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TÍTULO: I.I. Kozlov como traductor de las composiciones de Thomas Moore.

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RESUMEN: El artículo está dedicado a las peculiaridades que identifican la percepción de la creatividad literaria del poeta inglés Thomas Moore por el talentoso representante de la poesía del romanticismo ruso y el traductor de muchos autores ingleses I.I. Kozlov. La base metodológica del artículo son las afirmaciones contenidas en el histórico literario. Las actividades del poeta-traductor tuvieron un impacto significativo en la recepción rusa de las obras poéticas del autor irlandés en las décadas siguientes.

PALABRAS CLAVES: lazos literarios, históricos y culturales ruso-ingleses; poesía; romanticismo; tradición; acogida.

TITLE: I.I. Kozlov as the translator of Thomas Moore's compositions.

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ABSTRACT: The article is dedicated to the peculiarities that identify the perception of the literary creativity of the English poet Thomas Moore by the talented representative of the poetry of Russian romanticism and the translator of many English authors, I.I. Kozlov. The methodological basis of the article are the statements contained in the literary history. The activities of the poet-translator had a significant impact on the Russian reception of the poetic works of the Irish author in the following decades.

KEY WORDS: Russian-English literary, historical and cultural ties; poetry; romanticism; tradition; reception.

INTRODUCTION.

I.I. Kozlov, who was one of the most significant representatives of the poetry of Russian romanticism, skillfully used the expressive power of poetic intonation, created a special mood by means of several poems or even a single falderal-line, which, according to N.I. Gnedych's note, dating back to 1828., «it will touch sometime the heart so much that you cannot sit still».

N.V. Gogol saw in Kozlov the «harmonic poet», whose creativity is characterized by «some kind of unheard before, musical-heart sounds» [Gogol, 1952, p. 385]. Having lost the ability to move because of the paralysis of his legs, Kozlov devoted all his time to the reading of Russian and foreign (especially English) literature, and in 1819, thanks to an extraordinary memory, he mastered English for three months.

Obviously, Kozlov did not immediately gain a high level of knowledge of the English language, which, in particular, is proved by the diary note of the poet written by himself, who was glad that «he could understand» the Byron' language and read in the original his compositions [Kozlov, 1906, p. 40], and the A.I.Turgenev's message to V.A. Zhukovsky, when he noted in a letter dated by 1819 about Kozlov, who learned «in three months (sapient sat <lat. – "wise enough">) to speak English».

Sharing the point of view of V. Zhukovsky about the fact that the translator of the poem is an opponent of the poet, Kozlov often changed the poetic form of the translated works, their rhythmic-intonation structure, introduced his own thoughts and feelings into other authors' texts. Thinking about Russian poetic translation in the article «Russian Literature in 1841» (1842), V.G. Belinsky recognized that Kozlov «is particularly remarkable for successful translations from Moore», while «his interpretations from Byron are all weak» [Belinsky, 1954, Fujio & Dida, 2019; Vathi Muniandy et al, 2018].

Contemporaries not only recognized Kozlov's success in translations from Thomas Moore's compositions, but also followed the way of the direct comparison of two poets, called Kozlov as «Russian Moore»; for example, in the poem «A.N.V.» (1840), which was firstly published after the death of the poet and addressed to Anna Nikolaevna Wulf, and containing discourses about the high significance of A.S. Pushkin and the «golden age» of Russian poetry for Russia, the future active member of the of M.V.Petrashevsky's society, the poet A.P.Balasoglo, by the way, wrote: «Where is the Russian Moor of the Irish sphere, / There is always thoughtful Kozlov?».

Close acquaintance and correspondence of Kozlov with A. I. Turgenev who lived in England for a long time helped to consolidate the international fame of a blind poet. During his stay in Bovud, the estate of marquess Henry Lansdown, located not far from the city of Bath in the south-west of England, A.I.Turgenev spoke with Thomas Moore, told him about Kozlov as a translator of works of English poetry, presented for Moore the edition of «Poems» written by Kozlov, published in St. Petersburg in 1828 and sent to London by V.A. Zhukovsky with a letter to A.I. Turgenev, dated by December 28, 1828 [see: 7, p. 248]. Having remembered the name of the Russian poet, Moore, as M.P. Alekseev points out, mentioned in the preface to volume IV of his 10-volume works, published in 1840–1842 the translations of some «Irish melodies» into Russian which were made by the famous poet Kozlov – «by the popular Russian poet Kozlof».

The contemporaries equaled the majority of interpretations, which received a high appreciation in the society, created by Kozlov from Moore's compositions to anonymous translations of M.P. Vronchenko, published under the pseudonyms M.V.... ko and M.P. Vronchenko's translation of the Thomas Moore's «Irish melody» («When I look at this beautiful face...»), which was firstly published by M.P. Alekseyev in 1982 is also known.

In the essay of I.P. Kreshev «Thomas Moore» (1852), it is noted that by the translations of «Irish melodies» into Russian «I.I. Kozlov, whose soul wonderfully harmonized with the mood of the soul of the Irish bard, especially served to our poetry», however « the blind poet's interpretations, as well as two or three melodies translated by M.V...ko, make us to regret that these two creators of Thomas Moore's compositions borrowed so few pearls from the necklace that rightfully belonged to both of them» [see: Nikitenko, 1851, p. 1–58; 15; 16, c. 26–49].

Repeating the same thought about the translations of «Irish Melodies» in another article, I.P. Kreshev reproduces one I.I. Kozlov's translation («When the sad hour strikes...») and two M.P. Vronchenko's translations («It is dear to me the hour, when the flame of the day turns white...», «The moon may be is reflected in the mirror of the waters...») [see: Nikitenko, 1851, p. 114–115]. Considering that the author of the essay, I.P. Kreshev, was himself a translator of a number of Moore's works, one can speak of the significant influence that the translations of two predecessors, I. I. Kozlov and M.P. Vronchenko, had on his work.

DEVELOPMENT.

Literature review.

An interest to the study of Russian-English literary connections, in particular, the Russian literary-critical and translation reception of Thomas Moore, is quite large, as evidenced by the work of M.P. Alekseev, V. M. Zhirmunsky, V. E. Vatsuro, A. N. Girivenko.

The international connections of the creativity of I.I. Kozlov were investigated by few domestic literary scholars, among whom it is necessary, first of all, to name such authors of books and articles about I.I. Kozlov as a translator of Dante (I.K.Poluyahtova), A.Mitskevich (V.A. Ushakov, N.K. Gudziy, J. Maliszewski) and a translator of Schiller (Yu. D. Levin).

In the context of Russian-English literary connections, the work of I.I. Kozlov in one degree or another was studied in different years by V.I. Maslov, V.M. Zhirmunsky, M.P. Alekseev, I.R. Eyges, Yu.D. Levin, L.I. Nikolskaya, D.N. Zhatkin, V.I. Sakharov, T.S. Tsarkova, A.N. Girivenko, V.G.Moysevich, G.Barratt, so the main attention was paid to I.I. Kozlov's interest to Byron and his translations from J.G. Byron, T. Moore, C. Wolf.

Authoritative studies of K.Ya.Grot, B.V. Neyman, N.M. Danilov, Ts.S.Volpe, I.R.Eyges, I.D. Glikman, E.N.Kupreyanova, Yu.D.Levin, B.O. Corman, L.I. Nikolskaya, V.E.Vatsuro, G.Barratt, and the dissertations written by E.A. Vedenyapina (1972), A.N. Girivenko (2000), V.G.Moysevich (2005), S.V. Bobyleva (2008) devoted to the consideration of various aspects of the creative activity of I.I. Kozlov. 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. Thus, in the book of A.N.Girivenko «Russian poetic translation in the cultural context of the Romantic era» (M., 2000) with many examples considered in the same context of cultural development, the history of translation searches and acquisitions is recreated, while special attention is paid to the work of the most significant poets and translators of the romantic era –V.A. Zhukovsky, N.I. Gnedich, I.I. Kozlov, D.P. Oznobishin.

Among the translation works of recent years, conceptually related to this article, one should mention the works of N.A. Kuzmina «Intertext and its role in the processes of evolution of the poetic language» (M., 2007) and E. A. Fenova «Interpretation of the poetic text» (Ufa, 2001). The dynamics

of the stylistic processes that took place in Russian literature, and at the same time the recognition of the national originality of various cultures is noted in the work.

Actual problems of the history of Russian poetic translation are also examined in the book «Literary Translation and Intercultural Communication» written by Yu.L.Obolenskaya (M., 2006), where the most vivid examples of individual images, motifs and ideas are shown on little-known material reflecting the specifics of Russian translation culture, motives and tales.

Methodology.

The material for the analysis was I. Kozlov's interpretation of Thomas Moore's works, included into the printed collection «Poems», published in 1823, in particular, the translations of works from Thomas Moore's poetic cycles «Irish Melodies» («Young Singer», «Irish Melody») («When the sad hour strikes...»), «Irish melody» («The clear beam is playing on the light waters...»), «Scotch airs» («Insomnia»), «Selection of Popular National Airs» («Evening Bells»), as well as «The Romance» («There is a quiet grove near the fast streams...») from the first part of the T.Moore's «eastern tale» «Lalla Rookh» entitled as «The Veiled Prophet of Khorassan prophet». In addition, journalistic materials of aesthetic, philosophical, documentary character, literary-critical articles devoted to the consideration of various aspects of the creative activity of I.I. Kozlov are attracted.

The methodological basis of the research is formed by a historical-literary approach to the subject of study, combined with a comparative historical and formal methods of analyzing literary works (Nisawa, 2018; Baykalova et al, 2018; Eisevandi et al, 2015; Haghshenas et al, 2015).

In the field of the methodology of the historical-literary approach, monographs belonging to different scientific traditions and schools are important, and at the same time they are turned by many of their sides to the designated philological approaches and methods (Alexander N. Veselovsky, Y.N. Tynianov, B.M. Eyhenbaum, B.V.Tomashevsky, V.M. Zhirmunsky, G.A.Gukovsky, A.P.Skaftymov, N.Ya.Berkovsky, V.N.Toporov, V.E.Vatsuro).

Results and discussion.

The translations of Moore's compositions, successfully created by Kozlov, are characterized by the exact recreation of the song basis of the verse and can be perceived as a kind of poetical cycle, comprising six compositions, which are included into Kozlov's printed collection «Poems» (1828), «Romance» («There is a quiet grove near fast streams...», 1823), «Young singer» (1823), «Irish melody» («When the sad hour strikes...», 1824), «Irish melody» («A clear ray plays on light waters...», 1824), «Insomnia» (1827), «Evening Bells» (1827) [17, p. 447, 449, 455]. The fact that the earliest «Romance» («There is a quiet grove near fast streams...») is cut off in the publication of the poetic cycle in 1828 from other texts placed in a row, makes it nominal. «Romance» («There is a quiet grove near fast streams...») is placed in the collection of Poems (St. Petersburg, 1828) by Kozlov at number XXXVI, while the rest of the works are at numbers XLIV–XLVIII, and «Evening Bells» at number XLVIII on p. 141–142 completes the collection.

Kozlov's romance lyrics, to a certain extent anticipating the appearance of A.A. Fet and Ya.P.Polonsky's romances, was distinguished by heartfelt musicality, sincerity of emotions and warmth of intonations, inspiration of a bright feeling. On the game of light and shade, elegant in the form and clear by the verse's texture, Kozlov's «Romance» («There is a quiet grove near fast streams...») is build, which is a verse represents poetical translation of a fragment from the first part of the T. Moore's «eastern tale» «Lalla Rookh», entitled «The Veiled Prophet of Khorasan». Being printed under the title «From the poem "Lalla Rookh"» immediately after its creation in 1823, Kozlov's translation became, along with the remaining unpublished until 1887 V.A. Zhukovsky's poem «Dream», one of the earliest appeals of Russian poetry to the first part of Moore's romantic poem.

The fragment of Moore's work that attracted Kozlov's attention and did not directly relate to the story about the Khorasan prophet was pathetic and conveyed the young woman's reflections about the transience of life, and in the author's mind, giving the oriental flavor and peculiar for Persian poetry symbolic images of a rose are appeared (M.P.Alekseev wrote about the symbolism of the rose in the Russian poetry at Pushkin's time in the context of historical and literary traditions [Alekseev, 1984, p. 365–369]), blossoming on the shores of the «quiet Bendemir» <Bendemir (another name is Araks) –a river in the Transcaucasia and Iran, known in antiquity and famous for the military events in the times of Alexander the Great> and the sweet nightingale: «There's a bower of roses by Bendemeer's stream, / And the nightingale sings round it the day long, / In the time of my childhood't was like a sweet dream / To sit in the roses and hear the bird's sing» [More, 1910, p. 387].

The song of a young woman heard by Moore's lyrical hero reflected the characteristic melancholy of a romantic consciousness that was timidly seeking to prolong a moment of happiness, but faced with a collapse of bright hope, a naive desire to escape from the fury of the earthly world and the human himself: «No, the roses soon wither'd that hung o'er the wave, / But some blossoms were gather'd while freshly they shone, / And a dew was distill'd from their flowers, that gave / All the fragrance of summer, when summer was gone» [More, 1910, p. 387]. Frailty of the material world is opposed by the human memory, which decisively refuses to accept the changed reality, and persistently seeks the ideals of youth in the surrounding world: «Thus memory draws from delight, ere et dies / An essence that breaths of it many a year; / Thus bright to my soul, as't was then to my eyes, / Is that bower on the banks of the calm Bendemeer» [More, 1910, p. 387].

Having transferred the characteristic melancholy of Moore's works, recreating the most essential features of the English original, Kozlov significantly deviated from the translated text, increased it from four quatrains to four octaves, removed the characteristic references of the Bendemir river (it was mentioned three times by Moore) and rose pavilions, transferred events to the «quiet grove near

the fast springs», which became a tiny earthly paradise for the lyrical heroine: «There is a quiet grove of fast springs; / By day and night a nightingale sings there; / There the light waters flow in a welcoming manner, / There the scarlet roses adoringly bloom».

Unlike Moore, who comes to the motive of human memory only at the end of his work, Kozlov carries it through his entire translation, and therefore the words that convey the basis of the author's intention sound with special force: «So you can live in memories about the past / And the feelings of thrill save in the soul; / So it blows gratifyingly and in the late hour / The exquisite past charm of young love!».

Unlike Moore's difficult romantic thought about past memories, which derives from pleasure, before it fades away, its long-lasting fragrance, Kozlov's thought is deprived of clear Eastern flavor, conveys features of a sensual European consciousness that is not capable of abandoning life's inherent pleasures of youth: «Not the joy the time will take: / Let the youth fade, but the heart will bloom. / And it is sweet for me to remember how a nightingale sang, / And roses, and a grove near the quick springs».

A translation of the same Moore's work made in 1825 by F.A. Alekseev and published for the first time in two years by «Moscow Vestnik» is even more differs from the original: «There is a quiet grove in its native place –/ There sleepy laurels bloom in silence, / Nightingales sing on the green branches, / The pearly streams sparkle while playing; / The roses are more fragrant there, the meadow is greener there, / There the red sun is burning more merrily!...». The translation of F.A. Alekseev, consisting of four verses, each of six lines, was created under the undoubted influence of Kozlov, which became evident, in particular, in the use of his creative finds (the symbolic image of a grove, etc.), as well as in the same beginning of each line («There is a quiet grove...»), not caused by the English original, the first verse of which in a literal translation looks completely different –«A pavilion of roses stands above the streams of Bendemir». At the same time, F.A. Alekseev managed

to preserve the characteristic musicality of the original, which in 1852 drew the attention of A.G. Rubinshtein, who wrote a vocal duet to the words of the Alekseev's translation.

The «romance» from the first part of Moore's poem «Lalla Rookh» got an independent life in Russia, having spread widely enough among the cultural society. In the anonymous «Journey to Luristan and Aravistan», published by «The Reading Library» in 1854, Bendemirm is mentioned and called «a place immortalized by an Irish bard in one of the happiest works of his muse», which is followed by a poetic text and author's commentary, who, although «did not find the roses already swallowed up by the streams, and the time of year did not favor the nightingale's songs», nevertheless looked at Bendemir with pleasure, generated by pleasant memories of reading «Lalla Rookh» and «those unforgettable feelings that refreshes inside of us youth, poetry and hope». This publication caused a sharp judgment of N. G. Chernyshevsky, who blamed an anonymous author in one of the journal reviews («Domestic Notes», 1854, №. 8) in the fact that he «constantly quotes Moore's lines».

In poems that sang young women, Kozlov often referred to the image of peri from Moore's poem «Lalla Rookh». Thus, in a poem dedicated to Z.A. Volkonskaya in 1825, Kozlov compared the contemporary with a mysterious peri: «She, she is in front of me, / When the mysterious lyre / Sings about young peri / In the Valley of Light Cashmere».

In 1832, Kozlov made a comparison of the young princess A.D. Abamelek-Lazareva, later known as a translator, the wife of I.A. Baratynsky, and the mythical, airy peri, the image of which was in harmony with the bright inner world of the heroine of the message: «In the fragrant darkness of the night hours, / From the distant stars it flies to us, / Between the waves of silver clouds, / Young Peri flashes, / And the song of love she sings».

Along with the «Romance» («There is a quiet grove near the fast springs...») Kozlov published under the title «Young Singer» in the «News of Literature» in 1823 his translation of the poem «The Minstrel-Boy» from the fifth book of «Irish Melodies», created by Moore in 1813. For the first time

in Russian literature, Kozlov turned to the translation of the work, which later attracted the attention of D.P. Oznobishin («Young Man-Singer», 1828), M.Yu. Lermontov («Song of the Bard», 1830), other poets. Attention to the «Young Singer» from Kozlov's side is largely due to the associations between the national liberation struggle of the Irish people and the liberation movement in Greece, which sought to get rid of Turkish domination.

Sympathy for the oppressed Greeks, was distinctly expressed not only by Kozlov («The Captive Greek in Prison», 1822), but also by many of his predecessors and contemporaries – M.M. Heraskov («The Chesmen Battle», 1771), A.A. Delvig («Variability», 1816), O.M. Somov («Greece (imitation to Ardan)», 1822) and others, was intensified in public consciousness thanks to Byron's civic position.

The freedom-loving motifs of Moore's «Irish melodies», clearly expressed later in the translations of A.I. Odoevsky, M.L. Mikhailov, A.N. Plescheyev, were also essential for the Kozlov's translation, in which the image of a singer-warrior is created, a defender of his native land: «A young singer flies to the battle, / He has left the days of peace; / With him his father's sword – kladenets, / With him a harp – the joy of his life». The glorification of the poet-warrior was the basis of Moore's poetic original, characterized by an energetic ballad rhythm: «The Minstrel – Boy to the war is gone, / In the ranks of death you'll find him; / His father's word he has girded on, / And his wild harp slung behind him» [More, 1910, p. 137].

Kozlov managed not only to recreate the ballad description, in which the image of the poet-warrior appears, but also accurately convey the artistic form of the original, which consisted, like the translation, of two octaves. Perhaps only the «father's sword-kladenets», a characteristic image of Russian oral folk art, gives Kozlov's translation a certain national flavor.

In the final verses of his «melody» «The Minstrel-Boy», reporting on the death of the poet-warrior, who gave his life for his homeland, but who had never seen it as a free country, Thomas Moore exclaims: «Thy songs were made for the pure and free, / They shall never sound in slavery!» [More,

1910, p. 137]. Following by the original in his translation, Kozlov at the same time not only emphasizes the impossibility of free creativity in an enslaved country, but also created this thought in the form of a rhetorical question, voiced from the mouth of the fallen singer, «a victim of terrible battles»: «How would you sing in this country / Where a slave sounds his chains?».

In 1827, Kozlov's poem «Insomnia» was published in the journal «Slavyanin» with the subtitle «free imitation», the original of which is entitled «Oft, in the stilly Night...» can be found in the first cycle of «National Songs» –«Scotch airs».

Based from the original, Kozlov, from the tragic side, revealed in a translated work the theme of spiritual loneliness of the creator, before whom the faces of friends forever lost in the past awakened on sleepless nights filled with dreary thoughts: «I look into the distance – only sadness; / I look around – my friends, / Like a yellow leaf of autumn days, / A blizzard storm dashed off». The poem, contrasting the bright past and the unhappy present times, reflected the inner drama of Kozlov himself, who was forcedly changed by secular and intellectual pleasures, witnessed how friends who had once bravely talked about the need to change their lifestyle, subsided after the suppression of the Decembrist uprising.

The memory of the lyrical hero keeps both «fun, tears of young days», and «the charm <...> of secret meetings and tender words,» all this does not calm the soul, fills it with thoughts, «compressed by longing» for a distant happiness, about past times : «It seems to me: with an overcast brow / I walk in an empty room, / in which I have been before, / Where I had fun feasting; / But the lights were extinguished, / The garlands were removed from the wall, / Friends had I parted long ago, / And I was left alone in it».

Discussion.

Inspired by the success of «Romance» and «The Young Singer» Kozlov in 1824 translated two more Thomas Moore's works, related, like «The Minstrel-Boy», to the poetic cycle «Irish Melodies». The

translation «A clear ray plays on light waves...», which accurately reflects the content of the «Irish melody» «As a Beam o'er the Face of the Waters may glow...» was published in A.A. Delvig's magazine «The Northern Flowers», published in 1825.

The translation of I.I. Kozlov influenced on M.Yu. Lermontov, who probably borrowed from him in various works, a figurative picture of the game of the ray and water, which appeared to be powerful forces of nature («Everything is quiet –the moon is full...»), as well as an image devoid of life juices, but still green leaf («Leaf»; traditionally this poem of M.Yu.Lermontov is associated with the elegy of Antoine Arno). Subsequently, many of those who tried to read the English original in their own way, in particular, M.P.Vronchenko, E.G.Stepanov, A.N.Plescheev, relied on the Kozlov's translation.

The poem «At the Mid hour of Night...», previously translated by A.N. Ochkin, P.G. Obodovsky and, probably, V.N.Olin, became famous in the interpretation of Kozlov «When the sad hour strikes...»: «When strikes the sad hour / Of Midnight silence, / And the stars are burning tremblingly, / Fog is around the moon, – / Then, thoughtful and alone, / I hurry to that grove, / Where, dear friend, we happened / To meet in the darkness of the night». If the first part of Moore's poem, which is a lyrical memory of an untimely dead lover, was translated quite accurately by Kozlov, despite some weakening of the feeling of the absolute tragedy of earthly life, then the second part of the poem, its ending, was completely free interpreted, without due attention to the artistic original. In particular, the feeling conveyed by Moore, although is full of all-embracing tragedy, however, remains very personal, deeply internal, does not spill out, does not acquire a public sound — the lyrical hero hears the voice of his beloved echoing from the «kingdom of souls» and hurries to this call.

Moore explained his understanding of the «kingdom of souls» («Kingdom of Souls») in a note with the help of a very free-thinking judgment of the French humanist philosopher M. Montaigne. A completely different meaning is reflected by Kozlov in the ending of his translation poem; being a

deeply religious, patriotic person, he cannot avoid the subject of the homeland in this situation: «And I ... I believe ... languid sound / From the holy homeland –/ To your favorite song is the answer / Of your young soul ».

CONCLUSIONS.

Kozlov's attention to English literature and culture was multidimensional; among the most significant, defining features of the Russian poet's work are his appeal to the works of Thomas Moore with their characteristic motifs and images.

Translations from Moore, which made up a whole poetic cycle for Kozlov, created for him a well-deserved reputation as «Russian Moore», and the best works attracted the attention of not only contemporaries, but also descendants, became reference points in the activities of Russian translators from English.

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