

ENGLISH ROMANTIC POETRY IN RUSSIA (PROBLEMS OF TRANSLATION RECEPTION)

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ABSTRACT

The article aims to understand the specific features of the Russian translation of English romantic poetry, in particular, the analysis of the phenomenon of the translation of works of English authors from the French intermediary language, the peculiarity of prose translations of poetic texts, and some selectivity of the perception of the artistic heritage of specific authors that have transformed the view of their place and role in the literary process. **Methods:** As to methodological aspect the article is based on the foundations of historical poetics, set forth in the fundamental works of Alexander N. Veselovsky, V. M. Zhirmunsky, the theses of M. M. Bakhtin's theory of dialogue and «another's word», the works of the representatives of the Leningrad school of comparative-historical literature, created by M. P. Alekseev. In the process of analysis some sociocultural, comparative-historical, cultural-historical and comparative-typological methods of research are used. **Findings:** In many cases the English authors, whose works were diverse from the genre-thematic point of view, became known in Russia in only one capacity (for example, R. Southey was the author of works in the genre of a Gothic ballad). At the same time the writers like T. Moore and W. Scott have gained a wide lifetime fame in Russia but later the perception of their works has been somewhat narrowed: W. Scott began to be perceived exclusively as a historical novelist, T. Moore as a biographer of J. G. Byron and as the author of the freedom-loving «Irish melodies» and the «oriental story» of «Lalla Rookh». Though the principle of translation from the original dominated in the Romantic era the translations from intermediary languages were nevertheless widely spread in Russia. Many of the creators of these translations (I. I. Kozlov, M. T. Kachenovsky, A. G. Rotchev and others) knew English at a sufficiently high level; therefore the use of the intermediate language can be explained by the greater availability of French and German translations in comparison with the English originals, rather than less prevalence of the English language in comparison with German and French in Russia in the 1820s-1830s. **Novelty:** As one can see the perception of English romantic poetry in Russia differed significantly from that in Britain itself: this was due to the selectivity of translators who preferred some individual authors and genres, and focused themselves on specific ideas, themes and motifs.

Keywords: poetry, Romanticism, art translation, intermediary language, Russian-English literary ties, reminiscence, reception, tradition, intercultural communication, artistic detail.

INTRODUCTION

Russian translations of Western European poetry of the period of Romanticism were personal and assumed significant rethinking and even transforming of the original. At the same time the translated literature was organically included in the national literary process being on the border between the original work and purposeful attempts to re-create a foreign culture text. Translation became a kind of aesthetic activity, aimed at the creative re-creation of one poetic reality into another. It became one of the most representative methods of self-expression, because the dialogic opposition of «my own – somebody else's» significant for the translations, allowed to emphasize «my own» so as to trace those features of the creative manner of the poet, which could be manifested in his original texts even to a lesser extent than in the translated ones.

When speaking about the riches of the artistic heritage of English Romanticism one can not but pay attention to the tendencies of perception of the works of English authors by the Russian translators of the XIX century. In the light of the above three important aspects are considered in this article: the traditionally limited (narrowed) perception of the heritage of English writers in Russia; the wide

popularity of many works of English writers in Russia due to their lifetime fame in a short period of time and some transformed perception of the creativity of English writers whose fame was slightly different in Russia than that at home. Also of interest is the phenomenon of the translation of English romantic poetry into Russian from intermediary languages, which causes a discussion.

LITERATURE REVIEW

The problems of reception of the translations of English romantic poetry in Russia are examined in the works on the theory and history of art translation as well as in researches in the field of comparative literary studies, international literary and historical and cultural ties. Among the works of the first of these directions we should note the book «Russian poetic translation in the cultural context of the Romantic era» by A.N.Girivenko [1]. It reconstructs the history of searching and finding in the field of art translation on the examples comprehended in the context of cultural development, it analyzes the activity of the most significant poets-translators – V.A.Zhukovsky, N.I.Gnedich, I.I.Kozlov, and D.P.Oznobishin. It also accentuates the historical and cultural importance of translations of A.S.Pushkin, S.P.Shevyrev, M.Yu.Lermontov, A.G.Rotchev, P.A.Katenin and A.A.Fet. The book «The Science of Translation (History and Theory from Ancient Times to Our Days)» by L.L.Nelyubin and G.T.Khukhuni [2], which represents the centuries-old history of the translation, reveals the features of the development of Western European and Russian translation, shows the creation of a theory of translation as a science, and pays special attention to the Russian poetic translation and the translation concepts of V.A.Zhukovsky, A.A.Fet, P.I. Weinberg, etc. It is of interest that the place, role and evolution of poetic translation are correlated here with the development of human society, its material and spiritual culture, political and economic ties. The theoretical observations, interesting to our study, are also contained in the books «Art translation» by T.A.Kazakova [3], «Art translation and intercultural communication» by Y.L.Obolenskaya [4], «Theory and practice of literary translation» by Yu.P. Solodub, F.B. Albrekh, A.Yu.Kuznetsov [5], «Intertext and its role in the evolution of the poetic language» by N.A.Kuzmina [6] and «Interpretation of the poetic text» by E.A.Fenova [7].

Russian research in the field of comparative literary criticism is presented, mainly, by the works of scientists of the two leading scientific centers – the Pushkin House and Tomsk State University. The Leningrad School of comparative historical literature studies created in the Pushkin House by Academician M.P.Alekseev were being actively developing thanks to the activities of Ph.D. in Philology D.Ya.Danilevsky, (8; 9), P.R.Zaborov [10], V.E.Bagno [11] and others. Within the framework of the Tomsk philological school (A.S.Yanushkevich, F.Z.Kanunova, O.B.Lebedeva, etc.) more than fifty dissertations on comparative historical issues have been defended, among them are the following works: «Thomas Moore in the creative perception of V.A.Zhukovsky» by V.A.Vasina [12], «I.S.Turgenev as a translator» by A.S.Klimentieva [13], «Reception of Edward Young and Thomas Gray in Russian poetry of the late XVIII – early XIX century» by A.G. Stroilova [14], «Genre varieties of romantic translation (based on the translations of I.I.Kozlov from the English poets)» by Yu.A.Tikhomirova [15], «The receptive story of the ballads of F. Schiller «Der Taucher» («The Diver») and «Der Handschuh» («Glove») in the Russian and German literature of the XIX – XXI centuries» by O.V.Khudorozhkova [16].

MATERIALS AND METHODS

As the material for analysis we used the translations of works of English romantic poetry into Russian and literary criticism of them, poems of Russian poets containing reminiscences from the works of their English predecessors.

The methods of historical poetics, approved in the fundamental studies of A. Veselovsky and V. M. Zhirmunsky, have been used, and this helped us to comprehend material related to the functioning of certain typical motifs and images, to examine the features of the national identity in works, and to understand the specific feature of the lyrical character, etc. We have also taken into account the provisions of the linguistic theory of translation of A.V.Fedorov, and the M.M. Bakhtin's theory on dialogue and «some other's word». According to the principle of historicism the facts and circumstances in interrelation with others and in view of historical, literary and cultural experiences have been considered. In accordance with the subject of our study there is a regular use of comparative,

comparative-historical, cultural-historical, historical-genetic and historical-typological methods, methods of a problematic comparative analysis.

RESULTS

An outstanding English romantic poet Robert Southey, the author of the following poems based on stories from world history, Indian and Arabic mythology as «Joan of Arc», «Thalaba the Destroyer», «Roderick the Last of the Goths», «The Curse of Kehama», biographies «Life of Nelson» and many other works was only known in Russia as a ballad writer. In contrast to his no less famous contemporaries G.G. Byron and J. Keats, whose creativity was perceived in the condition of social situation and the development of humanistic ideas and aesthetic ideals, R. Southey was comprehended in Russia in a purely philological context related to the reception of traditions of the West European ballad. It is symbolic that the early translators (in particular by V.A. Zhukovsky) did claim lyric-dramatic rather than epic ballads of Southey that were closely connected with the clerical medieval literature, and Catholic superstitions.

For many decades the creativity of Southey has been estimated by English scientists in very different ways. As early as in 1912 Oliver Elton, having recognized that English literature of the 1780s and 1830s was not complete without Robert Southey, especially highly appreciated his «comic and dramatic grotesque» [17, p. 172] together with his mastery in the creation of artistic biographies. In the book «Man's Unconquerable Mind» by R.W. Chambers, published in 1925 and 1939 in separate editions, the accent is made on the attempt of reconciliation of the poets of the lake school (and, first of all, Southey) with poets of the Byronic circle (see: 18, p. 115). J. Simmons stressed in 1948 the interest of Southey to solve the «purely religious problems», and this along with his pragmatism, largely weakened both the originality and the power of his talent [see: 19, p. 151]. According to G. Carnall (1960) the religious views of Southey were never orthodox, and therefore the individual psychological atmosphere of the epoch, which gave rise to moods of anxiety and despondency, is more important for understanding the personality and creative individuality of the poet [see: 20, p. 175]. In 1975 K. Curry especially accented the productivity of Southey as a poet, his high professionalism, the ability to «make a living with his pen» [21, p. 157], as well as a masterful combination of ironic, humorous and demonic in his art, conditioned by the tradition of the Gothic novel motifs. N. Frye paid attention to the importance of fusing the lyrical and dramatic origins in a ballad as a synthetic genre [see: 22, p. 117]. For E. Bernhardt-Kabish (1977), the multifaceted perception by Southey of a ballad as a literary genre, his «subjectivist symbolism and mythmaking» was of greatest importance [23, p. 143]. For T. McFarland – the most important is «the intensive search of knowledge» [24, p. 19] of the poet, who was striving to deeply depict the internal contradictions rather than to re-create the bright external realities. J.R. Watson in the monograph «The English Poetry of the Romantic Period, 1789 – 1830» (1985) examined the lyre epic structure of the Southey ballads, which was in consonance with the specifics of the English ballad compared to the ballads of other Western European countries [see: 25, p. 25 – 29].

The Ballads of R. Southey continued the tradition of the Anglo-Scottish folk ballad and as a rule focused on the tragic events, but they did not reveal the cause of what was happening, thus giving the description some elements of mystery [see, for example: 26, p. 85 – 87]. Many of ballads of R. Southey that attracted the attention of Russian translators are characterized by extreme cruelty and violating the moral and ethical standards. For example in the translated by N.S. Gumilev ballad «The surgeon's warning» the surgeon's students extract the buried body of their teacher and use it for anatomical needs [for more details, see: 27, p. 74 – 78]. In the ballad «St. Romuald» first translated by V.A. Rozhdestvensky, who was invited by N.S. Gumilev to take part in the edition of the collection of «Ballads of Robert Southey» in «The World Literature» publishing house, the villagers kill Saint Romuald, wishing to get his sacred relics and be proud of them.

Attention is drawn to the translation of V.A. Rozhdestvensky of another «terrible» ballad by R. Southey – «Cornelius Agrippa; A Ballad of a Young Man That Would Read Unlawful Books, and How He Was Punished», 1798. Rozhdestvensky was the first to translate the ballad into Russian, but long before that it was familiar to the enlightened Russian readers. In his unfinished article «Yuri Miloslavsky or the Russians in 1612» (January 1830), which was a sketch of a review of Mikhail Zagoskin's historical novel, Alexander Pushkin compared Russian imitators of Walter Scott with a student of Agrippa, and borrowed this image from Southey: «...Like the disciple of Agrippa, they, having summoned a demon of antiquity, did not manage to

control it and became victims of its audacity» [28, vol. XI, p. 92]. The German natural philosopher and doctor of the XV century Henry Cornelius Agrippa (Agrippa of Nettesheim) was known as the greatest occult theorist, author of «The Secret Philosophy», written in Latin. This book affirmed that a person can learn everything by means of secret philosophy or magic and use the higher powers for his/her own purposes. Despite the fact that Heinrich Cornelius Agrippa was known as a magician, in fact he considered it necessary to find the laws in magic and make it a part of physics.

In Southey's ballad Cornelius Agrippa left the key to his office to his wife and asked her not to let anyone in while he was out, but the naive woman gave the key to the young man who had long dreamed of visiting this office; having read the book left by Agrippa on the table, the hero summoned the devil, who tore his heart up from the chest. V.A. Rozhdestvensky accurately conveyed the features of the «cruel» narrative, only significantly deviating from the original of Southey in describing the book of magic: «The letters were written with blood therein, / And the leaves were made of dead men's skin; / And these horrible leaves of magic between / Were the ugliest pictures that ever were seen, / The likeness of things so foul to behold, / That what they were is not fit to be told» [29, p. 199] – «... The letters were smoldering, / They transfused, poured with blood, / And the leaves were made of the skin of the dead. / At the young man from the black book of magic / The images for impure eyes, / All the abominations from which the story runs / Were looking vigilantly from the faded paper» [30, p. 489].

It should be acknowledged that at an early stage of acquaintance with Southey in Russia there were also some separate attempts to appeal to the non-ballad texts of the English author. So, in April – May 1822, Zhukovsky took interest in Southey's epic poem «Roderick the Last of the Goths», which is the last of the «big poems», published as a separate edition in 1814. He translated 41 verses (a moralistic beginning and a description of the Moorish troops on the march and in the camp). The translation remained unfinished, perhaps because of the great amount of work to do (about 15,000 verses) or because of the famous opinion of Pushkin, who considered the poem of Southey not worth translating. The fragment translated by Zhukovsky was not published during his lifetime; the text was only published in full and without corrections and erasures in 1979 in the article of the Tomsk researcher V.M. Kostin «Zhukovsky and Pushkin (To the problem of the perception of the poem «Roderick the Last of the Goths» by R. Southey) [see: 31, p. 123 – 139]. Zhukovsky was probably planning to continue the translating of the poem. Roderick is a Gothic king, who «went a long way from the egoism and uncontrolled satisfaction of his whims to humanity, humility and patriotic deeds. He was typologically close to the ideal hero of Zhukovsky; he joined the series of people who gained the highest virtue through sufferings and errors: Stormbreaker, Joan, Bonnavar» [32, p. 452]. Later Pushkin took interest in this translation of Zhukovsky and in 1835 he translated the beginning of «Roderick», but made considerable reductions so as to create an imitation of the historical Spanish romance consisted of 112 lines «To native Spain...»; he used the same plot proposed by Southey in the rough text verse of «Rodrigue» («God sent me a wonderful dream...»).

Unlike the works of Robert Southey, the works of the representatives of the so-called «poetic triumvirate» – Byron, Thomas Moore and Walter Scott – were translated in Russia during the life of the authors in a great variety. However, a definite metamorphosis attracts attention: during the life of Scott different facets of his heritage (including verses, poems, multi-volume historical works «The History of Scotland», «The Life of Napoleon Bonaparte», «The View of the French Revolution», a dramatic picture «Goleon-Gilles» and critical articles) were of great interest, but he remained exclusively a historical novelist in the minds of the succeeding generations. This perception of Scott as well as the perception of Southey as of exclusively a ballad writer, characteristic of Russian consciousness, is far from the understanding of the place and significance of the creativity of the named authors they gained in their homeland.

The attitude of Russian translators and critics to Thomas Moore was even more complicated. T. Moore, who by that time was already a mature writer, gained popularity in Russia in the early 1820s as the author of the «oriental story» «Lalla Rookh» and «Irish melodies». Moore was perceived by the Russian reader as one of the brightest figures of English romanticism who significantly influenced many figures of Western European cultures and literatures [see, for example: 33, p. 3 – 8; 34, p. 87 – 89]. The awareness of the pan-European and North American (in the era of English regency) fame of Thomas Moore was however not accompanied with a vision of the colossal heritage of the living classic, because in the early 1820's

the vast majority of his works remained unfamiliar to the Russian literary environment or familiar only by French translations, that were in many cases far from perfect.

By the mid-1820s Moore has found a somewhat different fame in Russia: they begin talking about him as of the closest friend of the recently departed G.-G.Byron who bequeathed to him his diary entries and other papers that were undoubtedly of great historical, cultural and literary value. When, under the influence of circumstances, Moore destroyed the bequeathed to him Byron's manuscripts, it was taken negatively by the Russian society and was not only reflected in private correspondence but also in pages of periodicals. Only the publication in 1830 of the book «Letters and journals of Lord Byron with notes of his life» helped to correct Moore's shaky reputation; It caused a resonance in the Russian literary environment and for a long time was perceived as the most objective evidence of the life of the great English poet G.-G.Byron.

The poem «The Loves of the Angels» by Thomas Moore, written in 1823, received a certain fame in Russia, but the judgments of the critique in 1820s – 1830s were either superficially declarative or tough. This can be explained by a certain vigilance in an estimation of his poetical treatment of religious stories. The proposed by Moore erotic interpretation of the biblical episodes seemed to be especially suspicious because only recently «Gavriiliada» by A.Pushkin was condemned by spiritual censorship and the publication of the erotic writings of E.Parny, A. de Vigny, and others was estimated as freethinking and political liberalism. Moreover Byron's «mystery» «Heaven and Earth» (1822) was banned in Russia where the censor saw «the poet's intention to show the Almighty unfair and cruel» [35, p. 260]. In his poem Moore used the same sources as Byron in his «mystery» of «Heaven and Earth», but the works were created independently of each other in the same time period by an «accidental coincidence», as the Irish poet pointed to in the preface to the «Love of the Angels» (see: 36, p. 246]. The censorship of the church was especially outraged by Moore's descriptions of the love meetings of angels with earthly maidens, the depiction of universal debauchery on the very eve of the Flood. However, these descriptions were based on the sixth chapter of the biblical «Genesis», which caused theological arguments, and according to which the sons of God took the most beautiful human daughters as wives; and about the sons of heaven who longed for the daughters of the earth, as it is also said in the apocryphal «Book of Enoch» found in Ethiopia, and therefore, according to Byron, written before the Flood.

In 1827 there was published a prose novel «The Epicurean» by Thomas Moore. However it was written seven years earlier and therefore looked somewhat archaic compared to historical novels of a new type created by Walter Scott. The work reflects the interest of Moore in early Christian literature, the medieval history of the Middle East and Western Europe. It contained a vast list of comments that gave an external guarantee of preserving the historical authenticity of the description that testified to the author's close attention to numerous historical sources. However, in fact the author did not always manage to remain at the level of modern historical knowledge, many facts that were not fixed in the sources were conjectured, and his creative imagination turned out to be so strong that the plot seemed to bear features of artificiality and lack of truth. The story of the Greek youth, the epicurean Alciphron, who was converted into the Christian faith by a young Egyptian priestess, a secret Christian, and then deceased, being sentenced to hard labor in the caves of the pyramids, was critically assessed in the literary circles of England and France. In Russia the novel was neither popular, although the translation of the first five chapters was performed by V.Maltsev in 1829 and simultaneously published in No. 17 – 20 of «The Russian Spectator» [37, p. 105 – 142]. V.Maltsev closely followed the poetic inclusions of Moore in the prose text, and quite successfully translated three verse fragments. In contrast to V. Maltsev, A.Savitsky, who translated «The Epicurean» in full in 1833 [38], omitted all the poems and most of the comments. It happened maybe because the Russian translator did not use an English original but a substantially simplified edition in French. At the same time in some circles of St. Petersburg the novel was read in the original language, as evidenced by the English epigraph from it, placed on the cover of the book «Selam or the Language of Flowers» by D.P.Oznobishin [39] published in 1830.

In the Russian reader's perception of Moore he gradually turned from a creator equal to Byron, to a writer – a Byron's companion. Unconcealed admiration of the violent, mighty talent of Byron, full of rebellion and spiritual anguish, that caused one of the significant hobbies of Russian romantic literature [see: 40, p. 61 – 65], was combined with doubts about the correctness of Moore's creative strivings: his «oriental story» «Lalla Rookh» was often considered to be excessively, up to unnatural, saturated with oriental motifs; his «Irish

melodies», characterized by a peculiar ethnic color and civic position of the author, in many cases seemed pretentiously elegant and subordinate to the melodic form.

In the 1840s the interest in Moore's works dropped. This could be explained, among other things, by the general tendency of losing the former attraction of poetry in the eyes of readers. This tendency was reflected by V.G. Belinsky in his review «Russian Literature in 1843»: «Nowadays poems are not read much, but magazines, respecting tradition, consider it necessary to be flavored with poetic products, and so they still appear quite often» [41, v. VIII, p. 94 – 95]. Noted by V.G. Belinsky «respect for tradition» still encouraged some poets, echoing their predecessors, to appeal to the heritage of T. Moore. However among the translated texts there prevailed those, which had already been translated many times before, rather than the texts completely unfamiliar to the domestic reader.

DISCUSSION

In 1830 in the Printing house of the Department of Public Education of St. Petersburg there was published a book with a somewhat strange name «Macbeth, the tragedy of Shakespeare from the works of Schiller. Translated by A. Rotchev». In his lengthy review on the output of this book in «The Literature Gazette» A.A. Delvig sarcastically remarked: «What does it mean: “Macbeth, the tragedy of Shakespeare from the works of Schiller”? How could Schiller write the tragedy of Shakespeare? – Schiller translated “Macbeth” with some changes; He could also compose the tragedy “Macbeth”, having taken for his drama the topic similar to Shakespeare; but how could he write the already written by somebody else – I do not understand» [42, p. 244].

Although A.A. Delvig's great attention to the translation of A.G. Rotchev can be somehow explained by his life circumstances [see: 43, p. 340, 343; 44, p. 93–95; 45, p. 191–192; 46, p. 30–58; 47, p. 140], the main reason for this rejection of the translation expressed not only in the quoted review but also in the anonymous responses in «The Herald of Europe» (1830, No.1) and in «The Telescope» (1831, No.1), consisted in the violation of the principle of translation from the original, characteristic of Russian literature in the era of Romanticism.

P.R. Zaborov, who studied the problem of the intermediary translation, listed a significant number of works of English writers who came to Russian literature through intermediary translations, they are as follows: «Julius Caesar» by Shakespeare, «The History of the Adventures of Joseph Andrews» and «The Life of Jonathan Wild, the Great» by Henry Fielding, «The Vicar of Wakefield» by Oliver Goldsmith, «The Expedition of Humphrey Clinker» by Tobias Smollett and others [48, p. 40]. French and German were much more common in Russian society than English. However among those who knew the English language in Russia in the XVIII – early XIX centuries many well-known names can be mentioned [see: 49, p. 170–175]. The role of English in the social life of Russia steadily increased in the XIX century, continued in the XX century, and this trend was noted by academician M.P. Alekseev [see: 50, p. 77–137].

Direct literary contacts with England were not often in the 1810s – 1820s and that is why the first acquaintance with the works of English Romantics took place in Russia through French translations. Moreover the information about the life of English Romantics, their creative activity and new books was traditionally extracted from French magazines and translated into Russian. As a vivid example of the perception of the works of Walter Scott in Russia one can mention the poetic «Scene in the Bookshop», placed in «The Moscow Herald» in 1827; its anonymous author, emphasizing the increased demand of works of Scott, frankly remarked: «Everybody translates him from French, / So he is known everywhere as the Frenchman» [51, p. 481– 482]. The problem of the role of France in acquainting Russia with the works of Walter Scott was earlier raised by D.P. Yakubovich [52, p. 137–184], but up to date there is still no comprehensive review of the problem. Researchers are still to find out which of the translations were made from English originals and which ones from intermediary translations. And in this case the mediation could be not only French, but even more exotic, bizarre. For example, in 1822 «The Herald of Europe» published «The lay of the last minstrel», 1805 by W. Scott translated by M.T. Kachenovsky and accompanied with a note – «from the Polish translation» [53, No. 9–10, p. 88]. Knowing the availability of such translations, one can understand the irony with which the unknown author of «The Moscow Telegraph» estimated the output of several works of Walter Scott in Russian in 1827: «Who knows:

maybe these translations have been dragged from the Polish language, and they did not come there directly from the British coast but first crossed the Strait of Calais, were quarantined by a French translator who using his own swabs and potions destroyed all the colors of the original, and then they appeared in Russian clothes» [54, p. 273]. Despite the criticism of translations from intermediary languages into Russia, most of the works of Walter Scott in the 1820s-1840s, in the first period of the Russian reception of the great genius, were translated from other languages. According to O.V.Konovalova in the XIX century Scott was translated «from the French language by V. Bronevsky, S. Aksakov, A. Pissarev, M. Voskresensky, A. Gerasimov, S. de Shapelet, V. Sots, and from the English language by N.Shigaev, S. de Shapelet, N.Politkovsky» [55, p. 47]. Beyond doubt this list is far from being complete, but it accurately reflects the general tendency of the prevalence of translations from French over translations from English.

A prose narration of the text can be considered as a characteristic feature of the translations of the poetry of English Romanticism from the intermediate language. This observation can, in particular, characterize the interpretation of the poetry of large forms. So this way were the works of Walter Scott «Marmion» (1808), «The vision of Don Roderick» (1811), «The bridal of Triermain» (1813) etc. rendered from French in prose. It can be assumed that it was the book «The Battle of Waterloo» published in 1827 that caused the above ironic utterance in «The Moscow Telegraph» because it contained the rendered in prose ballads «Cadyow Castle» (about 1799), «Maid Of Toro» (1806), «Glenfinlas; Or Lord Ronalds coronach» (1812) by W.Scott. However, in some cases, translators (or publishers) considered it necessary to indicate that the prose translation was performed from the English poetic original. This can be said, in particular, about the poem «Rokeby» 1813 by W. Scott [56] published in Moscow in 1823.

In 1822, enthusiastically meeting the «The Prisoner of Chillon» by G.G Byron translated by V.A. Zhukovsky, P.A. Pletnev reflected on the trends in the prosaic translation of poetic texts as follows: «We have been until now reading the writings of Lord Byron in prosaic translations into Russian. It is known that poetry transmitted by prose looks like music that a person listened to but can only speak about it» [57, p. 63]. The first Russian translations of some of «Irish melodies» by Thomas Moore, appeared in 1822, were also in prose. They were published by A.N.Ochkin in the article «Something about Thomas Moore» translated from the French language. A.N.Ochkin reported on the ability of Thomas Moore to change «the tone and size, depending on the voices to which they are attached» [58, p. 48], and illustrated this idea with four prose texts translated from French. Later «The Legacy» from the second notebook of «Irish melodies», «At the mid hour of night...» and «Oh! Blame not the bard...» from the third notebook, «She is far from the land...» from the fourth notebook had been repeatedly translated by Russian poets. The prosaic translation of A. Ochkin in some cases was a «subscript translation» and replaced the English original. In particular, M.P. Alekseev has found out that the prose translation of the «Irish melody» «At the mid hour of night...» under the title of «Midnight» [59, p. 710–711] done by A. Ochkin is the source of the poem «To the sister. The imitation of Thomas Moore's elegy» by P.G.Obodovsky dated 1822.

Translations of the works of Thomas Moore from the intermediary language were made not only by secondary authors like Tatiana Antonova, whose translation of the Moore's melodies «You remember Ellen, our hamlet's pride...» and «Come o'er the sea...» was accompanied in the pages of «Ladies' Magazine» dd. 1823 with a clear explanation «published by Thomas Moore in English and translated into French» by Ms. Belloc» [60, p. 205]. Without advertising the violation of the principle of translation from the original, I.I.Kozlov at least twice resorted to the help of German and French texts-intermediaries when creating translations of Thomas Moore.

It is known that contemporaries not only recognized the successes of I.I. Kozlov in translating of Thomas Moore, but also compared the two poets, calling Kozlov «Russian Moore». In particular, in the poem «A.N.W.» (1840), addressed to Anna N. Wolf, containing meditations on the «golden age» of Russian poetry, inextricably linked with the name of Alexander Pushkin, A.P. Balasoglo (the future participant of M.V. Petrashevsky's circle) wrote: «Where is the Russian Moore of the Irish sphere, / Is it always pensive Kozlov? » [61, p. 203; for more details see: 62, p. 137 – 143]. Kozlov perfectly knew the English language, and thanks to an extraordinary memory, he had mastered it in 1819 in three months – this was indicated in the letter by A.I. Turgenev to V.A. Zhukovsky [63, vol. 1, p. 336]. In the light of the above

the facts of translating from the translations already made are of further interest, and we will proceed discussing this in more detail.

One of the first German translators of «Lalla Rookh» was Friedrich de la Motte-Fouqué, whose appeal to the work of Thomas Moore was due to his sudden popularity in the Berlin courtier circles. In contrast to the second translation of «Lalla Rookh» into German by G.V. Beuren in 1829, which received an enthusiastic evaluation of the anonymous reviewer of «The Herald of Europe» in 1830 [see: 64, p. 223], the translation of Friedrich de la Motte-Fouqué did not provoke any reaction of Russian journalistic criticism, and it seemed doubtful whether it ever appeared in Russia. All doubts however disappear when we compare the fragment from the German translation of «Lalla Rookh» by Friedrich de la Motte-Fouqué with «The Romance» («There is a quiet grove near the fast springs...») done by I.I. Kozlov, cf.: «Un Bendamir's Strom ist ein Rosenhain, / Wo Nachtigall singt den lieben langen Tag. / Und als Kind da lullt'es wie Träume mich ein, / In den Rosen zu bören der Nachtigall Schlag. / Des Shaines, des Klages bergess ich nie, / Oft einsam denfend in Frühlings Tier: / Tönt dort mohl noch Nachtigallmelodie? / Blüh'n Rosen am Strand noch des Bendamir?» [65, c. 52] – «There is a quiet grove near the fast springs; / The nightingale day and night there sings;

/ The bright waters flow there in greet, / The scarlet roses blossom there in sweet. / When my youth tempted me to dream, / I used to walk there near the stream; / Admiring flowers under the thick shadow, / I listened to the songs – and my soul thrilled» [66, p. 75]. A fragment of Moore's work, which attracted Kozlov's attention, was not directly related to the plot of the prophet of Korassan; it was characterized by pathetic mood and conveyed the young woman's reflections on the transient life. In the author's consciousness there arose the oriental coloring and symbolic images of a rose, blooming on the banks of «quiet Bendemeer», and of a sweet-voiced nightingale characteristic of Persian poetry [67, p. 365-369]. Having significantly transformed the idea of Thomas Moore, Kozlov at the same time managed to convey a «general melancholy mood» [68, p. 271] of the English author. The translation of «The Romance» from the «The Veiled Prophet of Korassan» that is substantially closer to the English original was made by F.A.Alekseev in 1825 under the undoubted influence of Kozlov [69, p. 7].

The ballad «The Lake of the Dead Bride» by I.I. Kozlov (1832), which until 1984 was considered to be the original work of the Russian poet, is actually a translation from Thomas Moore. A.N.Girivenko, having established the primary source – the ballad by Thomas Moore «A Ballad. The Lake of the Dismal Swamp» (1806), noted that Kozlov did «preserve the general concept of the work and partly the system of images» [70, p. 542]. At the same time the translation was not carried out from the English original but from its French translation, this can be proved by the written in French epigraph to the ballad «The Lake of the Dead Bride». This opinion can be confirmed by the fact that Kozlov had reduced the number of verses and this contradicts the general tendency of the Russian poet-translators who used to increase the number of verses of translation compared with the original text. In addition, the theme of the reunion of beloved in the unearthly world is represented in the works in different ways: while Moore's lovers meet, the end of Kozlov's ballad is sad, for his hero «has gone missing» and has never seen his beloved. The Indian hunter's lodge, the name of the real lake («the Lake of the Dismal Swamp»), and the specific subtitle of Moore's work, pointing to place where he wrote his poem near Norfolk, Virginia, concretize the place of death of the beloved, where the hero longs to, – contrary to this, Kozlov does not give even the slightest hint of the place of action and this can be explained both by the desire to make the text Russified, and by the absence of the alike information in the French intermediary text. In 1835 the «Sonnet XXX» by W. Wordsworth from the cycle «Miscellaneous Sonnets», also known under the name of «Evening on Calais Beach», 1802) drawn the attention of I.Kozlov. As established by V.Vatsuro in this case Kozlov has chosen one of the «imitations» belonging to S.Sainte-Beuve for his translation, having at the same time matched it with the English original [71, p. 153].

The appeal to the help of the intermediate languages (French and German) in the translation of the works of English Romantics into Russian had as a whole a systematic character in the 1820s and 1830s. However this can hardly be explained by the less prevalence of the English language in Russia compared with French and German. Both M.T. Kachenovsky and I.I.Kozlov who translated separate works of W.Scott, T.Moore [72, p. 107–108], and W.Wordsworth from the mediator languages knew the English language well. It is obvious that in these cases we should speak about greater accessibility of French and

German translations for Russian society compared to the English originals rather than about a greater or lesser prevalence of a particular foreign language in Russia.

CONCLUSIONS

As one can see the attitude of Russian translators to the artistic heritage of the representatives of English Romanticism was quite complicated. Very few English authors (primarily Byron, Walter Scott and Thomas Moore) had lifetime fame in Russia, and this affected the interest toward their work in all aspects. However after a while the perception of their works has been transformed and Walter Scott turned out to be exclusively a historical novelist while Thomas Moore became exclusively the author of the «oriental story» «Lalla Rookh», of «Irish melodies» and a biographer of G.-G.Byron. Other representatives of English Romanticism were initially perceived narrowly, and were only associated with individual genres, specific motives, etc. In particular Robert Southey was evaluated primarily as the author of a gothic ballad. The perception of the heritage of other poets of «The lake school» i.e. W. Wordsworth and S.-T. Coleridge as well as many of their contemporaries, was just as narrow.

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