

Artículo de investigación

Traditions of Thomas Moore's «Lalla Rookh» in V.A. Zhukovsky compositions

Tradiciones de Thomas Moore "Lalla Rookh" en V.A. Composiciones de Zhukovsky
Tradições de «Lalla Rookh» de Thomas Moore em V.A. Composições de Zhukovsky

Recibido: 20 de septiembre de 2018. Aceptado: 11 de octubre de 2018

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Abstract

The article deals with the traditions's revealing and understanding of Thomas Moore's eastern poem «Lalla Rookh» in the works of V.A. Zhukovsky. The analysis of the works of the Russian poet, which reflected the events of the Berlin theatrical festival in 1821 («Lalla Rookh», «The phenomenon of poetry in the form of Lalla Rookh») is done in this article. The facts and circumstances that helped Thomas Moore and V.A. Zhukovsky's indirect acquaintance are distinguished. Theoretically, the article is based on a historical and literary approach to the subject of study, combined with a comparative historical and formal methods of analyzing literary works. In the field of methodology of historical and literary knowledge, the works of Alexander N. Veselovsky, Yu.N. Tynianov, B.V. Tomashevsky, V.E. Vatsuro have special significance for this study. The acquaintance of V.A. Zhukovsky with the poetical work of Thomas Moore was due to the «Arzamasets» and diplomat D.N. Bludov, who sent to the Russian poet several books of an English contemporary. Obviously, Thomas Moore first heard about the famous Russian poet-translator due to the response of J.G. Byron to his work after reading the «Russian anthology» of J. Bowring and the appearance of numerous positive responses to the translations of V.A. Zhukovsky from J.G. Byron. The poems «Lalla Rookh» and «Poetry Appearance in the Form of Lalla Rookh» dedicated to Grand Duchess Alexandra Feodorovna are among the significant texts that determined the key stages of Zhukovsky's creative evolution and helped to the formation of the «pure beauty genius» in Russian poetry. Zhukovsky's poems «The Dream», «Peri» and

Resumen

El artículo trata sobre la revelación y comprensión de las tradiciones del poema del este de Thomas Moore «Lalla Rookh» en las obras de V.A. Zhukovsky. El análisis de las obras del poeta ruso, que reflejó los eventos del festival teatral de Berlín en 1821 («Lalla Rookh», «El fenómeno de la poesía en forma de Lalla Rookh») se realiza en este artículo. Los hechos y circunstancias que ayudaron a Thomas Moore y V.A. conocimiento indirecto de Zhukovsky se distinguen. Teóricamente, el artículo se basa en un enfoque histórico y literario del tema de estudio, combinado con un método histórico y formal comparativo de análisis de obras literarias. En el campo de la metodología del conocimiento histórico y literario, las obras de Alexander N. Veselovsky, Yu.N. Tynianov, B.V. Tomashevsky, V.E. Vatsuro tienen un significado especial para este estudio. El conocido de V.A. Zhukovsky con la obra poética de Thomas Moore se debió a los «Arzamasets» y al diplomático D.N. Bludov, quien envió al poeta ruso varios libros de un inglés contemporáneo. Obviamente, Thomas Moore escuchó por primera vez sobre el famoso poeta-traductor ruso debido a la respuesta de J.G. Byron a su trabajo después de leer la «antología rusa» de J. Bowring y la aparición de numerosas respuestas positivas a las traducciones de V.A. Zhukovsky de J.G. Byron. Los poemas «Lalla Rookh» y «Aparición poética en la forma de Lalla Rookh» dedicados a la Gran Duquesa Alexandra Feodorovna se encuentran entre los textos significativos que determinaron las etapas clave de la evolución creativa de Zhukovsky y ayudaron a la formación del «genio de la belleza pura» en Poesía rusa Los poemas de Zhukovsky

«Bedouin's Song» dated by 1831 year, have a single original source - the album «Living pictures and pantomime scenes at the «Lalla Rookh» celebration» written by S.G. Shpiker and published in Berlin in 1823. These works, which are close interpretations of the texts of the German poet, characterized by a weakening of Oriental motifs, felt in the transformation of syntactic structures, the use of neutral lexemes instead of words with oriental coloring. Contemporaries highly appreciated Zhukovsky as a talented translator of foreign literature, including his interpretations from Thomas Moore's poetry, drew parallels between Western European originals and their Russian interpretations; the creative closeness of Zhukovsky and Moore was also emphasized, which was felt both in the figurative system of poetical works, and in their stylistics and emotional tonality.

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

Resumo

O artigo trata da revelação e compreensão das tradições do poema oriental de Thomas Moore «Lalla Rookh» nas obras de V.A. Zhukovsky. A análise das obras do poeta russo, que refletiu os eventos do festival teatral de Berlim em 1821 («Lalla Rookh», «O fenômeno da poesia na forma de Lalla Rookh») é feita neste artigo. Os fatos e circunstâncias que ajudaram Thomas Moore e V.A. O conhecimento indireto de Zhukovsky é distinto. Teoricamente, o artigo é baseado em uma abordagem histórica e literária do objeto de estudo, combinado com um método histórico e formal comparativo de análise de obras literárias. No campo da metodologia do conhecimento histórico e literário, os trabalhos de Alexander N. Veselovsky, Yu. Tynianov, B.V. Tomashevsky, V.E. Vatsuro têm um significado especial para este estudo. O conhecimento de V.A. Zhukovsky com a obra poética de Thomas Moore deveu-se aos «Arzamasets» e ao diplomata D.N. Bludov, que enviaram ao poeta russo vários livros de um contemporâneo inglês. Obviamente, Thomas Moore ouviu pela primeira vez sobre o famoso poeta-tradutor russo devido à resposta de J.G. Byron ao seu trabalho depois de ler a «antologia russa» de J. Bowring e o aparecimento de numerosas respostas positivas às traduções de V.A. Zhukovsky de J.G. Byron. Os poemas «Lalla Rookh» e «Aparição de poesia na forma de Lalla Rookh» dedicados à grã-duquesa Alexandra Feodorovna estão entre os textos significativos que determinaram os principais estágios da evolução criativa de Zhukovsky e ajudaram na formação do «gênio da pura beleza» em Poesia russa. Os poemas de Jukovsky «O Sonho», «Peri» e «Canção Beduína» datados de 1831, têm uma única fonte original - o álbum «Imagens vivas e cenas de pantomima na celebração «Lalla Rookh» » escrita por SG Shpiker e publicada em Berlim em 1823. Estas obras, que são estreitas interpretações dos textos do poeta alemão, caracterizam-se por um enfraquecimento dos motivos orientais, sentidos na transformação de estruturas sintáticas, o uso de lexemas neutros em vez de palavras com coloração oriental. Contemporâneos altamente apreciados por Zhukovsky como um talentoso tradutor de literatura estrangeira, incluindo suas interpretações da poesia de Thomas Moore, traçaram paralelos entre os originais europeus ocidentais e suas interpretações russas; a proximidade criativa de Zhukovsky e Moore também foi enfatizada, o que foi sentido tanto no sistema figurativo de obras poéticas quanto em sua estilística e tonalidade emocional.

«The Dream», «Peri» y «Bedouin's Song», fechados en 1831 años, tienen una única fuente original: el álbum «Imágenes vivientes y escenas de pantomima en la celebración de «Lalla Rookh»», escrito por SG Shpiker y publicado en Berlín en 1823. Estas obras, que son interpretaciones cercanas de los textos del poeta alemán, caracterizadas por un debilitamiento de los motivos orientales, se sintieron en la transformación de las estructuras sintácticas, el uso de lexemas neutros en lugar de palabras con colores orientales. Los contemporáneos apreciaban mucho a Zhukovsky como un talentoso traductor de literatura extranjera, incluidas sus interpretaciones de la poesía de Thomas Moore, estableciendo paralelos entre los originales de Europa occidental y sus interpretaciones rusas; También se hizo hincapié en la cercanía creativa de Zhukovsky y Moore, que se sintió tanto en el sistema figurativo de las obras poéticas, como en su estilística y tonalidad emocional.

Palabras claves: vínculos literarios e históricos y culturales ruso-ingleses, poesía, romanticismo, tradición, recepción, alusión, ciencia comparada, traducción artística, comunicación intercultural.

Palavras-chave: vínculos literários e históricos e culturais russo-ingleses, poesia, romantismo, tradição, recepção, alusão, ciência comparada, tradução artística, comunicação intercultural.

Introduction

V.A. Zhukovsky and I.I. Kozlov, who made the main contribution to the popularization of the works of the Irish bard in Russia, distinguished as Thomas Moore's translators in the 1820s – 1830s. The acquaintance of V.A. Zhukovsky with Thomas Moore's creative works was due to D.N. Bludov, who, being in the diplomatic service in London, carefully observed the processes taking place in contemporary English literature. In August 1818, D.N. Bludov sent V.A. Zhukovsky two volumes of Moore, and, in fact of the complete obscurity of the Irish poet, at that time already the author of «Lalla Lookh» in Russia, he had to explain that Moore was famous for his translations from Anacreon in his native country; March 25 (April 6), 1820 D.N. Bludov, in a letter to I.I. Dmitriev, called Moore as «the English Batyushkov» (Shishkov et al, 1866). Anacreon studies, artistically expressing the ideas of the European Enlightenment, according to which a person is hedonistic, always strives for pleasures, avoids suffering (Orlov & Lihotkin, 1979), reached its apogee in Russian literature at the end of the 18th century, after that an interest to it began gradually to decline. After the artistic discoveries made by N.A. Lvov, G.R. Derzhavin, N.M. Karamzin, I.I. Dmitriev, who sang in works related to the genre of anacreontic ode, the sphere of private, personal life, careless love, carefree wine drinking and the English translations from Anacreon made by Moore could hardly have had any tangible attractiveness for the Russian reader. At the same time, these works, written by Moore at the very beginning of his creative career at the age of twenty, left their mark on the minds of Russian readers, among whom was A.A. Bestuzhev-Marlinsky, who reported in a letter to his brother Pavel on April 10, 1828: «I often fly with Anacreon-Moore to India and America» (Prokhorov & Bestuzhev, 1926). Perhaps the perception of A.A. Bestuzhev-Marlinsky of Moore as a modern Anacreon was formed under the impression of the famous Byron's lines («Anacreon-Moore / To whom the lyre and laurels had been given, / With all the tropics of triumphant songs»), taken as an epigraph to the one of Russian articles about Thomas Moore (Ochkin, 1822).

It is difficult to define when Thomas Moore heard about Zhukovsky and his literary work for the

first time. It became known that in a letter to Moore, sent from Kefalonia on December 27, 1823, J.G. Byron, who was in the camp of Greek rebels who fought against Turkish enslavers, compared himself with several poets, including Zhukovsky, the author of «The Singer in a camp of Russian warriors». If other names of «fellow singers» – Garcilaso de la Vega, Kleist, Kerner, Tersandr – are mentioned in the letter without any comment, then Byron is forced to make an explanation regarding Zhukovsky – «Russian nightingale – from the Bowring anthology» (Prothero, 1904). «Russian Anthology» of J. Bowring, published in 1821–1823 years in London and Edinburgh (Desnitsky, 1958), was well known to Moore, and even was in his personal library; M.P. Alekseev found the London edition of the Russian Anthology published in 1821 (Specimens of Russian poets / Translated by John Bowring. – London, 1821) in the catalog of Moore's library at the Irish Academy (Alekseev, 1963). That is why the mention of this book in Byron's letter seems especially obvious. Byron named Zhukovsky as Kutovsky, in which the general tendency of the epoch should be seen: as the knowledge of Russian was very rare for the English people, «Russian names throughout the nineteenth century were terrible misinterpreted» (Arinstein, 1987). «Did Solovey-Zhukovsky recognize himself in this Kutovsky» (Barsukov, 1881), – A.I. Turgenev was interested about this fact in a letter to K.S. Serbinovich on January 28, 1831, shortly after reading the second part of Moore's book «The letters and journals of Lord Byron with notices of his life». From Byron's letter cited in Moore's book, there is a clear interest to «The singer in the Camp of Russian Warriors», a work which is widely popular in Russian society and probably became memorable in the circles of the aristocratic English society due to the contacts with the Russian ambassador in London, Count S.R. Vorontsov – a highly educated person, deeply interested in literature and art.

In a note written by A.I. Turgenev at the request of Thomas Moore on February 20, 1829, the name of Zhukovsky is again met: «Joukoffsky a reproduit toutes les beauties dun prisonier de Chilon dans des vers dignes de Byron» («Zhukovsky created the beauties of «Chillon

prisoner” in verses at such a good level as Byron») (Institute of Russian Literature). It is symbolic that it was the “Chillon Prisoner”, published in Zhukovsky’s translation in 1822, that A.I. Turgenev began with his long note’s list of translations from Byron made by Russian contemporaries — the surviving documentary materials confirm that A.I. Turgenev had the most direct relation to this translation of Zhukovsky (Saitov, 1899). In a letter to P. Vyazemsky dated November 12, 1819, he noted that Zhukovsky «put on the notes the sound of his heart or heart imagination» (Kulman, 1921) (subsequently, the thought about the «kindness of the imagination» which is peculiar to V.A. Zhukovsky became one of the fundamental ideas in the book of Alexander N. Veselovsky «V.A. Zhukovsky. The poetry of feeling and kind imagination» (Veselovsky & Zhukovsky, 1904)). A.I. Turgenev repeated the statement of R.B. Sheridan concerning Moore’s work, in which «there is so much kindness in imagination» (Phillips, 1933), and thereby persistently brought together Russian and English poets. This statement of R.B. Sheridan is given in the article about Moore written by F. Shaly, published in №№ 26, 27 «Revue encyclopédique» for 1821.

In 1830, having established a mistake in the Zhukovsky’s name spelling, who was named Kutovsky, Thomas Moore asked the publisher of the book «The letters and journals of Lord Byron with notices of his life» J. Merrey to correct it, and also to add that Zhukovsky is «one of the most famous Russian poets, who fought in the battle of Borodino and commemorated this battle in the poem <“Singer in the camp of Russian soldiers”>, very famous among his countrymen (Thomson, 1965). Obviously, Moore put Zhukovsky above other Russian poets of his time, in which a certain regularity can be seen, since it was Zhukovsky who, like no other in Russian literature, was close to Moore by his creative principles and interests. This proximity was felt by poets’s contemporaries, in particular, E.V. Kologrivova, who published under the pseudonym «Fedor Fan-Dim» in three issues of «Mayak» for 1841, and then in separate editions in 1842 and 1843 her first novel from the high society life, “A Voice for the Native”, which contained such a comparison of Moore and Zhukovsky: «We have Zhukovsky, whom we can safely oppose to your Thomas Moore; in terms of diversity and harmony in size, he is not worse than the Irish bard, while he is even better with his love to tender feeling, smoothness of

heartfelt speech» (Fan-Dim & Kologrivova, 1843).

Literature Review

A.D. Galakhov, N.S. Tikhonravov, S.A. Solovyev, P.N. Sakulin in pre-revolutionary decades and T.S. Volpe, N.I. Mordovchenko, N.L. Stepanov, R.V. Iesuitova, F.Z. Kanunova, A.S. Yanushkevich, Yu.M. Prozorov and some other researchers in Soviet times made a fundamental contribution to the study of Zhukovsky’s creative works and closely connected with his artistic experiences aesthetic views. The sources of knowledge about the artistic mastery of Zhukovsky go back to the reviews of contemporaries who accompanied the first appearances in press of his poems, ballads, poems; among the most famous are the judgments of A.S. Griboedov, N.I. Gnedich, A.S. Pushkin, P.A. Vyazemsky, N.V. Gogol.

At the beginning of the 20th century, two outstanding works on Zhukovsky, encyclopaedic in terms of the accumulation of historical and literary material, and paying special attention to the questions of his poetics, were published: Alexander N. Veselovsky’s book «V.A. Zhukovsky. The poetry of feeling and “heart imagination” » (1904) and two editions of V.I. Rezanov’s research «From the searches about the works of V.A. Zhukovsky» (1906, 1916). In the following decades, the traditions of studying Zhukovsky from the perspective of his poetics were developed by B.M. Eichenbaum, V.M. Zhirmunsky, T.S. Volpe, V.V. Vinogradov, G.A. Gukovsky.

Materials and Methods

The material for the article was Zhukovsky’s poetic works, most of which were published in the poet’s collections of works, in lifetime editions, in periodicals of the 19th – 20th centuries, as well as Zhukovsky’s diaries and letters. Theoretically, the study is based on a historical and literary approach to the subject of study in combination with the comparative historical and formal methods of analysis of literary works. Zhukovsky’s work had a huge impact on the development of Russian literature in the coming decades. In the field of methodology, the works of Alexander N. Veselovsky, Yu.N. Tynyanov, B.M. Eykhenbaum, B.V. Tomashevsky, V.M. Zhirmunsky, G.A. Gukovsky, A.P. Skaftymov, N.Ya. Berkovsky,

V.N. Toporov, V.E. Vatsuro and others are of particular importance for this study.

Results

A specific peculiarity of the translation manner of V.A. Zhukovsky is known, which is according to Yu.D. Levin to «absorb» (Levin, 1963), into his work «the works of foreign poets consonant to him, and the degree of this consonance found a direct expression in the degree of closeness of the translation to the original» (Veselovsky & Zhukovsky, 1904). The fact that the creation of translations was for Zhukovsky a form of original creativity was written by P.A. Pletnev, who acknowledged that by giving each translation «the price and power of an original composition», Zhukovsky helped to the «great transformation of our literature» (Pletnev & Zhukovsky, 1853). A kind of imitativeness did not distrust the merits of Zhukovsky, who created the characteristic image of Western European romanticism with his poetic works in Russian literature, who, according to V.G. Belinsky, raised the romance of the Middle Ages (Belinsky, 1955). Recognizing that in Zhukovsky's translations «his own personality flashed through the personalities of all poets» (Gogol, 1952), contemporaries at the same time fiercely debated about the translation principles developed by the poet (Kholmetskaya, 1959; Vladimirov, 1939). In translation poems, in accordance with the tendencies of romantic idealization, Zhukovsky created powerful elements of music, which N.A. Polevoy paid attention to: «Zhukovsky never irritates – no! he fascinates you, captivates you with the separability of a verse, the small trills of his sounds» (Plevoy, 1832).

The theatrical performance in Berlin, which V.A. Zhukovsky visited in early 1821, deeply affected the poet's feelings and received many responses in his literary work. The events of the Berlin holiday were reflected in two Zhukovsky's poems, dedicated to the Grand Duchess Alexandra Feodorovna, «Lalla Rookh» and «The phenomenon of the poetry in the form of Lalla Rookh». Both works were created in Berlin immediately after well-known celebrations, and on the basis of Zhukovsky's diary notes and his correspondence with A.I. Turgenev, «Lalla Rookh» is dated by the period from January 27 to February 18, and «The phenomenon of poetry in the form of Lalla Rookh» the time between February 13 and 18, 1821 (Desnitsky, 1958; Zhukovsky, 1939). According to the observation

of A.S. Yanushkevich, the poems «Lalla Rookh» and «The phenomenon of poetry in the form of Lalla Rookh» are among the works that determine the key stages of the evolution of Zhukovsky's artistic work, as they reflect «his aesthetic principles which are a kind of lyrical philosophy» (Yanushkevich, 1985).

In one of the fragments of the poem «Lalla Rookh» the atmosphere of the Berlin holiday is clearly conveyed: «I saw: they triumphed / Rose and spring's celebration / And they met the newcomer / From the far country» (Zhukovsky, 1939). However, Zhukovsky hardly set himself the task of reproducing the «living pictures» presented at the Prussian court — the Berlin holiday becomes only an occasion for serious reflections about the shortness of inspiration, high poetic insight, for a moment raising the creator over fleeting quickly, monotonous life. In the Zhukovsky's philosophical poem, Lalla Rookh turns out to be a symbol of poetic art that can lift a curtain in front of a man by which a mountain world is hidden: «Let the heart know about the sky / In a dark region of the earth, / Sometimes we go there through the veil / And give us the chance to look at it» (Zhukovsky, 1939). The idea of a veil that closes the mountain world in front of a person is also distinctly expressed by Zhukovsky in the dramatic passage «Camoës» (1839). E.A. Smirnova, examining the issues of creative inheritance of Zhukovsky and N.V. Gogol, draws a parallel between the verses from «Lalla Rookh» that we cited and thy fragment from Gogol's «Portrait»: «And people who had a spark of divine knowledge in themselves, greedy by the one great, were ruthlessly, inhumanly deprived of those holy beautiful works, in which great art lifted the veil from the sky and showed a man a part of the full sounds and sacred secrets of his inner world» (Gogol, 1938; Smirnova, 1987). The theme of poetic inspiration in «Lalla Rookh», as well as in other poems («The Unexpressive», 1819; «To the familiar Genius who passed by», 1819; «I am a young Muse, happened...», 1822–1824), was revealed by Zhukovsky quite independently, however, taking into account both the rather rationalistic approaches of N.M. Karamzin and the new trends of the time, due to the creative experience of the German romantics (especially F. Schiller) (Merechin et al, 1975; Kochetkova et al, 1987). The originality of Zhukovsky was also realised in the poem's usage of the philosophical content of four-way trochee, which was more typical to anacreontic and other light genres, as well as to works that presupposed musical

performance. It should be recognized that with his work Zhukovsky significantly transformed the aura of four-stop chorea that had formed before, also using it in civil, landscape and love lyrics («Borodino Anniversary», «The Coming of Spring», «Elizabeth Return», etc.).

Initially, Zhukovsky wanted to attach a philosophical argument to the «Lalla Rookh» poem, the early editions of which are preserved in a diary note dated by February 16, 1821 (Bychkov, 1903), and, in the full form, in the letter's text to A.I. Turgenev dated by February 18, 1821, «In <...> minutes of living feeling you strive not to by which it was made and what is before you, but something the best, secret, far away that connects with it and what doesn't exist with it and that it exists somewhere for you, wrote Zhukovsky to the addressee. - The beautiful is here but not at home, <...> it is just passing messenger of the best; it is a delightful sickness for the homeland; it acts on our soul not by the present, but by the dark one, in an instant connected by the remembrance of all that is beautiful in the past and by the secret expectation of something in the future» (Zhukovsky, 1939). Making quotations of the next lines from his «Lalla Rookh» poem which speaks about the «gift of love» that lights «a farewell star» with a person, Zhukovsky compared human life and the starry sky: «...our soul in the minutes of inspiration opens new stars; these stars do not and should not give us full light; but decorating our sky, getting acquainted with it, also serve as guidebooks on the earth» (Zhukovsky, 1939).

Zhukovsky's philosophical reasoning had not been connected with Thomas Moore's poetry and his «Lalla Rookh», being exclusively an expression of the aesthetic position of the Russian poet at a certain period of his creative career. The fact that the ideas expressed in the reasoning abstract, to a certain extent attracted Zhukovsky in the subsequent period, is indicated by the poet's inclusion of the text of the argument into the article «About the poet and his modern significance. A letter to N.V. Gogol», published in the magazine «Moskvityanin» in February 1848 (Zhukovsky, 1848). The problem of «high» power of art, proportionality of the poet's personality and his creative work turned out to be significant for Zhukovsky in the second half of the 1840s, as evidenced by his articles «About Melancholy in Life and in Poetry» (Zhukovsky, 1856), and «Two scenes from

«Faust»» (Zhukovsky, 1849). A shortened copy of this Zhukovsky's reasoning which was rewritten by Pushkin (Tsyavlovsky et al, 1935), which undoubtedly confirms his long and sustained fame in the Russian literary environment.

The poem « » is one of the best translations of Zhukovsky. In the comments to the Zhukovsky's works, published in the XIX - early XX centuries, «The phenomenon of poetry in the form of Lalla Rookh» was attributed to the original verses of Zhukovsky, and the diary's note of the poet «the translation of my poems», made on February 17, 1821, was perceived as a vague hint of the existence of a certain translation of «The phenomena of poetry in the form of Lalla Rookh» into one of the European languages (Bychkov, 1903). In a letter to A.I. Turgenev dated February 18, 1821, the poet reported from Berlin that he had translated poems into Russian that were «composed here by some young woman» (Zhukovsky, 1939). From the content of the letter one could only assume that the original of the poem was created by a certain poet girl, close to the court. Later commentators on the basis of Zhukovsky's diary's note dated by February 13, 1821, mentioning «poems of m-lle Stägemann» (Bychkov, 1903), suggested that «the author of the poems is probably Stägemann» (Zhukovsky, 1956), but it could not be supported by any evidence at the time. In 1966, D. Gerhard finally defined the text of the German original, which in reality belonged to the hand of Hedwigs von Steghemann (von Olfers in marriage) and was entitled as «To Grand Duchess Alexander in the role of Lalla Rookh» (Gerhardt, 1966). G. von Stegemann was directly involved into the drama performance at the Prussian court, being dressed as a simple Indian girl. She, like Zhukovsky, was impressed by a golden palanquin, in which young Alexandra flew over the surrounding people: «So sah ich sie vorüber-schweben, / Der Dichtung junge Königin, / Von beimatlicher Prachtumgeben / Auf hohem, goldnen Palankin». D. Gerhard first pointed to this source of the text. The fact that Zhukovsky was eager to convey the original meaning as accurately as possible may be indicated, in particular, by comparing the first stanza of the translation with the German original: «Nach Morgen ist mei Sinn gerichtet, / Die lieblichste ward dort gewiegt, / Ihr holden Blick, die Weltenlichtet / Hat dort zuerst die Nacht besiegt» (H.von Stägemann) (Gerhardt, 1966)– «I strive to the East with my soul! / Adorable for the first time there /

«Appeared in brilliance over the earth / Delighted by the heaven» (Zhukovsky, 1939).

«Lalla Rookh» and «The phenomenon of poetry in the form of Lalla Rookh» were created by Zhukovsky under the impression not only of the Berlin holiday, but also after the communication with Grand Duchess Alexandra Feodorovna (later - the empress), appeared under the imaginary name Lalla Rookh (Chernyaev, 1900). Apparently, Zhukovsky was fascinated by the Grand Duchess, which was also reflected in the creation of his famous image of «the genius of pure beauty» (poem «Lalla Rookh») (Vinogradov, 1941), and in the poet's inclusion of a lyric passage into the notebook on February 16, 1821 («I am alone in a corner, / Like life, I am full of you, / And sacrifice myself / I bring to you my soul»), it firstly appeared in the 1880-s (Bychkov, 1887). Frightened by a sudden outburst of feelings, Zhukovsky did not dare show his poems to the Grand Duchess and this explained his desire to hide them as he wrote in a letter to A.I. Turgenev, the closest of all his friends, on February 18, 1821: «The feeling that was produced them is related to all those living feelings that filled the soul with various beautiful moments of life. For you <...> it is clear, others can explain it differently and distort them with their explanation» (Zhukovsky, 1939). After a few days, on February 21, 1821, Zhukovsky was even more concerned about the possibility of distributing the poems that A.I. Turgenev could read to someone from outsiders: «... do not read anyone my poems or letters <...> Please be obedient in this case without exception. No one!» (Zhukovsky, 1939). The tendency of Zhukovsky to hide fearfully his feelings from those around him, combined with selfless participation in other people's fates, was noted by Alexander N. Veselovsky (Veselovsky Zhukovsky, 1904), whose thought is confirmed by visitors of the Berlin events in 1821.

Only in 1827, Zhukovsky decided to publish «Lalla Rookh» and «The Appearance of Poetry in the Form of Lalla Rookh», which had already lost any relevance by that time, – «Lalla Rookh» saw the light on the pages of «Moscow Telegraph» without author's signature and in the form of nine verses (Zhukovsky, 1827). In process of the collection of poems' preparing, which began with the publication of his poetic works in 1849, Zhukovsky rejected the final (ninth) verse of the poem, which has not been included into the poet's publications since that time: «Who are you, charmer / Of poverty and earthly joys? / Oh

celestial lifemaker, / I know you! for others / You have not any name: / You are a friend without a name for them! / For me, is the name / The heart gave: Lalla Rookh» (Zhukovsky, 1956). Probably, Zhukovsky believed that this lines are too clearly talking about his deep feelings. «The phenomenon of poetry in the form of Lalla Rookh» was published by the anthology «Monument to Russian muses, published in 1827 by Boris Fedorov» under the title «Poetry, in the form of Lalla Rookh» (Zhukovsky, 1827). At the same time, Zhukovsky introduced the poem «Lalla Rookh», together with a discourse on the topic of the beautiful, into the hand-written album of E.N. Meshcherskaya (Modzalevsky, 1916).

Zhukovsky's reasoning about the beautiful, revealing his understanding of poetic inspiration, the meaning of creativity for perception and changing reality, were essential for romantic tendencies' description in Russian literature. A.I. Turgenev was perfectly aware of all this fact, in a letter in which, as was indicated earlier, Zhukovsky's reasoning was completely written. A brief note dated by January 6, 1829: «To Miss Fox or Moore himself – the preface of the Zhukovsky to “Lalla Rookh” remained in the A.I. Turgenev's Diary» (Alekseev, 1963). Obviously, A.I. Turgenev intended to tell Moore about the reflections that caused the events of the Berlin holiday in Zhukovsky's mind, and at the same time to acquaint the Irish bard with the poems of the Russian poet, connecting (partly in plot, partly in figurative terms) to the «eastern poem» «Lalla Rookh».

Discussion

I. Bychkov discovered in the Imperial Public Library a notebook with Zhukovsky's poems, given by his younger son Pavel. The poems were rewritten by an unknown hand, however, according to the observation of I. Bychkov, Zhukovsky's own handwriting corrections were made to them (Bychkov, 1887). Among the previously known texts there were three previously unpublished poems – «A Dream», «Peri» and «Bedouin's Song», which I. Bychkov did not fail to print, dated them by 1831 on the basis that the majority of poems being in this notebook, refer to 1831 (Bychkov, 1887).

D. Gerhard, who deeply studied the Zhukovsky's poems «A dream», «Peri» and «Bedouin Song», found that they are related to each other and go back to the same source – the album «Die lebende Bilder und pantomimischen

Darstellungen re idem Festpiel: Lalla Rookh <...> nach der Natur gezeichnet von W.Henzel» («Living pictures and pantomimistic scenes at the feast of "Lalla Rookh" <...>, drawn from life by V. Genzel») which was published in Berlin in 1823 and included illustrative poems of G. Shpiker to the «living pictures» of the Berlin holiday, set to music by G. Spontini and performed by the singers behind the scenes during the presentation time in order to explain to the audience everything that happened on the stage (Gerhardt, 1966). It's hardly possible to establish the time of the creation of Zhukovsky's poems, however, it must be bear in mind that after the Berlin's holiday of 1821, which the members of the imperial family remembered for a long time, "living pictures" became popular in Russia. In the «Notes» written by K.K. Merder, in particular, the text dated by March 10, 1829, containing an enumeration of the «living pictures» arranged in the children's rooms of the imperial palace, was preserved: «Peri, a genius expelled from paradise, asks the angel who keeps the doors, permission to enter; the angel refuses, saying that peri should present a pleasant gift to the sky», «peri brings as a gift to the sky a drop of blood spilled in defense of the fatherland, but the gates of paradise are not opened», «Makhmud, Turkish Sultan», «dying soldier», «peri represents to heaven a tear of the sinner's repentance as a gift, and the doors of heaven are opened» (Merder, 1885). As we see, «living pictures» were performed in the imperial palace based on the motifs of the second interpolated poem «Lalla Rookh» «Paradise and peri». Grand Duchess Maria Nikolayevna played the role of peri, Grand Duchess Olga Nikolaevna played the role of angel, and the role of the Turkish Sultan was acted by Alexander Nikolayevich – the heir to the throne. It is possible that Zhukovsky's poems, which the author himself did not intend to publish, were created to sound this particular palace staging. It also seems quite probable that the palace dramatization, about which K.K. Merder wrote, was not the only one, but according to the customs and traditions of the imperial family, especially stable in the second half of the 1820s – early 1830s.

Zhukovsky's poem «The Dream» is a translation of the beginning (eight verses out of sixteen were translated) of S.G. Shpiker's «The songs» «Ver Verschleierte Prophet von Khorassan. Erstes Bild», created to convey in a short form the content of the first inserted poem «Lalla Rookh» «The Veiled Prophet of Khorasan»: «Mächtig sind

des Wahnes Bande / Alles ist ihm untertahn, / Er gebeut von Land zu Lande, / Sein sindle, die ihm nah ' n / Durch des Schleiers dicht gewebe / Dringt kein sterblich Augenlicht. / Harre, bi ser sich erhebe, / Sterblicher, und forsche nicht!» (S.H. Spiker) (Gerhardt, 1966) – «She possesses everyone's charm! / Everything will help it! / By Enchanted cover / It weeps; / This cover is impenetrable / For eclipsing our eyes; / It will fall down. With hope, / Mortal, wait, do not test» (V.A. Zhukovsky) (Bychkov, 1887). As we see, Zhukovsky almost literally follows the original of S.G. Shpiker, hinting at the mysterious essence of the Mukanna's image of (Moore used Mocanna), the «veiled prophet of Khorasan» from Moore's poem, hiding the ugliness of his appearance under a silver veil.

The poem «Peri» is a translation of the three explanatory S.G. Shpiker's «songs», entitled as «Die Peri und das Paradies. Erstes Bild, Die Peri und das Paradies. Zweites Bild, Die Peri und das Paradies. Drittes Bild» and represents itself a brief retelling of the main content of the second inserted poem «Paradise and the Peri» from «Lalla Rookh» created by Thomas Moore. A comparison of the texts of S.G. Shpiker and Zhukovsky, carried out by D. Gerhard, clearly showed that, although the Russian poem was printed without division into three pictures, it almost literally conveys the contents of the German original (Gerhardt, 1966).

One of the last «living pictures», arranged in 1821 at the Prussian court, was accompanied by S.G. Shpiker's «Romance of Nurmagaly» («Romanze der Nurmahal»), briefly conveying the content of the song, which the heroine, who appeared to be an Arabian girl, sang to Selim in «The Light of the Harem» - Moore's fourth interpolated poem «Lalla Rookh». Generally revealing the idea of the Irish bard, the S.G. Shpiker's «song», at the same time, differed significantly in volume from the Nurmagaly's song in the English original – Moore included eleven quatrains in to his poem, and Spiker had only three. Such a limitation of volume was due to the interests of the organizers of the theatrical performance, – the accompanying «songs» should have had a small and approximately equal volume.

It is «The Romance of Nurmagaly» written by S.G. Shpiker that is the source of Zhukovsky's "Bedouin's Song" poem: «In die Wüste flieh mit mir! / Glänzt Dir gleich kein goldner Thron, / Findest Du, o König, schon / Dort ein Herz, das

true Dich liebt, / Gern sich Dir zu eigen giebt!» S.H. Spiker) (Gerhardt, 1966) – «Follow me to the steppe, my king! / You won't find a throne there, / But you will find my love / And in my young chest / A heart full of you!» (V.A. Zhukovsky) (Bychkov, 1887). As we see, in this case Zhukovsky literally follows the German poet, without making significant changes, except for some weakening of Oriental motifs, manifested in the transformation of syntactic structures, the use of neutral lexemes instead of words of oriental origin.

Conclusions

As we see, «Lalla Rookh» remains the only Thomas Moore's work, to which Zhukovsky-translator turned with enviable regularity. The attention to «Lalla Rookh» from Zhukovsky was due to the bright events of the Berlin holiday, which have been remembered by the poet for many years. Zhukovsky was the first to make Moore's creative works widely known in Russia, creating a talented translated poem «Peri and the Angel», as well as poems that had undoubtedly been influenced by the motives and images of «Lalla Rookh». Thomas Moore knew a little more about Zhukovsky's creative work than about the literary activity of most other Russian contemporary writers. He heard some fragments from the translated poem «Peri and the Angel» in Russian from A.I. Turgenev and N.I. Grech, following Byron he spoke with enthusiasm about the poem «The Singer in the camp of Russian warriors», which was consonant to the mood of that period of time.

Acknowledgements

The article is made within the project # 17-18-01006 «The Evolution of the Russian Poetic Translation (the XIXth – the beginning of the XXth centuries) » of the Russian Science Foundation.

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