

## Artículo de investigación

## Russian translation reception of Wordsworth's ballad "We are seven"

Recepción de la traducción en ruso a Wordsworth's ballad "We are seven"  
 Recepción de la traducción en ruso una balada de Wordsworth "Somos sete"

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Written by:  
 Dmitry N. Zhatkin (Corresponding Author)<sup>172</sup>  
 Anna A. Ryabova<sup>173</sup>

### Abstract

The article is devoted to comprehension of Russian translation reception of William Wordsworth's ballad "We are Seven" (1798). It introduces the prose translation of this work made by V.N.Semyonov in 1831 for research use. It presents a comparative analysis of the early Russian poetic translations of this ballad created by I.I.Kozlov (1832), E.K. <E.F.Korsh> (1835), Ya.K.Grot (1842) and of the newest translation by I.S.Melamed (1996). Noting the general aspiration to adapt the work of the English author to Russian reality, the authors of the article, however, conclude that only I.I.Kozlov, the only of the early Russian translators, succeeded in transferring the internal atmosphere of the English original most fully. Whereas V.N.Semyonov's prosaic interpretation contains semantic inaccuracies, E.F.Korsh's translation is characterized with randomly added literary details alien to the spirit of the original, K.Ya.Grot's translation oriented on children's audience has typical lexical and grammatical means. I.S.Melamed's translation created one and a half centuries after interpretations of predecessors, taking into account qualitatively different requirements to literary translation, can be hardly compared with the translations of the 1830-s – 1840-s directly. At the same time, it belongs to the number of literary triumphs of I.S.Melamed who managed to be exact both in recreation of literary details and preservation of the general emotional background of the original.

**Keywords:** Wordsworth, Russian-English literary relations, poetry, ballad, literary translation, reception, tradition, cross-cultural communication

### Resumen

El artículo está dedicado a la comprensión de la recepción de la traducción al ruso de la balada de William Wordsworth "We are Seven" (1798). Introduce la traducción en prosa de este trabajo realizado por V.N.Semyonov en 1831 para uso de investigación. Presenta un análisis comparativo de las primeras traducciones poéticas rusas de esta balada creada por I.I.Kozlov (1832), E.K. <E.F.Korsh> (1835), Ya.K.Grot (1842) y de la traducción más reciente por I.S.Melamed (1996). Sin embargo, observando la aspiración general de adaptar el trabajo del autor inglés a la realidad rusa, los autores del artículo concluyen que solo I.I.Kozlov, el único de los primeros traductores rusos, logró transferir la atmósfera interna del original en inglés más plenamente. . Mientras que la interpretación prosaica de V.N.Semyonov contiene inexactitudes semánticas, la traducción de E.F.Korsh se caracteriza por detalles literarios agregados al azar ajenos al espíritu del original, la traducción de K.Ya.Grot orientada a la audiencia infantil tiene medios léxicos y gramaticales típicos. La traducción de I.S.Melamed se creó un siglo y medio después de que las interpretaciones de los predecesores, teniendo en cuenta los requisitos cualitativamente diferentes de la traducción literaria, difícilmente puedan compararse con las traducciones de los 1830-s - 1840-s directamente. Al mismo tiempo, pertenece al número de triunfos literarios de I.S.Melamed que logró ser exactos tanto en la recreación de los detalles literarios como en la preservación de los antecedentes emocionales generales del original.

**Palabras claves:** Wordsworth, relaciones literarias ruso-inglesas, poesía, balada,

<sup>172</sup> Department of Translation and Methods of Translation, Penza State Technological University, Penza, Baidukov Thoroughfare / Gagarin Street, 1a / 11, Penza, Russian Federation

<sup>173</sup> Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation

traducción literaria, recepción, tradición, comunicación intercultural.

## Resumo

O artigo é dedicado à compreensão da recepção da tradução russa da balada de William Wordsworth “We are Seven” (1798). Introduz a tradução em prosa deste trabalho feita por V.N.Semyonov em 1831 para uso de pesquisa. Apresenta uma análise comparativa das primeiras traduções poéticas russas desta balada criada por I.I.Kozlov (1832), E.K. <E.F.Korsh> (1835), Ya.K.Grot (1842) e da mais nova tradução de I.S.Melamed (1996). Observando a aspiração geral de adaptar o trabalho do autor inglês à realidade russa, os autores do artigo concluem que apenas o I.I.Kozlov, o único dos primeiros tradutores russos, conseguiu transferir a atmosfera interna do original em inglês de forma mais completa. Enquanto a interpretação prosaica de V.N.Semyonov contém inexatidões semânticas, a tradução de E.F.Korsh é caracterizada com detalhes literários adicionados aleatoriamente alheios ao espírito do original, a tradução de K.Ya.Grot orientada para o público infantil tem meios lexicais e gramaticais típicos. A tradução do I.S.Melamed criada um século e meio depois das interpretações dos predecessores, levando em conta requisitos qualitativamente diferentes da tradução literária, dificilmente pode ser comparada às traduções de 1830-s-1840-s diretamente. Ao mesmo tempo, pertence ao número de triunfos literários de I.S.Melamed quem conseguiu ser exato tanto na recriação de detalhes literários como na preservação do contexto emocional geral do original.

**Palavras-chave:** Wordsworth, relações literárias Russo-Inglês, poesia, balada, tradução literária, recepção, tradição, comunicação intercultural.

## Introduction

One of the best-known ballads by William Wordsworth “We are Seven” was written at Alfoxden in 1798, though the English poet met the girl, who became the heroine of the work, near Goodrich Castle in 1793. He then was travelling from Alfoxden to Lenton in a company of his sister Dorothy and friend Samuel Taylor Coleridge, visited the Isle of Wight and Salisbury Plain and continued the way up the River Wye. It is interesting that at first Wordsworth wrote the last line of the first stanza, and only when the poem was almost finished he returned to its beginning, having asked Coleridge to help. His option with small Wordsworth’s corrections opens the ballad:

– A simple child,  
That lightly draws its breath,  
And feels its life in every limb,  
What should it know of death? (Wordsworth, 1892).

The greater part of the work (except for the first three stanzas) represents a dialogue of the lyrical hero and the girl met by him who is stubborn, while claiming that in her family there were seven children, though two of them had already died by then. Wordsworth’s emphasis caused rejection of many contemporaries who

considered the ballad to be a symbol of ideological and art falling of the poet who was accused of a sermon of humility, apology of children’s attitude and excessive enthusiasm for afterlife problems. However, thinking objectively, it is easy to notice that the poet “concerns not so much the question of afterlife, but the difference in two types of consciousness: logical and rational, sober awareness of adults and naive and mythological, intuitive children’s awareness which is characterized with mysticism, religiousness, as well as direct and sensual concreteness” (Gusmanov, 1995). In the girl’s perception a soul and a body of a person do not exist separately from each other, moreover, she cannot understand death as destruction of the life, which appeared once. Therefore, for her to die means to leave, move in space, but not to change qualitatively, not to break relations with the world of the living; for her there is no difference between departure of brothers by ship or departure to the city and death of her brother and sister. Being surprised with the girl’s persistence, the author, at the same time, with all emotional spirit of the poem brings the regret shade caused by the fact that he cannot share a sincere childlike faith any more. According to I.G.Gusmanov, it is this that means “the romantic

poet's melancholy for the lost integrity of attitude" (Gusmanov, 1995).

The poetic power of the English poet's ballad is explained by harmony of its content and form: simplicity, naturalness of the little heroine with her light look, spontaneity, attachment to nature, the cemetery, the house, with her love to relatives and belief in immortality of this love are emphasized with artlessness and unpretentiousness of Wordsworth's poem. Possibly, the English poet consciously used incomplete rhyming of quatrains in the spirit of a folk ballad, avoiding internal rhymes. And only once, at the moment of culmination, in the tenth stanza when the girl, having lost her patience, with sincere bewilderment explained to the adult that her dead brother and sister did not disappear, that they were nearby, Wordsworth used an internal rhyme: "Their graves are green, they may be seen" (Wordsworth, 1892; Kenan, 2018). Then the tension suddenly disappeared, the girl quietly told about her life, and only in the last words of the poet there was a characteristic note of despair and admiration as it became clear that the girl would not manage to be overpersuaded (Nasiri et al, 2014; Yazdekhasti et al, 2015; Piteira et al, 2018).

### Materials and Methods

The translations of Wordsworth's poem "We are Seven" into Russian created in 1830–1840 by V.N.Semyonov, I.I.Kozlov, E.F.Korsh and Ya.K.Grot and also the modern translation created by I.S.Melamed and involved for comparison became the material for the analysis. Methodologically, the plan of the research relies on fundamental works in the field of comparative-historical literary criticism and theory of translation (Alexey N. Veselovsky, V.M.Zhirmunsky, M.P.Alekseyev, Yu.D.Levin, A.V.Fedorov, etc.), researches in the field of history of Russian translated fiction (E.G.Etkind, A.N.Girivenko, L.L.Nelyubin, G.T.Khukhuni, etc.) and also Russian-English literary and historical and cultural relations, history of English literature. In the course of the analysis cultural and historical, comparative-historical, historical and typological, historical and genetic approaches and methods of the problem, comparative analysis of literary works are used.

### Results

Wordsworth's ballad attracted Russian poets and translators in the 1830-s. We found the first prose translation of "We are Seven" created by V.N.Semyonov (the translation is dated – March

21, 1831) in the Department of Manuscripts of the Russian National Library in the fund of censorial materials (fund 831). On the first page of the manuscript there is a mark "To LPRI" (i.e. to "Literaturniye Pribavleniya k "Russkomy Invalidu"") and censorial conclusion: "Not permitted because this article was printed in the journal of E<go> I<emperatorskogo> V<elichestva> (His Imperial Majesty) successor from which it is not allowed to borrow. April 14, 1831" (Semyonov, 1983). These marks show that there was no publication in "Literaturniye Pribavleniya k "Russkomy Invalidu"") as the translation had been issued before in the most unique now edition prepared for the successor of the throne by his tutor V.A.Zhukovsky in 1831. This edition – "Muraveynik, literaturniye listy, izdavayemiye neizvestnym obshchestvom neuchyonykh ludey" (No. 1–5 for 1831) – had small volume (from 22 to 33 pages in an issue), appeared with a circulation no more than 40 copies and was intended for a close court circle.

Because V.N.Semyonov's translation "iz Vordsvorta" "Nas semero" is almost inaccessible nowadays, we will present it in full:

Ditya, kotoroye dyshit svobodno, polno zhizni, mozhet li, v prostote svoey, znat', chto takoye smert'!

Ya vstretil derevenskuyu devochku. Po slovam yeyo, yey bylo ot rodu vosem' let. Volosy yeyo vilis' kudryami i ukrashali zhivopisnuyu golovku.

Kak ditya prirody, ona imela grubiy vid, plat'ye yeyo pohodilo na odezhdzhu dikarey; no glaza yeyo byli prekrasny. – I ya ulybalsya pri vide sey krasoty.

– Skazhi mne, dushen'ka, – sprosil ya yeyo, – skol'ko u tebya brat'yev i sester? – Skol'ko? Nas vsego semero, – otvechala ona, smotrya na menya s udivleniyem.

– Gde zh oni? Skazhi mne. – Ona otvechala: "Nas semero, dvoye zhivut v Konvaye, a dvoye na more.

Dvoye iz nas, t. ye. moy brat s sestroyu lezhat na kladbishche, a ya zhivu s mater'yu v domike podle nikh".

"Ty govorish, chto dvoye zhivut v Konvaye i dvoye na more, a vsyo-taki vas semero. Ob'yasni mne, dushen'ka, otchego eto tak?"

Devochka vozrazila: "Nas semero, mal'chikov i devochek, no dvoye iz nikh na kladbishche pod bol'shim derevom".

«Smotri, kak ty rezva, kak zdorova, yesli dvoye iz vas na kladbishche, to vas ostalos' tol'ko pyat».

"Na mogilakh ikh rastyot trava; ty uvidish ikh v dvukh shagakh ot nashey hizhiny; oni spyat odin podle drugogo.

Tam ya chasto popravlyayu chulki moi, razveshivayu platki, tam chasto lezhu ya i poyu pesni.

I chasto, sudar', kogda syadet solnyshko za les, kogda stanet smerkat'sya, ya sazhus' na ikh mogilu, beru chashku i uzhinayu s nimi.

Sestritsa Anna prezhde umerla; ona davno stonala na svoey posteli, poka Bog ne izbavil yeyo ot muchen'ya i ne vzyal k sebe.

Yeyo otnesli na kladbishche, a kogda proshlo leto, brat moy Zhan i ya igrali vokrug mogily.

I kogda zemlya pokrylas' snegom, kogda možno bylo begat' i katat'sya, brat moy Zhan dolzhen byl uiti za neyu; i yego polozhili podle sestritsy".

– No skol'ko zhe vas, – skazal ya, – kogda dvoye na nebe? – Devochka podkhvatila: "Akh, sudar', nas semero".

"No oni umerli; dvoye iz vas umerli, dushi ikh na nebesakh". Naprasno teryal ya slova; devochka nikak ne khotela ustupit' mne i tverdila odno: "Nas semero".

[Can the child, who breathes freely, is full of life, in his/her simplicity, know what death is?!

I met a village girl. According to her words, she was eight years old. Her hair curled and decorated a picturesque head.

As a child of nature, she had a rough appearance, her dress resembled clothes of savages; but her eyes were fine. – And I smiled at the sight of this beauty.

– Tell me, my little soul, – asked I her, – how many brothers and sisters do you have? – How many? We are seven in all, – answered she, looking at me with surprise.

– Where are they? Tell me. – She answered: "We are seven, two live in Conway, and two are at sea.

Two of us, i.e. my brother with sister lie at the cemetery, and I live with mother in a small house beside them".

"You say that two live in Conway and two are at sea, nevertheless, you are seven. Explain to me, my little soul, why is it so?"

The girl objected: "We are seven, boys and girls, but two of them are at the cemetery under a big tree".

"Look, how you are quick, how healthy, if two of you are at the cemetery, then you are only five".

"On the graves of them grows the grass; you will see them two steps away from our hut; they sleep one beside the other.

There I often repair stockings of mine, hang out kerchiefs, there often lie I and sing songs.

And often, sir, when sets the little sun beyond the wood, when it starts getting dark, I sit down on their grave, take a cup and have supper with them.

Little sister Anna died before; she for a long time had been groaning in her bed until God saved her from torture and took to him.

She was carried to the cemetery, and when was over the summer, brother of mine Jean and I played around the grave.

And when the ground got covered with snow, when it was possible to run and slide, brother of mine Jean had to follow her; and he was put beside little sister".

– But how many of you, – told I, – when two are in the heavens? – The girl replied up: "Oh, sir, we are seven."

"But they died; two of you died, their souls are in the heavens". In vain I lost words; the girl would not want to give in to me and harped on one string: "We are seven". (Semyonov, 1983).

The biography of the first Russian translator of Wordsworth's ballad Vasily Nikolayevich Semyonov (1801–1861) is well studied by K.Ya.Grot [Grot, 1881], therefore, we will note only some details. It is known that V.N.Semyonov was in friendly relations with A.S.Pushkin during their study in Tsarskoye Selo Lyceum (1814– 1817) and in the last decade of the great Russian poet's life (1826–1837); when creating his translation, he worked as "the third-party censor" in the Main Censorial Committee where he was quite often criticized for his

liberalism. The first half of the 1830-s was a bright creative period in V.N.Semyonov's life when he was interested in literature, translation, Russian history and historiography; however, "his too devoted, changeable and unstable character did not allow him to focus on something one and specialize his works" (Grot, 1881). V.N. Semyonov composed and issued the almanac "Kometa Bely" for 1833, interpreted Ernst Benjamin Salomo Raupach's drama "Die Erdennacht: Ein dramatisches Gedicht in fünf Abtheilungen" ("The Earth Night", 1820) in verses and published "Peterburgskiy vedomosti" in cooperation with P.I.Keppen in 1835, however, his works "were not duly appreciated", did not attract "that deserved and incentive" attention for which V.N.Semyonov "certainly had the right" (Grot, 1881). He also planned the edition of the twelve-volumed "Biblioteka inostrannykh pisateley o Rossii" which would include materials of the 15th–17th centuries, however, only one volume (1837) was issued and got Demidov's award.

In 1832 the ballad was translated by the famous Russian romantic poet Ivan Ivanovich Kozlov (1779–1840); this translation which entered the second part of "The Collection of Poems of Ivan Kozlov" (SPb., 1833) (The collection of poems by Ivan Kozlov, 1833), was close to the English original with figurativeness, characteristic intonations, form of construction and preservation of the meter and total number of lines; not numerous changes added to the text by the translator were insignificant and, in general, did not change the main idea of the work.

The translation "Nas semero. We are seven. Vordsvorta" was printed with the signature "E.K." in "Biblioteka dlya chteniya" in 1835 [E.K. <Korsh E.F.>, 1835: 77–79]. In it, having wandered from the original, the interpreter divided the poem into five semantic parts (the introduction, description of the girl, conversation of the stranger and child, story about the death of her brother and sister, conclusion) and reduced two verses, having cut the sixth and fourteenth stanzas short. The beginning writer Evgeny Fedorovich Korsh (1809/1810–1897) was published under "E.K." pseudonym in "Biblioteka dlya chteniya" of O.I.Senkovsky in 1834; he knew the English, German and French languages, in 1829–1832 worked as the translator at the Kronstadt customs, and from 1832 to 1835 held the position of the secretary of the general-hydrographer of the Main Navy Headquarters. I.F.Masanov, who attributed this pseudonym in his dictionary (Masanov, 1956), also noted that composers of the volume of "Literaturnoye

nasledstvo" devoted to Johann Wolfgang von Goethe mistakenly attributed the pseudonym and publications under it to Elizaveta Alekseyevna Karlhof-Drashusova who had publications signed by "E.K." in "Sovremennik" for 1844 (Rozenblium et al, 1971; Masanov, 1956).

The English ballad was also interpreted by young Yakov Karlovich Grot (1812–1893), subsequently, the prominent scholar-literary critic; he published the translation focused on children's audience in the journal "Zvyozdochka" in 1842 (Grot, 1881), issued by A.O.Ishimova and then included it into his collection "Stikhi i proza dlya detey" ("Poems and Prose for Children") which appeared in St. Petersburg in 1891 (Grot, 1881). The orientation of the translation on young readers was significant in selection of lexicon, graphic means of expression, however, it did not break formal compliance to the original, basic for Ya.K.Grot, in metrics, rhyme and even total number of lines (sixty nine).

Our analysis would be incomplete without reference to the latest translation of the ballad "We are Seven" created by Igor Sunerovich Melamed (1961–2014), the poet, translator, essayist, who worked in different years as the editor of the journal "Yunost" and the research associate in B.L.Pasternak's house-museum in Peredelkino. I.S.Melamed, the author of books "Insomnia" (1994), "In black paradise" (poems, translations and articles about Russian poetry, 1998), "Requital" (2010), "About poetry and poets" (essays and articles, 2014), the interpreter of works of William Wordsworth, John Donne, Samuel Taylor Coleridge, Edgar Poe, for the first time published his translation in No. 11 of "Oktyabr" for 1996 (the selection was preceded by Dmitry Bakh's article "Return to Wordsworth"), then, in 2011, included it into his book of translations of Wordsworth's and Coleridge's lyrical ballads (Wordsworth & Coleridge, 2011); at last, I.S.Melamed's translation entered Wordsworth's volume which was issued in the academic series "Literaturniye pamyatniki" in 2017 (Wordsworth, 1995).

"Simplicity" ("a simple child") especially valued by all poets of "the Lake School", including Wordsworth is precisely emphasized by Semyonov ("Can the child, who breathes freely, is full of life, in his/her simplicity (hereinafter our italics – D.Zh., A.R.), know what death is?!" (Semyonov, 1983).

In Kozlov's and Korsh's interpretations it is transmitted through the feeling of ease and



boundless vital force inherent in the child's mentality:

Radushnoye ditya,  
Legko privyksheye dyshat',  
Zdorov'yem, zhizniyu tsvetya,  
Kak mozhet smert' ponyat'? (Kozlov, 1960)  
Rebyonku tak legko dyshat' na svete!  
On zhizni polon, – i zachem yemu  
O smerti znat'? Net, mysli eti  
Nesrodny detskomu umu.

And in translation of Grot it is identified with happiness, carelessness, playfulness:

...Kak shchastlivo ditya!  
Kak bezzabotno, kak rezvo!  
V nyom zhizn' igrayet i kipit;  
Smert' neponyatna dlya nego. (Grot, 1881)

In the contemporary I.S.Melamed's translation comparison is used for greater expressiveness:

Rebyonok prostodushniy, chey  
Tak legok kazhdiy vdokh,  
V kom zhizn' struitsya, kak ruchey,  
Chto znat' o smerti mog? (Wordsworth, 1892).

Semyonov, Kozlov and Melamed precisely specified the age of the girl who, according to the English original, was eight years old: "She was eight years old, she said" (Wordsworth, 1892) – "According to her words, she was eight years old" (Semyonov, 1983); "Let vosem' bylo yey" (Kozlov, 1960); "'Mne vosem'", – molvilo ditya" (Wordsworth, 1995). In other interpretations the girl was younger: Korsh claimed that she was seven years old ("Sem' let yey, po yeya slovam"), Grot – that she was not seven years old ("Yey byl sed'moy lish god;..." (Grot, 1881).

While creating the portrait of the young heroine, Wordsworth paid his main attention to her thick curly hair:

Her hair was thick with many a curl  
That clustered round her head. (Wordsworth, 1892)  
and to expressive eyes:  
Her eyes were fair, and very fair;  
– Her beauty made me glad. (Wordsworth, 1892).

Kozlov tried to obtain special warmth of the description by means of the appropriate use of diminutive-hypocoristic lexicon ("golovka" ("little head"), "malyutka" ("little child")) and

also replacement of "eyes <...> fair" with "krasa vzglyada" ("a beautiful look"):

Yeyo golovku oblegla  
Struya gustykh kudrey;  
<...>  
I radoval menya krasoy  
Malyutki miloy vzglyad (Kozlov, 1960).

Korsh, enthusiastically characterizing dense curls of the heroine and her "glazki, chudo krasoty" ("eyes, miracle of beauty"), brought a mention of shoulders onto which her hair fell into the translation:

Divlyus' gustym yeyo kudryam,  
Volnami v'yushchimsya na plechi!  
and then drew the resolute conclusion which is not corresponding to the original: "Vsyo v etoy devochke otrada".

Grot, along with curly hair and "yarkiye glaza" ("bright eyes"), noted "rumyanost'" ("rosy cheeks") of the girl's face and compared her charm to the charm of an angel:

Kak angel prelesti polna.  
U ney kudryavy volosa,  
Rumyano lichiko u ney,  
I chto za yarkiye glaza!  
Ot nikh mne stalo veseley! (Grot, 1881).

Semyonov described not only the hair and eyes, but also the child's head: "Her hair curled and decorated a picturesque head" (Semyonov, 1983); "...but her eyes were fine. – And I smiled at the sight of this beauty" (Semyonov, 1983).

In the latest translation of Melamed, though "kudryavaya golova" ("the curly head") is mentioned, the attention, nevertheless, is focused on the eyes, on the look that is reached by means of epithets:

...ditya  
S kudryavoy golovoy. (Wordsworth, 1995);  
No miliy vzglyad yeyo ochey  
Byl krotok i otkryt (Wordsworth, 1995).

As a result of significant processing, the beginning of the third stanza of the English original, characterizing the girl in shabby clothes as a female resident of the remote village among the woods, got a different sense in Kozlov's translation – his heroine lives in the steppe, she has a wild look and a wild simple dress:  
She had a rustic, woodland air,

And she was wildly clad; (Wordsworth, 1892)  
I dik byl vid yeyo stepnoy,

I dik prostoy naryad, (Kozlov, 1960).

Moving the scene of the action from the woody area to the steppe, the translator made the text to sound a little Russian, as England is known to have no steppes; at the same time, an outstanding nature, originality, singularity of the heroine, daughter of steppes, similar to romantic Gipsy girls/women from works by contemporaries of Kozlov, were emphasized.

Korsh, having missed the mention of the woody area, focused his attention on distinctions between city and simpler rural ways of life, which affected the girl's appearance, gave "dikaya strannost'" ("wild strangeness") to her dress:

Prostiye, sel'skiye cherty,  
I strannost' dikaya naryada,

Greater isolation of the child from a civilization is shown in Semyonov's translation: "As a child of nature, she had a rough appearance, her dress resembled clothes of savages" (Semyonov, 1983).

Grot deviated from the English original more than others, he reduced the whole fragment to the short message about a poor dress of the heroine given, moreover, in the form of a small note taken in parentheses with the purpose to emphasize all its insignificance in comparison with the child's charm:

...ona  
(Hot' v bednom plat'itse) byla (Grot, 1881).  
In the newest translation of Melamed also rather wretchedness of clothes than simplicity and discrepancy to norms peculiar to the original is presented:

Odezhda zhalkaya na ney,  
I dikovatiy vid. (Wordsworth, 1995).

The use of numerous exclamatory syntactic constructions designed to show the author's admiration of the child's beauty and spontaneity became the characteristic of Grot's translation ("...Kak shchastlivo ditya!"; "Kak bezzabotno, kak rezvo!"; "I chto za yarkiye glaza!") (Grot, 1881). In Wordsworth's original and in Semyonov's, Kozlov's and Melamed's translations there are no such sentences; Korsh's incentive constructions are a little artificial, though they perform the function of underlining pathos of the description:  
Rebyonku tak legko dyshat' na svete!

Divlyus' gustym yeyo kudryam,

Volnami v'yushchimsya na plechi!

If Wordsworth, in fact, uses only one address to the girl – "little (sweet) Maid (Maiden)", then addresses in Grot's interpretations are extremely multiple: "kroshka" ("little child"), "malyutka" ("small child"), "dushen'ka" ("small soul"), "svetik" ("small light"), "moy drug" ("my friend"). Kozlov, being not inclined to addresses, only once calls the girl "druzhek" ("small friend"); Semyonov uses the address "dushen'ka" ("small soul") twice; in Korsh's translation the address "vostrushka" ("witty small girl"), underlining the girl's intelligence, and stereotyped inverse phrases "dusha moyo" ("soul of mine") and "drug moy" ("friend of mine") are used (Melamed also inclined to the last method – "moy svet" ("my light") (without inversion), "ditya moyo" ("child of mine"), "angel moy" ("angel of mine")). In her turn, the girl in Wordsworth's ballad called her unfamiliar companion "Sir" and "Master" that was transformed by Russian interpreters as Russian "barin" ("master") (I.I.Kozlov, E.F.Korsh) and "sudar'" ("sir") (Semyonov, 1983;Grot, 1881).

"Conway" (the city or county) mentioned by Wordsworth in the fifth and seventh stanzas that is situated in Northern Wales ("And two of us at Conway dwell, / <...> / ...two at Conway dwell" (Wordsworth, 1892), became in Russian translations a village:

Nas dvoye zhit' poshli v selo,  
<...>  
...dvoye zhit' v selo poshli, (Kozlov, 1960)  
or a city without any certain name:  
...dvoye v gorode;..

<...>  
Da dvoye v gorode zhivut,  
Grot mentions neither village, nor city at all, moreover, for some reason he decides that Wordsworth's heroine means two brothers, though in reality it is not told anywhere whether they are brothers or sisters:  
Zhivut dva brattsa u rodni,

<...>  
Dva u rodni, ti govorish; (Grot, 1881)  
Semyonov and – later – Melamed preferred the method of transcription/transliteration, reflecting the reality, but giving no explanations, though Melamed calls the place "dalyokiy" ("far") (later it becomes "chuzhbina" ("foreign land")): "two live in Conway" (Semyonov, 1983);

... "Ushli ot nas  
V dalyokiy Konvey dvoye,  
<...>  
I na chuzhbine dvoye? (Wordsworth, 1995).

An uncertain tree at the cemetery (“the churchyard tree”) from the eighth stanza of the English original is interpreted by Semenov and Melamed correctly: “at the cemetery under a big tree” (Semyonov, 1983) and ...na pogost – Pod derevom lezhat.” [Wordsworth U. Prelyudiya. 1805, 2017: 400].

In Kozlov’s translation it becomes “iva” (“a willow”):

Zdes’ na kladbishche dvoye nas,  
Pod ivoyu v zemle. (Kozlov, 1960),  
in Korsh’s interpretation – “yaseni” (“ash-trees”):

V zemle, pod kupoyu yaseny. – in Grot’s translation – “beryoza” (“a birch”); by the way, in the eighth stanza of his translation the tree is not mentioned at all and the burial happens to be located not at the cemetery, but at the hut (“Oni bliz hizhiny lezhat. –” (Grot, 1881), and only in the eleventh stanza the mention of the birch appears (“Tam pod berezkoy ya sizhu” (Grot, 1881). The distance from mother’s house to the children’s graves defined in the tenth stanza of Wordsworth’s ballad as “twelve steps or more” was translated by Melamed correctly:

Shagov dvenadtsat’ k nim  
Ot dveri v dom, gde my zhivom [Wordsworth U. Prelyudiya. 1805, 2017: 400],  
reduced by Kozlov to ten:

I desyati shagov  
Net ot dverey rodnoy moyey (Kozlov, 1960),  
by Korsh – to five steps (“Za hizhinoy shagov pyatok nazad”  
by Grot – also to five, but not from the house, but from the road (“Von ot puti shagakh v pyati...” (Grot, 1881),  
by Semyonov – to two steps (“two steps away from our hut” (Semyonov, 1983).  
Possibly, Grot read Kozlov’s translation what the extreme proximity of interpretation of the eleventh stanza indicates:

My stockings there I often knit,  
My kerchief there I hem;  
And there upon the ground I sit,  
And sing a song to them. (Wordsworth, 1892)  
in Kozlov’s interpretation:  
Ya chasto zdes’ chulki vyazhu,  
Platok moy zdes’ rublyu,  
I podle ikh mogil sizhu  
I pesni im poyu; (Kozlov, 1960) –  
in Grot’s one:

Tam chasto ya chulok vyazhu,  
Ili platochek svoy rublyu;

Tam pod berezkoy ya sizhu  
I brattsam pesenki poyu. (Grot, 1881)

However, Grot introduced into his translation the mention of the birch and the remark on the dead “brothers”, incorrect in relation to the original, according to which at the cemetery the heroine’s brother and sister of are buried (“My sister and my brother” (Wordsworth, 1892). In Korsh’s translation such occupation of the girl as sewing of dresses for a doll is mentioned additionally and also unexpected feelings of the heroine “kak v rayu” (“as in paradise”) beside the dead brother and sister are shown:

I ya hozhu tuda vyazat’ chulochek,  
Dlya kukly shit’ ili rubit’ platochek.  
Na travke sidya kak v rayu,  
Dlya nikh ya pesenki poyu.

In Semyonov’s translation it is possible to see unexpectedly inexact interpretation of verbs of action – “popravlyat” (“to repair, darn”) instead of “to knit”, “razveshivat” (“to hang up”) instead of “to hem”, “lezhat” (“to lie”) instead of “to sit”: “There I often repair stockings of mine, hang out kerchiefs, there often lie I and sing songs” (Semyonov, 1983).

In the newest translation of Melamed hemming of the kerchief is replaced by a more general occupation of tailoring:

Ya chasto tam chulki vyazhu,  
Sebe odyozhku shyu.  
I na zemle bliz nikh sizhu,  
I pesni im poyu. (Wordsworth, 1995).

The dinner of the heroine characterized by Wordsworth in the twelfth stanza as “little porringer” is presented in the Russian translation of Melamed as “misochka” (“a small bowl”), of Semyonov as “chashka” (“a cup”), of Kozlov as “syr i khleb” (“cheese and bread”), and is not mentioned in other interpretations of the 1830–1840-s at all.

If in the English original practically nothing is told about summer games of the heroine near the graves of the relatives, but, at the same time, it is claimed that she “would run and slide” near them in the winter:

So in the churchyard she was laid;  
And, when the grass was dry,  
Together round her grave we played,  
My brother John and I.  
And when the ground was white with snow,  
And I could run and slide,



My brother John was forced to go,  
And he lies by her side. (Wordsworth, 1995).

In Grot's translation, on the contrary, nothing is mentioned about winter hobbies of the girl, but it is told how in the summer near the graves she picked flowers and twined wreaths:

Zaryli grob yeya; nad nim  
Tsvetochki posle ya rvala,  
I s bratom malen'kim moim  
Vsyo leto tam venki plela.  
Prishla zima: uzh brat ne mog  
Igrat' po-prezhnemu so mnoy;  
Zakryl glaza i v grobik lyog,  
I spit on takzhe pod zemlyoy. – (Grot, 1881).

Grot does not translate the name of the girl's dead brother John, though the name of her sister Jane is translated as Jannie. Kozlov mentions both unfortunate "malyutka Jannie" ("small child Jannie") and John, who died suddenly:

Kogda zh yeyo my pogreblu  
I rastsvela zemlya –  
K ney na mogilu my prishli  
Rezvit'sya, Dzhon i ya.  
No tol'ko dozhдалas' zimoy  
Kon'kov ya i saney,  
Ushyol i Dzhon, bratishka moy,  
I lyog on ryadom s ney. (Kozlov, 1960).

In Semyonov's translation "little sister Anna" and "brother of mine Jean" are mentioned: "She was carried to the cemetery, and when was over the summer, brother of mine Jean and I played around the grave. And when the ground got covered with snow, when it was possible to run and slide, brother of mine Jean had to follow her; and he was put beside little sister" (Semyonov, 1983). Korsh does not name the children at all, rather evenly representing their summer hobbies (games) and winter entertainments ("katan'ya"): Na kladbishche yeyo zaryli.

Vsyo leto s brattsem my hodili  
K ney nad mogilkoyu igrat';  
Vot stal i sneg uzh vypadat',  
Uzh nachalisya i katan'ya, –  
Brat zakhvoral – i, bez stradan'ya,  
On ryadyshkom s sestritsey lyog...

Let's note that in the modern reading of the ballad by Melamed there are only hints on summer and winter games; children are called according to the original "little sister/sister" and "brother", Jane and John:

My tam igrali – ya i Dzhon,

Gde kamen' grobovoy  
Nad neyu vyros, okruzhyon  
Vesennuyu travoy.  
Kogda zh zasypal sneg puti  
I zablestel katok,  
Dzhon tozhe dolzhen byl uyti,  
S sestroy on ryadom lyog. (Wordsworth, 1995).

In the final of his ballad Wordsworth opposes understanding of death by the adult and by the child, using the repetition, which shows the awareness of his correctness by the adult ("But they are dead; those two are dead!" (Wordsworth, 1892), and adding the fifth line to the last of seventeen quatrains: "And said, "Nay, we are seven!" (Wordsworth, 1892). The characteristic method of repetition in the first line of the final stanza reflected only in Semyonov's prose ("But they died; two of you died, their souls are in the heavens" (Semyonov, 1983) did not find any response in other Russian translations, however, Kozlov, nevertheless, used the repetition – in the line added to the last quatrain: "O net, nas sem', nas sem'!" (Kozlov, 1960). Korsh formed the construction with two denials, using that circumstance that in the Russian language, unlike the English one, there can be more than one denial in a sentence:

I yey kazalos' ochen' yasno,  
Chto zhit' nel'zya ne vsemerom!

In Korsh's translation the behavior of the girl is presented unclear not only for the casual companion, but also for her mother: in the twelfth stanza expanded due to the reduction of the eighth stanza there is a line "Hot' mamen'ke ne po nutru", not corresponding to the English original and showing oddness of the girl's visits of the dead at the cemetery for her mother. Perhaps, the last line is interpreted in the most close manner to Wordsworth's original only in Grot's translation: "I vsyo tverdila: Net, nas sem'!" (Grot, 1881). Subsequently, the impossibility to overpersuade the girl happened to be the most essential thing for Melamed, he transferred it by means of abundance of exclamations:

Ikh net, uvy! Oni mertvy!  
Na nebesakh ikh dom! (Wordsworth, 1995)  
Ona zh po-prezhnemu: "Nas sem'!"  
(Wordsworth, 1995)

## Discussion

The characteristic motive of blurring out the line between the temporal and eternal reached due to properties of human memory appeared in

Russian literature thanks to Wordsworth. In this regard it is interesting to mention A.A.Akhmatova's poem "We are Four (Komarovskiy sketches)" written in the Leningrad hospital on November, 19–20, 1961 and preceded by epigraphs from O.E.Mandelstam ("Face features are distorted..."), B.L.Pasternak ("To Anna Akhmatova") and M.I.Tsvetaeva ("Oh, the Muse of Crying, the finest of Muses!.."):

I otstupilas' ya zdes' ot vsego,  
 Ot zemnogo vsyakogo blaga.  
 Dukhom-khranitelem mesta sego  
 Stala lesnaya koryaga.  
 Vse my nemnogo u zhizni v gostyakh,  
 Zhit' – eto tol'ko privychka.  
 Chuditsya mne na vozdukhnykh putyakh  
 Dvukh golosov pereklichka.  
 Dvukh? A yeshchyo u vostochnoy steny,  
 V zaroslyakh krepkoy maliny,  
 Tyomnaya, svezhaya vetv' buziny...  
 Eto – pis'mo ot Mariny (Akhmatova, 1999).

As we can see, there is not only an external association with Wordsworth ("We are seven" – "We are four"), but also an internal one: Akhmatova realizes herself in the unity with her three talented contemporaries, who left forever. The commentator of A.A.Akhmatova's texts N.V.Koroleva understands the name of the poem "We are Four" as the answer to the initial line of B.L.Pasternak's poem "We are Few. We are, Maybe, Three..." (1921) (Koroleva, 1999). However, in this case there are no substantial parallels as B.L.Pasternak thought of himself and his living contemporaries O.E.Mandelstam and V.V.Mayakovsky.

### Conclusions

This comparison of Wordsworth's ballad "We are Seven" and its Russian interpretations of the 1830–1840-s convinces us that all translators sought to adapt the original work by the English author to Russian reality by means of the active use of various lexical opportunities of the Russian language. Nevertheless, Kozlov transferred the internal atmosphere of the English original most fully, whereas it is possible to observe semantic inaccuracies in Semyonov's prosaic interpretation, and some random additional literary details alien to the spirit of the primary source in Korsh's translation. Deviations from the original in Grot's interpretation are connected, generally, with its orientation on children's audience what required a special choice of lexical and grammatical means. Melamed's translation used for our comparison

in many respects reflects modern requirements to the literary translation significantly different from views of the 1830–1840-s and belongs to a number of literary triumphs of the translator.

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