



THE DIALOGUE BETWEEN THE POET'S PURE SOUL AND NATURE: TRANSFORMATION, INTERPRETATION AND TRANSLATION

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Summary

The dialogue between the Poet and Nature includes discussion of pure Soul with pure Reason since the late 18th century. The literary discussion was based on thesis of infinite and antithesis of the final human nature. Literary personifications and comparisons characterized a personality temperament as a type of universal nature and psychophysical parallelism. The Greek concept of cyclical time has been problematical for philosophers and poets and became concept of epoch in the work about Seasons, where Winter, Spring, Summer and Autumn symbolized the human life: birth, death, maturity and decline. The nature is represented in poetry on both directions vertically and horizontally. There also existed a tradition of allegorical interpretation of soul from pagan myths. Metamorphoses of soul have been observed in the mythopoetical paradigm of “death and life” including a medieval motif of tragic incompatibility between Man and God. In ancient tradition the universe and the natural laws are personified in allegorical terms, and the earth is represented as a giant living organism. The later poetry is similarly intended to illustrate these ideas assimilated into the concrete lived experience. Since the 19th century attention was given to human beings and to the soul in dissolution with nature.

Key words: dialogue, poet, pure soul, pure reason, nature, personification.

Since the late 18th century the dialogue between the Poet and Nature includes discussion of pure Soul with pure Reason. “The Seasons” written by James Thomson in 1730 in tradition of the Virgil’s “Georgik” consists of the components of rational discussion about the nature and human existence. The discussion was

based on thesis of infinite and antithesis of the final human nature. There was the concept of epoch in the work, where the beautiful Spring, the flowering Summer, the abundant Autumn and the cold Winter symbolized the most important periods of human life: birth, maturity, decline and death. Retaining the ancient concept of cyclical time, the English poet described “the glories of the circling year” and unity of “Soul of Love” with “gallant Thought” (Auden, 483). In “Four Seasons” personifications and comparisons characterized a personality temperament as a type of Reason (reasoning soul) and psychophysical parallelism of universal and human nature. Winter consists of the tragedy and sadness; Spring is the symbol of birth and youth, of “the Passions of the Groves”; the fiery Summer represents maturity and enthusiasm for life, “to steal one look Creative of the Poet, every power Exalting to an ecstasy of soul” (Auden, 483). The fruitful Autumn is the most favorable for melancholy, contemplation and reflection. James Thomson does not delve into the details of “local color” and does not describe toponymic data, but divides the nature and represents it on both directions vertically and horizontally. The man is trying to find any landscape including forests, mountains and rivers (horizontal direction) as a spiritual source. The eternal sky and the sun create the vertical nature inaccessible to Man. His destiny is only one episode in the drama of life a fragment of infinity. Therefore, the death of a person is shown as a sacrificial and inevitable tribute of time. The story about shepherd's death in the mountains during a snowstorm became an allegorical illustration of the austere Nature of God. The story about Amelia's death in the summer storm served as an illustration of inflexibility of nature principle: it's not man who rules nature but nature that rules man. The motif of Christian asceticism emphasized by the lyrical parallelism of nature and man, reinforced by the image of the "freezing soul" and decorated with traditional landscape motif of fallen leaves.

The psychology of pre-romantic and romantic work favored a perception of the ideas of the Thompson's poetics especially in the “Autumn”. The dialogue with nature was understood as a way of creative transformation (Зольгер). Semantic metamorphoses have been observed in the mythopoetical paradigm of “death and life” including a medieval motif of tragic incompatibility between Man and God. In the French romantic contemplative and meditative poetry a merging with nature is, at the same time, a dissolution of human soul in it. A lonely and unhappy young man, poet and individualist, reflecting about life, love and death, demonstrates one's feelings with poetic cliches of the “cup of life”, “falling flower”, “autumn leaf”, “inner and outer” (Жужгина-Аллахвердян: 3 – 19).

Mythopoetical paradigm of “death and life” in tradition of James Thomson’s “Seasons” was realized in the French poem “Les Mois” by Jean-Antoine Roucher (1779):

Grossis par le torrent des nèges écoulées,
Les fleuves vagabonds roulent dans les vallées ;
Et les rochers de glace aux Alpes suspendus,
Sous un ciel plus propice amollis et fondus,
Se changent en vapeurs, et pèsent sur nos têtes.
La mer gronde ; les vents précurseurs des tempêtes
Courent d’un pôle à l’autre, et tourmentant les flots,
Entourent de la mort les pâles matelots.
Mais du joug de l’hiver la terre enfin se lasse :
La terre, trop long-temps captive sous la glace,
Lève ses tristes yeux vers le père des mois,
Et frissonnante encor remplit l’air de sa voix.

As yet most of late-eighteenth-century poems about the seasons the Roucher’s “Les Mois” is propagandist for Nature of God and illustrates the truth in large part of allegorical representations :

Dispensateur du jour, brillant flambeau du monde;
Des vapeurs, des brouillards perce la nuit immonde ;
Impose un long silence aux aquilons jaloux,
Et rends à mes soupirs le printemps mon époux.
Elle se tait: le Dieu, sensible à sa prière,
Remonte à l’équateur; là, r’ouvrant sa carrière,
Il chasse au loin l’hiver, repousse les autans,
Et des rives du Nil appelle le printemps :
“Prends tes habits de fleurs, mon fils; prends la ceinture

Qui pare tous les ans le sein de la nature ;
Va: la terre soupire, et ses flancs amoureux
Attendent la rosée et tes germes heureux :
Mon fils, va la remplir de ton ame éthérée”.

There also existed a tradition of allegorical interpretation of pagan myths. The universe and the natural laws are personified in allegorical terms, and the earth is represented as a giant living organism. It is “frissonnant”, “frémissant”, “amoureux”, full of love and tendresse:

Le printems à ces mots fend la plaine azurée,
Et porté mollement sur l’aîle des zéphirs,
De l’hymen créateur vient goûter les plaisirs.
La terre, devant lui frémissant d’allégresse,
S’enfle, bénit l’époux qu’implorait sa tendresse ;
L’embrasse, le reçoit dans ses flancs entrouverts :
La séve de la vie inonde l’univers.

Therefore, personification has a dual nature used in fantastic and fictional form in Milton’s “Paradise Lost” tradition, but real is often expressed in psychological terms of human passions. According W. H. Auden and N. H. Pearson “The differing versions of Eden as remembered in Milton’s “Paradise Lost” and in Goldsmith’s “The Deserted Village” (Auden, XXVI). “The version of Eden” is remembered in the Oliver Goldsmith’s pastoral elegy (1770) considered to be one of his major poems, it “idealizes a rural way of life” (Auden, XX).

Beside yon straggling fence that skirts the way,
With blossomed furze unprofitably gay,
There, in his noisy mansion, skilled to rule,
The village master taught his little school;
A man severe he was, and stern to view;

I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed, with counterfeited glee,
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Conveyed the dismal tidings when he frowned;
Yet he was kind; or if severe in aught,
The love he bore to learning was in fault.

The Thomson's poem evoked a wave of pre-romantic and romantic poetry. The rational thesis of pure reason dominant in highly-valued works of Voltaire was limited by antithesis of "Nature is full of surprises" in Rousseau's work. In the books written by Rousseau the nature is not only decorative, but it is protective: it is a cocoon and space of solitude. This is a refuge for a soul in Rousseau's "Confession", where remembrance is an important motif in a picture of "paradise on earth" as an imaginary reign of love, friendship, youth, beauty and virtue. According to Rousseau's model of the inner world a lonely "sensible heart" found there some ideal personages and "angelic beings" loving Nature of God. For "angelic beings" Rousseau searched in his memory the most beautiful places that some time saw and red, where a lonely dreamer would feel himself the son of nature and of universe (Rousseau, 1992: 84). In "New Eloise" Saint Preux tells about a walk with Julie, that became the point of his new life, when nature, silence, moon, water disposed to melancholy. It may be magic valleys of Thessaly and picturesque islands in the middle of lake as Major in the north of Italy or Saint-Pierre in Swiss "au milieu du lac de Bienne" (Rousseau, s. d.: 32) or le Lemane clearing in his mind the image of childhood (Rousseau, s. d.: 102). The image of "island man" may be served for skeptical interpretation of social reality.

Escapism and egocentrism of "island man" getting independence in solitude became a common place in romantic literature and aesthetics of "public desert". The tragedy of the romantic soul and egocentric man is in removing from God and forgetting his divine nature and microcosmic universality. A new man did not hear the "breath of infinity" by which a soul was led (Жирмунский: 107). This way was "understanding as tragic insolvency of global claim not only to the world

but also to itself" (ИВАНЮК: 98). The later poetry is similarly intended to illustrate this thesis assimilated into the concrete lived experience. This allegorical form is an interpretive method which assumes a large part of romantic ideas for example in "Lamia" by John Keats published in 1820 (Keats: 414–433):

Upon a time, before the faery broods
Drove Nymph and Satyr from the prosperous woods,
Before King Oberon's bright diadem,
Sceptre, and mantle, clasp'd with dewy gem,
Frighted away the Dryads and the Fauns
From rushes green, and brakes, and cowslip'd lawns,
The ever-smitten Hermes empty left
His golden throne, bent warm on amorous theft:
From high Olympus had he stolen light,
On this side of Jove's clouds, to escape the sight
Of his great summoner, and made retreat
Into a forest on the shores of Crete.
(Keats, 414).

Lempriere gives the following account of a "Lamia": "Certain monsters of Africa, who had the face and breast of a woman, and the rest of the body like that of a serpent. They allured strangers to come to them, that they might devour them, and though they were not endowed with the faculty of speech, yet their hissing were pleasing and agreeable. Some believed them to be witches or rather evil spirits, who, under the form of a beautiful woman, enticed young children and devoured them..." (Keats: 689). John Keats omitted this devouring aspect of pagan myth and represented Lamia as a beautiful being of Burton's "Anatomy of Melancholy". He sought "for a clarity and objectivity which he felt had been lacking in "Isabella" and "The Eve of St Agnes" (Keats: 690). He wrote on 11 July 1819: "I have great hopes of success, because I make use of my judgment more deliberately than I have yet done, but in case of failure with the world, I shall find my content" (Keats: 690). In the tradition of the Greek mystical

pantheism the Keats's Lamia manifests a female energy and a spiritual soul, then in the guise of animals, then in the phenomena and elements of nature, passion fire and moon light, which symbolized the changing of the psyche. All manifestations of the Keats's Lamia fit into the romantic paradigm in frame of "birth – fluid – instant – death – eternity":

She was a gordian shape of dazzling hue,
Vermilion-spotted, golden, green, and blue;
Striped like a zebra, freckled like a pard,
Eyed like a peacock, and all crimson barr'd;
And full of silver moons, that, as she breathed,
Dissolv'd, or brighter shone, or interwreathed
Their lustres with the gloomier tapestries -
So rainbow-sided, touch'd with miseries,
She seem'd, at once, some penanced lady elf,
Some demon's mistress, or the demon's self.
(Keats: 415):

This romantic paradigm of spirit has preserved the symbolism of the archaic ritual action associated with the magical property of the deity to be born, die, reincarnate.

It was practiced in romantic poetry in order to express passions.

"The Russian thought", literary and political monthly revue placed in 1886 on the pages the article about French romantic school in interpretation of George Brandes. The question is about the famous book of George Brandes "Die Hauptströmungen der Literatur in XIX Jahrhundert. T.V. Die romantische Schule in Frankreich" (Русская мысль. Кн. VII, 1886: 28 – 53). The author gave an definition of the French reader: "When you ask prophan, commoner, worker or writer, who is the greatest poet in contemporary France, then you no doubt will be answered: Victor Hugo". George Brandes continues: "When you ask bourgeois, noble persons and ladies the same question, you will be answered: Alfred de Musset" (Русская мысль. Кн. VII, 1886: 28). A debut of Musset was in 1830,

when “The Contes d’ Espagne et d’ Italie” were edited. It is remarkable that in his “Don Paez” and “Portia” “deception is described after deception”: “wives are against their husbands, lovers yield the lady to some other men, noble persons know about the lovers only that he took up the dagger of the husband, the rough pleasures are obtained by a sword, young sensuality having neither shame nor mercy; senile depravity coming to love drink and mixing sensuality to the deathbed wheeze; among all of it there is a row of songs full of passion, restraint and fervour” (Русская мысль. Кн. VII, 1886: 28). Here is “in a high degree obscene ballad about a moon: that was a tempting appeal to the classics and to the romantics at the same time”: it is a parody on the ballad form. In Hugo’s work we find a heroic spirit, success, “mighty rhetoric”, but in Musset’s work we see “debauchery, shamelessness, playfulness” and also liberated behavior. It may be born again Rablais remained in more open and relaxed form. Hugo talks about women with “knight’s tenderness” and romantic gallantry, matrimonial loyalty, but Musset talks with “passion, hatred, bitterness, hydrophobia” and at the same time with adoration and “wild howl”. That is a revenge for itself with a travesty and mockery. Brandes adds to Hugo “duty to be infallible”, “a word forged on an anvil”, “the jewels of word in gold”. Musset scribbled and rhymed worse than Hugo, approximately as Heine (Русская мысль, Кн. VII, 1886: 29 – 31). There is in “Confession of a Child of the Century” a “disguised confession”. The author was born in unhappy moment, in inglorious time “without honours”, when a faith went away, the soul was dead and young men “started in the most reckless debauchery”. Brandes blames this epoch and hears only howl as a basic theme” in poetry. He found in others of Musset’s dramatic works several literary “masculine types” (Русская мысль, 31), among them a “genius character of Lorenzacco”, that served a model for Rolla which was one of the most famous heroes of that era. In none of poems come forward so brightly, as in Rolla “indecision, unsteadiness and uncourageousness of world outlook of Alfred de Musset (Русская мысль. Кн. VII, 1886: 31). In ”Rolla” where “debauchery and contempt” are concentrated, in opinion of Brandes, begins a song languishing for wonderful Greece and Christian antiquity (Русская мысль. Кн. VII, 1886: 31 – 32).

I will add (Ж.-А.), it is reason of G. de Stael, Chateaubriand, Byron (to develop an idea!). This is naturalism combined with poverty on service to debauchery refined in wonderful tradition of G. de Stael’s melancholy and the lost faith of early middle Ages that was broken by Renaissance. The samet is in Nerval’s translations of German poetry. There is a reproach to the greatest writers of France

in disappearance of faith in the famous mocking appeal of Musset to Voltaire: be glad, your time came and enormous building that you undermined during eighty years was brought down on us. Eighty is the hypertrophied age from that it would be necessary to subtract the years of childhood of future philosopher from Fernay. But if to subtract them from Eighty, destructive character of Voltaire's mind would be not so imposing and mighty.

This was a new romanticism, "more free, less doctrinaire" and "playful and witty", but not bellicose, as romanticism of Victor Hugo, but more neglected to the "classic rules" of versification and style. Musset revives French esprit, that revives a polemic with mockery and removes bellicosity in polemic with Hugo, his "solemn, passionate manner". We find everything in Musset's work from Hugo's drama: Spain, Italy, medieval sceneries, swords and serenades, but to them Musset adds a fervour and scepticism, "hardly believing to all that he wrote" (Русская мысль. Кн. VII, 1886: 29). What is it? It is Romanticism that makes parody of Romanticism.

Brandes ask a question: "What is Voltaire's guilty in death of this pitiful waster? Really great "travailleur" was he responsible for suicide of "this idle indulge in debauchery"? But this reproach to Voltaire was not the first, and "The Russian thought" reminded that Hugo too argued against Voltaire in "Regard jete dans une mansarde" in 1839 (Русская мысль. Кн. VII, 1886: 32). In this connection it is just to remember about a place and role of "mansard" in life of many poets. Character of wretched bed, romantic symbol of poverty and illnesses, pursuing a man on a background the triumph of money, madness, "debauchery", we find in the A. de Vigny's novel of "Stello" in a head "Un grabat" from a short story about poet Gilbert dying in poverty.

"Poet has no doubt, but is a great man", - these words are applied to the verses of Musset (Русская мысль. Кн. VII, 1886: 31). We allow to doubt in this determination. A doubt in a greater degree belongs to Musset in comparison with Hugo. Musset belonged to other generation of romantics and to other mentality, but veritable romantic principles remained him this way and suffered exactly from impossibility to follow it and to be so great and infallible "sons of century". But at the same time Alfred de Vigny wrote to Poet: "Descends au fond de ton âme, et tu trouveras en bas, assise sur la dernière marche, la Gravité qui t'attendait" (Germain, 183). During the 19th century attention was given to the man and soul as in Alfred de Vigny's "The Flood" (Vigny: 49 – 53) and in "The Death of the

Wolf” (Vigny, 100 – 102) where romantic poet takes position of responsibility and consolation.

There are some Russian versions of A. de Vigny's “The Death of the Wolf”. The first Russian translation of this poem was made by Vassily Kurochkin and published in 1864 in “Sovremennik” (Современник, 1864: 407 – 410). This translation is reproduced in the “French poems in the translation of Russian poets” (Французские стихи в переводах русских поэтов XIX – XX вв. 363 – 367) and also in different literary historian volumes (Поэты “Искры”: 152). The poetic version by Alexandre Fedorov was published for the first time in 1908 (Современный мир, 1908: 19 – 20). The N. Lark's translation printed in 1886 in the “Russian Thought” (Русская мысль. Кн. X, 1886: 169 – 171) remains unknown to the contemporary reader. On the contrary V. Levik's translation of “The Death of the Wolf” which appeared in “Anthology of foreign literature of the 19th century” introduced by A. Anikst (Хрестоматия по зарубежной литературе XIX века, 1955: 391 – 393) and was reprinted several times (Западноевропейская лирика, 1974: 382 – 385; Поэзия Европы, 1977: 623 – 627; Левик: 332 – 334). Y. Korneev's translation was published in 1977 (Европейская поэзия, 1977) and in 1987 (Виньи: 488 – 491), then reprinted in 1989 and in 2000 (Корнеев, 2000).

Some fragments from “The Death of the Wolf” became the subject of controversy among contemporary poets and interpreters. V. Kurochkin's “The Death of the Wolf” has a number of artistic features, due to reputation as one of the best distinguished by the severe style and the predominance of epics. A. Fedorov, on the contrary, with love for the epithets, absent in the original text “en tant qu'objet conceptual” (Archibald: 91) transmitted the drama with the predominance of the lyrics with “oppositional stylistic coloring” (Казарин: 251) over the epics.

The Vigny's poem begins with a short but very expressive description:

Les nuages couraient sur la lune enflammée

Et les bois étaient noirs jusques à l'horizon

(Vigny, 100).

In this fragment V. Kurochkin made any transformations, preserving the image of the “black forest” and the flaming moon. A. Fedorov translated it similarly: clouds run under the pale moon, as the fire blazed blue smoke to the horizon; the forest

was black as a solid wall. Telling the story in the first person the author of “The Death of the Wolf” creates an image of the oldest hunter:

Nous marchions, sans parler, dans l'humide gazon,
Dans la bruyère épaisse et dans les hautes brands
Lorsque, sous des sapins pareils à ceux des Landes,
Nous avons aperçu les grands ongles marqués
Par les loups voyageurs que nous avons traqués
(Vigny: 100).

Vassily Kurochkin describes the terrain in precise words, focusing on the action. Fedorov, sometimes following the letter of the original text, combined certain stylistic alterations and semantic deviations with lexical-semantic substitutions. The stylistic and semantic “liberties”, additional definitions and epithets decorate the translation and give to it certain distinctive qualities and characteristics. But in both translations there is no toponym *Landes* (department in the south-west of France) detailed description. The use of toponyms, sometimes abundant, is an important characteristic of Vigny's poetics. The lack of toponym makes the description more abstract.

The text is abundant of verbs, but epithets are rare in contrast. The picture representing natural scenery is in austere style. The author recreates the atmosphere of silence. There are only metaphorical images of “weathervane in mourning” and of wind reaching “lonely towers”:

Nous avons écouté, retenant notre haleine
Et le pas suspendu. – Ni le bois ni la plaine
Ne poussaient un soupir dans les airs; seulement
La girouette en deuil criait au firmament;
Car le vent, élevé bien au-dessus des terres,
N'effleurait de ses pieds que les tours solitaires
(Vigny: 100).

V. Kurochkin made necessary semantic substitutions in the description of the silence: the hunters held their breath, stopped, sharpened their ears, froze, did not rustle. The atmosphere of silence is transmitted by A. Fedorov with the verbs and verbal forms, epithets and the words describing the silence. The translator specified the landscape with a more precise way to the old castle in detail which is absent in the original text. The image of the wind that “touched the towers” was replaced by antonymic image of the “wind that had not touched towers”. The “weather vane” was replaced by “owl crying in melancholy” under the foggy moon. There was a specific question about metaphorical image of oaks sleeping against the rocks:

Et les chênes d'en bas, contre les rocs penchés,
Sur leurs coudes semblaient endormis et couchés
(Vigny: 100).

The French syntax is complicated by participles and possessive adjective *leurs* in position that is not clear. Is it belonging to *les chênes* (oaks) or to *les rocs* (rocks) and what is the meaning of the noun *coudes*? V. Kurochkin translated it as the elbows of the oaks. A. Fedorov omitted this metaphorical image. In the Vigny's poem the oldest hunter, studying the traces of wolves, is carefully described as a man more competent in hunting:

Rien ne bruissait donc, lorsque, baissant la tête,
Le plus vieux des chasseurs qui s'étaient mis en quête
A regardé le sable en s'y couchant; bientôt,
Lui que jamais ici l'on ne vit en défaut,
A déclaré tout bas que ces marques récentes
Annonçaient la démarche et les griffes puissantes
de deux grands loups-cerviers et deux de louveteaux.
(Vigny: 100).

V. Kurochkin described this meeting in detail increasing the text to nine lines; A. Fedorov, on the contrary, reduced the text to four lines. At the same time, true to the lyrical style, A. Fedorov added the adjectives absent in the original description of wild animal behaviour. Kurochkin reduced the original comparison of wolves with *greyhounds* to an abstract comparison with *loud barking dogs*. Fedorov omitted this comparison, but at the same time retained the severe style, the detailed context and the dramatic characteristics of narrator. Vigny introduced in extremely concise poetic form the ancient myth about Romulus and Remus in comparison of the wolf mother with the marble statue in Rome:

Le père était debout, et plus loin, contre un arbre,
Sa louve reposait comme celle de marbre
Qu ' adoraient les Romains, et dont les flancs velus
Couvaient les demi-dieux Remus et Romulus.
(Vigny: 100).

V. Kurochkin told the story about Rome missing the names of legendary brothers building the Eternal City. A. Fedorov introduced a comparison of the legendary wolf mother, who nourished Romulus and Remus, but replaced their names with the word “babies” and missed *les demi-dieux* from the Vigny’s text. Fedorov named legendary brothers “lords”. Thus, the mythological fond is removed. In the first part of the poem Vigny skillfully described the beast's battles with dogs and the tragic death of wolf without groaning and crying. The dynamics of the "battle" scene is transferred by various verbal forms (*vient et s'assied, s'est jugé perdu, était surpris, a saisi, n'a pas deserré, traversaient, Se croisaient en plongeant, a roulé, restaient, clouaient, entouraient, regarde, se recouche, en léchant, sans daigner savoir, a péri, refermant ses grands yeux, meurt sans jeter un cri*), epithets and participles (*dressés, enfoncées, compté, pris, baigné dans son sang, le sang répandu*), colorful or precise epithets with nouns (*ongles crochus, gueule brûlante, chien le plus hardi, gorge pantelante, mâchoires de fer, couteaux aigüs, larges entrailles, chien étranglé*). Kurochkin described this scene and used stylistic transformations according one’s attitude to the event and the animal's heroic behaviour before death. In the reflective part of the poem, the poet of “Iskra” has transmited the comparison of free wolves with dogs to the socio-political aspect influenced by the newspaper’ fiction of the 1860s and by political feuilleton’

genre (Румянцева: 7). Kurochkin added to content poem a social aspect and corrected idea of stoic death by the motif of the urban strike. Peculiarities of the didacticism of epoch and the principles underlying the process of translation, were interpreted by Fedorov without politicization of original philosophical and ethical ideas in the context of communication with a foreign cultural and verbal reality. In the third part of the poem the narrator, who took the case on the hunt as a lesson of courage and stoicism (stoïque fierté), reflects on the heroic death of wolf:

Ah! je t'ai bien compris, sauvage voyageur,
Seul le silence est grand; tout le reste est faiblesse.
Ah! je t'ai bien compris, sauvage voyageur,
Et ton dernier regard m'est allé jusqu'au coeur!
Il disait: "Si tu peux, fais que ton âme arrive,
A force de rester studieuse et pensive,
Jusqu'à ce haut degré de stoïque fierté
Où, naissant dans les bois, j'ai tout d'abord monté.
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Jusqu'à ce haut degré de stoïque fierté
Où, naissant dans les bois, j'ai tout d'abord monté.
Gémir, pleurer, prier est également lâche
Fais énergiquement ta longue et lourde tâche
Dans la voie où la sort a voulu t'appeler,
Puis après, comme moi, souffre et meurs sans parler."
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Dans la voie où la sort a voulu t'appeler,
Puis après, comme moi, souffre et meurs sans parler.
(Vigny: 102)

V. Kurochkin gave his understanding of the author's thoughts about the fate of a man who does not win in comparison with a proud wolf. However, in the result of semantic transformations, the replacement of the "soul" with the "spirit", the suffering with the patience, the translator lost an important Vigny's thought. The text by A. Fedorov, by our opinion, is semantically closer to the original text, although it is not free of semantic transformations. However, the omission of the motif of *stoïque fierté* in both translations did not influence the common sense, and the key idea of the spiritual soul has not been lost.

In general, the macro- and microanalysis of the both translations, by V. Kurochkin and A. Fedorov, demonstrated the peculiarities of individual perception of A. de Vigny's "spiritual aristocracy", highest internal culture and humanism. In the process of translation and creating of reality, an important factor has worked: high professional and honest principles of adequate transformation and translation of general ideas. The translators demonstrated a knowledge of alien and native culture and reality, the alien and one's model of the world, Nature and Soul. The philosophical and existential experience were accumulated by French author and by translators with their own experience in judgments, concepts, conclusions, images as well as the thoughts, feelings and personal perception of philosophical, ethical and moral stoicism. The romantic dialogue between Poet and Nature ends with a communicative complexity of Pure Reason and individualism of Pure Soul.

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