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## ARMENIAN FOLK TALES TRANSLATED: A CHRONOLOGICAL APPROACH

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**Abstract:** Armenians have an old and rich folk culture. Folktales are part of this remarkably diverse heritage. Folk and fairy tale studies often disregard a unique but little-explored facet of the tales. It is their translation, including direct and mediated renderings, retellings, and adaptations of the source text. The translation of each particular folktale is of interest and depends on the translator's individual style and the nature of the translated text as a text type. It is our aim to chronologically consider some major translated titles of Armenian folk tales, collections in German, French, English and Russian. These editions have played an essential role in the identification, dissemination and study of Armenian folk tale material.

**Key words:** folk tale material, collectors of tales, storyteller, mediated translation, source text, tale motifs, printed versions

### 1. Introduction

The present article deals with translations of Armenian folk and fairy tales presented in chronological order. Our research includes a number of major collections of Armenian tales told in non-Armenian milieux and recorded in languages other than Armenian. The collectors of these tales have apparently functioned both as recorders and translators. It is to be noted that no printed versions of the mentioned tales in Armenian currently exist. The study and systematization of translated tale collections are important for making the Armenian material more distinct and identifiable for folklore and fairy tale scholars.

### 2. Recreating Armenian Folk Tales: From Source Texts to Target Cultures

In 1887 *Armenian Fairy Tales and Legends (Märchen und Sagen aus Armenien)* was published in Leipzig (Chalatianz 1887). The tales were translated into German by

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Grigor Khalatians, the celebrated Armenologist and the editor of eight volumes of *Eminian Ethnographic Collection* (*Էմինյան ազգագրական ժողովածու*) (1901-1911). The volume included six tales: *Brother Lamb* (*Der Hammelbruder*, «Գառնիկ աղբեր»), *The Nightingale Hazaran* (*Die Wundernachtigall*, «Հազարան բուրբուլ»), *The Apple of Life*, (*Der Lebensapfel*, «Անսահուրթյան խնձորը»), *Nahapet's Daughter* (*Nachapets Tochter*, «Նահապետենց աղջիկ»), *The Dreamer* (*Der Traumseher*, «Երազատես») and *The Treacherous Mother*, (*Die verräterische Mutter*, «Նենգավոր մայր մը»).

In the *Introduction* G. Khalatians wrote that he had used two sources for his book: the material recorded in Van and Mush by Bishop Garegin Srvandstians (commonly regarded as the greatest authority on Armenian folk life and folk history) and his own collection of folklore material recorded in the environs of Alexandrapol (*ibid.*, 4). Khalatians brought interesting folk tale parallels from other cultures, German in particular. His work was a major contribution to the distribution of Armenian folk tales and legends in Europe. It has had a number of editions since its first publication, most recently in 2018 and 2019 (Chalatianz 2018; 2019).

It is of interest that earlier, in 1885, Khalatians had published an article in *Dashkov Museum Collection of Ethnographic Materials* («Сборник материалов по этнографии, изд.-ый при Дашковском этнографическом музее») in Moscow, entitled *A General Outline of Armenian Folk Tales* («Общий очерк армянских сказок»), where he had revealed a series of commonalities shared by Armenian, Slavic and German folk tales (Khalatians 1885). The article was republished in 1897 in the esteemed volume *Fraternal Assistance to Armenians who have suffered in Turkey*<sup>1</sup> («Братская помощь пострадавшим в Турции армянам») and was renamed *On a Few Common Motifs of Armenian Folk Tales* («О некоторых любимейших мотивах армянских сказок») (Khalatians 1897: 688-702).

In 1890 Lucy Mary Jane Garnett's *The Women of Turkey and their Folklore* came out in London (Garnett 1890). L.M.J. Garnett was an English traveler and folklorist. In addition to ethnographic material of Muslim and Christian peoples, the volume included some rare samples of Armenian folklore. The 6th-9th chapters were entirely devoted to Armenian women. Details of family life, birth, baptismal and burial rites were described. Garnett presented her translation of a rather lengthy Armenian folk tale *The King's Daughter and the Bathboy*, noting similarities to certain Greek and Bulgarian tales along with analogous motifs found in *Arabian Nights' Entertainments*.

*Ottoman Wonder Tales*, translated and edited by L.M.G. Garnett and beautifully illustrated in color by Charles Folkard, was published 25 years later in London (Garnett 1915). It featured 14 tales of peoples living in Turkey, including two Armenian folk tales taken from Bishop Garegin Srvandstians' collection of Armenian tales, *Zoulvisia* («Զուլվիսիա»), which Garnett had renamed *The Amazon Queen* and *The Princess of Tiflis* (the modified title for *The Tiflis Beauty of the World*, «Թիֆլիսու Տուխշ-

<sup>1</sup> This volume was launched by Grigory Janshiev, a Russian lawyer of Armenian descent, the author of a treatise on Alexander II's reforms, and the renowned Russian botanist Kliment Timiryazev.

Գուրալիս»<sup>2</sup>). Garnett did not mention that the tales were Armenian, probably considering it unimportant for English readers, although in her folkloristic survey *Women of Turkey* she was rather scrupulous in questions of ethnic and cultural identity. In the *Foreword to Ottoman Wonder Tales*, she wrote:

The term ‘Ottoman’ being here used in the political sense given to it on the establishment in 1908 of a constitutional form of government in Turkey, this volume will be found to comprise tales current not only among the Mohammedan subjects of the Sultan, but also among the various races professing other creeds who form so large an element in the population of the Ottoman Empire (Garnett 1915: v).

Garnett’s translation was far from being faithful to the original. The ending of the text was transformed. Below is the verbatim translation of the finale of the original:

They had a grand feast and for forty days and forty nights they were eating and drinking, and playing and dancing. Then they took the bride and the groom to the church and had a glorious wedding. They achieved their dreams, may we reach Saint Karapet, the Sultan of Mush, who fulfills our dreams (Srvandstians 1978: 480).

Saint Karapet (meaning forerunner) is an alternative name given by Armenians to John the Baptist, a cultural detail Garnett was probably unaware of, although in 1901 the British traveler Henry F.B. Lynch wrote in his remarkable two-volume travel book on Armenia:

This route once adopted, two deviations are suggested which will not lengthen the journey by many miles. The first is a visit to the *ancient cloister of Surb Karapet (John the Baptist)*, on the northern border range of Mush plain; the second, a short sojourn in the ancient burgh of Hasan Kala, not far from Erzerum (Lynch 1901: 174).

In Garnett’s translation, it was the protagonist of the story, the merchant from Baghdad, who was granted the name. The word ‘church’ was also cut from the text:

Well, in a few days' time all was ready, thanks to the magic purse, and the couple were married in grand style. For forty days and nights there was feasting and rejoicing throughout the city, with music and dancing; and for years afterwards folks would talk of what grand doings there had been when *Karabed* the merchant wedded the Princess of Tiflis (Garnett 1915: 242).

Interestingly, Frederic Macler’s translation was more faithful to the original. It is also true that his interpretation was not meant for young readers:

Ils firent une grande noce. On mangea et but pendant quarante jours et quarante nuits; on fit de la musique, on dansa. Puis, en grande pompe, on se rendit à l’église où fut célébré le mariage. Ils étaient arrivés à leur but: puissions-nous arriver a nous-mêmes a voir nos désirs réalisés grâce à saint Garabed, le sultan de Mouch (Macler 1905: 138).

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<sup>2</sup> Dünya güzeli - Beauty of the world in Turkish.



Garnett's changes were either intentional modifications aiming at the simplification and adaptation of the text finale to the needs of young readers, or she had used another version of the story as her source, which seems unlikely. *The Ottoman Wonder Tales* was last published in 2012 (Garnett 2012).

In 1891 *Tales and Legends of Bukovinian and Transylvanian Armenians (Märchen und Sagen der Bukowinaer und Siebenbürger Armenier)* was issued in Hamburg. It was compiled by Heinrich Adalbert von Wlislöcki and could truly be considered one of the most important translated titles of Armenian folklore. The 60 tales and the 95 proverbs included in this volume were from the compiler's own collections and the collections of other folklorists and were translated by Wlislöcki. In his *Foreword* to the book, Wlislöcki maintained that despite the rather high positions Armenians held in Transylvania, the Armenian language was used only by the older generation or in religious schools and that in a few years, in spite of the efforts of some intellectuals, the Armenians would obviously merge with the Hungarians.

Wlislöcki claimed that he had compiled the book in large part through the contribution of G. Munzath, a scholar distinguished for his knowledge of the life and folklore of Bukovian and Galician Armenians and from whom the Viennese linguist I. Hanusch had borrowed some material for his great survey about Armenians. G. Munzath shared the most essential part of his collection with Wlislöcki. Some of the texts were accompanied by Hanusch's annotations, which Wlislöcki preferred to leave untouched. He also mentioned an old Armenian man from the town of Mülbach, named Anton Bosnyak, who had given him folklore material and had been of great help when Wlislöcki was translating the source texts into German. Wlislöcki wrote that the German translations of the Armenian texts were unquestionably accurate, having been rendered almost word for word and checked by a number of Armenian scholars (*ibid.*, vi).

Hakobos Tashian published a detailed review of Wlislöcki's *Märchen und Sagen* in *Handes amsoya* (*The Monthly Journal*, «Հանդէս ամսօրեայ») of the The Mekhitarist Congregation of Vienna (*Die Wiener Mechitaristen Kongregation*) (Tashian 1892: 22-23). Mentioning that in a previous issue of the journal there had already been an article on the Armenian community of Bukovina, the reviewer claimed that Wlislöcki's volume was not only a unique contribution to European social sciences, but also an invaluable input into Armenian studies, since it was saving from oblivion crumbs of the Armenian community's oral culture that in a few decades would be totally lost. However, a greater result would be achieved when the originals of these stories were published in local idioms. Such an edition would be not only be of ethnographic, but also linguistic value, because fragments of an extinguishing dialect would be saved for linguistic science. Tashian also explained that G. Munzath, who had been planning an edition with original tale texts, had enlisted in military service in Transcaucasia to collect Armenian folklore material. As for Anton Bosnyak, the Armenian, who had helped Wlislöcki with his work, he had already passed away (*ibid.*, 23). Wlislöcki's collection preserves its importance as a literary monument to a storytelling community which no longer exists.

In 1897 *Folk Tales and Legends of Caucasus* («Кавказские сказки и предания») came out in Tiflis. It was compiled by G. K. Dorofeev and included two Armenian folk tales *The Rose Bush* and *Kuli Khan*, both anonymously translated (Dorofeev 1897).

In 1898 A.G. Seklemian compiled and published a collection of Armenian folk tales *The Golden Maiden and Other Folk Tales and Fairy Stories Told in Armenia* in Cleveland (Seklemian 1898). Since its publication it has had several editions. The last were in 2009 and 2018 (Seklemian 2009, 2018). The book had an *Introduction* written by the famous publicist, feminist and translator Alice Stone Blackwell, known for her beautiful renderings of Raphayel Patkanian's and Hovhannes Toumanian's poetry.

Blackwell briefly referred to Armenian history, folk beliefs, mythology and famous travelers' notes on Armenians. She mentioned an Armenian theology student, Ohannes Chatschumian, who Blackwell's aunt Isabella Burrows, an active participant of the movement supporting Armenians of Turkey, had met in Leipzig in 1893. *Later Chatschumian traveled to the States and met Blackwell. He also translated samples of Armenian folklore and collected Armenian folk tales for Alice Fletcher, the American ethnologist known for her study of American Indian culture.* Sadly, because of his early death Chatschumian's work was left incomplete (Blackwell 1898: v). Blackwell considered Seklemian's collection to be an important contribution to international folklore and more valuable than any of the earlier translated volumes of Armenian folk tales:

So far as I can learn, the two volumes of Armenian folk-tales collected by Bishop Sirwanzdians have hitherto been accessible to English and European readers only through the medium of a rare and more or less imperfect German translation... Prof. Minas Tcheraz, of King's College, London, has published from time to time during the last eight years, in his paper *L'Armenie*, a series of interesting articles on the folk-lore and fairy tales of the Armenians, under the title *L'Orient Inedit*. He gathered these stories from the lips of the poorer classes in Constantinople, as Mr. Seklemian did in Erzurum... But the files of *L'Armenie*, like the books of Bishop Sirwanzdians, are inaccessible to the general public. Mr. Seklemian has therefore rendered a real service to students of folk-lore who are unacquainted with the Oriental languages, by bringing these curious and interesting tales within their reach (ibid., v- vi).

Since Seklemian's texts were in English, his collection was quite well-known among American folklorists of the time. It should be added that Seklemian had also published two articles on Armenian fairy tales in the *Journal of American Folklore* (Seklemian 1893; 1897).

Between 1903-1905 *Fairy Tales of Caucasus: A Pearl Necklace* («Сказки Кавказа: жемчужное ожерелье»), a beautifully illustrated eight-volume edition, was released in Moscow (Gatsuk 1903-1905). All the tales of this edition were retold by the Russian folklorist, publisher and translator V.V. Gatsuk, best known for his renderings of Andersen's and Grimms' tales. Gatsuk's Grimm collection became one of the main sources of Hovhannes Toumanian's mediated translations. Toumanian's private library holds two rare editions of Gatsuk's translations. Volumes 1- 5 and 8 of *Folk Tales of Caucasus* include eight Armenian folk tales. There is no information as to whether Gatsuk knew Armenian. However, in volume 5, in the footnote to the tale *The King*

*Who Was a Water Carrier* («Царь водонос») the compiler wrote: “Accurately translated from an oral narrative. All language peculiarities have been preserved (Gatsuk 1904: 42).

It should be added that the Gatsuk family were related to *The Lazarev Institute of Oriental Languages*, Moscow. Many academic editions of the Institute have been printed in the Gatsuks’ printing house, including the covers and prefaces of the four issues (1901-1902) of the *Eminian Ethnographic Collection*.

Frédéric Maler’s *Armenian Folk Tales (Contes arméniens)* was published in 1905 in Paris (Macler 1905). It was a unique and notable edition. Macler was not merely a translator. In 1919, together with other French Armenologists, he established the *Society for Armenian Studies (La Société des Études Arméniennes)*, and a year later, in 1920, he started the publication of *The Review of Armenian Studies (La Revue des Études Arméniennes)* with Antoine Meillet. Macler’s collection featured 21 tales, a preface, lists of proper names and toponyms. The folk tale material was entirely taken from Bishop Srvandstians’ collections. Six of Srvandstians’ twenty-seven tales were not included as they had been translated and published in earlier volumes.

In his *Preface* the scholar expressed his admiration, calling Srvandstians an outstanding vardapet (eminent vardapet) and describing the Armenian scholar’s collection *Hamov-Hodov (Choses savoureuses et parfumées, «Համով-հոնով»)* as a very rare and precious volume (un précieux recueil, devenu très rare) (Macler 1905: 3). Sadly, Bishop Srvandstians never knew the important mission his work would have in the awareness of Armenian identity and the history of the translation of Armenian folk and fairy tales.

In 1911 Macler published the second collection of Armenian folk tales (*Contes et légendes de l’Arménie*) in the series *Little Armenian Library (Petite bibliothèque arménienne)* and with a *Preface* written by the famous orientalist René Basset (Macler 1911).

In 1907 the renowned Scottish ethnographer Andrew Lang published his *Olive Fairy Book*, where, in addition to Indian, Turkish, French and Danish fairy tales, five Armenian tales were included: *Zouvisia* («Զուվիսիա», *The Clever Weaver* («Հնարամիտ ջուլիակը»), *He Wins Who Waits* («Պատվու տղեն»), *The Golden-Headed Fish* («Ալթուն բաշ բալըղ») and *The Steel Cane* («Պողպատե վարոց»). All four tales were borrowed from Macler’s French translation of Bishop Srvandstians’ original texts.

The inclusion of Armenian tales into Lang’s *The Olive Fairy Book* was of major importance. Lang’s *The Coloured Fairy Books* (1889 -1910) were famous in Europe owing to the author’s great authority as a folklore scholar and collector of fairy tales. Garegin Srvandstians’ name was not indicated in *The Olive Fairy Book*. Lang referred only to Macler in the *Preface*: “I must especially thank Monsieur Macler for permitting us to use some of his *Contes Arméniens* (Paris: Ernest Leroux, Editeur) (Lang 1907: ix)”. Nor did he mention Leonora Blanche Alleyne, his wife and the translator of Macler’s French texts. Only in his *Preface to The Lilac Fairy Book* Lang wrote:

The object of these confessions is not only that of advertising my own fairy books (which are not ‘out of print’; if your bookseller says so, the truth is not in him), but of

giving credit where credit is due. The fairy books have been almost wholly the work of Mrs. Lang, who has translated and adapted them from the French, German, Portuguese, Italian, Spanish, Catalan, and other languages (Lang 1910: vii).

Such an editorial policy was typical of Lang's time. The identity of translators was not seen as important as it should have been, especially in children's editions and periodicals. They might be presented anonymously or with their initials only.

Jane S. Wingate was an accomplished interpreter of Armenian folklore<sup>3</sup>. She was the daughter of Reverend John F. Smith, an American missionary in Marzvan. As a child, she knew Armenian and attended the local missionary school until she left for the States to continue her education. In 1885 Wingate was invited to Turkey to become a teacher at her former school and later moved to Caesarea. Living in a Turkish-speaking environment, Wingate decided to improve her knowledge of Armenian and began to translate fairy tales and send them to the Folklore Society, London. Between 1910-1912 *Folklore*, the journal of the Folklore Society, published some of Wingate's translations (Wingate 1910-1912).

In 1912 Minas Tcheraz issued *Armenian, Greek and Turkish Legends and Traditions (Légendes et traditions arméniennes, grecques et turques)* in the series *Unpublished Orient (L'Orient inédit)* (Tcheraz 1912). He was both the compiler and the translator of the volume. *The Preface* of the book and some tales were revised versions of texts already published in the 1889-1906 volumes of *L'Arménie*, a journal edited by Tcheraz. In the *Preface*, he wrote:

I was looking for my fellow Armenians who had guided me through the magic palace of folk tales, legends, poems and traditions. Many had passed away, leaving their successors, young people who were too modern to be interested in the things of the past and too fascinated by European novelties to appreciate the intense beauty of Oriental folklore. It was this circumstance, which hastened the publication of the present volume. (ibid., 1)

The collection featured 25 folk tales, among them *Assadour the Dancer (Théodore le danseur, «Բարող Ասադուր»)* (2 versions) *Cinderella (Cendrillon, 2 versions)*, *Mr. Lazy (Monsieur Le Paresseux, «Բարոն Չուլլ»)*, and *The Master and His Apprentice (Le maître et l'apprenti)*. Tcheraz had apparently recorded the Armenian oral texts in French. No Armenian texts of these tale versions have been preserved. A few titles were adapted to those of internationally well-known parallels, such as *Cinderella (Cendrillon)* and *The Blue Beard (Barbe Bleu)*. The latter is a title obviously chosen to make the tale recognizable for French readers, since the vicious personage is not bearded in this tale nor is he in any other Armenian version of this tale type.

In the footnotes to several tales Tcheraz mentioned the names of the storytellers and gave some brief information about them. Thus, in the footnotes to *Theodore le Danseur* and *Monsieur Le Paresseux*, he wrote that the tales were told by the late Lusaber Taschian, the mother of the musician and composer Nikoghos Taschian. It is

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<sup>3</sup> Jane Wingate is better known as the translator of Raffi's *The Fool* and a part of Armenian Liturgy.

interesting that Tcheraz drew his readers' attention to an important aspect of storytelling, the gender of the narrator: "Most of all, I have benefited from the chatter of common women (*babillage des femmes du peuple*). Endowed with exceptional memory and rich imagination, they remember all the legends inherited from the remote past" (*ibid.*, 5).

The translations are done according to the norms accepted at the beginning of the 20<sup>th</sup> c. when proper names were often 'translated'. The French title of *Barogh Assadour* was *Théodore le danseur*. The French name *Theodore* is the equivalent of Armenian *Assadour*, short for *Asdvadsadour*, meaning given by God. In the footnote, Tcheraz added that Armenian storytellers, who also told this story in Turkish, presented it as *Hudaverdi tchengui*, where again we deal with the translation of the protagonist's name (Hudaverdi is from Persian Khuda - God and Turkish Verdi - given).

In 1930 a volume entitled *Armenian Folk Tales* («Армянские сказки») was issued by *Academia*, Leningrad. The texts were translated and annotated by Yakov Khachatrians, an authority on Oriental languages, famous for his interpretations of Hovhannes Toumanian's, Avetik Isahakian's, Alexander Shirvanzade's, Nar-Dos' and Yeghishe Charents' works. The book was illustrated by Martiros Saryan. It included Y. Khachatrians' *Preface*, M. Shahinian's extended *Introduction* and M.P. Andreev's lists of relevant tale motifs (Khachatrians 1930). In 1933 a newly completed and revised edition of the volume was released (Khachatrians 1933):

Susie Hoogasian-Villa's *100 Armenian Tales and Their Folkloristic Relevance* was published in 1966 in Detroit (Hoogasian-Villa 1966). This volume should justly be considered one of the most important and complete collections of Armenian folk tales in English. The book included a *Foreword* by Thelma G. James, the author's *Preface* with information on the background of the Detroit Armenian folktales, published collections of Armenian tales, a classification of the stories and an *Index of motifs*.

In 1967 *The Peasant and the Donkey: Tales of the Near and Middle East* was issued in Oxford and in 1968 in New York. It included Persian, Jewish, Arabian, Georgian and five Armenian folk tales translated by Charles Downing (the pseudonym of the first Galouste Gulbenkian Professor of Armenian at the University of Oxford): *The Nightingale Hazaran* («Հազարան բլրուլը»), *The Beardless* («Քոսակը»), *The Lame and the One-Eyed Thief* («Կաղն ու միաչքանի գողերը»), *Badikan and Khan Boghu* («Բադիկան և Խան Բոգոլ»), and *Heart and Mind* («Միտք ու խելք») (Nahmad 1967; 1968).

In 1968 the famous Armenian-American author Leon Zaven Surmelian's *Apples of Immortality: Folktales of Armenia* came out with Artashes Nazinian's *Foreword*, Surmelian's *Introduction* and Stewart Irwin's illustrations (Surmelian 1968). The 40 tales included into this volume were taken from the published collections of the Armenian Academy of Sciences (1959-1967), Garegin Srvandstians' *Hamov-Hodov* (Surmelian translated the title as *Tasty-Fragrant*) and Aram Ghanalanian's *Armenian Folk Tales* («Հայ ժողովրդական հեքիաթներ» (Ղանալանյան 1950). In 1991 Surmelian's collection was translated into German by Zora Shaked with an altered title *Armenian Tales and Folk Stories* (*Armenische Märchen und Volkserzählungen*) (Surmelian 1968).

In 1972 Oxford University Press issued *Armenian Folk-Tales and Fables* translated and compiled by Charles Downing (Downing 1972). The tales were illustrated by William Papas. As a scrupulous scholar Downing not only mentioned the original texts which he had used, namely the I-V and X volumes of Armenian folk tales published by the Armenian Academy of Sciences (1959-67), but also referred to the very first sources of the texts, among them the collections of Garegin Srvandstians', Tigran Navasardians' (Navasardiyants 1882-1890), Sargis Haykuni's (Haykuni 1901), and Yeravnd Lalayan's (Lalayan 1914 -1915).

Some of Downing's texts (*Badikan and Khan Boghu*, for instance) were mediated renderings of Yakov Khachatrians' Russian translations. The main reason for indirect interpretation was the inaccessibility of the originals. In a number of tales, Downing has overtly interfered in the narrative, as in the case of *The Tale of Ohan the Farmer's Son* («Օհանս ըրնչարարի տղի հեքիաթը»). The scholar renamed it *The Forty Thieves' Apprentice* and cut the rather cruel ending out of the tale. In the *Acknowledgements*, concluding the volume, Downing wrote:

The translations are meant to be as close to the original Armenian as is consistent with acceptable English style. Nothing has been omitted from the tales selected, with one exception: the pogrom of the denouement of *The Forty Thieves' Apprentice* (p. III) has been greatly reduced in scale, for even mythical kings must not be allowed to set children too bad an example... Reciters of oral tales are apt to nod from time to time and to omit to mention important details early enough on, a harmless ellipsis in that most of their natural audience will have heard a version of the story already. The oral reciter also has the advantages proper to the spoken word, namely the ability to vary intonation, volume and speed, to pause for effect, and to illustrate his tale with eloquent physical expressions and gestures; the writer needs a few more adjectives and adverbs (Downing 1972: 217).

The most important collection of the last decade is *Armenian Folk Tales: the Emerald Bird (Contes arméniens: L'Oiseau d'Émeraude)* comprising tales recorded by Tigran Navasardians and translated by the French-Armenian culturologist Leon Kétcheyan (Ketcheyan 2012).

### 3. Conclusion

Armenians have an old and rich folk culture. Folk tales are part of this remarkably diverse heritage. The Armenian folk tale is a unique field for translation studies. On one hand, it shares various commonalities with folk tales of other cultures, and on the other, it reveals distinct national characteristics. The translation of each particular folktale is of interest and depends on the translator's individual style and the nature of the translated text as a particular text type. In this article we have tried to look through major collections of Armenian translated tales. Both direct and mediated renderings, as well as some retellings and adaptations have been considered. The study of Armenian translated tales is important in terms of both popularizing Armenian folklore material and for making it more distinct and identifiable for folklore and fairy tale scholars.

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**THE LANGUAGE OF TRANSLATION  
(ANALYSIS ON LANGUAGE-DISOURSE RELATIONS AND  
TRANSLATORIAL ATTITUDES)**

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**Abstract:** The paper discusses the translatorial attitudes to language applied by the translator during the process of translation. It views two types of ‘language’- ‘language and its discourses’ (language proper) and ‘discourses and their language’ (langue), respectively ascribing them as prescriptivist and descriptivist approaches to interlingual transfer. It further argues that a solely prescriptivist approach to any text based on the linguistic material of the language without considering the larger discourse wherein the text is portrayed delimits or alters the original content and leads to aberrations from the source context and discourse. The paper posits that much higher levels of inter-lingual and inter-discursive equivalence can be accomplished by the translators when descriptivism and prescriptivism as translation approaches are applied in a combined (successive, not amalgamated) form. The paper substantiates the complementarity of these two by using the indivisibility and unexclusiveness of the planes of content and expression further elaborated in the stranding of ‘language’ and ‘discourse’ as a single genetic ladder allowing endless transfer and interaction between the two. The paper then goes on to discuss the relationship between ‘language’ and ‘langue’ (discourse) by offering a combined, complex approach to translation.

**Key words:** language, discourse, prescriptivism, langue, translation approach, translatorial attitude

## 1. Introduction

If we regard language as the sum of all possible variations of discourses ever created and used by a particular group of people, it stops being a separate phenomenon in the chain of the mental processes of humans. Hence, language stops being (and never has been) an independent ‘something’ created for communicative purposes. Thus, language

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is perhaps a consequence, rather than an aim. Whenever language is regarded as such, the problem in the selection of a particular language for translation automatically takes the ‘road to solution.’

It appears to be easier to implement any inter-lingual activity by approaching the constituents of two (or more) languages as ones belonging to discourses rather than to ‘something fixed and firm’ such as elements dominated by rules. In other words, while transferring the message from one language to another, it is easier to select elements not subject to formal, inspection-based, or doctrine-based observations (or to a fixed semiotic system for that matter), but rather to multi-layer, particle-based ones.

## **2. Prescriptivism in Translation and Its Problems**

The different approaches to translation originate from both basic and academic approaches to language use, and from the various tendencies in linguistics and social sciences. A carrier of a language, when approaching a language or even two or more languages, does follow certain rules: sometimes the rules are predefined, and sometimes they are a case-based set. The prescriptivist approach suggests that there are correct and wrong ways to use language based on a certain state of a given language and its rules. In other words, prescriptivism is an attempt at setting forth rules that define the correct usage of language by preserving certain boundaries for the language.

The same is true for translation. A closer look at existing translation theories shows that as segmentary as they are (even the descriptivist-discursive ones that emerged during the cultural turn that appear to scold the prescriptivist ones such as Dolet’s and Dryden’s elucidations) are unable to avoid suggesting prescriptivist tips on how translation should be done. The reason for this is the linguistic nature of translation itself. It is the application of language in the process of translation and the inevitability of the form-and-content dichotomy that ultimately compels descriptive translation theorists to resort to prescriptivism. The indivisibility and the non-exclusiveness of the planes of form and content are the core of the very nature of language and will be further elaborated on in this paper. But as far as prescriptivism and descriptivism in translation are concerned, just as all translation theories are complementary and together form a unified understanding of the multifarious nature of translation, these two approaches continually feed each other, making the overall translation (as a lingual activity) more efficient and “adequate.”

For this reason, giving precedence to either one of these approaches while denying the other limits the mental processes involved in translation. No matter how vital prescriptivism may be in the systemization and the definition of the boundaries that make a language a functional tool of message transfer, knowledge registration and overall communication, absolute prescriptivism in translation can and does lead to harmful consequences in the evolution of translation practices and development of translation schools both in short and long terms.

At first glance, the translation process might seem to be the mere selection of linguistic units from a synonymic set in the target language. However, as Nida and Taber demonstrated, the translator performs the translator performs a vast number of

different mental processes at the ‘speed of light.’ Some of these processes include comprehending the meaning of the source utterance, scaffolding the context behind it, visualizing the content in the source time-space (or discourse), thinking about the approaching deadline (as well as how tired and in need of rest they might be), visualizing the same situation in the target linguo-culture, pondering the possible untranslatability of certain concepts or elements, lingualizing the content, choosing words, thinking of better options by forming a synonymic set, etc. This shows that the semiotic body of the target language is not the first place a translator runs to for performing their task. We come to see it is the reconstructed, revisualized content that induces the appropriate selection of linguistic means to give it the flesh and bones it needs to be able to be inter-lingually communicable.

So, in the process of translation, digging deeper and finding better linguistic solutions for element-selection and style-transfer may be up to the changes in attitudes of the professionals towards the commonly considered hierarchical position of ‘language’ and how well the translator is able to work with these two planes without untangling the “DNA strain.” Thus, the results of element-selection and style-transfer may be better quality if in both their lower and higher levels, the widely known concept ‘language-and-its-discourses’ is challenged with the alternatively sounding ‘discourses-and-their-language.’

For this very reason, the equivalents of the elements chosen during translation must not be selected via analyses limited by the ‘normalizations’ of doctrines or governmental ‘inspections’ which can be regarded as the most institutionalized forms of descriptivism. Well known ‘inspections’ responsible for the censorship and the ‘normalization’ of language use pretend to be ones dealing with ‘discourses’ (answering the question ‘How to use discourse?’), while instead they treat the lingual reality of a given culture/nation (in our case – the Armenian lingual reality) as the subordinate of the above-mentioned ‘something fixed and firm’ – the *language*. In other words, scholars and other people dictating discourse-norms regard the linguistic reality – the sum of discourses ever created and used – as the “fetus” of the dominant “language” in the hierarchy.

### **3. Descriptivism in Translation**

#### **3.1. Language: Common Styles and Tendencies**

Below, we will try to explain some specific denotations and terms used in this paper, so that the overall “language” of this paper is easier to grasp and analyze by the reader within the specially designed “world” (domain) of this work.

In this paper, any commonly used or newly created lingual manifestation is denoted by the name ‘discourse’ if it accomplishes common usage within a socio-cultural environment and domain. In other words, any predictable or random case of element creation that survives the “harsh” conditions imposed by time and the requirements of cultural establishment becomes a *discourse*, thus a communicative variable in a lingual reality.

Any discourse is a variable, however ‘language’ is not the set of all possible variables, as it should include a finite number of variables to be considered somewhat final or at least functional, definable for a certain period, and most importantly - dominant enough to rule over separate cases in lingual reality and filter what is “right” and what is “wrong.”

In this regard, *language* is a means of function creation in communication and stands for the set of commonly known elements, styles, patterns, sounds and socio-cultural tendencies. More succinctly, *language* is the common styles and tendencies, while *discourse* is the communicative variable that is made of elements of the language.

This is quite similar to the concept of the Universe that infinitely expands in itself, namely in mass; and here *language* is the ‘matter’ with all of its basic elements, while *discourses* are all the possible combinations of the elements that generate matter, e.g. life, which is always in a continuous process of transformation and operates functionally. It is common knowledge that the existence, interaction, and evolution of matter within this space-time is entirely dependent on various forces such as gravity (although starting from Einstein, gravity is regarded as an inherent quality and a state of an object rather than a force applied by it). In a similar analogy, language is not an exception, but its usage and the subsequent formation of discourses are entirely dependent on such forces as ‘culture’ (which is the gravity of any society that holds it together) along with its constituent norms, beliefs, and values. Simply put, the language (‘matter’) is utilized in specific (cultural) environments (infinitely expanding universe) while *discourses* are the actors or the outcome of its application, that, in passing from one form to another, alter the reality, transform it, create new concepts and phenomena, thus reciprocally feeding the ‘matter’ which was language. For a scientist (here, the translator) it should be ‘life’ that matters more, and not the despairing goal of limitation and delimitation of space.

The *language* expands due to the infinite number of possible *discourses* that are being born within the ‘language space.’ In other words, Discourse are the domains of certain thoughts, expressed in a style called language, surviving in a socio-cultural environment,

We will attempt to use a simple example to help clarify this statement. A scholar of linguistics, language anthropology, or ethnolinguistics, when trying to come up with an analysis on the origin of a particular language – in this case, the Armenian language - cannot point to a single historical segment in the earliest periods of its (the language’s) development or to a single state of a pre-language<sup>4</sup>, and say “This is the Armenian language!” or “The Armenian language starts from here!” Even today, a scholar cannot point to any discourse or any socio-lingual or doctrinal layer and say: ‘This is the Armenian language!’ or ‘This is the purest and truest form of the Armenian language!’ Such statements would have been and are (if uttered today) absolutistic and

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<sup>4</sup> Here the word ‘pre-language’ is used as a term of ethnography (as *any* pre-state of a language: pre-Armenian, pre-Russian, pre-English, etc.), not of anthropology (as a pre-tool of communication with no high-level constituents: syntax, vocabulary, complex logic, etc.).

incomplete<sup>5</sup>, as they would imply the elimination or non-consideration of certain discourses being created by the language carriers at the moment of the mentioned *statement*. This is how translation works as well because any given target text is never fully equivalent or even absolute and is only relevant to a specific period of time in a specific space (a specific strip in space-time) - thus, *discourse-dependent*. The vast number of Bible translations prove this. As Jakobson shows in his paper (Jakobson 2000), absolute equivalence is impossible within the same linguistic code and reality, let alone in a different one. Hence, we should not disregard the fact that any scientific manifestation and its following theories are not fond of absolutisms and theoretical incompleteness.

Whenever the translator consciously begins to approach texts as discourses rather than ‘language-proper’ and bases the analysis on socio-lingual belonging and the contextual features of the given elements, the appearing results become more effective in terms of semantic efficiency, scientific objectivity, and cultural value. And here, it would be most pertinent to question the expression ‘approaching discourses’ and come up with a definition or at least a proper, logically valid, and inclusive description.

This kind of approach to the lingual reality of any intellectual group of people gives precedence to ‘discourses-and-their-language’ rather than ‘language-and-its-discourses.’ Of course, to start writing an etymological history of *language* and *discourse* and an inclusive, scientific *tractatus* on the semantics of the latter, as well as trying to answer the ‘chicken-egg’ question of this very issue will give birth to hundreds of pages of logical propositions, simple and complex syllogisms and tautologies. For this very reason, we will try to come up with just a simple postulation that goes:

*In any lingual reality, carriers create, mutate, and deal with discourses that have their language.*

Here, the word ‘*discourses*’, as mentioned before, refers to the all possible variables in human communication, while the word ‘*language*’ (the common tendencies and styles) means a systemized, constant, fixed-in-a-given-moment and well-established means of element creation in communication. Even one of the most disputed theories for the origins of language - the Biblical account where we see language in use in its most basic, nominative-referential function (nomenclature- when Adam was giving names to the creation) - shows that language was needed as a semiotic form BECAUSE these things already existed and not vice versa. If we subscribe to this theory, it was the content that necessitated the creation of a certain form. But neither “the egg”, nor “the chicken” are mutually exclusive and feed each other. And regardless of which one came first (even if the semiotic system of language had been artificially created first (which is not a plausible scenario)), these two complement and reinforce each other and cannot exist independently.

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<sup>5</sup> Here we use the word ‘incomplete’ with the semantics suggested by Kurt Gödel – an Austrian, and later American, logician, mathematician, and philosopher known for his “incompleteness theorems.”

**In a non-limited set of units (such as any language), the sum of all units is the whole, and the whole is not the whole if one of the units is eliminated and/or disregarded.**

If ‘the whole’ fails to be ‘whole’ due to the elimination of one or  $n$  number of its constituents, then we may call that failed ‘whole’ a **pseudo-whole**; in our case, this denotation implies the term **pseudo-language** ( $L_{ps}$ ).

Below we illustrate the above-mentioned statement in a simple mathematical form for the sake of formulation.

$D_{sum} = L$	• L stands for ‘language’
$D_{sum} = \{d_1 + d_2 + d_3 + d_n\}$	• $d/d_n$ stands for ‘any discourse ever created and used’
$\{d_1 + d_2 + d_3 + d_n\} = L$	• $D_{sum}$ stands for the $d_n$ .
$L_{ps} = L - d_n$	
$L \neq L_{ps}$	• $L_{ps}$ stands for ‘pseudo-language’

**IMPORTANT NOTE FOR THE AVOIDANCE OF LOGICAL INCONSISTENCIES:** in the last statement ‘ $L - d_n$ ’ the ‘-’ (minus) does not mean that the discourse does not exist, for it would mean that any Language ( $L$ ) that misses any discourse ( $d_n$ ) is Pseudo-Language ( $L_{ps}$ ). The ‘minus’ here means that the ‘ $d_n$ ’ was left unconsidered as part of the socio-lingual reality by the carrier – in our case, by the translator or the theorist in the course of an interlingual and intercultural activity.

The ‘ $L - d_n$ ’ part in practice is of a doctrinal – ideological, ethical, and aesthetic – nature, and belongs to certain prescriptivist ‘authorities.’ Almost in all cases, those ‘authorities’ are the representatives of governmental inspections called ‘language inspection.’ Of course, in this “battlefield” the least “intact” actor is the one that is of the most organic nature. It is the human being - the carrier of the sum of all possible discourses, people walking around and creating new elements, representatives of different layers of the society and of various areas of life; in one word – the nation, the communicating mass. This is the only “natural authority” to decide the present and the future of the linguistic reality of a particular ethno- or culture-mass.

If in ‘ $d_n$ ’ there are elements  $A, B, C$  and  $A_1, B_1, C_1$  and if commonly known, well-established combinations exist, for example, ‘ $A \wedge B$ ’, ‘ $A \wedge C$ ’, ‘ $B \wedge C_1$ ’ and ‘ $A \wedge C \wedge B_1 \wedge C_1$ ’ (here we have used the symbol  $\wedge$  to denote the concept of ‘and’ / ‘combined with’), then with a set of  $\{A, B, C, A_1, B_1, C_1\}$  one can carry out any variant of combinations.

Even if this kind of a methodological attitude may seem as one contradicting “formality”, for it suggests complete freedom in word-creation and phrase-creation, it is fair to come up with such an attitude as the practical lingual reality often gives birth to very odd, never-heard-of and never-expected, contradicting-to-the-rules-of-a-particular-language elements, for instance, odd neologisms and ‘embryo’ words and phrases. So here, if we let simple logic enter the domain of our observation, then we can conclude that either the “rules” are relative, or the “odd neologisms and embryo words and phrases” should not have existed. But they do exist. Furthermore, they

survive and gradually become part of a lexicon. Forming a context, they give birth to new micro-discourses with their sets of unique elements.

To make our point clear, we will bring an example from a “newly baked” discourse used in the Armenian language: it is a special and unprecedented way of constructing a phrase that expresses *wish*.

The formal, well-known, “rule-friendly” (here, we have used scare quotes to avoid any kind of absolutisms as the main goal of this paper includes the rejection of ‘absolutistic formality’, and so of ‘norms’) construction in Armenian of the word ‘արժեղ/արժեղալի» (‘better to’ and/or ‘to be worth being/doing’) and of other elements looks as follows:

«Արժեղ՝ սի հասն ուտելիք / արժեղ սի հասն  
ուտելիք»: *We better eat/have a meal.*

In English, the mot-en-mot translation will be:

*‘It is worth (it) to eat now.’*

This very phrase which today is a fixed discursive (especially in recent years) is being used in an odd and unprecedented manner by native speakers in a slightly different form, that may seem to be an ‘unstable’ discourse and goes as follows:

«Արժեղ՝ սի հասն կերած» - *‘It’s worth eaten’*

To most language carriers this construction may sound very artificial and ‘incorrect’, but our observations tell us that it has already turned into an ‘ordinary’, and ‘accepted’ slang element, a living discourse that is present and in use; perhaps, it is just a matter of time and the creation of literature for this discourse to also become part of the so-called language proper. Thus, when the carrier and moreover scholar-carrier or theorist-carrier changes his/her attitude towards the ‘anomalies’ in DEC<sup>6</sup> and CLR<sup>7</sup> into non-conservative, non-absolutistic, thus – positive ones, the above-mentioned case and other similar cases are regarded as possible results of the socio-lingual *natural* processes.

In other words, the descriptivist scholar/translator/author when meeting such neologies and “mutations” realizes that there is nothing wrong with ‘It’s worth eaten’, nor with other results of element-combination, which occur out of “nowhere” or as a result of certain events in a living, operating, and developing system ‘once’ created for communicative purposes.

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<sup>6</sup> DEC – Domain of Element Creation

<sup>7</sup> CLR – Carrier-Language Relation

### 3.2. “*Lingua Vivus*”<sup>8</sup> or “Who Language Belongs to?”

To answer the question of why we should give so much importance to the discourses being born in a cultural reality, let us revisit the great anti-Roman movement in translation, the translation movement that formed the well-known German school of translation and changed the course of translation in modern Europe.

Martin Luther (1483-1546), German professor of theology, translator, composer, and priest, writes in his “Open Letter on Translating”:

*‘...We do not have to ask the literal Latin how we are to speak German, as these donkeys do. Rather we must ask the mother in the home, the children on the street, the common man in the marketplace. We must be guided by their language; by the way they speak and do our translating accordingly. Then they will understand it and recognize that we are speaking German to them...’<sup>9</sup>*

It seems that Luther (being a priest) noticed the conservative approaches in previous translations of the Bible that contradicted the natural development of the language and its purposes. This case is very similar to ours, where the non-scientific, ineffective, limiting approach in message transfer between two or more languages exists and slows down the evolving impact of translation in the development of the target language.

Here, we can analogize the attitudes of those ‘donkeys’ towards ‘literal’ Latin and (in case of the Armenian practice) the attitudes of many translators operating with Armenian, the theorists working towards ‘literal’ Armenian.

To whom does language belong? Who is the ‘neologist’ in a lingual reality who organizes the mutations? The obvious answer is justified by any empirical observation carried out in any ‘lingual environment.’ The answer is *the people* - the carrier of the language. “*People*” is not the sum of non-absolutistically-defined numbers of particular humans, as some scholars may think. The “*people*” is the sum of all socio-cultural layers of a given nation - a kid playing in the yard is “*people*”, a scholar is “*people*”, a soldier, a poet, a scientist, a priest... all of them are “*people*” and all of them appear to be ‘triggers’ for both formally “valid” and “invalid” variables in the function of language.

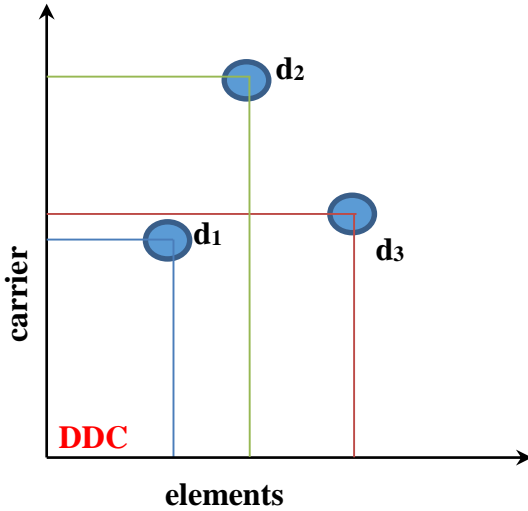
To illustrate the phenomenon of *Lingua Vivus* we provide the diagram below to show how **CDR** (Carrier Discourse Relation) may be implemented via **CER** (Carrier-Element Relation). Starting from the 90° angle formed by the two vectors, the whole inner space is our Domain of Element Creation (DEC), the favorable environment for a “Language” to manifest in an evolving way, in which it develops as a flexible and (both culturally and interculturally) useful? means of communication. In DEC the constant interaction of “*people*” (carriers) and possible lingual elements gives birth to new micro discourses, thus the DEC simultaneously turns into a greater concept – into DDC (Domain of Discourse Creation). Put simply, it starts to be not only about *people*

<sup>8</sup> Lat. - living language

<sup>9</sup> “An Open Letter on Translating” By Martin Luther, 1530 [Translated from “Ein sendbrief D. M. Luthers. Von Dolmetzschchen und Fürbit der heiligenn” by Dr. Gary Mann]

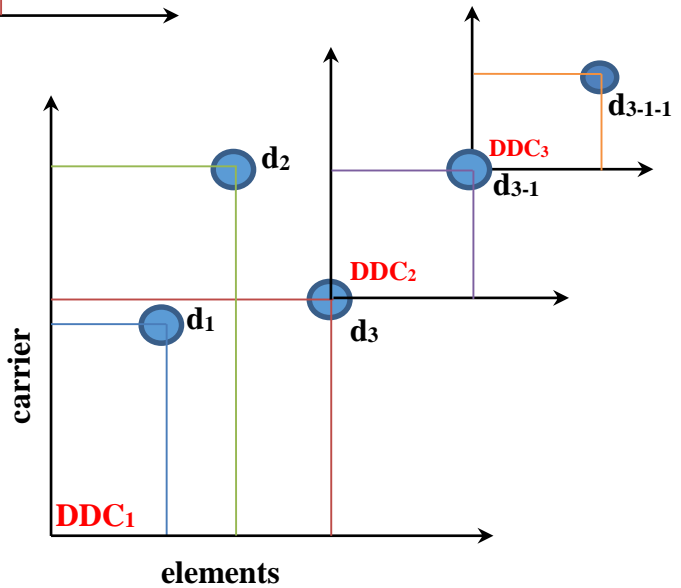


using *elements* to communicate, but about *people creating discourses that* operate in the function of *Lingua Vivus*.



The blue, red and green lines in the graph represent the processes of Carrier-Element Relation (CER), while the blue circles on the crossing points of the lines are the new (micro) discourses generated from the CER.

The discourses can easily expand into other domains with their possible neo-discourses, for instance, into sub-DDCs, which can, in their turn, be pictured by another two-vectored diagram of coordinates creating a 90° angle from the center of the existing blue circles. This process can go on “infinitely”, and in lingual reality it does, otherwise the languages would have been limited systems that are considered stable and constant phenomena, in contradiction to the nature of communication.



*The CER-result ‘d<sub>3</sub>’ [in DDC<sub>(1)</sub>] may give birth to CER-result ‘d<sub>3-1</sub>’ [in sub-DDC / DDC<sub>2</sub>], which, in its turn, may give birth to ‘d<sub>3-1-1</sub>’ [in sub-sub-DDC / DDC<sub>3</sub>] and so on.*

#### 4. Conclusion

The very question of what the language of translation is can be answered differently depending on the socio-cultural reality wherein the translation is carried out; thus, there might not be a solid, everlasting answer to the question what language or langue the translator should use when transferring a message from one language to another. The only fundamental (although maybe quite abstract) answer we can provide is that the language of translation is the language of the users; in other words, the language of translation is *Lingua Vivus*, because the language is *Lingua Vivus*.

The importance of this paper is not based on its correspondence to the contemporary practice of big data analysis commonly involved in any scientific activity. It is rather of philosophical and attitudinal value. It is about approaches and semantic hygiene in methodologies, as well as about understanding and evaluating the relations in the triangle of languages, users, and transfer. Therefore, this paper may serve as a basis of something bigger and may act as a trigger for a new campaign in translation and other social sciences, and lead to newer and more dense works that will include an outlook to turn translation into a more useful tool.

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## WILLIAM SAROYAN'S "DEAR GRETA GARBO" FROM THE PERSPECTIVE OF PRE-TRANSLATION ANALYSIS

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**Abstract:** Pre-translation text analysis is considered a mandatory phase of the translation process in order to achieve effective cross-cultural communication. It leads to proper understanding of the source text (ST) message and reduces misinterpretation of the target text (TT). The pre-translation analysis of W. Saroyan's "Dear Greta Garbo" allows one to determine extra-textual environment, the text is created in and intra-textual elements, which put the author's intention into effect. These key aspects of pre-translation analysis lead to the identification of local and global coherence, which creates mutual understanding between communicants both inside and outside the text. Despite several differences in two versions of the translation by O. Slobodkina and A. Ohanyan, neither translation seriously deviates from the ST corresponding units and loses the pragmatic/cognitive value of the original. In both versions the communicative/functional aspects have the desired impact on the Russian-speaking readership and the translators achieve the intended cognitive and emotional goals.

**Key words:** communicative/functional aspect, local and global coherence, pragmatic/cognitive value, extra-textual environment, intra-textual units

### 1. Introduction

Pre-translation analysis has always been considered a mandatory phase of the translation process necessary for an effective result within the scope of cross-cultural communication. It leads to proper understanding of the ST message and maximally reduces the mode of its misinterpretation in the TT. Although it should be noted that even within the same cultural environment the author's intentions and message may be inappropriately interpreted due to the readers' expectations, needs, previous knowledge and situational conditions (Nord 2006). A similar situation may occur whenever the message is transferred into a different cultural environment due to the misunderstanding of the corresponding ideas, notions, culturally marked elements of a specific world, created by the author according to his/her personal world vision.

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Translation theorists suggest different models of pre-translation analysis (Pym 1993; Brandes and Provotorov 2001; Nord 2005; Nord 2006; Tareva 2011; Mirzoeva 2013; Ayupova 2014; Safari 2015; Boldyrev and Krapivkina 2018; Nord 2019). Yet, the analysis in the present article is primarily based on the model suggested by C. Nord, which focuses basically on the communicative/functional properties of both source and target texts. In “Translating as a Purposeful Activity: A Prospective Approach” she writes: “Taking a prospective approach to translation, translators choose their translation strategies according to the purpose or function the translated text is intended to fulfil for the target audience. Since communicative purposes need certain conditions in order to work, it is the translator’s task to analyse the conditions of the target culture and to decide whether, and how, the source text purposes can work for the target audience according to the specifications of the translation brief. If the target-culture conditions differ from those of the source culture, there are usually two basic options: either to transform the text in such a way that it can work under target culture conditions (= instrumental translation), or to replace the source-text functions by their respective meta-functions (= documentary translation) (Nord 2006: 131).

Soon after C. Nord’s approach was first suggested in her “Text Analysis in Translation. Theory, Method, and Didactic Application of a Model for Translation-Oriented Text Analysis” in 1991, Anthony Pym, a specialist in translation studies, published an article (1993), which was a brief research of C. Nord’s theory. His vision of Nord’s solution to the problem was identified as a specifically “translation-oriented” mode of text analysis. He wrote exactly: “When establishing the function of the source text, the translator compares this with the (prospective) “function-in-culture” of the target text required by the initiator, identifying and isolating those source-text elements which have to be preserved or adapted in translation” (Pym 1993: 185). Though some issues were criticized by A. Pym in his research, he came to a rather definite conclusion: “Despite relatively slight problems in her theorizing, I have used and benefited from Nord’s models and checklists in my own translator-training classes. They do not solve all the problems encountered in particular texts. But they do provide very valuable help for students struggling to grasp functionality, as well as a solid basis for oral discussion. As such, they wholly justify Nord’s reputation as one of the few specialists who can really help us consolidate and refine our teaching practices (Pym 1993: 189-190).

Pre-translation analysis is in fact a step-by-step activity employed by any skillful translator before starting the text translation process. Following A. Pym’s recommendation, I conducted a number of discussions with my translation department students, supplementing the course with a couple of additional steps. In one of my recent articles, I mention that all the pre-translation analyses models “lead to a broader spectrum of discourse analysis with its intra-textual and extra-textual parameters and give birth to the translation oriented pragmatic analysis” (Gasparyan 2020: 118). For this project I have selected respectively the indicators of discourse and pragmatic analysis, which specify the translation motivated goals and focus on communicative and functional aspects of both source and target texts.

Thus, one of the crucial aspects of discourse analysis is the interrelation and interaction of language and the social, political, cultural and historical context it is implemented for. This approach leads to the initial stage of pre-translation analysis,

which focuses on the extra-textual environment and reveals predominantly the sociocultural situation, the ST author's intention, message transfer method, the communicative purpose and the recipient option. Hereinafter the pragmatic aspect enters into force: the correlation in between the message sender and the receptor (the author and the addressee). Both aspects may be undoubtedly applied to the second stage of pre-translation analysis, the intra-textual one: the linguistic manifestation of the mentioned "language – sociocultural situation" interdependence, and "message sender – receiver" correlation.

Hence, the ST translation-oriented discourse and pragmatic pre-translation analysis is crucial to making the TT readable and comprehensible to the target readership.

## **2. Pre-translation Text Analysis as a Mandatory Step to TT Formation**

The art of several writers needs a certain type of readership because of their specific and exceptional worldview. They may be split into two categories. A part of them are the representatives of different modernist tendencies in literature (J. Joyce, V. Woolf, M. Proust, F. Kafka, W. Faulkner etc.). The others are known either as immigrant writers or as those whose artistic tradition is conditioned by a profound national and/or ethnic coloring (G. G. Marquez, W. Saroyan, M. Puzo, Da Chen, K. Ishiguro, Ch. Aitmatov, R. Gamzatov, H. Matevosyan etc.).

It is absolutely evident that they all create a circle of their message receptors and focus their artistic efforts specifically on this group. They generate a certain type of perception for their personal world actualization. This certain type of world specification needs respectively relevant transformation while being transmitted into a different culture for a different readership. This is why pre-translation analysis becomes so vitally important for transmitting the 'globe' created for a certain community into a different community to be perceived and properly adopted by the target readership.

The translation properties of the modernist tendencies in literature will be the subject matter of another student-oriented discussion. The present article will focus on pre-translation analysis of a fiction piece relating respectively to the second group of writers and the sociocultural situation actualized in the ST.

To start a discussion with students, the first phase of pre-translation analysis in terms of collecting proper extra-textual and intra-textual information should be undertaken. Thus, the students should determine text creation place and time along with the author's literary specifications and intentions or communicative goals. These are the items, which automatically deliver the relevant data about the place or culture in its wide sense, time-making characteristics of the period the text is created in, the author with his/her intentions and the receptor with his/her expectations. The second step refers to collecting required intra-textual information concerning the genre with its linguistic peculiarities, the structure/composition, and the language media of the text under translation. Within this procedure a thorough analysis of the ST is necessarily required, as the translator should determine for the TT what and how to transmit, keeping on the one hand the ST specific features and making it readable and comprehensible by a new culture, on the other.

As soon as both steps of pre-translation analysis are implemented, the students can proceed to the analysis of the ST local and global coherence (Van Dijk and Kintsch 1988) with its communicative/functional aspects and cognitively conditioned extra- and intra-textual environment. In fact, the third step of pre-translation analysis (discourse and pragmatic analysis of the ST) should identify the new conditions of the TT functioning in a different culture with different readership and respectively different expectations.

### **3. Pre-translation Analysis of W. Saroyan's "Dear Greta Garbo"**

For the discussion with students W. Saroyan's "Dear Greta Garbo" was selected, a very short story containing a great deal of both extra-textual and intra-textual information so very important for the determination of the historical period and sociocultural situation in general and the targeted communicative/functional aspects of both ST and TT. "Dear Greta Garbo" is of specific interest in terms of the interdependence of two types of textual coherence – local and global – with its cognitively conditioned extra-textual environment. The cognitive aspect of the story, which ensures mutual understanding of communicants both inside and outside the text, is based on the situation of immigrants who consider themselves Americans and the US citizens, though they do not at all renounce their native culture and habits. This is why for the activation of memory and recognition functioning in the readers' mind a block of information – not so much about the real events described in the text, but the information about cognitive presuppositions, is of incredible importance in this instance. The block of information in the text performs simultaneously a text-creating function, directly structuring the entire narrative.

Thus, the first step of pre-translation analysis is the identification of the genre of the text, which is of definite significance in this case. The story is written in an epistolary genre and has respectively two authors: the author of the story (William Saroyan) and the author of the letter (Felix Otria), representatives of different nationalities (Armenian and Italian), who are nonetheless consolidated by the common socio-cultural situation of the American 'melting pot.' Simultaneously the story is intended for at least three types of receptors: an intra-textual respondent, an immigrant American (Greta Garbo) belonging to the same socio-cultural community as the author of the letter and the author of the story, a non-immigrant American reader (a native US citizen), and, finally, a non-American reader (a representative of any different socio-cultural community).

It is noteworthy that the author of the story (William Saroyan), the author of the letter (Felix Otria), and the letter respondent (Greta Garbo), as well as the American immigrant reader may be located in a single conceptual domain. Although they all have different genetic codes, their world vision is of a common nature within a conceptual schema of self/native – different/non-native. The second type of readers (native US citizen), though different from the previous one is rather well aware of their socio-cultural situation and demands. The third type of readers (non-American readership) is a group of people who appear in a different socio-cultural situation with their cognitively oriented demands and expectations.

Why is it so important for a translator to consider this key aspect within the frames of pre-translation analysis? Following C. Nord's approach based on communicative/functional properties of both ST and TT, the translation-oriented text analysis should start with the identification of communicative purposes of the ST and the target audience conditions to determine how to transfer the ST message into a different culture with its socio-cultural specifications, mentality and world vision. Such a prospective approach to translation will lead to an accurate choice of translation strategy and proper use of translation methods in the TT.

The chief and the only character of the story is the author of the letter Felix Otria, an immigrant from Italy. The letter respondent, Greta Garbo, is a famous American movie star, Swedish by nationality. The author of the story, William Saroyan, although an American writer, is of Armenian origin. All of them are consolidated by one extensive concept – the concept of a stranger in a foreign land. It is noteworthy that the author of the story is somehow explicated in the text, as the epistolary genre excludes the author-creator from the narrative. He is visible only in the title of the story, which conveys his attitude towards the socio-cultural situation both inside and outside the text. The title (“Dear Greta Garbo”), in fact, duplicates the introduction to the story ‘Dear Miss Garbo’ – so characteristic of the epistolary style. However, the title here becomes the chief conceptual element of both local and global coherence of the text with a large portion of the author's subjective modality, indicated by means of the adjective ‘dear’ meaning ‘beloved,’ ‘respected,’ ‘highly regarded.’ The person who is identified by this adjective (‘dear’) is as dear to the author of the story as to the author of the letter, because Greta Garbo is one who shares their social community. As such she can consider the situation properly and help the young Italian to make his “fantastic ideas” come true. One might wonder if it is really important to determine the meaning of ‘dear’ and the socio-cultural situation it is used in. The answer is definitely: yes, it is. Why? Because even this simple word may be translated in different ways to transmit its modal value and significance.

The story was translated into Russian. Unfortunately, no translation into Armenian exists. During the discussions the students attempted to analyze two Russian versions (by O. Slobodkina and A. Ohanyan) and to suggest their own variants in Armenian if necessary.

Thus, in both Russian versions the adjective ‘dear’ is translated as ‘дорогой’: “Дорогая Грета Гарбо” in the title of the story and ‘Дорогая мисс Гарбо’ at the beginning of the letter (as it is used in the ST) though, from the perspective of socio-cultural situation, there is a slight difference in between ‘dear’ in the title and ‘dear’ at the beginning of the letter. In the title it conveys the meaning ‘любимая’ (‘beloved’), representing for William Saroyan as someone close, not a stranger. At the beginning of the letter William Saroyan disappears. Within the text he is actualized only once, at the end of the story, where he merges with the narrator in one sentence (the sentence will be analyzed later). Within the story Otria's respondent becomes someone ‘highly respected’ – ‘глубокоуважаемая,’ as it is important that he appear imposing and impressive right from the beginning of the letter so as to prepare a path for his “bright ideas” and to focus on the further message. Taking into consideration all the above mentioned, I can suggest two different transformations for the adjective in the Armenian translation. In the title it is ‘սիրելի’ as ‘beloved’ and at the beginning of the

letter ‘dear’ transforms into ‘մեծարգո’ or ‘հարգարժու’ as ‘highly respected’ or ‘highly regarded.’ The use of lexical substitution in ‘Dear Miss Garbo’ appears to show Otria’s “magic” desire, his deep respect towards the person who will show him favor by making his dream come true. This meaning of the adjective ‘dear’ seems to be confirmed by the last unit in the letter, the usual epistolary-style expression ‘Yours truly’ (devoted to you), where the adverb ‘very’ appears ‘Yours very truly.’ In fact, it is used to intensify the narrator’s sense of devotion towards his respondent. Simultaneously, it applies a new semantic colouring to the adverb ‘truly’ - ‘grateful’ for the goodwill that the latter will demonstrate in granting his request. In both versions of Russian translation ‘Yours very truly’ is transmitted as ‘Искренне Ваш,’ where ‘very’ is missing. This corresponds to ‘Yours truly’ and does not imply the sense of gratitude. A version with minor modification as ‘Признательный Вам’ (‘grateful to you’ which is also typical to Russian epistolary style) will intensify the conceptual value of the unit and mostly convey its deeper significance.

There is a great deal of factual information within the text which should be definitely scrutinized by the translator to convey the essence of the events and the people involved. In both Russian translations the reader is provided with required information about the Detroit Riot and the famous Hollywood stars – Greta Garbo, Rudolph Valentino, Ronald Colman, and Cecil B. DeMille. The Armenian version will also require this information in the comments as well. In the case of Greta Garbo, one of the greatest actresses of all times, it is mandatory in order to grasp the conceptual vision of the situation. In the cases of Rudolph Valentino and Ronald Colman, the most handsome movie heartthrobs, it helps the reader surmise who Felix Otria looks like. In the case of Cecil B. DeMille, a renowned film director and producer, it is important to understand who Felix Otria wishes to be filmed by.

The famous strike in Detroit is revealed in the text itself. It is mentioned at the beginning of the story: “I hope you noticed me in the newsreel of the recent Detroit Riot ....” The adverb ‘recent,’ as an indicator of time, means not only ‘recent,’ but also ‘fresh.’ The word helps place the situation in context, which the intra-textual receptor should recognize as very fresh news about events associated with the strike at Ford’s automobile enterprises in Detroit. For the extra-textual reader, the Detroit Riot may be of no importance, as he/she may be unaware of the strike. The author, however, does not leave the reader without a context, noting that the strike was at Ford enterprises. He does so by simply stating, “I never worked for Ford,” thereby providing insight into the extra-textual environment in which Felix Otria is writing.

Moving on from the identification of the extra-textual environment, its conceptual vision and cognitive value as well as the discursive and pragmatic determination, we now proceed to pre-translation analysis related to the intra-textual elements and their use in transmitting the author’s intentions.

The compositional structure of the story is actually shifted for the intra-textual respondent. Usually, when a person wishes to introduce himself/herself in a letter, he/she does it right at the beginning of the message. Felix Otria, at the beginning of the letter, provides his respondent with information about the Detroit Riot in which his head was broken. The riot was filmed, and Felix Otria hopes very much that Greta Garbo has watched the newsreel and noticed him as he turned around on purpose three or four times to have his face filmed. He hopes the actress saw him smile as it looked



pretty good. For three rather extended paragraphs he speaks about the riot, the accident which kept him in the hospital a week, and the newsreel in which he played a part. In the very middle of the story, he introduces the information about himself. Why so? That is because he is concerned that if he started the letter with this extract his respondent would not have considered the message and would have immediately put it aside or thrown it away. This definitely indicates the pragmatic impact on the intra-textual receptor, which determines the relations in between the extra-textual communicants as well.

The linguistic palette of the story is rather simple from the perspective of the selected language means and stylistic colouring. No special stylistically marked elements are found in the story. There are, however, certain indicators in the text which encourage the reader to guess some facts, rather important to be identified. Introducing himself and describing his appearance, Felix Otria writes: "I look a little like Rudolf Valentino and Ronald Colman." Even if you do not know who Rudolph Valentino and Ronald Coleman are, you can definitely guess that they must be rather handsome people. Otherwise, a person "advertising" himself as a "product" of what good material he is for the movies, would not compare his appearance with the appearance of those actors. The situation is somewhat different with the name of Cecile B. de Mille. In the sentence "... I sure would like to hear that Cecil B. DeMille or one of those other big shots noticed me and saw what good material I am for the movie" there appears some hint (... one of those other big shots ...) concerning Cecile B. de Mille, indicating the caliber of producer/director Felix Otria wishes to impress.

Though the text is very accurately translated into Russian (by both translators), from the perspective of cognitive value of the ST, there are a number of deviations in the target texts. Thus, the sentence "...I sure would like to hear that Cecil B. DeMille or one of those other big shots noticed me and saw what good material I am for the movie" is translated by O. Slobodkina as "... и мне, конечно же, хотелось бы услышать, что Сесиль де Милле или еще какая шишка вроде него заметили меня и поняли, какой я прекрасный материал для кино," where 'шишка вроде него' cannot be used by the young Italian who wishes Greta Garbo to be deeply impressed by his message. 'Big shot' is defined in American English as 'an important person in an organization' (Macmillan Dictionary). It does not sound so rude as in the TT, where 'шишка' as well as 'вроде него' are more peculiar to Russian colloquial, non-standard norms. It could not have been used by Felix Otria in his letter to Greta Garbo. A better version is suggested by A. Ohanyan: "... и мне бы очень хотелось, чтобы Сесил Б. Де Милль или кто другой из большого начальства заметил меня и убедился, что я – годный материал для кино." Though, in the case of '... what good material I am for the movie' O. Slobodkina's translation seems more relevant for the situation 'какой я прекрасный материал для кино' (what gorgeous material I am for the movie), where the young Italian is trying to flaunt himself to demonstrate that he is indeed a "remarkable" person. Meanwhile, in A. Ohanyan's translation ('годный материал для кино') the adjective 'годный' (suitable, appropriate), though rather close to the original, does not convey the author's idea of boasting pretensions of his "prominent gift." Syntactical transposition is also marked here, as the subordinate clause is extended and the syntactical norms of the TL predominate.

Syntactical transposition is marked also in the final part of both target texts.

I know I'll make good and I'll thank you to my dying day, Miss Garbo. I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a little favor. Who knows, maybe some day in the near future I will be playing the hero in a picture with you (Saroyan 1975: 69).

The extract is translated very carefully in both versions, and although it is transmitted rather exactly, the difference in between the ST and the two target texts is definitely visible. Thus, in O. Slobodkina's translation grammar substitution is observed in the case of 'I'll thank you to my dying day ...,' where the verb 'thank' is replaced by an adjective 'благодарный' (thankful, grateful). It does not absolutely lose the expressiveness of the utterance as it is followed by a colloquial unit 'по гроб жизни' (literally 'to the grave of life'), a direct translation which closely corresponds to the original. It does, however, sound rather rude and does not accurately represent the attitude of the young Italian requesting a favour.

Я знаю - у меня выйдет, и я Вам буду благодарен по гроб жизни, мисс Гарбо. У меня сильный голос, и я смогу отлично сыграть любовника - надеюсь, Вы мне сделаете это маленькое одолжение? Кто знает, может, в один прекрасный день в недалеком будущем я буду играть героя вместе с Вами (Saroyan in Armenian Global Community).

A. Ohanyan suggests a different version, with additions and syntactic transformation, though in case with 'I'll thank you to my dying day ...' the verb 'thank' is maintained '... буду всю жизнь Вас благодарить' (literally 'I'll thank you all along my life'). The word order change in the sentence seems to intensify the emotive potential of the utterance. It becomes more persuasive and convincing.

Я знаю, что не ударю в грязь лицом и буду всю жизнь Вас благодарить, мисс Гарбо! У меня сильный голос, и я смогу прекрасно подойти на роль любовника. Поэтому я надеюсь, что Вы окажете мне эту небольшую милость. Как знать, может быть в один прекрасный день в скором будущем я сыграю роль главного героя в одном из фильмов вместе с Вами (Saroyan in MogNB).

The difference in between the two versions is also visible even in the beginning of the utterance, where 'Я знаю - у меня выйдет ...' in O. Slobodkina's version is a direct translation of 'I know I'll make good ...,' whereas in A. Ohanyan's translation it is transmitted by a Russian idiomatic expression 'ударить лицом в грязь' (literally 'to face the dirt'), which serves to intensify significance of the utterance as well.

The next sentence in the ST is a compound sentence consisting of three independent parts, linked by conjunctions 'and' and 'so': "I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a little favor." A rather interesting solution is suggested by both translators. It should be noted that both versions, though rather different, convey the cognitive and emotive value of the utterance. Thus, in O. Slobodkina's translation it is transmitted by means of a compound sentence consisting of three independent parts, linked by a conjunction 'и' and a hyphen '-': "У меня

сильный голос, и я смогу отлично сыграть любовника - надеюсь, Вы мне сделаете это маленькое одолжение?” But the most vivid element here is the question mark, which is missing in the ST. The syntactical transformation of the sentence in the TT acquires a certain mode of impact on the receptor (both intra-textual and extra-textual), making the utterance even more expressive and persuasive. The perlocutionary effect is basically achieved in the TT.

In A. Ohanyan’s version the method of sentence partitioning is used. The original sentence is implemented in two independent sentences: a compound sentence consisting of two parts, linked by a conjunction ‘и’ (‘У меня сильный голос, и я смогу прекрасно подойти на роль любовника’) and a complex sentence (‘Поэтому я надеюсь, что Вы окажете мне эту небольшую милость’). The translator seems to intensify the impact upon the intra-textual receptor by separating the part of the utterance where Felix Otria asks his respondent for a favour. Can this transformation be regarded as reasonable or else motivated? Definitely, it can, as the emotional disposition is successfully conveyed and the perlocutionary effect of the utterance is achieved as well.

The last sentence of the paragraph occupies the dominant position in the extract. It may be regarded as the only moment throughout the text where the author of the story becomes visible as he seems to merge with the author of the letter:

‘Who knows, maybe some day in the near future I will be playing the hero in a picture with you’ (Saroyan 1975: 69).

Neither William Saroyan nor Felix Otria can be sure, whether Greta Garbo would read the letter and consider the young Italian’s request. Even the extra-textual reader of any nationality or social group would doubt whether Felix Otria’s dream will come true. Though the sentence is not an interrogative one, the relative pronoun ‘who’ in the combination ‘who knows’ together with the adverb ‘maybe’ in ‘maybe some day in the near future’ creates an impact upon the intra-textual respondent and extra-textual receptor: nobody can be absolutely sure whether the movie star will ever read the message and do whatever the young Italian asks her to do.

A slight difference in between the two translation versions is marked, but both of them very adequately transfer the intra- and extra-textual situation, which intensifies the emotive potential of the utterance and determines the pragmatic impact on the receptor.

In O. Slobodkina’s translation ‘Who knows maybe some day in the near future’ two translation techniques are used: addition in case with ‘прекрасный’ (wonderful) and lexical substitution in case with ‘недалеком будущем’ (literally: in not far future) instead of ‘near future,’ though in terms of adequacy the sentence is very accurately translated:

Кто знает, может, в один прекрасный день в недалеком будущем я буду играть героя вместе с Вами (Saroyan in Armenian Global Community).

The adjective ‘прекрасный’ (wonderful) seems to be implemented by the translator to make the utterance more expressive and to convey the author’s vision of the day, if it really comes.

In A. Ohanyan’s version the methods of lexical substitution in the case of ‘Как знать’ (literally: how to know), grammar substitution in case with ‘в одном из фильмов’ (literally: in one of the films) and additions in cases of ‘прекрасный’ (wonderful) and ‘роль главного героя’ (literally: the part of a chief hero) are used. No changes of the cognitive aspect and key concepts, no changes of the emotive power, no changes of the perlocutionary effect!

Как знать, может быть, в один прекрасный день в скором будущем я сыграю роль главного героя в одном из фильмов вместе с Вами (Saroyan in MogNB).

Both translations convey the implicit content and reveal the delicately concealed expressive emotiveness of the ST.

It is apparent that every sentence of the story could be discussed in the details from the perspective of pre-translation analysis. Unfortunately, the requirements for the article format are rather limited. Therefore, one more rather vivid specificity of stylistic colouring will be finally identified. A kind of the author’s (both intra- and extra-textual) conceptual modification indicator in the story is the numerous repetitions of personal pronouns ‘I’ (43 times), ‘me’ (10 times) and possessive pronoun ‘my/mine’ (8 times), totally – 63 times throughout the narrative performs simultaneously a number of both stylistic and pragmatic functions. Although the repetition of the personal pronoun ‘I’ is not usually considered a stylistic device, as it rather conveys the emotional condition of the narrator or any character, nonetheless in this situation it does perform a certain stylistic function due to its modal coloring and pronounced expressiveness. From the perspective of the narrator – this is a means of “self-glorification” and advertising. From the perspective of the author, it is a technique for creating a highly emotional and expressive zone where the narrator is revealed as a self-confident and rather daring young man. Simultaneously, this repetition is included in the general block of text-forming elements that create the intra-textual local coherence of the narrative in between the narrator and his respondent and extra-textual global coherence in between the author and his receptor – read, realize and appraise. The enumerated semantic units carry certain information about the author of the letter and his attitude towards the situation described. Simultaneously, they become a means of identifying of the author’s vision of the situation with his narrator.

The same expressiveness and text-forming function of the numerous repetitions of personal pronouns ‘я,’ ‘мне,’ ‘меня’ and possessive pronoun ‘мой/моя’ are marked in both target texts. In O. Slobodkina’s translation ‘я’ is repeated for 26 times, ‘мне’ – for 7 times, ‘меня’ – for 8 times, ‘мой/моя’ – only once, in all – 42 times. In A. Ohanyan’s version ‘я’ is repeated for 31 times, ‘мне’ – for 5 times, ‘меня’ – for 6 times, ‘мой/моя’ – for 3 times, for a total of 45. Though the figures differ from those in the ST, nonetheless the pronouns indicate the same functional/communicative interaction in between the narrator/author and the respondent/receptor.

Thus, the analysis from the perspective of communicative/functional aspect of the impact on the Russian-speaking readership reveals the situation described in the story,

though by means of different linguistic indicators. It may be definitely declared, that the Russian-speaking readership experiences the desired impact and that the translators achieved basically the translation-motivated cognitive and emotional goals.

#### 4. Conclusion

Pre-translation text analysis leads to proper understanding of the ST message and definitely reduces misinterpretation in the TT. It is a step-by-step activity employed by a skillful translator before starting the text translation process. The crowning phase of this process is the pragmatic-discursive analysis of both source and target situations to specify the translation-motivated goals and focus on their communicative/functional aspects.

One cannot definitely say, that translators O. Slobodkina and A. Ohanyan have undertaken the required analysis as any translation is a creative process very often based on the translator's skills, basic knowledge and talent. Nonetheless, the task of a researcher is to reveal the special emphatic value of the TT and the desired impact on the receptor in terms of pre-translation analysis.

The pre-translation analysis of W. Saroyan's "Dear Greta Garbo" allows the determination of the extra-textual environment the text was created in and the intra-textual elements which put the author's intentions into effect. These key aspects of pre-translation analysis lead to local and global coherence, which enhances mutual understanding of communicants both inside and outside the text.

Two translations of the story by O. Slobodkina and A. Ohanyan have been considered in the article. Despite several differences in the two translations, they do not seriously deviate from the ST corresponding units and do not lose the pragmatic/cognitive value of the original. In both versions in terms of communicative/functional aspect of the impact on the Russian-speaking readership the situation described in the story is clearly revealed: the Russian-speaking receptor undergoes definitely the desired impact and the translators achieve basically the translation targeted cognitive and emotional goals.

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## TRANSLATING THE SYMBOLS OF TRIDUUM<sup>1</sup>

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*Dedicated to the Ukrainian Soldiers  
Whose lives are fitted to the sizes of trenches.  
We will never excuse our nation's tears,  
We will never forget this pain.*

**Abstract:** The aim of this paper is to apply tools of cognitive poetics to explore poetics of religious hymns in the mentality of contemporary Polish, Ukrainian and English speakers. The texts under study are hymns from Triduum, a very special time within Roman Catholic Passiontide. The Latin originals as well as Polish, Ukrainian and English translations are used to show how conceptual imagery transforms in the perceptive process, in particular how it has evolved between the ancient text and today's views. The process is even more complicated when these texts are interpreted by Orthodox and Greek Catholic believers. Although the biblical prototexts remain the same, the rites have elaborated their own theological hermeneutics which mostly coincide with the primary sacred language, i.e. Latin. It is also interesting to determine whether a language whose nation has mostly belonged to a different Christian – liturgical and theological – tradition, can recode all semantic features and values.

**Keywords:** liturgical translation, cognitive poetics, imagery, Triduum, Western Christianity, Catholicism

### 1. Introduction

The Easter Triduum joins Maundy Thursday, Good Friday and Holy Saturday and composes the central part of the liturgical year. This period summarizes the dogmatic essence of Jesus Christ's life: divine sufferings unlock human salvation. Thoroughly

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embedded within the texts of the Triduum are the veneration of Christ's Passion, the glorification of His gift to humankind and the remembrance of His acts and deeds.

The liturgical reform after the Second Vatican Council necessitated new translations in vernaculars. Some languages (like English) quickly prepared new translations of the entire praying cycles (Triduum hymns are recited in the Roman Missal and the Liturgy of Hours); some were slower, requiring up to two decades to translate everything (like Polish); some are still in progress, as Roman Catholicism is not the main religion of its speakers (like Ukrainian). Nevertheless, translation multiplicity offers more successful variants for further retranslations, and the process of translating even Triduum hymns will never cease. The objective of this paper is to assess the possibilities of translation interpretation and choices by applying terms and tools of Cognitive Poetics.

## **2. Methodological Prerequisites**

The cornerstone of this paper lies in the apparatus, principles and implications of Cognitive Poetics which can be applied for in-depth literary interpretations: "It is necessary to know the principles of Cognitive Linguistics, for example, and have a systematic notion of how language and communication works, in order to be able to provide a proper, rational account of literary meanings and effects" [Harrison, Stockwell 2014:219]. Cognitive Studies can always offer a promising and flexible analytical scheme for describing textual connections, cultural associations, and semantic values, which are so important for any translator.

Iconicity is often explored through the prism of sound symbolism, as lexical concepts may not seem very problematic, and source-text grammatical structures have to be overwhelmingly ignored for producing a target text (e.g. Cohen 2015). Lexical means of expression, however, have so many pitfalls that it is important to examine them in a broad cultural and historical context (which sometimes deploys even etymological insights).

The figure-ground relations disclose the depth of interpreting the gestalt, which is visibly asymmetric in the intercultural communication. The textual image and the prototypical image of the same object are usually asymmetric, as well. This is why it is necessary to remember that "the operations of selective attention [are] fundamental to higher mental processes, which are dynamically structured by a distinction between the foreground (focus of attention) and the background" (Sinha 2007: 1279). The focus of attention is decisive in the correct interpretation of a text (or a sign in the text).

## **3. Texts as Memory**

The Liturgy is a sample of ecclesiastical history-making: the events of Christ's life are remembered in connection with moral teachings. Actually, this approach is the reiteration of the ancient attitude to a text, summarized by Horace: "He has won every vote who has blended profit and pleasure, at once delighting and instructing the reader"

(Horace 1942: 479). Delighting and instructing performed really well in aural cultures, and, since most medieval societies were predominantly illiterate, listening and easily remembering determined the success of rendering a proper message and evangelizing.

Symbolically, the first hymn of the Triduum contains the quintessential term 'memory' ("O memoriale mortis Domini"). All the hymns, venerating the Triduum in Latin (Liturgia 1977), are unified by the idea of Christ's death, which generates life, atonement via empathic sufferings, and pain, which brings glory and the gift of salvation. Death is regarded as the end of earthly life, but it is the gateway to a blessed eternal life ("O memoriale mortis Domini" (Thursday, Vespers)). Death is even presented as a price – or debt – payment ("Salva Redemptor, plasma tuum nobile" (Friday / Saturday, Terce)) that turns our attention from the present calamity to a future life which will be full of benevolence and benediction.

Passions are depicted not like detrimental emotional states, but with due respect ("En acetum, fel, arundo" (Friday, Matins)), which can generate more hope connected with the grandeur of Christ's Deed and Sacrifice instead of creating just a gloomy mood of fatality. In the time of mourning, lament is also substituted by the feeling of triumph: believers' salvation is reached in contradiction to astute seductions, and it is treated as a victory. This message may be underestimated in usual everyday contexts ("Pange, lingua, gloriosi proelium certaminis" (Friday, Office of Readings)). The Cross, where Christ was crucified, turns into a sign of benediction and a cause of our gratitude ("Crux, mundi benedicto" (Friday / Saturday, Sext); "Per cruce, Christe, quaesumus" (Friday / Saturday, Nones)): the awareness of remembering our thankfulness to God inspires an emotional equilibrium for believers who are to connect faith and despair in the narration of the Passio.

Although a sacrifice, Jesus Christ is never a victim: He is our Lord ("Christe, caelorum Domine" (Saturday, Office of Readings)), and He is our triumphant King ("Vexilla regis prodeunt" (Friday, Vespers); "Auctor salutis unice" (Saturday, Vespers)). This vision is a motivation for sharing joy and anticipated perfection among believers. The King's triumph lies in His justice, as well ("Tibi, Redemptor omnium" (Saturday, Matins)), and we appeal to Him for our gifts because of His fairness and our wish to be salvaged.

In the Latin Liturgy of Hours (Liturgia 1977), we see how this consistency of images shapes a general picture of suffering and salvation, and the emotional perception ranges from the fear of one's own death and suffering to the joyful hope of eternal life, salvation. The consistency is more or less rendered in the Polish official translations (Liturgia 1984: vol. 2; cf. Małaczyński 1985: 328), to the extent the translation of religious poetry makes it possible. The Ukrainian translations, which are in the process of preparation by Anatoliy Olikh [manuscripts shared by the translator (2022)] or in the separate existing translations (Liturhiya 2007; Velyky 2019), render approximate consistency as well. In the Anglophone world, "Liturgia horarum" exists in two English-language variants: the three-volume "Divine Office" for use in the UK and Australia (Divine 1974) and the four-volume "Liturgy of Hours" for use in the US and Canada (Liturgy 1976: vol. 2). Still, the collection of English-language Triduum hymns is different in both translations. The reason for such a discrepancy is that the Holy See does not require all of the hymns from the Liturgy of Hours be translated into

vernaculars (Małaczyński 1985: 328). As they were permitted to use original hymns, Anglophone translators and compilers incorporated a number of texts from the very rich English tradition of religious hymns. So, the consistency of Latin images is different in the Latin, Polish, Ukrainian texts on the one hand and in the English-language translations on the other hand.

#### 4. Iconicity

The phenomenon of iconicity was described in the writings by Charles Peirce who defined the ‘icon’ as the closest concrete experience of our senses, the ‘index’ is one step further to abstraction, and the ‘symbol’ is the most abstract one. Thus, “the skull iconically signifies the living person, it points to the fact of human mortality, and it symbolizes Death” (Freeman 2009: 170-171). Iconicity is a foundation for masterful religious intention and interpretation in texts. It is enough to select some key words in order to understand how one word is important for ruling out the rest of intended message.

Word	Icon	Index	Symbol
Lingua (tongue)	Human beings	Speech	Glorification
Vexillum (banner)	Army or authority tool	Service	Victory; foundation of a colony
Pellicanus (pelican)	Caring being	Mercy at one’s own expanse	Inclination to sacrifice

In the Bible, the tongue often stands for a language or an utterance. The tongue is also a bearer of God’s message (in a prophet’s speech) or of a message to God (in a believer’s speech). Tongues may mean not only many speakers of one language, but also a speaker of many languages or the languages themselves. In the phrase “Pange lingua gloriosi,” the translators opted for a variant between the interpretation of collectiveness (many nations speak) and that of individuality (an individual believer speak). While the Polish, some Ukrainian and the 1974 English translations do not interfere in further cognitive space, being sufficient for correct interpretation, the 2018 Ukrainian and 1975 English translations followed the contrary paths: the phrase “язик людський” denotes the whole human race, and the expression “I shall praise” concentrates the reader’s attention on the speaker’s personality. The Latin verb ‘pango’ does not reveal glorifying associations, but is limited to the process of composing poems which can be of various orientations. The glorification, thus, is encoded in the key word “lingua,” but overtly manifested in the following adjective ‘gloriosus.’ The presence of particular words clearly indicating a glorifying song (Eng. ‘praise glory,’ Pol. ‘sławić,’ Ukr. ‘славити,’ ‘оспівувати’) pulls the associations of glorification from ‘tongue’ to themselves, and its cognitive symbolism is not as effective in the translations.

Banners have always been symbols of highest authority, even to the possession of territory (inserting a banner in the territory meant passing the territory to the possession of the owner of the banner). Jesus’s victory is tightly associated with the final

possession of good Christians' souls (possession is loosely connected with salvation, but God's possession and the Devil's possession differ). The very banners may also designate the Triumphant Church (in Heaven). In the translations, all the variants (End. 'banner,' Pol. 'sztandar,' Ukr. 'хоругва' and 'знамено') successfully render the formal image of a battle flag, and its symbolic aim is closely tied to victory, though it may also mean divine assistance, personal strength and authoritative dictum.

In Catholic symbolism, the pelican is viewed as a bird that feeds its young with her own blood, thus symbolizing Christ sacrificing himself for Man. The original story was of Egyptian origin and mentioned another bird, but in Catholicism, this image of sacrificing mercy was well-known and venerated, partially due to the direct connection with blood in the context of the Last Supper and the Holy Communion. This image is well-known in English literature, so the expression "pelican of heaven" is easily interpreted as a metaphor for Jesus. In Polish literature and folk culture, this image is not so popular, and the Polish translator decided to avoid it (the choice was followed by the Ukrainian translator Kostiantyn Smal). This image is less known in Ukrainian sacral art, but Olikh made a decision to preserve it due to his personal experience of observing it in Ukraine's Roman Catholic churches. His experience is shared by some Catholics, but most Ukrainians will have trouble identifying the intended iconicity.

By the way, 'klepsydra' (hourglass) also signifies an obituary in the Polish culture. Perhaps, we can speak about the circle of iconicity: at first, the hourglass was an icon of time, which turned out to be the index of flowing / flying time and the symbol of death or the end of life. Finally, it reappeared as a new icon of an obituary. This starts a new circle of indexing and symbolization.

## 5. Figure-Ground

The classical criteria for describing gestalt – area, proximity, closedness, symmetry, good continuation, – which were suggested by Julian Hochberg and describe how "the mind organizes perception into Figure and Ground" (Tsur 2009: 239-240), can be very informative for revealing the asymmetry of interlingual and intercultural communication. They can help reveal zones of confusion where a translator's choice of speaking/writing and a receiver's choice of hearing/reading may not overlap.

Area can help a translator add amplifying words (often adjectives) in cases where they need extra syllables for correcting the rhythm. The Cross is typically tied to suffering and pain (and as a pre-Christian variant: torture and punishment), but the Church wants to see it or make us see it as a sign of hope. This is why the lexeme 'Cross' is surrounded by inspiring metaphorical descriptions 'spes unica' (unique hope), 'mysterium' (mystery, mystic essence), 'mundi benedictio' (the blessing of the world). All of them shape a positive macro image of the Cross. Instead of hurting and making wounds, the Cross is seen as hope, but as hope is usually associated with light, the Cross shines, too (Lat. 'fulgeo,' Eng. 'shine,' Pol. 'jaśnić,' Ukr. 'ясніти'). Meantime, amplifying epithets appear: Pol. 'chwalebny' (worth praising), Ukr. 'любий' (beloved). These epithets do not render the idea of the verse, but they do not

contradict the usual environment of the lexemes, either. Thus, they can be considered successful additions.

Proximity is important to remember, because in interlingual and intercultural communication speakers of different languages rarely deal with the same objects: even stereotypes and prototypes can vary in material depictions. There has been much debate about whether Jesus Christ was nailed or tied to the cross, or what kind of nails were used for crucifixion. Nails evoke absolutely different images in believers' perceptions, and these images are all caused by modern experience. The search for pitfalls helps a translator and analyst find discrepancies in the perception of a source-text and target-text word. 'Acetum' is a drink produced from a number of fruits. Thus, a contemporary believer, who knows only vinegar produced from apple cider, claims the correctness of translating 'acetum' as 'sour wine.' This translation is never questioned by a member of a highly developed viticulture. Besides, water and vinegar (a drink offered to Christ in traditional stories) was a traditional Roman drink, called 'posca,' which was considered good food along with salted port and cheese. It was posca which Romans drank and shared as their usual drink but not as an act of insult (Alcock 2006: 91). In Greek, where it was initially unfamiliar (Dalby 2003: 270), it was mistranslated as 'ὄξος' (lit.: acetum; vinegar). Thus, in the biblical context, vinegar unjustly became a symbol of suffering.

Closedness is generated by typical experience when a context really matters. The context lays ground for supportive cognitive operations, which can be sporadically misleading. Returning to vinegar, it was considered something unpleasant and painful, because the neighbouring action word was 'to mock.' Yet, in the same fragment of Christ's sufferings, retold by the Apostles Matthew (27:34) and Mark (15:23), the drink is described as wine mingled with gall (Matthew) or myrrh (Mark). The mixture of wine and myrrh is a powerful medicinal drink, which stupefied condemned criminals before their execution and alleviated their pain. This was a custom of pious women of Jerusalem, which was unknown to the editor of the Greek text of St Matthew's Gospel who logically replaced myrrh by gall in order to make the offering bitter and distasteful to Jesus (Dummelow 1978: 717). This is how gall appeared in Catholic symbolism, though the very drink was an act of mercy towards Jesus. So, in the hymn "En acetum, fel, arundo, sputa, clavi, lancea..." two out of six symbols of abuse and humiliation are not historical, but in the source and target texts they are reiterated effectively in order to preserve the Catholic symbolism.

Symmetry is an operative cognitive mechanism, which helps perceive the unknown via tertium comparationis and generates innovative conceptual blends for metaphorical speech and multi-faceted interpretation. The absence of symmetry causes such chaos that it blocks any possibility to compare and joint. The identification of symmetrical objects usually lies in juxtaposing virtually similar things, but symmetry could also cover neighboring entities. In the hymn "Pange lingua gloriosi proelium certaminis" by St. Venantius Fortunatus, the close positioning of the phrases "parentis protoplasti fraus" and "pomum noxiale" makes them a textual symmetry, but they can also overlap in mind.



The synonymic cluster ‘laus,’ ‘jubiliatio,’ ‘salus,’ ‘honor,’ ‘virtus,’ ‘laudatio,’ ‘benedictio,’ quoted in the whole stanza, renders the two-fold idea of praise and greeting to God. It makes certain sense to compress this range to two words, like ‘cześć’ and ‘chwała’ (Pol.) or ‘похвала’ and ‘слава’ (Ukr. 2022). The 2007 Ukrainian translation deploys the same word ‘слава’ twice. The 1975 English translation installs four textual equivalents: ‘honour,’ ‘glory,’ ‘might’ and ‘merit.’ This variant reshapes all flamboyant synonyms into four key words which render the original amalgamation more accurately. ‘Virtus’ does not sound appropriate in the line of greetings, but the English translation still manages to preserve it. Thus, the original concept remains oblique in the translation, but this is the problem of the original.

## 6. Conclusion

Cognitive tools offer a rich collection of means, which can be used by translation analysts for interpreting texts and assessing translation quality. More importantly, they can provide methodological support and practical means for dealing with a group of texts which function as a whole but whose contents may be different in various conditions (languages, books, cultures). The play of smaller real texts within an imagined macro text secures the multiplicity and diversity of interpretations, which are the way of how believers reach Divine Wisdom via meditation.

The cultural background of translations depends heavily both on the source text intentions and believers’ conceptual blending of directions and limits. Believers’ mentality may interact with different original informational components, and the blended interpretation is eased by a longer and logical context, but complicated by the lack of factual religious and historical knowledge. In the outcome, historicism may fail and give a venture to new myths, ruining the original catechetical purpose.

Cognitive Poetics has defined many key terms for its description of lexical semantics. Two sets of terms connected with iconicity (icon, index and symbol) and with the figure-ground relations (area, proximity, closedness, symmetry and good continuation) are sets of promising criteria for assessing how the religious macro vision can be rendered in translation with or without the exact naming of source text phenomena. From this perspective, it is also significant for circles of poetic texts in other macro contexts.

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## TRANSLATION OF ENGLISH CHILDREN'S LITERATURE IN ARMENIAN PERIODICALS IN INDIA

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**Abstract:** The article aims to examine the role of periodicals in the formation of translated children's literature in the late 18<sup>th</sup>-19<sup>th</sup> centuries in the Armenian communities of India. A brief historical account of the Armenian press in India is also provided. English-Armenian literary relations in the 18<sup>th</sup> century originated in Armenian communities when the British East India Company strengthened commercial relations with Armenian trading networks. This period was marked by socio-political change and created conditions for the development of new Armenian literature. The periodical literature for children evolved into a significant tool for influencing Armenian children's attitudes, values, and behavior in Indian communities. Translations had a significant role in the popularization of the Eastern Armenian language and the establishment of literary and cultural ties between the Armenian community and the British colonists. Editors of periodicals and translators were concerned about how to introduce modernity and enlightenment-era European concepts, on the one hand, and how to foster a sense of national identity and belonging on the other. Translating children's literature was the most effective vehicle for achieving these goals.

**Key words:** children's literature, Armenian communities, Armenian periodicals

### 1. Introduction

Printing was not a profitable business for Armenians in India; rather, it promoted the survival of Armenian cultural and national identities in a foreign environment. Wealthy Armenian merchants operated their own printing presses and supported Armenian printers by placing direct orders for publications.

In the book "Armenians in India" M. J. Seth notes, "They came to this country by the overland route, through Persia, Bactria (Afghanistan) and Tibet and were well established in all the commercial centres long before the advent of any European traders into the country" (Seth 1937: 2). Armenian communities in India were

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established in Surat in the 14<sup>th</sup> century. In the 16<sup>th</sup> and 17<sup>th</sup> centuries, however, a substantial Armenian community began to grow in India. The community was able to spread out and eventually established itself in the port cities of Bombay, Calcutta, and Madras.

In the article “Port Cities and Printers” S. Aslanian offers the term “port-Armenians” to describe “almost exclusively long-distance merchants whose livelihood and identity were largely shaped by their relationship to the sea” (Aslanian 2014: 55). As a result of this relationship, these merchants were curious about the world around them and able to enrich their cultural identities through various encounters. This trend was also reflected in literature and in the emergence of translations.

With the growth of printed books the need for texts targeting children arose rapidly in the Armenian community. Translations had a significant role both in the popularization of the Eastern Armenian language and in the establishment of literary and cultural ties between the Armenian community and the British settlers. The purpose, on one hand, was to further the international outlook, understanding and emotional experience of foreign environments and cultures, as well as to make more literature available to children and to contribute to the development of Armenian young readers’ values. It should be noted that literary relations contributed to the emergence of the first bilingual dictionaries. Shmavonian published an English-Armenian dictionary which was intended “for the entertainment of studious children” (Mkhitarian 2016:81).

The spread of print culture and British colonization gave rise to new literary traditions in colonized India as well. In “The Bengali Novel,” Supriya Chaudhuri writes; “From 1800 onwards, missionary activity at Serampore and the establishment of the College of Fort William make printing in Bengali a necessary part of the colonial project” (Chaudhuri 2012: 101).

Similarly, these socio-political changes created conditions for the development of new Armenian literature, which was important for shaping the mindset and behavior of Armenian children. Though periodicals and translations did not openly address nationalist ideologies and politics, the translations of such works as Thomas Day’s “The History of Little Jack” and Lord Chesterfield’s “Advice to His Son” placed the emphasis on specific concepts and standards of conduct, virtues, national heritage and moral values to create an ideological set of views.

According to Chaudhuri during the same period “colonial readers represent a rapidly growing market for books imported from England. Early translations and imitations in several Indian languages attest to the popularity of *Shakespeare*, *Bunyan’s Pilgrim’s Progress*, *Johnson’s Rasselas* and *Goldsmith’s The Vicar of Wakefield* (Chaudhuri 2012: 103-104). As we will see, similar literature was being translated and published in Armenian printing houses.

## **2. Periodicals and Reflections on Some Translated Literature for Children**

The Armenian printing business in India operated for a century and published almost 200 books and booklets and more than ten periodicals. In this article we will focus on

some translations published in *Azdarar* (*The Intelligencer*, 1794, Madras), *Azgaser* (*the Patriot*, 1845, Calcutta), *Azgaser Araratian* (*Patriot Araratian*, 1848, Calcutta), and *Hayeli Kalkatian* (*Mirror of Calcutta*, 1820, Calcutta), and their impact on the production and publication of Armenian children's literature.

*Azdarar* set aside a special space for the publication of a variety of literary and historical works created or translated by educated people either in Madras or outside India. The purpose of Shmavonian's printing company was to publish original works written in Armenian, information translated from foreign publications, news from Armenia and Persia, and a monthly calendar noting British public holidays as well as Armenian feast days.

The first ever English – Armenian translated work published in *Azdarar* was Jonas Hanway's (1712-1786) "*An Historical Account of the British Trade Over the Caspian Sea: With a Journal of Travels from London Through Russia Into Persia; and Back Again Through Russia, Germany and Holland. To which are Added, the Revolutions of Persia During the Present Century, with the Particular History of the Great Usurper Nadir Kouli. In Four Volumes,*" published in London in 1753. *Azdarar* published it in 1783 under the title "On the Life and Deeds of Nadir Shah, King of Persia." A detailed study of this publication is given by M. Aslanian (Aslanian 1985: 94).

One of the earliest works of children's literature to be translated into Classical Armenian and published in *Azdarar* was Thomas Day's (1748–1789) "The History of Little Jack" (1787). Thomas Day was a famous writer for children and a supporter of Jean Jacques Rousseau's pedagogical views. Therefore, according to M. Aslanian, *Azdarar* became the first periodical to disseminate Rousseauism among Armenians through "*Jack's Story*" (Aslanian 1982: 102). "The History of Little Jack" (1787) was another of Day's children's novels (Day's bestseller novel "*Sandford and Merton*" (1783) was intentionally written for children). In "The Influence of Rousseau's 'Emile' upon the Writers of Children's Books in the Late Eighteenth Century," Silvia Wiese Patterson (1969: 79) considers Thomas Day an author most influenced by the views of Rousseau. Shmavonian, in his turn, referred to Rousseau on various occasions in *Azdarar*. The Armenian literati of that time, concerned about the education of Armenian children and youth, believed that European ideas and values could be best established within the Armenian society through literature. *Azdarar's* editors noted; "the youth can unite and liberate the nation" (*Azdarar* 1795: 143-144).

"*The History of Little Jack*" was thought to share the moral and aesthetic views of Defoe's "*Robinson Crusoe*." As Maro Aslanian notes "The cover of Shahamirian's "*Vorogayt Parats*" (*The Snare of Glory*, 1773) was decorated by one of the famous covers of Robinson Crusoe's early English publications, a sign to prove that Shahamirian possessed the book and had definitely read it. However, its content was still unknown to the readers of the Armenian community" (Aslanian 1982: 105). Because Day's novel was a more appropriate size for the periodical, they chose to translate it for the Armenian children. Robinson's example was referred to as a "fantasy of survival" which is often utilized to explore one's priorities, necessities and know-how (Vasset 2019: 228). Little Jack was the best fit for the Armenian periodical as an example of adventures, hardships, hard work, perseverance and finally survival. As mentioned by M. Aslanian (Aslanian 1982:108) "Hard work has a wider connotation;

for example, in the West, it can be used to achieve social freedom and develop into a self-sufficient, contributing member of the society.” *Azdarar* criticizes idleness. Little Jack’s image reflects *Azdarar*’s own viewpoints: “He employed part of his fortune to purchase the moor where he formerly lived, and built himself a small but convenient house, upon the very spot where his daddy’s hut had formerly stood. Hither he would sometimes retire from business, and cultivate his garden with his own hands, for he hated idleness” (Day 1822: 68).

Another translation published in *Azdarar* is the essay “*The Vision of Mirzah*.” Shmavonian translated it from Joseph Addison’s intermediary ‘word for word’ translation. Addison writes; “I intend to give it to the public when I have no other entertainment for them; and shall begin with the first Vision, which I have translated word for word...” (Addison 1711: 5). Shmavonian translated it under the title of *Tesilq Mirzayin, Nshanakich Bnutyan Mardkayin Kentats* (“The Vision of Mirzah, Superior Nature of Human Life,” *Azdarar*, 1794, no 1). The work has subsequently been adapted for young readers many times.

*Azgaser* (Patriot 1845-1848) and *Azgaser Araratian* (“Patriot of Ararat,” 1848-1853) featured numerous translations of poems and novels where the names or pen names of the translators were included but the authors were mostly left unidentified. Most of the poetry in Calcutta’s newspapers was translated from English. These included works by Firdusi, Shahname, Homer, Shakespeare, Milton, Servantes, Burns, Byron, Longfellow, Addison, Steele and others. The translations were placed in a column called “Banasirakanq” (Philology). Taghiadyan (1803-1858) considered translated literature essential for the moral education of the nation.

Artsvi Bakhchinyan examined a number of translated poems in *Azgaser* and *Azgaser Araratian* in his article “*On Some Poems in Translation Published in the Calcutta “Azgaser” Newspaper*” (Bakhchinyan 2015). As Bakhchinyan notes; “It is unclear on what basis the identities of the authors of the translated works have, with a few notable exceptions, been neglected, while the names of the translators (often under pseudonyms) have been provided” (Bakhchinyan 2015: 346)<sup>1</sup>. Similarly, *Spectator* also had unsigned “topics of the day.” One may assume that the reason the articles (both in the *Spectator* and in the Armenian language periodicals) were unsigned or signed by fictitious authors was that by doing so the editors could announce that the articles did not necessarily represent the views of *the newspapers*.

A detailed bibliographical list of translated works published in *Azgaser* is found in Artsvi Bakhchinyan’s aforementioned article (Bakhchinyan, 2015: 345-352). He examined a number of poems and confirmed the authorship of four of them (William Drummond (1585-1649, “To a Bird Singing”), William Cowper (1731-1800, “The Negro’s Complaint” and “The Nose and the Eyes”), and George Gordon Byron (1788-1824, “On This Day I Complete My Thirty-Sixth Year”) by matching Armenian translations with passages from the original texts. As Bakhchinyan mentions, “these facts are important not only for the history of literature translated into Armenian, but also for the history of Armenian-British literary relations” (Bakhchinyan 2015: 353).

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<sup>1</sup> I have translated this passage from A. Bakhchinyan’s article originally written in Armenian.

The translation of Earl of Chesterfield's "Advice to His Son" (1846) was published in *Azgasar's* issues of 1846, numbers 47, 48, and 52. The translator is not mentioned. In the 1846 release Lord Chesterfield's "Advice to His Son," and "Absence of Mind" were published as "Baroyakanq" (Moral Studies) (1846:208). In the 1847 edition it is entitled "Useful Advice" (*Pitani Khratq*) (1847: 156). In 1848 it again appeared in the column "Baroyakanq" (1848: 226). The translator is again unidentified. Chesterfield's letters introduced theories of education which embodied principles of education prevalent in the 18<sup>th</sup> century. Over time, each of the following chapters was translated and published; "Absence of Mind," "Vanity" (1846), "Intention," "Different Types of Brutality" (1848), "Modesty" (1852). We may assume the Armenian translators intended to emphasize the importance of honor, virtue, moral values, taste and fashion in order to create an ideological code of behavior.

Besides children's literature, it is worth referring to the poem "Wife" by Edward Taylor (1642–1729), an American poet and Puritan priest of English origin. Unpublished until the 20<sup>th</sup> century, the poems are a private spiritual diary of great significance to our understanding of the religious and psychological history of the period. It is interesting to note that although Taylor's work was not published in English until the 20<sup>th</sup> century, a translation appeared in the Armenian periodical *Azdarar* in 1846.

In order to make more literature available to children, Hovhannes Avdalian (referred to as Johannes Avdal or John Avdal), editor of "The Calcutta Mirror" (Calcutta 1820), printed the book "*Angitats Anpet*" (Useless to Those Who are Stupids) in 1821. In 1815, in Bombay, a society was established under the name "Ojanaspyur" or "Aid-spreading" for the purpose of preserving the adherence of the Armenian community to their own Church and promoting knowledge and science by printing useful books. These books included both original compositions and translations, and were distributed gratuitously among the community. "In the year 1820, on the 29<sup>th</sup> of July, a prospectus was issued by the "Literary Society" (in conjunction with the Ochanaspeurean), announcing to the public their intention of establishing a weekly Journal, to be entitled, "The Calcutta Mirror" (Asiatic Journal and Monthly Register for British and Foreign India, vol. 14, 348). Its directors were Messrs Mackertich, A. Aganoor and John Avdal. The circulation of the newspaper was very brief, however, and after its discontinuation Mr. Avdal printed the book "*Angitats Anpet*" in order to make more valuable literature available to Armenian children. It is translated from "*Elegant Extracts*" (1783) and abounds in portions of the beautiful writings of Addison, Johnson, Blaire, etc. It contains 340 pages and brief biographical sketches of the authors are included. In the book, 94 works are translated from 25 English writers. As the translator states at the beginning, this work was done for the entertainment and enjoyment of the Haykazun (Armenian) students. Most of the works in "*Angitats Anpet*" are found in "*The Spectator and the Tatler*." The title page of the book includes the following note:

ԱՆԳԻՏԱՅ ԱՆՊԷՏ Յորում պարագրին քաղուածք պէսպէս գեղեցկապաճոյճ,  
խրատական և հոգեգուարճ բանից՝ ի գանազան երևելի Անգլիացի մատե-  
նագրաց. զլխատրաբար դիտեալ՝ ի հրահանգութիւն և ի զբօսանս Համբակաց:

Հարագատարբար թարգմանեալ աշխատասիրութեամբ ՊԱՐՈՆ ՅՈՎՀԱՆՆԻՍԻ ԱՎԴԱԼԵԱՆՑ՝ Աշակերտին արժանապատիւ Պարոն Յարութիւնին Գալուցեան, և միոյ յանդամոցն գերապատիւ ԻՄԱՍՏԱԽՆԴԵԱՆ ՄԻԱԲԱՆՈՒԹԵԱՆ: Ի լոյս ընծայեալ հրամանաւ մեծարոյ Պարոն Մ. Յ. Աղանուրեանց՝ Աթոռակալի և Միաբանի, և նպաստաւորութեամբ ծախուց Օժանդակաց Տպարանիս:

Ի Հայրապետութեան սրբազնակատար Տեառն Տեառն ԵՓՐԵՄ Կաթողիկոսին ամենայն ՀԱՅՈՑ: Ի ԿԱԼԿԱԹԱ. ի 31 Յունվարի, 1821:

(“Useless to Those Who are Stupids” contains portions of the beautiful, instructive and joyous writings of the greatest English writers with the purpose of educating and amusing students. Faithfully translated by Mr. Hovhannes Avdalyants, the student of Reverend Mr. Harutyun Galutsyan and the very reverend members of the “Literary Society.” Published by the order of Reverend Mr. M. Y. Aghanurians, the Chairman and abbot, and by the contribution of the Printing House. To the Patriarch His Holiness Eprem Catholicos of All Armenians. Calcutta, 1821”).

Hovhannes Avdalian is one of the greatest translators of the 19<sup>th</sup> century. His knowledge of classical Armenian and English contributed to the development of high-quality translated literature and enabled Armenian readers to become acquainted with the works of the greatest European writers of the time. Following the opening of the Armenian College and Philanthropic Academy in Calcutta, in 1821, when knowledge of Classical Armenian, English, Greek, Persian and Hindu was strengthened and given new attention, Hovhannes Avdalian was invited to teach there. He was also the first Armenian to become a full member of the Academy of Sciences of the Bengali Asian Union. Among his students was the famous translator Tadeov Khachatur Avetum.

Avdalian’s translations were directed towards the moral and spiritual education of children and youth. In 1826 he translated Samuel Johnson’s “Rasselas” (“The Prince of Abissinia: A Tale,” London, 1759), an apologue, meant to convey moral virtues and useful lessons. The book was widely read throughout Europe as it was translated into most of the modern languages.

It is worth mentioning the translation “*Chritsosusuyts*” (Calcutta 1828), originally written by Beilby Porteus, Lord Bishop of London. On the title page is written; “A summary of the principal evidences for the truth and divine origins of the Christian revelation: Designed chiefly for the use of young persons. As one of the publishers of the book writes: “... *it is so admirably fitted in all respects, to enable the young Christian “to give a reason for the hope that is in him”* (Porteus 1850: i-ii). The translation was intended to be used at the Armenian Philanthropic Academy to educate Armenian students. When the college ultimately closed, Avdalian wrote about it in his speech delivered at the board meeting of the Armenian Philanthropic College in Calcutta: “Because the love for Armenian literature decreased in our city; because they started to consider the knowledge of the Armenian language useless, unlucky and futile; because they said that they would not become priests or teachers. Since our childhood, it is the English language to which we have been devoted, which has been beneficial and highly demanded. They could earn their daily bread for living only through the English language. Anglo-mania is possessed by the hearts as a nightmare.

Anglo-mania completely drained the love for native linguistics and Armenian literacy<sup>2</sup>” (Venice 1858: 31-33).

### 3. Conclusion

With the growth of printed books the need for texts targeting children arose rapidly in the Armenian community in India. To this end, translations had a significant role both in the popularization of Eastern Armenian and the establishment of literary and cultural ties between the Armenian community and the British settlers.

The analyses of translations of such prominent works as “The History of Little Jack,” “The Elegant Extracts,” “The Vision of Mirzah,” “Advice to His Son” and others show that the publishers’ aims were to help young readers develop an international outlook, an understanding of and an emotional experience of western culture and values. At the same time, the choice of works aimed at fostering belonging and sense of national identity. *The early Armenian language periodicals in India bore the traditions of their contemporary English periodicals and were influenced by their style.*

This period was marked by global socio-political changes and created conditions for the development of new Armenian literature, both translated and original. The editors aimed to popularize those aspects of western ideals that would aid in the revival of Armenian culture.

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<sup>2</sup> Translated into English by me.

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These instructions should, wherever there is doubt about the standard to be used in issues not considered here, be supplemented by the Chicago Manual of Style, available at <http://www.chicagomanualofstyle.org/home.html>.

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To help you, a sample is provided at the end of this document.

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#### 1. Document Margins

Header: 15mm, Top of main body: 25mm Bottom: 15mm Left: 21mm Right: 21mm, Footer: 0.

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- a. **Title:** Times New Roman, 16 pt., centred, single-spaced, small capitals. Leave one blank line (TNR 10 pt., single-spaced) after the title (before the author's name).
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