«JUVENILE POEMS» OF THOMAS MOORE IN RUSSIA: TRADITIONS AND INTERPRETATIONS

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ABSTRACT

Objectives: The article is devoted to the understanding of the perception in Russia of the early works of the great English poet Thomas Moore, which composed the cycle of "Juvenile Poems" (1799–1804), and revealed evidence of the systematic interest of Russian poets and translators of the 19th and early 20th centuries to this poetic cycle. Methods: In the 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 about the dialogue and "stranger’s word", the works of the representatives of the Leningrad school of comparative-historical literature, founded by M.P.Alekseev. Sociocultural, comparative-historical, cultural-historical and comparative-typological methods of research are used in the process of analysis. Findings: In the process of analysis, the attribution of individual texts was carried out, the traditions of the T. Moore’s poetic cycle were marked in the poem of M.Yu. Lermontov "Waves and People", in F. Fan-Dim's (E.V. Kologrivova’s) novel "Two Ghosts", in a parody poem by S.A. Andreevsky "When the poet grieves in the melodies of the mournful...". The greatest response in the creative works of Russian translators of the XIX - early XX century received T. Moore’s poem "To Julia Weeping"; among other interpretations of the texts from this poetic cycle, there were significant translations of the poems "To Tear" and "The Wonder", made by V.N.Olin and P.P. Gnedich respectively, as well as interpretations of the poem "To..." written by V.S. Likhachev and Y.V.Doppelmayer. The youthful works of the Irish poet, which were in the frames of interests of the Russian interpreters, differed in their genre variety - from the anonymous translation of the satirical poem "Gloris And Funny" ("If only...") to the interpretation of the philosophical text "A Reflection at Sea", created by P.P. Gnedich and P.V.Bykov. Novelty: Genre difference, lyricism, the variety of forms of artistic expression, characteristic of the works of Thomas Moore, were consonant with the world view of many Russian poets and translators of the XIX – early XX century.

Keywords: Russian-English literary and historical and cultural ties, poetry, romanticism, tradition, reception, artistic translation, intercultural communication.

INTRODUCTION

In his younger years, the great English poet Thomas Moore had a reputation as an erotic lyric poet in the classical style, so his early epicurean poems were published under the name of Thomas Little (English – "small"). However, in this role, Moore was of little interest to the Russian literature of the early 19th century. Much more interest Russian readers and translators showed to the lyrical works of the English author, in the center of which there were his inner experiences, his attitude towards love, the woman, as well as philosophical ideas about meaning of life, the fatherland and his native people. The combination of national-specific and general European traits, the variety of forms of artistic expression of the peculiarities of the romantic world view, a certain mystery and the use of images of mythical heroes – all this made the works of Thomas Moore really attractive to Russian translators of the 19th and early 20th centuries.
The Thomas Moore’s cycle "Juvenile Poems" combined all works published from 1799 to 1804, at a contradictory period of hopes and disappointments, when there was the creative personality formation of the Irish bard. Many of the works of this cycle were united by a common theme and addressed to a woman whom the poet admired and whom he loved.

MATERIALS AND METHODS
The material for the analysis became translations of works of English romantic poetry into Russian, literary criticism of their appearance, poems of Russian poets containing reminiscences from the works of English predecessors.

The methods of historical poetics, approved in the fundamental studies of A.N. Veselovsky and V. M. Zhirmunsky, are used, which makes it possible to comprehend material related to the functioning of certain typical motifs and images, to consider features of national identity in works, to understand the specific characteristics of the lyrical character, etc. The provisions of the linguistic theory of translation of A.V. Fedorov, the theory of M.M. Bakhtin on dialogue and "another's word" were taken into account. According to the principle of historicism, certain facts and circumstances are considered in connection with others, and also taking into account historical, literary and cultural experience. In accordance with the subject of study, there is a regular use of comparative, comparative-historical, cultural-historical, historical-genetic and historical-typological methods, methods of problematic, comparative analysis.

RESULTS
A small Moore’s poem "To Julia Weeping" ("To the Weeping Julia") which drew an interest of five interpreters was especially popular in Russia, during the XIX century. The first translation of this work was created by V.N. Olin ("What sorrow tears are running from your eyes..."), and was published in the anthology "The Polar Star" of A.A. Bestuzhev and K.F. Ryleev in 1824 [1, c. 316]. In 1841, N.N. Kolachevsky placed his translation "To the Weeping Julia" on pages of the twelfth issue of "Otechestvennye zapiski" [2, p. 309]. The next translator of "To Julia Weeping" was D.D. Minaev, who published his interpretation of the English work entitled "When You Cry, Suffering..." in "Otechestvennye zapiski" in 1875 [3, p. 263]. Soon, in 1879, in the literary magazine "Niva" under the signature of P.O-n, the translated poem "The Tears" appeared – a new interpretation of the Moore’s work [4, p. 802]; according to I.F. Masanov, under the pseudonym P. O.-n in those years a famous poet, translator, bibliographer Petr Vasilievich Bykov (1844–1930) [5, v. 2, p. 285] was published, who can be reliably named the author of the translation, since he was regularly published in those years in the «Niva», and subsequently turned to the translations from English (1900), and even the translation of one of Moore's "Juvenile Poems" "A Reflection at Sea" which was also published under his own name. Finally, the translation "To Julia Weeping" entitled "When You, Full of Suffering or Fear..." was created by I.K. Kondratiev who placed it in the magazine «Mirskoy Tolk» in 1881 [6, p. 461].

V.N. Olin turned four times to the poetic interpretation of the Moore’s works, three of which were included into the cycle of "Juvenile Poems" (besides "To Julia Weeping", it is also "To Tear" ("The Tear", translated by V.N. Olin) and "The Wonder" (In translation – "The Fantasy")), and one poem – "At the Mid Hour of Night" (in translation – "Midnight Hour") – belonged to the cycle of "Irish Melodies" ("Irish Melodies"). In his interpretation of "To Julia Weeping" Olin kept the two-staged structure of the English original and a direct appeal to the weeping girl. However, the appeal of the English poet to the "weeping fair" was replaced by the substantivized adjective "charming" ("But if from a dream, lovely, sad" [1, p. 316]), which was close to Russian perception and suddenly appeared in the form of an appeal by means of a metaphorical epithet of "weeping beauty": "Come to my bosom, weeping fair" ("Come on my breast, weeping beauty!" [1, p. 316]). In further translations of the Moore’s poem, the authors reinterpret the image of the girl in a new way, each time finding their own original way of addressing to her. In particular N.N. Kolachevsky in his translation "Towards the Weeping Julia" uses the tender appeal "child" ("Press me to my breast, child, / And rest here in the open air" [2, p. 309]), D.D. Minaev – the appeal "my young girlfriend" ("When you cry, suffering, / And your sorrow is deep, / My young girlfriend, / It's not easy for..."
me" [3, p. 263]), P.O-n – the appeal "My dear friend" ("Oh, then I am full of compassion, / My dear friend..." [4, c. 802]).

The authors of translated poems interpret differently the words "fancy's visioned fears" («imaginary fears») "But if with Fancy's visioned fears..." [7, p. 27] used by Thomas Moore to correlate with the sufferings of the heroine ("But if you are troubled by imaginary fears / And your chest trembles with sorrow and tears"): if N.N. Kolachevsky replaces it with a poetic epithet "empty warts" ("But if sorrow is empty dreams..." [2, p. 309]), then D.D. Minaev offers a detailed description, preserving and in some ways even developing the idea of the English original: "When you cry from a dream, / From childhood fantasies and torments" [3, c. 263]. In the translation, V.N. Olin uses the comparison of the girl's misfortune with a dream ("When your trouble is only a dream" [1, c. 316]), and in the interpretation of P. O-n one can see the unexpected epithet "imaginary sadness" that keeps Moore's idea about the imaginary emotions, however at the same time transferring a sense of imagination from fears to sadness: "If you are crying from imaginary sorrow, / From childish thought, dream" [4, c. 802].

The Moore's idea about the beauty of innocent female tears ("You look so lovely in your tears" [7, p. 27]) is perceived by all Russian translators with constant admiration, using various means of linguistic expressiveness, which strengthen the basic Moore intonations: "You are so nice in your tears" (N.N. Kolachevsky, [2, p. 309]); "These tears fit you so much" (D.D. Minaev, [3, p.263]). In the translation of P.O-n, one can see an inversion which, in spite of some unusualness of the lexeme "fit" to the tonality of the original version of the Moore’s poem, emphasizes its emotional characteristics: "These tears fit you" [4, p. 802]. Most emotionally, the feelings of the hero are expressed in the interpretation of V.N. Olin, filled with a sublimely romantic perception of the world: "Through your tears, I swear! So sweetly you look, / That it is a pity to interrupt their sweet flow!" [1, c. 316]. Note that the last verse of the Moore work, which is an unexpected ending ("That I must bid you drop them still" [7, p. 27]), is almost literally translated by all Russian interpreters, with the exception of V.N. Olin, who talked about the "sweet flow of tears," and D.D. Minaev, who allowed unreasonable firmness in the final conclusion: "<...> cry more often, my friend" [3, c. 263].

Note that of all five translations of "To Julia Weeping", the most famous was the translation of D.D. Minaev, who did not have any special artistic talent, but was repeatedly reprinted. It was this translation that brought to life a parody of S.A. Andreevsky "When the poet grieves in the melodies of the mournful...", repeating the verses, the features of the general tonality and development of thought in D.D. Minaev's work and became a kind of protest against the epigone’s development in literature: "When the poet grieves in the melodies of mournful / And the pain of suffering is audible in his speeches, – / Do not complain about him: he cries in the beautiful sounds / Disturbs your peace, / He blushes joy and decorates..." [8, p. 36].

The popularity of "To Julia Weeping" in Russia was also evidenced by the fragment of the F. Fan Dim’s novel (pseudonym E.V. Kologrivova) "Two Ghosts", published in a separate book in St. Petersburg in 1842. Describing the heroine of Agatha in the second part of the novel, F. Fan Dim wrote: "But how good she was, and who, meeting her, did not repeat with Moore: "Oh! If your tears are giv’n to care / If real woe disturbs your peace, Come to my bosom, weeping fair! / And I will bid your weeping cease. / But if with Fancy's vision'd. / With dreams of woe your bosom thrill, / That I must bid you drop them still" [9, c. 21–22]. Here, in the note, the author of the novel offered her sub-line translation of the Moore’s text, which was very inaccurate, deviating from the original, but at the same time the spirit and tonality were conveyed by her well: "If your tears flow in a sad stream, if the true grief confuses your soul, lean towards me on my breast, crying beauty! I will dry your tears. But if only in your fantastical visions one dream about the grief is the reason of your tears, you are so sweet in tears, that I am ready to pray you: cry, cry still, charming" [9, c. 22].
The motif of tears is significant for another work of the cycle "Juvenile poems" – "The Tear", which was first interpreted by V.N. Olin, who included his translation of "Tear" into the author's book «The Strange Dance Hall, a novel from the Stories at the Station and eight poems», published in the printing house of the Third Branch of the Chancery of His Imperial Majesty in 1838 [10, p. 83–84], and then by V.N-kov, who published a translation under the same title in "Literaturnaya Gazeta" on November 20th, 1840 [11, column 2119]. The most successful translation was written by V.N. Olin, who was strongly inspired to convey the atmosphere of semi-darkness and mystery described by young Moore: "On the beads of the moonbeam slept" / And chilly was the midnight gloom, / When by the damp grave Ellen wept – / Fond maid! it was her dindor's tomb! "[7, p. 33] – "On a snowy bed the ray of the month sleeps; / The melted silver is over the tomb; – / And the virgin stands under the crepe: / The zenith shines with a tear" [10, p. 83]. Among the advantages of V.N. Olin’s translation we can define a significant complement to the image of the Moore’s image of a weeping virgin, which became more attractive due to the use of original epithets: the girl in the Russian interpretation does not just cry at the wet grave ("When by the damp grave Ellen wept" [7, p. 33]), but is standing at the tomb, which "is melted with a kind of a shining silver" [10, p. 83].

V.N. Olin reinterprets the image of a frozen tear, using missed in the English original comparison of the ray of the rising sun with "gold": "All night it lay an ice-drop there, / At morn it glittered in the ray" [7, p. 33] – "All night there was a frozen drop; / Next morning with a sunrise, as golden as a beam, / she shone brilliantly" [10, p. 83]. The ending of the poem by Thomas Moore in which the angel, observing from heaven, notices a frozen tear and descends behind it is also reconsiders ("An angel, wandering from her sphere, / Who saw this bright, this frozen gem, / To dew-eyed Pity brought the tear" [7, p. 34]). Thanks to the use of wide acoustic capabilities of the Russian language, V.N. Olin managed to overlook a certain Christian euphony to the finale of the work, and if the English author used repetition the lexeme "this" to make the intonation stronger, the Russian interpreter reached a special tension of intonation due to the spelling of pronouns which in those years emphasized the divine or royal origin of man: "The mysterious Angel of His sphere / Then he fluttered the Grace to the light throne; / He raised the pearl and brought it to Her, and Her / He hung it on the crown" [10, p. 84].

Another translation of V.N.Olin, who turned to the interpretation of the Moore’s poem "The Wonder" ("Miracle"), can be treated rather as a free translation of the English original; it was published under the title "Fantasy" in "The Pocket book for lovers of Russian antiquity and literature" for 1830 year [12, p. 35–36]. Half a century later, in No. 26 of the art magazine "Shut" for 1880 year, signed by S.K. appeared of a new translation of "The Wonder", titled in exact accordance with the original [13, p. 3]. By assumption of A.N. Girivenko, under the cryptonym of S.K. was hidden a well-known poet and translator K.K. Sluchevsky [14, p. 527], however, in our opinion, it is not true. K.K. Sluchevsky was never published in the magazine "Shut", while the permanent author of this edition was Petr Petrovich Gnedich (1855–1925), a writer, a translator, a feuilleton writer, a creator of the famous three-volume "History of Art from Ancient Times", who signed on pages of humorous and satirical publications under the pseudonym "Old Cap" or abbreviated S.K; in the light of what has been said, let us note that in the dictionary of I.F. Masanov, P.P. Gnedich is named among those Russian writers who signed the cryptonym S.K. [5, v. 3, p. 55].

Interpretations of V. N. Olin and P. P. Gnedich, though have been created in different historical and literary epoch, have much in common, in particular, they successfully keep four-staged structure of the interpreted work and the author's idea of searching for the perfect woman, capable of selfless love. Translating the first quatrain, Olin kept the appeal of the lyric hero, called for help in searching of a sincere loving woman, however, replaced the traditional for Moore's works poetic woman's name "The maid" by metonymic "innocence": "Come, tell me where the maid is found, / Whose heart can love without deceit, / And I will range the world around, To sigh one moment at her feet" [7, p. 43] – "Tell me, in what country / Does innocence dwell? / I would rush there, friends; / The soul sighs about her!" [12, p.
Olin keeps the interrogative intonation of the original work in the first ("Tell me, in what country / does innocence dwell?" [12, p. 35]) and fourth ("Tell me, in what country / tears are eternal for sweet lovers?" [12, p. 36]) verses, and the repetition of rhetorical questions which make the intonation structure of the verse stronger and fully discloses the ironic attitude of the interpreter to the search for the perfect woman.

In the translation of P. P. Gnedich Moore's appeal to the woman "The maid" is replaced in the first and third verses by the hyperonym "creature" and the epithet "miraculous phenomenon", which are transferred respectively to the second and fourth stanzas: "Where is her house? What magic air / is necessary to surround this beauty?" [13, p. 3]; "The more wonderful phenomenon / Heavens can't create!.." [13, p. 3]. P. P. Gnedich keeps the interrogative intonation in the first and the second stanzas of the original work ("Come, tell me where the maid is found, / Whose heart can love without deceit" [7, p. 43] – "Tell me: is there the woman in this world, who is able to love without lies?.." [13, p. 3]; "Oh! tell me where's her sainted home, What air receives her blessed sigh" [7, p. 43], "Where is her house? What magic air / is necessary to surround her?" [13, p. 3]), and in the last stanza, he uses unexpectedly exclamation in the form of interjection "oh", which aims to strengthen the emotional impact on the reader: "Oh, now I believe in miracles!" [13, p. 3].

We can also note that Gnedich used unusual epithets which are missed in the English original work (e.g., "air" is transformed into "magic air"), which add a religious sound to the thought about Moore's admiration of a virgin: "I'll gaze upon her morn and night, / Till me heart leave me through my eyes" [7, p. 43] – "All temples and all thrones are only for her – / Pray for her, worship her!.." [13, p. 3].

In the translation of V.N. Olin we meet many poeticisms, mythical words, words of sublime emotional color which are used to recreate the portrait of the ideal woman with her unearthly beauty, for which the man is ready for feats: "In the color of days and fresh roses / Gemen’s day. / At her footsteps I would come, / I would forget Attractive eyes" [12, p. 35]. Following the English original, the Russian translator speaks of the readiness to die at the feet of the girl: "I'll gaze upon her morn and night, / Till me heart leave me through my eyes" [7, p. 43] – "And the last sigh would be made at her feet / With the last sound of a lyre!" [12, p. 35]. In the last lines of his translation, V.N. Olin exactly observes the idea of Thomas Moore about the impossibility of the existence of an ideal woman on the earth, but interprets it in a completely new way, with the irony and a philosophical view of life typical to the translator: "Show me on earth a thing so rate, / I'll own all miracles are true; / To make one maid sincere and fair, / Oh, 't is the utmost Heaven can do!" [7, p. 43] – "Tell me, in which country / We are pouring the tears about our lovers? / Tell me, in which country / There are shining roses without needles" [12, p. 36].

In the context of philosophical arguments about love and devotion, which are significant for many Russian translators of the nineteenth and early twentieth centuries, one should consider the interpretations of two works of the cycle of "Juvenile poems" by Thomas Moore, addressed to an unknown beauty and having the same name – "To..." ("K..."). It should be noted that the letters to the unknown people were also very peculiar for Russian classical poetry, and therefore translators inevitably had a desire to search for certain consonances and analogies. In the collection of poems entitled "Woman in the songs of Russian poets", published in 1904 in the publishing house of P.N. Yakovlev, was published the translation of the thirteenth poem from the Moore’s cycle written by V.S. Likhachev – "Do you remember how much I loved you...". The translator is close to the idea of the original when interprets the theme of past love, which faded in the hero's soul after when the beloved became accessible to him: At the same time, the opposition of the Irish poet ("When I love you, I can’t but allow" [7, p. 17]) was replaced by the Russian interpreter by an explanatory clause: "Do you remember how much I loved you / When you loved another man, / And how grateful was I usually / For your affectionate look or any word?" [15, p. 12]. The repetition of the adverb of measure and degree "how" and the questioning intonation of the first verses help the translator in creating an emotionally charged poetic utterance that contained a strong sense of regret about lost love. At the same time, in the Russian translation, Thomas Moore's thought of contempt and hatred that appears
after the experience of the precious moments of love ("an exquisite minute") is missed: "But the scorn that I feel for you now" [7, p. 17]; Russian interpreter, smoothing the description, argues that everything which seems bright, unusual becomes ordinary, inconspicuous with the disappearance of love: "Now you are mine: it is not curious to me / Neither your kind look nor a word ..." [15, p. 12]. The usage of elision marks in the Russian translation, was created to emphasize the possibility of continuing a series of homogeneous sentences, which indicates the poet's complete disappointment in the woman whom he had once loved. Keeping the exclamatory intonation of the last poems of the original, V.S. Likhachev, at the same time, replaces Moore's approach of love and hatred by a description of the inner sense of happiness that once arose from the expectation of love: "To love you was pleasant enough, / And, oh! 'tis delicious hate you!" [7, p. 17] – "But I was happier in those sad days, / When you loved another!" [15, c. 12].

Interpretation of the nineteenth poem "To..." from the Moore's cycle was performed by Y.V. Doppelmayer and published under the title "Oh, do not look so at me! Your burning glance..." in the literary collection of poems "Skladchina" in 1874. The number of verses in this translation was much higher than the number of verses of the original. Doppelmayer reinterpreted the work of the Irish poet, giving him the character of philosophical reasoning. If Thomas Moore, describing the desire of the lyrical hero to succumb to the charms of the girl, actively used the poetical devises, primarily epithets ("deluding smiles", "heart bewildered", "spells that charmed my mind" and others and the hyperbole "wildly love", which helped to disclose the power of women's charms that attracted the hero ("I fear the heart which she resigned / Will err again and fly to thee!" [7, p. 21]), then the Russian translator, colorfully conveying the feelings of a man to the woman who deceived him, used poetic hyperbole, which was reinforced by persuasive structure: "Oh, do not look at me like that! / Your eyes are burning / From the eyes the streams of tears are pouring out" [16, p. 400]. The epithets "hidden meaning" and "the hour of agony", used in the translation of Doppelmayer, emphasized the depth and strength of experiences in the struggling soul of the lyrical hero. The interpreter, unlike the Irish poet, is focused on the feelings of a humiliated lover and makes them sound more poetic by comparing a false coin with a precious pearl: "...a false coin, / As a precious pearl, I have kept in the heart!" [16, p. 400].

In the interpretation of Doppelmayer, the enumeration of homogeneous parts of the sentence is completely omitted, which helps in a great extent to increase the tension at the end of the line of the sentence in the English original: "Who was my love, my life, my all!" [7, p. 21]; "Thus would she smile and lisp and look" [7, p. 21]. Alliteration of the sound [l] in these Moore's verses creates a certain musical effect and is associated with the words "love" and "lie", which emphasizes the semantic comparison of the sensations of a deceived man and his love to a woman. Omitting the significant enumeration for the original, the interpreter uses oppositions and thus in an original finds the way out of the situation: "To enslave me is nothing but fun" [16, p. 400]; "He said that he loved, then he did not suddenly say so" [16, p. 400]. In contrast with the lyrical hero of Thomas Moore, who is ready again and again to fall into love networks arranged by the same woman ("For, when those spells that charmed my mind / On lips so pure as thine I see, / I fear the heart which she resigned / Will again and fly to thee!" [7, p. 21]), the lyrical hero of the Doppelmayer's translation realizes the deceit of fate and does not want to meet his beloved woman any longer, which can be understood as a translational freedom: "Enslave me is only unreasonable joke; / Madly, hotly, I'm eager for earthly love, / It's merciless to play a trick and play with me – / What honor, tell me, what glory is in it?" [16, p. 400].

In 1878, in the satirical magazine "Alarm clock" the poem "If only!" was published without a signature – the translation of Moore's "Cloris and Fanny" from the cycle "Juvenile poems". "Cloris and Fanny" differs from other lyrical works in this cycle by a comic appeal to the woman, which is presented in the form of hidden warning. The author of the translation managed to convey accurately the ironic idea of the English original work in regard to the male nature and his ability to be attracted by any woman: "That, verily, I'm much afraid / I should, in some unlucky minute, / Forsake the mistress for the maid" [7, p 25]. In his poem...
the Irish poet uses two allegorical women name Cloris and Fanny, creating the allusion to the English words "glory" and "funny" and thus emphasizes personality traits of every woman: the wife and the maid.

Anonymous, translator does not change the name of a maid ("Fanny"), and to the wife of the hero, his "Queen, "priceless friend" gives a different name – Claire: "If I were Sultan, Clara, – / You would be my Queen, my precious friend! / Fanny– this shy girl – with another destiny / I would introduce, making her a slave..." [17, p. 154]. In the anonymous translation some words and combinations of words of the English original are replaced by more familiar and even more traditionally sounded in Russian images, for example, "Persia's king" becomes the "Sultan", "graceful queen" becomes the "Empress", "humble handmaid" ("poor maiden") – "slave". Anonymous translator in his own interpretation converts non-standard Thomas Moore's phrase of "unlucky minute" and recreates the playful and semi-fatal situation that could dramatically change the life of a man: "That, verily, I'm much afraid / I should, in some unlucky minute, / Forsake the mistress for the maid" [7, p 25] – "In order to be with the wife and not with the maid – / And for the purpose that a poor maiden which was made a slave, / Suddenly would get her Kingdom!" [17, p. 154].

DISCUSSION
Among the deep philosophical texts of the juvenile cycle of Thomas Moore, the attention of Russian translators of the XIX – early XX century was attracted only by one work "A Reflection at Sea": at first an interpretation "The Wave" which was published under the signature of G-h in No. 9 of the "Niva" magazine in 1877, and then under the same title an interpretation of P.V. Bykov appeared, which was published in 1900 in the eighth issue of the "Bulletin of Foreign Literature." It should be noted that the first of the translations was belonged not to the still alive until 1867 N.I. Grech, as A.N. Girivenko noted [14, p. 526], but to the mentioned before Petr Petrovich Gnedich, who, according to reliable information, appeared at that period of time under the pseudonym G-h on the pages of the «Niva» magazine [5, v. 1, p. 282].

Both P.P. Gnedich, and P.V. Bykov in their translations are pretty close to the original of Thomas Moore, but achieve the desired effect, using a variety of artistic means. Thus, the interpreters keep the two-lined structure of the work and significant form the English original appeal to the contemplation of the sea wave: "See how, beneath the moonbeam's smile..." (T. Moore) [7, p. 24] – "Look – the wave is bubbling with foam" (G-h) [18, p. 149] – "Look under the kind moon's shining" (P.V. Bykov) [19, p. 142]. At the same time, the Thomas Moore’s metaphor "the moonbeam's smile" is transformed by Bykov into the epithet "moon’s shining", and by Gnedich – into the poetic word combination "Under the rays of the tender moon." Russian translators, deeply imbued with the idea of the naturalness of natural motion, use bright comparisons to describe the reflection of the moon in the sea depth: "And foams and sparkles for awhile..." (T. Moore) [7, p. 24] – "And shines like a precious stone..." (G-h) [18, p. 149] – "Shines like semiprecious stones..." (P.V. Bykov) [19, p. 142].

Due to the use of intonation of comparison, translators can create the effect of fleeting events: "It spilled – and there is no more wave..." (G-h) [18, p. 149] – "But – the moment – it faded and disappeared..." (P.V.Bykov) [19, p. 142]. Finally, both P.P. Gnedich, and P.V. Bykov feel well the ancient and at the same time extremely laconic, great, surprisingly simple figurative parallel between a man, his life and a wave which are not inferior to each other in the transience, impetuosity of movement. The inflow of emotional excitement, like the tide of a wave, is able to bring in itself the whole variety of manifestations of the surrounding being, the whole gamut of contradictory feelings and moods: "Thus man, the sport of bliss and care, / Rises on time’s eventful sea; / And, having swelled a moment there, / Thus melts into eternity!" (T. Moore) [7, p. 24] – "Man is a wave in the life experience sea: / For a moment it will rise and shine: And, like this shaft in the sea, / In the ocean of life will be lost" (G-h) [18, p. 149] – "We, people, like waves. In the worldly abyss / Instantly the man recovers, shines / And, like a wave in the desert of ocean, / In the middle of the sea of life will disappear forever" (P.V. Bykov) [19, p. 142]. Interpreters manage to feel how "romantic aspiration, emotional excitement is transformed into absolute wholeness,
where any dissonance disappears without a trace, the state of peace and harmony of everything is opposed to mental or worldly troubles" [20, p. 136].

Despite the fact that the first translation of the poem "A Reflection at Sea" appeared only in the 1870s, the original of this work was familiar to the young M.Yu. Lermontov, who at the turn of the 1820's – 1830's was actively interested in the creative works of J.-G. Byron and the poets of his poetic circle, including Thomas Moore [21, p. 53–59]. In the poem "Waves and People" (1830 or 1831) M.Yu. Lermontov partly rethought the theme of the English original, keeping in its original form the parallel between a man and a wave and the idea of the transience of earthly being: "The waves roll one after another / With the splash and the deaf noise / People pass in an insignificant crowd / One by one. / Waves’ captivity and coldness is more precious for them/ Than the scorching midday rays; / People want to have souls... and what? – / Souls in them are colder then waves!"[22, p. 164].

CONCLUSIONS
As you can see, from the whole cycle of "Juvenile poems" by Thomas Moore, only seven works attracted Russian translators of the XIX – early XX century and that fact can be connected with a variety of reasons, among them is the inability of the early Moore's works to bring a new stream into the already formed lyric repertoire, the orientation of Moore's texts on the transmission of tender soul emotional experiences, the true re-creation of which is available to only a few virtuosic interpreters. At the same time, it is possible to note the chronological spread of the translations, the first of which were created by V.N. Olin in the era of romanticism, at the peak of Moore's popularity in Russia, and the last, owned to P.V. Bykov and V.S. Likhachev, appeared at the very beginning of the XX century. These facts prove a small but systematic interest of Russian poets and translators of the nineteenth and early twentieth centuries to the poetic cycle of "Juvenile poems" written by Moore with the themes of love, devotion, meaning of human life, which were brilliantly revealed in them.

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