

The background of the cover is a photograph of a microscope. The objective lens is in the foreground, with the text 'UPlanFLN 4x/0.13' visible on its barrel. The eyepiece is at the top, and the stage with a slide is at the bottom. A red diagonal band is on the left side.

# REVISTA INCLUSIONES

**NUEVOS AVANCES Y MIRADAS DE LA CIENCIA**

**Revista de Humanidades y Ciencias Sociales**

Número Especial Julio / Septiembre

2019

ISSN 0719-4706

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**I. I. KOZLOV IN THE HISTORY OF THE RUSSIAN RECEPTION OF T. MOORE'S POEM  
«THOSE EVENING BELLS»**

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**Fecha de Recepción:** 04 de marzo de 2019 – **Fecha Revisión:** 21 de abril de 2019

**Fecha de Aceptación:** 18 de junio de 2019 – **Fecha de Publicación:** 01 de julio de 2019

**Abstract**

The article is dedicated to the characteristics' identifying of the perception of Thomas Moore's poem «Those Evening Bells» from the poetic cycle «Selection of Popular National Airs» created by the talented representative of Russian poetry, translator of many English authors I.I. Kozlov. From a methodological point of view, the article is based on a historical-literary approach to the subject of study, combined with a comparative historical and formal methods of analyzing literary works. The basic statements of A.V. Fedorov's linguistic theory of translation, the theory of M.M. Bakhtin about the dialogue and «stranger's word», historical, literary and theoretical works of such leading Russian literary scholars as V.M. Zhirmunsky, M.P. Alekseev, B.V. Tomashevsky, Yu.M. Lotman, V.N. Toporov, Yu.D. Levin, E.G. Etkind, devoted to the issues of comparative research of literatures and cultures, Russian-English literary connections, theory and history of literary translation are taken into account. I.I.Kozlov's romance «Evening Bells», an interpretation of Thomas Moore's poem «Those Evening Bells», received many direct responses in the creative work of Russian poets. Thanks to the Russian color, special melodiousness and tonality, which gave the «melody» an unusual sound, the work of the English bard was put to music and offered for public performance. The characteristic melodiousness and Russian origins of the Moore's «melody» inspired I.I. Kozlov to create the romance «Evening Bells», which was characterized by the artistic reflection of the new-founded creative details of the English poet and gained popularity in Russia thanks to the music of the Russian composer A.A. Alyabyev. Having firmly entered into the Russian song repertoire, I.I. Kozlov's «Evening Bells» was sometimes perceived by his contemporaries as a completely independent, original work. Some attempts were also made to find Russian and other sources of this work, in particular, to relate the English original with the translation of the church song of the Georgian writer Georgy Mtatsmindeli. Having gained popularity at the turn of the 1820–1830s, I.I.Kozlov's poem «Evening Bells» was added to the list of the best works of the poet, on the basis of which the aesthetic tastes of the readers, who appreciated the interpreter's linguistic sensitivity and the variety of poetical expressive means used by him.

**Keywords**

Russian-English literary and historical and cultural ties – Poetry – Romanticism – Tradition

**Para Citar este Artículo:**

Zhatkin, Dmitry y Yashina, Tatiana A. I. I. Kozlov in the history of the Russian reception of T. Moore's poem «Those evening Bells». Revista Inclusiones Vol: 6 num Esp Jul-Sep (2019): 126-142.



## Introduction

Great Burns and unique mountains of Scotland. They seem to have become something integral, inseparable in Russian consciousness over the years. Once you start talking about Burns, lovely Scottish landscapes rise to view. Once you remember the Scottish mountains, soulful Burns's lines come into your mind...

In the late fifties the poetess and translator Adelina Adalis, whose works genetically go back to the Silver Age, wrote great words about Scotland and about what it means to be a truly national poet of this free country: "Scotland... The country of heather moors and hills, foggy lakes and seaside... The country of proud far-sighted Highlanders – so far-sighted that it was believed: "this people are clairvoyants"!.. The country of ancient clans, ancient love of freedom... The country of mirages and common sense. A shrill voice of a bagpipe and white seagulls over gray steely water... Burns's verses absorbed everything: whether he sings about his Jean, or glorifies ancient leaders of free Scotland, or praises "pudding Haggis hot and dense", whether he pronounces the name of his Homeland or not – Robert Burns is the son of his people"<sup>1</sup>. About the same, but in a more lapidary and academic way, Alexey N. Veselovsky wrote in the section "English Literature of the 18<sup>th</sup> Century" of "General History of Literature" (1888) seven decades earlier: "Long walks in the mountains were entertainment <for Burns>; he walked Scotland for miles around, everywhere meeting people, especially singers, whose songs he wrote down"<sup>2</sup>. Burns is not only a national poet, he is a part of that free people, who finds joy in harmony with nature, in preservation of ancestral forms of life, original customs and traditions.

Robert Burns's poem "My Heart's in the Highlands" (1789) was created in difficult times for Scotland. It reflected dramatic events of the 18<sup>th</sup> century when suppression of Jacobite Risings of 1715, 1745 and 1786 caused demilitarization, repressions, Scottish enclosure, and also, from the 1760-s, mass migration of Highlanders as a result of Highland Clearances for the purpose of destruction of their clans. The poem, representing four quatrains of tetrameter amphibrach with open ending and rhyme aabb ccdd eeff aabb, is penetrated with nostalgic notes, first of all, homesickness, as many Scots had to leave their Homeland, tender feelings to severe beauty of its nature, the images of which were forever preserved in memory.

## Literature review

The most considerable researches of Russian translations of Burns were published by S.A. Orlov<sup>3</sup>, E. S. Belashova<sup>4</sup>, Yu. D. Levin<sup>5</sup>, D. N. Zhatkin<sup>6</sup> in different years. Literary

<sup>1</sup> A. Adalis, Narodniy poet [A National Poet]. Oktyabr. No. 6. 1959.

<sup>2</sup> Alexey N. Veselovsky, Angliyskaya literatura XVIII veka [English Literature of the 18<sup>th</sup> Century]. In: Vseobshchaya istoriya literaturi. Sostavlena po istochnikam i noveyshim issledovaniyam pri uchastii russkikh uchyonikh i literatorov [General History of Literature. Compiled according to the sources and latest researches with the assistance of Russian scholars and writers]. Vol: 3 Part 1 (Saint Petersburg: Carl Rikker's Publishing House, 1888), 882.

<sup>3</sup> S. A. Orlov, Berns v russkikh perevodakh [Burns in Russian Translations]. Research Notes of A.I. Herzen Leningrad State Pedagogical Institute. Vol: 26 (Leningrad: The Leningrad State Pedagogical Institute Publishing House, 1939).

<sup>4</sup> E. S. Belashova, Robert Berns v perevodakh S. Marshaka: Dissertatsiya na soiskaniye uchenoy stepeni kandidata filologicheskikh nauk [Robert Burns in S. Marshak's Translations: The thesis for a degree of Candidate of Philology] (Chernovtsi: The Chernovtsi State University, 1958).

features of Burns's poem "My Heart's in the Highlands", specifics of its translation reception did not become a subject of special studying, however, they were considered in a number of publications.

The first small analysis of the poem "My Heart's in the Highlands" in Russian was issued in the first volume of G. Gettner's "History of General Literature of the 18<sup>th</sup> Century" (1897), devoted to English literature. Noting that "old Scottish national poetry", which kept "freshness and creativity, while almost everywhere the national song decayed and died out", had "the most powerful influence on Burns"<sup>7</sup>, G. Gettner accented strength of the poet's personality, his courageous originality and internal beauty and opposed the characteristic of Burns as only a singer of nature: "So-called natural poets too willingly use too many empty phrases of half-education, acquired hastily; they are la-di-da, or unskillful, or more often the former and the latter together. Burns is very far from errors of this kind, according to his own words, ingenuous as a lark "when it rises into the purple sky and sings because of fun"<sup>8</sup>. G. Gettner illustrated his words with the full text of the poem "My Heart's in the Highlands" (A.M. Fedorov's translation is given in the Russian edition), calling this poem of Burns a magnificent song, which "can be an epigraph to whole his poetry"<sup>9</sup>, then spoke about identity of the Scottish author: "Burns has courage to be absolutely himself. He bravely refuses any usual manner and fashion; he does not create anything that he did not experience and did not feel. His poems are poems for a case, in that highest sense, in which Goethe applies this word to the poetry, coming from real and personal events. They were produced in deep grief and noisy joy of his own soul, creative force, attracting with insuperable force. <...> His aspiration and satisfaction are not higher than he, but in him and around him"<sup>10</sup>.

Unfortunately, unfairly little was written about this poem by Burns in the following years in Russia. In 1946 in "Britansky Soyuznik" A. Lloyd claimed that "My Heart's in the Highlands" is a typical and favourite example of Burns's lyrics with its constant homesickness"<sup>11</sup>; he gave in evidence three stanzas-quatrain from S.Ya. Marshak's translation, breaking their order (the first stanza-refrain appeared between the second and third stanzas).

In his article "Walter Scott and Robert Burns's Poetry" S. A. Orlov characterized in detail Burns's work as a collector and interpreter of national poetry, who, knowing the subject, plot of a folklore work, "ingeniously added what it lacked": "it is enough to compare

<sup>5</sup> Yu. D. Levin, Berns na russkom yazike [Burns in Russian]. In: Berns R. Stikhotvoreniya [Burns R. Poems] (Moscow: Raduga, 1982).

<sup>6</sup> D. N. Zhatkin, Dorogami russkogo Bernsa [Along the Roads of Russian Burns]. In: Khudozhestvennyy perevod i sravnitelnoye literaturovedeniye. V: Sbornik nauchnikh trudov [Literary Translation and Comparative Literary Criticism. 5: A collection of research works] (Moscow: Flinta; Nauka, 2016) y D. N. Zhatkin, Neizvestniye perevodi poezii Roberta Bernsa [Unknown Translations of Robert Burns's Poetry]. In: Khudozhestvennyy perevod i sravnitelnoye literaturovedeniye. V: Sbornik nauchnikh trudov [Literary Translation and Comparative Literary Criticism. 5: A collection of research works] (Moscow: Flinta; Nauka, 2016).

<sup>7</sup> G. Gettner, Istoriya vseobshchey literaturi XVIII veka [History of General Literature of the 18<sup>th</sup> Century]. Vol: 1 (Saint Petersburg: P.N. Skorokhodov's Printing House, 1897), 449.

<sup>8</sup> G. Gettner, Istoriya vseobshchey literaturi XVIII veka... 449.

<sup>9</sup> G. Gettner, Istoriya vseobshchey literaturi XVIII veka... 449.

<sup>10</sup> G. Gettner, Istoriya vseobshchey literaturi XVIII veka... 450.

<sup>11</sup> A. Lloyd, Robert Berns – pevets svobodi [Robert Burns as a Singer of Freedom]. Britansky Soyuznik. No. 29. 1946. 6.

his magnificent work “My Heart’s in the Mountains” with sluggish and poor remains of the song, which were preserved thanks to Mr. Peter Buchan<sup>12</sup>. It is “that old national song, which is known to readers in creative interpretation of Burns”<sup>13</sup>, one of the heroes of the first historical novel of Walter Scott “Waverley; or ‘Tis Sixty Years Since” (1814) Davie Gellatley sings; he is represented by the author with undisguised sympathy: “...this voice was nevertheless the voice of Davie Gellatley, singing the following verses under the window: «V gorakh moyo serdtse... Donine ya tam, / Po sledu olenya gonyu po skalam. / Gonyu ya olenya, pugayu kozu. / V gorakh moyo serdtse, a sam ya vnizu» (Chapter XXVIII; I.A. Likhachev’s translation, S.Ya. Marshak’s translation of the poem;<sup>14</sup>). It should be noted that I.A. Likhachev preserved the remark, belonging to the author of the novel: “These lines form the burden of an old song to which Burns wrote additional verses”<sup>15</sup>. S.Ya. Marshak’s translation of the poem is given with a discrepancy in the second line in the Russian translation of “Waverley”: « Po sledu olenya *gonyu* po skalam » instead of «Po sledu olenya *lechu* po skalam».

Referring to the book by J.G. Lockhart “The Life of Robert Burns” (1847)<sup>16</sup>, in her article “Walter Scott and Robert Burns” (1960) E.I. Klimenko considers Burns’s contribution to getting of contemporaries familiar with “live and peasant”<sup>17</sup> Scotland, free from pastoral, idyllic tones and comic, semi-farcical scenes. Turning Scotland into “the example of firmness of national consciousness”, Burns, according to E.I. Klimenko, became for Walter Scott an important source, which, bearing in itself “synthesis of great and ridiculous, national, local, universal”, approached, in significance, folklore and Shakespeare’s works, helped to see dependence of private life on historical events, to understand “force of imagination, capable to penetrate into the past and into beating of national life”<sup>18</sup>.

Studying stylistic language features of Burns’s interpretations of Scottish national songs, A.A. Golikov noted that the poem “My Heart’s in the Highlands” is created in undefiled English, without Scottish dialects. The researcher considered such decision to be the purposeful choice of Burns, who sought to get rid of provincialism, to broaden his horizons and expressive opportunities of the language: “Scottish dialects just had no many words for designation of abstract concepts. Therefore, it is quite natural that Burns often uses purely English lexicon in generalizing statements. It is paradoxical, but such songs, filled with Scottish patriotism as <...> “My Heart’s in the Highlands”, are written in the literary language <...>”<sup>19</sup>.

<sup>12</sup> S. A. Orlov, “Valter Skott i poeziya Roberta Bernsa” [Walter Scott and Robert Burns’s Poetry], Uchyoniye zapiski Gorkovskogo gosudarstvennogo universiteta. Issue 52 (1961): 247–264.

<sup>13</sup> S. A. Orlov, “Valter Skott i poeziya Roberta Bernsa... 257.

<sup>14</sup> W. Scott, Sobraniye sochineniy: V 20 t. [Collected Works: In 20 volumes]. Vol: 1 (Moscow; Leningrad: The State Publishing House of Imaginative Literature, 1960).

<sup>15</sup> W. Scott, Waverley; or ‘Tis Sixty Years Since. South Australia: eBooks@Adelaide. 2014. <https://ebooks.adelaide.edu.au/s/scott/walter/waverley/complete.html#fn64>

<sup>16</sup> J. G. Lockhart, The Life of Robert Burns. Edinburgh; London. 1847.

<sup>17</sup> E. I. Klimenko, “Valter Skott i Robert Berns” [Walter Scott and Robert Burns], Vestnik Leningradskogo gosudarstvennogo universiteta Leningrad. Issue 1 num 2 (1960): 92.

<sup>18</sup> E. I. Klimenko, “Valter Skott i Robert Berns... 92.

<sup>19</sup> A. A. Golikov, Shotlandskiy narodniye pesni v obrabotke Roberta Bernsa (voprosi yazika i stilya) [Scottish National Songs in Robert Burns’s Interpretation (questions of language and style)]. In: Analiz stiley zarubezhnoy khudozhestvennoy i nauchnoy literaturi [An analysis of styles of foreign imaginative and research literature]. Issue 3 (Leningrad: The Publishing House of the Leningrad University. 1982), 121.

## Materials and methods

The translations of Robert Burns's poem "My Heart's in the Highlands", created by M.N. Shelgunov (1879), M.A. Rossiysky (1880, published in 1913), V.M. Mikheyev (the 1880-s), R.F. Brandt (O. Golovnin) (1886), V.E. Cheshikhin (Ch. Vetrinsky) (1890 or 1891), A.M. Fedorov (1896), O.N. Chyumina (1897), D.S. Usov (1933), B.F. Lebedev (the 1930-s), T.L. Shchepkina-Kupernik (published in 1936), M.A. Mendelssohn-Prokofyeva (1938), S.Ya. Marshak (1938), are the material for the analysis. Methodologically, the research relies on fundamental works in the field of historical poetics, comparative study, comparative literary criticism, history of Russian translated imaginative literature, theory and history of poetic translation (Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseyev, Yu.D. Levin, A.V. Fedorov, E.G. Etkind, etc.) and also on works of Soviet and Russian researchers, devoted to Burns's biography and creativity, perception of Burns's heritage in Russia (S.A. Orlov, A.A. Golikov, E.I. Klimenko, A.A. Elistratova, B.I. Kolesnikov, E.S. Belashova, D.N. Zhatkin, etc.). In the course of studying of the problem cultural and historical, comparative and historical, comparative, historical and typological approaches, as well as methods of the complex analysis were used.

## Results

Russian writers were familiar with Burns's poem long before the appearance of its first translation into Russian in 1879. It is possible to see the first line of it in I.S. Turgenev's letter to Pauline Viardot of September, 20 (October, 2), 1859, written in French: "Il ne se passe guère une heure que je ne songe à Courtavenel et à tout ce qui s'ensuit. My heart is in the Highlands, comme dit la chanson" [Not an hour passes as I dream of Courtavenel and of everything that is connected with it. "My heart is in the Highlands" as it is sung in the song]<sup>20</sup>. In the letter to the same addressee, sent five years later – on November, 11 (November, 23), 1864, Burns's phrase "my heart is in the highlands" is already used as a popular expression: "Je n'ai pas besoin de vous dire que "my heart is in the highlands" <...>. Je ne serai content que quand j'aurai cet étouffant Paris derrière moi" [I do not need to tell you that "my heart is in the highlands" <...>. I will be happy only when this stuffy Paris is behind]<sup>21</sup>. Being invited to hunt in Pitlochry by Ernst and Elisabeth Benzen, I.S. Turgenev spent several days there from July, 29 (August, 10) till August, 4 (August, 16), 1871<sup>22</sup>, what he wrote about in his letter to A.A. Fet of August, 16 (August, 28), 1871: "Then I went to "Highlands" – and shot there grouse – the bird that is something between a black cock and a White partridge"<sup>23</sup>. While commenting on the

<sup>20</sup> I. S. Turgenev, Pismo k P. Viardo ot 20 sentyabrya (2 oktyabrya) 1859 [The Letter to P. Viardot of September, 20 (October, 2), 1859]. In: Polnoye sobraniye sochineniy i pisem: V 30 t. Pisma: V 18 t. [Complete Works and Letters: In 30 volumes. Letters: In 18 volumes]. Vol. 4 (Moscow: Nauka, 1987).

<sup>21</sup> Turgenev, I. S. Pismo k P. Viardo ot 11 (23) noyabrya 1864 [The Letter to P. Viardot of November, 11 (November, 23), 1864]. In: Polnoye sobraniye sochineniy i pisem: V 30 t. Pisma: V 18 t. [Complete Works and Letters: In 30 volumes. Letters: In 18 volumes]. Vol. 6 (Moscow: Nauka, 1989).

<sup>22</sup> Mostovskaya, N. N. Letopis zhizni i tvorchestva I.S. Turgeneva (1871–1875) [A Chronicle of I.S. Turgenev's Life and Creativity (1871–1875)]. Saint Petersburg: Nauka. 1998.

<sup>23</sup> Turgenev, I. S. Pismo k A.A. Fetu ot 16 (28) avgusta 1871 [The Letter to A.A. Fet of August, 16 (August, 28), 1871]. In: Polnoye sobraniye sochineniy i pisem: V 30 t. Pisma: V 18 t. [Complete Works and Letters: In 30 volumes. Letters: In 18 volumes]. Vol. 11. (Moscow: Nauka, 1999).

mention of “Highlands”, A.I. Batyuto suggests a possible “hint on the ballad by R. Burns “My Heart’s in the Highlands”<sup>24</sup>, caused by mountainous views in Pitlochry.

The first translations of Burns’s poem “My Heart’s in the Highlands”, created by M.N. Shelgunov<sup>25</sup> and M.A. Rossiysky<sup>26</sup>, which appeared practically at the same time, were tonally correct in transferring the full matter of the original, recreating deep lyricism and heartiness of the verses. According to E.S. Belashova, who offered a short analysis of early interpretations of the poem “My Heart’s in the Highlands” in her dissertation research, “textual deviations are very small” in M.N. Shelgunov’s interpretation, however, “the translation did not keep compositional and stylistic distinction of the original”, “characteristic Burns’s repetitions, peculiar to national poetics in general”, are lost<sup>27</sup>. The same claims to “the transfer of compositional and stylistic features of the original”<sup>28</sup> concern M.A. Rossiysky’s translation, in which omission of Burns’s repetitions “changed sounding of the verses a little”<sup>29</sup>.

In fact, the refrain, important for a song, – repetition of the first and fourth stanzas – is kept, but internal repetitions, creating characteristic emotional atmosphere, emphasizing a folklore basis of Burns’s work, are lost in their considerable part (in M.N. Shelgunov’s translation) or completely (in M.A. Rossiysky’s translation), compare: “*My heart’s in the Highlands, my heart is not here; / My heart’s in the Highlands, a-chasing the deer, / A-chasing the wild deer, and following the roe, / My heart’s in the Highlands wherever I go*”<sup>30</sup> (R.Burns; – «*V Shotlandii miloy ya serdtsem zhivu! / V Shotlandii miloy, v dremuchem lesu! / Za dikoyu lanyu gonyayus ya tam... / V otchizne ya serdtsem, gde b ni bil ya sam!*»<sup>31</sup>) – «*Ya serdtsem v Shotlandii, vечно ya tam, / Stremlyusya ya vечно k rodimim lesam, – / Tam dich ya strelyayu, za lanyu gonyus, – / K Shotlandii vечно dushoy ya stremlyus!*» (M.A. Rossiysky;<sup>32</sup>). Keeping general tonality of the description, in which each subsequent detail supplements the previous one and develops the author’s thought, the Russian translators took too many liberties with the original form – not only characteristic repetitions are omitted, but also anaphora “Farewell to” (in the third stanza) and significant synonymic pairs “the straths and valleys”, “the forests and woods”, “the torrents and floods” are destroyed, compare: “*Farewell to the Highlands, farewell to the North, / The birth-place of valor, country of worth; / Wherever I wander, wherever I rove, / The hills of the Highlands for ever I love. / Farewell to the mountains high cover’d with snow; / Farewell to the straths and green valleys below; / Farewell to the forests and wild-hanging woods; / Farewell to the torrents and loud-pouring floods*”<sup>33</sup> (R.Burns) – «*Moy sever*

<sup>24</sup> A. I. Batyuto, Kommentariy k pismu I.S. Turgeneva A.A. Fetu ot 16 (28) avgusta 1871 [A Comment to I.S. Turgenev’s Letter to A.A. Fet of August, 16 (August, 28), 1871]. In: Turgenev I.S. Polnoye sobraniye sochineniy i pisem: V 30 t. Pisma: V 18 t. [Complete Works and Letters: In 30 volumes. Letters: In 18 volumes]. Vol. 11 (Moscow: Nauka. 1999).

<sup>25</sup> M. Sh-nov, [Shelgunov, M.N.] (1879) Rodine (Iz Bernsa) [To the Motherland (From Burns)]. Delo. No. 8. 1879.

<sup>26</sup> M. A. Rossiysky, Iz Bernsa. 1880 [From Burns. 1880]. In: Stikhotvoreniya [Poems] (Moscow: O.L. Somova’s Printing House, 1913).

<sup>27</sup> E. S. Belashova, Robert Berns v perevodakh S. Marshaka: Dissertatsiya na soiskaniye... 112.

<sup>28</sup> E. S. Belashova, Robert Berns v perevodakh S. Marshaka: Dissertatsiya na soiskaniye... 136.

<sup>29</sup> E. S. Belashova, Robert Berns v perevodakh S. Marshaka: Dissertatsiya na soiskaniye... 137.

<sup>30</sup> R. Burns, My Heart’s in the Highlands. In: The Complete Works (Edinburgh: William P. Nimmo, 1865).

<sup>31</sup> M. Sh-nov, [Shelgunov, M.N.]...

<sup>32</sup> M. A. Rossiysky, Iz Bernsa...

<sup>33</sup> R. Burns, My Heart’s in the Highlands... 138.

shotlandskiy, proshchayus s toboy / Ti – rodina silnikh i smelikh dushoy! / No gde b ni brodil ya v dalyokikh krayakh, / Vsegda ya dushoyu v rodimikh gorakh! / Prostiti vi, gori, vershini, snega, / Dolini i burnikh ozyor berega, / Lesa i graniti, porosshie mkhom, / I burniye reki v ushcheli glukhom!»<sup>34</sup> (M.N. Shelgunov) – «Ti, smeloy otvagi i muzhestva kray, / Moy sever lyubimiy, rodnoy moy, proshchay! / No chto b ya ni delal, gde b ni bil bi ya, / O miloy Shotlandii дума моя! / Proshchayte, rodimiye gori moi, / Shirokiye reki, ozyora, ruchy, / Utyosi, kovrami odetiye mkhov, / Moguchiye dubi dremuchikh lesov»<sup>35</sup> (M.A. Rossiysky).

In R.F. Brandt's<sup>36</sup> translation, printed in 1886, there are literary details, complicating understanding of Burns's text or changing mood of the original work. So, instead of unnamed Scotland some Нагорье (Uplands), «северный край» (“the northern region”), native for the poet, which became «отчизной <...> мощи» (“the Motherland of <...> power”) are mentioned in the translation four times. It is unlikely that such transformations are justified, as well as funny extension of the description of fauna of the Scottish mountains, in which, along with “the deer” and “the roe”, «дикий козел» (“a wild goat”) appears; this character is rather from a fable, than from a small poem, penetrated with patriotic pathos: «Ya serdtsem ne zdes: ya v Nagori rodnom / Gonyus po stremninam za dikim kozlom, / Za bistrim olenem, il sernoy bredu – / Ya serdtsem v Nagori, kuda ni poidu»<sup>37</sup>. Calling Нагорье (Uplands) «отчизной <...> мощи» (“the Motherland of <...> power”), the translator deliberately seeks to prove his truth that leads to emergence in the third stanza of a number of literary details, making the impression of weight, an old age what does not correspond to Burns's plan – «под грудой снегов» (“under a heap of snow”), «деревья повислые» (“hanging trees”): « Proshchay zhe, Nagorye, moy severniy kray, / Otchizna otvagi i moshchi, proshchay! / Hot put moy lezhit po dalyokoy strane, / No milo Nagorye i pamyatno mne! / Proshchayte, vershini pod grudoy snegov, / Proshchayte, ushchelya i zelen lesov, / Derevyа povisliye, doli, ruchy, / Proshchayte, revuchikh potokov strui!»<sup>38</sup>. R.F. Brandt<sup>39</sup>, careless in the choice of lexical means, was more accurate than his predecessors with Burns's repetitions, some of which in the shortened form were kept (e.g.: «Ya serdtsem ne zdes: ya v Nagori rodnom / <...> / Ya serdtsem v Nagori, kuda ni poidu»), and the keyword «прощай» (“farewell”) began the first line and finished the second one in the second stanza: « Proshchay zhe, Nagorye <...> / <...> proshchay!». The translator almost completely observed anaphora of the third stanza (the lexeme «прощай» (“farewell”) is at the beginning of the first, third and fourth lines), however, synonymic pairs are lost, inverse phrases, making the description heavier, are used instead of them («деревья повислые» (“hanging trees”), «ревучих потоков струи» (“streams of roaring torrents”)).

V.M. Mikheyev's translation, relating to the 1880-s, was for the first time published by one of the authors of this article in 2016. The translator carefully reproduced repetitions of Burns's refrain and considerably enhanced the motif of homesickness by means of a set phrase «лить слезы» (“to cry hard, to shed tears, to weep”): « Ya serdtsem v gorakh, vsem ya serdtsem ne zdes! / Ya serdtsem v gorakh, tam v okhote ya ves, / Ves v okhote na dich

<sup>34</sup> M. Sh-nov, [Shelgunov, M.N.]... 68.

<sup>35</sup> M. A. Rossiysky, Iz Bernsa... 28.

<sup>36</sup> O. Golovnin, [Brandt, R.F.]. Ya serdtsem ne zdes. <Iz> Roberta Bernsa [My Heart is not Here. <From> Robert Burns]. In: Perelozheniya [Versifications] (Kiev: K.N. Milevsky's Printing House, 1886).

<sup>37</sup> O. Golovnin, [Brandt, R.F.]. Ya serdtsem ne zdes... 21.

<sup>38</sup> O. Golovnin, [Brandt, R.F.]. Ya serdtsem ne zdes... 21.

<sup>39</sup> O. Golovnin, [Brandt, R.F.]. Ya serdtsem ne zdes...

– na trepeshchushchikh koz... / *Ya serdtsem v gorakh, gde bi ne lil ya slyoz*»<sup>40</sup>. In the second stanza of the translation two inaccuracies are obvious: Burns's repetition "*Farewell to the Highlands, farewell to the North*" is replaced with «Proshchayte <...> prosti» what is semantically not absolutely correct; the accent in the word «холмы» ("hills") is placed on the first syllable what, however, had precedents in Russian poetry of the 18<sup>th</sup>–19<sup>th</sup> centuries, for the purpose of creating an atmosphere of pastness or solemnity in the description, e.g.: «Ne bespokoitsya, chto gradom / Na kholmakh vinograd pobit» (G.R. Derzhavin. "O udovolstvii" ("About Pleasure"). 1798); «Letyat na grozniy pir; mecham dobichi ishchut, / I se – pilayet bran; na kholmakh grom gremit, / V sgushchyonnom vozdukhe s mechami streli svishchut, / I brizzhet krov na shchit» (A.S. Pushkin. "Vospominaniya v Tsarskom Sele" ("Memoirs in Tsarskoye Selo"). 1814); «Zdes na kholmakh vinogradni / Gnutsya lozi ot kistey» (P.A. Katenin. "Sofokl" ("Sophocles"). 1818); «Ii ukhvativ rogiy pen, / V reku nizverzhenniy grozoyu, / Kogda na kholmakh pelenoyu / Lezhit bezlunnoy nochi ten» (A.S. Pushkin. "Kavkazskiy plennik" ("The Prisoner of the Caucasus"). 1820–1821); «Na kholmakh Gruzii lezhit nochnaya mgl...» (A.S. Pushkin. 1829); «On bil v krayu svyatom, / Na kholmakh Palestini» (M.Yu. Lermontov. 1834); «Vse, dukhom silniye, – odni / Tolpi nestroynoy ubegayut, / Odni na kholmakh zhgut ogni, / Zavesi mraka razrivayut» (A.A. Blok. "Ne doveryay svoikh dorog..." ("Do not Entrust Anyone with Your Own Roads..." 1900). In general, the translation of the second stanza by V.M. Mikheyev is successful: «Proshchayte, o gori! O sever, prosti! / V tebe lish otvage i sile tsvesti. / I *gde bi* ya ni bil, i *gde b* ni brodil, / Na kholmakh shotlandskikh ya sertsce zabil»<sup>41</sup>. That cannot be said about the third stanza, in which the anaphora is reproduced partly, and the main technique is enjambement in combination with inversion that leads to appearance of a descriptive element, alien to the original: «*Proshchayte*, vershini v glubokom snegu, / Ovrage, ozyora, *na ikh beregu* / *Vo mkhu i narostakh derevyev stvoli* – / *Proshchayte*, potoki v tesnina skali!»<sup>42</sup>.

It is possible to see the priority of the content over the form in V.E. Cheshikhin's (Ch. Vetrinsky's) translation, which was preserved in the archive of the Cheshikhin brothers in the Russian State Archive of Literature and Art. As a result, there are no questions to the content of the translation (even the interpretation of the line "Wherever I wander, wherever I rove" as «Куда бы я ни был закинут судьбой» [Kuda bi ya ni bil zakinut sudboy] is quite justified). That cannot be said about the form, first of all, about significant repetitions, which were preserved only in the refrain: «Moyo serdtse v gorakh, moyo serdtse ne zdes, / Moyo serdtse v gorakh, tam dushoyu ya ves; / Na okhote za lanyu po svezhim sledam, – / Moyo serdtse v gorakh, i vseгда budet tam»<sup>43</sup>. In the second stanza there is the repetition, presented in the form of a peculiar frame in the first line, whereas the subsequent internal repetitions are lost: «Proshchayte vi, gori, i, sever, proshchay, / O milaya rodina, slavniy moy kray! / Kuda bi ya ni bil zakinut sudboy, / Dushoyu i serdtsem ya vечно s toboy»<sup>44</sup>. Again, it was especially difficult to translate the third stanza. Here, having paid attention to the anaphora (it is used in two of four lines), the translator did not notice synonymic pairs or did not find any possibility of their adequate interpretation, having replaced them with usual enumeration: «Proshchayte, snega milikh

<sup>40</sup> D. N. Zhatkin, Dorogami russkogo Bernsa... 332.

<sup>41</sup> D. N. Zhatkin, Dorogami russkogo Bernsa... 332-333.

<sup>42</sup> D. N. Zhatkin, Dorogami russkogo Bernsa... 333.

<sup>43</sup> V. E. Cheshikhin, (Vetrinsky, Ch.) Iz Bernsa ("Moyo serdtse v gorakh, moyo serdtse ne zdes...") [From Burns ("My heart is in the mountains, my heart is not here...")]. RGALI. Fund 553 (Cheshikhini). List 1. Unit 139.

<sup>44</sup> V. E. Cheshikhin, (Vetrinsky, Ch.) Iz Bernsa...

serdtsu vershin, / I gorniye skloni, i zelen dolin. / Proshchayte, ugrayumiye bori, lesa, / Zhurchanye potokov, rodnaya krasa»<sup>45</sup>.

Non-observance of the repetitions, borrowed from national poetry, became, according to E.S. Belashova, the reason of failure of A.M. Fedorov as the translator of the poem “My Heart’s in the Highlands”<sup>46</sup>. However, the reasons are much deeper, in fact. In this case, A.M. Fedorov, who was an experienced translator of Burns, was not able to transfer the author’s thought in the framework, set by the original. Lines are excessively extended, the rhyme within lines, which gives a peculiar surprising sonority and clearness to Burns’s verses, is completely destroyed, the number of lines in the refrain is increased from four to six, therefore, even repetitions look far-fetched: «Moyo serdtse ne zdes, moyo serdtse ne zdes. / Moyo serdtse v Shotlandii gornoy, / Na okhote likhoy za dobichey zhivoy / I v pogone za lanyu provornoy. / I kuda b ni ushyol ya ot zhizni rodnoy, – / Serdtse budet v Shotlandii gornoy!»<sup>47</sup>. In the further text only the repetition of the interjection «o» (“oh”) is used instead of all repetitions of the English original; it is necessary for rhythm, but destroys general impression, along with the syntagma «сердце любовное» (“love heart”), appropriate rather in modernist poetry: «O, Shotlandiya, gori, o, Sever, proshchay! / Ti – otchizna otvagi i chesti! / Gde b ni stranstvoval ya, no s toboyu, moy kray, / Budet serdtse lyubovnoye vmeste»<sup>48</sup>. A.M. Fedorov omits the anaphora and synonymic pairs of the English author, replaces them with many epithets, deprived of dynamics: «O, proshchayte vi, snezhniye gori moi, / Gori, polniye tsarstvennoy moshchi, / I gremuchikh klyuchey golubiye strui, / I luga, i kosmatiy roshchi!»<sup>49</sup>.

O.N. Chyumina chooses a ring repetition or framing for the refrain («Ya serdtsem ne zdes <...> ya – serdtsem v otchizne rodnoy»), complements the text with the mention of courage of the lyrical hero, who, hunting a deer and roe, rushes, forgetting «опасность и страх» (“danger and fear”): «Ya serdtsem ne zdes, ya v shotlandskikh gorakh, / Ya mchus, zabivaya opasnost i strakh, / Za dikim olenem, za lanyu lesnoy, – / Gde b ni bil, ya – serdtsem v otchizne rodnoy»<sup>50</sup>. Extremely free translation of the further text of the original is based on the developed interpretation of the metaphor «смелых борцов колыбель» (“the cradle of courageous fighters”), emphasizing special, unique heroics of Scotland and its people: «Shotlandiya, smelikh bortsov kolibel, / Stremleniy moikh neizmennaya tsel, / S toboy ya rasstalsya, no v kazhdom krayu / Lyublyu ya i pomnyu otchiznu moyu!»<sup>51</sup>. While preserving the anaphora of the original, O.N. Chyumina, as well as other translators, ignores synonymic pairs, preferring active use of inversion in the literary description: «Prostitute, vershini skalistiy gor, / Dolin izumrudnikh tsvetushchiy proctor! / Prostitute, polyani i roshchi moi, / Prostitute, potokov shumyashchikh strui!»<sup>52</sup>.

In 1933 D.S. Usov, who was actively cooperating with the Musical Sector of the State Publishing House, made the translation for the edition of music of Robert Schumann

<sup>45</sup> V. E. Cheshikhin, (Vetrinsky, Ch.) Iz Bernsa...

<sup>46</sup> E. S. Belashova, Robert Berns v perevodakh S. Marshaka: Dissertatsiya na soiskaniye... 124.

<sup>47</sup> A. M. Fedorov, Berns R. K Shotlandii [Burns R. To Scotland]. Vestnik Evropi. No. 7. 1896.

<sup>48</sup> A. M. Fedorov, Berns R. K Shotlandii... 286.

<sup>49</sup> A. M. Fedorov, Berns R. K Shotlandii... 286.

<sup>50</sup> O. N. Chyumina, Na chuzhbine (Iz R.Bernsa) [In the Foreign Land [From R. Burns]. In: Stikhotvoreniya 1892–1897 [Poems of 1892–1897]. Second edition (Saint Petersburg: The Bookshop “Novostey”, 1900).

<sup>51</sup> O. N. Chyumina, Na chuzhbine (Iz R.Bernsa)... 157

<sup>52</sup> O. N. Chyumina, Na chuzhbine (Iz R.Bernsa)... 158.



“Farewell of the Highlander. For a voice with a pianoforte. Composition 25”<sup>53</sup>. In the edition it was noted “A Translation from German” what confirms that D.S. Usov’s had referred to the text in German intermediate language, but not to the English original. Here is a complete text of this unusual translation, which did not get any attention of researchers of Russian reception of Burns: «Ya serdtsem v nagori, v rodimikh krayakh, / Gde sosni sediye po krucham stoyat. / Tam gonyat oleney zvuk roga i lay. / Stremlyus ya vsem serdtsem v nagorniy moy kray. // V kakoy bi zemle ni prishlos mne bluzhdat, / Vsyo zhe v gori syuda vernus ya opyat. / Proshchayte, gori v glubokikh snegakh, / Medoviy klever na sochnikh lugakh. // I vi, derevya moguchikh lesov, / I mshistiye kamni, i ropot ruchyov. // Ya serdtsem v nagori, v rodimikh krayakh, / Tam sosni sediye po krucham stoyat. / Tam gonyat oleney zvuk roga i lay. / Stremlyus ya vsem serdtsem v nagorniy moy kray»<sup>54</sup>.

B.F. Lebedev’s translation, found by us in the Russian State Archive of Literature and Art, differs in variability of the first and fourth lines of the refrain, while preserving the repetition of the second and third lines; concerning the first line, the variability is limited with replacement of the words, concerning the fourth one – change of the first word in the line: «Stremlyus ya v nagorye vsem serdtsem, druzya [Vsem serdtsem stremlyus ya v nagorye, druzya] / Tuda menya tyamet v rodniye kraya, / Gnat krasnogo zverya, bit dikuyu lan / Khochu ya v nagorye, kuda b ni bil zvan [Stremlyus ya v nagorye, kuda b ni bil zvan]»<sup>55</sup>. Right at the very beginning of the translation B.F. Lebedev has inaccuracies, speaks, as well as R.F. Brandt <sup>56</sup>, not about Highlands of Scotland, but about some uplands (using, however, not a capital letter, as his predecessor, but a lowercase one for it), mentions «красный зверь» (“fur-bearing animal”). Burns’s characteristics of proud Scotland, which was distinguished with “valour” and “worth”, are replaced with estimates of the people «добры» (“kind”) and country «прекрасна» (“beautiful”) by B.F. Lebedev: «Proshchayus ya s severom dikim, druzya, / Gde lyudi *dobri i prekrasna* strana. / Kuda b ni poshyol ya, gde b ya ni brodil, / Kholmi ya nagorya navek polyubil»<sup>57</sup>. B.F. Lebedev compensates the loss of Burns’s anaphora with the repetition of a pronoun «где» (“where”): «Proshchayus s gorami, gde kholod i sneg, / S nizami dolin, gde veselye i smekh, / I s lesom gustim, gde temno ot vetvey, / S potokom, zhurchashchim sred gornikh kamney»<sup>58</sup>.

Every word in a translation has to be appropriate and help to express a thought correctly; the smallest deviation can lead to nonsense, which can be found even in the work of the skilled master of the literary translation. T.B. Liokumovich mentioned many mistakes in T.L. Shchepkina-Kupernik’s translation, in particular, the accent shift in the word «скала» (“rocks”), the lexeme «наверно» (“likely”), which is not only rhymed with the word «серной» (“roe”) inexactly, but is also used to damage the content, distorting

<sup>53</sup> R. Schumann, Proshchaniye gortsa. Dlya golosa s f.-p. Soch. 25. Slova R. Bernsa; per. c nem. D.S. Usova [Farewell of the Highlander. For a voice with a pianoforte. Composition 25. R. Burns’s words; D.S. Usov’s translation from German. Moscow: The State Musical Publishing House. 1933.

<sup>54</sup> D. S. Usov, Berns R. Proshchaniye gortsa [Burns R. Farewell of the Highlander]. In: “Mi svedeni pochti na net...”: V 2 t. [“We are Almost at the Vanishing Point...”: In 2 volumes]. Vol. 1 (Moscow: Ellis Lak, 2011).

<sup>55</sup> B. F. Lebedev, Prosba o khlebe. Moyo serdtse v gorakh. Perevod stikhotvorenii R. Uitekera i R. Bernsa s angliyskogo yazika [A Plea for Bread. My Heart is in the Mountains. The translation of poems by R. Whittaker and R. Burns from English]. RGALI. Fund 1786 (Lebedev B.F.). List 2. Unit 30.

<sup>56</sup> O. Golovnin, [Brandt, R.F.]. Ya serdtsem ne zdes...

<sup>57</sup> B. F. Lebedev, Prosba o khlebe. Moyo serdtse v gorakh. Perevod...

<sup>58</sup> B. F. Lebedev, Prosba o khlebe. Moyo serdtse v gorakh. Perevod...

categoricalness of the original, giving doubt to the fourth line of the refrain and causing its contradiction to the first line<sup>59</sup>, compare: «*Moyo serdtse ne zdes, moyo serdtse v gorakh, / Moyo serdtse nesyotsya za lanyu v skalakh, / Na okhote za lanyu, za dikoyu sernoy!.. / Gde b ya ni bil, v gorakh moyo serdtse naverno!*»<sup>60</sup>. T.L. Shchepkina-Kupernik compensated the lack of internal repetitions and synonymic pairs by use of inversion and epithets, some of which («чести прямой», «бушующей мощи» (“direct honour”, “storming power”)) are far-fetched: «*O prostite vi, gori, ti, sever rodnoy, / Kray smeloy otvagi i chesti pryamoy! / Gde bi ya ni bluzhdal, ni skitalsya dalyoko, / Moi gori rodniye lyublyu ya gluboko. / O, prostite vi, snezhniye tsepi vershin, / O, prostite, zelyoniye skloni dolin! / O, prostite, lesa i kudryaviye roshchi, / O, prostite, potoki bushuyushchey moshchi!*»<sup>61</sup>. In general, the intention of preserving those formal features of the original, which the translator considered significant (in particular, the anaphora in the third stanza), is characteristic for T.L. Shchepkina-Kupernik's translation. At the same time, there is some negligence in the work with a word, found in use of the discursive phrase «вы, горы, ты, север» (“you, mountains, you, north”) at the beginning of the second stanza, pair of adverbs «далёко – глубоко» (“far – deep”), having no sense, but used because of rhyme, and the accent shift, inexact rhyme, inappropriate choice of epithets, mentioned above.

M.A. Mendelssohn-Prokofyeva changed the structure of Burns's work, having organized her translation in two octaves, ending with the repetition of two lines: «*Gde bi ya ni skitalsya, gde bi ya ni bluzhdal, / Ya vershinam rodnim svoyo serdtse otdal*»<sup>62</sup>. The first two lines of M.A. Mendelssohn-Prokofyeva's translation are also repeated in the second octave, becoming, respectively, the fifth and sixth lines of it: «*Moyo serdtse ne zdes, moyo serdtse v gorakh, / Na okhote za lanyu, melknushey v kustakh*»<sup>63</sup>. However, the functions of these lines in the first and second octaves are different: in the second octave they are necessary only for the compositional structure, in the first one they are the beginning of the statement, receiving continuation in the third and fourth lines: «*Dikoy lanyu, stremyashchey k potoku svoey beg. / Serdtse ryotsya k vershinam, okutannim v sneg*»<sup>64</sup>. Here the translator makes an addition, which is not correlated to the original (points out the place, where the roe runs to), and also uses the image of snow mountain tops, which Burns has only in the third quatrain. Parting with mountains and North in M.A. Mendelssohn-Prokofyeva's translation is rather traditional, though again, as well as in T.L. Shchepkina-Kupernik's translation, there is some dissonance «горы, вы, ты, север» (“mountains, you, you, north”): «*Tsepi gor, vi proshchayte. Ti, sever, proshchay, / Pokidayu otvagi i doblesti kray*»<sup>65</sup>. While preserving the anaphora of the first three lines of

<sup>59</sup> T. B. Liokumovich, Masterstvo S. Marshaka – perevodchika Bernsa [A Skill of S. Marshak as the Translator of Burns]. In: Sbornik studencheskikh nauchnykh rabot [A collection of students' research works] (Smolensk: The Smolensk State Pedagogical Institute, 1960).

<sup>60</sup> T. L. Shchepkina-Kupernik, Berns R. Moyo serdtse v gorakh [Burns R. My Heart is in the Mountains]. In: Berns R. Izbrannaya lirika. Perevod s angliyskogo T.L. Shchepkinoyj-Kupernik [Burns R. Selected Lyrics. The translation from English by T.L. Shchepkina-Kupernik] (Moscu: The State Publishing House “Imaginative Literature”, 1936), 83.

<sup>61</sup> T. L. Shchepkina-Kupernik, Berns R. Moyo serdtse v gorakh... 83.

<sup>62</sup> M. A. Prokofyeva-Mendelssohn, “Vesenniy veter veyet s gor”, “Drevo svobodii”, “Zima zhizni”, “Mery”, “Vecherniy chas” i dr. perevodi stikhotvoreniy R. Bernsa, U.H. Odena, V. Shekspira s angliyskogo yazika [“Spring Wind Blows from the Mountains...”, “The Tree of Liberty”, “The Winter of Life”, “Mary”, “An Evening Hour”, etc. Translations of R. Burns's, W.H. Auden's, W. Shakespeare's poems from English]. RGALI. Fund 1929 (Prokofyev S.S.). List 3. Unit 385. 10.

<sup>63</sup> M. A. Prokofyeva-Mendelssohn, “Vesenniy veter veyet s gor... 10.

<sup>64</sup> M. A. Prokofyeva-Mendelssohn, “Vesenniy veter veyet s gor... 10.

<sup>65</sup> M. A. Prokofyeva-Mendelssohn, “Vesenniy veter veyet s gor... 10.

the second octave, the translator acts traditionally and replaces synonymic pairs with enumeration, at the same time, there are unusual images, produced by her creative imagination – «зеленые травы» (“green grass”), «обрыв» (“precipice”): «*Vi proshchayte, ryadi belosnezhnikh vershin. / Vi proshchayte, zelyoniye travi dolin. / Vi proshchayte, potoki, begushchiye s gor, / I prinikshiy k obrivu temneyushchiy bor*»<sup>66</sup>.

According to T.B. Liokumovich, the translation of the third line in the interpretation of the refrain by S.Ya. Marshak is unsuccessful<sup>67</sup>; in fact, it is possible to see the verbs “to chase” (“to pursue, to hunt, to run after”) and “to follow” (“to pursue, to chase, to go after”) in the English original; the second of them is given in the translation as the Russian word «пугаю» (“frighten”). However, there is the translator’s obvious intention, deliberate and not deprived of sense, in use of the combination of verbs «гоню» (“drive”) and «пугаю» (“frighten”); he sought to show that hunting in mountains is not only chasing and killing wild animals by people for food, but also a form of pleasant recreation: “V gorakh moyo serdtse... Donine ya tam, / Po sledu olenya gonyu po skalam. / Gonyu ya olenya, pugayu kozu. / V gorakh moyo serdtse, a sam ya vnizu”<sup>68</sup>. Then S.Ya. Marshak introduces the motif of persecution into his translation, enhances patriotic pathos (the lyrical hero calls himself the son of Scotland): “Proshchay, moya rodina! Sever, proshchay, – / Otechestvo slavi i doblesti kray. / Po belomu svetu sudboyu gonim, / Naveki ostanus ya sinom tvoim”<sup>69</sup>. S.Ya. Marshak, in comparison with his predecessors, was the first who was able to preserve the author’s anaphora completely and to add no excessive literary detail into the third stanza; even the motif of the chasm (reminding the precipice in M.A. Mendelssohn-Prokofyeva’s translation) does not seem superfluous: “*Proshchayte, vershini pod krovley snegov, / Proshchayte, dolini i skati lugov, / Proshchayte, ponikshiye v bezdnu lesa, / Proshchayte, potokov lesnikh golosa*”<sup>70</sup>. S.Ya. Marshak managed to keep the atmosphere of the dialogue of the person and nature, motif of grief because of parting with native places, – it was promoted by appropriate use of tropes of speech – personification «*потоків лесних голоса*» (“voices of forest streams”), metaphors «*вершини под кровлей сегов*» (“tops under a roof of snow”) («*кровля*» (“a roof”) is associated with a house) and «*поникшиє в бездну лєса*» (“the woods which hung into the chasm”) («*бездна*» (“a chasm”) is associated with a loss). The translation became a great luck of S.Ya. Marshak and milestone in Russian translation reception of the poem “My Heart’s in the Highlands”; the best of new translations, which were published only at the end of the 20<sup>th</sup> century, were created with involuntary looking back at achievements of the translator-predecessor.

## Discussion

It is possible to consider the question of traditions of the poem “My Heart’s in the Highlands” in the Russian literature to be debatable. Just only one episode does not cause doubts. In V.G. Tan-Bogoraz’s novel “Za okeanom” (“Over the Ocean”), published in “Bozhy Mir” journal in 1904, telling about Russians, who fled to America in different years, their everyday life and mental attitudes, there is a fragment with recitation of Burns’s poem “My Heart’s in the Highlands”. Showing that only few were able to acclimatize spiritually in

<sup>66</sup> M. A. Prokofyeva-Mendelssohn, “Vesenniy veter veyet s gor... 10.

<sup>67</sup> T. B. Liokumovich, Masterstvo S. Marshaka...

<sup>68</sup> S. Ya. Marshak, Berns R. V gorakh moyo serdtse [In the Mountains There is My Heart]. In: Sobraniye sochineniy: V 8 t. [Complete Works: In 8 volumes]. Vol. 3 (Moscow: Hudozhestvennaya literatura, 1969), 199.

<sup>69</sup> S. Ya. Marshak, Berns R. V gorakh moyo serdtse... 199.

<sup>70</sup> S. Ya. Marshak, Berns R. V gorakh moyo serdtse... 199.

America, V.G. Tan-Bogoraz emphasizes that sympathetic awe, with which the audience answers the emigrant Kosevich, who decided to recite Burns's lines:

– If you want to know, – Kosevich said, – <...> we think of the other, of the real homeland ...

His voice suddenly trembled, and he looked about attendees as if calling them to be witnesses.

– “My heart's in the native mountains, my heart is not here, my heart's in the native mountains, a-chasing the deer... A-chasing the deer, following the roe; wherever I go, my heart's in the native mountains!” – he slowly recited Burns's touching verses in English.

Sympathetic awe went through the audience. The druggist Shventser, well-fed and round, with a ruddy face and quite noticeable paunch, even jumped from his place and gave his hand forward as if saying an oath<sup>71</sup>.

While commenting on this episode and providing the interlinear translation from Burns, the reviewer of “Russkaya Mysl” wrote: “In the native mountains, to be exact – in the native steppes there is the heart of those, who “in their gray, hounded from place to place, half-starved life full of undeserved offenses” had been knocking about these steppes and, at last, “were thrown out abroad as unnecessary rags”<sup>72</sup>.

At the same time, the reasons of interest of Russian poets in the mountains of Scotland are not absolutely clear (e.g., in the poem by Ya.P. Polonsky “Noch v gorakh Shotlandii” (“A Night in the Mountains of Scotland”, 1844). Also in the North Caucasus and in the republics of Transcaucasia the line “My Heart's in the Mountains” in different variations was widely used in the titles of books, movies, musical compositions, e.g., of the book by R. Gamzatov, the feature film (Armenfilm, 1975) according to the play of the same name of U. Saroyan, etc. In all these cases Burns's influence can be considered presumable, not finding documentary confirmations.

## Conclusions

As we can see, Russian translations of Robert Burns's poem “My Heart's in the Highlands”, created in the last quarter of the 19<sup>th</sup> – the first half of the 20<sup>th</sup> centuries, show numerous and convincing evidence of a possibility of preserving Burns's identity, however, do not transfer whole originality of the work, in particular, repetitions, synonymic pairs are quite often omitted, but their sources are in Scottish folklore, in the national song, with which Burns's poetry is inseparably linked. The loss of dynamics, caused by verbosity, use of inverse phrases, making the description heavier, became a problem of some translations<sup>73</sup>. As for B.F. Lebedev's, T.L. Shchepkina-Kupernik's translations, which transfer formal features of the original fully enough, they are characterized with some negligence in work with a word, quite often inappropriate choice of lexemes from a synonymic row, unjustified introduction of literary details, which Burns does not have. The translation of S.Ya. Marshak can be considered to be the most successful; while allowing visible inaccuracies, he, at the same time, reaches the main thing – he keeps the

<sup>71</sup> Tan [Tan-Bogoraz, V.G.], *Za okeanom. Povest iz zhizni russkikh v Amerike* [Over the Ocean. A Story from Life of Russians in America]. Mir Bozhiy. No. 1. pp. 29–63; No. 2. pp. 196–234; No. 3. pp. 176–202; No. 4. pp. 209–240; No. 5. pp. 36–71; No. 6. pp. 34–59. 1904.

<sup>72</sup> A., *Zhurnalnoye obozreniye* [A Journal Review]. Russkaya Mysl. Book 6. Section 2. 1904. 192.

<sup>73</sup> O. Golovnin, [Brandt, R.F.]. *Ya serdtsem ne zdes...*

emotional atmosphere of Burns's original, in particular, characteristic unification of the person and nature, the motif of grief, while parting with the Motherland.

### Acknowledgements

The article made within the project # 17-18-01006 «The Evolution of the Russian Poetic Translation (the 19th – the beginning of the 20th centuries)» of the Russian Science Foundation.

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