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Thomas Moore's Poetry in the Translations of A. A. Kursinsky and V. Ya. Bryusov

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Abstract

Objectives: The article provides a detailed, holistic analysis of ten translations of the lyrical works of the Irish poet Thomas Moore, created by A.A. Kursinsky and included into his poetic collection "Poluteny. Lyrical poems published in 1894 and 1895 years". Peculiarities of the perception of this poetic collection are characterized by V.Ya. Bryusov, who noticed A.A. Kursinsky's intention to "imitate ruthlessly" to K.D. Balmont, with the adoption of both his "appearance" and "the very sense of his poetry" and proposed his own interpretations of two Thomas Moore's poems from the list of previously translated by A.A. Kursinsky. **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 dialogue and "stranger'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, sociocultural, comparative-historical, cultural-historical and comparative-typological methods of research are used. **Findings:** At the time of the appearance of A.A. Kursinsky's translations from the lyrical poetry of Thomas Moore, the free translating-imitations that freely interpreted the ideological and artistic content of the original were widely known to the public as well as the "realistic" translations that were intended to reproduce as accurately as possible the spirit and form of the Irish original. A.A. Kursinsky found some valuable material for philosophical reflection in the poetry of Moore and skillfully preserved the features of the rhythm and melodies of the original works. Moore's poetry attracted V.Ya. Bryusov's attention dew to the interpretations of A.A. Kursinsky. V.Ya. Bryusov offered his vision of the works of the Irish poet, reinterpreted separate thoughts and images in a new way. **Novelty:** In the framework of the comparative analysis of Thomas Moore's translations written by A.A. Kursinsky and V.Ya. Bryusov, the authors of the article form representations of Russian translators about the peculiarities of perception of ideas, images, artistic details, which characterize the original texts of the Irish poet-predecessor.

Keywords: Thomas Moore, Irish poetry, Poetic translation, Intercultural communication, Tradition, Reminiscence, Artistic detail, Comparative science.

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1. Introduction

The interest of Russian poets-translators to the creative works of the famous Irish poet Thomas Moore, whose peak of popularity in Russia was in the 1820–1830s, found its reflection both in literary creative work as well as in musical and theatrical art, which cannot be ignored while creating the maximum complete picture of the perception of the poetic heritage of the Irish bard in Russia and its significance for Russian culture (see, for example: Vasina, 2007; Zhatkin & Yashina, 2006, pp.167–171). On the threshold of the 19–20th centuries the interest of Russian literature to the artistic advantages of the works of the Irish poet, a fighter for the freedom of his people, appeared with renewed strength, being caused and reinforced by romantic tendencies on the contrary to the naturalism of the works of many contemporary authors, and provoked by a freedom-loving desire to change the foundations of the world order, and the characteristic elegiac tonality of poetic texts, which reflects at the same time disappointment of life, lyricism and humility with the accomplished life events.

Despite the persistent attention of poets on the threshold of the 19–20th centuries to oriental plots, Russian translators were attracted mainly by Moore's poetic cycles "Irish Melodies" and "National Airs", whereas "An oriental story" "Lalla Rookh", which enjoyed great success during the "golden age" of Russian poetry, drew an interest of only young I.A. Bunin, who turned to the translation of the fragment from the fourth interpolated tale of the poem "Lalla Rookh", which was published for the first time under the title "The Valley of Kashmir". From the fairy tale "The Sun of the Harem" in the literary magazine, entitled "Stars" (Bunin, 1891a) and (with written corrections) in the poem's collection book "Poems. 1887–1891 years" (Bunin, 1891b); this translation was the last attempt of the Russian classical literature to reproduce for the Russian reader a fragment of this work.

"Lalla Rookh" proved to be attractive for Russian musical culture. After the composer A. Serov, who represented in his article "Spontini and his music" (1892, pp.86–122) a detailed analysis of the stage performance of Gaspare Spontini, which was created for the famous Berlin holiday in 1821 (Zhatkin & Yashina, 2009, pp.165–170), A.G. Rubinshtein who created the opera "Feramorz", the work on which was conducted for more than twenty years, turned to the interpretation of Thomas Moore's poem. His Opera competed on Moscow and St. Petersburg stages with works of Western European composers, which were created on the plot of "Lalla Rookh" – the oratorio of R. Shuman "Paradise and Perry", the compositions of G. Berlioz. Performed in St. Petersburg on the stage of the Mariinsky Theater in 1898, after the death of A.G. Rubinshtein, the opera "Feramors" received an objective assessment in a critical article written by C.A. Cui, who, in addition to a detailed analysis of the opera plot, wrote: "In general "Feramors" is a poor work, it does not produce a strong impression, its music content is not deep <...>, but in general it has a lot of pleasant music, which is listened to easily and not without pleasure" (1952, pp.488–492). Later in the same article, a cantata for orchestra competition on the theme of "Paradise and Peri" (the second tale of "Lalla Rookh") was mentioned, which was organized in St. Petersburg in 1900 for young composers, among whom was N.A. Rimsky-Korsakov's student V. Zolotarev, who later recalled that the subject of "Paradise and Peri" proposed to the contestants "was completely cut off from life", included "unprofessional poems <...> made by the inspector of the Conservatory V.M. Samus" (Zolotarev, 1957, p.189); however, all these facts, according to V. Zolotarev, did not prevent the young participants of the competition "in the greatest ecstasy of starting to compose a cantata" (Zolotarev, 1957, p.191).

Along with the appearance of new works written by Russian and foreign composers on the plot of "Lalla Rookh" and distributed in the Russian musical society, the creation of original interpretations of separate texts from the lyrical cycles of Thomas Moore by Russian poets and translators was carried out. And there were created free translations-imitations which in a free manner interpreted the ideological and artistic content of the original, as well as "realistic" translations that aimed to reproduce as accurately as possible the spirit and form of the Irish original. Many translators followed the theoretical conclusions of P.I.

Weinberg, who highlighted the “identity of the impression” (Levin, 1985, p.278), produced by the original; it sounded even more actual because Russian literature, taking one of the main places in the all-European literary process, required reliability and scrupulosity in translation, being capable to convey the advantages and disadvantages of the original texts, preserving the national historical, specific features of the original and conveying, mainly, the inner content and only in the second place – the form of the work.

2. Materials and Methods

Material for the analysis became the translations of Thomas Moore’s works into Russian and literary criticism responses to their appearance. The methods of historical poetics and comparative literary studies, approved in the fundamental studies of Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, are used, which makes it possible to comprehend the material associated with the functioning of certain typical plots and images, to examine features of national identity in compositions and etc. The knowledge of the linguistic theory of translation of A.V. Fedorov, the theory of M.M. Bakhtin about the dialogue and “stranger's word” were taken into account. According to the principle of historical development, certain facts and circumstances are considered in connection with other ones, and historical, literary and cultural experience is also taking into account. In accordance with the subject of research, comparative, comparative-historical, cultural-historical, historical-genetic and historical-typological methods, methods of problematic, comparative analysis are consequently used.

3. Results

A special role in the history of Russian artistic translation was played by V.Ya. Bryusov and A.A. Blok. Characterizing V.Ya. Bryusov, M.L. Lozinsky compared him with “the highly experienced Odysseus”, whose talent and inquisitive mind allowed “to visit <...> all the coasts of world literature” (1959, p.391). Largely due to Bryusov, the heir and continuer of the democratic tradition in Russian translation thought at the end of the 19th and the beginning of the 20th century, who spoke for maximum closeness to the original and carefully reconstruction of the verbal and rhythmic-syntactic structure of translated works, and also declared inadmissibility of the destruction of the external poetic form and the verses building, there was an epoch of Russian poetic translation by the turn of two centuries. Among the authors, whose creative works were in the field of interest of V. Ya. Bryusov, was Thomas Moore, who also attracted the attention of another symbolist poet, young at that time, new lyricist A.A. Kursinsky, who had already become a prominent figure in the symbolist movement. A.A. Kursinsky was a university friend of V.Ya. Bryusov, a teacher of Mikhail Tolstoy – one of the sons of the great Russian writer Leo Tolstoy and constantly communicated with D.S. Merezhkovsky, I.A. Bunin, Georg Bachmann who was living in Moscow at that time, and, especially, with K.D. Balmont.

Bryusov, who was different from by the moderate evaluations of his own poetry translations and the translations of his contemporaries (for example, he spoke about his translation of “The Ode to Napoleon” written by J.G. Byron in the following manner: “In my opinion, the translation was just “appropriate but not perfect”, the rhyme I chose does not convey the rhythm of the original, there are many strong features, in the English complex manner, which are omitted or roughly simplified, the only fact that can calm me is that the general tone of the ode seems to have been expressed correctly” (Sokolov, 1959, p.379), but at the same time he was very rude in the evaluation of the activity of the Kursinsky as a translator, sharing his opinions about Kursinsky's inclination to the “ruthless imitation” of K.D. Balmont with P.P. Pertsov in the letters, with the acceptance of both his “appearance” (“brilliant finishing of verse, flaunting with rhymes, rhythm, consonance”), and “the very meaning of his poetry” (Bryusov, 1977, p.78). In 1896, in Moscow, under the title of “Poluteny”, a collection of lyrical poems written by A.A. Kursinsky for the period of 1894–

1895 was published, consisting of two parts, the first of which was included the original poems of the poet, and the second - ten translations of individual texts from lyrical cycles of Thomas Moore "Irish Melodies", "National Airs" and "Ballads, Songs, Miscellaneous poems". In the preface to the second section of the book, the Russian poet and translator wrote: "In the summer of 1894, studying English Romanticism, I, incidentally, was involved into the process of translation of Thomas Moore's love and lyrical poems. Some of the translated compositions I found possible to attach to my collection..." (Kursinsky, 1896, p.41). Despite the fact that V.Ya. Bryusov had companionship feelings to A.A. Kursinsky, he spoke rather harshly about the "Poluteny" in a letter to P.Pertsov in January 1896: "How did you find the "Poluteny"? I'm not very pleased with them..." (1927, 61); citing several successful moments that are "pretty close to the text" (1927, 61), Bryusov pointed not only to their similarity with the original, but also to numerous inaccuracies, the use of unsuccessful grammatical constructions, verbal images.

The first in the second part of the collection "Poluteny" was published a translation of the poem "To-day, dearest! Is ours...", which was included into the Moore's poetic cycle "Ballads, Songs, Miscellaneous Poems". Kursinsky, when translating this poem, keeps the appeal of the lyric hero to the beloved women with the request not to lose precious moments of happiness, but omits the adverb of manner "carelessly", compare: "To-day, dearest! is ours; / Why should Love carelessly lose it?" (Moore, 1986, p.334) – "The day is our day, dear! / For love you do not lose it" (Kursinsky, 1896, p.43). Further, the translator, deviating from the original, omits the discussion about the light and dark sides of life, addressing "weak mortals" and thus encourages people to become the creators of their own destiny: "This life shines or lowers / Just as we, weak mortals, use it" (Moore, 1986, p.334) – "Only collecting good moments in life, / You create a wonderful life" (Kursinsky, 1896, p.43).

The translator omits important for the original reasoning about the transience of joy and happiness, the allegorical image of "thorns of Sorrow", but nevertheless keeps a clear parallel between the rapid withering of flowers and the transience of moments of happiness: "'T is time enough, when its flowers decay, / To think of the thorns of Sorrow / And Joy, if left on the stem to-day, / May wither before to-morrow" (Moore, 1986, p.334) – "There will be time, flowers will cease to blossom / Roses of happiness, thorns will not stab, / Maybe tomorrow ecstasy will wither, / What is now so full of flowers" (Kursinsky, 1896, p.43). Interpretation of the Kursinsky's poem "To-day, dearest! Is ours..." is distinguished by the sophistication of using poetic forms ("rebellious passion", "gifts of beauty"), as well as inverse constructions ("breast young", "time gray-haired"), thanks to which it is possible to create a unique image of the translation itself, different from the original; the final touch becomes the parallel between the loss of the gifts of beauty and the loss of love, which can be completely explained, since both the first and the second are often forever lost when time is passing: "But gray-haired Time / takes away the gifts of beauty... / Maybe tomorrow, forgetting about the past / Or I, or you will stop to love" (Kursinsky, 1896, p.43).

The translation of the poem "Oh, come to me when daylight sets..." from the poetic cycle "National Airs", published in the collection "Poluteny", is quite close to the original, especially in the interpretation of the chorus. The Russian translator uses an unusual appeal to his beloved woman "Oh, my life!" Instead of Moore's one "Sweet", compare: "Oh, come to me when daylight sets; / Sweet! then come to me, / When smoothly go our gondolets / O'er the moonlight sea" (Moore, 1986, 250) – "Oh, my life! As soon as day will die, / Hurry up, hurry to me, / We rush along the surface of the water / In the gondola at the moon" (Kursinsky, 1896, p.44). Separate deviations of the translation from the original are associated with the omission of the names of the musical instruments "mandolins", "lutes": "When Mirth's awake, and Love begins, / Beneath that glancing ray, / To the sound of lutes and mandolins, / To steal young hearts away" (Bryusov, 1927, p.250) – "When in the shining of the lights / A sweet noise wakes, / The string of love sounds more tender / And the proud mind is asleep" (Kursinsky, 1896, p.44); at the same time, the mention of the barcarole, the song of the Venetian gondolier, is preserved.

The poetry of the Moore's work is not only not weakened, but, on the contrary, it is strengthened in the interpretation by using new expressive epithets – "proud mind", "sweet noise", "clear darkness". However, some fragments, in particular the fourth and fifth verses of the original, are translated extremely freely, for example, the comparison of the hour of love with "sweet" lovers is omitted, and attention is focused on the desire to "catch" prevailing emotions to enjoy them: "Oh, then's the hour for those who love, / Sweet, like thee and me; / When all's so calm below, above, / In Heaven and o'er the sea" (Bryusov, 1927, p.250) – "When they taste a dream, – / the hour of love will come; / It is created for us, / Catch, catch it" (Kursinsky, 1896, p.44). In the fifth verse, Kursinsky omits the image of "Echo", which carried the sweet tunes of women playing barcarolles, compare: "When maiden's sing sweet barcarolles, / And Echo sings again / So sweet, that all with ears and souls / Should love and listen then" (Moore, 1986, p.250) – "Then they are carried away from the gondola / Among the clear darkness / The melodies of the passionate barcarolles: / We will listen to them" (Kursinsky, 1896, p. 44).

A.A. Kursinsky also translated and published in the author's collection the translation of the poem "No-leave my heart to rest..." from the poetical cycle "National airs", which is characterized by freedom and laconism in recreating the thoughts and logical reasoning of the lyric hero. So, for example, the translator uses the verb with the negation "do not charm" instead of "leave my heart to rest"; the adverbial modifier of time "on the slope of decrepit days" replaces the subordinate clause of the original "When youth, and love, and hope, have past". And although Kursinsky omits the Moore's comparison of a hollow heart with a "poor leaf", however other phrases with epithets ("faded flowers", "lost beauty") allow him to recreate the image of a lyric hero tired of passion: "No-leave my heart to rest, rest it may, / When youth, and love, and hope, have past away. / Couldst thou, when summer hours are fled, / To some poor leaf that's fallen and dead, / Bring back the hue it woe, the scent it shed?" (Bryusov, 1927, p.250) – "Oh, do not charm! Love in my breast / You do not light it on the slopes of decrepit days! / Will you return in the autumn day / To the poor-coloured flowers / The whole charm of their extinct beauty?" (Kursinsky, 1896, p. 46).

In the second verse of the translated text, the adverbial clause of time "when life was bright" was replaced by the poetically exalted "days of strength and passions", the image of the sailor created by the English poet, whose boat was lost in the sea, and the boat itself (a large sailing vessel with straight sails on all masts, except for the stern, which holds sailing arms) suddenly appears as a "poor shuttle": "Oh, had I meet thee then, when life was bright, / Thy smile might still have fed its tranquil light; / But now thou comest like sunny skies, / Too late to cheer the seaman's eyes, / When wrecked and lost his bark before him lies!" (Moore, 1986, p.304) – "But if I meet you at the time of strength and passion, / I could fill my life with your beauty. / But you, like a ray, are full of joy, / Has risen above the foam of stormy waves / When the wave has broken my poor shuttle" (Kursinsky, 1896, p.46).

In "The Poluteny" the poem "In the evening hours the day's light is weakening..." was published, which was Kursinsky's interpretation of one of the most famous works of the cycle "Irish Melodies", "How dear to me the hour, when daylight dies...", and that composition already attracted the attention of M.P. Vronchenko, V.I. Lyubich-Romanovich, V.S. Likhachev, D.E. Min. Devoting his interpretation to K.D. Balmont, the translator recognized consequently the influence of the numerous Balmont's translations from English poetry that appeared in the press at the end of the 19th century. If Moore's poem is an appeal to a once beloved woman, and is full of a sense of nostalgia for the former bright moments of life and memories of lost happiness ("How dear to me the hour when the daylight dies, / For then sweet dreams of other days arise, / And memory breathes her vesper sigh to thee"), then the translation of Kursinsky is full of sadness and sorrow about the days of carefree youth, university friends, a premonition of an early separation: "In the evening hours the day light is weakening / And a gentle ray touches the surface of the sea – / The dreams about better days makes me to sleep, / And I'm crying and yearning about you" (Kursinsky, 1896, p.47).

The Russian interpretation of the Moore's "melody" "How dear to me the hour, when daylight dies..." sounds more tragic than the English original, which is primarily due to the choice of lexical means, such as the verbs "grieve", "cry", "yearning", the group of words "the end of sunset", "the palace of Oblivion"; the repetition of the noun "palace" in the last verses of the translation makes it possible to judge the state of emotional tension of the lyrical hero, the depth of his experiences: "And I mourn why I could not go / Over the light of the day to the end of the sunset, / Where there is a shining palace among the waves, / The Chamber of Oblivion, from which there is no return" (Kursinsky, 1896, p.47). Thomas Moore is filled with lighter feelings and pleasant memories, the English poet tries to create a mood of excitement, solemnity, using the epithets "smooth wave", "burning west", "golden path", the metaphor "bright isle of rest": "And, as I watch the line of light, that plays / Along the smooth wave toward the burning west, / I long to tread that golden path of rays, / And I think't would lead to some bright isle of rest" (Moore, 1986, p.58).

When translating Thomas Moore's poem *How oft, When Watching Stars* (Savoyard Air) from the poetical cycle "National Airs", Kursinsky rethought the description of nature, giving it some independence, completely extraneous to the original, where nature is only an emotional background, correlated with the experiences of the lyric hero: "Often, when the watching stars grow pale, / And round me, sleeps the moonlight scene, / To hear a flute through yonder vale / I from my casement lean" (Moore, 1986, p.292) – "When the light of stars is fading, / It is gloomy and dark in the valley, – / Far string's clanking in the darkness / Flies into my window" (Kursinsky, 1896, p.48). Due to the appearance of images, verses and figures of speech that are absent in the original (for example, "dull call", "mighty power", "language of passions"), as well as the use of two exclamations in the structure of the poem "I go! – It is a lot of time until the sunset!". The translator managed to convey the impatience of the lyrical hero, hurrying to take the lute and play music of love: "The quick my own light lute I seek, / And strike the chords with loudest swell; / And tho 'they naught to others speak, / He knows their language well. / 'I come, my love!' Each note then seems to say, / 'I come, my love! – thine, thine till break of day" (Moore, 1986, p.294) – "And I, having caught the dull call, / I hasten to remove the lute from the wall – / Another song with mighty power / It sounds in the silence. / And he hears how every sound of an answer / Sings 'I'm coming! – It is a lot of time until the sunset!" (Kursinsky, 1896, p.49).

The poem "Oh! Doubt me not..." from the cycle "Irish Melodies" was translated with minor, but very characteristic for the Kursinsky deviations from the English original. Already in the first verse the lexemes "Folly", "Reason", characterized by an element of animation, were replaced by ordinary abstract nouns – "delusion" and "mind", compare: "Oh! Doubt me not – the season / Is o'er, when Folly made me rove, / And now the vestal, Reason, / Shall watch the fire awaked by love" (Moore, 1986, 126) – "Youth will not return again, / There is no mistake, / It saves my love / The mind that does not sleep now" (Kursinsky, 1896, p.50). Following the author of the English original, Kursinsky speaks of love, comparing early love with "emptiness" and mature with "fruit": "Altho' this heart was early blown, / And fairest hands disturbed the tree, / They only shook some blossoms down, / Its fruit has all been kept for thee" (Moore, 1986, p.126) – "My heart from a young age / Was full of passion, – / You will take off the fruit without sorrow: / After all, the empty shell is torn off" (Kursinsky, 1896, p.51). Finally, by means of solemn vocabulary, poeticisms, the use of original epithets ("bliss", "fascination", "dewy garden", "fragrant balm", etc.) Kursinsky greatly succeeded in strengthening the sound of the English text, giving it some special expressiveness: "And tho 'my lute no longer / May sing of Passion's argent spell, / Yet trust me, all the stronger / I feel the bliss I do not tell" (Moore, 1986, p.126) – "The love of enchantment / I cannot sing with my voice – / I can drink longer with you / The state of happiness" (Kursinsky, 1896, p.51).

Under the title "The Dream of Young Love", Kursinsky published the first Russian translation of the poem "Love's Young Dream" from the cycle "Irish Melodies", which, being rather a free interpretation, kept the characteristic intonation of melody and rhythm of the Moore's "melody". A considerable role in this process

was played by the repetitions of parallel constructions and the division of simple sentences into rhythmic segments, which fully conveyed the spirit and form of the original, compare: "Oh! the days are gone, when Beauty bright / My heart's chain wove; / When my dream of life, from morn to night, / Was love, still love. / New hope may bloom, / And days may come, / Of milder, calmer beam" (Moore, 1986, p.126) – "Will the dreams about passing days come to an end, / Will they come back again / And the joy of pain, and the chains of beauty, / And you, my love? / The end of quiet days / Other rays / Are illuminated" (Kursinsky, 1896, p.52).

To preserve the rhythm of the original, Kursinsky uses anaphora and epiphora, by means of which one thought is clearly separated from the other, as if symbolizing the brevity and elusiveness of moments of love and happiness: "But there's nothing half so sweet in life" / As love's young dream; / No, nothing half so sweet in life / As love's young dream" (Moore, 1986, p.90) – "But where is the ray, whose bright shine will overshadow / Love, your dream? / Oh no! nothing in the world will overshadow / Love, your dream" (Kursinsky, 1896, p.52).

Some images created by the English poet have received a new sound in Kursinsky's interpretation: thus, the metaphorical expression "heart's chain" is corresponded by the Russian translator with "beauty chains", and the phrase "new hope" which is used in figurative meaning – with the shining of "other rays". The author of the translation also greatly strengthens the semantic meaning of certain images of the Moore's "melody", gives them the shades of meaning: "the wise" turns into a "thin old man", "light that ne're can shine again" – into a beam, burning "among the darkness and emptiness". Poetical word groups, used by Kursinsky, the "winged sleep of the morning", the "caresses of dreams", the repetition of the phraseological unit "the end life" also strengthen the sounding of the text, underscore the impossibility of the young years and first love returning: "In the old days, loving features, / Can I Forget you? / Your beam is burning amidst darkness and emptiness / At midnight. / You are the love of dreams, / The breath of roses, / Winged morning sleep. / You are a bright light that will not illuminate / The end of our life, / Alas, your light will no longer illuminate / The end of our life" (Kursinsky, 1896, p.53).

Kursinsky also paid attention to the interpretation of Thomas Moore's poem "Tis the Last Rose of Summer" from the poetical cycle "Irish Melodies", which since the 1820s invariably attracted the attention of Russian translators – M. Vasilieva, I.P. Kreshev, A. M-nov, etc. In his translation "The Last Rose" he precisely preserved the formal features of the original (its size, meter, verse structure), compare: "'Tis the last rose of summer / Left blooming alone; / All her lovely companions / Are faded and gone; / No flower of her kindred, / No rose-bud is nigh, / To reflect back her blushers, / Or give sigh for sigh" (Moore, 1986, 116) – "It is blossoming alone / The Last Rose, / Her friends are dead / Under the influence of frost, / And fresh buds / Do not see around / To be proud of them / And sigh with them" (Kursinsky, 1896, p.56). The interpreter created new, unusual poetic images, mainly thanks to the use of the epithet "fresh bud", the poetic word combination "necklace of love", the group of words "under the influence of frost", "suffer in powerlessness", the phraseological unit "mass grave", poetically sounded words and expressions "To backfill with leaves the bed", "To taste the rest", which gave the description, in the final analysis, a special solemnity and emotional tension: "So you are on the stalk / Suffer in helplessness, / Fall asleep with them / In their mass grave; / I will gently lull you / By your leaves / The bed where you are with them / Will taste peace" (Kursinsky, 1896, p.57).

4. Discussion

A particular interest in the light of V.Ya. Bryusov's responses to the book by A.A. Kursinsky is for us a comparison of two poem's translations written by Thomas Moore ("Joys of Youth, How Fleeting! (Portuguese Air)" from the poetical cycle "National Airs" and "Wake up, Sweet Melody..." from the poem's

collection "Ballads, Songs, Miscellaneous poems"), created in 1894, first by Kursinsky, and then by Bryusov. In contrast to A.A. Kursinsky, who believed that Moore's works "represent more than historical and literary interest" (Kursinsky, 1896, p.41), Bryusov was convinced that "Moore is not an interesting poet" (Bryusov, 1927, p.61), and therefore one can bravely say that Bryusov's appeal to two Moore's translations was caused by the rejection of Kursinsky's "Poluteny" in which the Moore's "melodies" were recreated in all the capriciousness to their musical construction, as well as the desire to enter into a kind of poetic contest with a contemporary.

Comparing the interpretations of the poem "Wake up, Sweet Melody..." written by Kursinsky and Bryusov, we note that the interpreters translate the verse of the Irish "melody" closely to the original, preserving the intonation of the melody and the rhythm of the original, but Kursinsky rethinks the origin of the sounds "note of music" giving them the divine power, compare: "Then wake up, sweet melody! / Now is the hour / When young and loving hearts / Feel most thy power" (Moore, 1986, p.336) – "Wake up, oh melody! / In the bliss of the moon / By the power of the most powerful / Sounds are full" (Kursinsky, 1896, p.54) – "Where are you, melody! / The hour has come, / The night is most powerful / The power of your strength" (see: Alexeev, 1982, p.785). Kursinsky omits the comparison of the power of sounding "note of music" in the daytime and at night, which is significant for the original version of the Moore's poem ("One of the music, by moonlight soft ray – / Oh, 't is worth thousands heard coldly by day" (Moore, 1986, p.336) – "The harp in the radiance of the silver rays / The heart will touch with warmth and tenderness" (Kursinsky, 1896, p.54), but preserves the emotional intensity of the script, masterfully using poeticisms, poetical vocabulary, verses and figures of speech ("darkness of the night", "silver rays", "Nega", "song's performing", "breath of roses", etc.) to create the atmosphere of mystery of love experiences at night. In the Bryusov's interpretation, which seems to us closer to the original poem, we can also see a number of interesting features. For example, an interpreter omits the question, addressing to a nightingale, the melody expert of love, introducing the mention of the "sweet-sounding" bird in a response: "Ask the fond nightingale, / When his sweet flower / Loves most to hear his song, / In her green bower? / Oh, he will tell thee, thro' summer nights long, / Fondest she lends her whole soul to his song" (Moore, 1986, p.336) – "Ask at what hour / Rose is stronger / Admired by song / In her bedroom. / At Summer night (in response to a nightingale) / Songs are close and sweet to her" (see: Alexeev, 1982, p.785). Bryusov also points out a different place where the heroine admired by a song ("in her green bower" – "in her bedroom"), speaks about "bloomy night", while in the original the author mentions "moonlight's soft ray"; but all this, however, does not reduce the poetic value of the original Bryusov's interpretation.

Paying attention to the translation of the poem "Joys of Youth, How Fleeting!", both Bryusov and Kursinsky use parallel nominative constructions, creating a tone of lyrical melody in the verses and an intonation of intensity, a certain dynamism symbolizing the rapid escaping of moments of happiness and love: "Hearts beating, / At meeting; / Tears starting, / At parting" (Moore, 1986, p.268) – "And joy / Of the Meeting, / And bitterness / At farewell" (Kursinsky, 1896, p.58) – "And speeches / When meeting, / And sufferings / At Separation" (Bryusov, 1977, p.224). In the Kursinsky's interpretation, the thoughts and arguments of the poet about the fleetingness of young years, the elusiveness of brief moments of joy are correctly conveyed thanks to the use of the epithets "innocent dream", "rainbow sleep", "native hearts", "sincere greetings", a unique atmosphere of light sadness about past days of youth is created; the exclamation of the lyric hero in the end of the translation expresses brightly the feeling of the English poet: "Oh, sweet youth, how lost on some! / To some, how bright and fleeting!" (Moore, 1986, p.268); "O, youth! Why for one you are so brilliant at the sunset, / For others-full of torment and suffering?" (Kursinsky, 1896, p.59).

When translating Moore's poem "Joys of Youth, How Fleeting!" Bryusov keeps only a general description of the meetings under the moon, completely transforming the images that appear in the night garden: "Whisperings, heard by wakeful maids, / To whom the night-stars guide us; / Stolen walks thro' moonlight

shades, / With those we love beside us" (Moore, 1986, p.268) – "A whisper, a distant view of stars / And there is an embarrassed look near; / At an hour of meeting, a sleepy garden, / Illuminated by the moon" (Bryusov, 1977, p.224). Using the epithets "stranger", "unfamiliar", "sweet" to compare life in a foreign country and staying at home, Bryusov changed a little the semantic load of the original poem: "Wanderings far away from home, / With life all new before us; / Greetings warm, when home we come, / From the hearts of the prayers watched o'er us" (Moore, 1986, p.268) – "A life which far from the dear people / In a strange and unfamiliar country, / Returning a sweet moment, / Native greetings of the sweet home" (Bryusov, 1977, p.224). In the finale of the work, the idea of contradictions in the perception of youth, which is tragic for some people and bright and fleeting for others, is replaced by thoughts about the influence of youth's sensations on the entire subsequent life of a person: "The days glide and happiness is in them – / There are youths old sounds in them" (Bryusov, 1977, p.224).

5. Conclusions

Thus, the themes of love, friendship, transience of life, so vividly revealed in the poetic works of the talented Irish poet Thomas Moore and did not escape the attention of Russian poets-translators of the late 19 – early 20th century, among them A.A. Kursinsky was distinguished, who found some valuable material for philosophical reflection in the Moore's poetry, masterfully preserved the features of the rhythm and melodies of the original works. V.Ya. Bryusov, having become interested in Moore's compositions thanks to the interpretations of A.A. Kursinsky, who offered his vision of Moore's poems, reinterpreted the separate thoughts and images of the predecessor poet in a new way.

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