

# ԳԻՏԱԿԱՆ ՀՈԴՎԱԾՆԵՐԻ ԺՈՂՈՎԱԾՈՒ

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*Հասարակական գիտություններ*

ՀՏԴ 30  
ԳՄԴ 60  
Գ 602

Հրատարակվում է  
ԵՊՀ գիտական խորհրդի որոշմամբ

Խմբագրական խորհուրդ՝

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ԳՄԴ 60

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## **ON THE TRANSLATION OF LORD BYRON'S MANFRED INTO ARMENIAN**

The particular devotion of Lord Byron towards Armenian language and the Armenians is a well-known fact. After the rumored affairs and his divorce from Anabella Milbanke, Byron settled in Venice in October, 1816. It was at this period of his life that he got acquainted with the monks of St. Lazarus monastery, a congregation of Benedictine monks of the Armenian Catholic Church founded in 1717 by Abbot Mechitar of Sebastia<sup>1</sup>. Byron's attachment with the monks of the congregation marked a new Armenian episode in his biography and was a new phase in the framework of Western Armenology sparking off somehow subdued activities in this sphere. The intellectual occupation, the tranquil isolation of the lovely island, where he could read undisturbed in the library, walk unobserved by curious eyes through the quiet corridors, or sit on the terrace in the sight of Venice or alone under the olive trees, gave him a deep calmness of soul<sup>2</sup>.

The friars of the congregation, in their turn, became attached to him. Haroutoune Avgerian or Father Paschal, as Byron used to refer to his Armenian teacher, remembered him as "a young man quick, sociable, with burning eyes." It is also widely believed among scholars that while completing the third act of *Manfred* at Venice Byron had the living inspiration for the character of the Abbot of St. Maurice. The epitome of the literary character is said to be his teacher of Armenian Haroutoune Avgerian.

Byron himself always spoke with esteem and admiration of Armenia and its "oppressed and noble nation...whose virtues have been those of peace and their vices those of compulsion". Armenians, on their side, greatly valued Byron's affection for their culture and history and tried to pay their tribute to his memory in different ways. Throughout the time a number of scholarly articles as well as translations of Byron's poems were published in Armenian periodicals. Byron's works were translated by many outstanding Armenian poets and translators, among them Hovhannes Masehyan, Hovhannes Toumanyanyan, Alexander Tcaturyan, Vahagn Davtyan, Henry Sevan and many others.

In this research an attempt was made to analyze the translation of Lord Byron's *Manfred* by Hovhannes Masehyan, a classic Armenian translator who devoted his life to the translations of Shakespeare and Byron's works into Armenian. The polished and refined translations by Masehyan have always been among the greatest treasures in the long history of Armenian translation activities. As we have aforementioned, *Manfred* is one of the typical expressions of the spirit of Romanticism and a distinctive representative of *the Byronic hero* tradition. In *Manfred* Byron's language is loftily refined; a singularity that greatly augments the personality of the literary hero. Hence, the role and mastery of the translator become significant when the latter settles to acquaint the target readership with the original work of an outstanding literary value. As Alexander Tytler explains in his article on *The Proper Task of a Translator*, a good translation should preserve the completeness of the ideas given in the original, maintain the similar level of writing with regard to style and manner of the original and possess all the ease

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<sup>1</sup> The Mechitarists are a congregation of monks at the island of St. Lazarus in Venice. The Covent was founded in 1712 by Mechitar of Sebaste.

<sup>2</sup> **Marchand L. A.**, *Byron, A Portrait*: The University of Chicago Press, 1970, p. 261.

of the original writing<sup>1</sup>. In these respects, Masehyan's translation of *Manfred* is in the perfect harmony with the original conveying considerable fidelity and fatefulness to the source language. For ease of reference and better illustration let us bring an example:

Son of Earth!  
I know thee, and the Powers which give thee power!  
I know thee for a man of many thoughts,  
And deeds of good and ill, extreme in both,  
Fatal and fated in thy sufferings.  
I have expected this—what would'st thou with me?  
(Act I, Scene II, Lines 33-37)

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Ո՛վ Երկրի Չավակ, ճանաչում եմ քեզ,  
ճանաչում և այն Ջորությունները,  
Որոնք զօրություն են շնորհել քեզ.  
Ճանաչում եմ քեզ իբրև այնպիսին, որ շատ է խորհում,  
Իբրև տեր բարի և չար գործերի,  
Երկուսի մեջ էլ սաստիկ ծայրահեղ,  
Եվ տանջանքիդ մեջ թե օրհասահար, թե օրհասաբեր.  
Սպասում էի այս կոչիդ. Ասա, ի՞նչ է փափաքդ:

The original stanza consists of six unrhyming lines, while the translation consists of eight lines. The translator challenged this shift of lines because it is normally typical of the Armenian versification system to use no more than 15 syllables in line, otherwise lengthy sentences lose their vigor and ease in Armenian. In general, a particular tendency of fidelity of form is explicitly observed in the translation of the original: for example the translator preserves the capitalization used by the author. Another interesting instance for consideration is the solution the translator has come to while translating the words “fatal” and “fated” used in the original. Byron obviously intended to increase the intensity of the hero's sufferings due to the play on the words with the same root *fate*. The translator successfully preserves the author's intention using in the TL two words coined with the same root “օրհաս”. In Armenian the root “օրհաս” denotes a final inevitable, critical event with a lethal ending at its outcome. Similarly, its derivatives in Armenian “օրհասահար” and “օրհասաբեր” describe conditions, circumstances, or events that have caused or are destined to cause death or dire consequences. The Oxford dictionary defines the word *fate* as an unfavorable destiny, doom; consequently its derivative *fated* means some incident doomed to death or destruction. The latter is synonymous in its meaning with the derivative *fatal* that denotes some disastrous occurrence capable to cause death, ruin or destruction. Thus, apart from the formal instances applied with regard to word structures and their respective denotations and connotations, the translator succeeds in conveying the overall mood and poetic impact of the original casting the atmosphere of melancholy and lethality as fits the original message.

With reference to the three laws of translation suggested by Alexander Tytler the preservation of the style and manner of the original is one of the important points in the process of translation. It is generally known that the structure and form play a decisive role to express certain meaning in accordance with the author's intention. Thus the maintenance of formal elements of the source text in the target language is of great importance as one of the means to convey the spirit and manner of the original and produce a similar response. Those factors

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<sup>1</sup> Vinay and Darbelnet J.-P., *Translation Procedures (In Translation Studies Reader, ed. S. Gabrielyan)*, Yerevan, 2007, p. 73.

constitute the formal entities for the translation, which are particularly important in poetry, since poetry concentrates far greater attention onto the formal molds of expression. Thus, in order to successfully implement this task, the translator must not only perfectly master the source language and its minute linguistic instances but also should possess certain poetical afflatus and inclination towards poetry writing. Here is an example how the translator skillfully managed this task:

The City lies sleeping;  
The morn, to deplore it,  
May dawn on it weeping:  
Sullenly, slowly,  
The black plague flew o'er it—  
Thousands lie lowly;  
Tens of thousands shall perish;  
The living shall fly from  
The sick they should cherish;  
But nothing can vanquish  
The touch that they die from.  
Sorrow and anguish,  
And evil and dread,  
Envelope a nation;  
The blest are the dead,  
Who see not the sight  
Of their own desolation;  
This work of a night—  
This wreck of a realm—this deed of my doing—  
For ages I've done, and shall still be renewing!  
(Act II, Scene III, Lines 34-53)

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Քաղաքը քուն է դեռ,  
Կը ծագի առավօտ,  
Ողբալով նրա վրայ  
Մռայլոտ ու աղօտ.  
Սև ժանտախտն եկել է,  
Հազարներ թափվել են,  
Եվ տասնեակ հազարներ  
Անպատճառ կը մեռնեն.  
Առողջը կը փախչի  
Իր ազիզ հիվանդից,  
Բայց ոչ ոք չի թաքչի  
ճարակող սև ախտից.  
Տխրութուն, վիշտ ու լաց,  
Եվ խուճապ ահավոր  
Պատել է մի ազգի.  
Մեռնողն է բախտավոր:  
Երանի այն մարդուն  
Որ աչքով չը տեսավ,  
Մի միակ գիշերի  
Արհավիրքն այս անբավ.  
Ազգերի կործանում,  
Կոտորած ու ավեր.

Գործել են դարերով,  
Կը գործեն դեռ դարեր:

This extract from the speech uttered by one of the Spirits at Arimanes' palace can be well considered as a separate piece of writing due to completeness of the ideas and its distinctive independence. In terms of metrical structure the given extract from the original is made up of 20 lines with varying forms of rhyming: the first line rhymes with the third one, while the second line rhymes with the fifth line and the fourth one rhymes with the sixth one etc. In case of the translation we have four lines added in TL text with the purpose of avoiding too lengthy and overburdened lines. Because of the randomly varying rhyming structure of SL text, the TL message does not manage to maintain it quite often, nevertheless it succeeds in producing the full impact of the original due to concise sentences and skillfully selected vocabulary in TL: hence with every right we can consider the translation as an independent piece of writing too.

The original is distinguished with the usage of an extremely rich vocabulary which enhances the aesthetic impact of the work. The author masterly makes use of the inordinately relevant word stock at any individual part that is aimed to convey some specific mood or atmosphere in the original; for instance yielding to the usage of archaic, obsolete words. To achieve equivalence in the TL message the translator makes use of the different variants of the Armenian language such as Classical Armenian (Grabar), Middle Armenian (Vernacular), as well as Western and Eastern variations of the Armenian language, as well as employing words from different stylistic layers of the vocabulary. Such words as “խրատ”, “դերբուկ”, “փախուսիկ”, “խորշակ”, “սեպել/ մտածել իմաստով/”, “քով առ քով” “համայնասփյուռ”, “ափեղցփեղի” “սևառաբար”, “փրկավետ”, “երջանկարար” are not typical of the neutral word-stock in Armenian: rather they belong to the stylistically marked part of the vocabulary.

Below an example is given to illustrate the argument:

There is a calm upon me—  
Inexplicable stillness! which till now  
Did not belong to what I knew of life.  
If that I did not know Philosophy  
To be of all our vanities the motliest,  
The merest word that ever fooled the ear  
From out the schoolman's jargon...

(Act III, Scene I, Lines 6-12)

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Մի հանդարտություն իջած է վըրաս,  
Անբացատրելի մի հանդարտություն,  
Որի նըմանը դեռ չեն զգացել կեանքիս ընթացքում:  
Եթե համոզված չը լինեի ես, որ ֆիլոսոֆիան  
Մեր բոլոր ունայն սընսփառութեանց ամենախենթն է,  
Ամենափուրը վարժապետական ափեղցփեղի...

All these examples illustrate that the rhyming lines are mainly absent in the original and subsequently in the TL message. Furthermore, the tendency of adding one or more lines in comparison with the original is also preserved. In the given extract the original consists of 13 lines, while the translation has 14 lines. In order to maintain the general atmosphere of calmness and tranquility as well as the ease of the composition the translator yields to the application of many techniques: he uses converted word order or introduces several archaic words in the TL message to enhance the purport of the message. The translator also makes use of certain grammatical items that are not so typical of the Modern Armenian: for instance, the

usage of the letter “յ” before vowel sounds instead of letter “հ”, the linguistic element “լ” that is used instead of several diphthongs, the letter “ը” written in the middle of the word whenever it is heard, as well as the usage of several old-fashioned words already obsolete in Armenian language. In all these examples we observe the traces of Grabar (Classical Armenian) or examples from various dialects of the TL. Those are factors that pose certain challenges for the unaccustomed reader hindering the proper perusal of the translation. The major reason underlying this situation is the unstable state of the Armenian spelling system at the period when H. Masehyan was translating *Manfred*. There was no unanimously accepted way of spelling until the shift was made towards the contemporary spelling system in 1922; therefore the writers as well as the translators of this time had to apply different approaches with regard to the spelling in Armenian.

Another example to illustrate the aforementioned statements is given below:

The Moon is rising broad, and round, and bright;  
 And here on snows, where never human foot  
 Of common mortal trod, we nightly tread,  
 And leave no traces: o'er the savage sea,  
 The glassy ocean of the mountain ice,  
 We skim its rugged breakers, which put on  
 The aspect of a tumbling tempest's foam,  
 Frozen in a moment—a dead Whirlpool's image:  
 And this most steep fantastic pinnacle,  
 The fretwork of some earthquake—where the clouds  
 Pause to repose themselves in passing by—  
 Is sacred to our revels, or our vigils;  
 (Act II, Scene III, Lines 1-12)

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Լուսինը յուշիկ վեր է բարձրանում, լայն, լուսեղ, լման:  
 Այս ձիւների վրայ ուր մահկանացուն ոտք դրրած չունի՝  
 Մենք ամեն գիշեր գալիս ճենում ենք:  
 Լեռնասառոյցի այս վայրագ ծովի,  
 Այս բիւրաղացած ովկիանի վրայ,  
 Սահում անցնում ենք նրրա ժանելը ժայռերի ծայրից,  
 Որոնք նըման են մի փոթորկայոյզ փրփրաւէզ ծովի,  
 Որ րոպէապէս սառ կտրած լինի,  
 Մեռած Յորձանքի կարօես պատկերը:  
 Եւ այս ֆանտաստիկ սեպ աշտարակը,  
 Այս հրաշակերտը մի երկրաշարժի,  
 Որից անցնելիս ամպերը կանգնում, հանգստանում են,  
 Սրբատեղին է մեր խնջուքների եւ հսկունների:

Nevertheless, these formal factors are not insurmountable hindrances for the proper understanding of the translation. In fact, the translator manages to convey the meaning and the effect of the original so masterly that all those factors seem quite trifle. For this purpose the translator employs various figures of speech, such as metaphors, similes, epithets etc. that successfully communicate the overall impact on the TL readers. Examples are given below to illustrate the statement:

parley - փուշ ասուլիս, vial - չարաղետ բաժակ, hair of light - լուսահոս հերք, dazzling eyes of glory - ակնախտիղ աչքեր, fullness of humiliation - ստորացումի ստորնակէտ, schoolman's jargon - վարժապետական ասիւղցիւղի and many others.

Proceeding from the general translation approach advocated by Vinay J. P. and Darbelnet J. we find a lot of examples of the direct and indirect translation procedures (TSR 2002: 143). In order to achieve faithfulness in terms of equivalent impact on TL readership the translator resorts to various techniques that can be well explained according to the concept of translation procedures. Several phrases and expressions of the SL message are translated by the introduction of constructions not typical of the TL. This is a specific loan translation that is designated as *calque* when a new mode of expression or structure is introduced in the TL. For instance, all – nameless hour – անանվանելի ժամ, half-maddening sin – կես խենթացնող մեղք, unholy – անսուրբ, red-hot breath – կարմրաժառ շունչ, one without a tomb – անդամբան մեկը, cloud-cleaving minister - ամպահերձ բանբեր, moving moon - լուսնի գնացք, attributes of Earth and Heaven - երկնի և երկրի ստորոզելիք, snow-shining – ձյունափայլ. In the particular case of the pair “snow-shining – ձյունափայլ” we have the example of pure equivalence; here the translator have successfully found the equivalent word perfectly preserving both the structure of the original word and its meaning and consequently exact impact on the TL readers.

Another procedure belonging to the cluster of direct translations is designated as *borrowing* which is marked with certain stylistic effect. In this case a foreign term or word is normally retained in TL message in order to introduce an element of local coloring. In the translation of *Manfred* we come across with a few borrowed words or loanwords, which we are inclined to regard as obvious traces of the Russian influence upon the Armenian language at the period of working on the translation, for instance philosophy is translated as “ֆիլոսոֆիա” and phantasm is translated as “ֆանտազիա” or “ֆանտազիական”. The usage of these particular words cannot be justified by the intention of introducing elements of local coloring: furthermore they have their equivalent counterparts in TL: such as “փիլիսոփայություն” and “երևակայություն/ երևակայական” respectively.

There are no clear-cut rules or formulas on how to find the exact equivalent of the word. Practically speaking, pure equivalence hardly ever happens. The translator is challenged with the task to find the word that best fits his aim in the context. The meaning of the word is realized by the function of its place in the utterance and the same word may be translated in different ways in TL message<sup>1</sup>. For instance, at some place in the TL message the word *herald* is translated as “բարեխոս” in Armenian, which denotes a person who announces good news; at another place the word *herald* is translated as “հայտարարող” denoting a type of trumpeter or messenger. Thus the translator succeeds in maintaining some of the inherent senses of the original word while introducing it into TL message. Nevertheless, at another place the same word “բարեխոս” is not used as the counterpart of the English word *herald* as we might anticipate; it is applied for the translation of the word “mediator” which denotes “a negotiator who acts as a link between parties” in SL. Thus, intending to properly match the meaning of a word in the context as well as to preserve the proper number of syllables in a line the translator yields to these particular solutions employing denotations and connotations of the words.

*Transposition* belongs to the cluster of indirect translation procedures denoting a replacement of one word-class by another without violating the meaning of the message. The resulting form is defined as transposed one, while the initial one is designated as base form. The same technique may well be applied within a language as kind of rewording, when for example a noun is transposed as a subordinate verb form or vice versa<sup>2</sup>. For the particular instance in Masehyan’s translation of *Manfred*, we have the following example of

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<sup>1</sup> Vinay and Darbelnet J.-P., p. 143.

<sup>2</sup> Ibid.

*transposition*: “Apprize the Count of *my approach*” is translated “Լուր տո՛ւր կոսմին, որ էս էկել էս”.

Those changes that take place as a result of variation in the point of view, when something is seen in a different light are commonly known as *modulations*. The resulting versions can quite often enter the vocabulary of the TL or they may be recorded in books due to the frequency of their usage. In some cases it may well become a unique solution for only that particular situation and message. There exist different types of *modulation*, for an idea may be diversely expressed in SL and TL messages, such as: *concrete vs. abstract, whole vs. part, means vs. result, different sense, part vs. whole* etc.

Below are given several examples to illustrate the point.

**concrete vs. abstract**: child of clay - հողեղեն

**whole vs. part**: cooped in clay – հող պատյան

**means vs. result**: without the violence of *warlike death* – բայց ոչ ապստամբութիւն բռնադատ մահով

**different sense**:

• mortal – աղամորդի

• What ye take, shall be taken *limb by limb*. – Ինչ-որ ձեռք բերեք, պետք է ձեռք բերեք ինձ հոշոտելով:

**part vs. whole**: His sight may shock thine *old limbs* into palsy. – Նրա տեսքը կարող է ցնցել քո ծեր մարմինը, կաթվածահարել:

*Total syntagmatic change* is another type of indirect translation procedures that denotes a change of syntagmatic nature affecting the whole content of the message. These types of changes are typical for the phraseological units of the vocabulary, such as idioms, clichés, proverbs, nominal or adjectival collocations etc<sup>1</sup>. This particular type is the one against which the translator should be on one’s guard since it deals with those items of the SL word-stock that are originally marked with certain cultural shades. He should be aware of any kind of traps that the temptation of assuming liberties with the translation may originate. In the case of the given translation we witness several successful solutions suggested by the translator resulting in the TL message with similar aesthetic effect.

Here are some examples for ease of reference: brutes of burthen - զրսստ, my beloved – Summarizing all the above-mentioned points we have come to the following conclusion: Masehyan’s translation of *Manfred* succeeds in conveying all the ease of the original composition, preserving the overall style and manner of the SL message and producing equivalent impact on the receptors due to the mastery of the translator, the intelligent solutions he offers while translating specific problematic points of the SL message and the maintenance of particular formal expressions of the original that are greatly important specifically for the poetry translation.

These are but a few successful methods that are applied in the TL message to convey the overall impact and aesthetic effect of the original. Masehyan’s translation of *Manfred* succeeds in conveying all the ease of the original composition, preserving the overall style and manner of the SL message and producing equivalent impact on the receptors due to the mastery of the translator, the intelligent solutions he offers while translating specific problematic points of the SL message and the maintenance of particular formal expressions of the original that are greatly important specifically for the poetry translation. The classic Armenian translator who acquainted Armenian readership with the splendors of William Shakespeare’s writings expertly devoices Byron’s renowned verses in Armenian enabling the readers to get hold of the touch of the typical Byronic poetry without sacrifices to the style and spirit of the original writing.

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<sup>1</sup> Ibid., p. 144.

**ԼՈՐԴ ԲԱՅՐՈՆԻ «ՄԱՆՖՐԵԴ» ԴՐԱՄԱՅԻ  
ՀԱՅԵՐԵՆ ԹԱՐԳՄԱՆՈՒԹՅԱՆ ՄԱՍԻՆ**

Ռոմանտիզմի ժամանակաշրջանի հայտնի բանաստեղծ Ջորջ Բայրոնի ստեղծագործությունները, ով վաղուց ի վեր հայտնի է հայ ժողովրդի և հայոց լեզվի նկատմամբ ունեցած նվիրվածությամբ ու սիրով, բազմիցս թարգմանվել են հայազգի նվիրյալ թարգմանիչների կողմից: Սույն հոդվածը անդրադառնում է Լորդ Բայրոնի «Մանֆրեդ» դրամայի հայերեն թարգմանության հայ դասական թարգմանիչ Հովհաննես Մասեհյանի կողմից: Հիմնվելով թարգմանաբանության ոլորտի տեսաբանների առաջարկած մոտեցումների վրա՝ հոդվածում քննության են առնվում թարգմանչի կողմից կիրառած թարգմանական լուծումները և մեթոդները՝ բնագրի ոճն ու շունչը թիրախ լեզվում հաջողությամբ պահպանելու և թարգմանական համարժեքության հասնելու նպատակով:

Сирануш Сейранян

**О ПЕРЕВОДЕ ДРАМЫ ЛОРДА БАЙРОНА «МАНФРЕД»  
НА АРМЯНСКОМ ЯЗЫКЕ**

Многие произведения Лорда Гордона Байрона, выдающегося английского поэта-романтика, преданность и привязанность которого к армянскому народу давно известно, были переведены на армянский язык многими армянскими переводчиками. В этой статье говорится о переводе драмы «Манфред» известным классическим переводчиком Оганесом Масеяном. В статье рассматриваются методы, примененные переводчиком, чтобы достичь успешного перевода с английского на армянский.

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