SONA HAROUTYUNIAN

GIACOMO LEOPARDI IN ARMENIAN

Unequivocally, the foundations of the first contacts between Leopardi and the Armenian world were laid in the first decades of the 19th century when in 1818, on the Island of Saint Lazarus, a figure of particular prominence in philological studies, Mekhitarist Father Giovanni Battista Aucher, published a critical edition with a new Latin translation of the *Chronicle* by Eusebius of Cesarea (Aucher, 1818). Until its publication, this book was believed to be lost. However, the Armenian translation was able to reproduce it in its entirety. This publishing event caused a great sensation and immediately highlighted the importance of the Armenian manuscript tradition. In the words of Gabriella Uluhogian,

almost nothing was then known of the fact that, thanks to the Armenian translators, from the 5th until the 7th and even 10th centuries, many Greek works which were lost had been translated into Armenian. Moreover, the translation technique kept extremely faithful to the originals, which made these translations also function as historical witnesses of the original texts (Uluhogian, 2004).

Some years after Father Aucher published the *Chronicle*, he published three treatises in Armenian by Philo of Alexandria, - *ex armena versione antiquissima* (as written on the title page), again alongside its Latin translation (Aucher, 1822).

Giacomo Leopardi was among the earliest readers of Aucher’s publications. In his letter dated January 6, 1823 addressed to his brother he wrote: “I had to write an article on Aucher’s recently published *Philo*” (Bolognesi, 1998, p. 4). For his philological work on the *Chronicle* of Eusebius of Caesarea and *De Providentia* of Philo of Alexandria, Giacomo Leopardi in his early twenties served from the above mentioned two texts, which now survive in full only in the ancient Armenian translations. In his introduction Leopardi writes:

Some of those many works written by Philo of Alexandria, that lack to the Westerners are preserved nowadays among Armenians who translated them in their own language at the time of Theodosius the Younger, i.e. fourteen centuries ago (Leopardi, 1845).

Leopardi, though unaware of the Armenian and using instead the Latin translations - although for the most part slavishly adhering to the
Armenian text - however, has always been a diaphragm between the critic and the Armenian original. This fact, on the one hand, explains some mistakes committed by Leopardi in his evaluations in respect to the Armenian text, on the other hand, it highlights even more the acuteness of some of his observations that, even through the intermediary Latin, were able to capture the exact characteristics of the Armenian translation with respect to the Greek text (Bolognesi, 1998, p. 6). However, with regard to the errors of the Armenian translator it should be noted that Leopardi had remarked:

But these errors are neither more serious nor more frequent than those that are present in many ancient Latin versions of Greek books made after the study of this language - that was already as familiar to ours as to the Greeks themselves - was expired with all the good doctrines (Timpanaro & Pacella, 1969).

His observations on these texts – alongside those on Cicero’s De Re Publica, discovered in 1819 by Angelo Mai in a Vatican palimpsest – are reputed to rank among Leopardi’s most important philological writings (Bolognesi, 1998; Sirinian, 2010).

After some decades the moment arrived when the Armenian world developed an interest in Leopardi and began to translate his works. Thanks to the work of the Mekhitarist Fathers, Armenians have been given access to and are able to read in their own language not only anthologies, but even entire texts by Italian authors such as Dante, Tasso, Metastasio, Alfieri, Foscolo, Manzoni, Collodi, De Amicis, Giacosa, Vittoria Aganooor, Ada Negri, Papini, and others, from Greek authors Homer, Sophocles, Demosthenes, Euripides, Plato, of Latin authors Virgil, Cicero, Seneca, Marcus Aurelius, of French authors Lamartine, Bossuet, Corneille, Racine, Voltaire, Chateaubriand, Fénelon and so on (Haroutyunian 2011). Given the background we have just mapped out, it is not surprising that there has been no lack of interest in Leopardi’s poetry.

Knowledge of Leopardi and his writings in Armenian began to be disseminated at the end of the 19th century.

In 1889, the Armenian poet Hovhannis Hovhanissian translated Leopardi’s «L’infinito» [Anhuna]. This is Leopardi’s first translation in Modern Eastern Armenian1.

Some years later, in 1896, the Armenian literary, political, historical

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1 Hovhannisian has most likely translated this piece of poetry from Russian, since his biography does not reveal that he knew Italian. However, he has translated from the original Homer, Schiller, Goethe, Heine, Uhland, Hugo, Pushkin, Lermontov, Nekrasov.
and social review _Luma_ based out of Tiflis, in its very first edition, published Leopardi's «All'Italia» entitled _Hayrenik’d_ [Fatherland] (Léopardi, 1896). As indicated in the subtitle, this piece of poetry was translated from the intermediary Russian. Unfortunately, the review is keeping silent on the identity of the translator. But it is not excluded that the author is again Hovhannissian as this review has frequently presented his literary works and translations alongside with other Armenian famous authors as Proşian, Murac'an, Širwanzade and P'ap'azian.

In 1898, Armenians gave due prominence to the celebrations for the 100th anniversary of the birth of Leopardi. The publishing house of San Lazzaro printed a volume of _Selected poetry of Leopardi_ with Mekhitarist Father Arsên Lazikian’s translations where the latter used Classical Armenian (Grabar), employing the solemn, sophisticated style that distinguishes the Mekhitarist school (Lazikian, 1898a). At that period Lazikian often used to joke that [he] even dreamed in Grabar (Tër-Nersësian, 1965). Later, however, he came to the conclusion that modern Armenian had by then become a language that could be used even for the works of the great classics. During those years, modern Armenian was purified from the influences of the classical language; through his translations, Lazikian was one of its main promoters. He played a significant role in definitively affirming modern Armenian's status as a literary language, not without provoking reactions from the remaining purists.

Lazikian was one of the worthy heirs of the translation activity of Mechitarists. Indeed, the Armenians were introduced to Leopardi mainly thanks to his tireless efforts (Lazikian was also the Armenian translator of Homer, Sophocles, Virgil, Horace, Dante, Tasso, Milton, Foscolo and Manzoni (Haroutyunian, 2012)).


In the dedication we read:

Poché la pieta di cittadini generosi abbella, anche agli occhi nostri, questo lido, non ermo, ma letteralmente popoloso, guardiamo con affetto ai viventi, e con ossequio ai morti che lo fanno terra gloriosa. Da innocenti petti muove la lode e l'augurio di felicità, ai presenti e ai venturi. Sugli esuli, Signor Conte, Giacomo vostro avrebbe gettata una lagrima: sui
protettori magnanimi alzato un inno, il plauso che dura, nella voce dei poeti, immortale.

Schiudendo, quanto è in noi, una porta d’orente ai versi d’un grande maestro, ritemperiamo anche l’arte dei nostri con esempi squisiti: in uno dei suoi figli, dei più vigorosi nell’intelletto, onoriamo con reverenza l’Italia tutta, ospiti non mal graditi e pieni di riconoscenza.

Accettate, Signor Conte, questi umili saggi e leggete meglio che nei nostri versi nei nostri cuori.

From the note on the back cover, we learn that the profit from the book was designed to benefit the Armenian Orphanage founded in Recanati.

Later we’ll see that Lazikian also provided the modern Western Armenian translation of Leopardi’s poetry in a single volume (Lazikian, 1910a).

In 1898 the Bazmavep² [Bazmavēp] review also dedicated a large article to the life and literal activity of Leopardi and at the end, gave Lazikian’s translation of «All’Italia» [Ar Italia] in Grabar (Lazikian, 1898b). Again in 1898, Bazmavep published Lazikian’s translation of Leopardi’s «Annotazione» on Aucher’s publication of Philo (Lazikian, 1898c; Leopardi, 1845). In the introduction, Lazikian writes: “Leopardi although unaware of Armenian is making a discussion by comparing the Latin – originally translated from Armenian – to Greek” (Lazikian, 1898 c., p. 473).

The main part of Leopardi’s poetry was translated into Armenian between 1904 and 1910. The Bazmavep review became an ideal vehicle for publishing and disseminating these translations. In 1904 Lazikian translated «Il sabato del villaggio» [Giwłakan šabat’ə] which he included in his volume of 1910 with some revisions (Lazikian, 1904, 1910a, pp. 139-141).

In 1905 he translated «Canto notturno di un pastore errante dell’Asia» [Gišerayin erg Asioy’ap’ařašr’ək hovui ma] (Lazikian, 1905).


² Bazmavep may be regarded as the patriarch of the Armenian and Armenological press founded in the lagoon city in 1843. It has been published without interruption from 1843 up to the present. In the beginning it served for popular education. Later it changed into an Armenological review, and now is the organ of the Mekhitarist Academy of San Lazzaro, Venice. The transcription of the name appeared as Pazmaveb until 1970.


In 1908 the following pieces were published: «A Silvia» [Ar Silüia] (Lazikian, 1908a) which underwent some changes in the volume of 1910 (Lazikian, 1910a, pp. 117-117), «Il pensiero dominante» [Išxol mtacumna] (Lazikian, 1908b), «Scherzo» [Katak] (Lazikian, 1908c), «La quieite dopo la tempesta» [Het mrrki parzutiwn] (Lazikian, 1908d), «Palinodia al marchese Gino Capponi» [Hets koex’um ar margizn Činoy Gabboni] (Lazikian, 1908e).

In 1909 «Alceta» [Alkēta] was published (Lazikian, 1909) and in 1910 «Al conte Carlo Pepoli» [Ar komsn Garloj Beboli] (Lazikian, 1910b)

In 1910, after the publication of these translations in various issues of the Bazmavep review for six years, San Lazzaro published Lazikian’s modern Western Armenian translations of Leopardi in a single volume which included, besides the above mentioned pieces, also: «Alla primavera, o delle favole antiche» [Garman kam hin araspelerunû], «Il primo amore» [Arţin seɾa], «Il passero solitario» [Menakeac’ cita]; «Il sogno» [Eraz], «La vita solitaria» [Menakeac’ keank’œ], «Consalvo» [Gonsalvoy], «Alla sua donna» [Ir sirhuwoyn], «Il risorgimento» [Harut’îwn], «Amore e morte» [Sêr ew mâh], «A se stesso» [Ir anjin], «Aspasia» [Aspasia], «Sopra un bassorilievo antico sepolcrale dove una giovane morta è rappresentata in atto di partire, accompiandosi dai suoi» [Gerezmanin hîn xorak’-andaki mœ vray, ur derati őrior mœ nerkayac’-auac ֑ meknelu dirk’i mœjularkuelov irennerên].

It’s worth mentioning that in the same period that Lazikian undertook translating Leopardi, he was working also on Dante’s Ar-
menian translation (Lazikean, 1902; 1905), on Virgil and on Vittoria Aganoor, and in the same year of 1910 when he published Leopardi, he also published a revised edition of his translation of Inferno (Lazikean, 1910c), already published in 1902, Virgil’s Aeneid (Lazikean, 1910d), and Vittoria Aganoor’s Nuove liriche (Lazikean, 1910e).

There used to be a widely shared opinion—one that perhaps persists, almost like a stereotype passed on without any proof—that Lazikian paid more attention to the quantity than to the quality of his translations. He often struck back at this accusation, saying: “Translating is not as easy as you might think; it’s ten times harder than writing” (Lazikian, 1912).

It is true that over a period of thirty years, from 1899 to 1927, he published 30 volumes of translated poetry, adding up to 7,000 pages chosen from the greatest geniuses of world literature. They include Homer, Sophocles, Virgil, Horace, Dante, Tasso, Milton, Foscolo, Leopardi, Manzoni and a few women writers such as Vittoria Aganoor and Ada Negri. This sums up to a total of about 50 volumes. Nevertheless, the style of Lazikian's translations is almost always distinguished by its carefulness, faithfulness, harmony, literary value, rich lexicon, and above all, by the extraordinary intuition that went into the choice of the texts. He had excellent literary taste and considerable linguistic prowess. Here are two opinions on his work by illustrious figures.

Writer Arşak Ch’őpanian said:

Lazikian, who with one hand brings forward the gigantic work of the Bibliografia armena and with the other translates the greatest classical masterpieces skillfully and carefully, has the right to receive only thanks from us (Ch’őpanian, 1912).

And the Italo-Armenian poet, Vittoria Aganoor, in one of her letters wrote:

Dear Father Arsenio, you are a true prodigy. How do you manage to translate with such lightning speed? I believe that there is no one else to compare with you! Well done, indeed! Don’t overwork your enviable cerebral capacity (Haroutyunian, 2014).

With his Armenian translations of poems by the greatest authors of the world, Fr. Arsēn Lazikian was the initiator and artificer of direct communication between Armenian thought and the creative talent of the world’s literary geniuses, to the extent that some consider him to be the Bagratuni of modern Armenian (Menawor, 1899). The fact is, however,

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3 Owing to the guidance or example of the Classicist school, started by such outstanding translators as Fr. Vrt’anēs Askērian and Fr. Elia Tovmachen, the esthetic taste and
that Fr. Arsen Bagratuni was an inimitable genius, considered without equal in the history of Armenian literary translations.

In 1917 there appeared another Armenian translation of Leopardi’s «All’Italia» [Ar Italia]. This time, the translator was Mekhitarist Father Alexis Hovsep’ian (Hovsep’ian, 1917). Hovsep’ian also published an article about the famous Italian poets of the nineteenth century, where he included a passage on Leopardi’s life and literary activity (Hovsep’ian, 1917b).

In 1927, the Bazmavep review, while publishing Father Lazikian’s translations of Giovanni Papini, published also the piece «Preghiera a Leopardi» [Alöt’k’ Léobartii hamar] (Lazikian, 1927).

In 1937 Bazmavep published the article «The talent and their defects», where the author writes about Tasso, the opera singer Adelina Patti, the Czech composer Smetana, Alexandre Dumas fils, Napoleon, Beethoven and Leopardi. For Leopardi, the review states that the poet had a suspicious character and that he once even suspected that somebody had stolen his small box where he kept his old slippers (Salpaz, 1937).

Leopardi’s poetry transcends and traverses centuries, remaining constant in its intellectual and poetic value, emotional impact, and thought-provoking qualities. As such, it takes on the character of a model that continuously attracts new interest from subsequent generations. It is not surprising, then, that new Armenian translations of Leopardi appeared at the beginning of the 21st century.

In 2003, the Astlik review published an article on the life and artistic awareness of an entire generation was honed and cultivated. The school reached inimitable heights with works by translators like the Hiwrmiwz brothers and, notably, the leader of the movement, Fr. Arsen Bagratuni, the most outstanding representative of Armenian Classicism, author of the epic poem Hayk Dwhc’azn [Hayk the Giant], which was modeled after Homer’s Iliad. Pindar’s Olympian Odes, Sophocles’s Electra, Antigone, The Characters of Theophrast, Ars Poetica of Horace, Orations of Cicero, Orations funèbres of Bossuet, Britannicus, Mithridate, Iphigénie of Racine, Alzire and Mérope of Voltaire, of Foscolo’s Sepolcri, of Alféni’s Saul and Paradise Lost of Milton. For a detailed study see: (Uluhogian, 2004:223-237; Mildonian, 2004). “The Bagratunian school” is also cited in an article by Enuilo Teza (Teza, 1889), the well-known Italian critic and translator.

4 Astlik is the scientific journal of the School of Translation Studies (of which this author had the honor of being a student in the years of 1991-96) at the Faculty of Romance and Germanic Philology of the University of Yerevan. Today, the school has its own publishing house called Sahak Partev Publishers, which mainly publishes literature in translation and since 1988 has had its scientific journal Astlik, where they inserted all the articles on translation, not only in Armenian, but also works in other languages by various scholars of the world. Both the publishing house and the journal were founded by professor Sona Seferian, translator and scholar of Armenian trans-

In 2012, a single volume with Leopardi’s «I pensieri» [Xoher] was published in Armenia (Sirunian, 2012). The publication also includes an introduction where the translator presents Leopardi’s life and literary activity. The editor of the book is Karlen Yalanuzian. This is the first time that the poet’s «I pensieri» are translated into Armenian. The principle purpose of this study was to shed more light on the reception of Giacomo Leopardi’s rich heritage in Armenian culture and to provide the bibliography of the Armenian translations of Leopardi’s poetry. In the future, we intend to provide linguistic analyses of the translations.

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Նուկես Հարությունյան

Գլխավոր կալվածքի նախատեսվածություններ

Ու ստեղծված Ռամի Հարությունի
Գրականության Հարություն Պատմական

Ռամին Հարությունին փրկության մայր աղջկական բնագետական կողմերը, սակայն էլ մեր մայր, զարգացած ծագում, այս գրականության զարգացման, զարգացման ազատության և կերպարների, միավորված ու զարգացման միջնորդից ստեղծված տեղեկության համար է։ Ռամին Հարությունին զարգացած զգացում, զգացում զարգացման տեղեկությունների, որոնք կազմակերպվում են այս գրականության զարգացման համար։ Ռամին Հարությունին զարգացած զգացում, զգացում զարգացման տեղեկությունների, որոնք կազմակերպվում են այս գրականության զարգացման համար։ Ռամին Հարությունին զարգացած զգացում, զգացում զարգացման տեղեկություն

Պիտայ, Զինվոր Յանի զարգացած զգացում, ռուսական տարածքում իր առաջին գրք։

Պորաբար, 2 հուլիս (1896)

Ռամին Հարությունին և Զավոր Նարմիշին մեր աղջկական զգացումից հետո են երթ-հարգեր գրականության կողմերը։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամին Հարությունը զգացած զգացում հայտնի ռուսական գրականության մեջ է ունեցել որպես գրականության զգացում։ Ռամի

Պարզորեն մեր ինչպես է այս գրականության մեջ է ունեցել որպես գրականության զգացում։