



**Publicistic articles of soviet
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works in the periodicals
of 1930–1970 years**



PUBLICISTIC ARTICLES OF SOVIET WRITERS ABOUT ROBERT BURNS AND HIS CREATIVITY WORKS IN THE PERIODICALS OF 1930–1970 YEARS

ARTÍCULOS PUBLICITARIOS DE ESCRITORES SOVIÉTICOS SOBRE ROBERT BURNS Y SUS OBRAS CREATIVAS EN LAS PUBLICACIONES PERIÓDICAS DE LOS AÑOS 1930-1970

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Abstract

The articles about Robert Burns and his creative works, written by Soviet writers and published on the pages of Russian periodicals (mainly newspapers) in the 1930s and 1970s are firstly systematized and comprehended in the article. An article written by V.I. Lebedev-Kumach, «The Great Singer of the Scottish People», published in the «Literary Newspaper» on August 15, 1938 became the first material of this kind. This article, which appeared along with the first translations of S.Ya. Marshak, invoked Russian readers to get acquainted and to fall in love with Burns, a wonderful lyric poet and master of songs, at the same time, skillfully placing emphasis on certain aspects of the poet's creative works - his nationality, cheerfulness, love of nature. The poet and translator M.A. Zenkevich in his article «The Scottish Songwriter» (1946), in contrast to V.I. Lebedev-Kumach, focused on the social significance of Burns' works, pointed out the poet's interest to the revolutionary liberation movement, called him «a convinced democrat, a fighter for equality and brotherhood of all working people», noted that the poet's work is imbued with «deep humanity». The articles of A.A. Surkov «In the Land of Burns» (1953) and B.N. Polevoy «In the Homeland of Robert Burns» (1955) reflect the impressions of Soviet writers after a trip to Scotland, visiting of memorial places associated with the name of Burns. If A.A. Surkov chose a lyric tone for his article, then B.N. Polevoy picked out political and social aspects, speaking about the consonance of «great ideas of love for workers, ideas of freedom, peace and friendship of peoples» to the Soviet people, the desire of the Soviet Union «to expand and strengthen cultural ties with all nationalities». In the profound article of A.E. Adalis, «The National Poet» (1959), the edition of the classic collection of Marshak's translations from Burns becomes only an informational reason for the appearance of subsequent deep reflections about the «royal poet» Burns, noble, proud, generous, able to be generous and at the same time sizzling contempt for wealth and nobility. An example of the late Soviet reception of the Burns image can be considered by taking into account the article written by L.N. Vasilyeva «On the day when Robin was born...» (1978), in which the poet's bright personality, his elements of Scottish color (bagpipes, hot haggis) free and fun atmosphere of Burns festivities, in which Moscow schoolchildren «Friends of Scotland Clubs» are participated took the first place. More than others, Burns was written about by his most famous translator S.Ya. Marshak, to whom three journalistic articles and an open letter published in 1956–1960 in the newspaper «Pravda», «Literary newspaper» and the magazine «Education» are belonged. In these articles you can see the impressions of his trips to Scotland, and a valuable response to the creative activities of the predecessors who popularized Burns (in particular, M.Yu. Lermontov, M.L. Mikhailov, E.G. Bagritsky, T.L. Schepkina-Kupernik), and judgments, revealing the originality of the creative laboratory of S.Ya. Marshak, as a translator of Burns, and a holistic view on the creative personality of the great Scottish author.

Keywords: Russian–English literary and historical and cultural ties, poetry, romanticism, tradition, reception, allusion, comparative science, artistic translation, intercultural communication.



Los artículos sobre Robert Burns y sus obras creativas, escritos por escritores soviéticos y publicados en las páginas de publicaciones periódicas rusas (principalmente periódicos) en los años treinta y setenta, se sistematizan y comprenden en primer lugar en el artículo. Un artículo escrito por V.I. Lebedev-Kumach, «El gran cantante del pueblo escocés», publicado en el «Periódico literario» el 15 de agosto de 1938, se convirtió en el primer material de este tipo. Este artículo, que apareció junto con las primeras traducciones de S.Ya. Marshak, invocó a los lectores rusos para que se conocieran y se enamoraran de Burns, un maravilloso poeta lírico y maestro de canciones, al mismo tiempo, enfatizando hábilmente ciertos aspectos de las obras creativas del poeta: su nacionalidad, alegría, amor por la naturaleza. El poeta y traductor M.A. Zenkevich en su artículo «El compositor escocés» (1946), en contraste con V.I. Lebedev-Kumach, centrado en el significado social de las obras de Burns, señaló el interés del poeta por el movimiento de liberación revolucionario, lo llamó "un demócrata convencido, un luchador por la igualdad y la hermandad de todos los trabajadores", señaló que el trabajo del poeta es imbuido de «humanidad profunda». Los artículos de A.A.Surkov «En la tierra de las quemaduras» (1953) y B.N. Polevoy «En la patria de Robert Burns» (1955) refleja las impresiones de los escritores soviéticos después de un viaje a Escocia, visitando lugares conmemorativos asociados con el nombre de Burns. Si A.A.Surkov eligió un tono lírico para su artículo, entonces B.N. Polevoy escogió aspectos políticos y sociales, hablando sobre la consonancia de las "grandes ideas de amor para los trabajadores, ideas de libertad, paz y amistad de los pueblos" con el pueblo soviético, el deseo de la Unión Soviética de "expandir y fortalecer los lazos culturales con todas las nacionalidades ». En el profundo artículo de AE Adalis, «The National Poet» (1959), la edición de la colección clásica de las traducciones de Marshak de Burns se convierte en una razón informativa para la aparición de reflexiones profundas posteriores sobre el «poeta real» Burns, noble, orgulloso, generoso, capaz de ser generoso y, al mismo tiempo, desprecio ardiente por la riqueza y la nobleza. Un ejemplo de la recepción soviética tardía de la imagen de Burns puede considerarse teniendo en cuenta el artículo escrito por L.N. Vasilyeva «En el día en que nació Robin ...» (1978), en el que la personalidad brillante del poeta, sus elementos de color escocés (gaitas, haggis calientes) ambiente libre y divertido de las festividades de Burns, en el que los escolares de Moscú «Amigos de Escocia Clubs »participaron tomó el primer lugar. Más que otros, Burns fue escrito por su traductor más famoso S.Ya. Marshak, a quien pertenecen tres artículos periodísticos y una carta abierta publicada en 1956-1960 en el periódico «Pravda», «Periódico literario» y la revista «Educación». En estos artículos puede ver las impresiones de sus viajes a Escocia y una valiosa respuesta a las actividades creativas de los predecesores que popularizaron Burns (en particular, M.Yu. Lermontov, ML Mikhailov, EG Bagritsky, TL Schepkina-Kupernik), y juicios, revelando la originalidad del laboratorio creativo de S.Ya. Marshak, como traductor de Burns, y una visión holística de la personalidad creativa del gran autor escocés.

Palabras clave: lazos ruso-ingleses, históricos y culturales, poesía, romanticismo, tradición, recepción, alusión, ciencia comparada, traducción artística, comunicación intercultural.



Introduction

The work of Robert Burns invariably attracted the attention of Soviet writers, who noted the harmony of his poetry with the spirit, hopes and aspirations of a simple Russian person, which is expressed in a language, melody, close and understandable to the ordinary people, the melodiousness of his works. One of the first attempts to interpretation the work of the great Scottish poet by Soviet critics, can be considered a short article by V.I. Lebedev-Kumach, «The Great Singer of the Scottish People», published in «The Literary Newspaper» on August 15, 1938. V.I. Lebedev-Kumach not only announces the release of the collection of translations of Burns written by S.Ya. Marshak, but also briefly reports about earlier interpretations of the works of the Scottish poet.

Following the trends of the era, V.I. Lebedev-Kumach, the author of songs and satirical works in the spirit of «socialist realism», saw in Robert Burns's works closeness to the folk genre, which, according to the opinion of the author of the article, became apparent in the realistic cheerfulness of his works. The author of Soviet songs confidently defined the works of Robert Burns as a source of inspiration and development for the «Soviet poetic economy» [1, p. 5], emphasizing that Burns has a lot to learn, thanks to his ability to «so sensitively and so lovingly listen to the voices of nature and look at the world so freshly and joyfully, so naively and gloomily» [1, p. 5]. V.I. Lebedev-Kumach, acting as a critic, believes that the relevance of the works of the Scottish poet was also manifested in his sincere desire and ability to adapt the poetic legacy of previous generations, «to find diamonds of folk art and polishing them on the benchmark of his wonderful talent, returning them to the people in the form of sparkling full-fledged diamonds» [1, p. 5]. The article emphasizes the realism, closeness to the ordinary people and nature, the cheerfulness of the creative works of the Scottish poet, comparable with the «pure and melodious spring» [1, p. 5].

Touching on the comic lyric works of Burns, V.I. Lebedev-Kumach defined them as «small masterpieces», whose humor «is full of gruff grace, full-blooded grace, strength and health» [1, p. 5]. Approving and anticipating in advance the appearance of interpretations of Burns' works, created by S. Ya. Marshak, V. I. Lebedev-Kumach also mentions about earlier, but less successful, in his opinion, editions of translations of the poems of the Scottish poet, in particular, about the poem's collection «To the selected lyrics» translated by T. L. Shchepkina-Kupernik (1936). Pointing to professional literacy, Marshak's poetic talent as a translator, V.I. Lebedev-Kumach noted «variety of sizes, courage of rhymes, rich assonances, a peculiar rhythm of a folk song» in his translated works and expressed hope that «the poet Marshak understood the language Burns and managed to convey with love carefulness, its aroma and all its poetical features to the Soviet reader», introducing him to Scottish poetry [1, p. 5]. The article, written by V.I. Lebedev-Kumach, was the first experience of journalistic comprehension of the Soviet poet of Burns creativity, which was followed by the articles of other writers - M.A. Zenkevich, A.A. Surkov, B.N. Polevoy, A.E. Adalis, L.N. Vasilyeva and, of course, S.Ya. Marshak.

Literature Review

The most significant Russian studies of R. Burns's work are connected with the names of R.Ya.Rait-Kovaleva, A.A.Elistratova, B.I.Kolesnikov, who devoted monographic works to the Scottish poet. The problems of perception of Burns's works in Russia were studied by S.A. Orlov, E.S. Belashova, Yu.D. Levin, D.N.Zhatkin. The revival of the



translation's reception of Burns's works in Russia, observed since the 1990s, did not help to draw the attention of literary scholars to the Russian reception of Robert Burns. Until now, only the history of Robert Burns's reception has been relatively fully comprehended, in which, however, there are also significant gaps (archival translations have not been put into scientific circulation, and the work which is devoted to identifying of forgotten translations in little-known editions of the late XIX - early XX centuries has not been done, the biography and activities of V.M. Fedotov, who at the turn of the 1950s – 1960s challenged S.Ya.Marshak and was defeated by K.I. Chukovsky, modern (from the 1990s) translations of Burns' works had not been also studied. If we talk about the history of the literary and critical reception of Robert Burns, about the reminiscences and traditions of Burns in Russian literature, then they have not become the subject of study at all. This article is the first step of studying the journalistic publications of Russian Soviet writers of the 1930–1970s. (V.I. Lebedev-Kumach, M.A. Zenkevich, A.A. Surkov, B.N. Polevoy, A.E. Adalis, L.N. Vasilieva, S.Ya. Marshak) devoted to Robert Burns.

Materials and Methods

The material for the study has become the journalistic articles about Burns published by such Soviet writers as V.I. Lebedev-Kumach, M.A. Zenkevich, A.A. Surkov, B.N. Polevoy, A.E. Adalis, L.N. Vasilieva and S.Ya. Marshak in the 1930–1970s. In the process of studying of a scientific problem, comparative-historical, comparative, cultural-historical and historical-typological approaches were used, as well as methods of complex analysis. In methodological terms, the study relies on fundamental works in the field of historical poetics, comparative studies, the history of Russian translated imaginative literature, theory and history of poetic translation (Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseev, Yu.D. Levin, A.V. Fedorov, etc.).

Results

The similarity of Robert Burns' works to the folk genre was also noted by another writer and translator M.A. Zenkevich, who published the article «The Scottish Singwriter» in the «Literary Newspaper» dated by August 3, 1946. According to M.A. Zenkevich, despite the presence «in the horizon of English literature of poetic stars of the first magnitude, whose names shine brighter than the modest name of a rural Scottish songwriter», Robert Burns's feast songs, «warming the hearts of those who are singing with their sincere warmth» [2, c. 4], remain invariably popular among the working people and even outside of foggy Albion, namely in New Zealand, Australia, America, Canada.

Pointing to the extreme popularity, closeness to the folklore of Robert Burns's poetry, originating not in «the book literature» [2, p. 4], but in the oral folk song nature, the author of the article convincingly spoke of the absence of the need for a book's edition of Burns's texts, which «entered into the people's life so easily and firmly» [2, p. 4] that began to be brought from mouth to mouth.

In the article, M.A. Zenkevich informs readers about the discord between «deep cheerfulness» [2, p. 4] of the poet and the plowman's hard life, regretting that Burns's work, due to his radical democratic views, because of his attacks on the church and higher structures of power, got a worthy assessment and was recognized in wide literary circles only after his death. Mentioning the article written by T. Carlyle, a British writer, publicist,



historian and philosopher of Scottish origin, due to whose efforts Burns's songs and poems were included into the academic publications, and his biography and career began to be studied at schools and universities, Mikhail Zenkevich confidently speaks of the progressiveness of the creative works of the Scottish poet, in which he notes the presence of revolutionary liberation ideas, in many ways being ahead of the freedom-loving work of such romantics as Shelley and Byron. To prove his reasoning about the innovation of Burns's poetry, Zenkevich cites the translation of the «Freedom Tree» created by S.Ya. Marshak, reveals Burns's regret that «the freedom tree has not yet grown among the oaks of Britain», and the belief that «magic foliage <...> is going to be spread soon over all nations» [2, p. 4].

M.A. Zenkevich is also attracted by Burns's «Song about Fair Poverty», in which the author acts as a «convinced democrat, a fighter for the equality of all workers», ridicules «fools and rogues dressed in silk», and appealed to workers who «are feed by honest work, <...> rightly take first place in the world» [2, p. 4]. Into the works of the Scottish songwriter, which call for freedom, ridicule the power of the rich men, «criticize religious hypocrisy», M.A. Zenkevich also includes the song «Banokburn» and the satirical work «Prayer of St. Willie», while noting that the poetic works of the Scottish poet are not only varied in content - from «lyrical, love, feast songs about the homeland, about ordinary girls and ordinary people, songs that are funny and playful, sometimes thoughtfully sad» [2, p. 4], - but also «are full with deep humanity, sympathy for human joys and suffering»; in the light of the recent, a cheerful perception of the world is highlighted in the poem «John Barley Grain», which, along with other works of Burns, entered Russian literature, standing in one row «with the songs of Koltsov and Shevchenko» [2, p. 4]. In solidarity with V.I. Lebedev-Kumach, M.A. Zenkevich notes the very poor quality of early translations of Burns's songs and expresses the hope that the successful translations of E.G. Bagritsky, T.L. Schepkina-Kupernik, S.Ya. Marshak will be able to reveal in a new way the talent of a Scottish folk songwriter.

In the lengthy lyric article written by A.A.Surkov, entitled as «In the Land of Burns», published in №33 of the magazine «Ogonek» for 1953, the author conveys the impression of a Soviet poet after a trip to Scotland, the birthplace of the great folk songwriter. Describing in detail the hills and valleys passing around, the surroundings of the Scottish village of Alloway, the Soviet poet admires the incredible beauty of «this cold but beautiful land», where «the foliage of centuries-old trees growing on the surrounding hills, rustling under the rolling wind, inspired Burns with the melodies of his poems», where among the new houses peasant huts are met, old taverns in which the poet met «heroes of his poems and songs - the miserable «merry beggars»: a soldier returning from war; crushed by the need, a peasant tenant; a girl who brings her young love to her betrothed» [3, p. 25]. The author of the article is amazed by the love of ordinary inhabitants to Burns's lyrics, whose songs can be heard both during the wedding peasant feast, and in an ordinary rural restaurant, where fellow countrymen of the great poet went to «drink a pint of ale, chat with fellow villagers and passers-by, to blame with vitriolic impromptu of someone local miser, a bigot, a bribe taker» [3, p. 25]. Being sincerely surprised by the careful and caring attitude of ordinary Scots to the hut in which the favorite of their people was born and raised, to the collection of materials «About the life and work of the poet, editions of his books, <...> manuscripts of his poems precious for posterity, the portraits, various materials, painting the era in which the poet lived», A.A. Surkov conveys to the reader those feelings that



possessed him when he crossed, with a sinking heart, the threshold of the house of the great poet. Trying to comprehend the full significance of Burns's work for the development of the national poetic tradition of the Scottish people, A.A. Surkov draws parallels between the «wind of valleys and the roar of the ocean surf, <...> wonderful landscapes, green hills running to the sea, mirror-clear lakes, bays cut out the shores» and a Scottish bagpipe song, «in which Burns's poems spill and come to life by the melody, reflecting all the strength, power and depth of feelings of the inhabitants of this wonderful side» [3, p. 25]. The Soviet poet admires of the translations of S.Ya. Marshak from Burns's poetry, reads them in the homeland of the national poet, noting that they are made so skillfully that «the language and rhythm of the original is coincided with the rhythm of the translation» [3, p. 25]. Burns «in an excellent manner, directly and strongly» expressed the Scottish soul «in a sonorous, clear Russian verse» [3, p. 25]. According to A.A. Surkov, the happiness of any poet, even of the simplest origin, is taking «the immortality in the people's souls that respond to a word born by a fiery heart of genius» [3, p. 25].

To some extent, some political tilt can be noticed in the article «In the Homeland of Robert Burns», written by Soviet prose writer, screenwriter B.N. Polevoy and published in the newspaper «Pravda» on March 15, 1955, shortly after its author visited the International Festival held in Scotland and dedicated to the memory of the great poet. In the article we come across the same description of a small peasant house in the village of Alloway, «a place of pilgrimage» [4, p. 4] of the lovers of national poetry, where Burns was born, grew up and found his first inspiration. B.N. Polevoy focuses on the fact that «Burns poetry, full of the spirit of freedom and peace, deep love for simple workers, is dear to all progressive humanity» and has become «a symbol of the proud and indomitable human spirit of the Scottish people, a living embodiment of his age-old dream of freedom and independence» [4, p. 4]. According to B.N. Polevoy, it is precisely the love to Burns, to his ideas of freedom, peace and friendship, helps ordinary workers of Scotland in cities and villages to combine their efforts, unite into the circles of lovers of his poems and Burns's societies, as well as, under the leadership of the Burns Federation in the city of Eyre, to hold festivals in memory of the poet, inviting delegations from various countries of the world who are not indifferent to the work of the folk song's writer, which allows «to strengthen cultural ties with all peoples» [4, p. 4]. Describing a series of events and various kinds of meetings held in the framework of the international festival, such as excursions to the poet's memorial sites, museums and apartments, participation in occasions, gala receptions, musical performances, B.N. Polevoy repeatedly pointed to the increased interest to Soviet representatives who «spoke about the exceptional popularity of Burns in our country», from the Scottish writers, press, and ordinary people. He explained this fact by the extreme closeness of the political and ideological views of the two sides, where «the poet's creative work resonates with the hearts of many people» and the desire «to strengthen ties with all peoples» wakes up [4, p. 4] for the sake of a common aspiration and purpose - to support the interests of the working classes and condemn the world domination of capitalists. Once again, B.N. Polevoy draws attention to the fact that a simple walk in Burns's home country, through «the fields that he plowed <...> and loved, like a piece of his dear homeland», climbing down into a ravine, «where the poet for the last time stood all night with a young girl Mary», gatherings at a table in an old tavern, where «he spied scenes for his work «Merry Beggars» - this battle cantata, a brave challenge to the rich and nobles, whom he despised and hated with all his passionate soul» [4, c. 4], allow you to dip



with the head into the revived world of Burns realities. B.N. Polevoy could omit the fact with which love and pride for his compatriot, who has become famous throughout the world, ordinary people of Scotland declare Burns's poems, and also marked the merits of S.Ya.Marshak as the translator of his works.

An article of A.E. Adalis, «People's Poet», published in № 6 of the magazine, entitled «October» for 1959, an appeal to Robert Burns as a friend is pronounced, emphasizes the thoughts of the authors of earlier articles, in which the poet's creative works and his way of life, about spiritual closeness of the Scottish and Russian peoples - workers and fighters for freedom are comprehended. The poet consciously mentions Burns as the inspirer of the ideals of Soviet society, with whom «Karl Marx so eagerly talked in the evenings, whom Belinsky warmly took to heart» [5, p. 132]. This circumstance allows A.E. Adalis to realize deeper the whole significance of the poetry of «a simple peasant, a poor farmer», who «could not get out of need all his life, despite healthy patience» [5, p. 132]. Noting the love to work, the life of ordinary peasants, A.E. Adalis writes at the same time about the disgust and sadness that overtook the national poet, «admitted to high society and escaped from it to the equal to him people: to chivalrously honest people of noble work», realizing that «for him nobility, such as ignorant and smug Edinburgh aristocracy were the people of lower society» [5, p. 132]. Listing in the article many sources, describing the biography and analyzing the inheritance of Burns, A.E. Adalis talks about the inseparability of «Robert Burns the man and Robert Burns the poet» [5, p. 133], compares his poetic works in which «music is in the words, like trees and wheat are laid in living grains» with «water running through meadows» and dried up «only with life» [5, p. 133].

The author of the article all the time emphasizes the wisdom of Burns, who passed away so early, but who collected in his work all the best features of folk song poetry, showing with the help of «immortal ballad» «John the Barley Grain» all the unshakable passion for life, the desire to conquer time and prove the hopelessness of death. In the understanding of the Russian writer, Robert Burns is a real Scot – «by the temper and blood, thoughts and music of his poems»; his poetry reflects «the country of moorlands and hills, foggy lakes and seashores, <...> the piercing voice of a bagpipe, white gulls above the gray-steel water», allows «to glorify the old leaders with the wave of Scotland, to extol hot pudding» [5, p. 133]. Despite the hard work, the experience of grief and separation, Burns, according to A.E. Adalis, is an honorable winner both in life and in poetry, walking, «with his head held high on the earth, no matter how miserable and bitter his life was»; in his works relating to different stages of the development of his creativity, a «muse of joy» exists [5, p. 134]. Figuratively comparing the Scottish poet with the «mast pine», which stood on the ground stronger than the stone of the northern fortress, the author of the article never ceases to be amazed at his love of work, the people's homeland, which he always emphasizes in his poetry, which also makes it close to the Russian reader who accepts Burns poems «not for a note, but to the heart» [5, p. 134].

Analyzing the works of Robert Burns in the translations of S.Ya.Marshak, describing them as «the fruit of passionate and dedicated work» [5, p. 135], A.E. Adalis speaks that «we have an amazing case of fusion of the original with the translation», when the poems «found a second life in another language» [5, p. 135]. Then the poet's reasoning about the complex art of a translator who performs the «miracle of reincarnation» and through self-giving, expressed in talent, moral strength, physical stress «resurrects the poet of a different



time and foreign land» is followed. A.E. Adalis emphasizes that «at the core of Burns's folk songs» is «the seed of life, common to all human languages», and S.Ya.Marshak's translation talent, which unites the experience of the Russian translation school, allowed him to remove «Burns's songs melodies» from their very core and «to hear their inner flow» [5, p. 135], thereby revealing the nationality and cheerfulness of Scottish verses and bringing them to a lover of Russian literature.

Touching on the «revolutionary theme» in the work of Robert Burns, the Soviet writer took a small perspective into the history, mentioned the French Revolution, «the echo of which shocked the poet's whole soul, awakening forces in it once again, already secretly destroyed by disappointments, unresolved spiritual thirst, and the humiliation of eternal peasant need», causing sympathy and «social passion» [5, p. 136]. Seeing the revolutionary appeal in the work «The Tree of Freedom», well-known to the Soviet reader, translated by S.Ya. Marshak, the author of the article focuses on the strength and determination, «victorious inspiration» [5, p. 136] of Burns in the struggle for freedom. Then, A.E. Adalis mentions the satirical epigrams of the Scottish author, says that in the poems «To the Insect» «the poisonous weapon of laughter made enemies powerless», talks about Burns's civil position, who «even wrote poems in honor of the nominated candidate» [5, p. 136] to the deputies, but at the same time wrote the compositions, denouncing in the form of a folk song «the minion of high society», among which «Merry Beggars», «Tom O' Shenter» are mentioned. With gratitude, the Russian poetess writes about people loyal to the Scottish poet, his friends, who «belonged to Burns with all their mind and heart, not tired of wondering at his mind, honesty and education», but still did not save him from «narrow-minded, with a stone heart» [5, c. 136] the father-in-law, who took and hid his lawful wife from him. Speaking about the dramatic life of the poet, a series of ups and downs, A.E. Adalis is confident in the immortality of the «psychic Scotsman», who knows the real value of «bloody labor sweat» and filled the verses with «fiery bitterness and anger».

Finally, in the concluding part of the article, the Russian poetess and translator speaks about Robert Burns as «an accusatory poet, a tribune poet», who owns «all earthly happiness» [5, p. 136], thanks to his cheerfulness, talent to inspire people with hope for freedom and equality, realizing that only true freedom from material wealth helps a person to find real happiness. Quoting one of the last works of the dying Burns «In the fields under snow and rain», A.E. Adalis never ceases to be amazed at the poet's love of life, his unshakable faith in the future, in front of which even «nature itself - wind and wild water, forests and stars» gave up [5, p. 137]. Continuing the idea of the immortality of the poetry of the Scottish songwriter, whose musical images arise not only during its reading, but also in contact with the amazing natural places that inspired the poet during his life, the author of the article mentions all the same exciting feelings that arise after reading of the interpretations of Burns' works created by S.Ya.Marshak, encouraging to revive them in the Russian song tradition. Listing the verses and ballads of the Scottish poet of various genres and orientations, A.E. Adalis agrees that all his characters and images, from Prude Willy Fisher, wild Willy, hearty Haggis pudding to «cute Annie» and «friend Davy» are real and «the secret of the power of folklore and its difference from literary poetry is not in the namelessness», on the contrary – «Burns's nationality is in his personality» [5, p. 138], which allows you to keep national traditions in the heart of every citizen of his country and



in the history. Considering the great Scotsman «the evidence of nature and history about the spiritual power of a simple, working man», the poetess concludes that he is dear to «a simple Soviet man with his noble pride, generosity, the ability to be magnanimous by the power of strong contempt to rich and noble society» [5, p. 138].

An article «On the day Robin was born», published in № 12 of magazine «Yunost» for 1978, can be considered as an experience in understanding of the image of Robert Burns and his poetry in the late Soviet era. The article was dedicated to the anniversary of the celebration of the birthday of the Scottish poet. The epigraph for the article became the lines of S.Ya.Marshak about the role of Burns in the rapprochement between the Scottish and Russian peoples, setting the tone for all subsequent arguments of L.N.Vasilyeva about the poetic fate of the «national folk singer» and its perception in literary circles of different eras in Russia. Mentioning the Burns's festivals held in Moscow and timed to coincide with the celebration of the birthday of the great national poet, which is on January 25, the writer cites lines from Robert Burns's autobiographical ballad «Robin», in which the author himself describes an ordinary day of his birth, and noted that now, in the modern era, this date «has been recorded in the calendar for a long time» [6, p. 98]. Further, the article refers to the national love to Burns in his homeland, where even in small villages «his songs are sung everywhere» [6, p. 98], and Burns's clubs are active in cities. In the author's opinion, the evidence of Burns's popularity proved by the existence of numerous memorial sites in the town of Alloway, his birthplace, among which are not only a hut, but also monuments with a «mountain daisy, sung by Burns and crushed by a plow, and a field mouse, whose nest was ruined by the poet- plowman» [6, p. 98], as well as the first collection of his poems carefully preserved in Kilmarnock, published on the money of poor compatriots. In this regard, such sincere, honest works are mentioned as «Merry Beggars», «Message to a fellow poet», «For old friendship up to the bottom», «Prayer of Saint Willy», telling about work, friendship, love, freedom and which left a mark in the soul of a simple Scots. Speaking of a popular love to the work of Robert Burns, L.N. Vasilyeva reports that «it is our country that the Scots call his second homeland» [6, p. 99], knowing the existence of multiple evidences of the popularity of the English poet in Russia.

Making an excursion into the history, L.N. Vasilieva points to numerous responses to Burns's creative works, the first of which appeared at the beginning of the XIX century, when the famous poet and translator I.I.Kozlov published an imitation of Burns's «Rural Saturday night in Scotland» in a separate edition. Among other fans of Burns's work were: A.S. Pushkin, who kept in his place «a volume of verses of the Scottish bard»; V.S. Kurochkin; who translated the poet, M.Yu. Lermontov, whose ancestors belonged to an ancient Scottish family, which made him to turn to the translation of the quatrain from Robert Burns's «Farewell Song»; «under the charm of Burns poetry were also N. Ogarev, V. Belinsky, T. Shevchenko» [6, p. 99]. Citing an extract from a letter of N.A. Nekrasov to I.S. Turgenev with a request to translate the works of a Scottish poet, L.N. Vasilieva provides an exhaustive answer to the question about the attitude to the verses of a Scottish songwriter, - N.A. Nekrasov says about his own «Delight because of Burns», calling him «a pure source of poetry» and promises to I.S. Turgenev that he «will enjoy the process of translating his poetry» [6, p. 99]. Among the other translators of the works of the Scottish poet, already working during the Soviet period, L.N. Vasilyeva named T.L. Shchepkina-Kupernik, E.G. Bagritsky and S.Ya. Marshak, preferring the last one due to the fact that «Marshak turned Burns into the Russian, leaving him to the Scots» [6, p. 99].



The fact of the storage of one of the Russian publications in the Burns's Museum in Alloway, the publication of the Robert Burns's biography, written by R. Ya. Rait-Kovaleva, the presence of a personalized inscription made by S. Ya. Marshak on the volume of ballads and songs written by Burns and presented to the writer B.E. Galanov, - all this is also an evidence of the national love for the works of the Scottish poet. L.N. Vasilyeva observes the fact that up to the 200th anniversary of the Scottish poet in the Soviet Union, which is seven years earlier than in the homeland of Burns, a stamp with his image was issued.

Returning to the description of the solemn dinner at the «Intourist» Hotel, with invited Russian lovers of Burns, organized by the Scots in Moscow on the occasion of the birthday of their great compatriot, the author focuses on such colorful national details as «the Scottish bagpipe, traditional toasts», «native , wonderful, hot haggis», costumes of heroes from the time of Burns, «funny gifts» [6, c. 99], including the salmon caught in one of the rivers sung by Burns. That evening, a composition collected from Burns' poems was performed by the famous Scottish actor John Cairney; it allowed to create an «atmosphere of informality and fun» [6, p. 99], typical for a Scottish feast, helped to disclose the whole depth of the sincerely friendly relations of the Soviet and Scottish peoples, to create the background for further study and understanding of Burns creativity in Russia.

Speaking about the prospects of the poetry's studying of Robert Burns, L.N. Vasilieva writes about the evenings, specially organized for Moscow schoolchildren, who study foreign languages in depth, competitions for the best poetic translation of Burns's poems, and also about the work of school clubs, «where the great Scottish bard lives» [6, p. 99], about the visit of schoolchildren from Scottish Glasgow, in the frames of international experience exchange, a Moscow school, where their peers, «enthusiastically studying the creative works of Burns» together with the publisher of the State Library of Foreign Literature, prepared a collection of poems «The Wreath to Robert Burns» in Russian and English , which attracted the attention of modern foreign writers, among whom the names of John Bernal, William Gallagher, Jack Lindsay, Rockwell Kent were mentioned. L.N. Vasilyeva expressed the hope that such events «will take place not only in Moscow, but also in Leningrad» [6, p. 99].

Discussion

The most noteworthy from the point of view of the reception of Robert Burns's creative works are the numerous responses of the famous translator of English poetry S.Ya. Marshak, who repeatedly turned to the reading of Burns's works and earned a reputation as one of the most talented interpreters who managed to convey all the characteristic features of the poetry of the Scottish poet. A number of articles that came out of the pen of S.Ya. Marshak from 1956 to 1960, as well as the articles of his contemporaries studied by us earlier, are aimed at critically understanding of the creativity of Robert Burns, popularization of his personality in Russia, from the point of view of ideological proximity, consonance of his works to the development trends of the Soviet society.

In the earliest article, «The Roads of Friendship», published in the «Pravda» newspaper on April 1, 1956, S. Ya. Marshak emphasizes the feeling of unity and friendship that appears each time when listening to Burns songs with a Scottish bagpipe. Thinking of a trip to Scotland as a student, the author of the article takes the readers to the atmosphere of



a holiday where people of different nationalities, classes and estates, having heard music, join hands and begin to sing Burns's sincere songs about friendship, love and brotherhood, which became a kind of folklore, national anthem. The ideas of cohesion, «stable and unshakable» friendship, uniting people, were clearly manifested in many poems written by Robert Burns, attracted the attention of translators from different countries, representatives of different nations. S.Ya. Marshak, who has become one of the admirers of the work of the Scottish poet, cites his own interpretations of R. Burns in the article, noting their amazing musicality and melodiousness and emphasizing that «the old, old friendship connects our poetry with the poetry of Britain» [7, p. 6].

Sharing, like other Soviet writers, his impressions about the trip to the festival, held in honor of Burns, taking place in the poet's homeland, in the city of Eyre, the author of the article, standing at the monument to the great Scotsman, tells the words of gratitude to one of early R. Burns's interpreters – Mikhail Larionovich Mikhailov, who, despite a difficult fate, being half-blind and being condemned to hard work by order of the king, «managed to see a distant green land through his eyelids, managed to feel the nature of Scotland, its rocky mountains and plains» [7, p. 6]. Continuing to admire the nature of foggy Albion, which once conquered the heart of R. Burns, S. Ya. Marshak quotes his own interpretations of his works «about labor, freedom, friendship between nations», emphasizes that «nothing can be more intelligible and convincing for a simple person than bold, funny lines of a poet» [7, p. 6]. Burns's voice, «calling on peoples to peace and brotherhood», in the opinion of S.Ya. Marshak, «is in line with the voices of modern fighters for world peace» and makes the poet quite popular in Soviet Russia, where he «seemed to have found a second homeland» [7, c. 6]. In support of the above words, the author of the article reports that «almost every year his [Burns's] songs and ballads are published in our country on different languages» [7, p. 6], causing genuine interest of the readership, and his works can be heard in the musical transformations of D.D. Shostakovich, T.N. Khrennikov, D.B. Kabalevsky, G.V. Sviridov.

Wishing to continue the idea of the popularity of British literature in Russia as a whole, S.Ya. Marshak mentions the names of other writers such as Shakespeare, Sheridan, Bernard Shaw, Oscar Wilde, Defoe, Swift, Sterne, Fielding, Smollet, Byron, Shelley, Thackeray, Dickens, Charlotte Bronte, Thomas Hardy, Kipling, Wells, Chesterton, Arthur Conan Doyle, Galsworthy, - whose names «acquired the right of citizenship in our country» [7, p. 6]. Their works «are immortal at all the best theaters of our Soviet republics», are published in large circulation, «becoming the property of many thousands of Soviet readers who loves the poetry» [7, p. 6].

Communicating with Walter Scott's great-granddaughter Jean Scott, during a banquet in Edinburgh, S.Ya. Marshak told her about the popularity of the novels «Ivanhoe» and «Rob Roy» in the Soviet Union; novels and stories created by Robert Lewis Stevenson were not less popular, especially «Treasure Island», as well as «bizarre and almost untranslatable «Alice in Wonderland »and English folk songs» that entered into the ordinary life of Soviet children [7, p. 6].

The author of the article also emphasizes the mutual attention to Russian literature abroad, stating the facts of conversations with English writers, artists, professors and students «about Leo Tolstoy, Gogol, Mayakovsky, Chekhov and Gorky and about some modern Soviet writers» [7, p. 6].



Considering «art as one of the shortest paths leading to the rapprochement of the most distant peoples and countries», S.Ya. Marshak speaks of R. Burns's poetry as a «path» that brought the Soviet translator to Scotland and helped to reveal its talent, allowed to enrich Soviet literature with interpretations of his works [7, p. 6]. And, finally, as a greeting to forgotten translator of Burns's poetry M.L. Mikhailov, the appeal of S.Ya. Marshak «to visit each other along the peaceful paths and roads of poetry, art, science» is sounded symbolically [7, p. 6], which allows to overcome all difficulties and disagreements between countries and their peoples, focusing on the immortal values, which are sung in the works of Robert Burns.

The topic of world recognition and the immortality of the work of the great Scottish poet is also mentioned in the article written by S. Ya. Marshak, published in the «Literary Newspaper» on February 26, 1959 and dedicated to the 200th anniversary of the birth of Robert Burns. The immortality of Robert Burns, according to the author of the article, lies in his ability to believe, against all things, in the bright future of all mankind, to speak with the simple «people of his country» a language that is understandable and close to them, the language of love, friendship, understanding, and make admirers of his poetry to appreciate every moment of life in the struggle for their own happiness.

S.Ya. Marshak considers the Scottish poet under such «recognized geniuses» as Shakespeare, Goethe, Pushkin, because «these poets still find a lively response in the souls of people», «they pass the test of every new generation and pass brilliantly these tests», thereby becoming «the poets of the future», our contemporaries who «actively participate in life, despite the fact that their bones have decayed in the earth a long time ago» [8, p. 4]. Robert Burns, being among the «chosen ones from the past», conquered more than one generation of Scots by the simplicity and brightness of his poetry, proving to the whole world that «rough hands of the plowman» can create «all these songs, ballads, messages, epigrams unsurpassed in grace and subtlety», conquered the hearts of the peoples of the whole world. The Soviet translator sees in Robert Burns not only «the great bard of Scotland - courageous, cheerful and cheerful», but also a man noble in his actions, whose faith in good and sympathy is above of all [8, p. 4]. Drawing parallels between the fate of Burns and the life of another Scottish poet Robert Ferguson, S.Ya. Marshak cites an epitaph in which Robert Burns, building a monument «on a small sum of money», regrets about the death of «an elder brother with the same fate», aspiring, like him, to enjoy life in spite of a serious illness and hunger [8, p. 4].

Being surprised by the love to life, the unshakable will of the Scottish poet who «never complains about fate, but challenges her proudly», without having neither wealth nor fame, the Soviet writer cites lines from his translation of the poem «An Elegy to the Death of Peg Nicholson the Priest's Horse», in which Burns happily talks about the pounds, honestly earned by him, leaving no chance to be indebted to anyone [see: 8, p. 4].

S. Ya. Marshak, referring to the interpretation of «The Epistle to the Fellow Poet», written «in contrary to these full of tears and anger» verses of the epitaph dedicated to Fergusson, admires the amazing resistance of the Scottish poet, who knows that «nothing truly valuable can be bought for money - no love, no friendship, no inspiration». Realizing the true price of love, friendship, inspiration, repeating «in various works dear to him thoughts» that «we have love - the price of true love» [8, p. 4], the poet, according to the



observation of S.Ya. Marshak, does not forget about the importance of mutual feelings that are higher than money and clobber («The Miner's Girl»).

Considering Robert Burns as «a symbol of the unity of the nation, a representative of thoughts and aspirations of ordinary people of the country» and going over the lines from the interpretation of the poem «The Rocky Mountains, where the clouds sleep...», S.Ya. Marshak is sunk in the article in his memoirs about the journey «to towns and villages related to the poet's biography», where he had to hear for many times Burns's poems from different Scots, very similar to the heroes of Burns's works in which «the very nature of Scotland lives and breathes» [8, p. 4].

The memory of the Scottish folk songwriter was kept with the help of his famous poems «Tam O'Shenter» and «Merry Beggars», which are full of, according to S.Ya. Marshak, «well-aimed and strong folk humor»; in the characters of the heroes of these poems, the Scots recognize their fellow countrymen, «laugh at their jokes and repeat the stanzas that rage with wild enthusiasm after the wandering poet» [8, p. 4].

Emphasizing the closeness of the works of Robert Burns to folklore, its «inseparability from Scotland, from its land and people», S.Ya. Marshak notes «the extraordinary outlook of this national poet, not limited by the borders of his native country». The Soviet translator, referring to the interpretation of Burns's work «Two Dogs», describing the journey of a certain lord through Spain, Italy, Germany, draws attention to the ability of the Scottish poet, who never traveled outside the country, «to speak about foreign countries no less confidently and accurately than Byron, who traveled so much in his lifetime» [8, p. 4]. The uniqueness of the sparkling humor of this work lies in the fact that Burns, «describing the amusement trip of the loafer from the high society in Spain, does not lose his peasant's point of view», naming, for example, a fighting bull as «a domestic animal», which, according to many critics, is an expression of «unusual for their hearing common folk expressions» [8, p. 4]. However, citing Burns's lines about himself from the poem «The Girl from Tarbolton», S.Ya. Marshak believes that the Scottish poet purposefully contrasts himself with the «high society», knowing about his ability «not to have egg on his face», but he allows himself through his poetic creativity to expose in a frivolous form all the disadvantages of people «who have a certain position in society» [8, p. 4]. Comparing Robert Burns with Maxim Gorky, who also «did not graduate from any school, but <...> faithfully passed his everyday universities», was «conscious about politics, had an idea of the world history», was a well-learned man and an expert of «native folklore», S.Ya. Marshak focuses on the fact that «the natural mind, poetic intuition and erudition<...> allowed him [Burns] to become a head above his environment and look far into the future so that after a century and a half he has the right to be considered our contemporary» [8, p. 4].

The importance of the works of Robert Burns is, in the opinion of the Soviet translator, the choice of themes. For example, the themes of war, loss of a loved one, anger to a premature demise are touched upon in such interpretations of S.Ya. Marshak as «The Lines about War and Love», «Little Ballad», quoted in the article; it is also stated that these works, «humorous and at the same time very serious, reaching the hearts of any ordinary person» who has recently survived after the war, reminds the Soviet soldiers who returned from the war [8, p. 4]. The author of the article, speaking about the love to freedom of the Scottish poet, declares that «the prophetic words, calling all the intelligent beings on earth



to brotherhood and peace» sound with incredible force in the «Tree of Freedom» not by yesterday's music, but by today's and even tomorrow's music.

Touching upon the topic of the national love to the Scottish poet, S.Ya. Marshak cites as an example a line from his interpretation of the poem «Honorable Poverty», which is «a clear and powerful will of Robert Burns» to future generations who proclaim «briefly and simply» a toast in honor of «their beloved national poet, without even mentioning his name once again» [8, p. 4].

In the S.Ya. Marshak's article entitled as «The Poetry of Labor and Peace», published in № 1 of the magazine «Public Education» for 1959, it is emphasized once again the relevance of Robert Burns's compositions to the Soviet reader and the almost incredible love for his poetry, full of pride for fatherland, which has become a symbol of the struggle for freedom and equality.

Taking a short perspective the history of the translation of the works of Robert Burns in Russia, S.Ya. Marshak gives as an example the quatrain from «Had we never loved so kindly», interpreted by M.Yu. Lermontov, lists «several poems typical for Burns poetry!», such as «John Barley Grain», «To the Field Mouse», «To the Mountain Daisy», which were introduced to Russian readers by M.M. Mikhailov, about whose difficult fate in tsarist Russia, the Soviet translator repeatedly mentioned earlier [9, p. 82]. Among other translators who turned to the creative works of Robert Burns, the such names are mentioned the article as T. L. Schepkina-Kupernik and E. G. Bagritsky, who interpreted «ballads and songs of the Scottish bard» [9, p. 82]. S.Ya. Marshak, who devoted many years to the translation of Burns's poems, cites interesting facts from the biography of the Scottish poet, proving that he was not just «a peasant poet who, somehow, self-educated, learned the alphabet and mastered poetic art», but a full-fledged creative person, «a truly educated person», «a true connoisseur of English classical poetry, Scottish and English folklore» [9, p. 82].

Citing the interpretation of Burns's actually autobiographical poem «Robin» - about a simple peasant guy who glorified his family, but suffered much because of resentment and humiliations, S. Ya. Marshak is surprised at «his virtuosic poetic technique», the ability to tell simply and easily about the most important things, which made him a truly national poet [9, p. 82]. According to S.Ya. Marshak's opinion, the duality of Robert Burns's talent lays in his ability to perform a hard farm work, not releasing a plow from his grasp since the age of fifteen and, at the same time, to fulfill his civic duty to the Scottish people, namely, to compose poetical works that became «favorite songs and hymns of the working people» [9, p. 83]. The creative process of the Scottish poet was inextricably linked with hard physical work, in other words, the work inspired Robert Burns to create his compositions. So, in support of his words, the Russian writer cites as an example the case when Burns, after a dispute with a neighbor-farmer, plowed an equal share of the land with him and at the same time composed a new poem. Returning to the topic of the relevance of Robert Burns's poetry in the modern world, S.Ya. Marshak writes that despite the «exhausting work and need», as a result of which the poet died early, his fears about the existence of the family after the death of the breadwinner did not come true, so «his fame spread throughout Scotland, and then throughout the world», giving his family the opportunity to spend «their century in high esteem, not knowing the need» [9, p. 82].



Evidence of the great popularity of the poet in his homeland, in Scotland, is the fact that two collections of his poems, published during the life of Robert Burns (the first collection was published by a very small edition in Kilmarnock, the second, published in Edinburgh in 1787, was more voluminous and was entitled as «Poems chiefly in the Scottish dialect») «were literally passed from hand to hand» [9, p. 83], provoking a genuine interest among the readership.

S.Ya. Marshak proudly tells in his essay that during the visit to Scotland, the representatives of the Soviet delegation put a wreath «from all of our people» at the poet's monument, naming Robert Burns «an ardent champion and singer of peace between nations», citing in order to confirm this thought the lines about the beginning of a golden age without slavery, when «a man will forever become a brother to another man» from his own interpretation of Burns poem «Why endure in the prime of life ..» [9, p. 83]. And, finally, referring to the release of new, anniversary collections of songs and ballads of Robert Burns in Goslitizdat, as well as to the creation of musical works on verses of the Scottish poet created by the best Soviet composers, among which are the names of D. D. Shostakovich, D. B. Kabalevsky, T. N. Khrennikov and G. V. Sviridov, S.Ya. Marshak ends the article with a quatrain from his epigram about the war, in which he, along with the Scottish poet, glorifies «peace of triumph», speaking about the creation in honor of all mankind [see: 9, c. 83].

Quite unusual material, published under the title «Burns is Close to Common People» in the «Literary Newspaper» of January 23, 1960, allows you to form a holistic view of the creative personality of the Scottish poet. The article is opened with a letter addressed to S. Ya. Marshak as a translator of Robert Burns's works into Russian. Its author is Gerhart Liebner, a simple miner from Germany, who is a fan of the creative works of the great Scottish poet and who speaks English at a level that allows him to «appreciate the subtlety of his style and understand the depth of thoughts» [10, p. 4], which Burns put into his surprisingly simple and wise works. According to Gerhart Liebner, the national ideas of the poetry of Robert Burns help to create a basis for simple understanding between people of different countries and nationalities. Appealing to the fact that monuments to such brilliant creators as Goethe, Shakespeare, Pushkin are already existed in Gerhart Liebner's hometown for a long time, Weimar, the German worker considers it unjust that there is no monument to Robert Burns, a folk songwriter, and since «it's never too late to give the immortal poet all his deserved honors», asks the Russian translator, who devoted much time to studying his creative work, to assist in the creation and placement of a monument for the «great plowman from Eyre» near the «old tower of Weimar Bastillie», which is next to the Shakespeare's monument. Trusting S.Ya. Marshak with such a demanding and important matter, which undoubtedly will be «a great event for all progressive and thinking humanity» [10, p. 4], a simple German miner expresses in a letter some hope for its successful resolution.

Touched by the sincerity and certain naivety of the noble thoughts of the German miner Gerhart Liebner, S.Ya. Marshak expresses his pleasure about the appearance of like-minded people, who like Robert Burns, among ordinary people from different countries and nationalities. Speaking for a fair attitude to the creative merits of the great Scottish bard, whose poetic talent and strong civic position inspire popular respect, the Soviet translator honestly answers in his letter that «only that state within which this glorious city is located»



[10, c. 4], can decide the question about the construction of a monument to Burns. However, he does not doubt that this initiative «will cause a lively response in the hearts of many people who cherish the poetry of Burns, the singer of friendship, love, honest work and freedom» [10, p. 4].

Conclusions

As you can see, the Soviet writers of the 1930-1970s. in their journalistic work often turned to the personality and creative works of Robert Burns. These appeals went through a complex evolution - from calls to discover and fall in love with Burns in an article written by V.I. Lebedev-Kumach, written in 1938, to a description of the activities of the school «Clubs of Friends of Scotland», actively working in the late USSR, in an article belonged to L.N. Vasilieva, relating to 1978. The content of many journalistic articles was a consequence of their contemporary socio-political realities. Thus, in an article «The Scottish Singwriter!» (1946), M.A. Zenkevich focused on the social significance of Burns's works, pointed out the poet's interest to the revolutionary liberation movement, named him «a convinced democrat, champion of equality and the brotherhood of all working people». A number of articles (first of all, the article of A.A. Surkov «In the Land of Burns» and the article written by B.N. Polevoy «In the Homeland of Robert Burns») convey the impressions of Soviet writers after their trips to Scotland, visits of memorial places connected with the name of Burns. Deep reflections on the nature of Burns's creative works could be found only in the articles of A.E. Adalis and S.Ya. Marshak, the last of them being a brilliant translator of Burns, repeatedly interpreted his legacy in his articles of the second half of the 1950s. These publications reveal the features of the creative laboratory of Marshak as the translator and allow us to understand preferences when choosing works for interpretation.

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