

Robert Burns in the perception of the soviet writer Afanasy Koptelov

Robert Burns en la percepción del escritor soviético Afanasy Koptelov

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Abstract

An essay of the Soviet novelist, researcher of Mountainous Altai, Afanasy Lazarevich Koptelov, about the life and work of Robert Burns, published on the pages of the Siberian journal «Siberian Lights» in 1959 is firstly systematized and comprehended in the article. The essay, written on the occasion of the 200th anniversary of the birth of Robert Burns, presents the writer's impressions after a trip to Scotland, the birthplace of the great poet. Describing the nature of mountain landscapes, scenery of numerous lakes, forests and fields flashing outside the window that once inspired R. Burns to create amazing examples of Scottish poetry, the author of the article focuses on the unfair division of land between the citizens of one state, regrets that nothing has changed since the days when the Scottish bard himself wrote about hard farming activities and endless financial dependence on wealthy landowners. A.L. Koptelov focuses in the article on the universal recognition of the art of the Scottish poet, a fighter for freedom and justice, the rights of workers and peasants oppressed by hard work, gives information about the numerous architectural monuments and museums dedicated to the creativity of Robert Burns, in his homeland, in Scotland, the question of the genre diversity of the work of the «bard of Caledonia» is revealed, some testimonies of contemporaries about the «second life» of the works of R. Burns in Russia are given, which became possible due to the talented interpretations of S. Y. Marshak.

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

Resumen

Un ensayo del novelista soviético, investigador del Montai Altai, Afanasy Lazarevich Koptelov, sobre la vida y obra de Robert Burns, publicado en las páginas de la revista siberiana «Siberian Lights» en 1959 se sistematiza y comprende en primer lugar en el artículo. El ensayo, escrito con motivo del bicentenario del nacimiento de Robert Burns, presenta las impresiones del escritor después de un viaje a Escocia, el lugar de nacimiento del gran poeta. Al describir la naturaleza de los paisajes de montaña, el paisaje de numerosos lagos, bosques y campos que brillan por la ventana que una vez inspiraron a R. Burns a crear ejemplos asombrosos de poesía escocesa, el autor del artículo se centra en la división injusta de la tierra entre los ciudadanos de uno Estado, lamenta que nada haya cambiado desde los días en que el bardo escocés mismo escribió sobre las actividades agrícolas duras y la interminable dependencia financiera de los terratenientes ricos. AL Koptelov se centra en el artículo sobre el reconocimiento universal del arte del poeta escocés, un luchador por la libertad y la justicia, los derechos de los trabajadores y campesinos oprimidos por el trabajo duro, brinda información sobre los numerosos monumentos arquitectónicos y museos dedicados a la creatividad de Robert Burns, en su tierra natal, en Escocia, se revela la cuestión de la diversidad de género del trabajo del «bardo de Caledonia», se dan algunos testimonios de contemporáneos sobre la «segunda vida» de las obras de R. Burns en Rusia. , que se hizo posible debido a las interpretaciones talentosas de SY Marshak.

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

Introduction

The work of the Scottish bard Robert Burns, a true patriot of Scotland, who chose a complex Scottish dialect for writing his poems, has repeatedly attracted the attention of many Soviet writers, poets-translators and literary critics. The poetry of the «bard of Caledonia» is simple and laconic, he wrote about the life of ordinary peasants, their hard work, but at the same time his poems sound optimistic, full of cheerfulness and wish to overcome all hardships and achieve the desired freedom. Thanks to a certain authenticity and uniqueness of the poetry of Robert Burns, who came from a simple farmer's family and wrote about his native people, the work of the Scottish songwriter turned out to be in tune with Afanasy Lazarevich Koptelov, who was born in a poor Altai village and connected his work with the study of the traditions, customs and folkways of the Small Peoples of Altai region. The family of the prose writer, the author of many novels, short stories and essays, belonged to a special ethnographic group representing the North Russian culture of Kerzhaks, the first Russian-speaking settlers of Siberia, which provoked many difficulties for a future researcher in getting school education and forced him to start an independent life early (Dlugovsky, 1973). Having linked his life with Siberia, Afanasy Koptelov actively participated in the public life of his native land, for example, helped to overcome illiteracy among residents of various settlements in Altai, worked in the county land administration, and was elected to party and Soviet bodies. An active civic position, independence in decision-making process, closeness to ordinary people, his compatriots, a love for his native land, a desire to explore his land, to glorify the work of ordinary peasants – all these peculiarities brings together the work of writers who lived in different eras, but nevertheless were close in the spirit and direction of thoughts. The basis of many works of Afanasy Koptelov lay the history and culture of the Altai region, the life of the population of the region after the revolution. He devotes his tales and stories to the disclosure of the identity of his native Altai, describes life in distant villages, talks about the fate of the people living in the Altai Mountains, truthfully and reliably tells about the difficult change of epoches. Koptelov's stories reveal the moral choice of heroes, representatives of the common people who are close to him. The heroes of his novels are not only residents of distant villages, but also the miners of Kuzbass, builders of new routes, pioneers, explorers of remote routes of Siberia. Afanasy Koptelov, as well as Robert Burns, was keenly interested in the history of his small homeland, in which he obtained themes and events that inspired him to create works that were diverse in genre, at

the same time emphasizing the originality and uniqueness of the inhabitants of the Altai region. Afanasy Koptelov, along with the Scottish poet, was attracted by the beauty of his native nature, the picturesque beauty of mountain landscapes, forests, fields and meadows. AL Koptelov's considerable interest to the Altai epos and folklore was also evident and manifested in his activity as a compiler and literary interpreter of a collection of poems and fairy tales of the Altai peoples. He also found Altai writers, representatives of small ethnic groups of Siberia, translated their works into Russian (Zvyagintseva, 2014). Thus, the Soviet writer made an invaluable contribution to the development of Siberian culture and literature, helping small ethnic groups not only to preserve the experience accumulated over the centuries, but also to discover new talents, and acted as a proponent who carried out a dialogue of cultures within the vast Soviet space. And here not only the stories of the Soviet prose writer about the unique culture of Altai with its natural reserves, ancient monuments and legends were important, but also the integration of the inhabitants of Siberia themselves into the social and cultural life of the country, which became possible thanks to the participation of Altai people together with Soviet mountaineers in climbing to the sacred Mount Belukha (Katun-Bash), described in detail by A.L. Koptelov in the alpine's diary. Not staying away from the tragedy of the people, the Soviet writer personally went to the military front during the Great Patriotic War, accompanying parcels and gifts collected in the Altai region for soldiers who went to defend the fatherland. It was the patriotism of Robert Burns's poetry, his compassion for his people, his willingness to overcome any hardships, while preserving national dignity, cheerfulness and optimism that encouraged A.L. Koptelov to turn to the poetry of the Scottish poet, to be inspired by the ideas of his works, to find folklore motives in them, to think about unity of the people of different nationalities and religions.

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 significant gaps, in particular, archival



translations have not been put into scientific circulation, and work connected with the identification of forgotten translations in little-known editions of the late XIX – early XX centuries has not been carried out. If we talk about the history of literary critical reception of Robert Burns, about the reminiscences and traditions of Burns in Russian literature, then they did not become the subject of study at all. This article deals for the first time with the studying of journalistic essay of a Soviet writer, local historian, folklorist A.L. Koptelov, which was dedicated to the Scottish poet Robert Burns and published in the year of the 200th anniversary of his birth.

Materials and Methods

The material for the study was a journalistic essay about Robert Burns, published by the Soviet writer and literary critic A.L. Koptelov in 1959. The materials from survey of the creative destiny of A.L. Koptelov, written by M.F. Plugovsky and Yu.V. Zvyagintseva are also used in the article. In the process of studying 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 fiction, 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 and Discussion

The article «In the Homeland of the Great Scotman», written by Russian writer and critic, expert and researcher of the Altai Mountains A.L. Koptelov and published in the «Siberian Lights» magazine in 1959, has a significant political bias. Sharing his impressions of traveling to Scotland, to the region where the famous national poet Robert Burns was born and lived bright but short life, Athanasius Koptelov touches not only on issues related to determining of the sources of inspiration of the Scottish poet, but also focuses on the realities of bourgeois society, unacceptable and condemned in Soviet Russia. The first part of the article gives a fairly detailed description of the surroundings of the middle and western parts of Scotland, as well as the road leading to the southwest of Glasgow to Robert Burns's homeland. The members of the Soviet delegation, which included a person who came from a simple Altai village, writer Afanasy Koptelov had the opportunity not only to visit memorable places associated with the name of the poet dearly beloved by the Scots, but also get acquainted with the life of ordinary people living in

the UK, their morals, customs and a lifestyle. In the form of a report from the scene, the author of the article talks about the landscapes of mountain Scotland sweeping past his eyes with its hills, valleys, small forests, tiny towns, villages, «mostly built-up by one-story stone cottages» (Koptelov, 1959). rivers and lakes. Comparing his previous impressions of traveling around Scotland in the summer, when «everything was green and blooming», and «the air in the fields was clean and pleasant», A.L. Koptelov continued to admire the spring fields, on which «oats had just risen <...>, are blackening wavy beds, where turnip or potato is planted, clover and timothy grows» (Koptelov, 1959). The Soviet writer contrasts the vast estates and castles of private landowners with a description of simple peasant land, consisting of small strips of land surrounded by hedges, with grazing sheep that resemble «grayish boulders left by a vanished glacier», explaining that «land–lords rent it out to the poor tenants», without breaking century traditions, as in the days of Robert Burns, forced to rent a farm and pay debts (Koptelov, 1959). On the way to the famous Scottish lakes, the author of the article is attracted by many memorable places related both to the history of English literature and to the history of British society as a whole. Besides the coniferous forests where Rob Roy hunted, one of the fictional heroes of Walter Scott, the author of the article notes the place where the «Scottish tribes gathered for council», the castle where the great poet had been before (Koptelov, 1959). Speaking with love about the beauty of the slopes of Scotland, covered with snow and contrasting with the «golden shrub», «the blue surface of the water» (Koptelov, 1959). A.L. Koptelov describes in the article an ordinary Sunday afternoon, when numerous residents of foggy Albion walk, with rucksacks behind their backs, and riding in cars, rush to spend time outdoors, outside the city. It was noteworthy that most of the tourists, unable to afford dinner or lunch in a roadside restaurant and stay for the night at the hotel, enjoy the food cooked at the fire, chatting with close friends and just contemplating of the surrounding rocks. However, at the same time, the Soviet writer is perplexed how almost all the picturesque places suitable for an ordinary person to rest can be «surrounded by barbed wire hedge», being a private property or a land for grazing sheep, thereby expressing a hidden protest to such a restriction of freedom when tourists are forced to huddle together on a tiny piece of land, occupying a place since evening, or pay tenants for «several days on the shore of a lake or mountain river» (Koptelov, 1959).

In the second part of the article, Afanasy Koptelov describes in detail those memorable places that forever turned out to be connected with the name of the great Scottish poet Robert Burns. Reasoning

about the difficult fate of the poet, the Soviet writer constantly supports his discussion with excerpts from his original works in the translations of S. Ya. Marshak, thereby once again confirming the idea of the «creative feat» of the talented Soviet translator, who «truly conveyed Burns's beautiful poetry to the Russian reader» (Koptelov, 1959). More and more immersing in the country of Burns, A.L. Koptelov does not lose sight of a single detail, describing in detail to the reader all the surroundings of his trip about Scotland. Going down from the highlands to the Atlantic Ocean and noticing significant warming of the climate, the author of the article sees the Clyde River, Glasgow docks and further along the coast, «small hotels and old taverns», where the poet stayed and «spent hours of leisure time with his best friend» (Koptelov, 1959). Calling R. Burns «a passionate singer of freedom, peace and friendship of peoples», Athanasius Koptelov describes a bronze monument to the poet in the city of Eyre, a memorial complex in the small town of Alloway, where a simple village hut, in which the great poet, a favorite of the Scottish people was born, is located and carefully guarded, (Koptelov, 1959).

Journey to Burns's homeland helped Afanasy Koptelov vividly restore the picture from the past when the Scottish poet, walking through the fields belonging to the land lord, «rested under these old trees, thought about the fate of his native land and wrote verses about ordinary people close to him» (Koptelov, 1959). In the opinion of the Soviet writer, it was hard peasant labor that aroused pathetic and anger towards rich from the side of the folk poet, at the same time not depriving of hope for a quick change of eras, the unification of the efforts of different peoples in the struggle for equality and freedom, which are sung in the «Hymn to Freedom» in the interpretation of S.Ya. Marshak. According to the opinion of many writers, including A.L. Koptelov, R. Burns's strong civic position as a poet, who defended the honor of his people, did not prevent him from becoming «at the same time a gentle lyricist», with the help of whose pen small ballads about simple field mouse, whose nest was destroyed by a plow, and a poem about a mountain daisy crushed by a plow had been appeared. (Koptelov, 1959). Sympathizing with the heroes of his lyric works, the Scottish poet, according to A.L. Koptelov, draws parallels with simple peasants, who used their last ounce of strength fed «by their hump hereditary thieves», hoped to grow «a freedom tree», «forget slavery and need» and «live in harmony as a friendly family» (Koptelov, 1959). The article written by A.L. Koptelov also mentions the folk origins of the poetical works of Robert Burns, whose poems «attracted the attention of Karl Marx, who lived most of his life in England and appreciated, according to P. Lafari, the songs of «fiery Scottish

bard» (Koptelov, 1959).

Echoing the voices of Soviet authors of earlier articles about Robert Burns, Afanasy Koptelov writes about the English poet as a national hero whose «name became the national pride of the Scots» and «is forever inscribed into the calendar» and whose «poems became the most favorite songs of the Scots» (Koptelov, 1959). To support these words, the author of the article focuses on the existence of poetry clubs of Burns's fans in almost every village, the Burns Federation in the city of Ayr, as well as the presence of many memorial museums where «everything that is connected with the life and work of the poet is carefully preserved» (Koptelov, 1959). According to the author of the article, precisely by the efforts of these organizations, by the honest work of «Scottish patriots» (Koptelov, 1959). the thatched roof hut where Robert Burns was born and where, judging by the inscription on the plaque, his family lived from 1757 to 1766, was restored and transferred to the status of a protected facility. Restoring the hut of a simple peasant family after its interior was converted into a bar by new owners, the museum curators and ordinary admirers of the Scottish poet's works «carefully collected some of the things that belonged to the Burns's family, restored something and gave the house its former appearance» (Koptelov, 1959). Talking about the modest surroundings of a peasant's hut, «similar to a clay, long barn», where the Burns family with two children had been forced to huddle together for several years, and the adjacent farmyard, the essayist emphasizes details that reflect the poor situation of the peasant's dwelling, starting with a small window without glass, behind which one could see a cramped room with low ceilings and wooden furniture and also the old spinning wheel, frying pans, «the clock, blackened by smoke» and «deep dark alcove» with a «bed covered with a decrepit blanket» on which, according to a translation of S. Ya. Marshak, «frisky, nimble Robin» was born (Koptelov, 1959).

Speaking about the difficult fate of Robert Burns, whose birth date is «inscribed into the calendar forever», A.L. Koptelov talks about the recognition of the great Scots's verses far beyond his homeland, names them «the property of all mankind» (Koptelov, 1959). As a lyrical digression, the author of the article describes in detail some points from the biography of R. Burns, makes references to translations of his poems, made by S. Ya. Marshak. Thus, in the interpretation of the poem of the Scottish poet «My father was a farmer», he finds confirmation that, despite the constant need and hard work of the farmer, Robert Burns did not complain about his fate, although the family lost her father early and the children were forced to «start their own adult life without a penny» (Koptelov, 1959). Noting the amazing



cheerfulness of the works of the English poet, the author of the article writes about the habit of R. Burns to push sadness and melancholy into the background, arguing this with lines from the translation of Burns's poem «My father was a farmer» about «simple, funny, honest people» who do not lose their presence of spirit due to setbacks, feel themselves «a hundred times richer» than those who are in power and strive for «double profit» (Koptelov, 1959).

The Soviet writer draws a parallel between the impossibility of living or somehow improving one's existence with the money received as a fee for one's own works in modern times in the capitalist world, and the constant poverty of the Robert Burns family, who was forced to work «from dawn till dusk» (Koptelov, 1959). only to pay off his own debt, from which the first volume of poems, which aroused universal admiration and saved the poet from a debt prison, did not save himself. The censure of the capitalist system and its laws can be seen in the author's manner to describe the hardships and difficulties of the life of the Scottish poet, the steps that he took in spite of his character and nature, overcoming himself. So, being forced to abandon farm work, «part with the land», which inspired him to create new works, R. Burns «was forced to enter the difficult and ungrateful position of the tax collector», which burdened and tormented his soul, due to the fact that he had to «to see every day grief and poverty» of his compatriots (Koptelov, 1959). It is for this reason that A.L. Koptelov, like many other critics of Robert Burns, justifies his addiction to alcohol, considering it as an attempt to forget «heavy thoughts and hopelessness» (Koptelov, 1959), which ultimately led to death at the age of thirty-seven years, due to a heart attack.

Of particular interest is the description of the meeting of the Soviet delegation with the «elderly curator of museum relics, an expert and researcher of Burns – Mack Mini» (Koptelov, 1959). Work as a typesetter in his youth helped the miner's son more than thirty years ago to settle in the Burns region and devote his life to working in the museum of the great Scottish poet. Despite his advanced age, the elderly man was happy to tell Soviet visitors about the fate of R. Burns, quoted his poems both in the original and in the translations of S. Ya. Marshak, considering him one of the best translators of the Scottish poet and having a huge Burns's book-heritage in many world languages. Showing to the Russian delegation with special emotion and care the book of R. Burns's translations created by S. Ya. Marshak, Mack Mini, according to the author of the article, did not hide his gratitude to the Soviet translator, who managed to become «a friend of every true Scotsman who is in love with the creative works the poet» (Koptelov, 1959).

Speaking about the «significance of the creative feat» of the Soviet interpreter, «rendering correctly the sense of the beautiful poetry of R. Burns to the Russian reader» (Koptelov, 1959), A.L. Koptelov also mentions other facts of the extraordinary popularity and recognition of S. Ya. Marshak's translations in English society, in particular, quotes a journalist from London who told the Soviet delegation that «those of the English who know well Russian, Burns in Marshak's translations gives great pleasure» (Koptelov, 1959). According to the controversial opinion of the author of the article, this fact is partly explained due to the fact of the rural origin of the Scottish poet, his amazing proximity to ordinary people, the desire to write in his native Scottish dialect, «which is preserved only in some distant mountainous areas of the north» (Koptelov, 1959). and, unfortunately, the absence of those people who wish to reproduce the works of the Scottish poet in English, thereby creating the prerequisites for the appearance of new translations from Robert Burns in other languages of the world.

Transmitting the story of the museum keeper about its exhibits in the article, the Soviet writer focuses on the fact that some of them were bought from private individuals to preserve the memory of the beloved folk poet and maintain museum funds, which does not do justice to their owners, who, according to the true lovers of the Scottish poet's creative works should not hide the evidence of the life of R. Burns, and give them to the museum for free. So, according to Mack–Mini, at the stands of the exhibition dedicated to the bicentenary of the poet's birthday, you can see the Burns letter, «bought from some private person <...> for 1,500 pounds sterling» (Koptelov, 1959). as well as the poet's writing desk stolen under unclear circumstances and later bought back for 600 pounds.

Describing other exhibits of the exhibition, A.L. Koptelov draws attention to the fact «with what love, talent» (Koptelov, 1959). portraits and marble busts of the poet were collected and arranged in the museum, admiring the collection of his autographs on slate boards. Speaking about the work of Robert Burns, the author of the article considers him to expose all the vices of capitalist society. Thus, the passion of those who have money and wealth, according to A.L. Koptelov, provokes disgusting in the soul of the national poet, who knows the real value of money earned by hard work, and R. Burns expresses his indignation in the poem «The fall of the leaf», the translation of which, is widely known in Russia and was named as «Inscription on paper money» by S. Y. Marshak. Continuing the thought, A.L. Koptelov talks about the negative attitude of the Scottish poet to the power of money, which, in the form of protest, was manifested itself in his «caustic epigrams», sometimes written

spontaneously, «with a diamond on the window pane» of the house of the «trampy host» in the «answer to the insult inflicted by the rich man» or, thanks to the epitaph genre, in «inscriptions on the graves», exposing the vices of «miser, stubborn cowards, ambitious people and don Juans» (Koptelov, 1959). According to A.L. Koptelov, R. Burns' epigrams did not spare even «the descendants of the Stuarts, before whom at that time many people were truckle». As an argument, he cites an excerpt from the «Epigram to the descendant of the Stuarts» translated by S. Ya. Marshak, confirming such qualities of the Scottish poet as freedom and courage, helping him to «scourge vices and ridicule of the oppressors» (Koptelov, 1959). The reader will learn from the article that epigrams, like many other works of Robert Burns, continue to live «only thanks to the memory of the poet's fans who memorized them by heart» (Koptelov, 1959). passing them mouth to mouth, like true folk compositions. A.L. Koptelov tells in the article with what love and pride the curator of the museum recites in Russian, especially for the Siberians who came to Alloway for the first time, the interpretation of S.Ya. Marshak's which is entitled «Anthem to Freedom», which has become a prophecy for many generations oppressed by hard, back breaking labor, but living in hope of international unity in the struggle. The works of the Scottish folk songwriter, as the essayist notes, are relevant to this day and make readers from different countries search and find new sources of inspiration in them. Concluding the article, A.L. Koptelov complained about the difficult, full of hardships life of the Scottish poet, regretted about his untimely early death, admired the monument to Robert Burns in his hometown, built on a hill in the form of «nine Corinthian columns under a crown-shaped roof», as well thanked his own fate for the opportunity to visit the Atlantic coast and see «the poet's world in all its glory», «his native land with green meadows and soft hills» (Koptelov, 1959).

Talking about the numerous monuments to Robert Burns in his homeland, in Scotland, describing in the article the exhibits stored in the museums of the great poet and giving an idea of the era in which he worked, illustrating the conditions of his life, as well as numerous books devoted to the poetry of Robert Burns, starting from the first, oldest collections of his poems to large-scale encyclopedic editions, Afanasy Koptelov was interested in Burns's modern «life», he even noticed small details, images that he encountered while walking around the city of Alloway, which continue to breathe with Burns poetry and refer us to the poem «Tam O'Sherter», which belongs to the Gothic genre and is imbued with humor and inexhaustible love of life. This work, which received a second life in Russia thanks to the

appearance of the translation of S.Ya. Marshak, tells in a comic form the story of a farmer from the environs of the old town of Eyre, who witnessed a feast of devil creatures on the ruins of an abandoned church of Alloway, near the old cemetery. The main character of the poem, returning home from a drunken party, to his wife, on an old mare, nicknamed Meg, had a hard time, as he almost sacrificed his own life, trying to get away from evil spirits. Denouncing the shortcomings and vices of human nature, the Soviet translator accurately noticed R. Burns's thought that sometimes partying lifestyle can lead to more serious consequences than just the fright of the main character of the poem and the loss of the tail of his beloved horse, which can be avoided by remembering the story about Tam O'Shertere and his old mare.

Being in Burns's homeland and passing by the cemetery, the Soviet writer notices an old dilapidated church and involuntarily refers to the poem «Tam O'Sherter», which describes the same images of an abandoned cemetery with an old bell, crosses and graves that are faced to travelers entering the country of the Great Scotsman even nowadays. Citing the lines of S. Ya. Marshak's interpretation about the unexpected appearance of screams and groans, wild laughter from the doors of the old church, the Soviet writer helps the reader to feel the atmosphere of fear and horror in which the main character of the poem appeared, focusing on the fact of the coexistence of the real and surreal worlds, transferring the scene of the poem of the Scottish poet to the really existing and miraculously preserved all the same church and cemetery in Alloway, that perhaps once inspired R. Burns to create a comic and at the same time deep by the meaning poem.

Conclusions

The work of the Scottish songwriter Robert Burns repeatedly attracted the attention of many Soviet writers, translators, and literary scholars in the 20th century (Zhatkin & Yashina 2019; Zhatkin & Futljaev 2019; Zhatkin & Futljaev 2019). The writer Afanasy Koptelov, who devoted his life to studying the traditions and linguistic features of the epic of the peoples of Altai region, could not walk pass so noticeable figure the Scottish poet on the poetic Olympus, thanks to his freedom-loving ideas and patriotically tuned works, whose difficult creative way combined with cheerfulness and optimism turned out to be close to Koptelov. Noting in the article several significant aspects of Robert Burns's work, such as the song basis of his poems, originating in folk art, the ability to express sincerely, concisely and dynamically his thoughts and ideas, describe even the most terrible and



unpleasant events, without losing his sense of humor and optimism, Koptelov saw in the Scottish poet, above all, a national hero who, being originated from a simple peasant family, wrote for people by means of a simple language that he understood, managed to preserve and carry through all the works love to their homeland, its nature, respect for compatriots, ordinary workers and peasants. The works of R. Burns, as well as the stories of A. Koptelov, convey the flavor of the everyday life of ordinary people, talk about their joys and sorrows, are full of sense of compassion and gratitude for their sincerity and kindness, everyday work and care.

Acknowledgements

The article is made within the project # 19-18-00080 “Russian Burns: Translations, Researches, Bibliography. Creation of the Research and Information Database” of the Russian Science Foundation.

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