

Sona Iskandaryan

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ON THE STYLISTIC AND PHONETIC PECULIARITIES
AND SIMILARITIES OF EDGAR ALLAN POE AND VAHAN
TERYAN

In this article an attempt is made to carry out a comparative analysis of Edgar Allan Poe's and Vahan Teryan's poetry, two prominent writers of two different cultures. The poems to be introduced are "Annabel Lee" by Edgar Allan Poe and "Mysterious love" («Խորհրդալիք սեր»), "You are Leyla, you are a dream" («Դու Լեյլան ես դու երազ») by Vahan Teryan. The present research touches upon the stylistic devices used in the poems. The specific stylistic devices used (alliteration, rhyme, rhythm) together with the mournful and bleak atmosphere have certain impact on the reader, both English and Armenian. The deep sorrow and grief that underlie these poems demonstrate that pain of loss and love are universal.

Key words. *Edgar Allan Poe, Vahan Teryan, poems, alliteration, rhyme, rhythm.*

The two prominent writers of two different cultures do have some similarities in terms of style and theme of their works. The main stress is put on the similarities of some poems and the Armenian translation of "Annabel Lee" introduced by Samvel Mkrtchyan. Interestingly enough Vahan Teryan's two poems

“Mysterious love” («Խորհրդավոր սեր»), “You are Leyla, you are dream” («Դու Լեյլան էս դու երազ») are somehow combined in Poe’s *Annabel Lee*. The poems have several identical characteristics and an attempt is made to show the existing similarities. The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication, viz *belles-lettres* plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective (Galperin 1977; 123).

If “*Annabel Lee*” has become one of Poe’s most popular poems, its popularity is probably attributable to its haunting rhythm, its lulling repetition. Vahan Teryan’s “*Mystic Love*” and “*You are Leyla, you are a dream*” having similar structure and moral are rather famous among his works. The two poems by Teryan express the sorrow of a fiancée and a dream world where the couple could be happy.

First used in the late 16th century, “*Once upon a time*” or “*Many and many years ago*” have become phrases generally associated with a fairytale. After using this introductory phrase, Poe continues establishing this mood with words such as “king-

dom" and "maiden," which are also associated with these kinds of tales. Poe may well use this introduction to create a mood of something supernatural, i.e., something beyond our natural world. However, unlike most fairytales shared with youngsters before bedtime, this story goes beyond magical and becomes haunting, with its sad ending at the loss of Annabel Lee.

It was many and many a year ago,
 In a kingdom by the sea,
 That a maiden there lived whom you may know
 By the name of Annabel Lee;
 And this maiden she lived with no other thought
 Than to love and be loved by me.
 (Poe 1983:55)

The “kingdom” and the “maiden” described in Vahan Teryan’s poem “You are Leyla, you are a dream” has similar background as that of in Poe’s poem. And again the atmosphere of a fairy tale is created. Interestingly enough the names of the heroines of the two poems have similar sounds Annabel Lee and Leyla. The sound “լ” (l) creates a melodic impact on the reader.

Դու Լեյլան ես դու երազ-դու Լեյլան ես լուսավոր.
 Ես Մեջլումն եմ, ես մեռած, քնած մահու քնով
 խոր...
 Դու վաղուց ես հեռացել-մոռացել ես միտդ բեր
 Շատ են եկել ու անցել ձմեռներ ու զարուհներ...
 (Տերյան 1985:343)

And in “Mystic love” the same scene of the dead bride is described. The authors carry the pain of loss in their hearts.

Իմ մեռած հարսնացուն ամեն օր,
Երբ խաղաղ երեկոն է փովում,
Հայտնվում է անհայտ, հեռավոր
Իր երկրից ու կրծքիս է փարվում:
(Տերյան 1985:190)

If Poe speaks about something which took place many years ago, Teryan speaks about every day having the say vision, having the dream. The dead bride coming from the unknown, embracing and loving and leaving...

“Annabel Lee” begins like a “Once upon a time” fairy tale: “It was many and many a year ago, In a kingdom by the sea.” The song-like combination of the dactyls and iambs and the repetition of syllable counts, combined with the “l” sound euphony, emphasize this impression. The readers may think they are going to hear a happy love story. The “l” sound is repeated in the second stanza, but it is joined by the more jarring “d” sound (child, kingdom, loved, winged, coveted), and the breaking of the syllable pattern in the line “Coveted her and me.” In Teryan’s poems the sounds frequently repeated are l and u, which, in turn, create the inner melody of the poem. The repetition of the letter “l” three times in one line and a fourth used two lines below emphasizes the greatness of the young couple’s passion,

but is offset by the introduction of a malevolent supernatural presence: the covetous angels.

And this maiden she lived with no other thought.
Than to love and be loved by me. (Poe 1983:55)

In the Armenian translation the sound "l" is not preserved, as in the Armenian language the word has quite different form but the translator transfers the same impact with the help of sound "s", the initial letter of the word "love" ("սէր" in Armenian). The consonant sound "u" (s) is accompanied by the vowel "h"(i).

Աղջիկը չուներ ուրիշ երազանք
Ինձ սիրելուց ու ինձնից սիրվելուց բացի:
(Tr. by S. M.)

The lilting movements of the poems are yet another element of the poems that give the reader the sense of being in a fairytale. Except for the tragedy of the speakers' loss, these might well serve as a bedtime story that would bring about easy sleep for the listener, as they create a haunting story, very much like a melody, using sound and imagery to capture the reader's imagination. The sounds of the poems, then, are quiet, rhythmic. It is these haunting sounds, not the stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of a successive words.

The angels, not **half** so **happy** in **Heaven**,
Went envying **her** and me—
(Poe 1983:55)

Դու Լեյլան ես դու երազ-դու Լեյլան ես լուսավոր.
Ես Մեջլումն եմ, ես մեռած, քնած մահու քնով խոր...
(Տերյան 1985:343)

Alliteration, like most phonetic expressive means does not bear any lexical or other meaning unless we agree that a sound meaning exists as such (Galperin 1977; 123). But even so we may not be able to specify clearly the character of this meaning and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with lexical units. But when used sparingly and with at least some slight inner connection with the sense of utterance, alliteration heightens the general aesthetic effect. The presence of envious angels and chilling winds that can be directed by one's will allow the reader to grasp that some elements of the tale may be magical or like a fairytale- thus giving us the feeling that the love between the speaker and Annabel Lee was so amazing that the earth could not contain it, the angels could not bear it and no one on earth (even those "**older than we**" or "**far wiser than we**") could ever hope to experience anything like it.

Interestingly enough the translator Samvel Mkrtchyan preserved the inner rhyme and alliteration thus transferring the

whole image from one language into another. Poe further enhances the rhythm of the poem with the repetition of consonant sounds (alliteration). Poe uses three R's—rhyme, rhythm, and repetition—in "Annabel Lee" to create a harmony of sounds that underscore the exquisite harmony of the narrator's relationship with his beloved. The repetition of the "w" and "l" sounds in this; *But we loved with a love that was more than love.*" Poe sometimes couples repetition of consonant sounds with repetition of vowel sounds, as in *many and many, love and be loved, and those who were older than we.*

But we loved with a love that was more than love—

I and my Annabel Lee— (Poe 1983:55)

Մակայն սերը մեր սիրուց էլ էր վեա –

Ես ու իմ Անաբել Լիւն. (Tr. By S. M.)

It can only be an exaggeration of the depth of their love to note that the angels covet it, for there is no way to know this for certain; however, the speaker is using hyperbole to show how deep and wonderful is the love the two share. Annabel's tomb is apparently right beside the water too. See how the sea pulls everything together in this poem? We can almost imagine the water lapping up against it. Like we said, we're pretty convinced that this is a creepy, evil, deadly ocean we're dealing with here. Also, notice the way Poe repeats the *s* sound and the beginning of "sepulchre" and "sea". That **alliteration** gives the end of the poem a sort of hissing, "evil sound", and is also another way that Poe builds its rhythm. It's important that "sea" is the last word

in this poem. It rounds the whole thing out, and leaves us with the familiar haunting image of the open lonely ocean. The phrase "sounding sea" is cool too. There's that alliteration again, but there's also the fact that it's kind of tough to figure out what it means. The word "sounding" gives us an open, echoey feeling that fits with the mood at the end of the poem, but it's also a bit mysterious.

And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea. (Poe 1983:55)

Ու գիշերվա մեջ պառկում եմ մենակ
Քո կողքին, անգի՛ն ու միա՛կ,
Քո դագաղի մոտ՝ այս ծովի ափին,
Գերեզմանիդ մոտ՝ այս ծովի ափին:

(Tr. By S.M.)

The poem ends with a stanza that uses just 12- and 9-syllable lines which allow Poe to use perfect dactyl patterns. He pairs this with the internal rhyme in lines 1, 3 and 5 (beams-dreams, rise-eyes, tide-side), the end-rhyme in lines 2, 4, 7 and 8 (Lee-Lee-sea-sea), and alliteration of the “s” sound in the final two lines (sepulchre-sea-side-sea). Poe also switches his verbs from past tense to present participle in this stanza. The story of their love and Annabel’s death has been told, but now we hear how the persona is dealing with her death: dreaming of her and lay-

ing by her tomb each night. It is happening even this very moment. This verb switch along with the repetition of rhyme, rhythm, syllabic count and sound drives home the message of enduring love. All the elements are working together, just as the persona claims he and Annabel Lee's souls are working together for all eternity.

Meanwhile in the Armenian version, the repetitive sounds “**ճ**”(tc) and “**ց**”(ts) create an inner rhyme which gives a specific melodic effect and impresses the reader.

Հենց այդ պատճառով աղետ եղավ մեծ
 Այս ծովի ափին,
 Երկնից ահավոր մի քամի փչեց,
 Սառե՛ց իմ Անաբել Լին:
 Մերձավորները եկան ծանրումեծ,
 Նրան փակեցին
 Մի դագաղի մեջ, ու հավե՛տ քնեց
 Իմ աննման Անաբել Լին: (Tr. By S.M.)

To sum up, the following may be concluded, similar stylistic devices used by different authors from different ages and cultures create a very similar impact on the reader. The translator succeeded in transforming the entire idea of the poem and meanwhile creating a similar phonetic impact in his own language.

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СОНА ИСКАНДАРЯН - Стилистические и фонетические сходства и различия в творчестве Э. По и В.Терьяна - В этой статье сделана попытка провести сравнительный анализ поэзии Эдгара Аллана По и Вагана Терьяна, двух выдающихся писателей, двух разных культур. Также будут представлены стихотворения “Аннабель Ли” Э. А. По и “Таинственная любовь” и “Ты Лейла, ты сон” В. С. Терьяна.

В статье рассматриваются стилистические приемы используемые в стихах двух поэтов. Вместе со скорбной и мрачной атмосферой они оказывают определенное влияние на читателя как на английского, так и на армянского. Глубокая печаль и горе лежащие в основе этих стихов демонстрируют универсальность боли потери и любви.

Ключевые слова: Э. А. По, В. С. Терьян, стихотворения, аллитерация, рифма, ритмика.

ՍՈՆԱ ԻՍԿԱՆԴԱՐՅԱՆ - Էդգար Պոյի և Վահան Տերյանի ստեղծագործությունների և հնչյունաբանական առանձնահատկությունները և նմանությունները - Սույն հոդվածը փորձում է համեմատական քննություն անցկացնել Էդգար Ալլան Պոյի և Վահան Տերյանի ստեղծագործությունների մեջ՝ երկու հայտնի գրողներ երկու տարբեր մշակույթներ ներկայացնող: Քննության առնված բանաստեղծություններն են Էդգար Ալլան Պոյի «Անաբել Լի» (նույն ստեղծագործությունը Սամվել Մկրտչյանի թարգմանությամբ) և Վահան Տերյանի «Խորհրդավոր սեր» և «Դու Լեյլան ես դու երագ»: Ներկա ու-

սուսնասիրության մեջ ներկայացվում են այն ոճական հնարներ, որոնք կիրառված են բանաստեղծությունների մեջ: Ոճական հնարքները (ալիտերացիա, ռիթմ, հանգ) և բանաստեղծությունների տիտուր և հուզիչ երազներով մեծ ազդեցություն են թողնում ընթերցողի վրա և հայերենում, և անգլերենում: Բանաստեղծություններում ներկայացված խոր ցավն ու կսկիծը մատնանշում են, որ կորստի ցավը և սերը համամարդկային են:

Հիմնաբառեր. Էդգար Ալլան Պո, բանաստեղծություններ, ալիտերացիա, ռիթմ, հանգ: