare’s famous passage probably meant the ‘frontier or pale’ of a country; but has been associated contextually with the goal of a traveller’s course]. It is also noted in the entry that the interpretation of **bourn** as *realm, domain* is the result of misunderstanding of the passage in *Hamlet* (see picture 5).

3. The limit or terminus of a race, journey, or course; the ultimate point aimed at, or to which anything tends; destination, goal. (Somewhat poetic: often fig.)  
[Shakespeare’s famous passage probably meant the ‘frontier or pale’ of a country; but has been associated contextually with the goal of a traveller’s course.]

[1602 SHAKES. *Ham.* iii. i. 79 The dread of something after death, The vndiscovered Country; from whose Borne No Traueller returns. 1761 FAWKES *Sparrow* (R.) Dismal regions! from whose bourn No pale travellers return.] 1800 K. WHITE *On Prayer in Rem.* (1839) 433 The means employed to arrive at the bourn of our desires. 1805 WORDSW. *Prel.* ii. (1850) 35 The selected bourne Was now an Island. 1865 M. ARNOLD *Ess. Crit.* vi. (1865) 212 Perhaps, even of the life of Pindar’s time, Pompeii was the inevitable bourne.

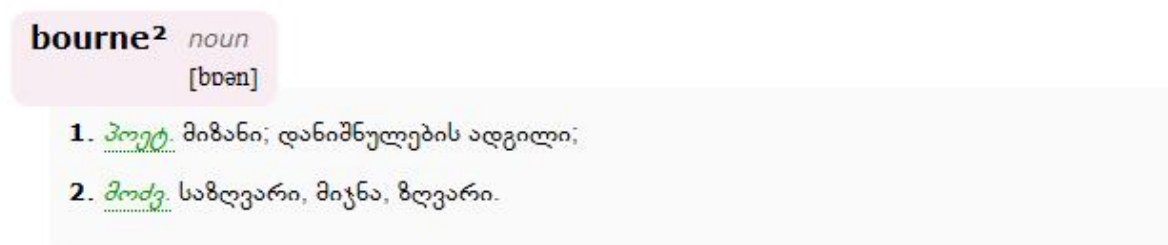
†incorrectly for: Realm, domain. [A misunderstanding of the passage in *Hamlet*.] Obs.

Picture 5.



The analysis of the OED entry of **bourne**, as well as other sources has yielded the following entry in the CEGD with the following two meanings:

1. *poet.* Goal, destination;
2. *obs.* Frontier, pale (see picture 6).



Picture 6.

### **Conclusion.**

As can be seen from the above-cited examples, the OED, one of the major sources of the CEGD, indeed is a very valuable and reliable source for the semantic study of Shakespearean meanings (there are over 30 000 quotations from Shakespeare's works in the OED) of words, as well as all other meanings of English words, especially rare, obsolete and archaic meanings and for their adequate representation in a dictionary entry of the CEGD.

It was the dream of the founders of the English faculty to have a comprehensive academic English-Georgian dictionary that would assist not only learners of English but also translators of the English literature into Georgian. This dictionary is now complete and posted on the Internet. The editors of the Comprehensive English-Georgian Dictionary hope that the Dictionary will render assistance to many generations of Georgian translators who will enrich Georgian culture with new translations of Shakespeare's works into Georgian.

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