

Artículo de investigación

«The cotter's saturday night » by Robert Burns in Russian translations of the XX – the beginning of XXI century

«La noche del sábado de los clientes» por Robert Burns en las traducciones rusas del XX - el inicio del siglo XXI

«A noite do sábado de seus sonhos» por Robert Burns en las traducciones rusas del XX - O inicio do século XXI

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Abstract

Abstract. The article analyzes the circumstances of the Russian translation reception of Robert Burns's poem «The Cotter's Saturday Night» in the XX – beginning of XXI century, analyzes translations made by Shchepkina-Kupernik (1936), Shirokov (1999), Feldman (2005–2006), Manasenko (2012) and Sapozhnikov (2014). The research is based on fundamental works in the field of historical poetics, history of Russian translated fiction, comparative literature, theory and history of poetic translation. A notable event in Burns's Russian translation reception was the publication in 1936 of the book of his poems, prepared by Shchepkina-Kupernik, which, among other things, included a new translation of «The Cotter's Saturday Night», which was characterized by the depth of penetration into the Burns's world and at the same time significant omissions caused by the need to weaken the religious sound of the original. Soviet researchers approached the interpretation of the Burns's poem from different positions. The interest of translators to «The Cotter's Saturday Night», which has noticeably increased since the early 1990s, has led to the emergence of new readings of the Burns's work, created. The translations, which were created in the new historical conditions, has not been limited to the censorship framework in the 1930s was T.L. Shchepkina-Kupernik, however, they don't have that fullness of recreating the atmosphere of the English original, that reverent attitude to the English original, which had this remarkable translator.

Resumen

El artículo analiza las circunstancias de la recepción de la traducción al ruso del poema de Robert Burns «The Cotter's Saturday Night» en el siglo XX - principios del siglo XXI, analiza las traducciones de Shchepkina-Kupernik (1936), Shirokov (1999), Feldman (2005–2006), Manasenko (2012) y Sapozhnikov (2014). La investigación se basa en trabajos fundamentales en el campo de la poética histórica, la historia de la ficción traducida en ruso, la literatura comparada, la teoría y la historia de la traducción poética. Un acontecimiento notable en la recepción de la traducción rusa de Burns fue la publicación en 1936 del libro de sus poemas, preparado por Shchepkina-Kupernik, que, entre otras cosas, incluyó una nueva traducción de «The Cotter's Saturday Night», que se caracterizó por la profundidad de penetración en el mundo de los Burns y, al mismo tiempo, omisiones significativas causadas por la necesidad de debilitar el sonido religioso del original. Investigadores soviéticos abordaron la interpretación del poema de Burns desde diferentes posiciones. El interés de los traductores por «La noche del sábado de Cotter», que ha aumentado notablemente desde principios de la década de 1990, ha llevado a la aparición de nuevas lecturas del trabajo de Burns, creado. Las traducciones, que se crearon en las nuevas condiciones históricas, no se han limitado al marco de censura en la década de 1930, fue T.L. Shchepkina-Kupernik, sin embargo, no tienen la plenitud de recrear la atmósfera del original inglés, esa actitud reverente al original inglés, que tuvo este notable traductor.

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Keywords: Burns, T.L. Shchepkina-Kupernik, «The Cotter's Saturday Night», poetics, tradition, poetic translation, Russian-English literary connections, intercultural communication, artistic detail.

Palabras claves: quemaduras, T.L. Shchepkina-Kupernik, «La noche del sábado de Cotter», poética, tradición, traducción poética, conexiones literarias ruso-inglés, comunicación intercultural, detalle artístico.

Resumo

O artigo analisa as circunstâncias da recepção da tradução russa do poema de Robert Burns «The Cotter's Saturday Night» no XX - início do século XXI, analisa traduções feitas por Shchepkina-Kupernik (1936), Shirokov (1999), Feldman (2005-2006), Manasenko (2012) e Sapozhnikov (2014). A pesquisa baseia-se em trabalhos fundamentais no campo da poética histórica, na história da ficção traduzida na Rússia, na literatura comparada, na teoria e na história da tradução poética. Um evento notável na recepção de tradução russa de Burns foi a publicação em 1936 do livro de seus poemas, preparado por Shchepkina-Kupernik, que, entre outras coisas, incluiu uma nova tradução de «O Cotter's Saturday Night», que foi caracterizada pela profundidade de penetração no mundo de Burns e, ao mesmo tempo, omissões significativas causadas pela necessidade de enfraquecer o som religioso do original. Pesquisadores soviéticos abordaram a interpretação do poema de Burns em diferentes posições. O interesse dos tradutores por «The Cotter's Saturday Night», que aumentou sensivelmente desde o início dos anos 90, levou ao surgimento de novas leituras do trabalho de Burns, criado. As traduções, que foram criadas nas novas condições históricas, não se limitaram à estrutura da censura nos anos 1930 foi T.L. Shchepkina-Kupernik, no entanto, eles não têm essa plenitude de recriar a atmosfera do original em inglês, aquela atitude reverente em relação ao original em inglês, que tinha esse notável tradutor.

Palavras-chave: Burns, T.L. Shchepkina-Kupernik, «O Cotter's Saturday Night», poética, tradição, tradução poética, conexões literárias Russo-Ingles, comunicação intercultural, detalhe artístico.

Introduction

In 1936, in the State publishing house «Fiction» was published a collection of «Selected lyrics» of R. Burns translated by T.L. Shchepkina-Kupernik. The editor of the book, the author of the preface and comments made known in the 1930s. English scholar S.R. Babukh, who noted that «T.L. Shchepkina-Kupernik did everything possible to give burns as close as possible to the original, not in the sense of accurate transfer of size to the detriment of the content or vice versa, but in the sense of conveying the style of burns or the spirit of his of creativity, making only occasional minor deviations in detail» (Babukh, 1936). In general, according to the calculations of E.D. Feldman, T.L. Shchepkina-Kupernik, 2888 Burns's lines were interpreted (or 16.5% of the heritage of the Scottish poet) (Feldman, 2015; Zare, 2015). Published a book, despite couched in vulgar-sociologization key introduction by S.R. Babukh, helped not so much as interfered with an objective perception of translation, nevertheless became an event, and it happened largely due to the professionalism of T.L. Shchepkina-Kupernik, managed as a whole «to cope with their difficult task», retaining «a simple and strong imagery of Burns» (Gutner, 1937). On the pages «Literary Contemporary»

(1937, No. 9) M.N. Gutner entered into a fierce controversy with S.R. Babukh, who particularly singled out the poem «The Cotter's Saturday Night» in the voluminous legacy of R. Burns. «Jolly Beggars», «Two dogs», poems «To a mouse on turning up her nest with the plough», «To a Mountain Daisy, On Turning One Down With The Plough», considered «the guarantee of the poet's future glory» (Babukh, 1936). S.R. Babukh saw in «The Cotter's Saturday Night» the essence of the Burns's idea of the perfect person: «He is independent, he has a healthy life, not damaged neither poverty or wealth; he has a friendly and strong family, simple, unsophisticated, but healthy joys; he has a simple, not sophisticated religion, he talks with God in a friendly manner, without the awe of the slave and the arrogance of the Lord; he has sincere and pure love that doesn't contain anything exalted, sublime or vile; love, free from all other influences, except pure feelings, independent of the differences in social positions; it's especially bad to sacrifice love for wealth <...>; but at the same time shouldn't fall to the level of vagrants and beggars, it will be debauchery» (Babukh, 1936). Disagreeing with S.R. Babukh's ideas about the significance for

Burns ideology of a respectable farmer, M.N. Gutner described the «humble» poem of the great Scot as «a kind of idyll», barely outlined a pastoral line in Burns's creativity, which in many respects did not perceive «the industrial period», but it didn't have enough material for the «blissful scenes from the life of "middle peasantry"» (Gutner, 1937). Seeing at S.R. Babukh the desire to attribute the idyllic, pastoral direction to the main poet's direction, M.N. Gutner criticized his opponent for actually destruction of the specificity of Burns's creative personality, minimizing the value of his heritage.

Literature Review

The study of Burns's works in Russia has a strong tradition that goes back to the Russian literary criticism of the first half of the XIX century (N.A. Polevoy, O.I. Senkovsky and others). The most significant studies of the Russian translations of Burns were carried out by S.A. Orlov, E.S. Belashova, Yu.D. Levin, D.N. Zhatkin (Orlov, 1939; Belashova, 1958; Levin, 1982; Zhatkin; 2016). Observations interesting for our study are also contained in the writings of S.R. Babukh (1936), M.N. Gutner (1936), M.M. Morozov, A.A. Elistratova, S.A. Orlov, B.I. Kolesnikov, A. Bobyleva, V.G. Moisevich, S.V. Bobyleva, who offered their view on «The Cotter's Saturday Night» by Robert Burns. The point of view of M.M. Morozov, expressed in the preface to Burns's repeatedly reprinted collection in Marshak's translations, largely prevailed for many years (this article was later included in the posthumous collections of literary critic articles that the «The Cotter's Saturday Night» manifested contradictions inherent for early Burns, who «had not yet developed a revolutionary worldview» (Morozov, 1967; Morozov, 1979; Morozov, 1950). The reconciled, idyllic tones, in which the patriarchal life of the farming family is presented, in Morozov's opinion, in no way reveal the true perception of reality by the Scottish poet, who «generally had the least idyllic mood» (Morozov, 1950). In general, «The Cotter's Saturday Night» was presented to M.M. Morozov as a work peripheral to Burns's work.

A.A. Elistratova, on the contrary, considered this poem as a typical manifestation of the «meditative» poetry of the early sentimentalists, initially receiving high marks from English criticism and literary criticism (starting from the reviewer of the «English Review magazine» (February 1787) and ending XIX century, the writings of John Gibson Lockhart and Principle Sherpa), subsequently, from the 1920s,

reinterpreted in the works of William Ernest Henley and Catherine Carswell. In an effort to avoid subjectivism, the researcher, first of all, called those positive features that brought the «The Cotter's Saturday Night» closer to other Burns's works – «deep respect for the dignity of the ordinary working man, loving and attentive reproduction of the expressive and accurate details of his daily life, based on the firm conviction that this life constitutes a legitimate object of a poetic image». However, the ingenuous simplicity of artistic details did not exclude, in this case, a certain conventionality, even constraint, the absence of the «feeling of unceasing movement of life» characteristic of Burns's work, which appears fixed, static, unshakable in its patriarchy, idyllically serene and calm: «A pious reliance on mercy and the confidence that the rural virtues grant their owners all the necessary happiness, <...> were very far from being confused, anxious, angry and indignant against nificant injustices that <...> Burns shared his youth with the many, many thousands of Scottish peasants» (Elistratova, 1957). Ironing at salvation advice of an old villager, A.A. Elistratova felt in «The Cotter's Saturday Night» a utopian view to the irrevocable past, the desire to find in it the ideal of the «right» labor of peasant life, which ancestors were satisfied with «useful work» and «modest joys»; the installation, so unusual for Burns, entailed other solutions that were not typical for him, such as an almost complete rejection of humor, a preference for the cumbersome nine-line «Spencer stanza».

In the perception of B.I. Kolesnikov, «The Cotter's Saturday Night» was Burns's early student work, in which the latter, not yet learning how to depict strong movements of the soul, deep experiences, followed the path of imitation of the characteristic sentimental pathetic of J. Thomson and E. Gray, overcoming his own cheerfulness, his knowledge of peasant life: «He only declares, arbitrarily ascribes this or that mood, this or that feeling to any of his heroes (or the whole family as a whole). The didactic–descriptive tradition of classical and sentimental poetry still has power over it». For the researcher, the cold rationality of the work, coming from pastoral poetry of the late XVII – early XVIII century, patriotic tonality of his ending, the lack of a developed plot, reconciliation with reality, preaching obedience to the will of God and the will of the owner, melancholic, constrained verse, alien to the folk–poetic tradition and devoid of ethnological color characteristic of Burns, the presence of «fake beauties of the classical style», in particular, a multitude of exclamation marks, «which the

young poet tries to allocate the most emotional moments» (Kolesnikov, 1967).

S.A. Orlov, arguing with foreign researchers who saw Burns's political credo, his «symbol of faith», in «The Cotter's Saturday Night», urged not to overestimate the significance of this work. On the one hand, the researcher pointed to the continuity of the Burns's text to R. Fergusson's «The Farmer's Ingle», the works of J. Milton, E. Grey, A. Pope, J. Thomson, O. Goldsmith, on the other hand, noted his autobiographical character caused serious upheavals, first of all, the death of his father, the collapse of hopes of self-management on the farm. The created work, retaining many of the characteristic features of Burns's creativity (patriotic motives, respect for peasant labor, contrasting huts and shacks to palaces), at the same time, according to S.A. Orlov, had its own specifics: «This is not so much a picture of the life of a Scottish peasant family at the end of the century, as a “look into the past”, an idyllic glorification of a gone time. The realistic moments of the poem are drowned out by a sentimental haze. It is almost a pastoral idyll <...>, written according to a certain literary model for a specific purpose – to imagine the existing life, which in reality does not exist» (Orlov, 1943). The motives of religiosity and piety are just as deliberately surreal, because this is only an illusion regarding the distant past, when the world order was supposedly more just, based on wise calmness and immutability.

Many Russian researchers limited themselves to a general assessment of «The Cotter's Saturday Night» in the context of analysis of its Russian translations. For example, in the late 1950s, criticizing the translation of V.D. Kostomarov, A. Bobyleva and E.S. Belashova sought to oppose the completely «advanced» meaning of the Burns work and its «conservative» interpretation proposed by the Russian translator. For A. Bobyleva, «The Cotter's Saturday Night» is a poem in which «patriarchal rural life is idealized in the spirit of the sentimentalists»; and in this very innocuous work, by virtue of the interpretation of V.D. Kostomarov, the poet suddenly «spoke in the tone of a spiritual mentor, a comforter, promising afterlife bliss to earthly sufferers» (Bobyleva, 1959). Even more categorically, E.S. Belashova, who believes that even in «The Cotter's Saturday Night», which is atypical for R. Burns, but proclaimed V.D. Kostomarov as the best work of Scottish poet, is characteristic for the heritage of Burns's motives of love to labor, contempt for wealth, glorification of ordinary workers and brave Scottish patriots which doesn't have Russian

translator: «In the translation of V.D. Kostomarov these stanzas are completely released, although he diligently pulls out the religious motifs that permeated this poem and who are generally foreign for Burns. Often V.D. Kostomarov allows for rethinking of the Burns poems, that is, he resorts to direct falsification of the original» (Belashova, 1958).

At the beginning of XXI in the studies of V.G. Moisevich and S.V. Bobyleva, devoted to the translation activity of I.I. Kozlov, wearing comprehended the first appeal to «The Cotter's Saturday Night» in Russia. So, V.G. Moisevich recognized that I.I. Kozlov, a man of deep faith, was especially carefully, vividly and figuratively translated by «stanzas describing biblical scenes and gospel stories» (Moisevich & Kozlov, 2006). Pointing out that «the Scottish original is refracted through the creative perception of the translator, with his characteristic feelings, ideas and individual skills», S.V. Bobyleva called as the main idea that attracted I.I. Kozlov, – «obedience to the will of Providence and observance of religious and moral norms of behavior», and, according to the researcher, the Russian translator strengthened the role of divine will in the lives of children, weakening the role of the family and parents in their education (Bobyleva, 2007; Kurmanali et al, 2018).

Despite the presence of a number of published works about the Scottish poet and Russian translations of his works, it should be noted that the translations of «The Cotter's Saturday Night», created XX – beginning of XXI century, to the present time is not the subject of special study.

Materials and Methods

In accordance with the subject of study, comparative, comparative-historical and socio-cultural methods, means of complex, problematic, aesthetic and comparative analysis have been used; certain facts and circumstances have been considered taking into account historical, literary and cultural experience. Methodologically, the study was based on fundamental works in the field of historical poetics, comparative studies, the history of Russian translated literature, theory and history of poetic translation (Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseev, Yu.D. Levin, A.V. Fyodorov and others). The material for the research was the translation of the R. Burns's poem «The Cotter's Saturday Night», created in Russia in the XX – beginning of XXI centuries, created by T.L.

Shchepkina-Kupernik (1936), V.A. Shirokov (1999), E.D. Feldman (2005–2006), K.A. Manasenko (2012), S. Sapozhnikov (2014). The studies of Soviet and Russian literary critics devoted to Robert Burns and his Russian reception were taken into account (M.N. Gutner, S.A. Orlov, M.M. Morozov, A.A. Elistratova, B.I. Kolesnikov, V.G. Moisevich etc.), allowing to judge the specificity of interpretations of the poet's entire work and his poem «The Cotter's Saturday Night» at a certain historical stage.

Results

The translation of «The Cotter's Saturday Night», made by T.L. Shchepkina-Kupernik, in our opinion, is the most successful interpretation of the poem by the Scottish author for the entire time of reference to him. The translator omitted the epigraph from Thomas Gray, as well as the introductory dedication to Robert Aiken, thereby immediately presenting a picture of the November evening, when after a hard working day a tired peasant returns to a cozy home. The main omissions and transformations of the original occurred in the second half of the translation, starting with the 14th stanza. In general, the translator reduced the text to 36 verses, from 21 to 17 stanzas. The translation received less religious coloring, which is quite expected for the 1930s. At the same time, T.L. Shchepkina-Kupernik didn't completely deviate from religious plots, giving them a separate stanza (instead of three stanzas in the original), in which she casually mentioned the names of the biblical characters: «How Abraham showed his love for the Creator, / As king-singer cried at the sound of Sevnica, / Struck down with the wrath of God's hand ... / The lament of Job and the touching cry / From the horror of the lifetime tomb... / Isaia's heavenly fervor of passionate words / Or other Holy prophets and singers». Another intentional disadvantage of the translation is the reduction of the Patriotic pathos in the final verses of the poem, where the lyrical hero isn't so emotional in his fiery calls to remember the history of his people, his fearless heroes, to fight for the freedom and independence of the country, to pray for the preservation and prosperity of Scotland: «Scotland! Native, favorite land! / For your sons, my prayers! / Healthy spirit, contentment, peace – let it / Always keep their peaceful villages!» (Burns, 1915).. T.L. Shchepkina-Kupernik deliberately omits in the final stanza the name of the national hero of Scotland, William Wallace, who became a symbol of freedom. Speaking about the advantages of translation, it should be noted the accuracy in recreating the artistic

details that were not understood by previous translators. So, in particular, the verse «The black'ning trains o'crows to their repose» is quite accurately conveyed: «The crows are flying to rest» (Burns, 1915), which caused serious difficulties for predecessor translators. Episode with Jenny, in which the description of the girl unwittingly acquired from the interpreters of the XIX century a slight negative connotation (see, for example, by A.M. Fedorov: «She has to flaunt with new clothes (italics here and hereafter ours – D.Zh., N.F.) / Parents penny labor» (Burns, 1896), stayed by T.L. Shchepkina-Kupernik extremely neutral: «Home came to change clothes / Or share a mite of labor, / If anything need, with her own family»; compare in a modern translation by S. Sapozhnikov: «A new dress came, a dress, to show / Or to give part of her earnings, / To help parents, if they have trouble» (Sapozhnikov, 2014; Luo et al, 2016).

T.L. Shchepkina-Kupernik became the first Russian translator who paid attention to the line of parental instruction – not to idle and not to gamble («And ne'er, tho'out o'sight, to jauk or play»), which, having omitted the lexeme to jauk, read it like «Do not get carried away with drunkenness and playing» (Burns, 1915). The undoubted merit of T.L. Shchepkina-Kupernik is the expressive translation of an episode of meeting parents with her lover (7–8 stanzas), in which they fully managed to convey the awkwardness of the scene: «But suddenly someone knocked on the door quietly... / Who knocked, Jenny know one / <... > / Oh, Jenny, not hide from the mother / The radiance of the eyes, treacherous blush!..» ; «The guest doesn't feel with joy his legs beneath him, / But he was terrified, confused: neither to become nor sit down». In the 11th stanza, translating the verses «But now the supper crowns their simple board, / The halesome parritch, chief of Scotia's food» as «But here's dinner: a modest but healthy: / Here the porridge is the whole of Scotland's stronghold», the first of the Russian translators was accurate at the mention of porridge («parritch»), which was also avoided by V.D. Kostomarov, who spoke of «healthy parrich, the native dish of Scottia», and A.M. Fedorov, who sought to clarify the cultural realities: «Scottish oatmeal is so healthy!» (Burns, 1915; Burns, 1896). It is impossible in this case to disagree with M.N. Gutner, who noted that the translations of T.L. Shchepkina-Kupernik «... are always very close to the original», they kept Burns's simple imagery, but in some cases the rhythmic structure of the original is not quite accurately reproduced: «... the remote rhythms of the Scottish poet are stacked on the Procrustean

bed of traditional meters characteristic of Russian poetry of the mid-XIX century» (Gutner, 1937).

Since the 1990s, Russian interpreters began to set themselves the task of translating the complete Burns. One of the first to approach its solution was E.D. Feldman, who translated more than two thirds of the heritage of the Scottish poet. More quickly, but, in our opinion, less professionally translated Burns's works S. Sapozhnikov, who for the first time managed to present in Russian a complete translation of the poetry of the great Scot «The Collection of Poems» of R. Burns in the translations of S. Sapozhnikov, released by the publishing house of the St. Petersburg Polytechnic University in 2014, included 783 works or 19,672 poetic lines. In the translation S. Sapozhnikov is hasty, wordy and overly free. The main problem of the translator was reducing in the emotional mood of the original, the rejection of the characteristic increasing dynamics. Burns's poem can be divided into two parts, the first of which is a calm, measured description of the everyday life of a simple rural worker, with a modest dinner in the family circle, and the second (from the tenth stanza) is intended to create emotional tension, ending in an apotheosis – the Patriotic appeal of the Scottish author calls for independence and strength of the motherland; all this internal dynamics is not felt in any way in the Russian translation. In general, S. Sapozhnikov's translation style does not seem to be quite professional: he adheres to the original in details (for example: «The November cold flies and the evil roars»; «Here you can see a secluded house / Under the tree standing here century»; «And kids are in a hurry, albeit with difficulty, / To meet their father, noisy and brisk»; «From the knee – babbling, lisping slightly»; «There was a timid knock at the door»; «But a modest table is crowned with dinner table»), allow yourself to destroy lexico-stylistic unity, using colloquialisms («don't blame», «wealth a little», «rubbish», «all the way», «carminative», «to please», «rumbles») (Sapozhnikov, 2014; Liang, 2018).

In comparison with translation of S. Sapozhnikov, the reading of E.D. Feldman, who has worked with the texts of Burns since 1968, was made more qualitatively, characterized by a careful attitude to the original and the plan of its author. The introductory stanza to Robert Aiken is expressively imaginative: «The corrupt poets / You will not devote poems to you. / <...> / I glorify the feelings of the poor, / In someone's opinion, living in poor burrows, – / But there is more happiness there than in lush corridors!».

E.D. Feldman accepts the religiousness of the Burns poem, offering the reader delightful stanzas that are aesthetically comparable to the free transcription of I.I. Kozlov: «Meanwhile, the master reads to them, / As Moses fought with Amalek, / As Abraham was loved by the Lord ...» (Feldman, 2017); compare: «The father of the family, the soul of priest himself, / Reads man's fall in it, / As Abraham was pleasing to God, / As Moses drove the Amalek's tribe...» (Kozlov, 1960). At the same time, in the Feldman's translation of «The Cotter's Saturday Night» can see verbose language negligence («and here», «here», «identity», «no, no», «finally», «already», «and now», «but now», «but what»), inappropriate tautology («babble, speak», «walked all day; plowed all day», «sisters sit down and brothers sit» down, «from generation to generation», «and every sound, and every movement», «entered into a conversation and interprets»). In some cases translator gives so much «air» that there appear redundant words that have no meaning: «one after the flock went all day» = one herd; «Here with my father / I entered into a conversation and interpreted health / About plows and bulls» = talks with father about plows and bulls (Feldman, 2017).

In 1999 V.A. Shirokov published his “version” of the translation of «The Cotter's Saturday Night», in each verse of which one senses haste, the lack of participation in the Burns world. The result obtained by V.A. Shirokov cannot be called either a translation, or a «free adaptation» from Burns, or an original poetic poem; he has no artistic and aesthetic value. Inaccurate and verbal rhymes attract attention (at the same time – all the same, decreased – swirled, for later – a bit, fool – marriage, remains – blades etc.) that destroy the characteristic melody of Burns's poetry, its musicality and special artistry. Extensive use of colloquial vocabulary (cottager, goodies, gangs, crowd, gallivanting, in a slipshod way, to start a dance, all the way, wrong side of life, to throw on shovels, with a serious mine, eyes contiguous, contagion of luxury) most likely, was supposed to emphasize the peasant origin of Burns, but in no way correlated with English original. The pretentiousness of V.A. Shirokov's translation clearly illustrates, in particular, the beginning of the second stanza: «The November cold with a blizzard at the same time; / A winter day is extremely reduced; / Without a plow, the ox is stained anyway; / The cortege of ravens on rest swirled» (Kozlov, 1999). Here is stylistically unsuccessful turnovers «the day was extremely reduced» (in the original «near a close» – finished, completed), «the ox is soiled anyway» (why

translator use lexeme «anyway», didn't work the farmer?), and the omission of details («blaws» or «retreating frae the pleugh»), and inappropriate additions (missing in the original mention of blizzards), as well as incorrect interpretations («trains o 'craws» – «cortege of crows»).

If a number of inaccuracies can be caused by the complexity of the interpretation of Scottish words (pleugh – plow, kiaugh – problem, ingle – hearth, uncous – news, claes – clothes, sopp – soup, hawkie – cow, kebbuck – cheese), the replacement of abstract lexemes tree with the names of specific trees cannot be explained by the desire of translators for originality (oaks by I.I. Kozlov, willow by V.D. Kostomarov, linden by T.L. Shchepkina-Kupernik, pine by V.A. Shirokov). As for the last of these translators, it was more important for him to find a rhyme than to reflect on the meaning of the verses. For example, he does not even think what kind of «goodies» a plowman can bring from the November field: «Here is waiting for the goodies again, / The band of scamps runs in a crowd, / The hearth meets with a hot wave». Burns's kids are waiting for their father, towards whom they are running with noise and joy; all of this description in V.A. Shirokov is left with only the verb of movement, moreover, it is not quite accurate, for «toddling» means the uncertain, small, but at the same time, quick steps of a child who has barely learned to walk. The «hot wave» emanating from the hearth is related to the fire rather than to the small fireplace mentioned by Burns («wee ingle»). Particularly curious is the translation by V.A. Shirokov of one of the verses of the 10th stanza – «Insidious to throw Jenny on the shoulder blade?» (Kozlov, 1999); compare: «Betray sweet Jenny's unsuspecting youth?» (Burns, 1999); «Jenny used to lure decided in the network» (Feldman, 2017); «To lure her into the trap of despicable lies» (Manasenko, 2012).

Discussion

In 2012 publishing house «Eksmo» realized a collection of Burns's «Verses and poems», for the first time without abbreviations and retaining the author's order of poems, representing in Russian the first book of the poet «Poems, created mainly in Scottish dialect» (Kilmarnock, 1786). It contained a new translation of «The Cotter's Saturday Night» prepared by K.A. Manasenko, a young translator who is known for his references to the poetry of English Baroque. Burns is not included for K.A. Manasenko in the circle of priority authors, moreover, perhaps «The Cotter's Saturday Night» is his only appeal to the heritage of the great Scot (at least we

couldn't find other published translations). Against the background of the undoubted creative talent of the translator, they draw upon themselves places that need, at least, an adjustment, or even processing. For example, in the second stanza appears a spade instead of the usual shovel, from somewhere Burns is missing a cart, which involuntarily suggests why the plowman returns home on foot, finally, a stylistically inconsistent turnover with his foot to step: «cart; / <...> / And he steps on the snow with a cheerful foot». In interpreting the verse reporting about old tree near the hut, K.A. Manasenko uses the unfortunate verb «entwined» («Old-fashioned trees entwined over it»); similar failures await him further, in particular, with excessive archaization («cume children» instead of children came, children returned), with the use of additional details of the description («trapped beaver») or when it was corrected (K.A. Manasenko used «knits mother's needle», while Burns's mother is depicted with a needle and scissors huddling over old clothes). Even in the absence of fallow («pleughs»), the translator quite accurately conveys the meaning of the verse «The father cracks horses, pleughs, and kye» – «Father <...> / Hurries to discuss mares (horses), cows» (Manasenko, 2012; Burns, 1915). The «dandy» lexeme in the scene of the return of the eldest daughter again draws attention, as if borrowed from the translations of the predecessors: «Who bargained in the city shop, / Where bought this dandy shawl / The one that will become the mistress of the new soon / for Jenny them...» (Manasenko, 2012); «gown» («dress») turned into a handkerchief for the translator, and the very perception of the scene changed: Burns had Jenny in a new dress, and in K.A. Manasenko's translation, someone bought her a handkerchief. In the 11th stanza, which describes a modest dinner, where there is only porridge («parritch») and cheese, in honor of the guest, on the table, in Russian version appears from somewhere pork. Equally incorrect is the deliberate rudeness of the interpretation of the «their master and mistress» turnover, transmitted by the familiar «daddy or mamma», as well as the incorrect and occurring in text «daddy noticed barely» (2nd stanza) and «kindly mamma clear» (6th stanza). All this suggests that K.A. Manasenko could not feel the atmosphere of a patriarchal family, where everything is humbly and tremulously, imbued with boundless respect, humility and love. A cold, dank November is contrasted with a warm, cozy hut, a lone peasant on arable land – a noisy family mess; the accumulated father's weariness, about which Burns writes at the beginning of the poem, is completely forgotten on the doorstep of the

house. In general, there is K.A. Manasenko's desire to find approaches to Robert Burns; in 2017 his translation was republished in Burns's collection «Love and Freedom. The complete collection of poems published in lifetime books. 1786–1793», issued by Publishing House «Prestige Book» (Manasenko, 2017).

Conclusions

To date, none of the existing translations of Robert Burns's poem «The cotter's Saturday Night» can be considered satisfactory. The era of the 1930s, when T.L. Shchepkina-Kupernik created the best of the translations, left its mark on him, which led to a deliberate weakening of religious motives and patriotic pathos, the omission of four stanzas. E.D. Feldman gives the translation a characteristic simplicity common to many Burns's texts, but internally alien to «The Cotter's Saturday Night»; moreover, when reading his translation, there is always a feeling of unfilled space, «air», which is filled with redundant, without semantic content of lexemes. For K.A. Manasenko is typical the guessing and reinterpretation of a number of meaningful descriptions of the English original, sometimes leading to the emergence of internal contradictions, the appearance of conventions that require additional interpretation. However, it must be admitted that the shortcomings of the translations of E.D. Feldman and K.A. Manasenko can be corrected by a revision for the purpose of subsequent publication. Translations by V.A. Shirokov and S. Sapozhnikov, on the contrary, are so imperfect that it is hardly possible to talk about the prospects for their reprinting. The absence of new literary publications about «The Cotter's Saturday Night» in Russia, which would be particularly appropriate in light of changes in interpretations of the work at a new historical stage, draws attention to itself. In particular, it would be justified to study the autobiographical subtext in this atypical work for Robert Burns, which would allow to find answers to a whole range of questions related to the reality or the illusory nature of the poet's idyllic quest, turned to the historical past.

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