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PECULIARITIES OF VERSE TRANSLATION
(with special reference to H. Toumanyan's Quatrains)

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Abstract

Introduction: Verse translation is the most controversial field in Translation Science. It is considered the hardest of all literary genres to translate because the features of sound, rhyme and rhythm are difficult to reproduce in the target language. **Methods and materials:** To present peculiarities of verse translation, lexical, phonetic, and syntactic patterns of original and translated quatrains are determined. Quatrains are also considered based on the verse translation strategies proposed by Holmes and Lefevere. The research was conducted via comparative method. **Analysis:** The attention was particularly focused on phonetic, lexical and syntactic stylistic devices as the aesthetic value of quatrains is mainly provided by stylistic devices. **Results:** As a result of analysis, it is concluded that phonetic stylistic devices mostly contribute to the aesthetic value of Toumanyan's quatrains, lexical and syntactic stylistic devices also hugely contribute to the comprehension of original and translated quatrains. **Authors' contribution.** The research was carried out with the direct participation of the two contributors. The first author's contribution is the formulation of the theoretical part and content composition, second author's contribution is the mapping and classification of the material.

Key words: *verse, quatrain, rhyme, rhythm, prosody, strategies for verse translation, stylistic device, repetition, metaphor, alliteration.*

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**ԲԱՆԱՍՏԵՂԾԱԿԱՆ ԲՆԱԳՐԵՐԻ ԹԱՐԳՄԱՆՈՒԹՅԱՆ
ԱՌԱՆՁՆԱՀԱՏԿՈՒԹՅՈՒՆՆԵՐԸ
(Հ. Թումանյանի քառյակների օրինակով)**

Հասմիկ Հ. Մատիկյան

ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն, Գյումրի, ՀՀ
Շիրակի պետական համալսարան

Միլվա Հ. Սահակյան

Շողովրդական ճարտարապետության և քաղաքային կենցաղի թանգարան, Գյումրի, ՀՀ

Ամփոփում

Նախաբան. Բանաստեղծական տեքստերի թարգմանությունը մարտահրավեր է թարգմանական գիտության ոլորտում. չափածո տեքստի հնչյունային առանձնահատկությունները, հանգն ու ռիթմը դժվար է վերարտադրել թարգմանվող լեզվում: ***Մեթոդներ և նյութեր.*** Բանաստեղծական տեքստերի թարգմանության առանձնահատկությունները ներկայացնելու համար դիտարկվել են բնօրինակ և թարգմանված քառյակների բառագիտական, հնչյունային և շարահյուսական առանձնահատկությունները: Համեմատական մեթոդի միջոցով վերլուծվել են Հովսեփ և Լեֆների առաջադրած բանաստեղծական տեքստերի թարգմանության ռազմավարությունները քառյակների թարգմանության համատեքստում: ***Վերլուծություն.*** Ուշադրությունը մասնավորապես կենտրոնացվել է հնչյունային, բառային և շարահյուսական ոճական հնարների վրա, քանի որ քառյակների գեղագիտական արժեքը մեծապես ապահովում են նաև ոճական հնարները: ***Արդյունքները.*** Վերլուծության արդյունքում եզրահանգվել է, որ բնօրինակ և թարգմանված քառյակների գեղագիտական արժեքի ընկալմանը ավելի, քան բառային և շարահյուսական հնարները, նպաստում են հնչյունային ոճական միջոցները: ***Հեղինակների ներդրումը.*** Հետազոտությունն իրականացվել է երկու հեղինակների անմիջական մասնակցությամբ: Առաջին հեղինակի ներդրումը բովանդակային նյութի և տեսական մասի շարադրանքն է, իսկ երկրորդ հեղինակինը՝ հետազոտության տվյալների քարտադրումը և դասակարգումը:

Բանալի բառեր՝ չափածո, քառյակ, հանգ, ռիթմ, տաղաչափություն, չափածոյի թարգմանության ռազմավարությունները, ոճական հնար, կրկնություն, փոխաբերություն, բաղաձայնությո՜ւն:

Ինչպես հղել՝ Մատիկյան Հ., Սահակյան Ս., Բանաստեղծական բնագրերի թարգմանության առանձնահատկությունները (Հ. Թումանյանի քառյակների օրինակով) // ՀՀ ԳԱԱ ՇՀՀ կենտրոնի «Գիտական աշխատություններ»: Հ. 1 (26): Գյումրի: 2023: 177-191 էջեր:

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ОСОБЕННОСТИ СТИХОТВОРНОГО ПЕРЕВОДА (На материале четверостиший О. Туманяна)

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Аннотация

Введение: Стихотворный перевод — самая противоречивая область переводоведения. Он считается самым трудным для перевода из всех литературных жанров, потому что особенности звука, рифмы и ритма трудно воспроизвести на языке перевода. **Методы и материал:** Для представления особенностей перевода стиха определяются лексические, фонетические и синтаксические модели исходных и переведенных четверостиший. Четверостишия также рассматриваются на основе стратегий перевода стихов, предложенных Холмсом и Лефевром. **Анализ:** Особое внимание было уделено фонетическим, лексическим и синтаксическим стилистическим приемам, так как эстетическая ценность четверостиший в основном обеспечивается стилистическими приемами. **Результаты:** В результате анализа сделан вывод о том, что фонетические стилистические приемы в большей степени способствуют эстетической ценности четверостиший Туманяна, лексические и синтаксические стилистические приемы также вносят огромный вклад в понимание оригинальных и переведенных четверостиший. **Вклад авторов:** Оба автора непосредственно участвовали в исследовании. Вклад первого автора - формирование содержательного материала и теоретических подходов, второго автора - в собрании и представлении данных.

Ключевые слова: стих, четверостишие, рифма, ритм, просодия, стратегии перевода стихов, стилистический прием, повторение, метафора, аллитерация.

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INTRODUCTION: Translation of verse is more difficult than the translation of other types of literary work because the reproduction of the style of the original work is a hard task to accomplish. Verse translation has to recreate the original artistic images in another language so that the reader of the translation may be inspired and entertained aesthetically in the same way the native reader is, and this makes poetic translation debatable matter. In verse translation there will always be aspects that will be missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics. The article presents quatrains characteristics, difficulties of translating verse and provides comparative analysis of original and translated quatrains on phonetic, lexical and syntactic levels.

Verse Characteristics (through the Prism of Quatrain)

Verse is a term that was originally used to refer to a single line of poetry. But, today it's used more broadly. It refers to a single line, a stanza, or the entire poem itself. In Collins English Dictionary [14] verse has the following definitions:

- a single metrical line in a poetic composition; one line of poetry
- metrical or rhymed composition as distinct from prose; poetry

- a stanza
- a particular type of metrical composition, such as blank verse or free verse
- a series of metrical feet forming a rhythmic unit of one line.

Clarence Andrews considers that if a piece of writing is in metre it can be described as “verse.” But, considering how much poetry is written in free verse today, it is now applied to mean anything that takes on other aspects of a poem. These include a rhyme scheme, the use of figurative language, stanzas, etc. Metric syllables and rhythm of sentences are taken into account to create verse, it has an ideal pattern, very largely subjective, of metre and rhythm, to which the poet must fit his thought. If the words fit into the pattern too perfectly, the verse is monotonous ; good verse has a constant struggle between the sense of the words and the ideal metrical and rhythmical pattern [1, p. 184-186].

Prosody is the main characteristic of verse, it means the analysis of metrical patterns of rhythm and intonation. Prosody makes use of scansion, which is the act of dividing lines of verse into metrical feet. These feet are discrete units categorized by the number and location of the accented and unaccented syllables. Scansion analyzes the verse’s metre based on the number of feet per line and the patterns the accented syllables take. Metre is one of the main characteristics of verse, metrical templates have generally dominated discussions of how poetic principles become bound up with language use in verbal art, but poetic principles can become no less entangled with the lexicon without a periodic metre [15].

In Cambridge Dictionary [16] quatrain is defined as a piece of verse complete in four rhymed lines. In the Dictionary of the Modern Armenian Language [17] it is explained as a four-line poem in which only the third line does not rhyme. The word is derived from the French *quatre*, meaning “four”. Quatrains are popular in poetry because they are compatible with different rhyme schemes and rhythmic patterns.

Although it consists of only four lines, it has a great semantic, philosophical, emotional concentration and powerful force to influence the reader quickly and sharply. Among quatrains, the AABA form of rhyming is mostly spread, when the 1st, 2nd and 4th lines are rhymed, and the third line remains unrhymed. There are also other types of rhyme: cross: ABAB, coupled: AABB, perfect: AAAA [12, p. 110].

In the quatrains written before 1918, the 7-syllable line metre with the 4+3 structure absolutely dominates. Since 1919, preference has clearly been given to the 15-syllable line metre. In the quatrains of 7-syllable, the motives of personal grief and longing dominate, which the author has brought to a high level of artistic generalization. The metre of 15 syllables is in harmony with the philosophical content of the quatrains, universal and cosmic thoughts:

Տիեզերքում աստվածային մի ճամփորդ է իմ հոգին,
Երկրից անցվոր, երկրի փառքին անհաղորդ է իմ հոգին,
Հեռացել է ու վերացել մինչ աստղերը հեռավոր,
Վար մնացած մարդու համար արդեն խորթ է իմ հոգին:

From the point of view of the formation of rhymes, Toumanyan adhered to the structure of the oriental-classical quatrain. There are two primary types of rhyme construction in the classical quatrain: a) when different words at the end of the line act as rhymers, which are either homonyms or have the correspondence of the last one or two syllables b) when the rhymes are formed by repetition of the same word or phrase. Toumanyan used both types of rhyme with considerable variation [ibid].

An example of AABA rhyming where different words act as rhymers:

Իմ սու՛ր, արթուն ականջում
 Մի խոր ձեն է միշտ հնչում,
 Անհու՛ն, անքու՛ն կարոտով
 Իրեն մոտ է ինձ կանչում:

Here is an example of quatrain with AABA rhyme formed by the repetition:

Առատ, անհատ՝ Աստծու նման՝ միշտ տեղալուց հոգնել եմ ես.
 Հոգիս ծարավ՝ սրան-նրան մտիկ տալուց հոգնել եմ ես.
 Մինը պիտի զար իմ դեմը՝ ճոխ ու շռայլ անհաշիվ,
 Ամեն ճամփում սպասելուց ու փնտրելուց հոգնել եմ ես:

Difficulties of Translating Verse

The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned. According to Newmark's viewpoint, poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. A word is a symbol which represents an area of experience or part of one's environment [8, p. 163]. The translator's task is to restore the communication between poet and reader that, due to changes in language, time, place and tradition, has been lost, to make the source text available as a literary work of art in the target language [6, p. 42].

Poetic text goes through some transformations in the process of translation into another language. The character of these transformations depends on specific implicit information expressed on different text levels: lexical-semantic level (regular repetitions of the same words in the borders of one stanza or stanzas; words of the same lexical-semantic groups or categories); phonetical level; rhythmic-syntactic and wider compositional level.

The main goal of translating poetry is to cause the same, or at least, a similar effect as the original. Every language is in itself a collective art of expression in which one can find a deeply hidden set of aesthetic factors—phonetic, rhythmic, symbolic and morphological—that it does not completely share with any other language [11, p. 285]. Thus, the difficulty of translating verse appears on many levels:

- **The Phonological Level**

No two languages share the same pattern of sounds. This means that there is no correspondence between the SL and the TL. This is represented in an important phonological feature, which is called rhyme. It is an indispensable element in most metric poetry for which it is very difficult to find an equivalent. Translators can rarely find terms in the SL and the TL having the same phonological values. So, the translator has no choice but to get alternatives with sounds different from those in the original [4, p. 39].

- **The Linguistic Level**

Linguistic level can be represented by two sublevels; the words and meaning which are shown through images, similes, metaphors that may lead to a very sensitive relationship among the words and the redistribution of their places in the poetic line. Poetry is made with words, so it is impossible to transfer the charge of words from one language into another since the words in any piece of poetry are unique [2, p. 77].

- **The Vocabulary Level**

No two languages share the same words. Any word can vary in meaning depending on context, its relation to other words, time, place, intention of its creator, topic, etc. these aspects demand different treatments depending on the TL translation. If the translator does not succeed in

recognizing the specific meaning of a particular context, he will certainly fail to translate the text correctly [11, p. 285].

- **The Literary or Aesthetic Level**

Aesthetic values, or poetic truth, in a poem are, according to Newmark, dependent on the structure (or poetic structure) and sound. These values have no independent meaning, but they are important in the text. If the translator destroys the word order, and the sounds, he distorts the beauty of the original poem. So, the problem in translating a verse is how to retain the aesthetic values in the TL text, which are dependent on the structure and sound [7, p. 65].

- **The Cultural Level**

According to Newmark culture is the way of life and its manifestation that is peculiar to a community that uses a particular language as it means of expression. So, a good and natural translation of the literary texts especially the poetries which are representations of our wealthy culture is very important and effective in protecting our culture and national identity. Accordingly, culture and language are basically interwoven and indivisible that meaning transference is impossible without transference of cultural concepts [8, p. 94].

- **The Syntactic Level**

Language syntax vary from one to another. word order variations between the SL and the TL are frequently considered to be essential components [10, p. 6]. When the order determines thematic meaning, a change in the order will result in the loss of the meaning. Thus, if the translator changes the sequence by replacing the initial position of a word in a line, the thematic significance may be distorted [9, p. 83].

Thus, in order to redraft the translated material, the translator must first comprehend the original version, which illustrates the challenges of translation. If the redrafting challenges are mostly rhetorical in nature, the understanding challenges cause shifting and displacement in the transferred expression, which may destroy the translated meaning. In addition, the consideration of levels mentioned above that influence translation show the complexity of a translation task. Each of these levels has the potential to significantly impair the translator's decision-making and judgement, which will ultimately manifest in some way in the final translation.

Strategies for Translating Verse

According to Holmes, there is an extremely close relationship between the kind of verse form a translator chooses and the kind of total effect his translation achieves. He classifies verse translation establishing four categories divisible into three main groups: the first derives from form (comprising mimetic and analogical forms); the second derives from content (organic form); and the third does not derive from either content or form (extraneous form):

- *Mimetic form* allows the translator to imitate the form of the original as best as he can. It imitates the form of the source poem with the highest level of similarity possible. The poem, then, is created within these formal constraints. To achieve this, the translator looks squarely at the original poem when making his choice of verse form, to the exclusion of all other considerations. Holmes prefers to avoid the term "identical form", as no verse form in any one language can be entirely identical with a verse form in any other.
- *Analogical form* is more typical of literatures with highly developed genre concepts for which the only acceptable alternative is using a form already established within its system. Translators taking this approach have traditionally looked beyond the original poem itself to the function of its form within its poetic tradition, then sought a form that filled a parallel function within the poetic tradition of the target language. Starting point is clear: the greatest formal similarity is

sought, either with the original poem or with its historical or functional “equivalent” in the target literature.

- *Organic form* begins with the content, meaning the translator builds a new shape as they manipulate the poem. For Holmes, the translator pursuing this approach does not take the form of the original as his starting point, but starts from the semantic material, allowing it to take on its own unique poetic shape as the translation develops. This is clearly the case with the translations in blank free verse, which would have been assembled while the poem is being created from the poem’s meaning.
- *Extraneous form* does not derive from either the content or form of the original poem, accordingly, the translator creates a work which is unrelated to the primary text. According to Holmes, this form does not derive from the original poem at all ; to produce it, the translator “casts the metapoem into a form that is in no way implicit in either the form or the content of the original” [5, p. 27].

However, the most notable classification of poetry forms is probably André Lefevere’s , his approach is more descriptive; in his *Translating Poetry: Seven Strategies and a Blueprint* (1975) he focuses on the translation process itself and the influence of context on the original and translation. Not only does he discuss linguistic techniques but he also adopts an early descriptive approach taking into account the external influences on translations of “Time, Place, Tradition”. He delineates seven strategies used by translators:

a) *Phonemic translation*, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense and creating the poem’s phonetic image in the TL. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

b) *Literal translation*, where the emphasis on word-for-word translation distorts the sense and the syntax of the original. However, he concludes that “Literal translation is a myth”, as it pays an enormous price for its illusory pursuit of elusive accuracy.

c) *Metrical translation*, where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

d) *Poetry into prose*. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.

e) *Rhymed translation*, where the translator “enters into a double bondage” of metre and rhyme.

f) *Blank verse translation*. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

g) *Interpretation*. Under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed, and *imitations* where the translator produces a poem of his own which has “only title and point of departure, if those, in common with the source text” (Lefevere, 1975: 20).

Toumanyan’s Quatrains from the Perspective of English Translation

As a linguistic material we analyze Toumanyan’s quatrains, written in 1916-1922 and their English translations. H. Toumanyan wrote about 70 quatrains, which became a unique sum of the spiritual and poetic paths taken by the poet, condensing in a few lines the entire course of human life, which has no beginning and no end. Being the direct expressions of poet’s thoughts and emotions, quatrains have become the “*biography of the soul*” of a person. Quatrains are

individually complete and independent, but at the same time internally connected compositions [13, p. 316].

The method of analysis. The original and translated quatrains are analyzed in the following text levels:

- lexical-semantic level,
- phonetical level,
- syntactic level.

The main formal characteristic of classical quatrains is that they consist of four lines, mostly AABA sometimes with AABB rhyme. Quatrains with AAAA rhymes are rare. 55 of Toumanyan's quatrains rhyme with AABA, 7 quatrains rhyme with AAAA, 13 of them have AABB rhyming. An illustration of AABA rhyming:

Քանի՛ մահ կա իմ սրտում,	A
Թափուր գահ կա իմ սրտում.	A
Չէ՛, դու էլ ես մահացու.	B
Մահի տհ կա իմ սրտում:	A

As it is indicated, AABA rhyming scheme has been preserved in both translations:

So many deaths in my heart ,	A
Empty thrones in my heart .	A
Are you not mortal too?	B
A dread of death dwells in my heart .	A

(translated by Sh. Avagyan)

A thousand deaths dwell in my soul ;	A
Death sits enthroned in my spirit's hall .	A
My heart is filled with the fear of death	B
For I am mortal just like all .	A

(translated by Aksakova)

Both translations convey the thoughts and emotions of the poet in comprehensive way. They imitate the form of the source quatrain with the highest level of similarity possible without semantic and stylistic loss. In the English translations of this quatrain **mimetic form** has been employed, which has been suggested by Holmes. It allows the translator to reproduce the form of the original as best as he can. **Rhymed** and **phonetic** translations proposed by Lefevere have also been used due to which the rhyme and sound system of the original quatrain have been kept in both translations.

Phonetic, lexical and syntactic stylistic devices and expressive means applied in the original and translated quatrains have been analyzed.

• **Phonetic stylistic devices: rhyme, rhythm, alliteration**

From the point of view of the rhythmic pattern and the rhyme, the translators have achieved their purpose quite well. **Rhyme** created by the repetition of the word *սրտում* has been preserved in the first translation through the repetition of the word *heart*. In the second translation different words at the end of the line act as rhymers: *soul, hall, all*.

Rhythm is the main factor both in the original quatrain and in its translations. It is created by regular repetition of stressed and unstressed syllables. The rhythmical structure is the semantic representation of the quatrain and has considerable influence on the semantic aspect of the utterance. It also emphasizes the psychological verse content.

Toumanyany has applied alliteration with the repetition of the sound *h*. In both translations **alliteration** has been maintained which aims at imparting a melodic effect to the utterance. The repetition of the consonant *d* in translated quatrains prompts the feeling of death, fear, horror, anguish or all these feelings simultaneously.

- **Lexical stylistic devices: metaphor, epithet**

The conceptually important information in the quatrain has been expressed by **metaphor**: *Քանի՜ մահ կա իմ սրտում; Թափուր զահ կա իմ սրտում; Մահի ահ կա իմ սրտում*. Metaphorical meaning has been maintained in both translations conveying the primary concept of the source quatrain. The image of the quatrain created by metaphor has been manifested in the TL.

Toumanyany has made use of unassociated **epithet**: *թափուր զահ* which has been replaced by its equivalent existing in the TL: *empty thrones*. In the second translation epithet has not been preserved.

- **Syntactic stylistic devices: rhetorical question, repetition, ellipsis**

In order to convey the overall concept of the quatrain, Sh. Avagyan, the translator of the first form, has applied **rhetorical question** (*Are you not mortal too?*). It serves to express the emotions of the poet and to make a point more prominent. Toumanyany does not express any uncertainty as it does not require an answer and is posed to call the attention of the reader. The highlighted phrase in this quatrain is *իմ սրտում* at the end of the line in a strong poem position, in the first translation it has been preserved similarly. In the second translation it has not been kept. The significance of the phrase is emphasized by its **repetition** three times in the quatrain. This is semantically strong syntactic position which is based on the semantically important foregrounding of the words.

To produce more compact statement the translator of the first variant has employed **ellipsis**. She has omitted the word *կա* in first two lines of the quatrain. It aims at keeping line length of the original quatrain.

Another illustration of quatrain with AABA rhyme formed by the repetition:

Առատ, անհատ՝ Աստծու նման՝ միշտ տեղալուց	հոգնել եմ ես.	A
Հոգիս ծարավ՝ սրան-նրան մտիկ տալուց	հոգնել եմ ես.	A
Մինը պիտի գար իմ դեմը՝ ճոխ ու շռայլ անհաշիվ,		B
Ամեն ճամփում սպասելուց ու փնտրելուց	հոգնել եմ ես:	A

The repetition used by Toumanyany has been transferred into the English translations:

Like God, inexhaustible, I've grown tired of always giving,	
My soul thirsty, I've grown tired of lending an ear,	
When no one awaits me – generous and abounding,	
I've grown tired of waiting and searching on every road.	
(translated by Sh. Avagyan)	
Generous, inexhaustible, giving like God, I grew tired ;	A
Myself with a thirsting spirit caring for man, I grew tired ;	A
I long to meet someone to lavish love's riches on me;	B
Watching the way, awaiting, looking for me so tired .	A
(translated by Aksakova)	

Both translations can be considered equivalent in sense and function. They manifest the depth of poet's sentiment remaining faithful to the expressive and aesthetic function of the source quatrain. In both translations **mimetic** form has been exerted. The translators have kept the form of

the source quatrain. In the second translation **mimetic** and **rhymed** translations have been applied concurrently.

- **Phonetic stylistic devices: rhyme, rhythm, alliteration, assonance**

Rhyme and **rhythm** are two important notions in quatrain, metric syllables and rhythm of sentences are taken into account to create it, it has an ideal pattern of metre and rhythm, to which Toumanyany fits his thoughts and feelings. Both translations maintain as closely as possible the rhythm and line length of the original work. The main formal characteristic of classical quatrains is that they have *AABA* rhyming. In the first translation this form of rhyming has not been preserved. The translator of the second form has remained faithful to the *AABA* form of rhyming through the use of repetition at the end of the lines.

Alliteration has been used in the second translation although in the source quatrain there is no obvious application of alliteration. The repetition of the sound *g* in the first lines of translated quatrains places stress on the words to focus the reader's attention toward the peak of poet's emotion.

Assonance expressed with the vowels *u*, *n* has been transferred into the English translations with the repetition of *e*, *i* vowels. The essence of this device lies in the repetition of similar vowels, usually in stressed syllables. It intends to give the utterance musical effect.

- **Lexical stylistic devices: metaphor, epithet, simile**

The aesthetic value and conceptually important information have been expressed by **metaphor**: Հոգիս ծարավ՝ սրան-նրան մտիկ տալուց հոգնել էմ ես, Ասկն ճաւփոս սպասելուց ու փնտրելուց հոգնել էմ ես. Both literary translators have expressed Toumanyany's message with simple and fluent diction.

Toumanyany has used metaphorical **epithet**: ծարավ հոգի, which has been transferred into the English language as *soul thirsty, thirsting spirit*. It is based on the interplay of emotive and logical meaning in an attributive phrase and used to characterize an object pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. It makes a strong impact on the reader.

Through the use of **simile** (*Աստուծո՛ւ նման*) Toumanyany compares himself to God. In both translations literal translation has been employed, it has been transferred into English as *Like God*.

- **Syntactic stylistic devices: inversion, repetition**

In the original quatrain Toumanyany has applied inversion (*հոգնել էմ ես*). Like all literary devices, the main function of **inversion** in poetry is to help writers achieve stylistic effect, like laying an emphasis on a particular point, or changing the focus of the readers from a particular point. In two variants of translation, the original form of inversion has not been preserved, and the translators have preserved English standard word order (SVO): *I've grown tired; I grew tired*, its aim is to create rhythmical pattern and rhyming scheme.

Repetition at the end of three lines emphasizes both the logical and the emotional meanings of the reiterated phrase. Repetition of the sentence *հոգնել էմ ես* is a powerful means of emphasis which has been preserved in both translations. Besides, repetition adds rhythm and balance to the utterance.

Penetrating the sphere of great cosmic mysteries, Toumanyany tries to find the highest meaning in human existence, to observe and understand it in the stream of great life, and he deifies nature, universe, according to his pantheistic comprehension. He seeks to guess its inner patterns, the high rational principle of its eternal existence. Here is one of those quatrains:

Ես շնչում եմ միշտ կենդանի Աստծու շունչը ամենուր .	A
Ես լսում եմ Նրա անլուռ կանչն ու շունչը ամենուր .	A
Վեհացնում է ու վերացնում ամենալուր իմ հոգին	B
Տիեզերքի խոր մեղեդին ու մըրմունչը ամենուր :	A

As is shown, in the first variant of translation AABA rhyme has not been maintained:

I feel the breath of the living God all around me,
I hear his unsilent call and response –
The deep melody and murmur of the Universe
Exalt and dispel my omniscient soul.

(translated by Sh. Avagyan)

As one can see, initial form of AABA rhyming has been kept in the following translation:

All my life I breathe the live breath of the living God everywhere ,	A
Always I hear His voice, His incessant call everywhere .	A
My all-seeing, all-hearing soul is elevated and cleansed	B
By the melody and the murmur coming from everywhere .	A

(translated by Aksakova)

The first translation can be regarded as less emphatic from the point of view of the rhyme. The second translation is more admissible as it conveys the concept of the original quatrain in more comprehensive and detailed way. **Organic** and **phonemic** translations have been implemented in the first variant of translation. The translator has prioritized the semantic substance over the form of the original. **Phonemic** and **rhymed translations** have been applied together in the second translation to reproduce the SL sound and rhyming systems.

- **Phonetic stylistic devices: rhyme, rhythm, alliteration**

In the source quatrain repetition of the word *ամենուր* at the end of three lines compose perfect **rhyme** which has been conveyed into the second translation. As for the first translation, here only second and third lines are rhymed: *response*, *Universe*. Both the original and translated quatrains rely heavily on **rhythm** as a phonetic device, it contributes to the overall sense emphasizing and defining emotional aspect of the quatrain.

Alliteration in the last line of the original quatrain: *մեղեդին ու մըրմունչը ամենուր* has found its manifestation in both translations: *melody and murmur*. Alliteration formed by the repetition of the consonant *m* provides emphasis on the emotional aspect and draws reader's attention to it. Repetition of the sound *m* also produces melodic effect.

- **Lexical stylistic devices: metaphor, epithet**

The aesthetic value of the quatrain is dependent on metaphor. **Metaphor** reproduces the basic notion of the quatrain and each line conveys metaphorical meaning. The translator's most challenging task is to convey the message of metaphorical expressions from one language to another in purely linguistic terms. Both translators have presented the concept with highest level of proficiency.

Toumanyany has employed **epithets**: *ամենալուր հոգի*, *խոր մեղեդի*, their basic feature is emotiveness and subjectivity; the characteristics attached to the object to qualify them have been chosen by the poet himself. Transferred epithet *ամենալուր հոգի* has been rendered into the TL as *omniscient soul*. In the first translation *ամենալուր* has been replaced by its equivalent *omniscient*. In order to provide comprehensive understanding in the second translation it has been portrayed through the application of two epithets: *all-seeing*, *all-hearing soul*. In the

first translation unassociated epithet *խոր մեղեդի* has been rendered through literal translation: *deep melody*. In the second translation the epithet has not been retained.

• **Syntactic stylistic devices: inversion, repetition**

In Armenian accepted word order is Subject, Object, Verb. In order to achieve a particular effect of emphasis Toumanyanyan has reversed normal word order. Verb, Subject order has been exerted:

Վեհացնում է ու վերացնում ամենալուր իմ հոգին

Տեղեղերքի խոր մեղեդին ու մըրմունջը ամենուր:

The translator of the first form has remained faithful to the standard word order of English as it is SVO language. In the first translation of the quatrain Subject, Verb, Object construction has been used:

The deep melody and murmur of the Universe

Exalt and dispel my omniscient soul.

In the second translation passive construction has been applied:

*My all-seeing, all-hearing soul is **elevated and cleansed***

By the melody and the murmur coming from everywhere.

Epiphoric repetition of the word *ամենուր* in “semantically strong” position is an effective means of emphasis. In the first translation it has not been kept. The translator of the second variant has conveyed it in the same position as in the original quatrain which helps to organize utterance rhythmically by increasing intonation and sound identity at the end of lines.

Among Toumanyanyan's quatrains, those with AABB rhymes make up a significant percentage, while in the oriental classical quatrains, they are very rare. Since Toumanyanyan's 13 quatrains created with AABB rhyming are among the best from the point of view of high art and unique expression of the poet's independent philosophical thought, their presence in such a quantity should apparently not be considered a mere deviation from the classical poems, but a complement to those forms:

Ամեն անգամ քո տվածից երբ մի բան ես դու տանում,	A
Ամեն անգամ, երբ նայում եմ, թե ինչքա՛ն է դեռ մնում,-	A
Զարմանում եմ, թե՛ ո՛վ շնայլ, ինչքա՛ն շատ ես տվել ինձ,	B
Ինչքա՛ն շատ եմ դեռ քեզ տալու, որ միանանք մենք նորից:	B

AABB form of rhyming has not been retained in the following translation:

Every time when You take what You have given,
 Every time when I see how much still remains –
 O Bounteous One, I am in awe at how much You have given me,
 And how much more I have to give back, for us to get even again?
 (translated by Sh. Avagyan)

AABB **rhyme** scheme used by the poet has been rendered into the TL as AABA rhyme:

As You take the blessings You gave me since life began,	A
I look to see how many are left till my race is run	A
Amazed am I: You have given so freely with generous hand;	B
How much must I yet return till I merge with You into one?	A

(translated by Aksakova)

The translators have tried to remain true to the form of the original quatrain, at the same time they reproduce the sense of the source quatrain completely. The translators have applied **mimetic form**, proposed by Holmes. It seeks the greatest formal resemblance to the original. In the second form **rhymed** and **mimetic** translations have been applied simultaneously.

- **Phonetic stylistic devices: rhyme, rhythm**

Rhythm is an essential phonetic device both in the original quatrain and in the translation. It intensifies and specifies emotions, contributes to the general sense. In this quatrain, rhythm demands oppositions that alternate: long, short; stressed, unstressed; high, low, and other contrasting segments of speech. It is flexible and an effort can be required to perceive it.

- **Lexical stylistic devices: metaphor, interjection, antonomasia**

The fundamental idea of the quatrain has been expressed through the **metaphor** as each line of the quatrain is written in metaphorical meaning. It has been transferred into the TL without semantic deterioration. The message and sophisticated network of connotations expressed using metaphor have been portrayed in the translation

Interjection used in the original quatrain (*ն՛ղ շնայլ*) has been transferred into the target language as *O Bounteous One*. It expresses the author's feelings strongly and which may be said to exist in the quatrain as a correlational symbol of human emotions.

The logical and nominal meanings are materialized both in the source quatrain and in the first translation through the use of **antonomasia** (*ն՛ղ շնայլ, O Bounteous One*). It has been replaced by its equivalence existing in the TL. Through this lexical stylistic device Toumanyan expresses the deep feeling of his relationship with the universe which overwhelms the poet with the awareness of the inexhaustible richness of his spiritual strength. The nominal meaning is not intended to give any information about the person. It only serves the purpose of identification. Both in the original quatrain and in its translation antonomasia is intended to point out the leading, most characteristic feature of a person.

- **Syntactic stylistic devices: repetition, inversion, rhetorical question**

Repetition in two successive lines emphasizes both the logical and the emotional meanings of the reiterated phrase: *Ամեն անգամ քն տվածից երբ մի բան էս դու տանում, Ամեն անգամ, երբ նայում եմ, թե ի՞նչքան է դեռ մնում*. It has been retained in the first translation: *Every time when You take what You have given, Every time when I see how much still remains*. Anaphoric repetition of the phrase is a powerful means of emphasis here which adds rhythm and balance to the utterance.

In order to accentuate the utterance the translator of the second form has reversed word order of the source quatrain: *Amazed am I*. Thus, the translator has changed SVO structure which is standard word order in English. The application of **inversion** signifies the peak of emotions of the poet.

Rhetorical question used by Toumanyan has been rendered into both translations: *And how much more I have to give back, for us to get even again? How much must I yet return till I merge with You into one?* Unlike an ordinary question the rhetorical one does not demand an answer but serves to express the emotions of the poet and also to call the attention of the reader. In this quatrain rhetorical question plays an indispensable role for it very successfully emphasizes the poet's sentiment.

It can be observed that stylistic devices play the greatest role in the comparative analysis of source quatrains and their translations. As study indicates, application of phonetic stylistic devices is the predominant aspect in creating quatrains. Among the most frequently occurring sound phenomena that contribute to the realization of the aesthetic function of the quatrains are sound symbolism, alliteration, assonance, rhyme and rhythm. Lexical and syntactic stylistic devices also play significant role in quatrains comprehension.

As it is indicated in comparative analysis, the main issue during verse translation is keeping the rhyme. However, in some cases even if the original poem is written in rhyme, it is not necessary to keep it during the translation. Keeping the rhyme is a desirable thing, but it is also related to the style of the translator. If the translator is able to transmit the whole meaning, the thinking mood, the emotions and feelings of the poet and quatrain then it is not necessary to focus on the rhyming feature, as very often when you focus on rhyming, some boundaries are being made in terms of limitation of recreation and reproduction of values and other important features suffer because of it.

CONCLUSION: Considering the above-mentioned statements, it can be concluded that verse is the most difficult to translate, because so much of its meaning lies in the sound and rhythm of the original language, and the connotations of words may be impossible to reproduce exactly in another language. So translators of verse should try to be faithful to an original text as much as possible. To translate verse, the translator must be a poet, must be a master of both languages, and must understand both the characteristics and 'spirit' of the original author [3, p. 197].

As a result of analyzing quatrains in phonetic level, it is concluded that the application of phonetic stylistic devices such as *rhyme, rhythm, alliteration, assonance* is the predominant aspect in creating source and target quatrains. Original quatrains mostly have AABA rhyme, predominantly, translators have adhered to the type of rhyme formation applied by Toumanyanyan. Considering quatrains in lexical level it is determined that the aesthetic value of Toumanyanyan's quatrains is predominantly manifested through the following stylistic devices and expressive means: *metaphor, interjection, antonomasia, epithet, simile*. The artistic aspect of quatrains is also contributed by the following syntactic stylistic devices and expressive means: *rhetorical question, repetition, inversion* and *ellipsis*. Phonetic, lexical and syntactic expressive means applied by Toumanyanyan have mainly rendered into the TL conveying the aesthetic value. Observing quatrains on the basis of verse translation strategies proposed by Lefevere (1975) and Holmes (1988) it has been deduced that *phonemic, mimetic* and *rhymed* strategies have been applied when translating most of the quatrains. They allow to reproduce form, rhyme and sound system of the original quatrains in the English language with slightest semantic and stylistic loss.

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Հասմիկ Համլետի ՄԱՏԻԿՅԱՆ՝ ք. գ. թ., ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոնի գիտաշխատող, Գյումրի, ՀՀ, ՇՊՀ օտար լեզուների և գրականության ամբիոնի դասախոս, էլ. հասցե՝ hasvrej@mail.ru. <https://orcid.org/0000-0003-0032-5123>

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