

## МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ

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### **«Евгений Онегин» Пушкина и эпистолярный роман Абая**

Авторы рассматривают эпистолярный роман казахского классика А.Кунанбаева, подчеркивают его интерес к русской литературе и новшества, которые он ввел в национальную литературу.

Ключевые слова: Восток и Запад, обращение к пушкинским шедеврам, картина мира казаха-степняка, тайный мир женской души, внутренний мир героя.

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### **Pushkin's "Eugene Onegin" and Abay's Epistolary Novel**

The authors consider the epistolary novel of the Kazakh classic A. Kunanbayev, emphasize his interest in Russian literature and describe the innovations that he introduced into national literature.

Key words: East and West, appeal to Pushkin's masterpieces, picture of the world of the Kazakh-steppe man, the secret world of the female soul, the inner world of the hero.

The works of A. S. Pushkin in the history of Kazakh literature were first presented by the classic of Kazakh literature Abay Kunanbayev (1845–1904). According to K. Zhumaliyev, the poet began to translate since 1882 [1]. Abay translated more than 50 works from Russian classical literature in total: lyrical, prose works in the poetic version, and fables.

The Kazakh classic, translating a foreign-language work, first of all, sought to convey the ideological and emotional riches of the original.

According to the literary critic Sh. Yeleukenov, Abay understands that Kazakh literature needed to expand its literary relationships and makes a sharp turn towards the West. At the same time, he does not forget his East: after all, the East for Abay

is the mother who nursed him with her breast. Abay had a historical mission to become a kind of synthesizer of two powerful artistic treasures. Russian culture, whose works opened up a new world for him, the spirituality and unity of the Russian nation and its unique culture. About this, in particular, about the novel in verse by A. S. Pushkin "Eugene Onegin" Abay told his countrymen for hours, or even days, all night long... [2]. He was interested in the experiments of Russian poets A. Pushkin and M. Lermontov.

Mukhtar Auezov, who fully studied the creative history of Abay texts, noted that Pushkin's story "Dubrovsky" was a discovery for Abay. Then he goes on to "Eugene Onegin" and works on it: Auezov in his famous novel "The way of Abay" showed how Abay "talented retold Pushkin's novel "Eugene Onegin", put melodies on letters from Tatiana and Onegin", and concluded that it was "Pushkin who discovered all the richness of the Russian language" [3, p. 502].

It was in those years, according to Sh. Yeleukenov, the poet showed interest in the novel. Abay turns to Pushkin at the call of his heart. He comes to the right decision: to create a Kazakh version of "Eugene Onegin"; more than an ordinary translation of the work. Abay was looking for forms to present a novel in the Kazakh language that would be loved by the steppe Kazakhs.

As a poet, he developed his own version of the novel in his own way and sometimes, contrary to the original, modified it. "At the end of his translation, Abay, for his part, gives the floor to Onegin. This Pushkin does not have, " wrote the chief abayeved, academician M. Auezov [3, p. 8].

Abay translated " Tatiana's Letter "from the novel in verse "Eugene Onegin" into Kazakh in 1887–1889. Until that time, "Eugene Onegin" was translated only into Azerbaijani in Eastern literature. Abay became the second. Abay composes music for his translation. In the end, "Tatiana's letter to Onegin" of 19 stanzas becomes a favorite piece of music of Kazakh youth [4].

The reasons for the Kazakh classic's appeal to Pushkin's masterpieces, G. Umarova believes, are dictated by the fact that Abay was attracted by the purity of Tatiana's soul, Pushkin's skill in transmitting the most subtle and intimate movements of the female soul. Tatiana was endowed with moral purity, nobility, and spiritual integrity. Thought and feeling, reason and action mean the same thing to her. Pushkin emphasized her deep mind. All this, according to G. Umarova, attracted attention in the image of Tatiana Abay [4].

Abay did not pursue the task of literal translation of episodes from Pushkin's novel, according to G. Umarova. Kazakh poet that was not so important, he was fascinated by the artistic world of the Russian classics, world view of people from different national culture, but in tune with the thoughts, views and outlook of the akyn [4].

An epistolary work created by Abay based on the translation of Eugene Onegin, by Sh.Yeleukenov can be considered the first work in Kazakh literature related to the genre of the novel [2].

The Kazakh publicist, translator, and prose writer Gerold Belger (1934–2015) interprets Abay's desire for Pushkin's work in adulthood in his own way. Says G. Belger, Abay carefully and thoughtfully read the novel "Eugene Onegin", and thus studied according to it, Russian society and Russian life, language, the soul, the culture of the people in power manivshy it, steppe peoples; and, on the other, he carefully chose from the "encyclopedia of Russian life" fragments and motives, which in the Kazakh language sounded would be accessible and understandable for educational and aesthetic sense of the national environment of the late nineteenth century. Abay took a creative approach to the translation-then exactly, then freely, then following the original, then allowing himself some deviations, justifying himself by the fact that he is a steppe man and his perception is different, recreated seven passages from Eugene Onegin. The poet independently composed the music for the excerpts "Tatiana's Letter to Onegin" ("Amal zhok, kaittim bildirmey...") and "Tatiana's Song" ("Taniri koskan zhar edin, sen..."), which became an unusual masterpiece in Kazakh poetry and very quickly spread throughout the steppe as a national creation [4].

Abay's version "Eugene Onegin" will not produce all the productions. From Pushkin's novel, there is also a part of it that may have aroused the greatest interest of steppes. Abay wrote the translation of Pushkin's novel in the form of a cycle, which consists of three main heroes and a single portrait of Onegin's character, written in the genre of writing: "Tatiananyn Oneginge zhazgan haty" ("Tatiana's letter to Onegin"), "Oneginnin sipaty" ("Portrait of Onegin"), "Oneginnin Tatianaga zhauaby" ("Onegin's novel answer to Tatiana"), "Oneginnin sozi" ("Word of Onegin"), "Oneginnin Tatianaga zhazgan haty" ("Letter of Onegin to Tatiana"), "Tatiana sozi" ("Word of Tatiana"), "Lensky sozinen" ("Monologue from Lensky") and, finally, "Oneginnin olerdegi sozi" ("The word of Onegin in the Dead"), which is not in the plot of the novel by A. S. Pushkin. Without the last part, Kazakh listeners would not understand the content of the novel as a whole, i.e. without it, it would remain without a logical end. All eight songs on four of Abay's own melodies were widely distributed in the Kazakh steppe. However, the question of why Abay did not translate the novel in full remains open to this day. Abay understood that his listeners-fellow countrymen who were brought up on classic Eastern dastans about love, will not be able to fully appreciate the drama of the relationship between Onegin and Tatiana. After all, the Eastern tradition forced lovers to make sacrifices for love, and even to death, for this it is enough to recall the plot of the epic "Kozy-Korpesh and

Bayan-Sulu". Therefore, Abay is very careful when choosing passages for his translation. Therefore, in the "Song of Tatiana" in the first line, Abay does not use the word "Allah" or "God": "you Are my spouse, given by the Almighty" [5]. For Russian and Kazakh girls who sing Tatiana's song, there should be one common concept – "the Supreme", and then everyone will understand both Abay and Pushkin.

Tatiana's letter, which was allegedly written in French, sounds with no less force in Abay. Onegin swears to Tatiana that he loves her with his brother's love. These places are also absent in the Kazakh version. In his letter, a disappointed Abay's Onegin begs the girl to understand him, and does not read her a moral. That is why the epistolary novel in content and style do not fully coincide with the original work. Abay significantly changes the text of Pushkin.

Finally, in the Kazakh version, it is not by chance that the letter ends with words that are not contained in the "sermon": "Sorly Onegin, zhody ozin bil, qai tarapqa qangyrrar" [6, p. 142]. Subscript meaning: "Poor Onegin, where, on what road you wander, only you know." By Sh. Yeleukenov, with these words, which are absent from Pushkin, Abay seems to precede what will happen to Onegin in the Kazakh version.

For us, the fact is that in this letter Abay presents the speaker of Onegin as Mohammed (she is an Orthodox Christian in origin). "By Allah, I connected with you with strong ties," he writes to Tatyana. In another place, Onegin compares Tatiana with the "mihrab". The mihrab is a place in the dream, addressed to Mekka. From there, the Mullah addresses the faithful. "You, my Mihrab, turning to you, precluding the columns," Onegin says.

We are also interested in the moment when in the epistolary novel Onegin comes and pleads in love. In his words, pure eastern figurative words sound: muz zhuregim mai syqyldy erip, ot bop kuidi zhan; mihrabym sen bas uramyn; sen – agashta pisken alma; aq zhuzindi bir korip qur, olse bolmas armanym [7].

Abay's "Word of Tatiana" consists of fifty-six lines, and the original text itself contains all one hundred and fifty-four. In the Kazakh version, Tatiana is a married woman, not a princess; her husband is not a General who was maimed in the war. Abay's version does not mention the wild places of the village, the poor dwelling, the humble cemetery where Tatiana's nanny is buried. Abay adapted Tatiana for his audience, for the picture of the world of the Kazakh steppe man, taking into account his national perception of the world. As the heroine of an epistolary novel, the poet adapts her more to the Eastern picture of the world. Kazakh Tatiana differs in many ways from the description in the original: as a steppe girl, she became much more reserved, humble, and internally focused. Abay was attracted by Tatiana's courage to declare her love first. The archetype of a woman defends her right, love and is not shy about this love, like the heroines from the Kazakh lyroepos (Bayan from "Kazy-Korpesh-Bayan-Slu"). After all, there was no such thing in world literature before!

In Pushkin, the main character remains alive, although his further fate is unknown, the author specifically used the "open end" technique. But Abay, as the literary critic Temirgali Nurtazin writes, "does not want to leave Onegin to fend for himself, he believes that he should die, and not drag out a miserable existence" [8]. According to Abay, Onegin sees the meaning of life in love for his beloved woman, parents, believes G. Umarova. That is why Abay added "Onegin's Dying word". The writer and translator from Russian and German into Kazakh, Gerold Belger, believes that "what Abay did when translating selected passages from the "E. O." has no analog in world literature.

Eight excerpts from "E. O." performed by Abay in 1887–1889 (only 376 rows), set out the essence of Pushkin's novel, his essential love story in adaptation, adaptation to the Kazakh mentality, the worldview and spiritual structure Kazakh listener in the extraction and interpretation of the basic outline of the narrative, a philosophy, images and actions of the novel's characters given spiritual charge and public claims of that era, the Kazakh environment in which he lived and worked great alone Abai" [9]. On May 17, 1936, a version of "Eugene Onegin" in the form of a dastan was first published in the newspaper "Socialdy Kazakstan". The publication was opened by E. Ismailov's article "Pushkin in the literature of the Kazakh people". The author of this dastan was the poet, composer Asset Naimanbayev, one of Abay's talented students. Abay's version of Eugene Onegin influenced all folklore versions of the translated Pushkin story, which can be considered as nazir (nazir (Arabic) – in Eastern poetics, the poet's "response" to the work (poem) of another poet) of the Abay's text.

As a result, it is concluded that the distinctive feature of Abay – genius is that due to the richness of the Kazakh language, he sought not just to give the listener a dry content, translation of the original, but enriching it, creatively comprehend the work, thereby raising the native literature to a higher level of development. Russian poet M. Auezov noted that "Abay is able to retell Pushkin's novel "Eugene Onegin" and understands that it was "Pushkin who discovered all the richness of the Russian language", just as the first Kazakh poet who used the poetic experience of his Russian predecessor, a master in the shop, discovers the richness of imagery and diversity of the native Kazakh language.

Abay is interested in the poetry of A. S. Pushkin, and through him the works of Goethe and Byron, there by opening up ideas about the personal beginning, individual worldview, individual "I", which did not exist in Kazakh literature before. After all, in national literature, in particular, in the works of Kazakh zhyrau, whose works were close to classicism, it was about such topics as good and justice, national unity, political discussion; and through Pushkin, Abay Kunanbayev learns about the soul, namely the female soul, plunges into the spiritual space of a person. Abay, thanks to the Russian classic, for the first time in Kazakh literature discovered the secret world

of the female soul, the psychologism of the lyrical hero, the inner world of the hero who is alone. "In the vast literature about Abay, accumulated from 1889 to 1964, and comprising more than three thousand titles, – emphasizes professor K. Zhumaliyev, – you can see not only the depth and breadth of our interest in the great poet, but also a certain pattern, which, in our opinion, is that critics and literary critics correctly learned the indisputable truth that Abay is a mirror of its era, that you cannot, without looking at this mirror, neither learn nor understand the history, traditions, ideological aspirations, the past people" [10, p. 181].

The founder of realistic lyrics in Kazakh literature, Abay Kunanbayev, reunited with Pushkin and world poetry, discovered not only other unknown spiritual worlds, but also rediscovered himself, the great creative possibilities of Kazakh literature. He realized that his native literature can do anything, because there are no heights that it would be impossible not to conquer.

Abay recreated seven excerpts from "Eugene Onegin" together with the translator's own version of the hero's death letters became an unusual masterpiece in Kazakh poetry, considered as a national creation.

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