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Araştırma Makalesi / Research Article

FROM TRANSLATION HISTORY OF A. N. NEKRASOV'S WORKS INTO THE AZERBAIJANI LANGUAGE

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ABSTRACT

In the article the popularization and spreading of N. Nekrasov's poetry in Azerbaijan is spoken about. Besides, translation of Nekrasov's works into Azerbaijani is studied also. It's pointed out, that that these works were translated by most famous Azerbaijani poets and are of great interest from different -poetic, lexical, artistic - aspects.

Keywords: translation, democratic school, original, artistic and lexical compatibility.

1. INTRODUCTION

The name A. N. Nekrasov holds a special place in Russian literature of the second half of the XIX century. The work of this poet had a great influence not only on the literary process, but also on the social life of the era. A.N. Nekrasov was one of the central figures of democratic literature and journalism of the 40s and 70s of the 19th century. In the works of A.N.Nekrasov the whole period of Russian life was reflected in a truthful and versatile way. Nekrasov left a deep imprint on Russian poetry, became the founder of a whole poetic school, having had a noticeable influence on the development of poetry in the upcoming decades. He "belonged to those poets whose fervent word won recognition of the democratic forces of Azerbaijan in a short time, his poetry was filled with protest and indignation against the existing system, the struggle for the establishment of good and justice, was understandable and close to the progressive Azerbaijani intelligentsia" (Garabagly, 2000; 6).

1.1. Role of V.G. Belinsky and the writers of his surround in the formation of A.N.Nekrasov's democratic beliefs

Acquaintance with V.G. Belinsky and the writers of his surround (I.S.Turgenev, F.M. Dostoevsky, D.V.Grigorevich) and subsequently, collaboration in the journal "Sovremennik" ("The Contemporary") was crucial for the formation of the poet's democratic beliefs. A.N.Nekrasov became one of the leaders of the "natural school" that was emerging in Russian literature. With the arrival of A.N.Dobrolyubov and N.G.Chernyshevsky, this publication becomes the exponent of the views of the most advanced, radical-minded, multi-ethnic democratic intelligentsia, which also reflected on the creative position of A. N.Nekrasov. "The whole life of the poet went through a cruel struggle, then for his existence, then with censorship, then for the right to see his works printed, for publishing the democratic journals "Sovremennik" and "Otechestvennye Zapiski" (Krasnov,1981).

1.2. The main themes of N.Nekrasov's creativity

Throughout his work, A.N.Nekrasov appealed to a wide variety of themes. The poet tells of the disastrous share of the laboring ploughman ("Unmowed Line", 1854), stigmatizes the parasitism of landowners, denounces the liberal noble intelligentsia. By the beginning of the 60s of the XIX century Nekrasov was already the recognized leader of a whole trend in Russian poetry. The appealing to folk poetry has become an urgent issue in the poetry of the mid-nineteenth century. (especially in the 1960s). This appeal had a variety of forms, goals and gradations: here there is close attention to the life and customs of the Russian people, warm sympathy for the sufferings of ordinary people, as well as pleas of the propagandist and revolutionist. The mentioned problems concentrated around the name of A.N.Nekrasov and fit into the concept of "Nekrasov's school".

In the early 70s, i.e. in the era of the new rise of the revolutionary movement- "going to the people", Nekrasov created his famous historical and revolutionary poems - "Grandfather" (1870), "Russian Women" (1871-1872). The exclusiveness of Nekrasov's position is that the poet came to a wide and complete awareness of the people's life and the people's system of thinking, without sacrificing the peculiarity of the lyrical personality. Moreover, in Russian literature of the XIX century, it is difficult to name another poet, whose "sharp personality" would be reflected in the work so strongly, fully and many-sidedly. The lyrical character embodied in Nekrasov's poetry is complex, controversial and rich. Perhaps it was the combination of extreme, contrasting features that determined the originality of this character and the poetic system as a whole. The revolutionary events that took place in Russia in the second half of the XIX century, had a strong resonance in the farthest corners of a huge country. The liberation movement that happened at that time in Russia did not get away from the national outskirts of the Russian empire, including Azerbaijan.

In the 70s-90s of the 19th century, Azerbaijan experienced the intense impact of Russian-European socio-economic process. This was especially noticeable in the example of Baku, which grew into the largest industrial center, which had a beneficial effect on the cultural life of the city - the number of cultural and educational institutions, schools, and libraries being steadily increased. The idea of replacing the Arabic alphabet with the Latin alphabet which was put forward by M.F Akhundov, obtained its active propagandist in the person of M.S Shakhtakhtinsky, who spoke with a series of lectures in St. Petersburg, Moscow, Paris, Leipzig, Istanbul. The brilliant orientalist Mirza Kazimbey continued his activity in Petersburg. An increasing number of young Azerbaijanis received education in St. Petersburg, Moscow, and Western European countries.

As for Russian literature, it became more accessible to the reader, owing to the active translation activities of Azerbaijani poets. Works by A.S. Pushkin, M.Y.Lermontov,

I.A.Krylov, V.A.Zhukovsky, L.N.Tolstoy, and, of course, A.N.Nekrasov are published in Azerbaijan.

Interest in the work of Nekrasov was not random. Lyrics of Nekrasov, as noted above was extremely rich in thematics. The poet wrote about the hard fate of Russian people ("Unmowed Line", "The Forgotten Village"), about the share of the Russian woman ("On the Road", "Troika", "Rural Village In Full Parade"), about "odd" and "new" person ("Sasha", "The Memories of Dobrolyubov", "For Turgenev"). In addition, in his works Nekrasov touched upon the theme of Russia ("Motherland", "The Sowers", "The Prophet"), the theme of the poet and the purpose of poetry ("The Poet and the Citizen", "Muse"), the urban theme ("On the Street", "About the Weather"), the theme of love ("The Panayevsky cycle").

The ideals expressed by Nekrasov in his creativity were close to Azerbaijani artists, since Azerbaijan, being a national outskirt, was under double pressure, mainly from the autocracy and from the local authorities. Echoes of Nekrasov's poetry, his creative and civic position was clearly manifested in some examples of Azerbaijani poetry in the second half of the XIX century. We come across the orientation on Nekrasov, especially in a social and aesthetic environment, expressing sadness and grief about people's misfortunes, among many Azerbaijani poets: M. A. Sabir, A. Sahhat.

The poem by A.Sahhat on the death of M.A.Sabir is full of sadness. As S.Lukyanova writes, it "miraculously echoes Nekrasov's poem" "In the Memory of Dobrolyubov" (Lukyanova, 1972; 125). In the poem by A.Sahhat "The Poet, the Muse and the Cityman", the problem of "nekrasovskaya", serving the poet to the society is also actualized. The poem depicts the tragic fate of a poet who is tired of fighting injustice. Lyrics of Nekrasov, which reflected sorrow, grief, motives of doubt and repentance, had a great influence on the poetry of the peoples of Czarist Russia in the nineteenth and twentieth centuries.

One of the sources of the influence of Nekrasov's sadness motives on Azerbaijani poetry is that in Nekrasov's poetry, personal grief is merged with national grief and even confessional personal works are created in the context of social problems.

In connection with the factors mentioned above, it should be noted that in the second half of the XIX century, Azerbaijani poetry also underwent very serious qualitative changes. During this period, the progressive representatives of the world of culture and literature could not confine themselves to descriptions of the heartfelt sufferings of lovers or the motives of "nightingale and roses", which was traditional for all oriental poetry.

Life itself demanded a lively response to the pressing problems dictated by the most complex historical transformations that took place in Russia. The Azerbaijani poetry of the second half of the XIX century was faced with very complex and at the same time completely clear, specific tasks. The literature was supposed to reflect the most pressing problems and answer questions posed by life itself. From this point of view, the influence of Nekrasov's motives on Azerbaijani civil poetry is indisputable. In general, the role of literary translation in the popularization of foreign-language works, in the convergence of literary styles, in figurative representations of different peoples is difficult to overestimate. A well-translated work of another people becomes a fact of translation literature to a certain extent, thus, merging into the mainstream of the national literary process. Of course, each national culture contributes something new, its own, original to the world cultural treasury. And the translation of the outstanding creations of the national culture, does not contradict originality, but, on the contrary, strengthens it. Highly professional literary translation has a comprehensive impact on the development of various genres in national literature, but national identity manifests itself in them in no way less, and even more clearly. Translation of poetry is one of the most difficult areas of translation. The translator, turning to the translation of poetic works, needs to show

great skill, a sense of style and intonation, the ability to convey the meaning, beauty and spirit of the original within a certain poetic size already set by the author.

2.1. On the issue of translation of Azerbaijani literature into Russian and propagation of works of Russian writers in Azerbaijan

Issues of translation of Azerbaijani literature into Russian and propagation of works of Russian writers (in the original and in translation) in Azerbaijan, interest of Azerbaijani writers to literature, public thought of Russia, their participation in all-Russian events, reflection of these events in the works of Azerbaijani writers and many other phenomena, facts, events, processes are widely reflected in hundreds of speeches, articles, dozens of monographs of our literary critics. Among them, there are the works of such scholars as M.Dadashzade, M.Rafili, M.Jafarov, M.Ibrahimov, A.Agaev, S.Kurbanov, K.Talibzade, A.Mirahmedov, M.Sadikhov, G.Babayev, A.Almamedov, A. Bagirov, S.Turabov, V.Devitt and others. In the studies of these scientists, the mutual influence of Russian and Azerbaijani poetry, as well as the role and influence of Nekrasov's motives on civil lyrics in Azerbaijan, is considered in various aspects and from various points. And, of course, the study of the translation history of Nekrasov's works is also represented as one of the interesting pages in this field. Nekrasov's poetry attracted the attention of many poets and translators in Azerbaijan. The literary community of Azerbaijan was properly able to value the social meaning of Nekrasov's creativity – as a poet and as a citizen.

In 1906, the journal "Molla Nasraddin" began to be published in Azerbaijan, which became the mouthpiece of revolutionary, democratic ideas and welding the foremost intelligentsia of Azerbaijan around itself. Articles published in the journal, satires and satirical poems by M.Sabir, works by A.Shaig, as well as publications by other enlighteners, echoed Nekrasov's civil lyrics, which told about the heavy share of the working Russian people. In pre-revolutionary Azerbaijan, interest in Nekrasov's creativity consistently increased and reached its apogee at the beginning of the twentieth century. The ideological and artistic influence of Nekrasov on Azerbaijani literature can be traced by the example of the works of outstanding poet-translator A.Sahhat. In his original works, A. Sahhat was a poet of reality, responding to the most actual social problems of public life. Researchers of the theme "Nekrasov and Azerbaijan", as a rule, limit themselves to the analysis of A.Sahhat's poem "The Poet, Muse and the Citizen", which is often called "Nekrasovsky". At the same time, the influence of the creative work of the Russian poet-democrat is clearly evident in other poems by A.Sahhat, such as, for example, "Flaming proclamations" (1906), "Amazing Cry or Appeal to the Nation" (1907), "Sabir" (1911), "Poetry Message" (1912), "To Self-Lovers" (1912), "The Dead City" (1912), "Ahmed's Courage" (1912), "To the Readers" (1914), "Iskra" (1916).

Subsequently, interest in translating Nekrasov's works in Azerbaijan did not fade. This layer of translation literature has come a long way of evolution. Having followed this evolution, it is possible to compare the artistic level of translations made at different times. Thus, the first work of Nekrasov, translated into Azerbaijani, was the poem "The Moral Man", published in the journal "Keshkul" (No. 29, 1885, Gulmammadbey Kangarly). Later A. Mirakhmedov noted that the translation made by Kangarly is below the level of the literary language of that time (Mirakhmedov, 1978; 91). At the same time, the "belittled" vocabulary, the elements of free verse used by the author, noticeably bring the translation closer to the original. In general, an analysis of the pre-revolutionary translations of Nekrasov allows us to conclude that the typologies of historical translations are similar in both Russian and Azerbaijani literature.

At the beginning of the twentieth century, in Azerbaijan there was a strong "surge" of interest in A.N.Nekrasov's works. The increased interest, of course, was associated with the first Russian revolution and its echoes in Azerbaijan. In those years, A.N. Nekrasov's creativity

seemed particularly relevant and topical, so translators often turned to the creative heritage of the great Russian poet. Among them, the activities of Einali Bey Sultanov and Abdulla Farrukh should be particularly noted. They translated such poems as "On the Road", "Motherland", "Poet and Citizen", "Musings By the Front Door", "Railway", "Bayushki-Baiu" (Lullaby), "Black Day", which were distinguished by strong emotional glow and clarity of the civil position of the author. As for the artistic merits of the translation of the above-mentioned poems, there is a certain development of the level of professionalism of translators.

2.2. Translation of Nekrasov's works into the Azerbaijani language

In connection with the translations of Nekrasov into Azerbaijani, the following interesting fact should be noted. In 1948, A. Shaig translated into Azerbaijani the Nekrasov's poem "Grandfather Frost the Red Nose". Translation of this poem was associated with great difficulties, because it required, on the one hand, a fine knowledge of folklore, on the other hand, the ability to most adequately convey the characteristics of folklore stylistics and vocabulary. A. Shaig brilliantly coped with this difficult task and managed to convey the song basis of Nekrasov's verse. In general, speaking about the peculiarities of A. Shaig's translations, it is necessary to note the following rules, to which the translator adhered rigorously - these are the stringency and clarity of the vocabulary, the economy of expressive means, the resilience and concision of the verse.

In the early 40s O. Saryvelli appealed to the works of Nekrasov, whose translations became a brilliant example of translation literature and were included in the collections of "Selected Works" by N. A. Nekrasov, published in 1951 and 1971 of XX th century. Later, translator B. Kasumzade appealed to the creative work of Nekrasov. B. Kasumzade's translations differed from the translations of his predecessors by the accuracy of style and intonation, which was successfully chosen by the vocabulary. Tracing the chronology of the translation of Nekrasov's works into Azeri, one can notice that interest in Nekrasov's poetry among Azerbaijani poets and translators was manifested in a wide variety of plans. Azerbaijani translators turned not only to samples of civil lyrics, but also to other works of Nekrasov. The translations of Nekrasov's lyric poetry not only contributed to the popularization of the Russian classics, but also enriched Azerbaijani poetry, becoming a fact of national poetic culture.

After Osman Saryvelli, such prominent poets of Azerbaijan as Mir-Mehdi Seidzade, Bakhtiyar Vahabzade, Talat Eyyubov, Alekper Ziyatai turned their attention to the works of Nekrasov. Each of these poets approached the original from their own positions, and in each of the translations the translator showed his own creative features and priorities.

3. CONCLUSION

Unfortunately, the scope of the article does not allow to consider all the translations of N.A. Nekrasov's poetry into Azerbaijani, as this issue is the subject of a separate, very deep and extensive scientific research. In general, the creative heritage of A.N. Nekrasov is very large and diverse and, without any doubt, will always attract the attention of Azerbaijani translators.

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