

THOMAS MOORE AND HIS RUSSIAN TRANSLATORS IN 1820-1830-S

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Objectives: The article aims to analyze the perception process of Thomas Moore's creative works by Russian literature of 1820–1830-s and define the penetration circumstances of Thomas Moore poetry into Russia, their consonance to social events and literary life of Russia in the 1820–1830-s.

Methods: In accordance with the subject of study we logically used cultural-historical, historical-genetic, historical-typological methods. The reconstruction of some biographical realities, which is often necessary for an objective evaluation of the literary text, required the usage of elements of the socio-psychological method. When performing full literary interpretation of artistic texts, determined the work aim, we used techniques of complex, problematic, comparative analysis.

Findings: Translations of Thomas Moore's poetic works into Russian made in the 1820-1830-s were of different value. P.A. Vyazemsky, A.I. Odoevsky, etc. made interpretations of some poems and correctly transferred the poet's patriotic feelings, his inclination to frankness and typical rationality. However, predominantly Moore's poetry was translated then by secondary authors, and, as a rule, unsuccessfully; it was difficult for them to keep the artistic image and the most significant thoughts of Moore within the poetic structure, therefore the poems were translated in prose. Most translations of Thomas Moore, made in 1820–1830-s were originated not from the English texts but their French interpretations. They were distinguished by freedom in translation manner that certainly led to the condemnation of critics convinced that imitation as the translation method is unacceptable, because it is necessary either to transfer exactly the original composition or write their own original work.

Novelty: Thomas Moore had a real influence on the Russian literary process in the early 19th century, Russian poets and translators noticed the contiguity of his poetical works to the tendencies of Russian social life.

Keywords: T. Moore, Russian-English Literary Connections, Poetic Translation, Reception, Tradition, Poetics, Intercultural Communication, Artistic Detail.

INTRODUCTION

The acquaintance of Russian readers with the poetical cycle “Irish Melodies” by Thomas Moore, attracted the attention of many Russian poets and translators happened in the 1820-s. “I'm going to order you the interpretation of several plays or at least one from the “Irish Melodies” by de Moore, – A.I. Turgenev wrote to P.A. Vyazemsky in October, 1823 – and they had been translated into French: “Mélodies Irlandaises”, although poorly. Get and read” (Saitov, 1899). Vyazemsky paid much attention to Moore's creative work, but only after a few years he was able to carry out A.I. Turgenev's wish, having written the translation of Moore's

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“Irish melodie” “Whene’er I see those smiling eyes...”, which was included into the seventh edition of “Irish Melodies”. The translation entitled “Whene’er I see those smiling” immediately sent to A.I. Turgenev. “Did you get the Flowers for this year, – Vyazemsky asked A.I. Turgenev with interest in 1829. – There is my translation of one of the Irish melodies: show her to Thomas Moore. He must be as Foma who will not believe until can touch with his finger but not listen to any words. I am satisfied with the first verse, interpretation of the four initial lines of the second verse was difficult and insertion into the poem: icy heart icy and burning which followed it – is impossible because of our poetry rules. I cannot argue with my heart” (Kulman, 1921).

P.A. Vyazemsky personally wrote his translated poem “Whene’er I see those smiling eyes...” in the album of Karamzina Sofia Nikolaevna, the eldest daughter of the writer (Izmailov, 1960), and this record made on the seventh album sheet, had a discrepancy with the printed version when we read 2–4 lines of the second verse (Vyazemsky, 1880, Modzalevsky, 1916).

Discrepancies in the enumeration of the possible harmful effects of time on the human at the same time did not change the basic idea of the work, clearly transmitted in the P.A. Vyazemsky interpretation: “While youth, that now like snow appears, / Ere sullied by the darkening rain, / When once’t is touched by sorrow’s tears / Will never shine so bright again” (T. Moore) (Moore, 1829) – “Oh youth bright, on the sun of light life / Brilliant as snow, untouched by rain, / When in tears of melancholy you lost the beautiful glitter, / It will not play again by extinguished fire” (P.A. Vyazemsky translation) (Vyazemsky, 1880).

Vyazemsky’s poem “Tear” (1829) is partly connected with the creative work of Thomas Moore. A.N. Girivenko drew attention to the fact that the appearance of this work was inspired by the translation of V.N. Olin “To crying Julia” (1824) from the Moore’s poem collection “Juvenile poems” and Vyazemsky “not only creatively conceptualized metaphorically-thematic plan, but added a characteristic oriental colour (associated with the use “tear” image in the Russian romantic poetry)” (Girivenko, 1989, 1992).

Vyazemsky knew about the meetings A.I. Turgenev with well-known British writers, that is why in his letters to London we can meet the request to get information from Moore, “which portraits of Byron is most faithful”, ask Moore or Sir Walter Scott’s opinion about the possibility of their own last compositions revision “according to a gradual change in the thoughts and the syllable structure” (Kulman, 1921). Vyazemsky interest to Moore was fairly stable, as can be judged by his critical articles, in which the name of the Irish poet was constantly used with the name of Byron: “In which century, Byron, Thomas Moore, as it is now Anacreon or Ovidy, will be caught under the cutter of test and the colours of their bright and fresh poetry will fade because of the cabinet dust and soot from the offspring of lamp commentators, antiquarians and scholastics” (“The conversation between

the publisher and the classics representative from the Vyborg side or th Vasilyevsky island", 1824) (Girivenko, 1989); "...Some glimpse of oriental colors is the colour of century poetry, <...> books of Byron, Moore and other outstanding contemporary poets today are filled with his rosy tints" ("Sonnets of Mickiewicz", 1827) (Girivenko, 1989).

Considering Moore' as one of the "first-class modern poets", Vyazemsky, however, condemned him as a "destroyer" of Byron notes that would help to solve many psychological mysteries associated with the name of the great poet. In the epilogue to the publication of the translated manuscript of French traveller Zh.-Zh. Kulman "A dating with Byron in Genoa" in the "Moscow Telegraph" in 1827 Vyazemskiy (Research Department of Manuscripts of the Russian State Library, Gillel'son, 1969.) quotes a letter from a famous French translator Anna-Louise Belloc, which gives an idea of the main sources of Byron's life and his character, known to his contemporaries. "Mr. Thomas Moore wrote to me two years ago, that he has still in his hands a curious manuscript of Byron and intends to publish after some period of time some extracts from it – reported to Russian readers a French translator. – Affection that existed during 15 or 20 years among these two talented people, the similarity of their views, their customs, and so on, assure me that no one better than Moore cannot pull us together with Byron. I know that Moore has revised and kept in order the papers connected with this topic of discussion and I believe that he will finish this work by next year" (Kulman, 1827). It was already known about the destruction of Byron's notes by Moore by then, that is why A.-L. Belloc was lost in her guessing about what other Byron's papers an Irish poet meant.

From A.I. Turgenev letter to V.A. Zhukovsky on March 17, 1829 we have known that A.I. Turgenev persuaded Viazemsky to translate, using the papers with insertion marks, Thomas Moore's book "Letters and journals of Lord Byron with Notes of His Life": "Yesterday I met the publisher of Moore's biography of Byron, the bookseller Murray, a friend of Byron. Does Vyazemsky want to translate or even in the form of the papers with insertion marks publish in Russian the biography of Moore and the letters addressed to him and to Byron? The author and publisher are ready to deliver me the sheets of the book, which are eagerly waited for reading in Europe" (Alexeev, 1952). However, the plan of A.I. Turgenev was not destined to be realized, as the Russian censorship recognized the Moore's book about Byron undesirable for reading and printing (Alexeev, 1963). This fact in no way weakened the interest to Byron in the Russian society and, for instance, P.A. Vyazemsky, who collected autographs of the great poet and visited Newstead Abbey in 1838. Moreover, some dependence of Russian poetry from outstanding foreign samples, noticed by critics, provoked ironic judgment, in particular, in the "New Painters" by N.A. Polevoy.

In the note about Byron interpreters in Russia, written by A.I. Turgenev in French at Moore's request in February 1829, gave such a characteristic of P.A.

Vyazemsky translation work: “Le Prince Wiazemsky, l’un de nos poètes les plus spirituels, quoique parfois peu correct dans son style, a beaucoup, traduit de Byron et l’a imité dans une grande partie de ses poésies. Il avait l’intention de faire sa biographie, avant qu’il n’apprit qu’une main plus habile va lui élever “monumentum aere perennius” (“Prince Vyazemsky, one of the most ingenious of our writers, though sometimes sloppy in his own style, translated a lot of Byron compositions and imitated him in most of his poems. He is one of the greatest of his admirers and his happy imitator. He had intended to write his biography until he learned that the more skillful hand is going to raise up to him “a monument, everlasting than copper”) (Alexeev, 1963).

As you can see, Moore received from the note A.I. Turgenev although subjective, but fairly complete representation of Vyazemsky. The subjectivism of the note author was revealed in Vyazemsky censure for the “negligence” of the syllable, and even A.I. Turgenev in 1827 criticized his friend for the lack of desire to improve the style of syllable structure, combined, however, with the originality and strength of artistic interpretation (Sreznevsky, 1875). A.I. Turgenev’s evaluation of Vyazemsky creative work as one of the most zealous “imitators” of Byron seems a bit exaggerated, since at the moment of this note appearance there were only four compositions of the Russian poet connected with the creative work of Byron, – a prose translation of extracts from the song IV “Childe Harold’s Pilgrimage” (1819), “The poems carved on a dead head, facing the cup” (1820), poems “Into the album” (1823) and “Byron” (1824–1827).

It is also possible to assume that Moore knew Vyazemsky not only as a translator of Byron, but also as a translator of one of his “Irish Melodies”. It is more real, because A.I. Turgenev could give him a copy of “Northern Flowers” during a meeting with Thomas Moore in 1829, which was sent to London by P.A. Vyazemsky. And although this guess cannot be proved by the real facts and does not have any documentary evidence to be confirmed, it is obvious that A.I. Turgenev and P.A. Vyazemsky made a tremendous contribution into the popularization of Moore’s “Irish Melodies” in Russia during an early period.

1. Methods

The methodology of the work is based on the achievements of Russian science and literary criticism in the XIX–XX centuries, the contemporary home and foreign literary criticism. We use the scientific approaches created in the works of the representatives of Leningrad comparative-historical school (M.P. Alekseev, Yu.D. Levin, R.Yu. Danilevsky, P.R. Zaborov, V.E. Bagno and others), who defined multiple influence upon Russian literature, developed in close connection with European literatures. In accordance with the subject of study we logically used cultural-historical, historical-genetic, historical-typological methods. The reconstruction of some biographical realities, which is often necessary for an

objective evaluation of the literary text, required the usage of elements of the socio-psychological method. When performing full literary interpretation of artistic texts, determined the work aim, we used techniques of complex, problematic, comparative analysis.

2. Results

During the period of staying in the Chita prison the poet-decembrist A.I. Odoevsky turned to the interpretation of Moore's poem "Remember thee? Yes, while there's life in this heart..." from the VII Part of "Irish Melodies". In the confessional lyrical meditation "You Do not remember While I breathe..." (between 1827 and 1829) Odoevsky spoke about unquenchable love to the fatherland, which gives the meaning to human life, which awakes grand reflections, great achievements, "Be freestyle, great and Grammy glory, / Be earth color and the sea pearl, / and I'm enlightened, brow lift up..." (Odoevsky, 1916). By making "the true chain of the convict into the contingent symbols" (Zykova, 1999), a poet being in full accordance with the traditions of the Decembrist literature called for loving home for what it is, and trying to change it with all his efforts: "In the chains, and the blood you are more dear to your sons, / In their hearts grief love grows, / And with every drop of blood thy / Children drink love from life-giving Perseus" (Basargin, 1872). And in these judgments we can feel the flame of irrational thoughts, which, obviously, could hear many contemporaries of the poet and, in particular, Lermontov, who spoke about the "dark inspiration" in the poem "In Memory to A.I. Odoevsky" (1839) (Lermontov, 1954). Odoevsky managed to convey accurately the author's mood and the main feeling expressed by Moore, who tenderly spoke about his native Ireland: "Remember thee yes, while there's life in this hear. / It shall never forget thee, all lorn as thou art; / More dear in thy sorrow, thy gloom, and thy showers, / Than the rest of the world in their sunniest hours" (Moore, 1829). Odoevsky's translation, which can be considered as one of the best Russian interpretations of the "Irish Melodies", was presented in a manuscript form and published for the first time only in 1922 (Kubasov, 1922), had no impact on the perception of Thomas Moore's creative work by the Russian society in the XIXth century.

N.V. Basargin in his "Memoirs" which were created in 1856 – the beginning of 1857, but published in the reduction only in 1872, after the author's death, remembered that on the eve of execution M.P. Bestuzhev-Ryumin translated into Russian in a fortress an "Irish melody" by Thomas Moore "On Music" ("Music") from the third part of its poetic cycle: "When through life unblest'd we rove, Losing all that made life dear..." (Moore, 1829). Bestuzhev-Ryumin's translation, which was according to the memoirist words transferred by means of a guard to the other prisoners, was not preserved. Basargin's words cannot be totally considered valid, because this fact could be explained by his own literary tastes and preferences.

In this way, Basargin accompanied the news about Bestuzhev-Rumin's translation of Moore's "melody" "On Music" with his own prosaic interpretation of the work, which transmitted correctly the English original thoughts. Under the direction of T.G. Snytko, in the State Archive of the Russian Federation (the former Central State Archive of the October Revolution) we can find "translations of Thomas Moore poems" among the N.V. Basargin papers in Yakushkin's literary works fund (Basargin, 1872).

B.L. Modzalevsky, studying old albums, drew attention to the handwritten album that belonged to S.N. Karamzina and included the handwritten notes made by the great Russian writers of the 1830s, including A.S. Pushkin, M.Yu. Lermontov and others. The album opened with A.I. Turgenev's inaccurate recording of the third (final) verse of the poem "Farewell! But, whenever you welcome the hour..." from the third part of the "Irish Melodies" by Thomas Moore (Modzalevsky, 1916). With Moore's creative works M.P. Alekseev connected another hand recording made by A.I. Turgenev in the album of S.N. Karamzina on the 45th page and beginning with the words "When forc'd to part from those we love..." – if for B.L. Modzalevsky it is "an English poem <...> of the unknown author" (Modzalevsky, 1916), then for M.P. Alekseev – it is an inaccurate quotation of Moore's poem "Oh 't is sweet to! Think that where'er we love...", inserted into the third part of the "Irish Melodies" (Moore, 1833).

M.P. Vronchenko – a military surveyor and geographer translated the works of Thomas Moore in the late 1820-s and became popular by his close and accurate interpretations (Alexeev, 1982). Preserving the artistic power and depth of the original, Vronchenko translated six poems from the Thomas Moore poetic cycle "Irish Melodies" "Oh! banquet not in those shining bowers..." ("Don't drink among youth in the lush gardens..."), "Sail on, sail on, thou fearless bark..." ("Fly, my ship, as a feathered arrow..."), "Oh! breathe not his name..." ("Keep in secret his name, let there it sleeps..."), "How dear to me the hour when daylight dies..." ("It's dear to me the hour, when the flame of the day fades..."), "As a beam o'er the face of the waters may glow..." ("Maybe in the mirror of water the moon is reflected..."), "Whene'er I see those smiling eyes..." ("When I gaze I see these beautiful eyes...").

Due to his translations Vronchenko gained the popularity among the poets of Pushkin's society, as reported in the "Notes" of K.A. Polevoy, who wrote a thought of Alexander Pushkin about the translations of his contemporary: "...they are good because they transfer the idea of the original but the problem is that each verse of Vronchenko is tied with a plummet" (Shostin, 1956).

Vronchenko and its translations were familiar to I.V. Kireevsky, who in the article "Review of the Russian literature in 1829" when describing the articles published under pseudonyms M.V. and M.V-ko, called the full name of their author (Polevoy, 1888). About the long-term popularity of Vronchenko as Thomas Moore interpreter as well as a translator of other Western writers, we can judge by

I.I. Panaeva statement relating to the 1855: “The name of Vronchenko as a translator of Shakespeare, Goethe, Byron, Moore, Mickiewicz, will remain as an honorary name in the Russian literature” (Kireyevsky, 2006). Some of the Moore’s “Melodies” translated by Vronchenko subsequently have become a part of the literary perception circle, became the object of interest of several successive generations of interpreters – here we should firstly name the “melody” “Oh breathe not his name...”, attracted the attention of A.N. Plescheev, F.A. Chervinsky, L.I. Umants, M.I. Aliger, G.S (Panayev, 1855 and Moore, 1875, 1887, 1900, 1975).

However, the first Russian poetic translation of Thomas Moore’s “melody” “Oh! Breathe not his name...” was made by D.P. Oznobishin. Materials that would reveal that to the creative heritage of Moore Oznobishin addressed throughout his life are kept in the fund of 213 Manuscript Department of the Institute of Russian Literature. Under No.24 in this fund M.P. Alekseev discovered and carefully studied the book in hardcover of 140 pages “D.P. Oznobishin’s Poems (1823–1829)”. In this notebook, among other things, there was a translation of “Irish melody” “Oh breathe not his name...” dedicated to Robert Emmett: “Don’t call him, let him sleep in silence, / Where cold, shamefully his ashes are kept; / Let the tears froze on our eyes, / as the evening dew on his pillow. / But with the evening dew, though silently falls, / Fresh turf his tomb will be upgraded, / And the tears that pour we even pour them in silence, / save his memory alive for the soul” (Moore, 1979). Oznobishin successfully expressed high civic pathos of the English original, combined with the firm belief of the ideals triumph of free earth existence. The publication of this translation, made, according to the dating of the manuscript, in 1826, took place a little later, in the anthology “Zimtserla” in 1829, and in the content next to the poem title instead of the author’s name Crypton “Sh”, was listed, the lack of which in the row of well-known nicknames of Oznobishin (Moore, 1979) made A.N. Girivenko talk carefully about the alleged author of the Russian translation.

In the same D.P. Oznobishin’s notebook M.P. Alekseev found another five translations from Thomas Moore. Dated by September 1, 1826 an “Irish melody” translation “The Minstrel-Boy” was worse from the point of view of its artistic characteristics than an earlier one, relating to the I.I. Kozlov interpretation “Young singer” created in 1823 but it was quite completed and had compositional integrity, which made Oznobishin to publish it under the title “The boy-singer” in the magazine “Athenaeum” and “Literary additions to “Russian invalid” (Girivenko, 1984 and Moore, 1828). As in the translation “Do not call him, even if he sleeps in silence...”, Oznobishin’s attention was focused on the main idea of Moore’s composition, – inability of enemies to crush the “proud spirit of the youth” and destroy freedom-loving spirit of the people. Located in notebook and dated by the “20th of December 1826” Oznobishin’s poem “Erin” was a translation of Thomas Moore poem “Erin! The tear and the smile in thine eyes...” from the first part of

the “Irish Melodies”: “Erin! Your tears, a smile in sight, / merged, like a rainbow in the heavens! / Through the waves of troubles brightening, / Through joy darkening, / Thy sun, turning pale, back in tears” (Moore, 1832). In June 1828 Oznobishin turned to the translation of the poem “Though the last glimpse of Erin with sorrow I see...” from the first part of the “Irish Melodies” by T. Moore, but this interpretation, included three verses of the quatrain and needed further processing, and therefore has not been proposed by the author for printing. In the book of M.P. Alekseev which is devoted to Russian-English literary relations, Oznobishin’s manuscript page as an illustration was reproduced, and this fact can prove that “the Irish Melody” “Oh, Erin pales” was subjected to the deep correction, only the first verse of the text stayed untouched: “Erin is pale, and slightly prominent; / But where are you, I’m Erin always be there. / In the distance I will be your homeland breast, / And you think, dear friend, will light my way” (Moore, 1833, 1827). In the “Notebook of D.P. Oznobishin Poems” (1823–1829) we can find the interpretation of the poem “If thou’lt be mine...” from the seventh part of the Moore’s “Irish Melodies” which was dated by March 1828 and entitled as “Be mine, my, dear friend...” and another interpretation entitled “Mountain spirit – the translation of the “melody” “The Mountain Spirit” from the 9th part of “Irish Melodies”.

Further investigation of D.P. Oznobishin’s materials in IRLI, carried by T.M. Golts, helped to reveal in the fund other works, dating back to Moore and has not yet been published – “Zeljka’s Song” (p 213, No.21) and the translation of the fourth part of the poem “Lalla Rookh” called “Star of the harem” (p. 213, No.31) (Oznobishin, 1992). Oznobishin’s early collection “Dreams” (1821–1822), which includes, among numerous translations of Catullus, E. Parni, I.-G. Gerder, A. Lamartin and others are stored at the same fund under No.22. We can also find there “An extract from Thomas Moore”: “That song was / For those sweet / Who sad days / In his heart / Not found, / Who was happy, / When love...” (Goltz, 1999). A famous poem written by Oznobishin “Birth of a harp”, dedicated to his first wife Elizabeth Alexandrovna Roganovskoy and first published in “Galatea” No.2, 1839 was also an interpretation of Moore’s poem.

The writers whose creative work was left away from the main tendencies of Russian literature development also turned to the translation of Thomas Moore “Irish Melodies” in the 1820–1830-ies.

A.N. Ochkin in a large translated article “Something about Thomas Moore”, published in 1822 in the “Wellmeaning” (Manuscript Department of the Institute of Russian Literature “Pushkin House”) and contained the text of the four “Irish Melodies” in prose translation from French. Translated by Ochkin’s poem “She is far from the land...” (from the fourth part of the “Irish Melodies”), “The legacy...” (from the second part), “At the mid hour of night...” (from the third part), “Oh! Blame not the bard...” (from the third part) were very popular among Russian readers and subsequently had been translated for several times. Ochkin’s

translations, written as a kind of interlinear, were designed to give an idea about the main poem theme and artistic originality of Moore's "Melodies" of meditative content. M.P. Alekseev, carefully studied Russian periodicals of the XIX century in order to find any English literary influences, found in No.18 "Ladies' Journal" of 1823, some prose translations of "melodies" written by Tatyana Antonova "You remember Ellen..." (from the fifth part of the "Irish Melodies") and "Come o'er the sea..." (from the sixth part of the "Irish Melodies") (Ochkin, 1822). They were not interpreted really successful as were intended for the general reader, which was attracted by a sentimental description of nature, accompanied by the author's moralization, quite different from the Moore's original compositions. In the whole the sensual atmosphere of the English original and its distinctive musical foundation were lost in these translations. It should also be said that T. Antonova created both of her Russian translation ("Elena, or Madam Rezna", "Invocation") on the bases of Thomas Moore "Irish Melodies" French translation published in Paris in the same year of 1823 by Anna Louis Belloc in the book "les amours des anges et les melodies irlandaises". The publication, prepared by Anna Louise Belloc, became the source for another prose translation, which was called "The dead Rose" and published by the "Ladies' Journal" in 1823 – signed by Maria Vasilyeva and translated from the original of T.Moore poem "Tis the last rose of summer..." from the fifth part of the "Irish Melodies" (Moore, 1823). Undoubtedly, this translation was neither perfect nor close to the original, but it is noticeable for the fact of early attention to the Moore' composition, who had remarkable popularity in Russia a bit later.

In 1828, in a magazine "The Son of the fatherland" the translation of Thomas Moore's poem "Come o'er the sea..." (from the sixth part of the "Irish Melodies"), made by Apollon Redkin was printed: "Vast Ocean is created / For the souls, flaming by freedom; / Land is spewed by nature, / For hat that was good... trampled... / And just in azure plains / Maid, do you follow me; / As a guiding star, / winds-giants will be for us!" (Moore, 1823). The publication in the "Son of the fatherland" was entitled as an "Irish Melody (Imitation to Moore)", but in the Apollon Redkin author's collection "Lyre", which was released a little later in the 1828 the poem was published under a different, somewhat corrected title – an "Irish melody (from Moore)" (Redkin, 1828). According A.N. Girivenko, "it is difficult to distinguish in such cases, between a translation and an interpretation, which is characterized by a modification of the original meaning, the sudden usage of symbolic words, strengthening of the image convention" (Moore, 1829). Apparently, Apollon Redkin was himself doubting in what he had created - a translation or an interpretation. Keeping the substantial closeness to the script, the poem, however, was clearly fit into the frames of Russian civil romanticism, combining patriotic motives and traditional Byronic images firmly included into the Russian literature.

In the same 1828 year in the I.P. Borozdna book "Experiments in verse" a poem "The melody Hymn to God" was published. It was entitled as "Free translation of the Moore's "Melodies" and goes back to the "Thou art, oh god! the life and light..." – the first song from the famous Moore cycle "Sacred songs" (Redkin, 1828). The translation of Borozdna combined a colorful language and an accuracy sketching with long notes of generalities, excellent literary qualities, largely caused by the fact that the poet in the 1820-s had just started his way in the literature – the book "Experiments in verse" was his first author's collection.

V.I.Lyubich-Romanovich – classmate on N.V.Gogol in Nizhynsky gymnasium turned to the translation of Thomas Moore "Irish Melodies" in the late 1820s or early 1830s. He could be characterised by "a remarkable ability to learn with extraordinary ease foreign languages" (Borozdna, 1828). Published in 1832, the first poet's collection "Poems of Vasily Romanovich" included mainly the imitations imitation and free interpretations of French, English, Polish Romantic authors, in particular, A. Shene, Victor Hugo, T. Moore, J. Byron, A. Mickiewicz. The translated poem "How sweet hour of..." is in direct connection with the melody from the second part of Moore's "Irish Melodies" entitled "How dear to me hour...", but the original English version includes only two verses whereas Lubitsch-Romanovich's translation - four, at the same time the idea expressed in the translation is not so clear, with significant deviations from the original. Another free imitation of Thomas Moore composition made by Lubitsch-Romanovich was the interpretation entitled "Let the fatal rock stink..." dates back to the fifth part of the "Irish Melodies", which included the poem "Farewell! But whenever you welcome the hour...", – Lubich-Romanovich translated the last verse of the three Moore's octaves, extending it up to a volume of four verses of four lines each. Translation prevalence which has become a characteristic feature of Lubitsch-Romanovich creativity, was caused by usage of synonymous tropes and even repetitive homogeneous structures in the texts. The interpretation "Stay! Stay still with me..." made by Lubitsch-Romanovich of Moore's poem "Fly not yet" from the fifth part of the "Irish Melodies", can be defined as the sample of erotic poetry; instead of twenty-six verses of the original translation it contains forty-eight, the poem extension is achieved by the introduction of additional artistic details, for example, references of "the canopy of palms", "Lonely Steppe" and so on.⁴⁷ In Lubitsch-Romanovich interpretations of Moore's poems we can find the mood reflection which was so typical to the Russian poetry in 1820–1830-s. Love to lyrical expression, without which it was impossible to imagine most theme plots of the compositions, a gradual ignorance of "elegiac school" traditions (Redkin, 1828), an interest to oriental motives, sensuality and eroticism. However, the translations of Lubitsch-Romanovich were often too free-styled, distant from the original artistic ideas and at the same time were not always accurate from the standpoint of choice of the poetic language means.

Along with “Irish Melodies” the attention of Russian translators was attracted by large plot compositions of Thomas Moore. The novel (“The Epicurean”), written in 1820 and published in 1827, provoked mixed feelings among the readers – both in England and in France, where it appeared in 1828 as the translation of A. Renuar. This interpretation seemed extremely unsuccessful in comparison with new works created by W. Scott because it contained the archaic constructions. However, the novel was carefully read and discussed, not only in England and France (Vatsuro, 1993), but also in Russia, a long English epigraph taken from these translation and introducing the D.P.Oznobishin’s book published in 1830 in St. Petersburg and entitled “Selam, or the language of flowers”, can serve as the evidence of that fact. The first Russian translation of the “Epicurean” was published in 1829 in the magazine “Russian viewer”, – a translator, who had been hidden under the pseudonym V., proposed to the Russian reader the first five chapters of Moore’s novel and the text contained three poetic parts (Letters of Alexander Ivanovich Turgenev to Nikolai Ivanovich Turgenev, 1872). The full translation of “The Epicurean”, “from French language”, written by A. Savitsky in 1833 (Moore, 1829), changed the basic idea of Thomas Moore, did not keep “the style charm, elegance and luxury of the original expression”, but it does not cause the active rejection of criticism – N.A. Polevoy was scared of Moore’s skepticism towards religious canons, “cold and carelessness, transferring from the writer to his people”, as well as the fact that the Irish poet “values religious conflict as much, as the historian Hume” (Polevoy, 1833), who formulated the basic principles of agnosticism.

The first Russian writer who turned in 1828 to the extract translation of the poem “The loves of the Angels”, published in England in 1823, was P.A. Gabbe, the author of the famous elegy “Beyron in prison”, which had become a response to P.A. Vyazemsky “Prisoner of Chillon” from J. Byron received in V.A. Zhukovsky interpretation. P.A. Gabbe created short prose interpretation of the poem introduction and the tale of the first angel, he completely ignored the prose preface and the second and third tales of angels – already these facts helped us to come to the conclusion that the translated extract could not create a full picture of the Moore’s creative work. The expressive poetic text was replaced by the translator into lengthy, wordy prose descriptions which were not able to convey imagery and original artistic expression. After the “Moscow Telegraph” (Moore, 1828) publication the translated extract drew attention of E.F. Rozen who wrote its interpretation into German, which was released in Revel week paper “Esthona” and caused disapproving judgments of critics (Isakov, 1971). Subsequently P.A. Gabbe translation was completely forgotten, but new attempts of another Russian translator to make interpretation of Moore’s poem “The Loves of Angels” had not been waited for a long time: in 1831 or 1832 an English poet’s composition had attracted the attention of Y.M. Neverov – a student of the language department of Moscow University, who later became a famous critic. During his student years Ya.M.

Neverov learnt himself several European languages (French, Italian, German, English), and then started to translate poetic compositions of W. Menzel, T. Moore, E.-T.-A. Hoffmann, W. Irving, J. Byron. The translations written by Neverov at the beginning of the 1830s, had not been kept, but we know about them from the words of the translator himself, from the chapter of his autobiography which was devoted to his university years, published in 1915, accompanied by his article N.L. Brodsky. In his autobiography Ya.M. Neverov pointed out that, “staying at Melgunov’s in a purely literary circle”, he started to interest in creative works and “translated from Moore’s “The Loves of Angels “from English” (Brodsky, 1915). Taking into account all the works and translations of Neverov, which were kept till nowadays and written in prose, we can assume that an oriental romance “The Loves of Angels” has also been translated without saving any poetic form.

3. Discussion

The history of Russian translation of the Thomas Moore poem “Lalla Rookh”, created in 1820–1830-is, is investigated in details by M.P. Alekseev (Kireyevsky, 2006), and after his research a little space was left for the inessential additions.

During this period, unknown to us writers have attempted to complete the translation of “Lalla Rookh”, and their interpretations can be regarded as unsuccessful ones. In 1830, in the printing house of A. Semen a separate translation edition of the “Eastern tale” written by Thomas Moore (Moore, 1830) was released. It was a fairly accurate prose reproduction, into the frame of which there were “inserted” four poems of the Irish bard. An unknown translator, who represented, by observation of one of the reviewers, “a Thomas Moore charming poem” in the “plucked, shortened” form of “small, bad prose pages”(Russian books, 1830), intended to publish a full translation of the “Eastern poem”, not knowing about the existence of other translations, except “Perry and Angel” by V.A. Zhukovsky, but having acquainted with other author’s works, “considered himself too weak to compete with the other translators and decided to connect these four poems by means of one book “. ⁵⁵ However, an unknown to us translator took the liberty in the preface to evaluate the extract interpretations from the “Eastern poem” available by that time, - praised the “excellent” poem of V.A. Zhukovsky entitled as “Perry and Angel”, criticized the “distorted” translation of “The Veiled Prophet of Khorasan” written by an unknown author, mentioned as the “Fire worshipers” in the translation of N.A. Bestuzhev and “Light of the Harem” in the translation of an unknown author. This evaluation underlined the necessity of new, deeper and more substantive Russian translators interpretations of Lalla Rookh” appearance. However, the only really complete translation of the “Eastern poem”, was written by someone L.Zh. in January 1836 and remained in the manuscript, not possessing of any obvious artistic value (Moore, 1833).

Mentioned in the edition of 1830 a “distorted” interpretation of “The Veiled Prophet of Khorasan”, owned by an unknown author, appeared in the anthology “Wreath of Graces” in 1829 (Moore, 1829) at the end of the Russian-Persian war that resulted in joining of some Persian provinces to Russian – these historical circumstance provoked the interest strengthening of Russian society to geography and general cultural realities of Persia, resulted in various forms expression – the edition of encyclopedias (A detailed description of Persia, Kabul and Seidstan, Cindy, Balha, Beludshistan States, land of Khorassan, as Georgia and Persian provinces, attached to Russia; with the history of Russian-Persian War in 1826, 1827 and 1828,1829), a rereading of the earlier well-known works of art, etc. The translation, which was released in “Wreath of Graces” in no way cannot be considered successful because an unknown translator tried to simplify the original, made sound artificially in Russian, and in many cases we can observe the literalism in the main content transmitting of the English original, which led to a loss of meaning. The poem had been translated in prose, except the two fragments which were created in a poetic form - one of them (“There’s a Bower of Roses by Bendameer’s stream...”) was by then already familiar to Russian readers due to the “Romance” interpretation (“There is a quiet grove near the streams”) by I.I. Kozlov; the second was a chorus of female slaves who lived in a harem – “There is a spirit with magically, luxurious breath...”. The first poetic fragment is the most successful of these two translations, it included, as in the English original, the four verses, the Moore’s original intention of the composition had been preserved and transmitted closely enough to the author’s vision of the world: “I will never forget the grove pretty! / But often blooming in spring / I inquire myself: still sound of heaven / It can be heard, and even if the roses are still red? / Oh, no over the waves roses are faded!”(Moore, 1829). In general, critics unfavorably accepted a translation of Moore’s poem, made by an unknown author, and the almanac “Wreath of Graces” itself, evaluated as an example of “Students’ arrogance, which has not yet been studied by the experience, the compositions of youth, which are admired among youth-mates can be met with cold ignorance by demanding audience” (Svinyin, 1829). It can be concluded that young people, students attracted by romantic feelings of this epoch, which were associated with J.G. Byron, T. Moore, W. Scott, prevailed among the authors of “Wreath of Graces”. A.A. Grigorev in his memoirs about the spiritual development of his generation “My literary and moral travelling” that were published in magazines of M.M. and F.M.Dostoyevsky entitled “Time” and “The Epouch”(Nechayeva, 1972, 1975): “...in any poor “Wreath” they <young people> met one of the charming Thomas Moore’s stories from “Lalla Rookh” – “The Veiled Prophet of Khorasan”(Grigoriev, 1864). Memoirs of A.A. Grigorev, although were created after a considerable time had passed, but deserved to be trusted as it combined confessional tone and objectivity in the presentation of the historicity of the actual material.

In 1820, simultaneously with the presentation of V.A. Zhukovsky's interpretation "Perry and Angel" and independently with the presentation of an unknown translator's interpretation, which was signed under a pseudonym K.P.B. was written another prosaic interpretation of the second story from the Thomas Moore's "Eastern tale", published in the 4th edition of "Competitor of education and charity" of 1821 (Paradise and the Peri "compositions of Thomas Moore", 1821). According to information, given by V.G. Bazanov, this translation was discussed at a meeting of the Free Society of Lovers of Russian Literature, published in the magazine "Competitor of education and charity", and was recommended for publication in December 13th, 1820 (Bazanov, 1964). Perhaps the translation was not made from the English language, as it was noted in its publications, but from French – a characteristic interpretation of proper names according to orthopedics French rules can prove it.

Comparison analysis of K.P.B. and V.A. Zhukovsky interpretations seems redundant, as the first translation is worse than the second one. We just have to say that the prosaic translation of K.P.B. sounds archaic in terms of language; many episodes are shortened and key words are omitted, without them a deep understanding of the concept of Thomas Moore is impossible. However, one must admit a certain similarity of the two translations, – K.P.B., and V.A. Zhukovsky tried by means of separate words' explaining to preserve the significant system of the English original notes and even expand it by interpretation of individual words, unknown up to time in Russian language (for example, a lexeme "peri"). The fact that in the book entitled "Competitor of education and charity" where was placed K.P.B.'s translation, Zhukovsky's poem translations "Spring feeling" and "For the portrait of Goethe" (Zhukovsky, 1821) were firstly published, proved that the translators were probably familiar with each other's works.

In the same magazine "Competitor of education and charity" in 1821 the translation of the third interpolated poem taken from "Lalla Rookh" – "The Fireworshippers" made N.A. Bestuzhev entitled by him as "The Fireworshippers" (Moore, 1821) was published. This translation was one of those popular in the XVIIIth century prosaic poetic works interpretations and in this regard we can name N.A. Bestuzhev's translations from J. Byron entitled "Parisina" and E. Tegnara's poem "Axel" created him in the early 1820s. The future Decembrist's appealing to "The Fireworshippers" written by Thomas Moore can be explained as strengthening of freedom struggle intentions in the society, as well as ideas appearance about national freedom, the independence of the man spirit, which can characterize a certain part of the educated Russian nobility.

Interest of Russian literary studies in the XX century to the civil brunch in the Romanticism largely led to the evaluation of N.A. Bestuzhev's translation from Thomas Moore. So, M.K. Azadovsky, in our opinion unjustifiably, talked about the strengthening of protest tendencies in the Russian translation tradition that, in

the end, helped Bestuzhev to show his “revolutionary and freedom struggled interpretation”(Memories of Bestuzhev, 1951) of Moore’s poem. However, comparison analysis of the translation from the English original discovers their similarity, which does not allow us to talk about their original interpretation. An obvious weakening of oriental color, the text’s removal of eastern world realities which are obscure to Russian reader can be considered as an original contribution of the translator to the process of Moore’s poem perception in Russia. The translator also removed small pieces of Moore’s prose, which served to explain the content given in the poetic form of the plot actions. However N.A. Bestuzhev divided “The Fireworshippers” into four “parts” but this division cannot be found in the Moore’ composition. We cannot agree with M.K. Azadovsky’s conclusion that Bestuzhev’s text became more radical, “revolutionary”, – on the contrary, the sound of the national liberation motives significantly weakened in the Russian translation, apparently due to censorship reasons. It is symbolic that even the title in N.A. Bestuzhev’s interpretation was named by M.K. Azadovsky inaccurately – “fire eaters” instead of “Fireworshippers”; this information makes us to doubt about the fact of the researcher’s acquaintance with this interpretation.

V.G. Bazanov who pointed to the fact that Bestuzhev’s translation was discussed at a meeting of the Free Society of Russian Literature Lovers on 19th of September in 1821, (Bazanov, 1964) however, appreciates the work of Bestuzhev as a “free translation” and even “Bestuzhev’s plot in the eastern tale of T. Moore”,(Bazanov, 1964) that unreasonably exaggerated the role of the interpreter. The love story of the leader of Gebra, pagan and “fire worshiper” Gafeda and a daughter of Arabic Emir Hassan Gindy who chased Gebra as a follower of the Muslim faith, is absolutely dependent on the general storyline of the composition, based on the idea of the struggle for national independence. It should be recognized that the manner of poem transmission in prose implies a certain change in the content, in particular, the elimination of repetition which are typical for lyrical recitation, some weakening of expressive composition’s beginning and other changes. However N.A. Bestuzhev could not (but, probably, did not want) to express by his translation something new, “his interpretation”, which was different from other’s world attitude, resulting in getting acquainted with the original compositions of Irish bard, associated among the contemporaries with the events of the failed rebellion in Ireland. Love of freedom expressed in “Fire Worshippers” of Moore was close J.G. Byron, called this part of the “Eastern tale” as “the best in the whole book”(Byron, 1963).

The fourth interpolated poem “Lalla Rook” - “The light of the Haram” had been translated in prose into Russian in 1820-s and published under the title “Light of the Harem” in fifth edition of the magazine “Son of the Fatherland” in 1827 (Light of the Harem “From Thomas Moore”, 1827), without giving information of the translator’s name. Presumably, this translation belonged to O.M. Somov, –

V.G. Bazanov's discovery of the notes which can prove Somov's interpretation completion in 1823 of the "Light of harem" was written in the "Detailed essays of translations in prose and poetic compositions of the noble members <...> Free society of lovers of Russian literature" (Bazanov, 1964). However, neither in his famous critical essay "About Romantic Poetry", which carried out the idea of Russia's popularity of "certain episodes or interpolated poems of Lalla Rookh"(Somov, 1823) nor in other Somov's compositions he did not mention about his translation of "Lalla Rookh" (Kyrylyuk, 1965). It is known that in the same years, the poem "The light of the Haram" was translated by D.P.Oznobishin, but his manuscript of "The Light of the Harem"'s interpretation stored in IRLI (Goltz, 1999) was not anywhere published (Derzhavin, 1910) during his lifetime. "The light of the Haram", written in 1829 by seventeen – year old M.A. Gamasov is also kept as incomplete verse translation in IRLI – the manuscript is called "Cashmere Valley (from Thomas Moore). The Light of the Harem (Nurmagal)" and begins with the imitation of the Kashmir Valley's description as was written by Thomas Moore in the original and followed by the direct translation, interrupted by "to be continued further" (Manuscript Department of the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences).

CONCLUSIONS

Thus, in the 1820–1830s Thomas Moore poetical works became the object of interest of many writers, whose names were on the periphery of the literary process, and are now firmly forgotten. Most of the translations made by them were not done from the English original text, but from their French translations. For most poets of the "third row" it was impossible to keep the artistic image and the most significant Moore's thoughts within the poetic form, that is why the compositions of the Irish bard were often interpreted in prose. It is recognizable that a special interest of the interpreters during this period was provoked by "Irish Melodies" of T. Moore, it should be noted that other works of the English poet – the novel "Epicurean", the poem "The Love of Angels", etc. were also noticed by Russian literary society, and it can be proved by D.P. Oznobishin, A. Savitsky, P.A. Gabbe, Ya.M. Neverov and other Russian poets' reference to his poetical works.

Many translations of Thomas Moore, made in 1820–1830-s were distinguished by a liberty of the writing manner that invariably led to the condemnation of critics convinced that imitation as the translation process is unacceptable, because it is necessary either to translate exactly the script, or write their own original work. "Critics do not compare the bad translation with the original, when a translator guessed to protect himself in the title with the following words: freestyle interpretation - N.A. Polevoy wrote about "Corsair" created by V.N. Olin, the interpretation of Byron's poem "The Corsair". According to the proverb a freestyle translator will write when he wants and note that one or the other fact is not so

absurd, as the translator declares confidently: “Yes, but I said, sir, that my translation is freestyled...”. (Manuscript Department of the Institute of Russian Literature (Pushkin House) of the Russian Academy of Sciences). But in spite of the condemnation of critics the free translations continued to prevail in the period, taken into our consideration, reflecting not only the meaning or idea of the original, but also the creative identity of the one who made its interpretation.

Taking into account all creative works of Thomas Moore, “Irish Melodies” and the “Eastern tale” “Lalla Rookh” were more consonant to Russian literature in 1820–1830-s. “Irish Melodies” attracted the Russian society by their freedom-loving, national-liberty motifs, which were able to bring together at the concerned period such different poets as George Gordon Byron and Thomas Moore. The popularity of “Lalla Rookh” is explained by the constant interest of Russian Romantic poets in 1820–1830-s to the oriental motifs and characters that helped to disclose romantic worldview. Except for “Lalla Rookh” and “Irish Melodies”, some other compositions of Thomas Moore which were not so popular in Russian literary society, – a novel “Epicurean”, “The love of Angels” and others also attracted attention of peripheral authors which can prove the fact that they were in a small extend close to literary development in Russia in 1820–1830-s.

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