

## Artículo de investigación

**TRANSLATIONS OF M.YU. LERMONTOV'S POETRY IN THE YAKUT LANGUAGE**

ПЕРЕВОДЫ ПОЭЗИИ М.Ю. ЛЕРМОНТОВА НА ЯКУТСКИЙ ЯЗЫК

TRADUCCIONES DE M.YU. LERMONTOV POETRY IN LA LENGUA YAKUT

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The paper presents the history of translations of Lermontov works to the Yakut language. The relevance of the study is determined by the main task of translation criticism based on literary contacts, which are valuable for the addressee because of the translators' work with the original language. This paper is aimed at identifying the forms of artistic device as a basis of artistic creation by comparing the original text with its translation variants in the Yakut language. The purpose of the study is to determine the typological convergence with motifs and images of Russian classical literature in the individual styles of the Yakut writers, to identify ways and methods of creative development of the Russian literary traditions in the formation and development of national literature. The materials represented by the works of M. Yu. Lermontov and the Yakut writers A.E. Kulakovsky, I.E. Sleptsov, Ivan Arbita, G.M. Vasiliev, S.T. Rufov enable practical comparative analysis of literary texts in two languages. The main research method included the techniques of comparative-typological and textual analysis of the poetical works. The issues of theory and history of translation are based on the provisions and conclusions of the studies on poetry and comparative literature. This paper concludes that

**Аннотация**

В статье представляется история переводов произведений М.Ю. Лермонтова на якутский язык. Актуальность исследования обусловлена основной задачей переводческой критики, основанной на литературных контактах, ценность которых с точки зрения воспринимающей стороны, обеспечивается работой переводчиков непосредственно с языком оригинала. В связи с этим, данная статья направлена на выявление форм художественной рецепции как основы художественного творчества на примерах сопоставления текстов оригинала с вариантами переводов на якутском языке. Цель исследования - определить типологические схождения с мотивами и образами русской классики в индивидуальном стиле якутских писателей, выявить пути и приемы творческого освоения традиций русской литературы в становлении и развитии национальной словесности. Материалы, представленные произведениями М.Ю. Лермонтова и якутских писателей А.Е. Кулаковского, И.Е. Слепцова-Ивана Арбиты, Г.М. Васильева, С.Т. Руфова, дают практические возможности проведения сопоставительного анализа художественных текстов на двух языках, где главным методом

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comprehensive study of the features of literary translation in terms of the studied topic acts as a rationale of distinguishing the forms of cross-language literary communication. Thus, this paper reveals the importance of translating the works written by Yakut writers, and determines the cases of the translation affecting the creation of the forms of metric verse and the extension and specification of types of alliterative poetry. The materials of this paper are of practical value for further studies on translators' creative personality in the context of identifying the role of their own creative attitudes towards artistic interpretation or towards the best possible transmission of Russian classical texts. Reasoned description of the problem of translation as creativity and its functions in the natural historical and cultural development of literature raises significant interest.

**Keywords:** Russian classics, artistic tradition, translator's artistic personality, literary communication.

исследования выступают приемы сравнительно-типологического и текстуального анализа произведений. Вопросы теории и истории перевода обосновываются положениями и выводами из работ по проблемам стиховедения и сравнительного литературоведения. Статья приводит к выводу, что комплексное изучение особенностей художественного перевода в русле представленной темы выступает обоснованием для выявления форм межъязыковой литературной коммуникации. В этом направлении в статье раскрывается значение переводческой деятельности якутских писателей, определяются факты влияния переводов на становление форм метрического стиха, на расширение и уточнение видов аллитерационной поэзии. Материалы статьи представляют практическую ценность для дальнейшего исследования творческой индивидуальности переводчика на основе выявления роли его творческой установки по отношению к художественной интерпретации или максимально приближенной, в иных случаях, точной передачи классических текстов русской литературы. Особое значение получает аргументированное представление проблемы перевода как творчества и его функции в естественном историко-культурном процессе развития литературы.

**Ключевые слова:** русская классика, художественные традиции, творческая индивидуальность переводчика, литературная коммуникация.

## Resumen

El artículo presenta la historia de las traducciones de las obras de Lermontov al idioma yakut. La relevancia del estudio está determinada por la tarea principal de la crítica de traducción basada en contactos literarios, que son valiosos para el destinatario debido al trabajo de los traductores con el idioma original. Este documento tiene como objetivo identificar las formas del dispositivo artístico como base de la creación artística mediante la comparación del texto original con sus variantes de traducción en el idioma yakut. El propósito del estudio es determinar la convergencia tipológica con motivos e imágenes de la literatura clásica rusa en los estilos individuales de los escritores Yakut, para identificar formas y métodos de desarrollo creativo de las tradiciones literarias rusas en la formación y desarrollo de la literatura nacional. Los materiales representados por las obras de M. Yu. Lermontov y los escritores Yakut A.E. Kulakovsky, I.E. Slepsov, Ivan Arbita, G.M. Vasiliev, S.T. Rufov permite el análisis comparativo práctico de textos literarios en dos idiomas. El principal método de investigación incluyó las técnicas de análisis comparativo-tipológico y textual de las obras poéticas. Los temas de la teoría y la historia de la traducción se basan en las disposiciones y conclusiones de los estudios sobre poesía y literatura comparada. Este artículo concluye que el estudio exhaustivo de las características de la traducción literaria en términos del tema estudiado actúa como una justificación para distinguir las formas de comunicación literaria en varios idiomas. Por lo tanto, este documento revela la importancia de traducir las obras escritas por los escritores de Yakut y determina los casos de traducción que afectan la creación de las formas del verso métrico y la extensión y especificación de los tipos de poesía aliterativa. Los materiales de este documento son de valor práctico

para futuros estudios sobre la personalidad creativa de los traductores en el contexto de la identificación del papel de sus propias actitudes creativas hacia la interpretación artística o hacia la mejor transmisión posible de los textos clásicos rusos. La descripción razonada del problema de la traducción como creatividad y sus funciones en el desarrollo histórico natural y cultural de la literatura suscita un gran interés.

**Palabras clave:** Clásicos rusos, tradición artística, personalidad artística del traductor, comunicación literaria.

## Introduction

The folklore traditions are essential for the formation and development of the Yakut literature. However, the real state of the written literature without the creative perception and practical learning in the forms of mastering the experience of Russian classical literature would be different. This is proved by the fact that the main features of the literary life of Yakutia in the 20<sup>th</sup> century were a constant living connection with the traditions of verbal folklore and the same constant active strive to master the artistic norms of Russian culture. The relevance of this problem lies in the real facts of the literary process in Yakutia. For example, the first publication of the poetical works of A.E. Kulakovsky (Burtsev & Burtseva, 2004) refers to 1908 and is associated with the poetry of M.Yu. Lermontov. The newspaper *Yakutsky Krai* published his translation of the poem *The Demon* on November 16. Since that time the original poem by A.E. Kulakovsky *Oath of the Demon* was recognized as a work that marked the beginning of the publication of the poetic works by the classical Yakut writer. Also, the plot and the composition of the Yakut poem *Өrys belekhtere (Gifts of the River, 1909)* were inspired by M.Yu. Lermontov's poem *Gifts of the Terek* (1839). However, the problems and the set of images in their content and artistic style are rooted the national perception of the world and nature in the context of ethno cultural traditions of the Yakut people. The comparability of the images of the Arctic ocean in the *Gifts of the River* and the Caspian sea in the *Gifts of the Terek* has a typological proximity of these works at the level of structural and narrative motifs. Besides this fact, the authors of this paper discovered the proximity of artistic phenomena in the history of various national literatures (Sivtceva-Maksimova, 2017).

These two emphasized examples justify the special interest of the founder of Yakut literature to the works by M.Yu. Lermontov. This interest continued in artistic searches of Kulakovsky's followers. Lermontov's verses, poems and the novel *A Hero of Our Time* were published as separate books in the Yakut language in the 1940-1960s. It is interesting that the author of the

classic Yakut novel *Saasky Kem (Springtime)* N.E. Mordinov-Amma Achchygyya (Burtsev & Burtseva, 2004) started his artwork choosing the form of large prose with a reference to Lermontov's novel. Moreover, he further dedicated a significant period of his career to translation of the Russian classics. He is the author of translations of major works of Russian literature like *War and Peace* by L.N. Tolstoy and *And Quiet Flows the Don* by M.A. Sholokhov.

Thus, from the beginning of the last century to the 1990s Lermontov's literary heritage is a significant original sphere in the history of the Yakut literature, which reflects the real facts of influence of the Russian classics on the national literature. The Yakut literature with its democratic principles paid particular attention to making its reader closer to the Russian classics. In this context, Lermontov's artistic heritage takes a special place, since reading great literature in the native language is one of the greatest indicators not only of the creative learning of authors, but also of reader's respect (in this case, the entire nation's respect) to the Russian culture.

## Goals and Hypothesis

The aim of this research is the in-depth study of translations of Lermontov's poetry into the Yakut language. Another aim is to disclose forms and techniques of creative development of images and traditions of the Russian classics and to exemplify the impact of Lermontov's artistic style on the works by the Yakut writers (which generally is treated as a significant value of literary contacts). Moreover, the paper is also aimed at representation of separate translation variants as a form of art based on individual perception of adaptation of images in another text, in the context of another national culture. The study of translation in this context opens the following lines of research: finding the typological similarities with Lermontov's motifs and images in the individual style of the Yakut poets; determining the impact of translated text on the formation of different forms of metric verse, which had enriched the traditional forms of folk free verse and alliterative poetry;

identifying the skill level of literary translations of Lermontov's verses in the context of the classification of forms and methods of practical translation. The work also determined the significance of the translation of the novel *A Hero of Our Time* in the works of Yakut classical prosaic writer N.E. Mordinov – Amma Achchygyya.

### Methodological Framework

The work used textual and poetic analyses, typological comparison of the works on the basis of translations versions. The use of these methods and approaches can be reasoned by the fact that the first creative contact with Lermontov's poetry begins with the work of A.E. Kulakovsky (1877-1926). To some extent, this event becomes a significant phenomenon. High authority of the founder of the Yakut literature as a writer and a thinker gains imperishable value of the "age of Kulakovsky" in the spiritual culture of the Sakha people. His ideas, images, and national poetic aesthetics are the high ideal for the Yakut writers, starting with his contemporaries.

### Results and Discussion

Literary translation is a literary phenomenon of creativity. The famous theorist of literary translation Givi Gachechiladze defines translation as "a kind of creativity, where the original performs the function similar to that performed by a living reality for art. According to his worldview, the interpreter reflects the artistic reality of a certain works in the unity of form and content" (Gachechiladze, 1970: 91). In literary studies, literary translation theory is given a prominent place. Literary translation was practiced by known researchers, world-class theorists of the art of translation, such as, M. Gasparov and G. Gachechiladze (Georgia), I. Kashkin and I. Levy (Czech Republic), A. Lilova (Bulgaria), L. Mkrtychyan (Armenia), Ya. Retsker, V. Rossels, L. Ozerov, P. Toper, A. Fedorov, I. Charota (Belarus), E. Etkind, and others. In his work *High Art*, Korney Chukovsky wrote that "the efforts of our most unique poet shaving pronounced individual style with the sharp features of the creative personality are given to the art of translation" (Chukovsky, 2008: 5). In opinion of I. Levy (1974: 233), "modern theory of translation persistently emphasizes the necessity of preserving national and historical specificity of the original text". Which translation is considered the best? Some say the translation is good if a reader forgets the original text while reading, and it seems to him

that the original is written in his native language. Others say that the purpose of the translation is exactly opposite: it is necessary to save the unusual turns of speech for the stronger feeling that the work is written by a stranger. The great poet Aleksander Pushkin was also a great translator.

Pushkin as a translator is a real corral of the original text, not its slave; at the same time, he not only changes the precision of the transmission of the original text, but vice versa, makes his idea and artistic virtue very distinct. Some translated original texts acquire the tone that the reader perceives them as Pushkin's own verses. (Gachechiladze, 1970: 29).

Pushkin was an opponent of word-for-word translation, since such translation forces the translators to pay no respect to their native language and commits violence on it. G. Gachechiladze emphasized: "Word-for-word translation can never be accurate. Each language has its own turns of speech, its own set of rhetorical figures, its learned expressions that cannot be translated into another language with the same words" (Gachechiladze, 1970: 33). V.G. Belinsky demanded firstly the tone of the translated works, which can be achieved only if the translator recreates the work in his own language. It is a translation as a full-fledged artistic creativity. Some researchers and the translators themselves assure that "literary translation is an art, and one should search for criteria of the future theory in the paths of aesthetic analysis" (Modestov, 2006: 22). A brief overview of literary translation problems assumes the presence of two types of translation: 1) free translation, which is artistic, but not close enough to the original text; 2) word-for-word translation, which is close to the original, but not artistic.

Dyurishin (1979) dedicated some of his publications to the theory of comparative literature studies. He especially emphasized that translator's work has "not only the objective factors, such as specific historical and literary canon, normal everyday life, but also the subjective factors – translator's own poetics". In our case it is significant that the Yakut literature has translations of the same works of Lermontov made by several different authors. Hence, the comparative analysis determines the originality of translator's individuality on the part of the perceiver. They also got the opportunity to cover the problem of translation as creativity in terms of comparing the literatures in particular areas –

Russian classics and national literature of the Russian Federation.

There are 39 verses in editions of Lermontov's poetry, including 5 poems translated by 12 authors. The periodicals and separate books of different authors contain more than 60 works by M.Yu. Lermontov translated into the Yakut language. The early translations were published in periodicals and had more than 20 items. The systematization of the sources should indicate that there are other versions of translations. The poems *Demon*, *The Fugitive* and short poems *Death of the Poet*, *The Cliff*, *The Prophet*, *Tamara*, *The Prisoner*, *The Pine Tree*, *Palm Branch of Palestine*, and *Will* – all of them have three different translations made by different authors. Lermontov's works *Borodino*, *The Thought*, *Angel*, *Goethe*, *Three palms*, *Little Clouds*, *Why* have two variants of translation. The poem *The Sail* has five different translations. These facts substantiate the socio-historical approach to describing the translations and identifying the motives and reasons of the Yakut writers considering the cultural heritage of M.Yu. Lermontov. In certain examples, the comparative analysis of the translated variants is based on textual analysis with the identification of translation authorship. It is the attribution of texts in terms of the refinement of the early pen-names of famous poets, more detailed study of the creative fate of the unknown and little known authors of the 1920-1930s. The available materials on the translations of Lermontov's works cover the overall history of the Yakut literature of the 20<sup>th</sup> century. In this context, the rest of the works that were not included in publications acquire additional contexts not only of objective but also of subjective nature.

The need for the systematization of the corpus of texts by Mikhail Lermontov in the Yakut language is determined by the desire to study the historical and creative origins of the Yakut poets' consideration of the works of this poet. It is characteristic that this movement has begun in the art heritage of A.E. Kulakovsky, which reflects the real facts of the influence of Russian culture. Authorized translation *Oath of the Demon* is accompanied by an introduction in prose that tells the plot of the poem before the oath itself. After the monologue the sad story of Queen Tamara and the fallen angel is told. These texts are written in rhythmical prose that suggests that Kulakovsky was familiar with one of the first versions of *Demon*. Mikhail Lermontov started this poem in 1829; the final version was dated by 1839.

In the text of *Oath of the Demon*, the paired meaning and a figurative combination of stanzas in the form of repeating units of verse is characteristic of Kulakovsky's poetic style of comparing the opposite image definitions. This is confirmed by the change in the strophe pattern of the original text, the equal rhythmic structure of the parts and the key word repeated on a separate line to intensify the dramatic monologue. Thus, the dialogic basis of repetition in the poem *Abaahy andaҕара (Oath of the Demon)* in the perception of the Yakut reader is associated with the very significant ritual. However, the translation fully corresponds to the content of the original poem, which can be confirmed by some examples from the texts.

*Клянусь я первым днем творенья, Клянусь  
его последним днем,  
Клянусь позором преступления  
И вечной правды торжеством.  
Клянусь паденья горькой мукой,  
Победы краткою мечтой;  
Клянусь свиданием с тобой  
И вновь грозящею разлукой.*

(*Demon*) Lermontov, 1988: 576).

*By the first day of the creation  
And by its latest day I swear,  
By God's law and its violation  
The triumph of eternal truth,  
The bitter shame of sin I bear;  
By the brief glory of this dream  
I swear, and by our meeting here  
And by the threat of separation;  
I swear by all the spirit hosts.*

*The Demon. Translated by Avril Pyman  
(Lermontov, 1976: 114)*

Kulakovsky translated this poem like that:

*Andaҕayabyn  
Aan daydy bastaan ayyllybyt chaahynan,  
Кенеҕес кини кем-кердиите ситеринен;  
Andaҕayabyn  
An'yuy ald'arkhaydaakh saatynan,  
Sytyybat kyrd'yk kyayyytynan;  
Andaҕayabyn  
Kyattarar kyryystaakh kyhyytynan,  
Kyayar kylgas ymsyytynan;  
Andaҕayabyn  
Eyügin kytary көрсөрүм yөрүүтүнөн,  
Adaҕyyan turar arakhsyym abatynan.*

(*Abaahy andaҕара*, Kulakovsky, 2009:165).

This example is significant because of the fact that the founder of the Yakut literature selected for translation the part, where the Demon begins a declaration of love to young Tamara with the oath, from the entire monologue. He called the poem *Abaahy andasara* (literally – *The Oath of the Evil Spirit*) and noted in Russian: Free translation of *the Oath of the Demon* by Lermontov. Kulakovsky dated his verse by 1908. The Yakut writer translated 32 lines of 90 comprising the Demon's monologue and arranged them in 34 verses (the translation is almost word-for-word). Then Kulakovsky added 14 verses, repeating the key word: in the original text, the words "I swear" are repeated 10 times at the beginning of the line. This specific variability in the lyrics was noted in the analyses of poetic structures in the classic work of Hugo Friedrich: "Poetry has always been known for the moments when the verse rises to autocracy tone, which affects the content with the energy. This is the particular importance of the "sound dominant" in the translation by Kulakovsky, where the monologic oath preserves the "suggestive power" of the original (Friedrich, 1956: 60-61). It should be clarified that pathos of the Demon's speech does not correspond to the established style of native Yakut poetry. However, in the Yakut literature, the content of this type is most often transmitted in a special form of rhythmic prose. That is why A.E. Kulakovsky gives the brief content of the poem in high prose and calls his work "free translation". Biographer L.R. Kulakovskaya agreed with E.E. Alekseev, who studied Kulakovsky's works and wrote: "the image of Demon with his powerful spirit and love of freedom attracted the poet-translator" (Kulakovskaya, 2008: 89).

Dynamic images and the drama of thoughts in Lermontov's poetry attracted the young poet I.E. Sleptsov-Ivan Arbita (Burtsev & Burtseva, 2004). He is known as a pioneer poet who enriched the Yakut lyrics with subtle psychologism and brilliant technique of versification. His translations of Mikhail Lermontov are characterized by preservation of the artistic features of the original text. The creative acquisition of another text (like imitation and translation from Russian and foreign classics) contributed to the formation of the original author's style, a unique poetic "voice", which undoubtedly enriched the entire Yakut poetry not only with the images, but also with various forms of syllabic verse. We may take as an example the introduction of conditional symbolic images in meditative lyrics, such as *a welcome shore, rickety bark boat, the golden waterfall, the images of cruel time, the play of*

*waves*. Lyric poetry of Arbita, who was a good connoisseur and admirer of Mikhail Lermontov, reveals the severe atmosphere of public life in the 1930s (Arkhipova, 2018). Most of Arbita's verses and the poem *Dolgunnar (Waves)*, written with rhymes-homonyms, were not published in his lifetime. The talented poet died in 1943 in one of the Siberian prisons when he was only 29. His works were published only in the 1990s. The two volumes of Ivan Arbita's poetry were prepared for publication by writer and translator S.T. Rufov (Burtsev & Burtseva, 2004). The Arbita's manuscript in two books was kept in the personal archive of the poet's friend for more than fifty years. Famous literary critic G.M. Vasilev bequeathed to his daughter to hand over the manuscript only in case of actual publication and personally to S.T. Rufov. Characteristically, these two literary scholars were the translators of Mikhail Lermontov: a large part of currently known translations of his poems were made by Ivan Arbita, Georgy Vasil'ev and Semen Rufov (Arkhipova, 2018).

The earliest translations by Ivan Arbita belong to 1931. These were the translations of a fable by Ivan Krylov *Leaves and Roots (Sebirdekhteekhsilis)* and Lermontov's verses. According to the memoirs of contemporaries, Ivan Arbita read a lot when he was a schoolboy and translated Mikhail Lermontov. During the interrogation, he admitted that he had translated about 200 works from Russian into the Yakut language. Today only a part of Ivan Arbita's translations were found. They were 97 of the translations made in different years, one drama, 50% of translation (47 pieces) were lyrics by Alexander Pushkin, the rest included 11 translations of the lyrics by Mikhail Lermontov, 9 verses by Vladimir Mayakovsky, 4 works by Valery Bryusov and Heinrich Heine for each, 2 translations for each Toktogul Saltyganov and Pavlo Tychina, and 16 translations from lyric poetry of various authors. In the history of the Yakut literature translations are an integral part of the natural historical and cultural process that can confirm the systematization of a corpus of texts by Mikhail Lermontov translated into the language of the Sakha people. Ivan Arbita worked on the translation of the poem *Demon* in the early 1930s. The first nine chapters were published in the newspaper *Kyym* in 1935. It is interesting that the poem *Demon* closes the cycle of juvenile works of Mikhail Lermontov, "... it is a monument from Lermontov to his childhood and his youth, and like most monuments, it is idealized and symbolic" (Modestov, 2006: 59). At the same time, the translation and publication of this poem in the newspaper *Kyym* finishes Ivan



You'll prove your love to me with this deed!"  
Young man set his sights straightly on it

Word for word translation

Ivan Arbita preserved the poetic form in his translation:

"Tahaaran kulu yl kiergel simekhpin;  
Muora tugeŕer tyheren kebistim!  
Miigin taptyuryr chakhchyta kɵstyŕe!"  
Orguya tyste uol syreŕe

(Arbita, 2013:175).

The authors of this paper assume that the images of the sea and the waves in this particular ballad have been reflected in the main poem by Ivan Arbita *Waves* and in his other verses. Arbita's translations of Lermontov's poetry about Caucasus also raise much interest. Let us consider the *Gifts of the Terek (Terek belekhtere)* and *Dispute (Mɵkkŕor)*. The Terek River and the Caspian Sea embody the most characteristic phenomena of the Caucasus. The second poem is one of the last Lermontov's works. Exactly one hundred years later, Ivan Arbita gave the Yakut readers the opportunity to read this verse in their native language.

И, томим зловецей думой  
Полный черных снов,  
Стал считать Казбек угрюмый -  
И не счел врагов.  
Грустным взором он окинул  
Племя гор своих,  
Шапку на брови надвинул  
И навек затих.

(Lermontov, 1988: 216)

Khara tyyl-bit khaayan, saban  
Kazbek tuluybat,  
ɵstɵkhtɵryn aarŕan baran -  
Akhsaanyn bulbat...  
Kier delegey telgehetin  
Kɵrbɵkhtɵon khaalla,  
Khaahygar khaar bergehetin  
Khappakhtyy taalla.

(Arbita, 1966: 36)

Tired of sinister thoughts,  
Full of his black dreams,  
Kazbek began to count -  
But failed in summing up his enemies.  
Sadly casting look around  
At the tribe of his native hills,  
He has pulled his hat upon his brows  
And his life has ceased.

Word for word translation

In a small fragment, one can see the complete match of content and form of the poem in the Yakut language (syllabic organization, rhyme) with its original text. This good translation preserves the horizontal and vertical alliteration and consonance vowels.

The fate of man is a volumetric and relevant theme in the work of any writer. Man is a child of nature, therefore, Mikhail Lermontov showed fate through the allegoric verses, like *Clouds (Bylyttar)*, *A Leaflet (Sebirdekh)*, *Desire (Baŕasanaa)*. The poem *Clouds* was translated into the Yakut language by Semen Bazarov and published in the newspaper *Belem Buol* in 1939. When comparing systems of expression, form and the intonation of the translations made by Arbita and by Bazarov with the original, it is noticeable that the form, rhyme, intonation, and even punctuation in both translations coincide with the original. However, from the lexical point of view, there are differences: For example, the line "Rush, you, outcasts, like me" Bazarov translated like "*Kɵtɵŕyt, miekhe dyly kyydana achchyktar*". It sounds not as harmonious and beautiful as Arbita's variant: "*Kɵttŕyt, kɵstyŕt min kurdukkŕyryllen*". We can confirm the superiority of the poetic skill of Ivan Arbita with the assessment of his work made by the famous translator, a recognized expert in theory and practice of translation, the national writer of Yakutia Semen Rufov: "This verse (*Clouds* by Lermontov) is a vivid example of the real translation. The content is so fully conveyed, the external form is perfectly observed!" (Arkhipova, 2018: 67).

In the verse *A Leaflet* (The leaf cut off from the mother branch) Mikhail Lermontov depicts living in a foreign land. Ivan Arbita uses the image of "*Ys doydu yrđynen kɵppyt saharbyt sebirdekh*" (a yellowed, torn leaf) as a symbolic image, foretelling his poetic destiny.

Ivan Arbita was the translator of the ballad *Desire*, based on the legend about the Scottish ancestors of M. Yu. Lermontov. Let us compare the initial verse of the original text with its translation:

Зачем я не птица, не ворон степной,  
Пролетевший сейчас надо мной?  
Зачем не могу в небесах я парить  
И одну лишь свободу любить?

(Lermontov, 1988: 82)

Why am I not a bird, not a steppe crow,  
Flying high above me now?  
Why can't I float high in the sky

*And love only freedom? Why?*

Word for word translation

In the Yakut language this poems sounds like that:

*Тоҕо көтөргө куната суохпунуу,  
Khara sour buolbatakh sorbunuu?  
Тоҕо khallaанна көгүлүү көррөррүн,  
Biir ere көнүлү көрбөррүн?*

(Arbita, 2013: 177).

Talented Ivan Arbita accurately conveys the subject, the idea, the content of the verse and style of Mikhail Lermontov. He also preserves the external form of the original text, taking into account every word, epithet, or repetition. Arbita's translations are considered the highest achievements of the Yakut translation practice and still remain unsurpassed. The young Yakut poet always kept accurate: 1) the number of lines as of the original text; 2) meter and measure; 3) alternation of rhymes; 4) the character of enjambment; 5) the essence and type of the rhyme; 6) features of vocabulary; 7) types of comparisons; 8) particular style of poetic images; 9) the changes and shades of intonation. It is actually equal to the nine "commandments" of a talented translator. Lyuben Lyubenov was right when he wrote that

a translator must understand everything that the author had used in the original text: rhythm, repetition, implied sense, antithesis, aphorisms, etc. Translators should remember that they are not the authors or co-authors of the translated text, but first and foremost translators. They should strive to keep the stylistic features of the original that are not inconsistent with the syntax of the native language. (Modestov, 2006: 450).

In general, the study of translation is significant by the fact that this form of creativity is an important component of literary contacts in the methodology of comparative literature studies as well. In these aspects the value of studying translation into the Yakut language, especially from the point of view of the addressee, is provided by the translator's work with the original language. Identifying the level and forms of translation and adaptation is one of the relevant tasks of translation criticism. Obviously, one article cannot cover the entire topic. However, available Lermontov's works in the Yakut language provide a real opportunity for comparative analysis of literary texts in two languages, and a comparative analysis of the

translated variants in the Yakut language. Thus, in line with the topic the scientific coverage of the features of cross-language literary communication is quite possible to realize the values of translation activities of the writers. In this respect, the importance of the writer for people in general, the magnitude of his creative pen-name really confirmed the significance of his translations, "one of the forms of existence of a literary work" (Zajac, 1987: 157). This provision is the basis of modern publications dealing with translation and analysis of Mikhail Lermontov's works (McMillin, 2009; O'Neil, 2009; Schultze, 2011; Sobol, 2011). The materials of this paper are of practical value for further studies on translators' creative personality in the context of identifying the role of their own creative attitudes towards artistic interpretation or towards the best possible transmission of Russian classical texts.

When translating major works in prose, the original text and its author are most often considered very significant. No less important feature is the specificity of era and the particular period of time, when ideas and images of works correspond to the spirit of public life. In this respect, the dedication of publishing the novel *A Hero of Our Time (Bihigi kemmit geroya)* in the Yakutsk State Publishing House in 1941 to the centenary of the death of Mikhail Lermontov raises no doubt. However, the work on the novel of Mikhail Lermontov in the creative heritage of Amma Achchygyya is associated with the beginning of his switching to a larger form of prose. It may reveal the particular perspectives of the Russian writer's influence on the artistic searches of the author of the first epic novel in the Yakut language. On the other hand, further translation made by Amma Achchygyya also originates from the creativity of Mikhail Lermontov.

## Conclusion

Translations of Russian literature into the languages of the peoples of Russia as a historical process can be studied from various angles, one of which is an artistic interpretation based on individual creativity. Theoretical and practical studies of this phenomenon have attracted great interest, since the translation is equal to the continuation of life and expansion of a classic literary work. Thus, from the viewpoint of studying the history of the Yakut literature the works of Mikhail Lermontov attract attention from several angles as the argument of the examples of literary influence, creative acquisition of Russian literary forms, and the

artistic style. The novelty of the tasks set in this paper defines the object of the research, which to date has not received in-depth study as a scientific problem – Lermontov’s works translated into the languages of the peoples of Russia. The translations of the poet’s works are as unique, as his creativity: Eastern themes and images, particular lyricism and psychological reflections on home, time and fate demand the best possible translation skills. As exemplified by the analysis in line with the stated topic, the relevance of the study lies in the pursuit of reasoned scientific proof of current trends in the study of the processes of literary communication. Problems of intertextual relations in the aspects of studying the issues of literary translation confirm the practical importance of this area of creativity in the forms of mastering the classics, where the “text” and the “context” are the main targets and tasks, providing a natural need for translation.

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