

Kazybek G.K.
**Vladimir Mayakovsky's poem
«Re Conferences» translated by
Kasim Amanzholov**

Қазыбек Г.К.
**Қасым Аманжолов
аудармасындағы Владимир
Маяковскийдің «Мәжіліс
қорлар» өлеңі**

Қазыбек Г.К.
**Стихотворение Владимира
Маяковского
«Прозаседавшие» в переводе
Касыма Аманжолова**

In the article the subject is about translation works of Kasym Amanzholov. Opinions about Kasym Amanzholov, translation methods which he used too will not stand aside. The Kazakh option of poetry of V. Mayakovsky will also be considered. There will be a question of the translation of the satirical work «Re Conferences» of V. Mayakovsky. Their features will be compared.

Key words: translation, theory of translation, poet, original, work, satire.

Мақалада ақын Қасым Аманжоловтың аудармашылық еңбегі туралы сөз болады. Қасым Аманжолов туралы айтылған пікірлер, аудармашы қолданған тәсілдер т.б. туралы айтылады. В. Маяковский поэзиясының қазақша нұсқалары зерделенеді. В. Маяковскийдің «Прозаседавшие» деген сатиралық өлеңінің аудармасы талданады. Олардың ерекшеліктері жан-жақты салыстырылады.

Түйін сөздер: аударма, аударматану, ақын, түпнұсқа, өлең, сатира.

В статье рассматривается тема переводческих трудов Касыма Аманжолова, специфика творческих приемов. Речь идет о переводе сатирического произведения «Прозаседавшие» В. Маяковского. Автор проводит сопоставление особенностей поэзии В. Маяковского и перевода К. Аманжолова.

Ключевые слова: перевод, переводоведение, поэт, оригинал, произведение, сатира.

**VLADIMIR
MAYAKOVSKY'S POEM
«RE CONFERENCES»
TRANSLATED BY KASIM
AMANZHOLOV**

The Kazakh poet, journalist, translator, playwright, composer Kasym Amanzholov was born on the 10th of October 1911 in Karaganda region, Karkaraly District, the village Kyzylaray.

Leaders of Kazakh and Russian literature have spoken much about his work and have given evaluation to it for over 40 years. Lots of works have been written about him. And as Gafu Kairbekov said the articles that had been written about him by Tvardovski, Tikhonov, Mukhtar Auezov, Gabit Musrepov, Abdilda Tazhibayev, Gali Ormanov, Abu Sarsenbaev, Khamit Ergaliev, Syrbay Maulenov, Takhau Akhtanov, Taken Alimkulov, Kuandyk Shangytbayev, Muzafar Alimbaev can be the whole 2 volume book. [1]

Special attention should be paid to a writer, playwright, critic, honored activist Sabit A. Dossanov who had been studied Kasym Amanzholov's life and work for many years and finally wrote the novel. Award winner of the International Prize after M. Sholokhov and V. Pikul, holder of the order «Parasat», Sabit Dossanov wrote the novel «The second life» about the poet. The novel was edited by «Zhazushy» in 1982. [2]

S. Dossanov said the following during the interview under the title «Born for the kazakh poetry» for the newspaper «The voice of Kazakh»: «The secret of Kasym's artistic skill hasn't been revealed yet. We all say that Kasym is a great poet. But the issue of his power, his talent, peculiarities of his work, the secret of his artistic skills and its key, his innovations should be discussed by professional researchers. Nobody has done it yet. Textual criticism of Kasym's poems hasn't been fixed yet. The number of people knowing him is reducing. One of the researchers who were familiar with him is an academician Serik Karibaev. He was one of the first who wrote an article about him. While such people are with us in this world we must research his textology and leave a legacy. In some works of the poet, we can note that some words, devoted to Stalin, Lenin, the word «Soviet» are omitted. And this is not correct. They should be presented unchanged. They convey the spirit of the era. Just the year of publishing should be shown. There are such words about Kasym. «Kasym himself wrote poetry on request. The most requested theme was «Socialist Kazakhstan». And Kasym wrote perfectly and quickly». [3] This opinion of the writer also concerns Kasym's contribution to translation studies. In the Kazakh literature we can

mention some scientists who made a great contribution to the research of Kasym's works, wrote about his fate, propagandized others to research, and did much to introduce future generation with him. They are Galym Zhailybay, Kuralbay Nessipbekuly, Maulen Khamzauly, Amangeldi Kenshilikuly, Serik Aksunkaruly, Didar Amantay, Magauya Sembay, Kuralai Magikyzy, Nurlykhan Kalkamanuly, Zhanat Zhankashuly, Kanseit Abdezuly, Omirkhan Abdimanuly, Baurzhan Zhakypy. Certainly this list has no limitation and there are a lot of other researchers who studied Kasym's poems. Moreover we should admit the special work of the literary magazine and website «Kasym». The theme of Kasym is still being researched and much remains to be done.

Kasym Amanzholov is a master of art translation. One of the requirements set for a good translator is to master the language of translation at the perfect level. As far as Kasym Amanzholov is concerned, he had a good command of the Russian language. During translation the poet tried to convey the right meaning of the original and maintain its artistic function. Sometimes he seemed to be competing with an author; sometimes he followed the author's spirit and tried to translate with any distortions.

Kasym Amanzholov translated into the Kazakh language the poems of D. G. Byron – the representative of English literature, A.S. Pushkin, M.Y. Lermantov, N. Nekrassov, A. Tvardovsky, T. Shevchenko – the representatives of Russian poetry, Tajik poet Mirsaid Mirshakar, classic of Persian poetry Nizami Ganjavi and etc. Kasym's translation skills were highly evaluated by Syrbay Maulenov. The poet Syrbay used to say: «Translation is as two people, as two tops of the high mountain, as two spheres of one direction, two branches of the one oak, golden bridge that connects one with another. Before translating a text Kasym studied the whole nature of the original, tried to understand the images, deep feelings, features. He researched when and under what conditions the text was created, tried to reveal all meanings, and the secrets of each word. He was in no hurry to edit the translation of «Winter evening» written by A. Pushkin. I know very well how he checked the rhythm, rhyme, lyrics, sonority of the melody of the «Winter evening» by playing it continuously on the dombra, violin, flute. Kasym played many folk musical instruments and he paid much attention to the rhyme and music of the poem during its translation». [4]

Vladimir Vladimirovich Mayakovsky is a famous Russian poet. His style of work, poetic language, rhyme of his poems are unique and inherent

only to him. The poet wrote such kind of poems as «A cloud in trousers», «War and Peace», «The man», «I love», «About that», «Vladimir Ilych Lenin» etc. In his poems the poet criticized the social bureaucracy and totalitarian system of that period. Famous specialist in literature, translator Aikyn Nurkatov defended the thesis on the theme «Vladimir Mayakovsky and Kazakh soviet poetry» in 1954. The poet's poems were edited in the Kazakh language in 1941 as «At the top of the voice» and in 1950 as «Selected poems». The poems of V. Mayakovsky were translated into Kazakh by I. Zhansugurov, Y. Buketov, T. Zharokov, G. Ormanov, K. Beckhozhin, M. Alimbayev, Kh. Ergaliev, M. Makataev, K. To-gyzakov, K. Salykov and others.

Among Kasym's work there are many translations that are featured from the artistic and valuable point of view. The poet translated V. Mayakovsky's poems. He translated the following poems of V. Mayakovsky: «Re Conferences», «Down caps», «Saying goodbye», «At the top of the voice», «Let us take the new rifles», «Similar Hymns». Some poet's poems are easy to translate, but some are very complicated and translators encounter lots of difficulties. It's very difficult to translate V. Mayakovsky's poems. The poet himself said the following things concerning this problem: «The difficulties in translating my poetry is as follows: I use in my poetry the simple, colloquial style of speaking, for instance, try to translate «светить – и никаких гвоздей», the whole poem seems to be a simple conversation. In order to understand such poems it's important to have a good command of the language. /5, 183/ This means that Mayakovsky knew that his poems were complicated to comprehend.

«If we speak about the literary legacy that Kasym Amanzholov left we can mention eight large poems and his translations of the west and east classics which he carried out with special poetic skills. Pushkin's «Poltava», Lermontov's «Masquerade», Nizami's «Layla and Majnun» and Shota Rustaveli's immortal literary heritage blossomed in a new way in translations of the poet. Feeling of the inner artistry, feeling the life, the power of evaluation allowed the potential poet to convey at a high level the works of above mentioned great celebrities», – said a writer Smagul Rakhymbek about Kasym's translation activity. And the poet's translations prove the truthfulness of this opinion.

Translators of the poetry are required first of all to convey the impression of the original. It is known that without a translation we can't develop our national literature. Due to the classic poet's translations Kazakh poets were able to learn the developed

samples of poetry. Imitation appeared among the poets. Mayakovsky has a style that completely differ him from other poets. It was said by a Doctor of philology, Professor Z. Bissengali Z. Those years Mayakovsky was often translated. Because he was the most significant figure of that era. And we can witness the talent of Kasym who translated such a complex poetry of the great poet. Kasym read much the works of the great Russian poets, learned from them. Carrying out translations he introduced Kazakh poets with the art of writing poetry. Translating the prominent poets and writes of Russian literature he tried to get closer to the national literary heritage.

In 1940 Kasym translated about ten poems of Mayakovsky and in 1941 he published collection of poems under the title «At the top of the voice». Let us analyze a poem included in this collection.

Vladimir Mayakovsky wrote his satirical poem «Re Conferences» in 1922. Kasym Amanzholov translated the poem as «Мәжілісқорлар». The original consists of 69 lines, and translation version consists of 65 lines.

Original:

Чуть ночь превратится в рассвет,
вижу каждый день я:
кто в глав,
кто в ком,
кто в полит,
кто в просвет,
расходится народ в учрежденья.
Обдают дождем дела бумажные,
чуть войдешь в здание:
отобрав с полсотни –
самые важные! –
служащие расходятся на заседания. [5,45]

Translation:

Түн ауысып,
Таңға айналса болды тек,
Күнді көрем:
Жөңкілген жұрт лек те-лек, –
Басқармаға,
Комитетке,
Полит пенен
Просветке
Ағылған жұрт қызметке.
Кенсесіне кірісімен қызметкер, –
Жауды жанбыр – жауды қағаз бір
Елуінен ерек алып біразын, нөсер.
Мәжіліске енді қайқаяды сабазын. [6,151]

The translator understood correctly the author's style, national peculiarities, and the time of creation. The poem was translated adequately, because the translator retained the realities inherent to the Russian people in the translation. For instance the

realities «полит, просвет, комитет» are given unchanged in the translation. Moreover the translator retained the rhyme of the poem and managed to convey the author's thoughts. Reduction of the lines is connected with the peculiarities of translation in the Kazakh culture. In some places the methods of compensation, generalization, specification are used but they didn't do any harm to the style of the author. The meaning of the poem and the author's thoughts preserved in translation. Before translating the satirical poem, the translator Kasym Amanzholov analyzed it properly, tried to comprehend the lines of the poem, preserved traditions of the Russian language, was able to convey emotional and expressive impression to a Kazakh reader.

Original:

Черезчас:
нисекретаря,
нисекретаршинет –
голо!
Все до 22-х лет
на заседании комсомола [5, 45]

Translation:

Сағаттан сон
Хатшылардың бірі жоқ,
Кеңседе жан – тірі жоқ.
22 жасқа дейін барлығы
Комсомолдың мәжілісінде дағдылы [6, 151]

The original consists of six lines and in translation these lines are shortened up to five. The author did not accidentally use the words «секретарь», «секретарша». One denotes a male, another – female. It means that in the komsomol era woman and men announced to have equal rights, women were given freedom. Before that, women had just done all the work about the house, looked after their husbands and now they had equal rights, they could work at the offices, factories, plants, could hold men's positions, had a right to express clearly their opinion. It seems the author meant this idea in his poem. He wanted to tell that at komsomol long meetings organized by a chief, men and women had to participate up to an end. The main idea of the whole feuilleton poem is that the meetings lasted so long, and that there was no such need, and that these meeting exhausted a human being. Translator managed to convey the main thoughts of the author. However, we can observe some structural changes. When we read the original text we can note the melody of the poem, rhythm and friskiness. In the Kazakh language translation there is no such rhythm, but the rhyme is preserved.

Түпнұсқа:

Снова взбираюсь, глядя на ночь,
на верхний этаж семиэтажного дома.
«Пришел товарищ Иван Ваньч?» –
«На заседании
А-бе-ве-ге-де-е-же-зе-кома».[5,45]

Аударма нұсқа:

Тағы өрледім, –
Түнге көзім түсті де, –
Жеті қабат үйдің дәл ең үстіне.
«Иван Ваньч келді ме екен?» –
Жоқ онда!
– Мәжілісте отыр,
А-бе-ве-де-же-комда [6, 151]

The original text consists of five lines and translation is given in seven lines. The first part of the text is translated successfully, «Снова взбираюсь, глядя на ночь, на верхний этаж семиэтажного дома» – «Тағы өрледім, Түнге көзім түсті де, Жеті қабат үйдің дәл ең үстіне», although translation is given in three lines, the main thoughts of the original are conveyed. And in the following line the translator add from himself an exclamatory sentence «Жоқ онда!». But it didn't do any harm to the translation.

Түпнұсқа:

Утро раннее.
Мечтой встречаю рассвет ранний:
«О, хотя бы еще
одно заседание
относительно искоренения всех заседаний!» [5,45]

Аударма нұсқа:

Таңсәрі.
Таң мен бірге ойладым әр нәрсені,
«О, шіркін-ай,
Тағы бір мәжіліс өтсе екен,
Бар мәжілісті сол құртып бір кетсе екен» [6, 151]

In this strophe of the poem the author rhymed the first and the fourth lines. The second line is rhymed with the fourth line as well. Generally all these four lines are perfectly rhymed. It's clear that the last sounds are similar. But in translation this law

is not preserved. Only the last two lines are rhymed because of the repetition. However all the thought are given precisely and correctly. Though expression, impression is not like in the original but translation has its own specific features.

We have compared only some passages of the poem. According to Professor B. Zhakyp the inner world of Lermontov and Mayakovsky had a great influence on the poet. This opinion explains why Kasym translated Mayakovsky so much. Kasym translated Mayakovsky's poems because he was close to his cognition and heart. Therefore we can observe some kind of harmony, melody between original and translation. The poet, publicist, translator V. Zhukovsky is known to have said that the poetry translators are «rivals». The translator Kasym also seemed to have competed with Mayakovsky. He left an impression as if he wanted to surpass the original.

While reading the translations of Kasym, you unwittingly follow the words of a famous philologist, skillful fiction translator Liliana Lungina: «Translation is great happiness. The art of translation, I would only compare with the musical performance. It is the interpretation.»

The Great poet Mukagali Makataev said: «Kasym is a slumbering volcano!». By saying so he admitted his translation talent.

According to L.S. Barkhudarov, translation in written form connects not only original text and a text of translation, it also connects different cultures, nations, histories of various era, past time with present. Thus Kasym made a great contribution to the spiritual connection of Russian and Kazakh literature by carrying out successful translations.

In conclusion it should be noted that translations of the talented poet Kasym Amanzholov are considered to be priceless works which filled the spiritual wealth of Kazakh literature. They are respectable achievements in the translation of Kazakh literature. Therefore his translations must be researched and there is still much to be done in this field.

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