

Artículo de investigación

Thomas Moore's poems and his book about J.g. Byron in the creative perception of M.Yu. Lermontov

Poemas de Thomas Moore y su libro sobre J.G. Byron en la percepción creativa de M.Yu. Lermontov

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Written by:
Dmitry N. Zhatkin³⁵
Tatiana A. Yashina¹

Abstract

The article is devoted to the traditions' revealing and comprehending of Thomas Moore's works in the poetry of M.Yu.Lermontov, evidence's establishing of the systematic interest of the Russian poet to the motifs and symbolic images of the poems of the Irish author; we also analyzed individual artistic details in the poems of M.Yu. Lermontov, confirming the facts of M.Yu.Lermontov's close study of Byron's biography, published by Thomas Moore. In the methodological aspect, the article is based on the foundations of historical poetics science, set forth in the fundamental works of Alexander N. Veselovsky, V. M. Zhirmunsky, and also on the writings of English literature researchers such as P.S. Kogan, A.E. Elistratova, A.P. Sarukhanyan, works on translation theory and intercultural communication written by L.S. Barkhudarov, V.N. Komissarov, Y.L. Obolenskaya. In the process of analysis, sociocultural, comparative-historical, cultural-historical and comparative-typological methods of research are used. Using the example of appealing to specific artistic texts, a certain similarity of the motifs of Lermontov's novel «Vadim» and the third part of Thomas Moore's poem «Lalla Rookh» «Fire-Worshippers» was revealed, examples of repeated appeals to the image of Peri in Lermontov's oriental story «Ismail Bay», poems «Demon» and «Mtsyri». There are some details in the autobiographical notes of the Russian poet and his poems from the «Sushkov's» poetical cycle, that approve the close study of Byron's biography by Lermontov. Biographical information about the Irish poet, derived from Thomas Moore's book «Letters and

Resumen

El artículo está dedicado a la revelación y comprensión de las tradiciones de las obras de Thomas Moore en la poesía de M.Yu.Lermontov, el establecimiento de evidencias del interés sistemático del poeta ruso por los motivos y las imágenes simbólicas de los poemas del autor irlandés. ; también analizamos detalles artísticos individuales en los poemas de M.Yu. Lermontov, confirmando los hechos del estudio minucioso de M.Yu.Lermontov sobre la biografía de Byron, publicado por Thomas Moore. En el aspecto metodológico, el artículo se basa en los fundamentos de la ciencia poética histórica, expuesta en las obras fundamentales de Alexander N. Veselovsky, V. M. Zhirmunsky, y también en las obras de investigadores de la literatura inglesa como P.S. Kogan, A.E. Elistratova, A.P. Sarukhanyan, trabaja en la teoría de la traducción y la comunicación intercultural escrita por L.S. Barkhudarov, V.N. Komissarov, Y.L. Obolenskaya. En el proceso de análisis, se utilizan métodos de investigación socioculturales, comparativo-históricos, cultural-históricos y comparativos-tipológicos. Utilizando el ejemplo de apelar a textos artísticos específicos, se encontró una cierta similitud de los motivos de la novela de Lermontov «Vadim» y la tercera parte del poema de Thomas Moore «Lalla Rookh» «Adoradores de fuego», ejemplos de repetidos llamamientos a la imagen de Peri en la historia oriental de Lermontov «Ismail Bay», poemas «Demon» y «Mtsyri». Hay algunos detalles en las notas autobiográficas del poeta ruso y sus poemas del ciclo poético «Sushkov», que aprueban el estudio detallado de la biografía

³⁵ Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation

Journals of Lord Byron with Notices of His Life» largely influenced on the M.Yu. Lermontov's creation of certain poetic cycles and enriched his works with vivid images and ideas.

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

de Byron por Lermontov. Información biográfica sobre el poeta irlandés, derivada del libro de Thomas Moore «Cartas y diarios de Lord Byron con avisos de su vida» influyó en gran medida en el de M.Yu. La creación de Lermontov de ciertos ciclos poéticos que enriqueció sus obras con imágenes e ideas vívidas.

Palabras clave: lazos literarios e históricos y culturales ruso-ingleses, la poesía, el romanticismo, la tradición, la recepción, la alusión, la ciencia comparada, la traducción artística, la comunicación intercultural.

Resumo

O artigo é dedicado à revelação e entendimento das tradições das obras de Thomas Moore na poesia de M.Yu.Lermontov, estabelecendo evidências de interesse sistemática dos motivos poeta russo e imagens simbólicas dos poemas do autor irlandês. ; Também analisamos detalhes artísticos individuais nos poemas de M.Yu. Lermontov, confirmando os fatos da M.Yu.Lermontov estudo minucioso da biografia de Byron, publicado por Thomas Moore. Em termos de metodologia, o artigo baseia-se nos fundamentos da ciência poética histórica, expostas nas obras fundamentais de Alexander N. Vesselóvski, V. M. Zhirmunsky, e pesquisadores nas obras da literatura Inglês como P. S. Kogan, A.E. Elistratova, A.P. Sarukhanyan, trabalha na teoria da tradução e comunicação intercultural escrita por L.S. Barkhudarov, V.N. Komissarov, Y.L. Obolenskaya. No processo de análise, são utilizados métodos de pesquisa sócio-cultural, comparativo-histórico, histórico-cultural e comparativo-tipológico. Utilizando o exemplo de apelo aos textos artísticos específicos, uma certa semelhança dos motivos do romance de Lermontov "Vadim" ea terceira parte do poema de Thomas Moore 'Lalla Rookh " Adoradores de fogo', exemplos de repetidas, revelou peri apela para a imagem na história oriental de Lermontov "Ismail Bay" poemas "Demon" e "Mtsyri". Existem alguns detalhes nas notas autobiográficas do poeta russo e seus poemas do ciclo poético "Sushkov" aprovar o estudo detalhado da biografia de Byron por Lermontov. Informações biográficas sobre o poeta irlandês, derivada do livro de cartas e diários de Lord Byron Thomas Moore' com avisos de sua vida "influenciou muito o M.Yu. Criação de Lermontov de certos ciclos poéticos e enriqueceu suas obras com imagens e idéias vívidas.

Palavras-chave: russo-Inglês laços históricos e literários e culturais, poesia, romantismo, tradição, recepção, alusão, ciência comparativa, tradução artística, comunicação intercultural.

Introduction

In Lermontology, Lermontov's tendency to carry out biographical parallels between himself and Byron has traditionally been noted, and often all this was perceived as something foolproof, a well-chosen «pose», and only the research work of N.Ya. Dyakonova, is based on a comparison of Byron's diaries and Lermontov's prose, reflecting the traditions of the great English predecessor, convincingly showed that Lermontov's analogies had not a superficial but deep inner character, based on the desire to penetrate into the laws of being man and the world around him, to build the life of artistic images, as a result of which a prototype of Pechorin's magazine was formed in the Lermontov consciousness (Dyakonova, 1969). Lermontov carefully read in 1830 year the

letters and diaries of Byron, published by Thomas Moore, and an already existing desire for fame was awakened inside him by this book (Harper, 1830; Moore, 1910).

In addition, the influence of the poems of Thomas Moore is traced in the creative work of M.Yu.Lermontov in many respects. In 1975, Yu.D.Levin drew attention to the description of Yury's romantic adventures in the nineteenth chapter of Lermontov's novel «Vadim» (1832–1834), which is ended with a severe but natural ending: «...what's left for him from this? – memories? – Yes, but which ones? bitter, deceptive, like the planes that grow on the shores of the Dead Sea, which, shining with a

ruddy crown, conceal ash beneath it, dry hot ashes!» (Lermontov, 1975). The likening of the hero to the «fruits growing on the shores of the Dead Sea» was not the creative adventure of the young Lermontov, but was borrowed from the third part of Thomas Moore's poem «Lalla Rookh» «The Fire-Worshippers», where, cursing a traitor slave who betrayed valiant men, the poet promises him a life full of elusive, perishable joys: «With joys, that vanish while he sips, / Like Dead Sea fruits, that tempt the eye, / But turn to ashes on the lips!» (T. Moore) [16, p. 418] – «With joys that disappear when he drinks them, / Like the fruits of the Dead Sea, which tempt the eye, / But turn to ashes on the lips!» (Sub-line translation) [12, p. 206]. A certain influence of the first part of the poem «Lalla Rookh» «The Veiled Prophet of Khorassan» can be seen in the very image of Lermontov's Vadim, in whom the problem of combining natural ugliness and imaginary dignity is solved. It should be recognized that this accentuation of the image is peculiar only to the early Lermontov's poetry works, – afterwards the poet reinterprets the «tragic outcome of the power of demagoguery over souls simplicity «transforms the image of the false prophet and the fanatically loyal crowd to him» [9, p. 114].

Another example of the influence of the Thomas Moore's poem «Lalla Rookh» on Lermontov's poetry work can be considered the appeal of the latter to the symbolic image of Peri in the twenty-fourth stanza of the first part of the poem («Oriental story») «Ismail Bay» (1832) in describing the impression after the first meeting with Zara: «Before him, under the guise of the maidens of the mountains, / Creation of the earth and paradise, / stood the young Peri!» (Girivenko, 1991). As if afraid of losing the well-found poetic definition, at the very beginning of the twentieth verse of the first part of the poem, Lermontov again compares the «proud and simple» Zara who stood at the threshold, with Peri: «Gentle as a Young Peri, Creation of a Land and Paradise, / Tender – like to us in the land of strangers / Between the sounds of a stranger's language / Familiar sound, native two words!» (Lermontov, 1975). The symbolic image of Peri appears in the sixth and seventh editions of Lermontov's «Demon», dating back to 1838, when describing the deceased Tamara: «Like a Peri sleeping, she is beautiful / She lays in her coffin, / Pale and cleaner than her veil / The color of her brow was languid» (Lermontov, 1975).

Literature Review

An academician M.P. Alekseyev turned to the Russian reception of the creative work of Thomas Moore in the article «Thomas Moore, his Russian interlocutors and correspondents», published in 1963 in the collection of scientific works «International Relations of Russian Literature»; some interesting facts were established in the article, close attention was paid to Moore's contacts with A.I. Turgenev. In Y.L. Obolenskaya's book «Art translation and intercultural communication» on the little-known material reflecting the specifics of the Russian translation culture, the most vivid examples of the reception of individual images, motifs and mythology are shown. A significant historical and literary element, which includes the integration of intertextual links, the identification of creative similarity, traditions, reminiscences, characterizes the books by N.A. Kuzmina «Intertext and its role in the evolution of the poetic language» and E.A. Fenova's book «Interpretation of the poetic text». In the works, the dynamics of the stylistic processes occurring in the national literature are noted, and at the same time the national identity of different cultures is recognized.

Materials and Methods

The material for the analysis was the translation of the works of English romantic poetry, in particular Thomas Moore's and J.G. Byron's poems into Russian, literary criticism of their appearance, poems and poems by M.Yu. Lermontov, containing reminiscences from the works of Thomas Moore and J. G. Byron.

The methods of historical poetics, approved in the fundamental studies of Alexander N. Veselovsky and V. M. Zhirmunsky are used which makes it possible to comprehend the work of Thomas Moore and his influence on Russian literature of the first half of the 19th century, to examine the features of the national identity in M. Lermontov's works, to understand the specifics of the characteristics of the lyrical character, etc. The statements of the linguistic theory of translation of A.V. Fedorov, the theory of M.M. Bakhtin on dialogue and a «stranger's word» are taken into account. According to the principle of historicism, certain facts and circumstances are considered in connection with others, and also with taking into account historical, literary and cultural experience. In accordance with the subject of study, there is a

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

Results

His acquaintance with the Thomas Moore's book «Letters and Journals of Lord Byron with Notices of His Life» Lermontov witnessed in the written note left on the autograph of the poem «K ***» («Do not think that I was worthy of regret...», 1830): «Having read the life of Byron (written by Moore)» [8, p. 454]. In the letter to «K***», which is a kind of a result of a careful reading of Byron's biography, Lermontov spoke about his spiritual closeness to Byron, his desire to repeat his bright tragic fate: «I'm young; but sounds boil over the heart, / And I would have wanted to reach Byron; / We have the same soul, the same torment, – / Oh, if the final was the same!...» (Lermontov, 1975). Mentioning the «sunset in the mountains, foaming waves / And the storms of the earth and the storms of heavenly how!» (Lermontov, 1975). Lermontov recalled his childhood trip to the Caucasus for treatment and unobtrusively drawn a parallel with the mountain climate chosen by the mother for Byron as a child who recovered after a serious illness. For Lermontov, Moore's opinion about the awakening of Byron's talent which can be attributed to the «wild and majestic» mountain places, the dark peaks of Loch-on-Gara, «among which he spent his childhood» was valuable (Oksman, 1922). The description of «the sunset in the mountains» remains significant for Lermontov throughout his creative career, in particular, he can be seen in the poems «The Caucasus» (1830), «I love the chains of the blue mountains...» (1832), one of the later editions of «Dedications to the poem» «Demon» («To You, the Caucasus, severe king of the earth...»). In the poem «K ***» («Do not think that I was worthy of regret...») a reminiscence from the I.I. Kozlov's translation «Insomnia» of Thomas Moore's poem exists: «Look far away – some sorrows; / I look around – my friends / <...> / are stormed out by blizzard» (I.I. Kozlov) (Kozlov, 1956). – «I look back – the past is terrible; / I look forward – there is no native soul» (Lermontov, 1975). In 1838 the same motif of loneliness, taking into account the characteristic semantic structure, was varied by Lermontov in the poem «I look at the future with fear...».

In autobiographical notes and in some of Lermontov's poems referring to the «Sushkov's»

poetical cycle, some new details are also revealed that allow us to talk about the careful review of Byron's biography written by Moore by the Russian poet. At the beginning of 1830 Lermontov left this remark: «When I began to write poems in 1828 [in the boarding house], I sort and copied them instinctively, I still keep them. Now I have read in Byron's life that he was doing the same thing – this similarity struck me!» (Lermontov, 1975). Probably, under the influence of the diary's history of Byron, Lermontov began relatively regularly in 1830 to make biographic recordings, to sketch out plans and plots of the future works in a separate notebook. He paraphrases the words of V. Alfieri that the soul, which was early awoken for the senses is «chosen for the fine arts.» Lermontov in one of the autobiographical notes stated that «early passion means a soul who will love fine arts» and at the same time characteristically added: «I think that there is a lot of music in this soul» (Lermontov, 1957). According to A.M. Zverev, Lermontov, who began his creative career, found in the book about Byron «an extremely bright example of consistently realized unity of the initial ideas, everyday behavior and poetry of the unity of all life experience» (Lermontov, 1975).

The researchers established numerous facts of the influence of Moore's creative works in the working process of Lermontov under the poem «Demon, and this influence was realized in separate episodes of this poem and was reduced» to a few features summarized in a lengthy presentation » in particular, we were sure about this facts when we talked about the similarity between «Demon» and Moore's «Irish melody» «As a Beam o'er the Face of the Waters may glow...» (M.Yu, 1914). From the second part of the «Lalla Rookh» «Paradise and Peri», in addition to the symbolic image of the peri, Lermontov borrows the image of a «heavy tear» of the demon which is falling from the eyes of the distressed Demon, that is extremely significant for the Moore description – it is the tear of a repenting sinner brought by Peri helps her after several fruitless attempts to obtain forgiveness and return to Eden. The second part of «Lalla Rookh», known to the Russian reader thanks to the V.A. Zhukovsky's translation «Peri and the Angel» and «the story in verses» written by A.I. Podolinsky «Div and Peri», echoes, according to N.P. Dashkevich, with Lermontov's «Demon» thematically: in both works a plot «love of a fallen angel to a mortal maiden» is being developed (Dawson, 1902).

In the fourth interpolated tale «Lalla Rookh» «The Light of the Harem», Lermontov could have become interested in a lyrical overture, which contains a description of the exotic of the Kashmir valley changing its appearance depending on the time of day. A somewhat hypothetical eastern color characteristic of the story suggested by Moore can be seen at the beginning of Byron's «Abydos bride», where the symbolic image of the Land of the Sun is created, but the combination of exotics, lyrical delight and some painful remembrance of all the experiences in the Georgia's description in the III – IV verses of the first part of the final edition of Lermontov's «Demon» allows us to discover a general similarity (albeit devoid of any definite manifestations) with Moore's description. «The distant reflection of the sparkling image» of Nurmagaly, the heroine of «The Light of the Harem» E. Duchen sees in the portrait of Tamara, which is contained in the sixth and seventh stanzas of the final version of the Demon, and proves his words by comparing the well-known Lermontov lines («But the ray of the moon, on unsteady moisture / Slightly playing at times, / Hardly compared with that smile, / As life, as youth, alive»;) with a story about the beauty of Nurmagaly in the Moore's poem: «It was a living charm that, like a ray in the translucent days of light autumn, played here and here, carrying its shine from the lips onto cheeks, and then onto eyes <...> (Lermontov, 1975). Her laugh, full of life <...>, came from the depths of her soul. And who could say where it most often shone? Lips, cheeks, eyes – everything was shining in her body» (M.Yu, 1914).

The similarity of the various editions of «Demon» with Moore's poem «The Loves of the Angels», written in 1823, was also reported by A.D. Galakhov in 1858, but a detailed comparison of the two texts is associated with the names of Lermontologists of the crossroad of XIX – XX ages – N.P.Dashkevich, E.Dyushen, S.V.Shuvalov. Fairly noting the thematic closeness of two works showing mutual love of angels and daughters of the earth and deciding in favor of a romantic sense of feeling and mind sense, the scientists who study Lermontov's poetry went along the path of revealing the specific Moore's reminiscences in Lermontov's creative work

(Shuvalov, 1914). The first verse of the seventh edition of «Demon» represents the «dreary Demon», in whose soul the memories of times when there was «neither anger nor doubt» are crowded: «When through eternal mists / Knowledge-hungry, he watched / nomadic caravans / In the space of abandoned luminaries» (Lermontov, 1975). For the second angel in the «Love of Angels» written by Moore, the stars were also «an elevated vision», «the first passion ... of the heart»: «There, in a silent flight, I followed their running through these immense deserts, insistently asking them about the spirit that they enclosed in themselves» (Lermontov, 1910; M.Yu, 1914).

The first angel in the Moore's poem was captivated by an earthly girl named Lea, seeing her from the heavenly heights «half-hidden transparent crystal of a stream», then began to spend «day and night <...> in the vicinity of this river» – in «Demon» Lermontov's passion for Tamara also flares up inside the hero during the wanderings «over the sinful land»: «Dumb desert of his soul / Was filled with a blessed sound – / And again he comprehended the shrine / Of love, good and beauty!...» (Lermontov, 1975). The third angel in Moore's poem was captivated by the beauty of Nana, hearing from a far distance her playing on the lute, and then penetrating «into the sacred place chosen by her for prayers» – in the second edition of the Lermontov's composition, referring to the beginning of 1830, the Demon hears from the cell monastery «a beautiful sound, / Similar to the sound of a lute» and a beautiful singing, after which he is charmed by a nun (Lermontov, 1975). In the first edition of «Demon» (1829), the hero, agitated by the voice of a nun, is captured by a state of immobility («... he wants to go away immediately. / His wing does not move»); – the first angel turned into the same state in the Moore's poem, when the beloved, heard the divine word, flies away from him, disappears from his view («...my wings were powerless <...>: so commanded the humiliated God»).(Lermontov, 1975).

The closest relationship to Lermontov's «Demon» is revealed by the relationship of the second angel described by Moore and his beloved Lily. Wanting to be liked by Lily, the angel appears in her dreams, awakens fantasies and vague wishes, – the same happens in

Lermontov's poem, where Demon, before appearing in front of Tamara, caused inside of her «unspeakable confusion», «rapture of ardor» called «golden dreams» (Lermontov, 1975). Finally, in the presence of Tamara, the Demon in the seventh, final version of the poem draws an uncertain charming picture of miracles: «Ray of the rosy sunset / Your chest, as a lace will cover / Breathing pure aroma / The surrounding air I will fill in; / Extremely miraculous game / Your hearing will be cherished by me; / I will build lush palaces / From turquoise and amber; / I will descend to the bottom of the sea, / I'll fly behind the clouds, / I'll give you everything, everything earthly – / Love me!...» (Lermontov, 1975). The second angel in Moore's poem tempted Lilys, penetrating into her consciousness, reading every thought of hers, satisfying the beloved flaming thirst for knowledge of everything rare, «what the earth and the sky contains». In an effort to strengthen the brilliance of the beauty of Lilys, the angel in Moore's composition brings her all kinds of jewelry and at the same time confesses that «there was nothing beautiful, great and curious», that he, at the will of the beloved, did not find «with impatience <...> alive and gentle». Having fulfilled the request of his earthly beloved, the angel appeared before her in all the glory of the heavenly majesty, squeezed Lilys in his embraces, but the fire that emanated from him burned the girl – so Tamara died in Lermontov's poem, destroyed by the «deadly poison of the kiss» of the Demon (Lermontov, 1975).

Discussion

M.P. Alekseev believes that the observed similarity of individual details in the «Love of Angels» by Moore and the «Demon» written by Lermontov remains superficial, «the analogies and textual parallels between them are not convincing enough» (Alekseev, 1982). The scientist supports his opinion with the fact that Lermontov has similar motives with other works of that epoch – the poem of the French writer Alfred de Vigny «Eloah» and the Byron's «mystery» «Heaven and Earth» (Dashkevich, 1914; Rodzevich, 1915). Indeed, the influence of these works on Lermontov is quite obvious, as was already written at the beginning of the 20th century by E. Dyshen, S.V. Shuvalov, S.I. Rodzevich; however, this does not in any way diminish the significance of the above analogies, convincingly proving that Lermontov carefully read the Moore's poem of and creatively reinterpreted the material contained in it,

developing the theme of rebelliousness to fate not only in the «Demon», but also in the poem «Mtsyri» (M.Yu, 1914; Vatsuro, 1981; Shuvalov, 1914).

The influence of the «mysterious interpretation of the theme which is peculiar to Moore with the features of an oriental allegory» can also be seen in Lermontov's early poems «Azrael» (1831) and «Angel of Death» (1831), which idea is directly connected with the «Demon» (Zverev, 1988). In particular, Azrael, the character of the Muslim's mythology, the angel of death, who takes the soul from the dying person with the last sigh, appears at Lermontov's poem as a semi-earthly, semi-heavenly creature. The skin autograph of the «Angel of Death», stored in the IRLI, is accompanied by an author's note that clarifies the creative idea: «The Angel of Death at the death of a virgin flies into her body because of regret to the beauty and repents, for he was a grim and bloodthirsty man <...>; the angel is no longer an angel, but only a virgin, and her kiss does not relieve the death of the young man, as it used to be, <demon> The angel leaves the body of the virgin, but since then her kisses are excruciating to the dying» (Andronikov, 1976).

Based on the autobiographical records of Lermontov and the Moore's book about Byron, A. Glasse compared the biographies of the two poets, which enabled us to show interesting analogies that testify Lermontov's modeling of his fate in the spirit of romantic life creation. So, Moore said that the feeling, primarily similar with love, first embraced Byron at the age of eight (Moore, 1910). – Lermontov admitted that, like Byron, «in his childhood he had already burning in his <...> soul» that «he already knew the feeling of love, at ten years of age» (Lermontov, 1975; Lermontov, 1957). According to the book of Moore, Byron's second love at twelve was his cousin Margarita Parker, – as well as at twelve-year-old Lermontov was hopelessly in love with a cousin sister and even stole from her the object of admiration «a beaded blue lace» (Lermontov, 1957; Harper, 1830). Moore reported that the fortuneteller, to whom the mother of Byron addressed to, predicted that he would be a great man, had the danger of being poisoned before reaching adulthood, but would overcome this danger and twice get married, and the second time with a foreigner, – a very similar prediction of the fate of his grandson Michael E.A. Arsenyeva heard in the Caucasus (Moore, 1910; Lermontov, 1957). Lermontov's note «My testament» («Bury my bones under this dry

apple-tree, put a stone, and – let it be empty with nothing written on it, if one of my names is not enough to deliver him immortality!») is a free prose Moore's translation of Byron's poem «A Fragment»: «My epitaph shall be my name alone; / If that, with honor, fail to crown my clay, / Oh may no other fame my deeds repay, / That, only that, shall single out the spot; / By that remembre'd, or with that forgot» (Lermontov, 1957; Oksman, 1922).

Finally, A. Glasse draws attention to the striking similarity described by Moore in the history of the third love of the sixteen-year-old Byron to the eighteen-year-old neighbor on the estate Mary Ann Chavort and the history of the relationship between Lermontov and E.A. Sushkova. According to her observation, in the «Sushkov's» poetical cycle, the thoughts of Byron's two poems, brought by Moore and connected with the personality of Mary Ann Chavort are reflected, – «Stanzas to *****, written when sailing from England» («Stanzas to *****, on Leaving England») and « Epistle to a Friend in Answer to Some Lines, exhorting of the Author to be cheerful and to banish care». According to Moore's remark, these Byron poems show «how insistently he returned to disappointment in his early love as the main reason for all his experiences and mistakes, present and future» (Harper, 1830).

The emotions experienced by Lermontov were extremely close to the love drama of the great English poet, and therefore A. Glasse finds the echoes of the above-mentioned Byron's poems in the «Stanzas» («Look how my eyes are calm...»), «Nights» («I'm alone in the silence of the night...»), «K***» («When you talk to rumors...»), «Imitations to Byron», in the early and late editions of the poem «At the feet of others did not forget...» (Lermontov & Sushkova, 1979). Symbolically, that in all the Lermontov works mentioned there are borrowings from only two of Byron's poems, – those ones that Moore wrote in his book. Only two years will pass, and in 1832 Lermontov will decisively separate himself from Byron, overcoming the stage of carrying out life analogies: «No, I'm not Byron, I'm different, / I'm still an unknown person, / <...> / I started earlier, I will finish earlier, / My mind will do a little; / In my soul, as in the ocean, / The hopes of the shattered cargo lies» («No, I'm not Byron, I'm different...»); (Lermontov, 1975).

Conclusions

As we see, Thomas Moore's book «Letters and Diaries of Lord Byron with Remarks on his Life» was for Lermontov the main source of information about the life and work of the great English poet and, moreover, after reading the Moore's book Lermontov knew certain Byron's works that had a significant influence on him when creating the «Sushkov's» poetical cycle, other poems relating to 1830.

Thus, in his work on many poetical works of great forms and, in particular, on the poem «Demon», Lermontov turned to the poetic discoveries of Thomas Moore, to certain motifs and symbolic images from his creative works. Separate artistic details, penetrating from the works of Moore, harmoniously fit into Lermontov's original works of art, became part of the aesthetics of the Russian poet, helped him to comprehend important philosophical problems, characters and spiritual and moral reference points of his characters.

In a Russian translation of 1833 Lermontov knew one more significant work written by Thomas Moore – the philosophical novel «The Epicurean» written in 1825. Knowing about the productive use of the plot framework of the novel in the poem of S.E. Raich «Aretha», A.N. Girivenko proposes to consider the «Epicurean» in connection with the motif of travel, wanderings in the Lermontov's novel «Hero of Our Time», however, although this question is correctly asked, still needs to be studied further by involving a wide historical and cultural context of the poetical epoch (Girivenko, 1991).

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