

ON THE COMPARATIVE STUDY OF ARMENIAN TRANSLATION VERSIONS OF SHAKESPEARE'S SONNETS

Hovik Melkonyan

Associated Professor, "M. Nalbandyan State University of Shirak" Foundation,
Paruyr Sevak 4, Gyumri 3126, Armenia,
+(374) 93853706, gspi1934@mail.ru,
<https://orcid.org/0009-0009-9423-0870>

Nelli Aleksanyan

Master's student, "M. Nalbandyan State University of Shirak" Foundation,
Paruyr Sevak 4, Gyumri 3126, Armenia,
+(374)55777373, nellialeksanyan21@gmail.com ,
<https://orcid.org/0009-0009-9423-0870>

Abstract: The article touches upon the comparative study of Armenian translation versions of Shakespeare's 8th and 66th sonnets by Gevorg Emin and Samvel Mkrtchyan.

On the one hand, due to the comparative analyses of translation versions and the original text, it becomes obvious that the translators attempted to maintain the equivalence. However, on the other hand, the accumulated data proved that each translator perceived the message of the sonnets individually, which consequently affected their translation versions bringing some differences to the limelight.

Overall, it can be stated that though having vivid divergences both Gevorg Emin and Samvel Mkrtchyan preserved the equivalence between the target and source texts.

Keywords: comparative study, translation versions, original text, source text, target text, equivalence and etc..

INTRODUCTION

Discussions about the theory and function of translation go back to ancient times and continue till nowadays. Apart from rare theoretical differences, the actual operation of translation has hardly changed since ancient times. The role of the translator as a bridge for the exchange of cultural values is not passive and mechanical at all. On the contrary, it's even compared with that of an artist. Translation is art as well as a means of communication. The communication between various nations of the globe would be impossible, if there were no translators. The contribution of translators on the dissemination of worldviews of different countries and the setting-ups of the relationships has been invaluable. At the present times, translation is widely acknowledged to be a complicated process of interlinguistic and intercultural communication. The key concept in translation studies is the phenomenon of equivalence, which, from the functional-communicative standpoint, is considered to be poly-paradigmatic with a special focus on rhetorical, cognitive, interpretative and anthropological methods of investigation.

The novelty of the article: It is difficult to imagine modern well-informed society without translation. Immense interest in the reconsideration of translation from the theoretical and practical viewpoints is conditioned by the realization of the significance of translation. One important and up-to-date point is the comparison of the translation versions and their perception of that very work. The comparative analyses of translation versions are also prevalent. Researches in this field are few.

The aim of the article is to investigate all means, methods and approaches which are necessary for comparing the translation versions of Shakespeare's sonnets.

To achieve the above mentioned aim the following objectives have been set;

1. To investigate and compare the relevant professional sources.
2. To compare the translation variants of Shakespeare's 8th and 66th sonnets and to show the peculiarities of each from the standpoint of equivalence.

THE CONCEPT OF TRANSLATION AND EQUIVALENCE

Translation is the equivalent transmission of the original text from the source language (SL) to the target language (TL). In that sense, the translator must not only master the language of the given nation, but also be well aware of the culture in order to be able to translate words expressing feelings, ideas, etc. (Freeman, 2009).

The role and importance of literary translation, as well as its key concept - the problem of equivalence, have been valued differently at different times. It is not always possible to transfer the text identically, word by word, into the system of the other language, especially when dealing with fiction. As a rule, works of fiction are so rich in such techniques of character creation and material construction that translation becomes a rather difficult task. As already mentioned, the task of the translator is to turn the unfamiliar grammatical and lexical system into a familiar grammatical and lexical system, which may not be a literal translation of the source text at all, but only to find and convert its equivalent. The point is that however free the translator may be in choosing words and grammatical forms, his ultimate goal is to recode the original work as accurately as possible in accordance with the sign system of the receiving language. Therefore, literary translation is more than, in Naida's words, the mere recoding of one language into another (Gabrielyan, 2014).

In the 1950s and 1960s, the most common problem in the field of translation was the question of how to achieve "equivalence". According to different approaches, the term "equivalence" has two meanings. In the context of equivalence, Russian translators emphasize the equivalence of linguistic units at the form level (Zakaryan, 2014). And here, representatives of the French translation school, Vinay and Darbelnay, following the approach of the Swiss linguist Charles Bally, emphasize equivalence in the context of equivalence are to achieve functional parity. In the 1970s, Russian theorists gave "equivalence" a broader meaning, noting that equivalence arises as a result of linguistic transformations (Zakaryan, 2014).

Ample attempts have been made to divide equivalence into various bipolar parts: formal and functional, semantic and communicative, factual and instrumental, etc.. In the meantime the issues of cultural difference, history and context are slowly coming to the fore. (Zakaryan, 2014)

COMPARISON OF TRANSLATION VERSIONS OF THE SONNETS

There will be a clearer and more concrete understanding of the above-mentioned "Term of Translation" and "Idea of Equivalence" if we take into account the translation versions of one of V. Shakespeare's sonnets are compared. The idea of all this is presented below, comparing the translation versions of V. Shakespeare's 8th and 66th sonnets.

COMPARISON OF TRANSLATION VERSIONS OF V. SHAKESPEARE'S 8TH SONNET

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy:
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear;
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire, and child, and happy mother,
Who all in one, one pleasing note do sing;
Whose speechless song being many, seeming one,
Sings this to thee, 'Thou single wilt prove none.'

Comparison

If we compare the translation versions of the 8th sonnet by Gevorg Emin and Samvel Mkrtchyan, we will see that both convey the idea of the sonnet in a very beautiful way. But when we compare line by line, we see different translation images. In the first line of Gevorg Emin's translation, "You yourself play, why do you grieve over playing like this?", we see the word "play" repeated twice, like the word "Music" in English: "Why do you, who are music to listen to, listen to music sadly?" Thus, Gevorg Emin kept the English word "Music" repeated twice. But if we look at Samvel Mkrtchyan's translation, we will see that one of the words "Music" in the first line has been replaced by the word "melody". "The melody itself, why do you complain while listening to the music?"

"Music" has been preserved, in the other case the translator has replaced it with the word "melody" to avoid repetition. But in both translations, this opening line confirms the musical theme of Shakespeare's argument in this sonnet.

In the second line, "Sweet things don't quarrel with sweet things, and joyful things delight in joyful things," there are also differences. Gevorg Emin and Samvel Mkrtchyan translated the phrase "Sweet things" into Armenian which is literally translated as "Sweet things", but the phrase "Joyful things", which is literally translated as "Happy things", Gevorg Emin translated by the word "Love". "Joy - from the happiness of others, love enjoys love!", and Samvel Mkrtchyan with the word "Witchery". "You are competing in vain! "Joy enjoys a sense of humor in himself." This is explained by the fact that everyone presents what they perceive differently, the important thing is that the general meaning is the same for them. Both retained the idea that Shakespeare was addressing the young and saying: Since you yourself are beautiful and harmonious like music, why do you feel sad when you listen to real music?

In the third line, "Why do you love something that you don't enjoy", Samvel Mkrtchyan made a free translation and used words that are not in the English version. "Why do you love what gives birth to sorrow in your heart?" He, using his rich vocabulary, presented this line artistically. Gevorg Emin can be said to have made a literal translation: "Why are you, tell me, you love what is not pleasant to you?"

In the fourth line, "Or get pleasure from something that causes you pain?", Gevorg Emin, using the contrast, conveyed the poet's thought in a very beautiful way: "And you don't like what makes you really happy!" Samvel Mkrtchyan imagined the phrase "causes you pain", which literally means "causes you pain", as boredom, and translated it as "boredom is lifeless". "Why do you so willingly accept boredom forever?" In other words, he replaced this sentence with a phrase.

In the fifth line, "If the true harmony of well-tuned sounds", Samvel Mkrtchyan and Gevorg Emin have an adjective difference. The adjective "well-tuned" is literally translated as "supercharged", Samvel Mkrtchyan replaced it with the adjective "sweet". "If the sweet sounds of harmony" and Gevorg Emin replaced this adjective with the number "byur". "Skillfully woven harmonies of these myriad voices." From the sixth stanza to the twelfth stanza is interestingly translated. There are differences concerning the order of the stanzas. The same meaning is completely preserved in these two translation versions, but their structure is different. In the penultimate line: "Their instrumental performance is a unity, although made up of many parts", the phrase "made up of many parts" is used, and Gevorg Emin: "The melody created by them is one, but multi-part", and Samvel Mkrtchyan. "That song is one sound with their polyphony," is expressed by the adjective "multiple, polyphonic". But the sentence "their instrumental performance is a unity" was translated by Samvel Mkrtchyan as "that song is a single sound", and Gevorg Emin translated "the melody they created is the only one". Gevorg Emin did not make a significant change, he simply replaced the phrase "instrumental performance", which literally means "instrumental performance", with the phrase "created melody", which gives the same meaning, because the melody is created through instrumental performance. Samvel Mkrtchyan replaced this expression with the word "song", which also means that a song is born from the instrumental performance, but the word "unity", which means "alone", he translated it as "pure sound" unlike Gevorg Emin, who kept the word "only". If we think about it, we will understand that the "pure sound" is the pure and simple sound, which is not similar, it is the only one. In other words, it expresses the same "only" meaning in a more artistic way.

In the last line "Being single you will be nothing", there is no significant change, Samvel Mkrtchyan simply replaced the phrase "being alone" with a very beautiful expression "unanimous death" which more deeply represents the feeling of being alone "And he tells you that you will not gain anything by dying alone" Gevorg Emin kept the word "alone" "It urges you that you will not achieve anything alone".

Comparing these two translation versions, we can say that Samvel Mkrtchyan made an artistic translation, he used a more beautiful and luxurious vocabulary. Gevorg Emin kept the same form in some places, i.e. he made a literal translation, and in some places he made an artistic translation, using different and beautiful words. Thus, in these two translation versions, the same picture is painted in different colors.

COMPARISON OF TRANSLATION VERSIONS OF V. SHAKESPEARE'S 66TH SONNET

Tired with all these for restful death I cry,
 As to behold desert a beggar born,
 And needy nothing trimmed in jollity,
 And purest faith unhappily forsworn,
 And gilded honour shamefully misplaced,
 And maiden virtue rudely strumpeted,
 And right perfection wrongfully disgraced,
 And strength by limping sway disabled
 And art made tongue-tied by authority,
 And folly (doctor-like) controlling skill,
 And simple truth miscalled simplicity,
 And captive good attending captain ill.
 Tired with all these, from these would I be gone,
 Save that to die, I leave my love alone.

Comparing the translation versions of Shakespeare's 66th sonnet by Gevorg Emin and Samvel Mkrtchyan, one can see that the idea of the sonnet is conveyed by a very interesting play on words. That manipulation of words becomes more apparent when a line-by-line comparison is made. In the first line of Gevorg Emin's translation, we see "I long for death and peace", and as for Mkrtchyan, the picture changes, and he "calls for restful death". So Samvel Mkrtchyan kept the phrase "restful death" found in the original.

There are also differences in the translation versions of the second line 'As to behold desert a beggar born'. Gevorg Emin translated "poor lair of a beggar" by tightening the expression, and S. Mkrtchyan chose a milder version, presenting it as "born a beggar".

In the third stanza, the phrase "needy nothing" in Gevorg Emin's translation, the word "nothing" has become 'empty nothing' and according to Samvel Mkrtchyan it is "unworthy". In the fourth line, there are almost no visible differences. However, in the fifth line "And gilded honor shamefully misplaced" Gevorg Emin translated the determinant "gilded" as "gilded", keeping the equivalence with the original, and Samvel Mkrtchyan, on the contrary, replaced it with a more general determinant - "expensive". Everyone perceives the above-mentioned idea in a different way, however, there are no big deviations from the original both in Gevorg Emin's and Samvel Mkrtchyan's translation versions.

In the sixth stanza Shakespeare refers to the virgins whose unborn bodies have been defiled. To the line "And maiden virtue rudely strumpeted" in the original Gevorg Emin gave the following definition in his translation. He translated the unit "strumpeted" into two words: "raped" and "defiled", and emphasized the continuity of the last two actions. While Gevorg Emin expressed the continuity through a verb, Samvel Mkrtchyan added the word "non-stop" in his translation.

In the seventh line, Samvel Mkrtchyan made a free translation and partially removed the arrangement of the seventh and eighth lines, instead of the phrase "wrongfully disgraced" he used the phrase "counted from the weak power", which more corresponds to the line with the "limping sway disabled" unit of the eighth line of the original. However, Gevorg Emin clearly maintains the order of

the above lines, using the words "useless" and "abandoned" to describe the "perfect right". And when translating the eighth line "limping sway disabled", he used the word "lame" twice, indicating both the lameness of the government and the torture of power under that lame leg.

While translating the ninth line of the sonnet, Samvel Mkrtychyan used the Armenian equivalent of the word "authority", and Gevorg Emin presented it more covertly, describing it as "violence".

The translation versions of the tenth and eleventh lines are consistent with the original text with one difference. The line "And captive good attending captain ill" Samvel Mkrtychyan translated it in such a way as to contrast "victorious evil" with "subjective good", and Gevorg Emin used words not found in the English original, such as "good bent under the feet of victorious evil."

In the last two lines of the sonnet, Shakespeare tries to express his deep displeasure and his great desire to get rid of this phenomenon, but he does not take that step because he does not want to leave his beloved alone in that world. The difference between Samvel Mkrtychyan's and Gevorg Emin's translations is insignificant. Both are equally illustratively translated the last two lines which are equivalent to the original.

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