

EDUCATING THE RUSSIAN TRANSLATION RECEPTION OF ROBERT BURNS'S POEM "JOHN ANDERSON MY JO"

Dmitry N. Zhatkin¹
Anna A. Ryabova¹

¹ Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation

Correspondence: Zhatkin Dmitry Nikolayevich, Department of Translation and Methods of Translation, Penza State Technological University, Baydukov Thoroughfare / Gagarin Street, 1a / 11, Penza, Russian Federation

Abstract: The article considers the history of Russian translation reception of Robert Burns's poem "John Anderson my Jo" in the middle of the 19th – beginning of the 21st centuries. The first translation of this work into Russian made by M.L. Mikhaylov in 1856 became an undoubted creative triumph of the interpreter, having considerably predetermined the interest of Russian criticism in "John Anderson my Jo" and stimulated emergence of the subsequent interpretations. In the next years P.I.Veynberg (1869), V.M.Mikheyev (the 1880-s), A.M.Fedorov (1896), S.Ya.Marshak (1938), S.A.Orlov (1939, 1959), S.B.Bolotin and T.S.Sikorskaya (1954), S.Sapozhnikov (2014) translated Burns's poem. Comparison of the translations of different years allows to see the specifics of each of the interpretations caused both by features of creative identity of Russian interpreters and distinctions connected with evolution of approaches to poetic translation in the course of literary development. Burns's poem "John Anderson my Jo" was mentioned by I.S.Turgenev in his letter to P.Viardot of November, 23 (December, 5), 1870; K.I.Turner, R.Ya.Right-Kovaleva, S.A.Orlov, Ye.S.Belashova, A.A.Golikov, etc. wrote about it in their researches. The poem "John Anderson my Jo" became one of the most popular Burns's works in Russia thanks to achievements of Russian translators.

Keywords: Robert Burns, Russian-English literary relations, poetic translation, reception, tradition, cross-cultural communication.

1. INTRODUCTION

The poem "John Anderson my Jo" was written by Robert Burns in Ellisland in 1789; it was not absolutely traditional for the creative work of the Scottish poet, who, having hardly reached the age of thirty years old, unexpectedly began to reflect on the end of life and death. In spite of appearing of the first translation of the poem made by M.L. Mikhaylov in 1856, the interest in it in Russia was very limited initially. Many Russian readers learned about Burns's work thanks to their knowledge of European languages; it, in particular, can be said about I.S.Turgenev, who wrote in the letter to Pauline Viardot of November, 23 (December, 5), 1870: "<...> j'ai tout mon beau et cher passé de 27 ans à garder – c'est aussi un trésor et cela m'inspire du respect. Et cela sera ainsi comme pour "Joe Anderson my Joe" de Burns – nous descendrons la colline ensemble" [<...> I have to keep all my wonderful and dear 27-year-old past – it is a treasure too, and it commands my respect. And we will experience the same as in Burns's "Joe Anderson my Joe", and we will go down the hill slope together] [28, p. 350].

In the next years the translations of Burns's poem were made by P.I.Veynberg (1869), V.M.Mikheyev (the 1880-s), A.M.Fedorov (1896), S.Ya.Marshak (1938), S.A.Orlov (1939,

1959), S.B.Bolotin and T.S.Sikorskaya (1954), S.Sapozhnikov (2014). The present article is devoted to the comparative analysis of translations of “John Anderson my Jo”, finding their similarity and specifics.

2. LITERATURE REVIEW

Obviously, the first publication in Russian, having the analysis of “John Anderson my Jo”, was K.I. Turner’s article “Robert Burns” issued in 1896 – in the year of the 100th anniversary from the date of the Scottish poet’s death. K.I.Turner considered “John Anderson my Jo” one of the songs concerning house life, describing “with all sympathy of soul, sensitive to all kind and sacred in nature of a person, a story of gentle attachment, the strength of which was not weakened by years, the constancy of which was not shaken by misfortunes” [29, p. 114]. The researcher offered a short retelling of the poem, quite precisely transferring its main idea: “The old wife reminds her husband the past days of their first acquaintance, when his curls, now white as snow, were black as raven, when his forehead, now cut up by wrinkles, was white and smooth. She reminds him those cheerful, pleasant days they had together in their youth and calls blessing on her old man’s head “covered with snow”, finds a consolation in that thought that as they climbed the mountain of life together, so now they will go down the hill hand in hand and will fall asleep together, having reached the pier” [29, p. 114].

Professor S.A.Orlov, a famous researcher of Burns’s creativity, who translated “John Anderson my Jo” twice, in 1939 and 1959, separately argued on this penetrating lyrical etude of the Scottish poet in his book “The National Poet of Scotland (to the 200th Anniversary since the Birth of R.Burns)” (1959): “The poet shows so much deep feeling, so much respect for the person, glorifying friendship and humanity. Addressing to his friend – John Anderson, whose black hair was snowed by time, the poet pronounces the words of love and fidelity, amity and friendship. Sincerity and lyricism, passion of feelings and vitality, total absence of sentimentality or affectation, lucidity of mind and clarity, musicality and special literary expressiveness – such is the song by Burns” [22, p. 17].

A unique colour of the poem “John Anderson my Jo”, one of Burns’s best, was underlined by R.Ya.Right-Kovaleva in her book “Robert Burns” published in 1965 in the series “Life of Outstanding People”: “If Burns wrote only one this song, his name would be remembered forever: so inseparably, smoothly and strongly the words matched up the old motif, so quiet and eternal love of two people, who grew old together, is transferred in them” [26, p. 216]. The author of the article “Scottish Folk Songs in Robert Burns’s Interpretation (Questions of Language and Style)” (1982) A.A. Golikov was especially interested in the form of Burns’s song – two eight-line stanzas, assuming aspiration “to extreme laconism and simplicity” [12, p. 118].

Many articles give estimates of the first translation of Burns’s song created by M.L. Mikhaylov [5]. In particular, S.A.Orlov in his research “Burns in Russian Translations” (1939) called M.L.Mikhaylov’s translation “the best of all Russian translations of this poem”: “Deep lyricism, the thought of inviolability of feeling of attachment and friendship are transferred in the translation with great strength” [21, p. 238]. According to Ye.S.Belashova in her thesis “Robert Burns in S.Marshak’s Translations” (1958), M.L.Mikhaylov’s translation has great proximity to the original; the interpreter managed to recreate deep lyricism and warmth of the tone of the original, to keep metaphors and periphrases, because of what “Russian poems are not less poetical than Burns’s ones” [2, p. 92]. An enthusiastic assessment is given to this translation by Yu.D.Levin, who included it in full into the monograph “Reception of English Literature in Russia: Researches and Materials” (1990), having commented on it as follows: “Mikhaylov, in effect, was the first to recreate Burns in Russian adequately, transferred vital humanistic pathos, dramatic nature of his poetry and originality of the poetic form. Under Mikhaylov’s hand “Russian Burns” gained authenticity, which he had not had earlier” [14, p. 240].

3. MATERIALS AND METHODS

The material for the analysis are translations of Robert Burns's poem "John Anderson my Jo" made by M.L.Mikhaylov (1856), P.I.Veynberg (1869), V.M.Mikheyev (the 1880-s), A.M.Fedorov (1896), S.Ya.Marshak (1938), S.A.Orlov (1939, 1959), S.B.Bolotin and T.S.Sikorskaya (1954), S.Sapozhnikov (2014). Methodologically, the research relies on Alexander N. Veselovsky, Alexey N. Veselovsky, V.M.Zhirmunsky, M.P.Alekseyev, Yu.D.Levin, A.V.Fedorov, Ye.G.Etkind's fundamental works, etc. and also on the works of Russian researchers, studying the aspects of Burns's biography and creativity, perception of Burns's heritage in Russia, including those directly connected with the poem "John Anderson my Jo" (K.I.Turner, S.A.Orlov, A.A.Golikov, A.A.Yelistratova, B.I.Kolesnikov, Ye.S.Belashova, D.N.Zhatkin, etc.). In the course of studying of the research problem comparative-historical, comparative and historical-typological approaches and also methods of the complex analysis were used.

4. RESULTS

Burns's poem is written in iambus, with *abab* rhyme. This size is kept in all Russian translations, with the exception of the translation of P.I. Veynberg, who used amphibrach. The two-octave structure of the original is recreated by M.L.Mikhaylov, P.I.Veynberg, V.M.Mikheyev, S.Sapozhnikov; A.M.Fedorov, S.Ya.Marshak, S.B.Bolotin and T.S.Sikorskaya offered four stanzas-quatrain, what also does not contradict the original; S.A.Orlov has no graphic division into stanzas. Because of the use of such peculiar lexicon as *cherep gol [the skull is bear]*, *vzglyad potukh ot muk [the look went out because of torments]*, *v odnom grobu [in one coffin]* V.M.Mikheyev's translation was deprived of Burns's irony, which, however, was easily kept by A.M.Fedorov, S.Ya.Marshak, S.A.Orlov (in the first edition), S.Sapozhnikov, who only used a lexeme *lisiy or pleshiviy [bald]* for the description of the head of the old hero. An unsuccessful selection of lexicon (*ne ispechryon [not speckled]*, *osnezhyon [snowed]*) in A.M.Fedorov's translation led musicality of Burns's poem to loss.

Ye.S. Belashova noted P.I. Veynberg's rough deviations from formal features of the original [2, p. 107]. P.I. Veynberg translated this song together with two more works by Burns – "The Jolly Beggars: A Cantata" (1785) and "Lord Gregory, A Ballad" (1793). The translations were made for the publication in "Otechestvenniye zapiski", about what P.I. Veynberg reported to N.A. Nekrasov at the end of May – beginning of June, 1868 [25, p. 178; 31, p. 22]. However, N.A. Nekrasov chose only two translations [8, p. 325–336; 7, p. 622], did not print "John Anderson my Jo", and it was published in the journal "Delo" in 1869 [9, p. 183].

According to Ye.S. Belashova, S.Ya. Marshak in this case (as well as in many others) skillfully found the main thing, defined the song originality, consisting in deep lyricism of Burns's comparisons, and subordinated all means of Russian to its identification [3, p. 11]. Speaking about S.Ya.Marshak's translation, S.R.Mayzels noted that "in different editions there are discrepancies in the first verse: "Джон Андерсон, когда с тобой..." [Dzhon Anderson, kogda s toboy...], "Джон Андерсон, мой друг, Джон..." [Dzhon Anderson, moy drug, Dzhon...]" [19, p. 770]. However, actually, there are more discrepancies. So, the first edition printed in "Literaturnaya gazeta" in 1938 differs from the third edition (1959) only in three initial lines: "Джон Андерсон, когда с тобой / Делил я хлеб и соль, / Я помню волос твой густой / Был черен, точно смоль" (the first edition) [Dzhon Anderson, kogda s toboy / Delil ya khleb i sol, / Ya pomnyu volos tvoy gustoy / Bil chyoren, tochno smol] [16, p. 5] – "Джон Андерсон, мой **старый друг**, / Подумай-ка, давно ль / Густой, крутой твой локон / Был черен, точно смоль" (the third edition) [Dzhon Anderson, moy **stariy drug**, / Podumay-ka, davno l / Gustoy, krutoy tvoy lokon / Bil chyoren, tochno smol] (Marshak 1959: 216; Marshak 1969: 212).

Having compared the first and second editions of S.Ya.Marshak's translation in his review of the book "Robert Burns in S.Marshak's Translations" (1950) published in 1951, A.T.Tvardovsky considered that in the second case one of the best poems by Burns "was crippled rhythmically" [30, p. 229] – with all its rather bigger accuracy the second edition of the translation enters a dissonance with standards of Russian: "Джон Андерсон, мой **друг, Джон,** / Подумай-ка, давно ль / Густой, крутой твой локон, **Джон,** / Был черен, точно смоль" [Dzhon Anderson, moy **drug, Dzhon,** / Podumay-ka, davno l / Gustoy, krutoy tvoy lokon, **Dzhon,** / Bil chyoren, tochno smol] [27, p. 140]. Nevertheless, in her article "The Skill of S.Marshak, a Translator of Burns" (1960) on the example of S.Ya.Marshak's translation of the end of the first octave and the beginning of the second octave of the second edition T.B.Liokumovich showed that the translator fully mastered Burns's characteristic technique of catching up of the last words of one stanza by the beginning of the following stanza: "It gave to his poems song continuity, allowed to connect the previous thought with the subsequent one and to try to make the reader follow the course of the represented events with unflinching attention all the time" [15, p. 83], compare: "Теперь ты **стал не тот, Джон,** / Ты знал немало вьюг. / Но будь ты счастлив, лысый Джон, / Джон Андерсон, мой друг! / Джон Андерсон, мой **друг Джон,** / Мы шли с тобою в гору, / И столько **славных дней, Джон,** / Мы видели в ту пору" (the second edition) [Teper ti **stal ne tot, Dzhon,** / Ti znal nemalo vyug. / No bud ti shchastliv, lisy Dzhon, / Dzhon Anderson, moy drug! / Dzhon Anderson, moy **drug Dzhon,** / Mi shli s toboyu v goru, / I stolko **slavnikh dnei, Dzhon,** / Mi videli v tu poru] [27, p. 140] – "Теперь ты **снегом убелен,** – / Ты знал немало вьюг. / Но будь ты счастлив, лысый Джон, / Джон Андерсон, мой друг! / Джон Андерсон, мой **старый друг,** / Мы шли с тобою в гору, / И столько **радости вокруг** / Мы видели в ту пору" (the first / third edition) [Teper ti **snegom ubelen,** – / Ti znal nemalo vyug. / No bud ti shchastliv, lisy Dzhon, / Dzhon Anderson, moy drug! / Dzhon Anderson, moy **stariy drug,** / Mi shli s toboyu v goru, / I stolko **radosti vokrug** / Mi videli v tu poru] [16, p. 5; 17, p. 21618, p. 212]. Differences in addresses can be seen in the second and third quatrains of the second and first / third editions, and S.Ya. Marshak finally refused literal following to the original characteristic of the second edition.

In different years S.A. Orlov created two very different translations of Burns's song – "Dzhon Anderson, moy drug" ("John Anderson, my Friend", 1939) and "Dzhon Anderson" ("John Anderson", 1959). In his article "In Languages of Peoples of Our Country (Burns "John Anderson")" (1972), presenting the translations of the poem in languages of peoples of the USSR (Ukrainian, Belarusian, etc.), S.A.Orlov reproduced his translation in the initial form that demonstrates that by the end of his life he returned to the early edition printed in 1939 [23, p. 110–111]. S.B. Bolotin and T.S. Sikorskaya's translation created in 1954 partly correlated in tonality with S.A. Orlov's translations differs in some licence and philosophical character.

Let us note that most of the latest translators of Burns (Ye.D. Feldman, Yu.V. Knyazev, S.A. Aleksandrovsky, etc.) did not interpret Burns's text (at least, we do not know any published variants). And only S.Sapozhnikov, who set the task to present full Burns to the Russian reader, translated two significantly differing versions of the poem at once: the "early" one, presenting a dialogue (included into the second part of Thomas Percy's collection "The Reliques of Ancient English Poetry" published in 1765), and the "late" one – a monologue of a wife, reproaching her old husband with laziness and sexual infirmity, which enjoyed special popularity in Burns's days [10, p. 1018–1021]. This late variant, in fact, can be considered the Scottish national song; Burns's authorship in this case is challenged by researchers, but not by S.Sapozhnikov, specifying in comments on the translation: "...an obscene version of "John Anderson my Jo", the intonation of which is much warmer and softer. Numerous versions of the national song with the same name were popular in the middle of the 18th century, and here Burns approaches to their everydayness and sexual egoism much closer"

[10, p. 1165]. However, in fact, there was a traditional text of the Scottish national song and its interpretation created by Burns in 1789 for “The Scots Musical Museum” of James Johnson: “Burns’s interpretation, entering into a controversy with the traditional text, well-known to his listeners, approves a much higher level of culture of human relations: there are no complaints, hidden irritation, offensive sneers; instead of it there is a motif of pride, fidelity, attachment to each other of the people, who had lived long and hard life together” [1, p. 625]. “The Caledonian Pocket Companion” of James Oswald was a melody source for Burns’s composition; the publication took place in the collection “The Songs of Robert Burns” by James Chalmers Dick in 1903.

In the original both octaves begin with the address to John Anderson and come to an end almost in the same way, what in combination with alliteration of sounds [d] ([d3]) and [n] creates a song basis of the work: “*John Anderson my jo, John / <...> / John Anderson my jo*” [6, p. 160]. M.L. Mikhaylov and A.M. Fedorov partly broke this structure: “Джон Андерсон, сердечный друг! / <...> / <...> сердечный **друг!** / Джон Андерсон, сердечный друг! / <...> / <...> сердечный **мой!**” [Dzhon Anderson, serdechniy drug! / <...> / <...> serdechniy **drug!** / Dzhon Anderson, serdechniy drug! / <...> / <...> serdechniy **мой!**] [20, p. 151]; “Джон Андерсон, **мой милый!** / <...> / Джон Андерсон, мой Джон! / Джон Андерсон, **друг славный,** / <...> / Джон Андерсон, мой Джон!” [Dzhon Anderson, **мой miliy!** / <...> / Dzhon Anderson, moy Dzhon! / Dzhon Anderson, **drug slavniiy,** / <...> / Dzhon Anderson, moy Dzhon!] [13, p. 289]. P.I. Veynberg accurately repeats “Джон Андерсон, милый мой Джон” [Dzhon Anderson, miliy moy Dzhon] [9, p. 188] at the beginning and end of each of two stanzas. V.M. Mikheyev, S.Ya. Marshak, S.B. Bolotin and T.S. Sikorskaya, S. Sapozhnikov are almost accurate as he: “Джон Андерсон, мой друг Джон / <...> / Джон Андерсон, мой друг!” [Dzhon Anderson, moy drug Dzhon / <...> / Dzhon Anderson, moy drug!] [32, p. 333]; “Джон Андерсон, мой старый друг / <...> / Джон Андерсон, мой друг!” (the third edition) [Dzhon Anderson, moy stariy drug / <...> / Dzhon Anderson, moy drug!] [17, p. 216; 18, p. 212]; “Джон Андерсон, ты помнишь, / <...> / Джон Андерсон, мой друг!” [Dzhon Anderson, ti pomnish, / <...> / Dzhon Anderson, moy drug!] [4, p. 358]; “Джон Андерсон, родной, Джон / <...> / Джон Андерсон, родной” [Dzhon Anderson, rodnoy, Dzhon / <...> / Dzhon Anderson, rodnoy] [10, p. 557]. S.A. Orlov begins and finishes octaves differently, and his final line is especially peculiar: “Джон Андерсон, мой милый Джон, / <...> / Твоя, мой милый Джон! // Джон Андерсон, мой милый друг, / <...> / Дай руку мне, мой милый Джон, / И вот моя рука!” (the first edition) [Dzhon Anderson, moy miliy Dzhon, / <...> / Tvoya, moy miliy Dzhon! // Dzhon Anderson, moy miliy drug, / <...> / Day ruku mne, moy miliy Dzhon, / I vot moya ruka!] [21, p. 248–249]; “Джон Андерсон, **давным-давно** / <...> / Твоя, мой милый Джон. // Джон Андерсон, **мой верный Джон,** / <...> / Дай руку мне, мой милый Джон, / И вот – моя рука!” (the second edition) [Dzhon Anderson, **davnim-davno** / <...> / Tvoya, moy miliy Dzhon. // Dzhon Anderson, **moy verniy Dzhon,** / <...> / Day ruku mne, moy miliy Dzhon, / I vot – moya ruka!] [22, p. 31]. Alliteration is perfectly reflected in M.L.Mikhaylov’s translation (*Джон, Андерсон, сердечный, друг* [Dzhon, Anderson, serdechniy, drug]), in the second edition of S.A.Orlov’s translation (*Джон, Андерсон, давным-давно* [Dzhon, Anderson, davnim-davno]) and also in S.Sapozhnikov’s translation (*Джон, Андерсон, родной* [Dzhon, Anderson, rodnoy]).

Burns’s colouristic antonymic couple *like the raven* – *like the snaw* designed to oppose youth and an old age, when comparing hair colour of the hero with raven and snow, found reflection in all Russian translations, and M.L.Mikhaylov, P.I.Veynberg, A.M.Fedorov found it possible to accent emergence of wrinkles on the face, forehead, what is not mentioned in the original: “When we were first acquaint, / Your locks were *like the raven*, / Your bonnie brow was brent; / But now your brow is beld, John, / Your locks are *like the snaw*; / But blessings on your frosty row” [6, p. 160] – “Как я сошлась с тобой, / Был *гладок лоб* твой и *как смоль* / Был *черен* волос твой. / Теперь *морщины по лицу* / И *снег* житейских вьюг /

В твоих кудрях; но – бог храни / Тебя <...>” [Kak ya soshlas s tobou, / Bil *gladok lob* tvooy i *kak smol* / Bil *chyoren* volos tvooy. / Teper *morshchini po litsu* / I *sneg* zhiteyskih vyug / V tvoikh kudryakh; no – bog khрани / Tebya <...>] [20, p. 151], “Когда мы сошлись с тобой, / Твой волос был *черен, как смоль*, / И лоб – без морщины одной. / Но нынче морщины на лбу, / И волос *как снег убелен*... / Спаси твою старость, Господь” [Kogda mi soshlisy s tobou, / Tvooy volos bil *chyoren, kak smol*, / I lob – bez *morshchini* odnoy. / No ninche *morshchini na lbu*, / I volos *kak снег убелен*... / Spasi tvoyu starost, Gospod] [9, p. 188], “Когда, мой друг, с тобой / Сошлись мы, – *темен* волос был / И светел – облик твой. / Теперь твой череп гол, Джон, / Твой взгляд потух от мук, / И волос *бел* – но мир тебе” [Kogda, moy drug, s tobou / Soshlis mi, – *tyomen* volos bil / I svetel – oblik tvooy. / Teper tvooy cherep gol, Dzhon, / Tvooy vzglyad potukh ot muk, / I volos *bel* – no mir tebe] [32, p. 333]), “Когда сошлись мы, Джон, / Твой волос густ был, *черен* / И лоб не испещрен. / Теперь ты, Джон, стал лысым, / Твой волос *оснежен*. / Но будь благословен он” [Kogda soshlis mi, Dzhon, / Tvooy volos gust bil, *choyren* / I lob ne *ispeshchryon*. / Teper ti, Dzhon, stal lisim, / Tvooy volos *osnezhyon*. / No bud blagosloven on] [13, p. 289], “Подумай-ка, давно ль / Густой, крутой твой локон / Был *черен, точно смоль*. / Теперь ты *снегом убелен*, – / Ты знал немало вьюг. / Но будь ты счастлив, лысый Джон” (the third edition) [Podumay-ka, davno l / Gustoy, krutoy tvooy lokon / Bil *chyoren, tochno smol*. / Teper ti *snegom ubelyon*, – / Ti znal nemalo vyug. / No bud ti schastliv, lisiy Dzhon] [17, p. 216; 18, p. 212], “Как ты меня любил, / Ты *черен, словно ворон*, был, / И вот ты лыс, мой Джон! / Седая бровь еще черна, / Ты *снегом* опушен, / Благословенна седина” (the first edition) [Kak ti menya lyubil, / Ti *chyoren, slovno voron*, bil, / I vot ti lis, moy Dzhon! / Sedaya brov yehschoy cherna, / Ti *snegom* opushyon, / Blagoslovenna sedina] [21, p. 248–249]; “Ты знал мою любовь... / *Чернее ворона крыла* / Была густая бровь... / И вот уже, мой милый Джон, / Ты *снегом* опушен... / Благословенна седина” (the second edition) [Ti znal moyu lyubov... / *Cherneye vorona krila* / Bila gustaya brov... / I vot uzhe, moy miliy Dzhon, / Ti *snegom* opushyon... / Blagoslovenna sedina] [22, p. 31] (lines 1–4 of the fragment markedly differ in different editions), “как жизнь для нас цвела, / и *смоль* кудрей была *черней / вороньего крыла*? / А нынче кудри, *словно снег*, / окончен жизни круг, / но будь благословен навек” [kak zhizn dlya nas tsvela, / i *smol* kudrey bila *cherney / voronyego krila*? / A ninche kudri, *slovno снег*, / okonchen zhizni krug, / no bud blagosloven navek] [4, p. 358], “Все помню о былом: / Ты *черной смоли* кудри / Над чистым нес челом; / Теперь твой лоб плешив, Джон, / А кудри – *снег* сплошной: / Но счастлив с вьюжной будь башкой” [Vsyu pomnyu o bilom: / Ti *chyornoy smoli* kudri / Nad chistim nyos chelom; / Teper tvooy lob pleshiv, Dzhon, / A kudri – *sneg* sploshnoy: / No schastliv s vyuzhnoy bud bashkoy] [10, p. 557]. In M.L.Mikhaylov’s, S.Ya.Marshak’s and S.Sapozhnikov’s translations there is an image of *vyuga* [a blizzard] reflecting difficulties of life and character of the hero, and in S.B.Bolotin and T.S.Sikorskaya’s free interpretation the philosophical image of *krug zhizni* [a circle of life] appears.

Burns emphasized inseparability of heroes both in youth and in an old age by means of repetition of a personal pronoun *we* and the use of an adverb *thegither* (= *together*), set expressions *wi’ ane anither* (= *with one another*), *hand in hand*: “We clamb the hill *thegither*; / And mony a canty day, John, / We’ve had *wi’ ane anither*: / Now we maun totter down, John, / And *hand in hand* we’ll go; / And sleep *thegither* at the foot” [6, p. 160]. M.L. Mikhaylov preserved significant set expressions and repetition of a pronoun *mi* [*we*]: “Мы *вместе* в гору шли, / И сколько мы счастливых дней / *Друг с другом* провели! / Теперь нам под гору плестись; / Но мы *рука с рукой* / Пойдем – и *вместе* под горой / Заснем...” [Mi *vmeste* v goru shli, / I skolko mi schastlivikh dney / *Drug s drugom* proveli! / Teper nam pod goru plestis; / No mi *ruka s rukoy* / Poydyom – i *vmeste* pod goroy / Zasnyom...] [20, p. 151]. In spite of preserving of these details of the poetic description, Burns’s expression is lost in A.M. Fedorov’s translation, some descriptiveness, monotony appeared: “*Вдвоем* мы

в гору шли / И много дней веселых / *Мы вместе* провели. / Теперь идем *мы* книзу, / Пойдем *вдвоем* под склон / И там уснем *мы вместе*» [Vdvoiom mi v goru shli / I mnogo dney vesyolikh / Mi vmeste proveli. / Teper idyom mi knizu, / Poydyom vdvoiom pod sklon / I tam usnyom mi vmeste»] [13, p. 289]. This feature of the original practically remained out of P.I. Veynberg's attention: "Мы на гору лезли *вдвоем*, / И много веселых минут / В пути проживали своем. / Теперь поплетемся *мы* вниз, / И тихо на путников сон / Сойдет у подошвы горы" [Mi na goru lezli vdvoiom, / I mnogo vesyolikh minut / V puti prozhivali svoiom. / Teper popletyomsya mi vniz, / I tikho na putnikov son / Soydyot u podoshvi gori] [9, p. 188]. S.Sapozhnikov reduced the quantity of set expressions almost twice: "Вдвоем *мы* лезли в гору, / И уйма славных дней, Джон, / Нам выпала в ту пору; / Теперь сползти бы вниз, Джон, / *Рука в руке с тобой*, / И *вместе* там, внизу, уснуть" [Vdvoiom mi lezli v goru, / I uyma slavnikh dney, Dzhon, / Nam vipala v tu poru; / Teper spolzti bi vniz, Dzhon, / *Ruka v ruke s toboy*, / I vmeste tam, vnizu, usnut] [10, p. 557]. V.M. Mikheyev, as well as S.Ya. Marshak, kept the most part of characteristic set expressions of the original, however, his final image turned out too direct and gloomy: "С *тобой* *мы* в гору шли, / И много светлых дней, Джон, / *Мы вместе* провели. / Идем *мы* под гору, мой Джон, / Ужель *друг другу рук* / Нам не подать в одном гробу" [S toboy mi v goru shli, / I mnogo svetlikh dney, Dzhon, / Mi vmeste proveli. / Idyom mi pod goru, moy Dzhon, / Uzhel drug drugu ruk / Nam ne podat v odnom grobu] [31, p. 333]; compare: "Мы шли с *тобою* в гору, / И сколько радости вокруг / Мы видели в ту пору. / Теперь *мы* под гору бредем, / *Не разнимая рук*, / И в землю ляжем *мы вдвоем*" (the third edition) [Mi shli s toboyu v goru, / I skolko radosti vokrug / Mi videli v tu poru. / Teper mi pod goru bredyom, / *Ne raznimaya ruk*, / I v zemlyu lyazhem mi vdvoiom] [17, p. 216; 18, p. 212]. On the contrary, in both variants of S.A. Orlov's translation the ending is excessively optimistic: "Ты не забыл о том, / Как шли, *не размыкая рук*, / Мы жизнь с *тобой вдвоем*. / Теперь *мы* под гору бредем, / Уж смерть недалеко... / Дай *руку* мне, <...>, / И вот моя *рука!*" (the first edition) [Ti ne zabil o tom, / Kak shli, *ne razmikaya ruk*, / Mi zhizn s toboy vdvoiom. / Teper mi pod goru bredyom, / Uzh smert nedaleka... / Day ruku mne, <...>, / I vot moya ruka!] [21, p. 249]; "Забыть ли юность *нам!* / И если жизнь – огромный холм, / Мы шли, *обнявшись*, там. / Теперь *мы* под гору бредем – / Уж смерть недалеко... / Дай *руку* мне, <...>, / И вот – моя *рука!*" (the second edition) [Zabit li yunost nam! / I yesli zhizn – ogromniy kholm, / Mi shli, *obnyavshis*, tam. / Teper mi pod goru bredyom – / Uzh smert nedaleka... / Day ruku mne, <...>, / I vot – moya ruka!] [22, p. 31]. S.B. Bolotin and T.S. Sikorskaya introduced images of *tikhiy lug* [a silent meadow] and *tesniy dom* [a close house], which gave another sounding to Burns's idea: "мы *рядом* в гору шли, / и столько дней, счастливых дней / сияло нам вдали? / Теперь *мы рядом* вниз бредем / с горы на тихий луг / и *рядом* ляжем в тесный дом" [mi ryadom v goru shli, / i stolko dney, schastlivikh dney / siyalo nam vdali? / Teper mi ryadom vniz bredyom / s gori na tikhiy lug / i ryadom lyazhem v tesniy dom] [4, p. 358].

5. DISCUSSION

In A.I. Palladin's notes (1954) for S.B. Bolotin and T.S. Sikorskaya's translation it is specified that Burns "often composed his songs to the existing national tunes. So, the song "John Anderson" was written, Burns liked to sing it" [24, p. 391]. S.A.Orlov in his book "The National Poet of Scotland (to the 200th Anniversary since the Birth of R.Burns)" (1959) enthusiastically spoke of music of the lyrics in this song: "Three components of a song – a thought, intersyllabic pauses and a melody are harmoniously connected with each other. Burns carefully finishes the song, trying to obtain extreme harmony, integrity and coherence. Richness of alliterations, melodiousness, frequent repetitions, lyricism with surprising clarity and clearness of the thought defines beauty and unique charm of his songs" [22, p. 17–18]. S.A. Orlov agrees with the English criticism, calling songs by Burns the very music, and is not

surprised at attention of many outstanding composers (R. Schumann, F. Mendelssohn, etc.) to his lyrics [22, p. 18]. In the 20th century Burns's song entered Russian musical art: in S.Ya.Marshak's translation it was set to music by G.V.Sviridov (performers Yefrem Flaks, Alexander Vedernikov, Victor Kalikin), Yu.A.Levitin (the performer Mikhail Riba), M.V.Milman (the performer Boris Deyneka), in S.B.Bolotin and T.S.Sikorskaya's translation – by D.D.Shostakovich (the performer Elena Ivanova).

Motifs of Burns's work are present in the original poem "Moy drug, khvala tebe i chest!.." ("My friend, praise to you and honor!..", 1970) of the modern poet-translator Ye.D. Feldman, who translated more than four hundred texts of Burns. This song contains ten stanzas, practically each of which comes to an end with the address "Джон Андерсон, мой друг!" [Dzhon Anderson, moy drug!] [11, p. 335–336]; after the second and final stanzas a peculiar refrain of six lines is introduced: "Ты в этой жизни, / Может быть, / Богатства не скопил, / Но дай Бог всякому / Прожить, / Как ты свой век прожил!" [Ti v etoy zhizni, / Mozhet bit, / Bogatstva ne skopil, / No day Bog vsyakomu / Prozhit, / Kak ti svoiy vek prozhil!"] [11, p. 335–336]. Ye.D.Feldman distinctly shows the peasant life of the hero ("Земля добрела и цвела, / Когда вставал за плуг" [Zemlya dobrera i tsvela, / Kogda vstavaval za plug]; "Ведь от зари и до зари, / Не покладая рук, / Трудился в поле с юных лет" [Ved ot zari i do zari, / Ne pokladaya ruk, / Trudilsya v pole s yunikh let]; "Превыше всех заслуг / Ты ставил наш крестьянский труд" [Previshe vseh zaslug / Ti stavil nash krestyanskiy trud] [11, p. 335], and oppositions, comparisons are introduced: "Глядишь, пришёл иной с войны, / Добра награвив тюк. / А ты – по-прежнему бедняк" [Glyadish, prishyol inoy s voyni, / Dobra nagrabitv tyuk. / A ti – po-prezhnemu bednyak] [11, p. 335–336]; "Сидит богач на сундуке, / Надулся, как индюк. / Последний грош ты дал вдове" [Sidit bogach na sunduke, / Nadulsya, kak indyuk. / Posledniy grosh ti dal vdove] [11, p. 336].

6. CONCLUSIONS

Thus, each of Russian translations of Robert Burns's song "John Anderson my Jo" made by M.L.Mikhaylov, P.I.Veynberg, V.M.Mikheyev, A.M.Fedorov, S.Ya.Marshak, S.A.Orlov, S.B.Bolotin and T.S.Sikorskaya, S.Sapozhnikov is peculiar and unique. Translators S.Ya.Marshak and S.A.Orlov made several attempts of interpretation of Burns's song, and the last one was not only the interpreter, but also the researcher of "John Anderson my Jo" and studied not only the original, but also its numerous translations into languages of peoples of the USSR in detail. The popularity of Burns's song in Russia is also demonstrated by appearance of the original poem "Moy drug, khvala tebe i chest!.." ("My friend, praise to you and honor!..") created after it by Ye.D. Feldman in our days.

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