

## THE LINGUOSTYLISTIC FEATURES OF H. SAHYAN'S TRANSLATION OF THE POEM "THE ARMENIANS" BY PEYO YAVOROV

*Tamara POGHOSYAN*

Institute of Ancient Manuscripts after Mesrop Mashtots - Matenadaran, Armenia  
E-mail: TNelsonovna@gmail.com, ORCID ID: 0009-0004-9572-0517

**ABSTRACT:** This article is dedicated to the poem "The Armenians" by the famous Bulgarian poet, playwright, and humanist Peyo Yavorov, as well as its Armenian translation by the renowned Armenian poet Hamo Sahyan. The aim of the article is to analyze the linguistic and stylistic features of H. Sahyan's translation and provide a general characterization. I have compared and analyzed the perspectives and opinions of various researchers regarding the poem's creation, structure, language and characters. I have also examined its significant value, as it is regarded as one of the most impressive and influential works of its time. To analyze and evaluate H. Sahyan's translation, I have addressed the stylistic features of P. Yavorov's individual style, highlighting how they are reflected in the poem "The Armenians." Analyzing the author's stylistic characteristics is essential for assessing the quality of the translation. In order to explain the features of H. Sahyan's translation, I have examined the general characteristics of poetry translation, as it is important to consider not only the content but also the form when translating poetry. To achieve my goal, I have analyzed the transformations used in translation and their characteristics, presenting them in four groups. By analyzing the linguistic imagery and expressive means used in H. Sahyan's translation, I demonstrate how these elements create deep and precise images. These means are characterized by specific usage features in the translation, while simultaneously contributing to its high quality. The linguistic style of this poem is artistic. The study was conducted using a combination of several methods: descriptive, analytical, comparative-correlative, and integrative.

**KEYWORDS:** P. Yavorov, The Armenians, poetry, literary connections, linguostylistic features, poetry translation, artistic style, equivalence, transformations, means of language imagery, means of language expression

### Introduction

In this article, I will examine the linguostylistic features of the translation of the poem "The Armenians" by the famous Bulgarian poet Peyo Yavorov (1878-1914). The author of the translation is a renowned Armenian poet Hamo Sahyan (1914-1993). This type of research is being conducted for the first time. Yavorov's famous poem received high praise from the Armenian people.

The poem "The Armenians" consists of six stanzas, each containing eight lines with eleven and ten syllables. It has a cohesive structure and translating it requires significant effort. G. Barents (2018) notes that there are more than ten translations of the poem, but only few of them can be considered truly artistic and professional: the translations of H. Sahyan, G. Emin and S. Kaputikyan. They are highly artistic works which accurately reflect the expressiveness and figurative structure of the original text.

While every completed translation is valuable and unique, I have specifically chosen this translation based on the opinion of the prominent Armenian literary scholar, Prof. S. Muradyan, who regards H. Sahyan's translation as the most successful. Prof. S. Muradyan (2009, pp. 105-106) notes that the lines in this translation consist of twelve syllables, a distinctive feature of Armenian and a testament to the translator's skill. With this combination, H. Sahyan was able to achieve a high-quality transmission of the poem's content and essence.

Before analyzing the linguostylistic features of the poem, let us first address Armenian-Bulgarian literary connections.

### Armenian-Bulgarian Literary Relations and the Poem "The Armenians"

In the 19<sup>th</sup> and 20<sup>th</sup> centuries, the scope of Armenian literary relations expanded significantly. Armenian-Russian, Bulgarian, Ukrainian, English, French and other literatures increasingly attracted the attention of philologists (Ճիւղնոյսն, Փարթսմյսն / Ćingozyan, Partamyan, 1987).

In the context of Armenian-Bulgarian social, cultural, and scientific connections, various studies have been published examining the characteristics of Armenian-Bulgarian relations (Ճիւղնոյսն / Ćingozyan, 1966), (Саркисян / Sarkisyan, 1998) etc. Prof. S. Muradyan (2009, p. 102) noted that Bulgarian literature has always held a special place in the hearts of the Armenian people. Some of the best examples of Bulgarian poetry and drama were translated into Armenian, becoming part of the cultural heritage of the Armenian nation.

During the examination of Armenian-Bulgarian literary connections, special attention is given to the literary heritage of the famous Bulgarian poet P. Yavorov. Prof. S. Muradyan (2009, p. 103)

emphasized that regardless of how literary critics have evaluated Yavorov – whether in terms of his Symbolist poetry, his national-patriotic songs or his depictions of rural life – he was highly regarded within the Armenian literary sphere. The monument to P. Yavorov in Sofia bears the inscription “Երախտագէտն հայ ժողովրդից” – “От признательните арменци” (“From the Grateful Armenians”), a testament to his impact. It is also notable that one of the schools in Yerevan, Primary School No. 131, is named after Yavorov.

Many of P. Yavorov's poems have been translated into Armenian. In celebration of the 140<sup>th</sup> anniversary of Yavorov's birth, a collection of poems titled “I Do Not Live, I Burn” was published, with a preface written by Ed. Militoniyana, the president of the Writers' Union of Armenia. Ed. Militoniyana (2018) describes Yavorov as brave, courageous, and noble, highlighting that Yavorov was the first to respond to the suffering of the Armenians, who were deprived of their land. He wasn't only a gifted poet but also a fighter and philanthropist with a powerful talent. In 1898, he wrote the brilliant poem “The Armenians,” which reflects this plight. According to S. Sevan (1986), this poem serves as a standard for goodness, goodwill, and compassionate relationships between people.

At the end of the 19<sup>th</sup> century, around five thousand Armenians lived in Bulgaria. However, due to the Armenian Genocide at the beginning of the 20<sup>th</sup> century, thousands of Armenian families migrated to Bulgaria, increasing the Armenian population to approximately fifty thousand (Աթանեսյան / At'anesyan, 2016). It was during this period that P. Yavorov became acquainted with the Armenians in 1899, empathizing with their sorrow, which inspired his poem “The Armenians.”

Is Yavorov's work aimed solely at Armenians? Considering the historical and political context of P. Yavorov's time, one can infer that it expresses the poet's sentiments towards all nations that have faced or may face similar circumstances. G. Abovyan (2009, p. 110) notes that the poem is not directed exclusively at specific Armenians; rather, it embodies pain and compassion for all oppressed peoples, especially in light of the significance of the Macedonian issue at that time.

It should be noted that “The Armenians” has been highly praised by various literary critics. I believe that “The Armenians” is an impressive work, reflecting sincere love for the Armenian people. Some consider this poem not only the most beautiful work in Yavorov's literary heritage but also one of the finest pieces in all of Bulgarian poetry (Джингозян / Dzhingozyan, 1960).

K. Samvelyan (2009) highlights that, over the years, P. Yavorov has been the center of attention in both Armenian and Bulgarian literary circles. The exact year of the poem's composition, the evaluation of translations and the poet's socio-political profile remain subjects of interest. Even in the 21<sup>st</sup> century, Yavorov's contributions, thoughts and worldview are still relevant.

While Prof. Muradyan (2009, p. 104) describes the language of the poem as simple and accessible, G. Abovyan (2009, pp. 111-112, p. 115) notes that the work is structured with a complex compositional scheme, which resembles a sonnet. The poet has achieved an extraordinary victory. He has penetrated the depths of the human soul. This work serves as a poetic expression of the author's patriotic and fraternal feelings for both the Armenian and Bulgarian peoples.

The poem also captures the patriotism of the Armenian people, who remain hopeful for the salvation of their homeland. P. Yavorov appears to share this belief. I align with K. Jingozyan's view that while the characters in the poem face dramatic suffering, they also embody a sense of patriotism and hope for the preservation of their homeland (Джингозян / Dzhingozyan, 1960).

### **Stylistic Features of P. Yavorov's Works**

P. Yavorov was a great poet whose works are characterized by deep lyricism, symbolic imagery, and emotional intensity. I can present his stylistic features as typical for symbolism. P. Yavorov is considered the founder and representative of Bulgarian symbolism. In his poems, symbolic images frequently appear, reflecting inner emotions, suffering, and contemplations.

Since 1904, P. Yavorov worked in Sofia as a post and telegraph office manager and later at the National Library. He actively participated in the city's literary life and gained recognition as a talented poet. He traveled to Europe several times, visiting Geneva, Vienna, and Paris. While in Europe, he became acquainted with Symbolist literary ideas. He was deeply influenced by A. Schopenhauer and M. Maeterlinck. Yavorov also translated Goethe's poems, O. Wilde's “Salome,” and several works by Maeterlinck (Ֆավրնով, 2009, էջ 8 / Yavorov, 2009, p. 8).

Novelist and translator Christopher Buxton (2018) notes that upon his return to Sofia, he became a leading figure in the Bulgarian literary world. During frequent journeys to France, he fell

under the influence of French Symbolist poets. He wrote two plays, and in 1910, his collected poems were published. Thus, Symbolist ideas are expressed in P. Yavorov's poems (in the collection "Insomnia" and others) and play a significant role in the development of Bulgarian literature.

The next stylistic features of Peyo Yavorov's works are as follows:

- Deep lyricism and emotionality. In his poems, deep personal experiences, tragedy, and suffering are expressed.
- Strong expressiveness of visual imagery. Yavorov masterfully illustrates the connection between nature and the human soul. His poems are rich in vivid imagery, colors, and sensory details.
- Psychological depth. Yavorov's heroes are primarily representatives of inner struggles and dramatic experiences. The Armenian exiles in the poem "The Armenians" are also depicted in this way.
- Expressive language and emotional intensity. His language is highly expressive, often possessing a musical quality. In Yavorov's poems, the words seem to evoke strong emotions in the reader.
- Patriotic motifs. Yavorov was also a national hero who fought for the Macedonian liberation movement. His patriotic poems reflect themes of patriotism and the idea of the national liberation struggle.
- Melancholy, tragic mood. Yavorov's characters often find themselves on the border between life and death, hope and despair. In his poems, love is frequently intertwined with the idea of sadness. The poet portrays love not only as a source of happiness but also as a cause of suffering.

The stylistic features mentioned above are also present in the poem "The Armenians." The symbolist images reflect the inner experiences and suffering of the Armenian exiles, who are portrayed as bearers of dramatic emotions, among other characteristics. For example, the scene of the increasingly intensifying storm symbolizes the difficult and heavy situation of the Armenian exiles. The author employs various linguistic means of imagery and expressiveness. I will address these and other features during the examination of the translation issues related to the poem.

### **Characteristics of Poetry Translation**

Before analyzing H. Sahyan's translation of the poem "The Armenians" it is important to first consider the characteristics of poetry translation, as they play a crucial role in the analysis and evaluation of any translation.

The study of the characteristics of poetry translation has been the focus of various theorists and has received different interpretations. E. Etkind (1963) notes that the translation of prose presents significant challenges: one must overcome discrepancies in the semantic scope and stylistic expressiveness of words and phrases across languages, create different syntactic structures, and seek rhythmic solutions.

In case of poetry translation not only the meaning and content of the poem are important, but also its form. According to J. Holmes (1970, pp. 95-96), the main task of the translator is to replicate the form of the original text as closely as possible. Although languages may be similar or related, it is impossible to find perfect equivalents, so it is necessary to mimic the original on a formal level. Holmes refers to this approach as 'mimetic.' He emphasizes the importance of preserving form, as it to some extent shapes the content. According to him, the form chosen by the translator predetermines the impact of the translation on the reader.

In translation theory, A. Lefevere's classification is significant, as it includes all the main features of poetry. He proposes seven methods of translation that can be applied in translating poetry. These methods are: phonetic translation, literal translation, metrical translation, prose-to-poetry translation, rhyming (homophonic) translation, unrhymed verse translation, and interpretive translation. These methods correspond to the main features of poetry that the translator seeks to preserve during the translation process (see Lefevere, 1975).

When studying the characteristics of translation, the examination of creative translation is especially noteworthy. In this regard, it is important to mention J. Derrida's opinion. He was an advocate of creative translation. J. Derrida (1981) described it as a regulated transformation – a shift from one language to another and from one text to another. Creativity and translation merge through creativity. The poet transforms their thoughts and ideas into a work of art, while the translator interprets the poem by transforming it into a translation.

J. Derrida's view can also be applied to H. Sahyan's translation. H. Sahyan's translation is also characterized by creativity. He didn't merely translate, but instead created in his own unique way while translating. This perspective is further supported by the analysis of transformations, language imagery, and expressive means.

### **Equivalence and Transformations in H. Sahyan's Translation of the Poem “The Armenians”**

In order to understand the features of H. Sahyan's translation, I find it necessary to address the concepts of equivalence and transformations in translation.

As we know, the issue of equivalence in translation is one of the key questions in translation theory. Various scholars have examined this phenomenon. Some equate equivalence with identity, while others do not. For example, according to A. Fedorov (2002), a translation is considered complete if it fully conveys the content of the original text and entirely corresponds to it from a functional and stylistic perspective. V. Komissarov (1990) considers a translation to be equivalent if it reproduces the content of the source text at any level of equivalence. He also notes that an identical translation must be equivalent at some level of equivalence, but not every equivalent translation is identical.

To analyze how equivalent a given translation is, it is necessary to consider the transformations as well. These are characteristic of translating different types of texts, including poetry.

Transformations are very important in translation, as they allow the content of the original text to be conveyed as clearly as possible in the target language. Transformations are typically classified into several categories. For example, L. Barkhudarov (1975) divides them into four groups: 1) transposition, 2) substitution, 3) omission, and 4) addition.

H. Sahyan's translation is also characterized by transformations. Below, I will examine some instances of transformations that appear in the analyzed translation.

During *transposition* or *replacement*, the word order of the sentence changes. In H. Sahyan's translation, changes in sentence structure are often observed. For example, P. Yavorov wrote in the poem “The Armenians”:

А зимната буря им сякаш приглася,  
бучи и завива страхотно в нощта... (Яворов, 1988, с. 68-69 / Yavorov, 1988, pp. 68-69)<sup>1</sup>.

In H. Sahyan's translation, we read:

Եվ փոթորիկը ձմռան՝ նրանց երգը կրկնելով,  
Մղեկնում է ու ոռնում, մռնչում է կատաղի... (Յավորով, 2000, էջ 58 / Yavorov, 2000, էջ)<sup>2</sup>.

That is, the translator preferred not the phrase *ձմռան փոթորիկ* – ‘winter storm’ but *փոթորիկը ձմռան* – ‘storm of winter,’ where the inversion of the modifier and the modified emphasizes the phenomenon of the winter storm. Similarly, instead of *կատաղի մռնչում է* – ‘roars fiercely,’ the translator opted for *մռնչում է կատաղի* – ‘fiercely roars,’ changing the order of the predicate and the adverb. I have also discussed the changes in sentence structure in the section on the analysis of expressive means of language.

<sup>1</sup> Quotations from the original text will be presented from this source. See also (Яворовъ, 1901, с. 21-22 / Yavorov, 1901, p. 21-22), (Яворов, 2008, с. 59-60 / Yavorov, 2008, p. 59-60), (Яворов, 2022, с. 35-36 / Yavorov, 2022, p. 35-36).

<sup>2</sup> From now on, all quotations from this poem will be referenced from this source.

In cases of *substitution*, according to L. Barkhudarov (1975), the following are included: inflectional forms, parts of speech, sentence components, lexical substitutions, antonymic translation, compensation, and substitutions of syntactic structures. For example, when translating the first stanza, H. Sahyan renders ‘*винаги храбър*’ – *միշտ քաջ* (‘always brave’) using the adjective *քաջակորով* (‘valiant’), which further emphasizes the people’s bravery and courage. ‘*В край чужди събрани*’ – *հեռու հայրենիքից, օտար ափերում* (‘far from homeland’, ‘gathered in a foreign land’) he translates as *հեռու իրենց աշխարհից* (‘far from their world’). In this translation, the word *աշխարհ* (‘world’) seems to further underscore the deep significance of the homeland.

H. Sahyan's word choice is also interesting in the final part of the first stanza:

...те пият, а тънат сърцата им в рани,  
и пият, тъй както през сълзи се пей.

Here, the word *рана-վիրք* (‘wound’) is replaced by *ցավ* (‘pain’), and the literal translation of *...и пият, тъй както през сълзи се пей* – *...երգում են, ինչպես արցունքի միջից են երգում* (‘...they sing, as if they are singing from the depths of tears’) is presented in a much more vivid way, comparing the Armenian song to salty tears, which, I believe, is more comprehensible to an Armenian reader:

Կծկվում են, կարկամում նրանց սրտերը *ցավից*,  
Եվ նրանց երգը աղի արցունքի պես է հոսում.

As I can see, P. Yavorov states that Armenians sing as if through tears, whereas H. Sahyan, in his translation, prefers the phrasing that the song flows like salty tears. I agree with S. Muradyan’s opinion that, for an Armenian, the idea of singing through tears is less comprehensible than that of a song flowing like salty tears. The translator’s goal is to convey the essence of the original text in a way that feels natural to the target audience rather than providing a literal translation (Մուրադյան / Muradyan, 2009b).

The second stanza of the poem begins with a scene of the exiles drinking:

Те пият...В пиянство щат лесно забрави  
предишни неволи и днешни беди...

People drink in order to easily forget their past misfortunes and present trials, as P. Yavorov writes. H. Sahyan uses the phrases *արյունոտ անցյալ* (‘bloody past’) and *անիծված նախառազիր* (‘cursed fate’), through which the reader gains a deeper understanding of the path the Armenian people have endured:

Եվ խմում են, և խմում, որ հարբելով մոռանան  
Իրենց *անցյալն արյունոտ, նախառազիրն անիծված...*

P. Yavorov also presents the scene of the exiles' departure in a very impressive way:

...оставили в кърви нещастна родина,  
оставили в пламък и бащин си кът...

In this passage, he mentions that the exiles left their unfortunate homeland, soaked in blood, and left their paternal hearth in flames. Here as well, H. Sahyan chooses equivalent yet distinct words – *սև անապատ* (‘black desert’), *հողը հոգեթով* (‘the soil, soul-stirring’), *քանդել* (‘to destroy’) – which convey similar meanings but with a more vivid and emotional impact:

*Սև անապատ* են դարձրել նրանց *հողը հոգեթով*,  
Հայրենի տունը նրանց հրդեհել են ու *քանդել...*

In the last, sixth stanza of the poem, H. Sahyan uses the phrase *պատառոտված շորերով* (‘with torn clothes’) instead of the adjective *голи-մերկ* (‘naked’) used by P. Yavorov: ‘...далеч от

родина, и боси, и голи...’ – ‘Ոտաբոքիկ, վշտաբեկ, *պատառնուն/ած շորեղուն/...*’ (Barefoot, sorrow-stricken, with torn clothes). I believe this substitution is also appropriate and more artistically emphasizes the difficult condition of the displaced Armenians.

In H. Sahyan’s translation, *omissions* and *additions* are frequently encountered. As I know, the inclusion of words or word combinations that are absent in the source text in the translation is called an *addition*. A. Kamalyan (2020, p. 113) notes that additions are made when the background knowledge of the audience is insufficient to understand the text, or when a word in the source language is translated by a word combination or sentence in the target language. In his translation, H. Sahyan also adds his own authorial touch. For example, in the following passage, P. Yavorov describes the situation of the Armenian exiles in a foreign land, noting that they are forgotten in a distant foreign country, with only the inn offering them a path forward:

...немили-недраги в далека чужбина,  
един – в механата! – открит им е път

Here, H. Sahyan adds the verb *թափառել* ('to wander') and the adverbs *երկրե-երկիր* ('from country to country'), *ծովե-ծով* ('from sea to sea'):

Եվ *թափառում են* նրանք *երկրե-երկիր*, *ծովե-ծով*,  
Միայն պանդոկն է բացում իր դռները նրանց դեմ:

In the fourth stanza of the poem, P. Yavorov continues to describe the dire situation of the Armenian exiles, noting that anger chokes them, and tears flow from their pale faces:

...че злоба ги дави в кипежа си бесен  
и сълзи изстиска на бледни лица...

In this passage, H. Sahyan adds the adjective *սղեկեղ* ('grief-stricken') and the adverb *անդադադ* ('unceasingly'), making the scene of sorrow more expressive. However, the phrase *զուճառ դեմքեր* ('pale faces') is not included in the translation, which reflects another form of transformation – an omission:

Խեղդում է վիշտը նրանց, վեժի բոցն է այրում,  
Եվ հոսում են *անդադադ* արտասուքներն *սղեկեղ*:

*Omission* is the opposite phenomenon of addition. According to A. Kamalyan (2020, p. 114), omissions mainly occur when a word or phrase in the source text corresponds to a single word in the target language, or when a word/phrase would be redundant in the target language. For example, P. Yavorov notes that the Armenians drown their memories of pain in wine:

...в кипящото вино щат спомен удави,  
заспа ще дух болен в разбити гърди...

In the phrase *в кипящото вино* ('in the boiling wine'), H. Sahyan omits the word *кипящото* – *եռացող* ('boiling') / (*թուլն* ('strong')). Instead, he chooses a synonymous expression, stating that the wine brings forgetfulness:

*Մոռացություն է բերում գինին*, թեկուզ մի վայրկյան,  
Եվ ցավերն են մեղմանում կրծքերի տակ ծվատված:

The fourth stanza ends with the image of revenge. Here, P. Yavorov uses repetition, repeating the word *мъст* – *revenge* twice, noting that the souls of the exiles long for bloody vengeance:

...че мълния свети в очи накръвени,  
че мъст, мъст кръвнишка жадуват души

H. Sahyan uses the noun ‘*վրեժ*’ – ‘*revenge*’ only once and doesn’t use the noun ‘*հոգի*’ – ‘*soul*.’ He presents this passage as follows:

Որոտի պես է թնդում զայրագին երգը նրանց,  
 Եվ աչքերում *վրեժի* կայծակներ են բոցկլտում:

Thus, H. Sahyan uses transformations during the translation process; however, the content of the poem remains unaffected.

Analyzing these features of the translation, it can be noted that there are two possible perspectives on the transformations made by H. Sahyan, particularly the additions and omissions. Some may believe that these additions and omissions are unjustified. On the other hand, it should be acknowledged that these are nuances of translation technique, through which the translator has attempted to make the content and imagery of the poem as accessible as possible to Armenian readers. H. Sahyan’s translation seems not just like a conventional translation but rather a work in which the presence of the poet H. Sahyan is also evident, further emphasizing the poem’s system of imagery. However, this is done within limits, as the translator doesn’t stray from the original text and its imagery system.

I believe it is important to mention the opinion of the Armenian translator M. Terzyan regarding the translations of the poem “The Armenians.” M. Terzyan (Յավորով, 2009, էջ 11 / Yavorov, 2009, p. 11) emphasizes that while honoring the creative contributions of our esteemed poets who translated this work, it is crucial to recognize that anyone who has the opportunity to appreciate it in Bulgarian can’t help but feel the emotions, messages, and nuances that remain the “monopoly of the original,” which is often the case with the translation of such poems.

### Means of Language Imagery

It is understood that linguistic style encompasses the totality of linguistic-expressive means that reflect each author’s individuality and originality; it is a system primarily determined by the author’s personal thought processes, taste, worldview, knowledge of linguistic facts, the theme of the work and so on (Պողոսյան / Pogosyan, 1991), (Ջահուկյան, Խղաթյան / Jahukyan, Khlgatyan, 2007), (Եզեկյան / Yezekyan, 2007).

The linguistic style of the poem “The Armenians” is artistic, characterized primarily by imagery, emotionality and expressiveness. Let us now turn to some specific linguostylistic features of the poem and its translation.

It is well known that epithet is a means of language imagery that provides an artistic and aesthetic characterization of an object or phenomenon. In stylistics, it is also regarded as a figurative or artistic determinant.

P. Yavorov utilized various modifiers in his work “The Armenians” to express his emotions and experiences. He describes the Armenians as outsiders: they are fragments of the insignificant, a brave nation chased by their enemies. In the translation of the poem, epithets also highlight the emotional aspects of different phenomena and situations. At the very beginning of the poem, the characterization of the Armenians is evident through the use of epithets:

Изгнаницы клети, отломка нищожна от винаги храбър народ мъченик...	Տարագիրներ են նրանք, նրանք բեկորն են <i>չնչին</i> Ոստիներից հալածված <i>քաջակորույ</i> մի ազգի...
---	--

The Armenians, trapped in a difficult situation, try to forget: ‘...предишни неволи и днешни беди...’ – ‘Իրենց անցյալն *աղյուլմուն*, ճակատագիրն *անհծված*...’ (Their past is bloody, their fate is cursed...).

Throughout the entire poem, the use of epithets continues, through which I gain an understanding of the outsiders’ situation, as seen in: ... заспа ще дух болен в разбити гърди... – Եվ *ցավերն* են մեղմանում կրծքերի տակ *ծխամիջոց*... (And the pains are subdued beneath the torn breasts...), – ...изчезна ще майчин страдалчески лик... – Հայրենիքի *ստախած* կերպարանքն է ջրանում... (The suffering visage of the homeland fades away...) etc.

H. Sahyan skillfully creates poignant and vivid images that are also very artistic, such as *արցունքի այրող շիջեր* – burning flashes of tears, *զայրագին երգ* – a furious song, *չարագուշակ երկինք* – ominous skies, *սանձաքնների բյուրավոր* – countless torments etc.

The epithets found in H. Sahyans' translation are noteworthy not only from an artistic perspective but also in terms of word formation. Complex determiners are particularly frequent, such as *քաջակորով* – *brave-hearted*, *դալիւսաւոր* – *pale*, *հոգեթով* – *soulful*, *վշտաբնիկ* – *sorrowful*, *չարագուշակ* – *ominous* etc.

It is well known that a comparison not only presents a characteristic of an object or phenomenon but also expresses the author's attitude and mood towards that phenomenon. Comparisons are also frequently used in the translation, through which readers can sense the author's mood. For example, while describing the Armenians filled with the fury of vengeance, P. Yavorov compares their furious song to thunder:

...че молния свети в очи нахървени, че мьст, мьст кръвнишка жадуват души.	<i>Որտեղի պէս է թնդում զայրագին երգը նրանց, Եվ աչքերում վրեժի կայծակներ են բոցկլլում:</i>
--	---

H. Sahyan writes that their fierce song thunders like a roar, and the lightning of revenge is flickering in their eyes.

Separated from their homeland, Armenians strive to forget their countless torments. At the end of the poem, P. Yavorov compares their song to a cry: ...и пѣят, тѣй както през сълзи се пей – *Նրանք այնպես են երգում, կարծես թե լաց են լինում:*

As we know, when using a metaphor, the writer replaces the name of one object or phenomenon with that of another or with a characteristic attributed to them. When studying linguistic imagery, A. Rubailo (1961) notes that, unlike a comparison, a metaphor requires the complete neutralization of the material characteristics of one of the compared phenomena.

A metaphor not only artistically enriches speech but also reveals situations and circumstances of action. In the poem “The Armenians,” metaphors are frequently employed to artistically depict the psychological state of the exiled Armenians and the painful conditions they have found themselves in. For example, the Armenians' situation is characterized by the following way:

...и няма да чуват, в пияна забрава,  
за помощ синовна всегашния клик.

H. Sahyan uses this metaphor: no cry for help or plea reaches her drunken children, and the fog thickens:

*Ու չի հասնում օգնության և աղերսի ոչ մի ճիշ  
 Չալակներին իր հարբած... Եվ մշուշն է խտանում:*

There are also other metaphors through which the condition of the Armenian exiles is depicted in a vivid and impactful manner, such as: ...че рани разяждат ранени сърца, / че злоба ги дави в кипежа си бесен... – *Արյունաքամ են լինում նրանց արտերը կարծես, Խեղդում է վիշտը նրանց, վրեժի բոցն է այրում...*

### Expressive means of language

In the translation of the poem, means of language expression are skillfully employed, imparting expressiveness, emotion and unique nuances to the speech. Below, I will address the means of language expression found in H. Sahyan's translation.

As we know, through the sequential arrangement of words during gradation, the gradual development and intensification of a particular object or phenomenon is emphasized. In describing the painful situation of the exiled Armenians, P. Yavorov creates an image of a winter storm, in which the storm gradually intensifies. This is an example of ascending gradation:

А зимната буря им сякаш приглася,



бучи и завива страхотно в нощта  
и вихром подема, издига, разнася  
бунтовната песен широко в света

H. Sahyan preserves this gradation in the translation, which further emphasizes the image of the storm: and the winter storm repeating their song, rages and howls, roars ferociously, and carrying that song on its tumultuous wings, spreads it, reaching all corners of the world:

Եվ փոթորիկը ձմռան՝ նրանց երգը կրկնելով,  
Մոլեղնում է ու ոռնում, մռնչում է կատաղի...  
Եվ այդ երգը խռոված իր թևերին տանելով՝  
Տարածում է, հասցնում բոլոր ծագերն աշխարհի:

In this passage, a very impressive *landscape* is also created. Throughout the poem, the storm joins the voice of the Armenians. The description of nature in the artistic language not only presents the author's emotions but also makes the characters' emotional state more complete.

И все по-зловещо небето тъмнее,  
и все по се мръщи студената нощ,  
и все по-горещо дружината пее,  
и буря приглася с нечувана мощ...

H. Sahyan expresses the intensification of the storm scene through the use of synonyms and repetition of the word *ավելի* – *more*: the ominous sky darkens even more, the night frost intensifies further, the roar of the song grows fiercer and fiercer, the voice of the storm rises mightier:

Չարագուշակ երկինքը ավելի է մթագնում,  
Սառսկանում է գիշերվա սառնամանիքն ավելի,  
Երգի որոտն ավելի, ավելի է մոլեղնում,  
Ավելի է բարձրանում փոթորկի ձայնն ամենի:

I believe that in the poem, the storm also symbolizes the revenge and wrath of the Armenians. In this way, the author tries to artistically represent the spirit of the Armenians' struggle. It is a special symbol. The symbol is characteristic of artistic style and can be expressed through individual words and artistic imagery. Prof. Ed. Jrbashyan (1972) notes that the symbol always contains an internal, profound meaning that the reader perceives with the help of thought and imagination.

The repetition of words or phrases also adds expressiveness to the speech. Repetition is frequently used in the translation to characterize the Armenians and the situation they find themselves in, for example:

Те пият... В пьянство щат лесно забрави  
предишни неволи и днешни беди...

In translation, H. Sahyan repeats the verb *խմում են* – *drink* and emphasizes the continuity and intensity of the action: they drink and they drink to forget their bloody past and their cursed fate:

Եվ խմում են և խմում, որ հարբելով մոռանան,  
Իրենց անցյալն արյունոտ, ճակատագիրն անիծված...

In such conditions, the pains seem to ease for a moment:

...глава ще натегне, от нея тогава  
изчезна ще майчин страдалчески лик...

In translation, H. Sahyan once again employs repetition to express the difficult condition of the exiles. He repeats the verb *մթագնել* – *to darken*. Their heads darken, everything darkens:

Գլուխներն են մթազնում, մթազնում է ամեն ինչ,  
Հայրենիքի տառապած կերպարանքն է չքանում:

One of the expressive means of language is *inversion*. In inversion, the usual arrangement of sentence elements is altered, emphasizing the word that has changed its position, thus adding emotionality to the speech. Inverted sentences are typically characterized by the subject and predicate, qualifiers and defined terms, as well as the distributive and distributed elements (Եզեկյան, 2007, էջ 366 / Yezekyan, 2007, էջ 366). This structure is particularly common in poetic speech. In the translation of this poem, inversion is frequently used. I will analyze some examples below, noting how they contribute emotional depth to the speech.

In the translation of the following passage, the subject and predicate have been inverted: Изгнаницы клетки, отломка нищожна... – *Տարագիրներն են նրանք*, նրանք բեկորն են չնչին... (They are the expats, they are fragments of the insignificant...). This sentence also contains inversion of the qualifier and defined term: "...նրանք *բեկորն են չնչին*..." ("... they are fragments of the insignificant..."), as well as the translation of the following passage: ...дечица на майка робиня тревожна... – Եվ զավակներն են զրկված *հայրենիքի իրենց հին*... (And the children are deprived of their homeland...).

The torments of the exiles are depicted more vividly through inversion: In the part "...и жертви на подвиг чутовно велик..." – "Որ *ողջակեզն է դարձել անօրինակ սխրանք*..." ("Which has become the offering of unparalleled heroic feat"), I also see the inversion of direct object. It emphasizes the conditions into which the homeland of the Armenians has fallen because of the treacherous enemy.

By analyzing the imagery and expressive means used in the translation of the poem, I can mention that H. Sahyan has delivered a high-quality translation, by using such imagery and expressive tools. They have created a unique artistic system in the translation. As noted by Prof. S. Muradyan (2009, p. 106), H. Sahyan is known for his high-quality translations of Sergei Yesenin's works. H. Sahyan had perfect command of Russian and couldn't be indifferent to Bulgarian, which is a related language to Russian.

## Conclusion

Armenian-Bulgarian literary connections and their scholarly study play an important role in the history and development of Armenian literature. The literary heritage left by the renowned Bulgarian poet, playwright, and humanist P. Yavorov holds a special place in the study of Armenian-Bulgarian literary connections, particularly the poem "The Armenians".

P. Yavorov was a great poet, whose individual style was characterized by symbolism, deep lyricism and emotionality, strong expressiveness of visual imagery, psychological depth, expressive language, emotional intensity etc. His stylistic features are also reflected in the poem "The Armenians". Emphasizing them is important from the perspective of analyzing the poem's translation and examining its overall characteristics.

When studying the peculiarities of poetry translation, as well as different perspectives and methods regarding the preservation of content and form, it is important to note that creativity is also inherent in the translation under analysis. The renowned Armenian poet H. Sahyan, in translating "The Armenians", seems to have infused his own signature style – delicately shaping images and an emotional atmosphere that deeply resonate with Armenian readers.

H. Sahyan's translation is characterized by various transformations, which I have examined in four groups: 1) transposition, 2) substitution, 3) omission, and 4) addition. These are nuances and tools of professional translation, through which the translator has attempted to make the content and imagery of the poem as accessible as possible to Armenian readers. I believe that the transformations have been carried out professionally. Through them, the translator has managed to deliver a high-quality translation, staying true to the original text.

Analyzing the linguostylistic features of H. Sahyan's translation of P. Yavorov's poem "The Armenians", I can observe that the linguistic imagery and expressive means are characterized by various important and noteworthy features, while simultaneously contributing to a high-quality translation.

Among the means of language imagery, the use of epithets, comparisons and metaphors is particularly widespread, while among the expressive means, gradation, landscape, symbol, repetition and inversion are prominent. Through these means, deep and precise images have been created that are both very real and artistic.

Thus, through his high-quality translation, H. Sahyan has successfully conveyed P. Yavorov's emotions and feelings while creating artistically compelling imagery.

#### REFERENCES:

- Абовян Г., (2009)** Стихотворение “Армяне” Пейо Яворова. // Հայաստանի-Բուլղարիայի, անգլիական և ամերիկյան, Գիտությունների զինույնների ժողովածու, Եր., ԵՊՀ հրատ., էջ 109-116. (Abovyan G., Stikhotvoreníe “Armyane” Peyo Yavorova. // *Hayastan-Bulgaria, ang'yalë, nerkan yev apagan, Gitajoğovi zekuyc'neri žogovaçı*, Er., EPH hrat., էջ 109-116).
- Баренц Г., (2018)** За стихотворението “Арменци”. – В: “Аз не живея, аз горя”. 140 години от рождението на П.К. Яворов. Редактор и съставител Елка Няголова. Славянска академия, с. 60 – 62. (Barents G., Za stikhotvorenieto “Armentsi”. – V: “Az ne zhiveya, az gorya”. 140 godini ot rozhdenieto na P. K. Yavorov. Redaktor i sastavitel Elka Nyagolova. Slavyanska akademiya, s. 60 – 62).
- Бархударов Л. (1975)** Язык и перевод (Вопросы общей и частной теории перевода). М., Междунар. отношения, 240 с. (Barkhudarov L., Yazyk i perevod. (Voprosy obshchey i chastnoy teorii perevoda). М., Mezhdunar. otnosheniya, 240 s.).
- Джингозян К., (1960)** А. П. Яворов и армяне. // Հայկական ՍՍՌ Գիտությունների ակադեմիայի տեղեկագիր, Եր., N 5-6, էջ 173-184. (Dzhingozyan K., A. P. Yavorov i armyane // *Haykakan SSR Gitut'yunneri akademiayi tegekagir*, Er., N 5-6, էջ 173-184).
- Комиссаров В. Н. (1990)** Теория перевода (лингвистические аспекты): Учеб. для ин-тов и фак. иностр. яз. М., Высш. шк., 253 с. (Komissarov V. N., Teoriya perevoda (Lingvisticheskie aspekty): Ucheb. dlya in-tov i fak. inostr. yaz. М.: Vyssh. shk., 253 s.).
- Рубайло А., (1961)** Художественные средства языка, Москва: Учпедгиз, 123 с. (Rubaylo A., *Xudozhestvennyye sredstva yazyka*, Moskva: Uchpedgiz, 123 s.).
- Саркисян С., (отговорен редактор и съставител) (1998)** Исторически, културни и литературни контакти между българи и арменци, София, 121 с. (Sarkisyan S., Istoricheski, kulturni i literaturni kontakti mezhdu bălgari i armenci, Sofiya, 121 s.).
- Федоров А. (2002)** Основы общей теории перевода (лингвистические проблемы), М.: ООО "Издательский Дом "Филология Три", 416 с. (Fedorov A., Osnovy obshchey teorii perevoda (lingvisticheskie problemy), М.: ООО "Izdatel'skiy Dom "Filologiya Tri", 416 s.).
- Эткинд Е., (1963)** Поэзия и перевод, Москва-Ленинград: Советский писатель, 432 с. (Etkind E., *Poeziya i perevod*, Moskva-Leningrad: Sovetskiy pisatel', 432 s.).
- Яворов П. (2022)** Събрано. Поэзия. Проза. Пиеци. Писма. Статии. София: Millenium. (Yavorov P., *Sŭbrano. Poeziya. Proza. Piesi. Pisma. Statii*. Sofiya: Millenium).
- Яворов П. (2008)** Песен на песента ми. София: Издателство "Захарий Стоянов". (Yavorov P., *Pesen na pesenta mi*. Sofiya: Izdatelstvo "Zakhariy Stoyanov").
- Яворов П. К. (1988)** Стихотворения. В полите на Витоса. София: Издателство Български писател, , 1988, 286 с. (Yavorov P. K., *Stikhotvoreniya. V polite na Vitosha*, Sofiya: Izdatelstvo "Bulgarski pisatel", 286 s.).
- Яворовъ П. К. (1901)** Стихотворения. Варна: Печатница "Взаимост", 85 с. (Yavorov P. K., *Stikhotvoreniya*, Varna: Pechatnitsa "Vzaimost", 85 s.).
- Աթանեսյան Վ., (2016)** Հայերը Բուլղարիայում, «Անկախ» շաբաթաթերթ. <https://web.archive.org/web/20231004143009/http://archive3.ankakh.com/article/53367/%E2%80%8Bhayvere-bvolghariayvom> (հասանելի է 2.11.2024). (At'anesyan V., Hayerë Bulgariayum, «Ankakh» shabat'at'ert', hasaneli ē 2.11.2024).
- Եզեկյան Լ., (2007)** Հայոց լեզվի ռևազիտություն, Եր., Երևանի համալս. հրատ., 376 էջ. (Yezekyan L., *Hayots lezvi voçagitutyun*, Er., Yerevani hamals. hrat., 376 էջ).
- Ճինգոզյան Կ. Հ., (1966)** Հայ-բուլղարական գրական կապերի պատմությունից (XIX դար), Եր., ՀՍՍՌ ԳԱ հրատ., 251 էջ. (Čingozyan K. H., *Hay-Bulgarakan grakan kaperi patmut'yunic'* (XIX dar), Er., HSSR GA hrat., 251 էջ).
- Ճինգոզյան Կ. Հ., Փարթամյան Վ. Հ., (պատասխանատու** Հայ գրականության միջազգային կապերը, հտ. 2, Եր., Հայկական ՍՍՀ ԳԱ հրատարակչություն, 310 էջ. (Čingozyan K. H., Partamyan V. H., *patasxanatu xmbagirner, Hay grakanut'yan mijazgayin kaperë, ht. 2*, Er., Haykakan SSSR GA

- խմբագիրներ) (1987)** hratarakč‘ut‘yun, 310 էջ).
- Միլիտոնյան Էդ. (2018)** Յավորովը՝ երկու ժողովուրդների կամուրջ ու հիմք, *Գրական թերթ, թիվ 1*, էջ 2. (Yavorov: *erku žogovurdneri kamurj u himk‘*, *Grakan t'ert‘*, t‘iv 1, էջ 2).
- Մուրադյան Ս., (2009b)** Պեյո Յավորովի «Հայերը» բանաստեղծությունը, *Էջմիածին ամսագիր*, Է., էջ 86-92. (Muradyan S., Peyo Yavorovi "Hayerē" banasteğçut‘yunē, *Ėjmiac‘in amsagir*, Ė, էջ 86-92).
- Մուրադյան Ս., (2009)** Պեյո Յավորովի «Հայերը» բանաստեղծությունը և նրա հայերեն մի թարգմանությունը, *Հայաստան-Բուլղարիա, անցյալը, ներկան և ապագան, Գիտաժողովի զեկույցների ժողովածու*, Եր., ԵՊՀ հրատ., էջ 102-109. (Muradyan S., Peyo Yavorovi "Hayerē" banasteğçutyunē yev nra hayeren mi targmanutyunē, *Hayastan-Bulğaria, anc‘yalē, nerkan yev apagan, Gitajoğovi zekuyč‘neri žogovaču*, Er., EPH hrat. Yerevani hamals. hrat., էջ 102-109).
- Յավորով Պ., (2000)** «Հայերը», Թարգմանությունը՝ Համո Սահյանի: *Գարուն*, 2000, N 4, ապրիլ, էջ 58. (Yavorov P., "Hayerē", *Targmanut‘yunē Hamo Sahyani: Garun*, 2000, N 4, april, էջ 58).
- Յավորով Պ., (2009)** Բանաստեղծություններ, *Վիտոշայի փեշերին, արձակ էջեր, հուշեր Յավորովի մասին (հավելված), թարգմանություն բուլղարերենից / Պ. Յավորով*: Խմբ. Գ. Սաֆարյան, կազմ.՝ Մարգարիտ Թերզյան, Երևան, Էդիթ Պրինտ, 232 էջ. (P. Yavorov, *Banasteğçut‘yunner, Vitošayi pešerin, arjak ējer, hušer Yavorovi masin (havelvač), targmanut‘yun bulğarerenic‘/ P. Yavorov: Xmb. G. Safaryan, kazm. Margarit Terzyan*, Yerevan, Edit‘ Print, 232 էջ).
- Պողոսյան Պ. Մ., (1991)** Խոսքի մշակույթի և ճանաչողության հիմունքները, II, Եր., Երևանի համալս. հրատ., 336 էջ. (Poghosyan P. M., *Xosqi mšakuyti ev vočagitutyān himunk‘nerē*, II, Er., 336 էջ).
- Ջահուկյան Գ. Բ., Խղիչյան Ֆ. Հ. (2007)** Հայոց լեզվի ճանաչողություն, Եր., «Չանգակ-97» հրատ., 140 էջ. (Ėahukyan G. B., *Khlgatyan F. H., Hayoc‘ lezvi vočabanut‘un*, Er., "Zangak-97" hrat., 140 էջ).
- Ջրբաշյան Էդ., (1972)** *Գրականության տեսություն*, Եր., Երևանի համալս. հրատ., 510 էջ. (Ėrbašyan Ed., *Grakanut‘yan tesut‘yun*, Yerevan, Yerevani hamals. hrat., 510 էջ).
- Սամվելյան Կ., (2009)** Պեյո Յավորովի ստեղծագործությունները հայ-բուլղարական մշակութային կապերի առանցքում, *Հայաստան-Բուլղարիա, անցյալը, ներկան և ապագան, Գիտաժողովի զեկույցների ժողովածու*, Եր., ԵՊՀ հրատ., էջ 98-102. (Samvelyan K., Peyo Yavorovi *steğçagorçutyunnerē hay-bulğarakan mšakutain kaperi aranc‘k‘um, Hayastan-Bulğaria, ancyalē, nerkan yev apagan, Gitajoğovi zekuyč‘neri žogovaču*, Er., EPH hrat., էջ 98-102).
- Սևան Ս., (1986)** Խոսք Յավորովի մասին, *Խղճի բանաստեղծը. Պեյո Յավորով-145*, Կազմող՝ Էդ. Միլիտոնյան, Երևան, «Ծիծեռնակ», 2023, էջ 16. (Sevan S., *Xosk‘ Yavorovi masin, Xğči banasteğçē. Peyo Yavorov-145*, Kazmog‘ Ed. Militonyan, Yerevan, "Çiçernak," 2023, էջ 16).
- Քամալյան Ա. (2020)** Թարգմանության տեսության հիմունքներ, Եր., ԵՊՀ հրատ., 161 էջ. (Kamalyan A., *Targmanut‘yan tesut‘yan himunk‘ner*, Er., EPH hrat., 161 էջ).
- Derrida J. (1981)** *Positions. Translated and Annotated by Alan Bass*. University of Chicago Press, 114 p.
- Holmes J. (1970)** Forms of Verse Translation and the Translation of Verse Form, in: Holmes, J. S. (Ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*. Mouton. The Hague. Paris Publishing House of the Slovak Academy of Sciences Bratislava, p. 89-106.
- Lefevere A., (1975)** *Translating Poetry: Seven Strategies and a Blueprint*. Amsterdam: Van Gorcum, 134 p.