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The comparative analysis of Robert Burn's poems in Russian and Kazakh languages (based on the poem «McPherson's Farewell»)

This article runs about translation of poems written by famous Scottish poet Robert Burns into Russian and Kazakh languages. The author has done comparative analysis on basis of peculiarities of translation the poem «McPherson's Farewell». During the analysis she found up what kind of changes caused the origin by every translator as they used various methods of translation in poetry. The author also expressed her own point of view due to the some theories known in the theory and practice of translation dealing with poetry. She tried to clarify whether it's effective the usage of translation methods in giving the full meaning of origin.

Key words: translation, poems, comparative analysis, various methods of translation, Russian language, Kazakh language.

Burn's poems are still attractive for many readers over the world that's why they have been translated into many languages. First of all his individual style and original manner of writing poems and natural talent made him famous not only in Scotland and England but abroad. There was an opinion of impossibility to translate Burn's poems from the side of some literature critics. Despite that fact translators try to give opportunity in making adequate translation of origin in order to make available that for foreign readers (Kazakh, Russian people and etc).

Burn's poems were translated into Russian language professionally by S.Y.Marshak while Kazakh poets Kuandyk Shangytbayev, Mukagaly Makatayev and Kalkaman Saryn translated them from Russian versions into Kazakh language. This method of translation is known as «ladder translation» and during this translation literary image created in initial poem might be changed. Every author tries to use his own style and various methods of translation for making appropriate equivalent of origin. Now we are going to compare the poem «McPherson's Farewell» with its translation in Russian by Marshak by every stanza.

<p>Farewell, ye dungeons dark and strong, The wretch's destinie! McPherson's time will not be long, On yonder gallows-tree. Sae rantingly, sae wantonly, Sae dauntingly gae'd he: He play'd a spring, and danc'd it round Below the gallows-tree [1;219].</p>	<p>Так весело, Отчаянно Шел к виселице он. В последний час, В последний пляс Пустился Макферсон, - Привет вам, тюрьмы короля, Где жизнь влачат рабы! Меня сегодня ждет петля И гладкие столбы</p>
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As we see there are no words describing McPherson's coming up to gallows in origin here an information of his already being there. According to the following verses Marshak made rearrangement and replacement of words: McPherson's address «farewell, ye dungeons dark and strong./ The wretch's destinie!» is given as the second verse and also the primary metaphor has been changed because Burns wrote he said *good bye* while Marshak translated as *hello*. The word combination «**тюрьмы короля**» mean *king's prison*, «**рабы**» stands for *slave*, and also «**петля**» — *rope*, «**гладкие столбы**» — *flat post* were added by author. On third line Burn's character is more passive *McPherson's time will not be long* while he addressed himself from the first person in Russian variant «Меня сегодня ждет **петля**» which means *I will be punished on gallows*, that is the another thing which points to the differences between origin and translation. Author also missed repetitions such as *Sae* however he used the same beginning on 4th and 5th lines «**В последний час**,

В последний пляс» *that mean he started dancing before dying* the same way we come across the method compensation which is often used in translation of poems. According to the verse measure Marshak's the first stanza is suspended one and consists of 6 lines instead of 4.

Now we'll analyze the Kazakh version of this verse offered by Saryn: «Макферсон өлім жазасы алдында».

*Ең соңғы рет сүйіп тұрса да өмірді,
Алғаш рет көріп тұрса да өлімді.
Қорқынышты сездірместен,
Дар ағашты көзге ілместен,
Макферсон бүгін өте көңілді.
- Сәлем, сендерге –
Құлдары тіршілік ететін,
Құлазып, күрсініп өтетін,
Патшаның абақтылары.
Бүгін менің өліміме,
Жауларым сүйсініп қарап тұрады [1; 157]*

Author used paraphrases than equivalents of the word of origin. The first line «Ең соңғы рет сүйіп тұрса да өмірді» means *despite the fact how strongly he loves the life»* and the second line «Алғаш рет көріп тұрса да өлімді» means *how he faced the death for the first time*. Saryn used the method generalization by using one word «өте көңілді» (merry) instead of the words «play'd a spring» and «danced». As we mentioned already Saryn refers Marshak's version. The first line of the second stanza started with the word «Сәлем» that stands for «hello». That's why according to the different structure of the Kazakh language verses have been alerted. To create emotional reaction to readers author used such repetition and comparison: сүйіп тұрса да (despite he loves); көріп тұрса да (even he sees for the first time). Saryn made 11 verses instead of 8 verses given in origin. Consequently he changed the poem measure by the usage of translation methods have already mentioned above. The 9th line which begins with the word combination «Патшаның абақтылары» (*king's prisons*), the following lines «Бүгін менің өліміме» (*Today for my death*) and «Жауларым сүйсініп қарап тұрады» (*my enemies will be witnesses of this event*) are added and made the translation more dramatic.

Further we return to Marshak's version again the 3rd and 4th verses of the poem «McPherson's Farewell». O what is death but parting breath?
On many a bloody plain
I've dar'd his face, and in this place
I scorn him yet again!
Sae rantingly, and c.

Untie these bands from off my hands,
And bring to me my sword;
And there is no a man in Scotland,
But I'll brave him at a word.
Sae rantingly, and c.

В полях войны среди мечей
Встречал я смерть не раз,
Но не дрожал я перед ней —
Не дрогну и сейчас!

Разбейте сталь моих оков,
Верните мой доспех.
Пусть выйдет десять смельчаков,
Я одолею всех.

Author didn't give an equivalent of the adjective *bloody* but he used the nouns *мечей* (swords) which is not mentioned in origin. On the following verses by using the verb *дрожал* with meaning *trembled* as the equivalent of verb *scorn*, *сталь моих оков* which mean *fetters' steel*, *доспех* — *armour* instead of *sword* and *десять смельчаков* which mean *ten brave men* author exaggerated McPherson's image obviously. He missed also the name of the country — *Scotland* as it's not less important element that points to some key meaning in the poem. There are no repetitions «Sae rantingly» at the end of the every verses which is an obligatory character of Scottish poetry.

The same verses offered by Saryn and we can observe the following changes:

Талай соғыс алаңында

Ажалменен ұшырасқам бетпе-бет.
 Бүгін тағы да дар алдында,
 Шықтым онымен жекпе-жек.
 ...Қорқыныш менде жоқ, демек.

Сендік намыс өшті, сөнді,
 Қолымдағы шеш, кісенді!
 Қайда сауыт-сайманым?
 Талай-талай қол жапырған,
 Сен сүйенген он батырдан
 Асып түсер абырой мен айбарым!

The poet used such word combinations: *бетпе-бет* (face to face), *жекпе-жек* (contest of two men), *жоқ, демек* (there is nothing) to make lines rhymed. As we see here the author tried to make adequate translation of Russian version that is why he exaggerated the meaning of the some word combinations by these words *талай-талай* (many times); *қол жапырған* (who was the bravest one); *сен сүйенген* (ten brave men you believe in); *өкініш өрмеді* (it's so pity) also he repeated Marshak's addition *он батырдан* (ten heroes) and *кісенді* (*fetters*) by himself. He has not also mentioned of Scotland but he made up 11 lines instead of 10 by making explanation *Асып түсер абырой мен айбарым* (authority and strength). Nevertheless the primary meaning of the verses remained without changes.

<p>I've liv'd a life of sturt and strife; I die by treacherie: It burns my heart I must depart And not avenged be. Sae rantingly, and c.</p> <p>Now farewell, light, thou sunshine bright, And all beneath the sky! May coward shame distain his name, The wretch that dares not die! Sae rantingly, and c.</p>	<p>Я жизнь свою повел в бою, Умру не от меча. Изменник предал жизнь мою Веревке палача.</p> <p>И перед смертью об одном Душа моя грустит, Что за меня в краю родном, Никто не отомстит.</p> <p>Прости, мой край! Весь мир, прощай! Меня поймали в сеть, Но жалок тот, кто смерти ждет, Не смея умереть.</p> <p>Так весело, Отчаянно Шел к виселице он. В последний час, В последний пляс Пустился Макферсон.</p>
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In order to keep rhymes Marshak reaches one verse by giving two verses to make more precise he writes *И перед смертью* which means **before to die** and *Душа моя грустит* with equivalent **I grieve** instead of *It burns my heart*. Perhaps the matter lies on national mentality because Russian people used to say about soul when they have bad mood or sorrow of something. On the table the first line made up through generalization because author didn't translate: light, sunshine bright, sky separately as they are presented in origin. The words *Меня поймали в сеть* is added by author that is **I was caught in net**. Author also finishes poem with the same verse as the first one thus it differs with origin manner as well.

As for Saryn who suggested these verses in this way the McPherson's image of brave man is more emotional through the usage of underlined words those describe heroes from folklore. Author finds adequate equivalents of origin words: *burns my heart, must depart, not avenged be* in the verse given below:

*Осы бір өлімнің алдында,
Өкініш өртеді мені алғаш.
Туып-өскен өлкемде
Бүгін, тіпті ертең де,
Мен үшін ешкім кек алмас.*

*Кешір Отан, Қош бол, әлем!
Торға түстім, ойрандалды ой сана
...демім біткен,
Өлгісі жоқ, өлім күткен,
Мен бір бейбақ, бейшара!*

However the words of the second line *ойрандалды ой сана* (depressed), and the words *бейбақ, бейшара* (unhappy) which are synonyms seems to be extra one and have high expressiveness. At the end of the poem Saryn finishes that the same way as Marshak just by repeating the very first verse.

*Ең соңғы рет сүйіп тұрса да өмірді,
Алғаш рет көріп тұрса да өлімді.
Қорқынышты сездірместен,
Дар ағашты көзге ілместен,
Макферсон бүгін **өте көңілді.***

All verses are rhymed and can be read as easy as origin. That was one of the translation principles offered by Englishman A.Tytler (1790) in his book «Translation principles «who confirmed an ideal translation should meet three requires:

- 1) translation should give a full idea of origin;
- 2) the style and manner of telling must be the same (origin and translation);
- 3) the translation should be read as easy as origin.

I agree with the saying of Tytler but since a lot of theories due to the translation principles have been appeared in the theory and practice of translation. There are many debates around the concepts like equivalent and adequate translation or simply «right translation». One thing is clear any translation can be done on any degree of equivalent but not any translation can be adequate. It goes without saying poetry translation is more difficult than prose because translator should find so-called gold medium when either the meaning of origin and poem measure (rhyme, rhythm, intonation, verse) are appropriate. For instance Kazakh translator and poet S.Abdrakhmanov in his book «Translation and poetry, Poetry and translation» says: «During the building lexical and semantical system of poem translator is attentive with rhyme. Perhaps everyone knows about its influence to voice writing, poem melody and of course that Kazakh language is enriched by rhymes thus we do not interpret poem created without them at all» [2].

As the conclusion we consider the most important thing is the inner idea or metaphor of poem which is not different. Nevertheless in translation the power of words on describing hero somewhere more energetic, persistent than in origin. Marshak made some additions and rearrangement while Saryn's version turned out not further than Russian variant by the usage of those transformations and as the result was been created poem which is alike origin.

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Роберт Бернстың өлеңінің орыс және қазақ тілдеріндегі салыстырмалы талдауы («Макферсон өлім жазасы алдында» өлеңінің мысалында)

Мақалада шотланд халқының белгілі ақыны Роберт Бернстың «Макферсон өлім жазасы алдында» атты өлеңінің орыс және қазақ тілдеріндегі аудармаларына салыстырмалы талдау жасалды. Аударма барысында түпнұсқа мағынасы, құрылымы қандай өзгерістерге ұшырағаны, сондай-ақ аудармашылар өз тарапынан қандай әдістер қолданғаны баяндалды. Талдау үш тілдегі өлеңнің әрбір қатарына синхронды түрде жүргізілді. Авторлар өлең аудармаларының негізінде аударма теориясы мен тәжірибесінде жиі қолданылатын баламалылық пен балама аударма деген негізгі түсініктерге тоқталды.

Г.К.Малдыбаева, М.Б.Амалбекова

Сравнительный анализ стихотворения Роберта Бернса на русский и казахский языки (на примере стихотворения «Макферсон перед казнью»)

В статье авторы проведен сравнительно-сопоставительный анализ перевода стихотворения известного шотландского поэта Роберта Бернса «Макферсон перед казнью» на два языка — русский и казахский. В ходе анализа выявлена, каким изменениям подвергается подлинник за счет методов перевода, используемых каждым переводчиком, когда речь идет о переводе не с оригинала, а при ступенчатом переводе. Авторы статьи на примере перевода стихотворения проанализировали такие ключевые понятия в теории и практике перевода, как эквивалентность и адекватный перевод.