

ARMENIAN LITERATURE

IN ITALIAN TRANSLATION 1991-2012

The present study, a part of the UNESCO project «Mapping Translation Flows in the Eastern Neighborhood countries», is an overview of the primary outcomes of my research on Armenian-Italian translations since 1991. The aim of the project is to create separate «maps» of the translation flows of Armenian, Georgian and Ukrainian texts into ten other recipient languages from 1991 to the present.

I was entrusted to study the Armenian-Italian translations and present their comprehensive bibliography. When UNESCO's Next Page Foundation entrusted this work to me, I recalled the discussions about the mapping of translations with my colleagues while working as a faculty member at the Misano Adriatico campus of New York's Nida School of Translation Studies. These discussions were very helpful in actualizing this work.

In the first part of this study I provide a historical overview of translations from Armenian into Italian focusing especially on the contributions of the Mekhitarist Fathers. The second part of the study concentrates on contemporary translations from Armenian into Italian since 1991.

All texts originally written in Armenian and translated into Italian were to be included in the catalogue, no matter the place of publication or the source language of the translation (for example, an Armenian manuscript translated into Italian from the Russian version and published in Switzerland). However, all the translations I managed to catalogue are without an intermediary language, i.e. directly from the Armenian.

In addition, UNESCO's assignment also called for informal interviews with translators, publishers, writers and literary institutions on this argument. Thus, included are interviews with Antonia Arslan, Aldo Ferrari and Anna Sirinian, whose translated works are present in the cata-

logue and whom I thank for sharing their valuable insights on the subject of this article with me. Finally, I present an overview of my conclusions and the bibliography of the texts.

Though this project is still a work in progress, I think it valuable to share the first fruits of my research with the readers of *Bazmavep*. I encountered many obstacles throughout my research, from the absence of pre-existing catalogues to my limited timeframe in the Italian vacation month of August 2012. These challenges aside, I was able to conduct cross-investigations of various lists published for other subjects, and I managed to establish a viable cooperation with some of the translators. Until the last moment the catalogue was being replenished with new editions. As a result, and taking into account the obstacles faced in obtaining this information, I don't rule out that there may be a few translations not listed. Thus, I would be extremely grateful if after the publication of this article I receive new titles to enrich the catalogue.¹

1 The present study was originally written in Armenian, as per the UNESCO's Next Page Foundation request, the abstract of which I include at the end of this article. Deanna Cachoian-Schanz (Università Ca' Foscari, Venice) was assigned by the Foundation to provide the English translation.

PART I

Historical Overview

Translations by the Mekhitarist fathers

From the Golden to the Middle Ages, the Mekhitarist Renaissance and beyond, a great amount of translation work was accomplished in the Armenian cultural sphere. Due to the language's richness and flexibility, classical and modern masterpieces have been able to be translated into Armenian with great success.

One of the main objectives of the Mekhitarist Congregation was to create a new bridge between East and West to facilitate intellectual exchange. Wrapped in the strict silence of their cloisters, the Mekhitarist Fathers began their untiring labor of translating the works of the ancient Greeks and Romans and European masterpieces from the time the order was first established. This tradition was kept alive and renewed by the training of countless, excellent translators. Almost all of the immense translation work was accomplished in the 19th Century with the translation of European Classical and Romantic literatures into Old Armenian and then into Modern Western Armenian in the 20th Century. Thanks to the Fathers' work, Armenians have been able to read not only anthologies but entire texts by Italian authors in their own language, including Dante (*Divina Commedia*), Tasso (*Gerusalemme Liberata*), Metastasio (*Zenobia*), Alfieri (*Saul*), Foscolo (*Dei sepolcri*), Manzoni (*I promessi sposi*), Leopardi (*Canti*), De Amicis (*Ricordi di Londra*), Giacosa (*Come le foglie*), Vittoria Aganoor (*Leggenda eterna; Nuove liriche*), Papini (*Pane e vino; I testimoni della passione; Storia di Cristo*); Greek literature such as Homer (*Iliad; Odyssey*), Sophocles (*Oedipus Rex; Antigone; Electra*), Demosthenes (*On The Crown*), Euripides (*Suppliants*), Plato (*Phaedo*); from the Latins, such as Virgil (*Aeneid; Georgics*), Cicero (*Pro Archia; Pro Ligario; Pro rege Deiotaro; Philippics*); from the French, Lamartine (*Méditationes poétiques*), Bossuet (*Oraisons funèbres*), Racine (*Britannicus; Mithridate; Iphigénie; Phèdre*), Voltaire (*Alzire; Mérope*), Fénelon (*Traité de l'éducation des filles*) and others.

The aesthetic taste and artistic knowledge of an entire generation was formed under the aegis or thanks to the example of the classicist

school, launched by excellent translators such as Father Vrt'anes Askarian and Father Yeghia T'ovmachian. This activity reached perhaps unequalled heights with such translators as the Hiurmiuzian brothers and, above all, Father Arsen Bagratuni, who spearheaded the initiative. Aside from being the author of the neoclassical poem *Hayk diutsazn* [Hayk the Hero], Bagratuni, one of the greatest representatives of Armenian classicism, also produced excellent translations of the *Iliad*, *Olympic Odes*, *Antigone*, *Electra*, *The Characters*, *Ars poetica*, *Orations*, *Funeral Orations*, *Britannicus*, *Mithridates*, *Iphigenia*, *Alzira*, *Merope*, the *Sepolcri*, *Saul*, *Paradise Lost*, etc. He translated these texts into classical Armenian, or *grabar*, with the refined and solemn style which distinguishes the Mekhitarist school (Bagratuni 1863, 1869). It is thanks to the brilliance of Father Arsen Bagratuni that the Armenians could read Dante's masterpiece before many in Asia and even some in Europe (Haroutyunian 2012).

One of the worthy heirs of the great Mekhitarist translation tradition was Father Arsen Ghazikian. Ghazikian's translation style is almost always distinguished by care, faithfulness, harmony, literary value and vocabulary, in addition to which is his extraordinarily intuitive choice of texts (Haroutyunian 2011).

The role played by the Mekhitarists in Armenian culture is evident. Thanks to them and their translations, Armenian culture came into close contact with various cultures from all over the world, and in particular with that of the West, allowing it to be assimilated and re-elaborated. As the great erudite Arshak Chopanian said, «The Mekhitarists opened up the whole of the West to the Armenians».

Armenian-Latin Translations

Unequivocally, the foundations for Armenian translation in Italy were laid in the first half of the 19th Century when, on the Island of San Lazzaro, the Mekhitarist monks printed books, which also provided their Latin translations alongside the Armenian texts. This created a widespread interest in the publications among Europe's ecclesiastical and cultural spheres.

A figure of particular prominence in these philological studies was Mekhitarist Father Giovanni Battista Aucher (Mkrtich Avgerian, 1762-1854), who in 1818 published a critical edition with a new Latin transla-

tion of the *Chronicon* by Eusebius of Caesarea. Until its publication, this book was believed to be lost, however the Armenian translation was able to reproduce it in its entirety (Aucher, 1818). This publishing event caused a great sensation and immediately highlighted the importance of the Armenian manuscript tradition. In the words of Professor Gabriella Uluhogian, «almost nothing was then known of the fact that, thanks to the Armenian translators, from the 5th until the 7th and even 10th Centuries, many Greek works which were lost had been translated into Armenian. Moreover, the translation technique kept extremely faithful to the originals, which made these translations also function as historical witnesses of the original texts» (Uluhogian 2004).

The importance of the Armenian translations is clear also in the works of Ephraim of Syria, Athanasius of Alexandria, Philo Judaeus, John Chrisostom and others, which have been preserved in the global literary canon thanks to the classical Armenian translations. These Armenian texts are the closest surviving texts to the originals. While only a few fragments of Eusebius's *Chronicon* are left from the original Greek, it is preserved in its entirety in classical Armenian.

Only three years after Father Giovanni Battista Aucher published the *Chronicon*, he published three sermons by Philo of Alexandria, - *ex armena versione antiquissima* (as was written on the title page), again alongside its Latin translation (Aucher 1822). In 1826, other exegetic sermons by Philo on the Old Testament were added to this publication, and in 1827, so were the *Fifteen Homilies of Severian* (Aucher, 1826; 1827). At the same time, an edition of the *Homilies on the Gospel of Matthew* in 1826 marked the beginning of a series of editions that highlighted the works of St. John Chrysostom from the ancient Armenian manuscript translations. These editions would conclude only in 1862 with the *Commentaries on the Letters of St. Paul*.

In 1878, from the manuscripts kept on Saint Lazarus, the Fathers published the fragments of an *Apologia* by Aristides, a Christian author of the 2nd Century quoted in some ancient sources but until publication believed missing.² The event gained international resonance,³ and gave

2 *Sancti Aristidis Atheniensis sermones duo quorum originalis textus desideratur, ex antiqua armeniaca versione nunc primum in latinam linguam translati*, Venetiis 1878. The publication includes fragments of two works. The attribution of the second of these to Aristides is currently considered dubious.

rise to research over the following decades, making it possible to rediscover and become reacquainted with the original texts in their entirety (Peratoner (ed.) 2006).

Armenian-Italian Translations

By the mid-19th century, the Mekhitarists presented translations of important Armenian books to the Italian public, including two invaluable literary translations of the *History of Movses of Khoren* and the *History of Agathangelus*—two pillars of Armenian historiographical literature from the Golden Age. These books were thus made accessible to western culture via San Lazzaro's printing tradition and were the fruit of the Mekhitarist monks' collaboration with Niccolò Tommaseo (Tommaseo, 1841; 1843).

Other notable translations and publications include: Father Avgerian's *Orations of Nerses of Lambron*, remembered as one of the most significant figures in Armenian literature and ecclesiastical history (Aucher, 1812); Father Mešrop Gianashian's *The Hymns of Nerses Shnorhali* (Gianascian, 1973), Nerses Shnorhali (Nerses the Graceful) being one of the most important representatives of the Armenian church; Sayat' Nova's *Works* (Gianascian, 1964); *Modern Armenian Poetry* (Gianascian, 1966), etc.

The Mekhitarist fathers were and continue to be the primary figures in the nation's intellectual rebirth and cultural history.

3 Cardinal Pitra wrote to the Fathers on 28th November 1878: «Short though it may be, that what reaches us from your inexhaustible Armenia is all gold and reflects the Golden Age of apologetics». The issue of 1st December of *Le Monde* praises the cultural work of the Congregation which puts a treasure at the disposal of scholars of which they had until then lost all trace (cfr. DJANACHIAN M., *Les Arménistes et les Méchitaristes*, San Lazzaro, Venezia 1969, 42).

PART II

Armenian-Italian Translations

1991-2012

Having referenced the unique role and significance the Mekhitarists' translations played in the Armenian «Awakening», I now turn to the main argument of UNESCO's Next Page Foundation's task, which requested a compilation of the titles of Italian translations of Armenian texts from 1991 till today.

The list of Armenian-Italian Translations 1991-2012

Year of publ.	Author	Original Title	Translated Title	Translator	Publisher
1991		Ուրբաթ-ագիրք	Owrbat'agirk' (Il Libro del Venerdi)	Alessandro Orenco	Roma: Accademia Nazionale dei Lincei
1992	Daniel Varujan	Հացին երգը	Il canto del pane	Antonia Arslan, Chiara Haïganush Megighian	Guerini
1994	Grigor Narekats'i	Ներքող Սրբոյ խաչին	L'albero della vita: panegirico della croce	Claudio Gugerotti	Edizioni Qiqajon-Monastero di Bose
1995	Daniel Varujan	Ցարեանի ծովեր	Mari di grano e altre poesie armene	Antonia Arslan, Alfred Hemmat Siraky	Guerrini
1996	Eznik Kotbac'i	Եղծ աղանդոց	Eznik di Kolb, Confutazione delle sette	Alessandro Orenco	ETS
1997	P'awstos Buzand	Փաւստոսի Բիւզանդացոյ Պատմութիւն Հայոց	P'awstos Buzand: Storia degli Armeni	Marco Bais, Loris Dina Nocetti	Mimesis
1997	Ghukas Sebastatsi	Դաւիթ Բէկ կամ Պատմութիւն Ղափանցոց	Le guerre di Dawit' Bëk, un eroe armeno del XVIII secolo	Aldo Ferrari	Guerini e Associati

1998	Koriun	Վարժ Մաշտոցի	Vita di Maštoc'	Yusik Ashrafian	Casa editrice Armena, San Lazzaro-Venezia
1998			Canto d'Armenia. Yerg Hayastani	Boghos Levon Zekiyani, Gabriella Uluhogian, Paola Mildonian, Antonia Arslan, Alfred Hemmat Siraky, Giusto Traina, Claudio Guggerotti	In forma di parole
1999	Gregorio di Narek	Մատենի Ռեքերգութեան	La spiritualità armena. Il libro della lamentazione di Gregorio di Narek	Boghos Levon Zekiyani	Studium
1999	Nerses di Lambron	Հառ Համբարձման	La caparra della speranza	Vahe Lazaryan	Edizioni Qiqajon
2000		Ամմահութեան խնձորները	Le Mele dell'Immortalità	Sonya Orfalian	Guerini e Associati
2002	Aksel Bakunts	Պատմության ճեղք	Racconti dal silenzio – Cinque novelle armene	Milena Bernardelli, Emanuela Botticelli, Sasun Kirakosyan, Sara Mancini Lombardi	Guerini e Associati
2002	Sona Antonyan, Artem Haruthyunyan, Henrik Edoyan, Manase, Rosa Hovhannisyanyan, Hratchya Saruchan, Artak Hambardzumyan		Armenia	Marco Bais, Anna Sirinian	Bollettario. Quadrimestrale di Scrittura e Critica. Le avanguardie

2002-2003	Gevorg Djahukyan	Ուրարտական արձանագրությունների մեծածախ քանակների հայկական քննարկի մասին	Sul possibile carattere armeno di formule introduttive di iscrizioni urartee	Andrea Scala	Atti del Sodalizio Glottologico Milanese, 43-44.
2004	Odian Yervant	Առաջնությունը ի Մալվար	Missione a Dzablvar. Epistolario socialista del compagno Phançhunci	Andrea Scala	Edizioni lavoro
2004	Atanasio Alessandrino	Թուրք Աթանասի եպիսկոպոսի առ Յուստինյան յԱփրիկե	Una lettera di Atanasio Alessandrino sull'eresia elchasaita conservata in traduzione armena	Andrea Scala	V. De Angelis (a cura di), <i>Sviluppi recenti nella ricerca antichistica. Nuovi contributi</i> , Quaderni di Acme 64, Milano, Cisalpino, 2004, pp. 71-79.
2005	Hovhannes Tumanian	Հէփաթներ	Nazar il Prode e altre fiabe armene	Anush Torunian	Sinnos editrice
2005	Eliše	Վասմ վարդանայ եւ հայոց պատերազմին	Storia di Vardan e dei martiri armeni	Riccardo Pane	Città Nuova
2007	Hovhannes Tumanian	Հէփաթներ	Fiabe	Anush Torunian	Lousabats
2008	Vahagn Grigoryan	Ոստանի վերջին մանապարհորդությունը	L'ultimo viaggio di Vostan	Mariam Eremian	Studio 12
2008	Raffi	Խամսայի մեղիքությունները 1600- 1827: Նիւթեր հայոց պատմության համար	I melik' del Larabai (1600-1827). Materiali per la storia moderna degli Armeni	Aldo Ferrari	Mimesis
2008	Zabel Yessayan	Աւերակներում մէջ	Nelle rovine	H. Manoukian	peQuod edizioni
2009	p. Boghos Ananian	Սեբեոսի պատմության գրքի մասին բանի մը լուսարանություններ	Alcune delucidazioni sul libro della Storia di Sebēos	Giuseppe Munarini	Bazmavep, San Lazzaro-Venezia, 5-145

2009			La Cucina d'Armenia	Sonya Orfalian	Ponte Alle Grazie
2009	Hovhannes Tumanian	Բարեկենդանը	Carnevale	Anush Torunian	Voskan Erewantsi
2009	Ehišē	Մեկնութիւն Յեսուայ եւ Դատաւորաց	Commento a Giosuè e Giudici	Riccardo Pane	Edizioni San Clemente-Edizioni Studio Domenicano
2009	Aa.Vv.	Արվէն Զարեան. նարտարապետ, հետազոտող, մտաւորական	Armen Zarian Architetto, studioso, intellettuale		Graber
2009	Ermete Trismegisto (attribuito a)	Հերմայ Երմեանի առ Ասկլեպիոս Սահմանք	Ermete armeno: un catechismo. Ermete il Tre-volte-grande ad Asclepio «Definizioni»	Igor Dorfmann-Lazarev	<i>Lä rivelazione segreta di Ermete Trismegisto</i> (Fondazione «Lorenzo Valla»; <i>Scrittori Greci e Latini</i>), ed. P. Scarpi, vol. I (Milano: A. Mondadori 2009), pp. 3–23, 393–406
2010	Elda Grin	Զեռքերը	Le mani	Roberto Bigolin	Yerevan, Zangak, pp. 32-35
2010	Gregorio di Skevra	Հմարիտ հաւատքի եւ առաքինասէր վարքի մասին	Sulla vera fede e sulla pura condotta nelle virtù	Vahe Lazaryan	Yerevan: Endhanrakan
2010	Ehišē	Վարդապետութիւն ըստ Յովհաննու սիրելւոյ ի չարչարանս Տեառն	Sulla passione, morte e risurrezione del Signore	Riccardo Pane	Edizioni San Clemente-Edizioni Studio Domenicano
2010	Zabel Yessayan	Միլիհտարի Պարտեզները	I giardini di Silihdar	H. Manoukian	Pequod
2011			«Così ride l'Ararat», nr. 1 «Anche l'Ararat ha la suocera»	Vahe Lazaryan	Yerevan: Endhanrakan
2011	Chiesa armena	Խորհրդակատարութիւն Սրբոյ Պատարագի	Divina Liturgia in Rito Armeno	Padri armeni	Yerevan: Endhanrakan

2012	Giacomo di Nisibi	Գաղատիսյանի	La risposta di Giacomo di Nisibi ad Aristace	Igor Dorfmann-Lazarev	Afraate, <i>Le esposizioni (Testi del Vicino Oriente antico)</i> , ed. G. Lenzi (Brescia: Paideia 2012), pp. 65–66
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The present study of Armenian-Italian translations between 1991 and 2012 begins with the publication of the translation of *Urbat'agirk'*, the first printed Armenian book. This translation was published as a monograph by the world's ancient and prestigious Roman National Academy of Lincei in the series *Memories of the Lincei Academy*.

Being that 2012 marks the 500th anniversary celebration around the world of Armenian Typography, this study is a symbolic coincidence. The *Urbat'agirk'* was the first Armenian book published in the world, and this year (2012) marks its jubilee; it also happens to appear first in my catalogue as the first book translated into Italian after 1991.

Works from *grabar*, ancient Armenian, dominate the Armenian-Italian translation corpus: *Urbat'agirk'* (The Book of Friday), Eznik Koghbatsi's *Against the Sects*, P'awstos Buzand's *History of the Armenians*, Ghukas Sebastatsi's *The Wars of Davit' Bek, an Armenian Hero of XVIII c.*, Koriun's *The Life of Mashtots*, Grigor Narekatsi's *The Tree of Life: panegyric of the cross and Armenian Spirituality*: Grigor Narekatsi's *Book of Lamentation*, Nerses Lambronatsi's *The Pledge of Hope*, Egishe's *History of Vardan and the Armenian Martyrs*, *Commentary on Joshua and Judges and The passion, Death and Resurrection of our Lord*, Hermes Erametz's (attributed to) *The Armenian Hermes: A Catechism. Hermes Trismegistos to Asclepios, 'Definitions'*, Grigor Skevratsi's *Exhortation on the True Faith and a Virtuous Pure Life, The answer of Jakob of Nisibis to Aristakes, The Divine Liturgy of the Armenian Church*.

Translations from Eastern Armenian to Italian include Aksel Bakunts's novellas (*Tales from the Silence - Five Armenian novellas*), Hovhannes T'umanian's *Fairy Tales*, a collection of different authors' poetry *Armenia*, Raffi's *The Meliks of Karabakh (1600-1827)*. *Materials*

for the Modern Armenian History, Vahagn Grigoryan's *Last Journey of Vostan* and Elda Grin's *Hands*.

Translations from Western Armenian to Italian include Daniel Varujan's *The Song of the Bread* and *The Seas of Wheat and other Armenian poems* poetry collections, Father Boghos Ananean's *The Life of Mashtots*, Yervant Odian's *Comrade Clueless*, Zabel Yessayan's *The Gardens of Silihdar* and *Among the Ruins*. There are also books whose Armenian titles are not marked in the catalogue, for example in the cases of the publications of *Il Canto d'Armenia* (*The Song of Armenia*) and *Armenia*. As a matter of fact, the mentioned books are selections of different Armenian authors' poetry collated into one publication. The first one of these anthologies was undertaken by Father Levon Zekiyan. From ancient times it includes *Vahagn's birth* and *Church Hymns*. From the Middle Ages, it includes Kostandin of Erzuka, Frik, Arak'el of Siunik', Hovhannes of T'lkuran, Sayat' Nova and excerpts from Alexander Romance. The compilation's translation also highlights contemporary authors including Hovhannes T'umanyan, Siamant'o, Daniel Varujan, Misak Metzarents, Vahan Terian, Yeghishe Charents, Hovhannes Shiraz, Paruyr Sevak and Zahrat. These translations have been realized by Father Boghos Levon Zekiyan, Gabriella Uluhogian, Paola Mildonian, Antonia Arslan, Alfred Hemmat Siraky, Giusto Traina and Claudio Gugerotti. The collection *Armenia* includes poems by Sona Antonyan, Artem Haruthyunyan, Henrik Edoyan, Manase, Rosa Hovhannisyan, Hratchya Saruchan, Artak Hambardzumyan.

In the catalogue, *La Cucina d'Armenia* (*The Cuisine of Armenia*) and *Così ride l'Ararat* (*Ararat Laughs Like This*), nr. 1 and *Anche l'Ararat ha la suocera* (*Even Ararat has a mother-in-law*) are without Armenian titles. The first book is a translation-study on Armenian cuisine and the second includes anecdotal excerpts.

Elda Green's novel *Hands*, which is published in 34 languages including Italian, as well as a bilingual Armenian-Italian book devoted to Armen Zaryan's life and works, published on the 95th anniversary of his birth, are also included in the catalogue. Also among the catalogued works is the first Italian printing of Hovhannes T'umanyan's *Folktales* (2005). It includes only six tales, while in 2007 twenty were printed in Yerevan. Only five out of the catalogued books are without ISBN numbers, most likely due to the fact that assigning numbers was not a necessary stipulation in the past.

Also included in the catalogue are translations which, by themselves, are not publications, like *On the possible Armenian nature of introductory formulas in Urartian inscriptions*, published in 2002 in Atti del Sodalizio Glottologico Milanese, 43-44, *Letter of the Bishop Athanasius to Justina from Africa*, published in 2004 in V. De Angelis (a cura di), *Sviluppi recenti nella ricerca antichistica. Nuovi contributi*, Quaderni di Acme 64, Milano, Cisalpino, 2004; *Some insights into the book of history of Sebēos*, which was published in Bazmavep in 2009, *The Armenian Hermes: A Catechism, Hermes Trismegistos to Asclepios, «Definitions»* printed in 2009 in *The Secret Revelation of Ermete Trismegisto*, and *The answer of Jakob of Nisibis to Aristakes* published in *Afraate, Expositions*, in 2012.

APPENDIX

TWO INTERESTING INTERVIEWS

Before passing to the conclusions, below I present two special interviews conducted with world famous novelist Professor Antonia Arslan and with my Armenian Studies colleagues in Venice and Bologna, Professors Aldo Ferrari and Anna Sirinian, whose translated works are included in the catalogue.

Responses to the Next Page Foundation's Investigation

by Antonia Arslan

1. **Sona Haroutyunian (SH):** Please speak about the role your translations played in the divulgation of Varujan's poetry to an Italian readership.

Antonia Arslan (AA): Poetry functions in an immediate and unexpected way. I discovered Daniel Varujan, his strength and his grace, when reading some of his poems in Italian and the entire *The Song of*

Bread in French, translated by Vahe Godel. So it was that I concentrated on the text of his last work, which completely fascinated me. I already had a lot of experience translating poetry—from French, English and German—but my work with Varujan was a great adventure, also because of my collaboration with two young and enthusiastic scholars, Chiara Haiganush Meghian and Alfred Hemmat Siraky. The Italian edition of *The Song of Bread* [il Canto del Pane] became the seventh one, and it enjoyed much success within the Italian secondary schools. I further translated other pieces of Varujan's poetry; I published twenty of them in the volume *Seas of Wheat* [Mari di Grano] and the others in magazines. I also want to remind us that he was a great poet, one of the major ones since the beginning of the 1900s, equal to no one, but less known because he wrote in a minority language.

2. SH: Please speak about your idea of publishing with «Tabula Gratulatoria», others can take as an example.

AA: When—after the success of the translation of Varujan's *The Song of Bread*—we thought about publishing a series of Armenian topics, I proposed to my editor Angelo Guerini a solution that turned out to be perfect. It comes from the «Tabula Gratulatoria» of the academic system, which is only used by the so-called *Festschriften*, that is, the books published at the end of a university professor's career by his or her friends and students. Each subscriber (meaning the person who reserves a copy of the book while in the process of publishing) pays a bit more than the actual cost of the volume and in exchange his or her name appears on the list on the back of the book. Like this the editor can at least cover the basic costs of printing. We've done this for anyone who was interested in the Armenians and their culture. The names of the financial contributors are published in the back of the book, which they receive in a bound edition.

3. SH: In the recent years you've played a leading role in raising the interest in Armenian culture, history and literature in Italian society, especially with your Armenian genocide narrative best-sellers and your numerous conferences. What will you suggest to the Italian publishers about publishing Armenian literature?

AA: Abroad, the world of Armenian culture is receiving a lot of attention; it's a growing interest. In Italy's case, many medieval texts from the Golden Age of the Armenian civilization are by now available in excellent editions. Having to make a suggestion to Italian publishers, I consider it appropriate at this juncture to have the novels and poems of the modern and contemporary eras (the 1800s and 1900s) translated into Italian to paint a more complete picture of a cosmopolitan culture, which had extraordinarily interesting developments in more recent centuries in places as diverse as Venice, Tbilisi and Istanbul.

Interview with Aldo Ferrari and Anna Sirinian

- 1. Sona Haroutyunian (SH):** Has there ever been a collaboration between Armenian and Italian publishing houses?

Aldo Ferrari (AF): As far as I know, this type of collaboration has never existed.

Anna Sirinian (AS): Not that I know of, neither in the past nor the present.

- 2. SH:** How would you define the situation of literature translated from Armenian to Italian?

AF: I would say it's good, but very limited. Ultimately, various texts important in ancient literature by authors like Sebeos, Pavstos Buzand, Eghishe and Eznik were translated, but very few from modern literature. It's a pity because a knowledge of modern literature is fundamental to getting closer to a foreign country.

AS: Very little is translated. Armenian literature of almost any epoch remains very little known to the Italian public.

3. SH: What kind of market do these translations have?

AF: The translations from classical Armenian have a limited dissemination because of their intrinsic difficulty, while modern literature could have a lot of success, like the many editions of Varujan's poems demonstrate. A major push in coordinating the ideas and activities of the Italian Armenists in this direction would be important.

AS: Actually, it's very limited; but it's also true that the publishing houses interested in terms like «ethnic» might want to take initiative in this regard. However, it would need to be a well-translated work, well-presented to the Italian public. And the publishing house would naturally need to have good advertisement.

4. SH: Why have there been certain subjects and genres for translation and others not?

AF: The major part of the translators have a philological or historical background which thus favors the translation of more antique texts, or at least texts not strictly of a literary character. Nevertheless, this would be an opportune moment to add new translations of modern Armenian literature to the canon.

AS: I think that the choice was made arbitrarily. For example, in terms of poetry, for the beautiful anthology *In Forma di Parole* there was a favorable situation between the Armenologists of Italy and the editor, Gianni Scalia, already interested in diverse forms of poetry. It's also like this with Nadia Cavaleria and the magazine «*Bollettario*» (*Armenia*). Having already published other literary collections from other ethnic peoples, she wanted to «open up» Armenia to the readership as well. These publications were thus undertaken by publishers already «accustomed» to multiculturalism. Besides, there are also scientific works that are products of historical, philological, and more specifically theological, studies. These publications generally gather in specialized spheres within the various disciplines, but naturally their circulation remains limited.

5. SH: And what of the financial resources, prospectives and collaboration among the Armenian community and the publishing houses in the promotion of Armenian literature?

AF: The availability of the Armenian community in Italy is limited, but it could be better utilized if there were a precise project to undertake and articulated translations. It should be noted that there really exists a notable editorial richness in Italy that could be better utilized to spread the knowledge of modern Armenian literature in Italy. Other than publishing single authors, a large anthology of Armenian poetry could also be conceptualized.

AS: It would really be desirable to promote this literature, both with Italian initiatives and with the collaboration of the Italian and Armenian publishing houses. The Italian public, in my opinion, is ready to welcome a good and wide selection of Armenian modern and contemporary works in translation. I'm thinking about an anthology, for example, of Armenian poets from 1900, or a novel, or a selection of short stories. However, it needs to be, like I said, a good and accurate translation, prepared ad hoc for an Italian readership, and presents Armenia and its cultural richness in an authentic way. And, of course, it needs to be a «special» and courageous publishing house ready to invest in this. This is not easy, especially at this moment.

Conclusions

1. The Armenian-Italian translations were carried without an intermediary language.
2. A significant amount of work was translated from old Armenian literature, i.e., Sebeos, P'avstos Buzand, Eghishe, Eznik, etc., but comparatively little is translated from contemporary sources like Khechoian, Beledian, etc. Thus, these authors remain quite unknown. However, over the past two decades, modern poetry has been included in one comprehensive anthology, *Armenia*, and the work *The Song of Armenia*, half of which includes modern poetry.
3. Realistically speaking, at this moment it is especially difficult for publishers to invest in translation. On the other hand, let's not forget that an entire market for literary translation exists, and besides the publishers and translators, agents, book fairs, presentations and re-

views play a significant role in the dissemination of these books. Thus, whereas once only the publisher and translator were involved in the process, now there is a need of group collaboration with people playing various roles to ensure the success of the book.

4. It is necessary to seriously consider training new translators, perhaps by choosing from among the best students in Armenian Studies, as it is not a given that someone who knows both Armenian and Italian can necessarily translate well. It's necessary that the translator have linguistic skills and specific training as a translator, a deep sense of responsibility and the ability to consult, compare and willfully collaborate. At the same time I must painfully admit that until today Italy's Ministry of Education has not provided «Translation Theory and Linguistics» as a subject in the Armenian language curriculum. Meanwhile, this same Ministry has provided this course for a number of other languages. It is thus not possible at this juncture to officially train students in this domain.
5. Speaking about the translator's responsibilities, it's also necessary to consider their rights. While talking to the translators it became clear that the major part of their work was done upon their own initiative, often for free or for very low pay which was sometimes made much later after the completion of the work. Thus, before all else, it is necessary that the translator is paid accordingly. It's also important that serious literary translations with introductions, footnotes and summaries, are finally considered as scientific publications. Otherwise skilled translator-scientists would give preference to one's own creative work and not to the translation of another's work. This being said, it should be recognized that the translation is infact a creation. And, as the well-known Mekhitarian monk Father Arsen Ghazikian explained, translating is ten times more difficult than the writing. Let us not forget that translation is a result of intricate philological and linguistic hard work interlaced with other factors as well.

Let's hope that the scholars of Armenian Studies of Italy work collaboratively on new ideas and projects. The results of such work will replenish the present bibliography of Armenian to Italian translations, benefiting the spread of Armenian culture, and honoring our sacred translators by continuing the mission they began in the 5th century.

SONA HAROUTYUNIAN

ԱՄՓՈՓՈՒՄ

ՍՕՆԱ ՅԱՐՈՒԹԻԻՆԵԱՆ

ՀԱՅ ԳՐԱԿԱՆՈՒԹԻՒՆՆ
ԻՏԱԼԵՐԷՆԻ ԹԱՐԳՄԱՆՈՒԱԾ 1991-2012

Վերջին տարիներին թարգմանաբանութիւնը բախուում է երկակի մի իրավիճակի. մի կողմից թարգմանչական հետազոտութիւնները սկսել են վայելել աննախադէպ յաջողութիւն, քանի որ թարգմանութիւնը դարձել է մեր ժամանակակից միջմշակութային աշխարհում փոխյարաբերուելու արգասաւոր միջոց, միւս կողմից լեզուաբանութիւն, համեմատական գրականութիւն, մարդաբանութիւն, հոգեբանութիւն, հասարակագիտութիւն, քաղաքագիտութիւն եւ այլ առարկաներով զբաղւող գիտնականները սկսել են հետաքրքրուել թարգմանաբանութեամբ եւ հետաքննել թարգմանաբանական երեւոյթները նոր տեսանկիւններից: Թարգմանաբանութեան տեսութեան մեջ այժմ խօսւում է յետ-թարգմանաբանական (post-translation) շրջանի մասին, որը թարգմանութիւնը չի դիտում իբրեւ տեքստերը մի լեզուից մեկ այլ լեզու փոխադրելու պարզունակ միջոց, այլ անդրադառնում է երեւոյթի միջառարկայական բնոյթին:

Վիճակագրութեան նպատակով ԵՈՒՆԵՍԿՈՆ իրականացնում է Արեւելեան հարեւանութեան երկրների թարգմանական գրականութեան փարտեզագրում, ուսումնասիրելով հայերէնից, վրացերէնից եւ ուկրաիներէնից կատարուած թարգմանութիւնները Եւրոմիութեան 8 եւ Արեւելեան հարեւանութեան 2 լեզուներով վերջին քսան տարիների ընթացքում: Վերջնական ամփոփ տեղեկոյթը, ազգային կառավարութիւններին, Եւրոմիութեան կառոյցներին եւ միջազգային այլ կազմակերպութիւններին ուղղուած

մանրամասն առաջարկութիւնների հետ մէկտեղ կը կազմի ԵՈՒՆԵՍԿՈյի ծրագրի հիմնական արդիւնքը:

Յիշեալ նախագծի շրջանակում ներքոգրեալիս վստահուեց կազմել 1991ից առ այսօր կատարուած հայերէնից իտալերէն թարգմանութիւնների անուանացանկը: Աշխատանքը դեռ ընթացքի մէջ է, սակայն նպատակայարմար գտանք Բազմալէզի ընթերցողների ուշադրութեանը ներկայացնելու սումնասիրութեան առաջին արդիւնքները:

Աշխատանքի սկզբում ակամայից մտաբերեցի Նիւ Եորքի Նայդայի անուան հեղինակաւոր թարգմանաբանական հաստատութեան Միգանոյի կենտրոնում դասաւանդածս ժամանակ գործընկերների հետ ունեցած քննարկումները թարգմանութիւնների քարտէզագրման նիւթի շուրջ, որոնք միանգամայն օգտակար եղան այս աշխատանքն իրականացնելիս:

Ուսումնասիրութեան ընթացքում ունեցայ խոչընդոտներ. չկային թարգմանական գրականութեան ցանկեր, նկատի առած այլ ցանկերում երբեմն բացակայում էր հեղինակի, երբեմն՝ թարգմանչի անունը, գրեթէ միշտ՝ ստեղծագործութեան բնօրինակի վերնագիրը, ինչ լեզուից է թարգմանուած, եւ այլն: Միւս կողմից՝ էլ նման լուրջ ուսումնասիրութեան համար նախատեսուած սկզբնական արդիւնքներն ամփոփելու կարճ ժամանակահատուածը գոլգոթիպեց օգոստոս ամսուայ հետ, երբ իտալիայում փակ են գիտահետազոտական հաստատութիւնները եւ մարդիկ արձակուրդի մէջ են, շատ դժուար եղաւ կապի մէջ մտնել թարգմանիչների հետ եւ տուեալներ հաւաքել: Արձակուրդներին յաջորդեց ուսումնական տարուայ սկիզբը, որը եւս դժուարեցրեց աշխատանքները, քանի որ թարգմանիչների մեծ մասը, մանկավարժական գործունէութիւն ծաւալելով՝ ներքաշուած էր տարեսկզբեան եռուզեռի մէջ:

Այսուհանդերձ, զանազան դիւանային նիւթերում եւ այլ նպատակներով լոյս տեսած ցանկերում խաչաձեւ հետազոտութիւններ կատարելու շնորհիւ ոչ միայն ցանկագրեցինք, այլեւ թարգմանիչներից ոմանց հետ վաւեր համագործակցութիւն հաստատեցինք՝ աշխատանքը լաւագոյնս համակարգելու եւ տրամադրուած սեղմ ժամկէտում նախնական արդիւնքները ամփոփելու համար: Յայսօր ցանկը համալրւում է նորանոր հրատարակութիւններով եւ շատ երախտապարտ կը լինէինք, եթէ այս յօդուածը լոյս տեսնելուց յետոյ ստանայինք ընթերցողի առաջարկութիւնները:

Հաշուի առնելով ուսումնասիրութիւնը, յանգեցինք հետեւեալ նախնական եզրակացութիւններին.

1. Թարգմանութիւնները կատարուել են առանց միջնորդ լեզուի:

2. Անուրանալի է Վենետիկի եւ Բոլոնիայի հայագիտական ամբիոնների աւանդը հայ գեղարուեստական գրաւոր մշակոյթի ներկայացման հարցի մէջ, ի դէմս Հ. Լեւոն Զէքիեանի եւ Գաբրիելա Ուլուհոճեանի, որոնք չրջապատուած լինելով վաւեր համագործակցութեամբ ինքնաբերաբար, գրեթէ բնագղաբար որոշ հաւասարակշռութիւն են ստեղծել ընտրուած թարգմանութիւն նիւթերի մէջ:

3. Բաւական աշխատանք է կատարուած յատկապէս հայ հին գրականութիւնից, ինչպէս օրինակ Սեբէոս, Փաւստոս Բիւզանդ, Եղիշէ, Եղնիկ եւ այլն, բայց համեմատաբար քիչ է թարգմանուել ժամանակակից գրականութիւն, եւ օրինակ Զահրատ, Խնչոյեան, Պըլտեան, Էդոյեան եւ այլն դեռ գրեթէ անծանօթ են մնում, թէեւ վերջին երկու տասնամեակի ընթացքում արդի բանաստեղծութեանը յատկացուած ունենք մէկ ամբողջական ծաղկաքաղ (Շիրինեան-Բայս) եւ Երգ Հայաստանի Ժողովածուն, որի գրեթէ կէսը նուիրուած է արդի բանաստեղծութեանը:

4. Իրատեսօրէն մտածելով, յատկապէս, այս պահին դիւրին չէ, որ հրատարակչները ներդրում կատարեն, միւս կողմից էլ չմոռանանք, որ ամբողջ գրական թարգմանական շուկայ գոյութիւն ունի եւ հրատարակչից ու թարգմանչից բացի գրքի ծաւալման գործում վճռորոշ դեր ունեն գործակալը, գրքի տօնավաճառները, շնորհանդէսները, համացանցում առկայ թերթերի ծանուցումները եւ այլն:

5. Հարկաւոր է լրջութեամբ մտածել նոր թարգմանիչների պատրաստման ուղղութեամբ, ընտրելով հայագիտութիւն ուսումնասիրող ուսանողներից լաւագոյններին, քանի որ ակնյայտ է, որ պայման չէ, որ հայերէն եւ իտալերէն իմացող մէկը կարողանայ նաեւ լաւ թարգմանութիւն կատարել: Հարկաւոր է, որ թարգմանիչն ունենայ լեզուական հմտութիւն, թարգմանաբանական պատրաստութիւն, մեծ պատասխանատուութիւն եւ խորհրդակցելու, համագործակցելու համեստութիւն: Միեւնոյն ժամանակ, ցաւով պէտք է արձանագրեմ, որ առ այսօր հայոց լեզուի համար Իտալիայի կրթութեան նախարարութեան կողմից նախատեսուած չէ «Թարգմանութեան տեսութիւն եւ լեզուաբանու-

թիւն» առարկան, որը մինչդեռ նոյն նախարարութեան որոշմամբ ամրագրուած է մի շարք այլ լեզուների համար, ուստի դեռեւս հնարաւոր չէ պաշտօնապէս ուսանողներ պատրաստել այդ ուղղութեամբ:

6. Թարգմանչի պարտաւորութիւններին անդրադառնալուց յետոյ, ճիշտ ենք համարում նաեւ անդրադառնալ թարգմանչի իրաւունքներին. թարգմանիչների հետ ունեցած զրոյցի արդիւնքում պարզուեց, որ թարգմանութիւնների մեծ մասը կատարուել է անձնական նախաձեռնութեամբ, յաճախ անվճար, կամ շատ ցածր վճարումով, որն էլ երբեմն ուշացումով է տրուել: Ուրեմն, նախ եւ առաջ հարկաւոր է, որ թարգմանիչը վճարուի Ուրեմն, նախ եւ առաջ հարկաւոր է, որ թարգմանիչը վճարուի ըստ արժանւոյն: Միանգամայն կարեւոր է, որ նախաբանով, ծառայութեամբ թիւնը վերջապէս համարուում է իբրեւ գիտական հրատարակութիւն, այլապէս փորձուած թարգմանիչ-գիտնականը նախապատուութիւնը կը տար ստեղծագործական այլ ոչ թէ թարգմանական գործունէութեանը, թէեւ թարգմանութիւնն ինքնին ստեղծագործութիւն է, մեծանուն Մխիթարեան վարդապետ Հ. Արսէն Ղազիկեանի բառերով ասած՝ հեղինակելէն տասը անգամ դժուար: Չմոռանաք, որ թարգմանութիւնը բանասիրական, լեզուաբանական, բարդ գործընթացի արդիւնք է, որին միախառնուում են նաեւ այլ գործօններ:

Մեր այսօրուայ նիւթի սահմաններից փոքր-ինչ դուրս էին այս վերջին դիտարկումները, սակայն շատ արդիական, քանի որ համաշխարհայնացման այս դարաշրջանում առաւել քան մեծ է թարգմանչի դերը:

Մաղթենք, որ Իտալիայի հայագէտները համագործակցեն եւ միասնաբար համակարգեն նոր գաղափարներ ու գործունէութիւններ, որի արդիւնքում հայերէնից իտալերէն թարգմանութիւնների ներկայացուած ցանկը համալրուի նորանոր թարգմանութիւններով ի նպաստ հայ մշակոյթի տարածման ու ի յարգանս եւ ի շարունակութիւն մեր սուրբ թարգմանիչների հինգերորդ դարից եկող առաքելութեան: