

Interpretation of one verse of Byron's cycle of "Jewish Melodies"

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Abstract: The presentation of the historical aspects of the material created on this or that topic contributes to the thematic-complexes and the so-called: visual representation of the evolution of "wandering" stories. The story of the "wanderer" in the work of art appears against the background of intercultural relations. Therefore, in comparative discussion, translation studies further clarifies the essence of the original text. To clarify this thesis, we have selected the poem "By the Rivers of Babylon We Sat Down and Wept" written by the romantic poet, George Gordon Byron in 1815, which artistically, based on the Jewish story paradigm, generalizes and presents the traditions of Milton, Burns, Blake and the Blessed Nation.

The melodies created in the Jewish exile were echoed in the works of Haydn, Mozart, Paganini, and Liszt. However, their compilation and arrangement are linked to the English composer Isaac Nathan (1790-1864), who selected Byron's texts for the melodies compiled in 1808. Although earlier this was tried by John Moore, but Nathan gave preference to Byron, whose first twelve songs were included in the collections of Hebrew melodies. Byron, who was interested in biblical subjects from the very beginning, deeply explored the issue of the fate of the Jews and, without regard to the basic principles of the Anglican Church and without disturbing them, developed a Jewish theme based on the Psalms. It is worth mentioning that he was sometimes opposed by publishers, composers or critics, but his poetic efforts could not be stopped and the theme of the oppressed nation took its place in his poetry. His interest in such topics and his sympathy for the oppressed nations of Europe earned him the title of Poetry Fighter for Freedom.

Byron analyzes the biblical, rigorous spirit and at the same time gives it a plain, simple text and artistic perfection. Two verses from the cycle of "Hebrew Melodies" are significant for us: "Oh! Weep for Those!", "By the Rivers of Babylon We Sat Down and Wept", whose Georgian translations belong to Iliia Chavchavadze and Akaki Tsereteli. Both poems are translated from an intermediate language and it should not be difficult to understand the translators' interest - the shared fortunes of the oppressed Georgian and Jewish nations. Byron was not limited to the biblical story, he also paid attention to the oriental color, which further ensured the high artistry of the poems. With an artistic depiction of compassion for the oppressed and their sad fate, Byron always echoed the fate of his modern-day Italy and Greece.

The purpose of our article is to discuss the extent to which the Bible text in the poem "For the Hebrew Melodies" entitled "In the Valley of the Waters" was included in the 1815 volume of "Hebrew Melodies". The second variant, which Isaac Nathan preferred, stood closer to Psalm 136 (137th in the Hebrew texts). Therefore, the second version in the cycle of "Hebrew Melodies"

dates back to 1815, although it was published in the first version. The goal of the study is Byron's biblical text and its Georgian translations' different interpretation.

The poet quotes from the Bible the story line of Psalm 136 of the Jewish exiles from Jerusalem, in which the willows are hanging on the ropes symbolizing their melancholy: "If I forget you, Jerusalem, forget me." Byron's verse does not show the rage in the psalm, the rage in the heart against the enemies of Zion, and the fierce desire for revenge against the daughter of Babylon, who longs for the fate of the Jews.

It is already known which Russian translation Akaki Tsereteli and other Georgian translators used while translating Byron's lyrics, in particular, Giorgi Tskaltubeli (1868) and Maia Nikoladze (2009).

We were interested in Akaki Tsereteli's translation of Byron's poem "By the Rivers of Babylon We Sat Down and Wept". There are two versions of the translation that are dated at different times. First printed in 1865 in journal "Tsiskari" N2, and the second - in newspaper "Iveria" N213 on October 3, 1901. Both verses are written by "Byron", which means the translations of Byron's poems.

According to researcher Ketevan Burjanadze, out of the four Russian translations available at the time, Akaki Tsereteli's translation is less relevant to any of them and is a more free and widespread version compared to Byron's source text.

The article discusses the history of two translations of Akaki (1865, 1901). Both variants have similar content, only some stanzas and lines got corrected. According to researcher Makvala Kuchukhidze, the 1901 translation is a free translation based on Byron's poem; We have also noted that both versions of Akaki Tsereteli's translation are based predominantly on Psalm 136, which shows that the verse ends with an appeal for psalm vengeance: "Blessed is he who has grasped your heels and thrown you into the rocks." The same idea is expressed in Akaki's translation, though in the future.

The Georgian poet expanded the Byronic text in a peculiar way and expanded the psalm content as well, as it reflected the thirst for revenge of the Georgian man on the invader, as a result of which the poem acquired a publicist sound. Akaki's translation follows Byron's source text and expands on it with psalm quotes; Byron's text speaks of the anguish of the Jews, somehow encrypting the enemy's hypocritical request for the Jews to rejoice and sing about the days spent in Jerusalem. The translator enters the text with an indignant tone that it is impossible for the enslaved to chant the sacred chant of Zion. Judaism is subjugated by enemies, but it is forced obedience and not voluntary.

In view of all this, it can be said that the Akaki translation is more imitative and more closely related to the text of the Byron and the Psalm.

Keywords: Byron, Hebrew melodies, Akaki Tsereteli, Georgian translations

I. INTRODUCTION

It is widely known that the historical aspects reflected in the artistic work helps us to clarify the thematic-fabulous complexes and the so-called to trace the evolution of "wandering" stories. The "wandering story" in the poetic work manifests itself in intercultural interaction. Thus, in a comparativist analysis, translatology is more likely to embody the essence of the source text.

The goal of the study is Byron's biblical text and its Georgian translations' different interpretation.

The subject of our discussion is the verse "By the Rivers of Babylon We Sat Down and Wept" written in 1815 by the English romanticist, George Gordon Byron, which based on the national-revolutionary traditions of Milton, Burns and Blake, the content is artistically generalize based on biblical theme.

The subject of the refugees of Jews scattered around the world were transformed into melodies over the centuries in the works of Haydn, Mozart, Paganini and Liszt; However, it should be said here that the collection-arrangement of compositions and melodies created on a Jewish theme are related to Isaac Nathan (1790-1864). The composer made that work in 1808 and later he decided to adapt the appropriate poetic texts for this musical piece. For this purpose, he turned to him for the works of the romantic poet George Gordon Byron; It should be said that before that Byron's friend and publisher John Moore tried to create poetic works, but Nathan preferred Byron's work and his first 12 songs were included in "Jewish Melodies" (the volume was published in two parts in 1815-1816). Deeply aware and sympathetic to the plight of the Jews, Byron was early interested in biblical themes. Byron, without violating the basic principles of the Anglican Church, turned to the Psalms of David in his poems. From time to time, the poet faced opposition from the publisher, composer, or critics, but his soul was filled with the theme of the oppressed nation, which also resonated with the problems of the European people, and this unshakable position of the romantic earned him the name of a creator fighting for freedom.

Byron deeply analyzed the peculiarly complex, sharp and at the same time simple piece of the Bible and gave it artistic perfection. Two verses from Byron's "Jewish Melodies" are significant for us: "Oh! Weep for Those!", By the Rivers of Babylon We Sat Down and Wept", the Georgian translation of the first of which belongs to Ilia Chavchavadze, and the second to Akaki Tsereteli. Both poems became known to Georgian readers through intermediate translations. The interest of the translators should not be difficult to solve - the

shared misfortune of Georgian and Jewish oppressed nations. Along with the biblical theme, Byron brought a light oriental color to the piece, which determined the high artistic quality of the original poetic samples. From the works of the great romantic poet, George Gordon Byron appear his wholehearted support for Italy and Greece.

It is interesting to us how much the biblical theme has undergone interpretation in the lyrics written for musical works and Georgian translations

II. MATERIALS AND METHODS

The author uses the comparative-typological method for this article. A fragment of the text of Psalm 137 from the Bible will be compared with fragments of both versions of Byron's source text and Georgian translations by Akaki Tsereteli.

III. RESULTS

Byron composed two versions of one poem entitled "By the Rivers of Babylon We Sat Down and Wept" from the cycle of "Jewish Melodies", but an English, Jewish composer, Isaac Nathan fostered an interest in this work. However, he included less approved version by Byron in his collection. This is firstly analyzed in this study by us.

The Georgian translation of one of Byron's Jewish melodies, named "By the Rivers of Babylon We Sat Down and Wept", titled in Georgian "Lament of the Jews" ("godeba ebraelta"- In Georgian script- „გოდება ებრაელთა“), was performed by the 19th century Georgian poet Akaki Tsereteli, was presumably translated from an intermediate language; thus, it is not an equivalent translation. Akaki Tsereteli conducted his translation based on the Psalm 136 th of the Bible, he tried with his translation to connect the analogy of the plight of the Jewish nation with the Georgians who lost their freedom.

IV. DISCUSSION

We would like to review how the above-mentioned poem of Byron approached the Georgian translator. From the work of Frederick Barwick and Paul Douglas named "A Selection of Hebrew Melodies, Ancient and Modern by Isaac Nathan and Lord Byron" (August 1, 1988) we can state that Byron created two versions named 1. "In the Valley of the Waters" and 2. "By the Rivers of Babylon We Sat Down and Wept", of which the first version was preferred by the author and was even included in the 1815 edition.

One of the greatest English composers, Isaac Nathan (1791-1864) offered Byron to choose one of these two versions, which would complete the complete edition of "Hebrew Melodies". Nathan himself liked the second option, in which felt a great closeness to the 136th Psalm. (In Hebrew texts - 137th). Therefore, the second version in the History of Jewish Melodies was dated 1815, although it was included in the 1815 edition with the first version. Below are both versions of the Byronic source text:

Byron's "In the valley of the Waters"

In the valley of the waters, we wept o'er the day
 When the host of the stranger made Salem his prey,
 And our heads on our bosoms all droopingly lay,
 And our hearts were so full of the land far away.
 The song they demanded in vain — it lay still
 In our souls as the wind that died on the hill.
 They called for the harp — but our blood they shall spill
 Ere our right hand shall teach them one tone of our skill.
 All stringlessly hung on the willow's sad tree,
 As dead as her dead leaf those mute harps must be.
 Our hands may be fetter'd — our tears still are free,
 For our God and our glory — and Sion! — Oh, thee.

(Byron,1815)

Byron's "By the Rivers of Babylon We Sat and Wept"

1. We sat down and wept by the waters of Babel, and thought of the day When our foe, in the hue of his slaughters, Made Salem's high places his prey; And ye, oh her desolate daughters! Were scattered all weeping away.
2. ¹While sadly we gazed on the river Which rolled on in freedom below, They demanded the song; but, oh never That triumph the stranger shall know! May this right hand be withered for ever, Ere it string our high harp for the foe!
3. On the willow that harp is suspended, Oh Salem! its sound should be free; And the hour when thy glories were ended But left me that token of thee: And ne'er shall its soft tones be blended With the voice of the spoiler by me!

(Byron, 1816)

The poet derives the plot line of Psalm 136 from the lamentation of the Jews expelled from Jerusalem for their fate, who hanged their harps on the ropes, symbolizing sadness, and the belief that it will never be heard as a hymn of victory over the enemy. "If a Jew ever forgets his native Jerusalem, it is said: "the right hand will be broken". The verse does not show the psalm's deep-seated anger against the enemies of Zion and the burning desire for revenge against the daughter of Babylon, who wishes the same fate as the Jews.

The aim of the romantic poet was to bring to the fore the tragic existence of the Jews, thereby determining their subsequent fate - dispersion on earth - and separation from Jerusalem, Holy Zion.

The second version, which was used for translation by the Georgian translator, Akaki Tsereteli, became known to Russian translators and society. Apart from Akaki Tsereteli, this poem was translated by Giorgi Tskaltubeli (1868), Maya

Nikoladze (2009) and other Georgian Translators in Georgian language.

Byron's poem "By the Rivers of Babylon We Sat and Wept" in Akaki Tsereteli's translation is called "Lament of the Jews". He translated two versions of this poem in different years. 1. It was printed in Journal "Tsiskari" N: 2 in 1865 and 2. In newspaper "Iveria" N:213 on October 3, 1901, N213. Both poems are attributed with "Byron" indicating that these translations were conducted from the piece of Byron.

There is a scholar's discussion about the intermediate translation, from which Akaki Tsereteli may have performed his translation. According to scholar M. Kuchukhidze, "Lament of the Jews" was probably carried out by I. Kozlov from the Russian translation. Another scholar Ketevan Burjanadze mentions the translations existing in that period. These are: P. Kozlov² an unknown author (Journal "Razvlechenie", 1861), N. Gerbel (Journal "Sovremennik", N1, 1864) and A. Pleshcheyev (Journal "Vestnik Evropy", N9, 1871). Burjanadze, naming the above-mentioned Russian translations, concludes that Akaki Tsereteli's translation is not equivalent to any of these poems, it is freer and more widespread compared to Byron's source text. (Burjanadze, 1992)

It is obvious that scholar K. Burjanadze properly studied both versions of Akaki's translation and she concluded that Akaki Tsereteli expanded Byron's poem quite a bit and in his lines conveyed his own heartache, the oppressed existence of his own people generalized to the fate of the Jews, and the aspiration of the advanced Georgians. (Burjanadze, 1992). In the work of Scholar M. Kuchukhidze the same content is - "Byron and 19th century Georgian writing" (1992).

Both versions of Akaki Tsereteli's translation (1865, 1901) have the same content, only some stanzas and lines have been corrected. The number of stanzas in both versions is equal (10). As scholar M. Kuchukhidze notes that the number of stanzas in the intermediate text was probably made from the Russian language, and it is spread compared to the Russian one. (A few stanzas have been added). Hence, she concludes that the translation performed in 1901 is a free translation based on Byron's poem. Here we would notice that both the first and the second versions translated by Akaki Tsereteli are more based on the 136th Psalm. As the poem ends with the call for revenge presented in the psalm, the author appeals to

² Scholar M. Kuchukhidze names I. Kozlov (1779-1840) (Kuchukhidze, 1992:95), another scholar Burjanadze mentions P. Kozlov. (1863-1935) (Burjanadze, 1992:221-222 as a translator of the piece of George Gordon Byron. To compare these two names, we scrutinized N. Gerbil's book translated the collected works of Byron in Russian. (Translation of Lord Byron, 1874. v. I. pp: 10-11) Presumably, as far as the translation of any of the above-mentioned authors is indicated, only "By the Rivers We Sat Down and Wept" was translated by Gerbi(e)l, scholar M. Kuchukhidze should have implied P. Kozlov. Therefore, we think that there is an editorial error.

the daughter of Babylon that the God will punish her for the sin committed against the Jewish nation. The phrase also is sounded in Psalm: "Blessed is he who seizes your infants and dashes them against the rocks." ("Psalms and Prayers", 2011:258-239). The translation of Akaki Tsereteli has the same meaning. However, here is felt the wish for the future from the Jewish nation. Here is the last stanza of Akaki Tsereteli's translation conducted in 1901 and English version of Psalm 137 from the Bible and the fragment of the source text of Byron

On the willow that harp is suspended, Oh Salem! its sound should be free; And the hour when thy glories were ended But left me that token of thee: And ne'er shall its soft tones be blended With the voice of the spoiler by me!

(Byron, 1816)

All stringlessly hung on the willow's sad tree, As dead as her dead leaf those mute harps must be.

Our hands may be fetter'd — our tears still are free, For our God and our glory — and Sion! — Oh, thee.

(Byron, 1815)

O daughter of Babylon, ^vdoomed to be destroyed, blessed shall he be who ^zrepays you with what you have done to us!

Blessed shall he be who takes your little ones and ^adashes them against the rock!

(<https://biblia.com/bible/esv/psalm/137>)

Akaki's Tsereteli's translation „გოდება ებრაელთა“ „და როს შეიპყრობს ბაბილონის შვილს, მამინ სიცოცხლეს დაამწარებდეს, კლდესა ასრესდეს თოთოს თავის ჩჩვილს და ზედ კმაყოფით დაჰხარბარებდეს!“

Tsereteli's translation (1901)

From the given fragments it becomes explicit that composer Isaac Nathan preferred the first version ("In the Valley of the Waters") as he saw the content related to the Jewish who were trying to win a victory for the God. The second version ("By the Rivers of Babylon We Sat Down and Wept") by Byron partially follows the text of the Psalm However, this fragment, which Akaki Tsereteli echoed in Georgian translation, is eliminated. This indicates and proves the interpretation of the translator based on the Bible text and the source text of Byron.

In N. Gerbel's Russian translation, which was carried out in 1874, the stanza is not indicated, there is only an appeal to Zion of the Jews, whose harps are hung on the branches, the song of freedom is not sounded for the enemy, and for us the bloody years become a perception that you will be defeated one day even though today you cover yourself in glory. No, we will never sing with your strings which the enemy created. (Gerbel, 1874)

The Georgian poet, Akaki Tsereteli expanded the Byronic content and psalm even more, to the extent that he imagined in it the Georgian man's thirst for revenge against the violent conqueror, because of which the poem acquired a journalistic sound in the Georgian translation. Akaki follows Byron's source text from the beginning in his translation and expands it with his own additions from the psalm. If Byron's content talks about the worries and appeals expressed by the Jews, the subtext of the English romantic poet is opened about the pseudo-loving request of the enemy to rejoice and sing like the days spent in Jerusalem, the translator conveys the text in an indignant tone, how the enslaved can sing the holy song of Zion to the enemy. However, the Jewish nation is subdued by the enemy, but by force. Here are two stanzas from Akaki's 1901 translation:

Akaki's Tsereteli's translation „გოდება ებრაელთა“ „აჰა გაკიცხვა, შერცხვენა მონის! წინაპართ ძვლებო, საფლავში ძრწოდეთ! წმინდას გალობას ჩვენი სიონის უნდა გამკიცხველთ ჩვენთ ვუგალობდეთ?! არა, სიონო წმინდა გალობა იგი შენია და შენ გეკუთვნის, მასში არს გრძნობა და ჩვეულება სამშობლოს მხრისა და დედა-ენის.“

Tsereteli's translation (1901)

As scholars M. Kuchukhidze and K. Burjanadze note that the two versions of Akaki Tsereteli's translation should not be made exactly from any Russian translation. There is a question: what kind of translation we should attribute to Byron's "By the Rivers of Babylon We Sat and Wept" (in Georgian translation: "Lament of the Jews"), translated by Akaki. If we rely on the specifics of the translation, it was in the era of "romanticism" that imitation and the characteristic of the Georgian translation, "transformation-to-Georgianization", which became established in the 19th century. The latter was related to the translation of dramatic works and represented a kind of acclimatization, although we cannot attribute Akaki's translation of Byron's poem to either imitation or adaptation. It is rather a compilation and adaptation of the texts of Byron and Psalms, and therefore, even in the 19th century, such a translation was written as a sign of benefit from the author, as in Akaki's translation - "by Byron". Perhaps, that is why Akaki did not translate the beginning of Byron's poem as a title, but there is found an adequate title based on the subtext, "Lament of the Jews". In the translation of Akaki Tsereteli, it is felt a poetic form to the Georgian sound of Byron's poem, while preserving the content- aspect of the psalm.

As far as the first text, in which the story of the translations of Byron's poems were transformed in the source text in a limited way, it is indicated Byron's view on the most ancient religious past. As for the Georgian translation, A. Tsereteli focused on the Nations- Georgians, Jewish- who lost independence.

IV. CONCLUSION

All discussed above, we can state what kind of changes the Biblical stories made in the source text of Byron and in Georgian translations.

One of Byron's Hebrew melodies," By the Rivers of Babylon We Sat and Wept" led us to the following conclusions: 1. Akaki Tsereteli's translation of Byron's poem entitled "By the Rivers of Babylon We Sat and Wept" is not an equivalent translation, although the poet intensified the content of Byron's poem by analogy with the fate of the Georgian nation. 2. Georgian translation named "Lamentation of the Jews" by Akaki Tsereteli is an artistic interpretation of the 136(137) Psalms of the Bible based on the motifs of Byron's poem. 3 Akaki Tsereteli's translation Byron's poem entitled "By the Rivers of Babylon we sat down and wept" cannot be considered a translation, it belongs to the so-called Translated-Georgianized, which is self-explanatory. Ak. Tsereteli's poem under the name "Lament of the Jews" with an additional indication of " Byron".

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