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**THOMAS MOORE'S POEM "OH! BREATHE NOT HIS NAME..."  
IN RUSSIAN TRANSLATIONS OF XIX – EARLY XX CENTURY**

**EL POEMA DE THOMAS MOORE "¡OH! RESPIRA NO SU NOMBRE..."  
EN LAS TRADUCCIONES RUSAS DEL XIX –Y ANTERIORES AL SIGLO XX**

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**Abstract**

The article is devoted to the features' revealing of the perception of Thomas Moore's poem "Oh! Breathe not his name...", relating to the poetic cycle "Irish Melodies", which was created by Russian translators of the XIX – XX centuries. In terms of methodology, the article is based on the fundamental works of Alexander N. Veselovsky in the field of historical poetics of Russian literature, historical literary and theoretical works of such leading Russian literary scholars as V. M. Zhirmunsky, M. P. Alekseev, B. V. Tomashevsky, Yu. M. Lotman, V. N. Toporov, Yu. D. Levin, E. G. Etkind, devoted to the issues of comparative research of literatures and cultures, Russian–English literary ties, theory and history of literary translation. The interest of Russian translators to the works of Thomas Moore, in particular to the poems of the poetic cycle "Irish Melodies", was very significant, as evidenced by their numerous appeals to the works of the English poet. Thomas Moore's "Irish melodies", having gained steady and long-term popularity in Russia, became a symbol of the Irish liberation movement of the end of the XVIII

**Keywords**

Russian–English literary and historical and cultural ties – Poetry – Romanticism – Tradition

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## Introduction

The poem «Oh! Breathe not his name...» was included in the Thomas Moore's poetic cycle «Irish Melodies», which was published in ten separate issues from 1807 for a period more than a quarter of a century (up to 1834) and gave a European literary fame to the English poet, largely due to the successful combination of national-specific and common European features, the variety of forms of artistic expression of the features of the romantic worldview of the literary era.

Thomas Moore's «Irish melodies», having gained steady and long-term popularity in Russia, became a symbol of the Irish liberation movement at the end of the XVIII – beginning of the XIX century. It is known that the poems of this poetic cycle were not only widely translated into Russian<sup>1</sup>, but also fragmentarily included in the poetic and prose works of Russian writers, used as epigraphs<sup>2</sup>. The authors of the translations were attracted by the consonance of the life ideas of the Irish romantic writer to the social and political events that took place in Russia, his freedom-loving thoughts.

The fourth poem of the poetic cycle «Irish Melodies» «Oh! Breathe not his name...», which repeatedly attracted the attention of Russian interpreters throughout the XIX – early XX centuries, was devoted to a Thomas Moore's friend, an Irish patriot Robert Emmet, one of the leaders of the Irish rebellion in 1803, an active left wing's participant of the «United Irish» movement, which was close by their civil aspirations for the Jacobins. Robert Emmett, executed by the British, was remembered by the fact that, on the eve of the execution, he said: «When I leave this world, I ask only one thing. About the gift of oblivion. Let no one write epitaphs for me. But when my country takes a worthy place among other countries on the earth, only then, and not earlier, let them write an epitaph to me»<sup>3</sup>. The friendship of the young Moore with Robert Emmett, which ended after the

<sup>1</sup> D. N. Zhatkin and T. A. Yashina, Thomas Moore's «Irish Melodies» and their Russian translators of the 1820s – 1830s. Literature in the dialogue of cultures. 4: Materials of the International Scientific Conference (September 21–23, 2006). Rostov on Don: RSU. 2006;

D. N. Zhatkin and T. A. Yashina, To the question of Russian translations of «Irish Melodies» written by Thomas Moore. Foreign Languages and Literature in the Modern International Educational Space: Collection of Scientific Papers prepared for the II International Scientific and Practical Conference: In 2 volumes. V. 2. Yekaterinburg: USTU. 2007; D. N. Zhatkin and T. A. Yashina, Traditions of Thomas Moore's poetical works in Russian poetry of the 1820s – 1830s. // Dergachev Readings – 2006: Russian Literature: National Identity and Regional Peculiarities: Materials of the International Scientific Conference (October 5–7, 2006): In 2 volumes. V. 1. Yekaterinburg: Ural State University. 2007; D. N. Zhatkin and T. A. Yashina, Traditions of Thomas Moore in Russian prose of the 1820s – 1830s // Almanac of modern science and education. – 2007. – № 3. Linguistics and literary studies in synchrony and diachrony and methods of teaching language and literature: In 3 parts. – Part 1. – P. 87–89; D. N. Zhatkin and T. A. Yashina, Thomas Moore's «Irish Melodies» in the creative interpretation of P. A. Vyzemsky and D. P. Oznobishin. Space. Language. Person: Materials for the International scientific and practical conference, devoted to the 45<sup>th</sup> anniversary of the foreign languages department of VGGU (Vladimir, 2008). Vladimir: VGGU. 2008 y D. N. Zhatkin and T. A. Yashina, Early translations of Thomas Moore's «Irish melodies» (A.M.Redkin, I.P. Borozdna, V.I. Lyubich–Romanovich). Communicative aspects of language and culture: Collection of materials of the VIII International scientific and practical conference of Students and Young Scientists: In 2 volumes. Part. 1. Tomsk: TPU. 2008.

<sup>2</sup> D. N. Zhatkin and T. A. Yashina, To the question of Russian translations of «Irish Melodies»...; D. N. Zhatkin and T. A. Yashina, Traditions of Thomas Moore's poetical... y D. N. Zhatkin and T. A. Yashina, Traditions of Thomas Moore in Russian...

<sup>3</sup> T. Moore, Selected poems (Moscow: Raduga, 1986).

exclusion of the last from the university, was replaced by a warm and friendly feeling that the poet has kept in his heart throughout his later life. The poem «Oh! Breathe not his name...», as well as other early «Irish melodies», are filled with pain and deep disappointment caused by the tragedy of the Irish people, the suppression of their national liberation movement; at the same time, deep protest moods seem to be dissolved in heartfelt lyricism of graceful sadness, and finally, in a characteristic elegiac tone, indicating the poet's disappointment in life and, at the same time, attuning to reconciliation with the reality, which cannot be changed under any circumstances.

### Literature review

An interest to the study of Russian–English literary ties, in particular the problems of Russian literary–critical and translational reception of Thomas Moore's poetical works, is quite large, as evidenced by the fundamental works of M. P. Alekseev, V. E. Vatsuro, V. M. Zhirmunsky. Among the works on the problems of the theory and history of literary translation, the works of A. N. Girivenko, T. A. Kazakova, L. L. Nelyubin, G. T. Hukhuni and others should be noted.

Among the translation works of recent years, conceptually related to this article, the works of such authoritative researchers as Yu. L. Obolenskaya and A. N. Girivenko should also be mentioned. Thus, in the Y. L. Obolenskaya's book «Literary Translation and Intercultural Communication», the most vivid examples of the reception of individual images, motives and mythologies are shown on little-known material reflecting the specifics of Russian translation culture. In the book of A. N. Girivenko «Russian poetic translation in the cultural context of the Romantic era», on many examples considered in a single context of cultural development, the history of translation findings and acquisitions is recreated, special attention is even paid to the creative works of the most significant poets–translators – V. A. Zhukovsky, N. I. Gnedich, I. I. Kozlov, D. P. Oznobishin, the historical and cultural significance of the translations and interpretations of A. S. Pushkin, S. P. Shevryev, M. Yu. Lermontov, A. G. Rotchev, P. A. Katenin, A. A. Fet is accentuated. Of considerable interest to us is his work about V. S. Likhachev, who has repeatedly turned to the translation of English poets' works, – the article «Petersburg Translators of the Silver Age: Vladimir Sergeevich Likhachev», which was published in the collection of articles of the 4<sup>th</sup> Fedorov's Readings.

Actual problems of the history of Russian poetic translation are also reviewed in the book written by the authoritative researcher V. V. Sdobnikov, «The problems of theory, practice and criticism of literary translation» and in the co–author guide book of Yu. P. Solodub, F. B. Albrech, A. Y. Kuznetsov «The Theory and practice of literary translation». A significant historical and literary element, consisting in taking into account intertextual connections, revealing of the creative similarities, traditions, reminiscences characterizes the books of N. A. Kuzmin «Intertext and its role in the processes of evolution of the poetic language» and E. A. Fenova «Interpretation of the poetic text». The works highlight the dynamics of stylistic processes that took place in Russian literature, and at the same time distinguish the national originality of various cultures.

### Materials and methods

The material for the analysis was the poem «Oh! Breathe not his name ... », included in to the Thomas Moore's poetic cycle «Irish Melodies», and his translations written by M. P. Vronchenko («Keep his name down: let it sleep there...»), D. P. Oznobishin

(«Do not call him: let him sleep in silence...»), A. N. Plescheev («Do not call him!»), F. A. Chervinsky («Oh, do not whisper his dear name over the grave!..»), V. S. Likhachev («Epitaph»), L. I. Umanets («Do not sigh! Let him sleep in the shadows of dreams...»), as well as an anonymous translator («Epitaph of the Unknown») («People do not know the name of their own hero...»). In addition, journalistic articles and literary-critical publications of aesthetic, critical, philosophical, documentary nature are also used. The methodological basis of the research is the fundamental works of Alexander N. Veselovsky in the field of historical poetics of Russian literature, historical, literary and theoretical works of such leading Russian literary scholars as V. M. Zhirmunsky, M. P. Alekseev B. V. Tomashevsky, Yu. M. Lotman, V. N. Toporov, Yu. D. Levin, E. G. Etkind, devoted to the issues of comparative studies of literatures and cultures, Russian-English literary ties, theory and history of literary translation.

## Results

Two early translations of the poem «Oh! Breathe not his name...» appeared almost simultaneously: the translation of this poem written by M. P. Vronchenko was published in «Nevsky Almanah» for 1829 («Keep his name silent: let it sleep there...»); on the pages of the «Zimtserla» almanac for 1829 the translation by D. P. Oznobishin «Do not call him: let him sleep in silence...» was published<sup>4</sup>, which made back in 1826. According to A. N. Girivenko, the first appeals to Moore's poem in Russia were programmatic («in any case, neither Vronchenko nor Oznobishin were trying to simply acquaint their compatriots with another work of the Irish poet –patriot»<sup>5</sup> associated with the appearance in Russian poetry of the topic of searching the graves of the Decembrists<sup>6</sup>. Currently, some researchers (following A.S. Pushkin and A. A. Akhmatova) are of the opinion that the five executed Decembrists were secretly buried on the Neva coast, on Goloday, which is the northern end of Vasilyevsky Island, separated from it by the Smolenka river (now Goloday – Decembrist Island); traces of searching for the Decembrists' graves are seen in many Pushkin works – Eugene from the «Bronze Horseman» is buried on the «small island» in which you can recognize Goloday; in the poems «When Sometimes Memories...», «Inspired by a familiar dream...» with their characteristic nostalgia for the experience, as well as in the story «The Lonely House on Vasilevsky», one can feel the gloomy atmosphere of Goloday island created by Pushkin<sup>7</sup>. Obviously, the possibility of comparing the nameless grave of Irish freedom's fighter Robert Emmett with the unknown graves of executed Decembrists caused an interest to Moore's work from the side of D. P. Oznobishin, who had become close to V. Kyuhelbeker and F. N. Glinka and M. P. Vronchenko on the eve of the rebellion and was sent to the Derptsky University for studying astronomy and became friends there with one of the students – N.M. Yazykov, who was in the circle of friendly communication of E. A. Baratynsky and was also under the undoubted influence of A. S. Pushkin's creative works.

<sup>4</sup> D. P. Oznobishin, «Do not call him: let him sleep in silence...». Zimzerla: Almanac for 1829 (Moscú: Typography of S. Selivanovsky, 1829).

<sup>5</sup> A. N. Girivenko, Russian reception of Thomas Moore: Thesis for the degree of candidate of philological sciences (Moscú: MPSU, 1992).

<sup>6</sup> A. N. Girivenko, «The reflection of the Thomas Moore's poetry in Russian literature of the first third of the XIX century», News of the Academy of Sciences of the USSR. A series of literature and language Vol: 43 num 6 (1984): 537–543.

<sup>7</sup> M. N. Virolaynen, Bronze Horseman. Petersburg Tale (Znamay: 1999).

In 1834, Moore's poem was mentioned in the third part of the N. A. Polevoy's story «Abaddonna», its action took place in Germany: at the evening with Eleanor, the heroine of the story, who entertained her different guests by playing the piano, the English lord «begged <...> to play something native and closed his eyes with his hand when after the sad Moore's melody: «Oh! Breathe not his name, let him sleep in the shade» Eleanor flew in quiet chords to the Scottish mountains and began to play a Colm's romance «Colm's Song» composed by J. McPherson (from the cycle Ossian's poems); deep silence was in the hall»<sup>8</sup>. New interpretations of the poem «Oh! Breathe not his name...» appeared only in the 1870s – 1880s, when there was a peak in the attention of Russian writers and translators to the Irish theme, due to historical reasons. By this time, Ireland, which had not achieved independence, was finally turned into an agricultural appendage of the British economy, a source of raw materials and cheap labor, and a sales market for English products. In addition, the landlordism system (renting the land to the poor mass on the bonded conditions) gave rise to hunger on the lands of Ireland, which led to the decline of agriculture, which was already damaged by the destruction of the domestic industry due to the competition with British goods and bad harvest of potatoes (1877–1880, 1886), which was the main food of the Irish. The dissatisfaction of the poor peasantry was suppressed by the British authorities with the help of the national Irish bourgeoisie, who feared open rebellions, but at the same time used problem situations for their own purposes, asking concessions and preferences for themselves. The severity of the problems of the Russian peasantry was also very significant, and therefore, addressing to the Moore's works, the Russian interpreters focused on problems in their own country, either directly or veiled, talking about the need to overcome glaring social inequality, awakening of the sleeping, «dark» consciousness of the peasant masses. The Irish melody «Oh! Breathe not his name...» with its programmatic and openly allegorical language interests A. N. Pleshcheev, who, when publishing his interpretation «Do not call him!» In the 6<sup>th</sup> issue of «Domestic Notes» magazine for 1875<sup>9</sup> probably reminded readers about the tragic fate of Petrashevites, whose social and utopian worldview seemed harmful to Nicholas I. A. N. Pleshcheyev, convicted in 1849 in the framework of Petrashevists' case for spreading the famous letter of V. G. Belinsky to N. V. Gogol was sentenced to four years of hard work, and then transferred to Uralsk as a simple soldier to the Orenburg battalion; he mentally returned to his youth, to the broken fates, lost hopes and dreams of his friends, who were close to M. V. Petrashevsky's circle, many of whom were no longer alive at that time. It is symbolic that in the first publication of the A. N. Plescheev's translation there was no link which contained the interrelation of the English original text with the destiny of Robert Emmett; it appeared only in the next issues. Publishing in 1887 in «the Messenger of Europe» his translation «Oh, do not whisper over the coffin his dear name!..». F. A. Chervinsky, unlike his predecessors, was more oriented towards solving creative, rather than ideological, political, and civic tasks. In an effort to preserve the rhythmic structure of the original, which was not important for predecessor translators, F. A. Chervinsky used six-stop dactyls with its characteristic rhythmic stretchiness, giving the text a feeling of purely Russian melody and sincerity. Due to the use of stylistic repetitions that helps to make the parallels between the first and second stanzas (for example, «Let our tears flow from the sad eyes / Quietly, like pearls of dew drops <...>» and «The dew is silently falling <...> / Quiet hot tears over this grave»<sup>10</sup> Chervinsky was masterful in giving an expressive halo to neutral words.

<sup>8</sup> N. A. Polevoy, Abaddonna: Novel. In 3 parts (Moscu: Typography of. S. Selivanovsky, 1834).

<sup>9</sup> A. N. Plescheev, Do not call him!. Domestic notes num 6. 1875.

<sup>10</sup> F. A. Chervinsky, «Oh, do not whisper over the coffin his dear name!..». Messenger of Europe. 1887.

F. A. Chervinsky's translation was undoubtedly a creative success about which the translator knew himself and republished the poem «Oh, don't whisper your name over the coffin!..» in the collection of own original works in 1892<sup>11</sup>. However, the appearance of this talented translation do not only influence on the interpreters' interest to the Moore's work, but also in many ways provokes the increased attention to «Oh! Breathe not his name...». In the 9<sup>th</sup> issue of «Labor. Bulletin of literature and science» magazine for 1893 V.S. Likhachev's translation «Epitaph» appeared for the first time<sup>12</sup>; in the November book of «Russian thought» for 1900, the translation of L. I. Umanets «Do not sigh! Let him sleep in the shadows of dreams» was published<sup>13</sup>; finally, in the book entitled «Thomas Moore (1779–1852). A biographical sketch of the Irish writer with his attached poems» an anonymous translation «The Epitaph of the Unknown» was printed («People do not know the name of their own...»)<sup>14</sup>. Epitaph to the Unknown]. It is symbolic that later translators, striving to emphasize both the substantive and formal (genre) proximity of this Thomas Moore's Irish melody to the epitaph genre, indicated this circumstance already in the title, after which they followed the path of establishing connections between the world of the living and the world of the dead, emphasized the request of the Irish bard does not disturb the memory of the victims, thereby increasing the tragedy of the loss of the sons of the fatherland.

The first verse of the English original text, characterized by imperative intonation («Oh! Breathe not his name, let it sleep in the shade»<sup>15</sup>, was quite accurately perceived by all Russian interpreters, each of whom, however, understood the lexeme «shade», meaningful for Moore, which symbolized a quiet, hidden place, a grave.. So, in Vronchenko's translation, «shade» is replaced by the demonstrative pronoun «there», which suggested a detailed description in the following: «Keep his name silent: let him sleep there, / Where without glory, honors, his dust is hidden; / Let our tears flow about him in the darkness, / Like dew over a grave hill»<sup>16</sup>. Emotionally, Pleshcheyev is closest to the original text, using instead of «shade» the syntagma «shady shelter», thereby creating an effect of tranquility and peace: «Let him lie in his shady shelter, / Where he is buried without honor by us»<sup>17</sup>; Umanets literally translates the lexeme «shade», but replaces the verb «dream» by a poetic word combination «in the arms of dream»: «Do not sigh! Let him sleep in the shade in the arms of a dream, / Where the ashes were laid without honors...»<sup>18</sup>. In Oznobishin's translation, instead of the lexeme «shade», a poetic collective image of «silence» was used, which makes the color of the description deeper («Do not call him, let him sleep in silence»<sup>19</sup> in Chervinsky's interpretation, the symbolic designation of the place where the dust rests is replaced by the particular noun «coffin»: «Oh, do not whisper his dear name over the coffin!»<sup>20</sup>, while the exclamation expressed by the

<sup>11</sup> F. A. Chervinsky, Poems (Moscow: Typography «Public Benefit», 1892).

<sup>12</sup> V. S. Likhachev, Epitaph. 1893.

<sup>13</sup> L. I. Umanets, «Do not sigh! Let him be in the shadows of dreams' embraces...». 1900.

<sup>14</sup> [Anonymous translator]. Epitaph to the Unknown («People do not know the name of their own...»). Thomas Moore (1779-1852). Biographical sketch of the Irish writer with the attachment of his poems (Moscow: Typography of the Society for the distribution of useful books, rented V. Kudinov, 1901).

<sup>15</sup> T. Moore, Selected poems...

<sup>16</sup> M. P. Vronchenko, «Let's keep his name in silent: let it sleep there...». Nevsky Almanac for 1829. Published by E. Aladyin (Moscow: Typography of the Department of Education, 1828).

<sup>17</sup> A. N. Plescheev, Do not call him!...

<sup>18</sup> L. I. Umanets, «Do not sigh! Let him be in the shadows of dreams'...

<sup>19</sup> D. P. Oznobishin, «Do not call him: let him sleep in silence...»

<sup>20</sup> F. A. Chervinsky, «Oh, do not whisper over the coffin his dear name!...

interdepartmental «Oh», is preserved, and the inverse epithet «dear name» is used, bringing the idea that the heroic deed of the victim would remain in the memory of the descendants for a long time; as for Likhachev, who in general omitted the mention of the shadow, it was important, by using the imperative mood and masterful staging of pauses, to emphasize the Irish poet's idea about the uselessness of eloquent words and the inability to change past events: «Do not call his name... Let him sleep peacefully».

Nearly all interpreters convey Moore's description of the method of burial of an unknown hero closely to the text – «Where cold and unhonored his relics are laid»: so, in the translations of Pleshcheyev, Oznobishin, Umants and Vronchenko, the subordinate clause of place is preserved, but at the same time Pleshcheyev omitted the sentence about «cold <...> dust» («Where he is buried without honor»)<sup>21</sup>, Uman's emphasis is on the method of burial, the simplicity of which, combined with the poetic and exalted «laid <...> dust», forms a clear dissonance thought out by the translator («Where the ashes were laid without honors...»<sup>22</sup>, in Oznobishin's interpretation the lack of honors is replaced by «dishonor», which does not mean the same («Where cold with disgraceful his ash is laid»<sup>23</sup> for Vronchenko, the omission of the translation of the epithet «cold» is replaced by a listing of the adverbial modifiers of manner, and the literal translation of the epithet «unhoned» («inglorious») is used, receiving some clarification, description («Where, without glory, without honor, its dust is hidden»<sup>24</sup>. In the Likhachev's translation, the verse of the English original is presented as an independent adverbial modifier of manner, in which, despite the peculiarity of the form, the idea of the burial of the hero without honors is preserved: «Without honor, he was buried into the ground». Chervinsky, using the anaphora, the characteristic intonation of the imperative sentence, as well as the epithets «darkened», «deep» and «eternal», reaches, perhaps, the strongest emotional impact on the reader: «Let it sleep under the earth in deep and eternal rest. / Let your tears involuntary flow from the darkened eyes»<sup>25</sup>; here the anaphora emphasizes syntactic parallelism and at the same time focuses attention on metric monotony. Note also that the anaphora «Let <...> / Let <...>», helps to the growth of poetic tension, is also used in earlier translations of Oznobishin, Vronchenko, Pleshcheyev.

Comparative construction, in which the analogy between the tears of sorrow and sadness and night dew is drawn («Sad, silent, and dark be the tears that we shed, / As the night-dew that falls on the grass o'er his head» is preserved in the Umants's translation, who conveyed very close to the text Moore's characteristic of a tear («silent, gloomy»), stressed the sorrow of the grave dew: «Let the tear be shed – silent, gloomy, / Like dew on the grave flowers!»<sup>26</sup>. Likhachev uses the epithets «silent and sorrowful» and «gloomy» that strengthen the gloomy color of descriptions of tears and the grave of an unknown hero, while the poetic and sublime words give the translation a special solemnity combined with harmony and soulful lyricism: «To whom he was dear – let them take care about his dust /By silent tears. / Watered by dew in the silence of nights, / The gloomy grave will be awakened up». If for Umants the comparison of tears and dew is significant, for Likhachev, a description of the grave, «watered with dew» is important, then for early interpreters it is necessary to imagine in real time how the dew falls on the grave: «Let our

<sup>21</sup> A. N. Plescheev, Do not call him!...

<sup>22</sup> L. I. Umanets, «Do not sigh! Let him be in the shadows of dreams'...

<sup>23</sup> D. P. Oznobishin, «Do not call him: let him sleep in silence...

<sup>24</sup> M. P. Vronchenko, «Let's keep his name in silent: let it sleep there...

<sup>25</sup> F. A. Chervinsky, «Oh, do not whisper over the coffin his dear name!...

<sup>26</sup> L. I. Umanets, «Do not sigh! Let him be in the shadows of dreams'...

tears flow about him in the darkness, / Like the dew over a grave mound. / But the dew, falling, and in the darkness of the night / Will provoke the growth of the grass on his grave»<sup>27</sup> «Let the tears harden in our eyes, / Like evening dew on its head» D. P. Oznobishin; Plescheev, unlike other translators, first spoke about «night dew» and only then – about «silent tears»: «And, like dew at night, our tears are about him / Let silent tears be!». In the interpretation of Chervinsky, there are many images that are absent in the English original, but at the same time quite relevant, in particular, the interpreter mentioned «darkened eyes», tears are corresponded with «dew pearls trembling on sleepy lilies of the valley»<sup>28</sup>.

Note that, in the perception of Thomas Moore, tears not only turned out to be able to turn into the dew, but also acquired life-giving power, helped to preserve the memory of the deceased hero: «But the night-dew that falls, tho' in silence it weeps, / And the tear that we shed, tho' in secret it rolls, / Shall long keep his memory green in our souls»<sup>29</sup>. The parallel between the fresh green grass on the grave, filled with dew, and the tears of compatriots, which are able to liven up the memory in the hearts, is almost literally transmitted by Plescheyev and Oznobishin. Plescheev uses the phrase «turf of graves» to translate Moore's «verdure the grave», keeps the subordinate clause of concession («Although she drops them in silence»), as well as the characteristic inversion of the English original: «From tears of dew turf of the graves is greener, / Although she drops them in silence... / So, the memory of him in our heart is fresh / The tear helps us to keep...»<sup>30</sup>. In Oznobishin's interpretation, one can see the literal translation of the phrase «the night-dew» and the verb «to shed», as well as the use of subordinate clause of concessions («even though silently go to bed, / <...> / <...> even though pouring them in silence»), which allows the translator, following the English original, to bring together tears and dew: «But with the evening dew, although it falls silently, / His grave will be renewed with fresh turf, / And tears that we pour, at least we pour them in silence, / Keep his memory alive for the soul»<sup>31</sup>.

In Vronchenko's translation, we hear about secretly shedded tears, who, named twice the deceased hero as «a friend», introduces new semantic nuances into his interpretation, emphasizes the strength and depth of the lyrical hero's experiences and feelings: «And the tears that we secretly shed about our friend, / keep the memory about him in the hearts for a long time»<sup>32</sup>. A special atmosphere of solemnity and sadness was created in the Likhachev's interpretation, who replaced an adverbial modifier of place «in silence» by a poetic word combination «in the silence of nights» and used words with the same root to emphasize the connection between living green grass on the grave and the memory of the deceased hero: «Watered by dew in the silence of nights, / The gloomy grave will be revived: / So it will be in his heart, with tears without speeches, / The living memory will be remained»<sup>33</sup>. Umanets reinterprets the image of a tear, which is shed in silence, replacing it with the syntagma «restrained tears», and complements the text with the reference to «silent flow», while deliberately using words with the same root and even repeating words («silently» and «silent», «revives» and «will revive») to strengthen the parallel between the dew and the tear: «How night dew revives a flower / Silently over

<sup>27</sup> M. P. Vronchenko, «Let's keep his name in silent: let it sleep there...»

<sup>28</sup> F. A. Chervinsky, «Oh, do not whisper over the coffin his dear name!...»

<sup>29</sup> T. Moore, Selected poems...

<sup>30</sup> A. N. Plescheev, Do not call him!...

<sup>31</sup> D. P. Oznobishin, «Do not call him: let him sleep in silence...»

<sup>32</sup> M. P. Vronchenko, «Let's keep his name in silent: let it sleep there...»

<sup>33</sup> V. S. Likhachev, Epitaph...

marble of slabs, / And so a silent stream of restrained tears / Will revive a dream about the deceased hero!»<sup>34</sup>. Finally, in the Chervinsky's translation, the last verses sound particularly elevated, which is facilitated by the use of expressive adjectives, often performing the function of epithets («hot tears», «sensitive heart», «dead friend», «desert tomb», etc.). The interpreter enhances the meaning of the English original, using contextually antonymous lexemes to describe tears («quiet, hot tears»), poeticizing the image of the meadow («carpet of emerald meadow») – this gives the translation a raised poetic tone: «The dew is falling saliently on the carpet of emerald meadow, / But the grave of the dead friend turns green with the help of it; / Quiet, hot tears over this desert tomb / They will revive his image in sensitive hearts with magic power»<sup>35</sup>. In the last verses of Chervinsky's translation, both humility with the past events and the depth of feelings of the lyrical hero, who mourns his dead compatriot, are noted.

## Discussion

A special mention should be made to the «Epitaph to the Unknown», which, being anonymously published in 1901, was more like an original poem «on Moore's motive» rather than an interpretation of «Oh! Breathe not his name...». The poet–translator uses motifs that allow to create the intonation of grief and sorrow from the inglorious loss of the defenders of the fatherland which is close to the work of the Irish poet. However, instead of addressing to people, mourning the grave of an unknown hero, an anonymous poet–translator only refers to the existence of «unknown dead strangers», while the epithet «native name» is intended to emphasize the meaning and significance of death for the love of the motherland: «People do not know native name / Those strangers that have gone the way in obscurity, / And, after the difficult wanderings of the earth, / Those travelers silently descended from the land...»<sup>36</sup>. The life–giving image of dew is mentioned in the interpretation, the epithet «celestial» is used to describe it, allowing to take a fresh look at its origin and introducing Christian motifs into the poem. In the opinion of the anonymous interpreter, only the Lord is aware of all heroic deeds, who sent «heavenly dew» to the grave of an unknown hero: «It's not tears that have sunk into secret graves, / The heavenly dew now irrigates them... / And the strength of the dead souls remained hidden – / The Lord will gather them in his temple»<sup>37</sup>.

## Conclusion

To sum up, we note the professionalism and creativity of the most interpreters of Thomas Moore's poem «Oh! Breathe not his name...», a variety of artistic forms and means for recreating and rethinking the images and motifs of the English original, which turned out to be in tune with the moods of Russian writers in various historical eras. The multiplicity of the Thomas Moore's work, as well as its some understatement, suggested a difference in interpretations, due to the peculiarity of the creative and civic priorities of Russian translators. And in subsequent years Moore's poem «Oh! Breathe not his name...» continued to attract the attention of translators, which is evidenced by the interpretation of M. I. Aliger «Oh, do not whisper his name», which appeared in 1975 in the poem's collection «Poetry of English Romanticism»<sup>38</sup>, and the translation of G. S. Usov

<sup>34</sup> L. I. Umanets, «Do not sigh! Let him be in the shadows of dreams'...

<sup>35</sup> F. A. Chervinsky, «Oh, do not whisper over the coffin his... y F. A. Chervinsky, Poems...

<sup>36</sup> [Anonymous translator]. Epitaph to the Unknown...

<sup>37</sup> [Anonymous translator]. Epitaph to the Unknown...

<sup>38</sup> M. I. Aliger, Oh, do not whisper his name. Poetry of English Romanticism (Paris: Belles–lettres,



«You do not disturb his name», published in the 5<sup>th</sup> edition of the «Pamir» magazine in 1979<sup>39</sup>.

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