https://doi.org/10.22455/2686-7494-2021-3-1-112-133
Научная статья
УДК 821.161.1.0

© 2021. М. Р. Ненарокова
Институт мировой литературы им. А. М. Горького
Российской академии наук
г. Москва, Россия

Эпиграф к «Лесу и степи» И. С. Тургенева: проблема передачи «эмблематического» сознания в пространстве переводов

Аннотация: Статья посвящена проблеме рецепции переводов русской классической литературы в англоязычной культуре. В работе изучаются особенности передачи эмблематического мировидения И. С. Тургенева в переводах на английский язык эпиграфа к рассказу «Лес и степь» из сборника «Записки охотника», опубликованных в 1895, 1955 и 1967 гг. Автором статьи определяются особенности передачи лексики эпиграфа, круг ключевых слов стихотворения, расхождения в их переводах, объясняется возможность или невозможность выбора переводчиком определенного варианта. Исследование показало, что мировидение Тургенева сформировалось под влиянием культуры «риторического слова», и эпиграф к «Лесу и степи» является доказательством этого. Текст эпиграфа представляет собой цепь образов-символов, складывающихся в единую картину. Для переводчиков основная трудность на лексическом уровне заключается в выборе слов, несущих большую эмоциональную нагрузку, чем тургеневская лексика, в использовании к тексте перевода тропов, отсутствующих в оригинале. В отличие от символического пейзажа Тургенева в переводах создается реалистическая картина, и при этом разрушается атмосфера тургеневского текста. Переводы отражают глубокие изменения в мировидении людей, произошедшие в XIX–XX вв.

Ключевые слова: перевод, русская классическая литература, английский язык, Тургенев, «Записки охотника», эпиграф, мировидение, эмблема, символ.

Информация об авторе: Мария Равильевна Ненарокова, доктор филологических наук, ведущий научный сотрудник, Институт мировой литературы им. А. М. Горького Российской академии наук, ул. Поварская, д. 25а, 121069 г. Москва, Россия. ORCID ID: https://orcid.org/0000-0002-5798-9468

E-mail: maria.nenarokova@yandex.ru

***Дата поступления статьи в редакцию*:** 23.11.2020

Дата одобрения статьи рецензентами: 08.02.2021

Дата публикации статьи: 22.03.2021

Для цитирования: *Ненарокова М. Р.* Эпиграф к «Лесу и степи» И. С. Тургенева: проблема передачи «эмблематического» сознания в пространстве переводов // Два века русской классики. 2021. Т. 3, № 1. С. 112–133. https://doi.org/10.22455/2686-7494-2021-3-1-112-133

Dva veka russkoi klassiki,
vol. 3, no. 1, 2021, pp. 112–133. ISSN 2686-7494
Two centuries of the Russian classics,
vol. 3, no. 1, 2021, pp. 112–133. ISSN 2686-7494

Research Article

© 2021. Maria R. Nenarokova
A. M. Gorky Institute of World Literature
of the Russian Academy of Sciences
Moscow, Russia

The Epigraph to "Forest and Steppe" by Ivan Turgenev: Conveying the "Emblematic" Worldview in the Tradition of Translation

Acknowledgements: I would like to extend my sincere thanks to my British colleague Peter John New, Exeter University, for his friendly attitude**,** thorough reading of my article and invaluable advice regarding modern English usage.

Abstract: The article focuses on the reception of Russian classical literature translations in the English-speaking culture. The research was carried out on the material of three existing translations of 'Forest and Steppe' by both Russian and English translators published in 1895, 1955 and 1967. The main objective of the research is to determine the difficulties translators of Russian literature of the 19th century could face in the case of Turgenev's epigraph to 'Forest and Steppe'. The tasks of the study were to define and describe the peculiarities of conveying the epigraph's vocabulary, to outline the group of the most important keywords of the text, to recognize and describe discrepancies in their translation, to indicate why the chosen option is possible or impossible in the translation of Turgenev's text. The study showed that Turgenev's worldview was formed under the influence of the culture of 'rhetorical word', and the epigraph to 'Forest and Steppe' proves it. The epigraph consists of a chain of symbolic images that add up to a single picture. The writer's worldview determined the style of the epigraph, the choice of vocabulary, and the composition of the text. For translators, the main difficulty at the lexical level lies in the fact that they often choose words that carry a greater emotional load than Turgenev's vocabulary, and also introduce tropes, absent in the original, into translations. On the one hand, the translations create a realistic picture, in contrast to Turgenev's symbolic landscape, on the other hand, the atmosphere of the text, reflecting the personality of the writer, is destroyed. The translations mirror profound changes that took place in the 19th — 20th centuries in the European worldview.

Keywords: translation, Russian classical literature, English language, Turgenev, '*Sketches from a Hunter's Album*'; epigraph, worldview, emblem, symbol.

Information about the author: Maria R. Nenarokova, DSc in Philology, Leading Research Fellow, A. M. Gorky institute of World Literature of the Russian Academy of Sciences, Povarskaya 25a, 121069 Moscow, Russia. ORCID ID: https://orcid.org/0000-0002-5798-9468
E-mail: maria.nenarokova@yandex.ru

Received: November 23, 2020
Approved after reviewing: February 08, 2021
Published: March 22, 2020

For citation: Nenarokova, M. R. "The Epigraph to 'Forest and Steppe' by Ivan Turgenev: Conveying the 'Emblematic' Worldview in the Tradition of Translation." *Dva veka russkoi klassiki*, vol. 3, no. 1, 2021, pp. 112–133. (In Russ.) https://doi.org/10.22455/2686-7494-2021-3-1-112-133

Analyzing any translation, we can talk about its adequacy, that is, 'the reconstruction of the form and content unity of the original through another language' [Neliubin: 13] and about its equivalence, that is, the same 'impact' [Neliubin: 254] on the reader close or not close enough to that of the original. Meanwhile, each translated text poses an additional, particular task for translators. The 'rhetorical era', as A.V. Mikhailov formulated, was approaching its end (according to A.V. Mikhailov's observations, the change of eras took place in the 30s–40s of the 19th century, but, as I could notice, in poetry the worldview of this era lasted longer). Ivan Turgenev, born in 1818, was influenced by the 'emblematic element' [Mikhailov: 172], that is, a kind of poetic thinking [Mikhailov: 170], where every separate, compact and defined image appears to have an emblematic property [Mikhailov: 172].

The peculiarity of Turgenev's book *Sketches from a Hunter's Album* is that, on one hand, the writer expresses his memories in a beautiful Russian speech of the 19th century, referring the reader to a specific place within Russia, that is, to Turgenev's estate of Spasskoye-Lutovinovo. On the other hand, the writer's memories are formed into pictures with the content determined by tradition; these imaginary pictures are perceived as emblematic images. The changes in culture that have taken place over the past hundred years deprive these pictures of their additional meanings.

Indeed, if we look at the epigraph to 'Forest and Steppe', we find that it consists of several verbal pictures, for each of which you can pick up an illustration, an example from the area of fine art. It may be a drawing from the album of a young gentlewoman living in the country, a watercolor painted by her, a picture of an artist, a contemporary of the 'young lady'. Here we are confronted with 'an image that guides the thought on its beaten path and directs it' [Mikhailov: 170]. Such images are schematic enough, but they have a lot behind them: a specific, widespread reality, sometimes directly connected with the life of the writer, the author of these images. The problem facing the translators of the epigraph to 'Forest and Steppe' is the reproduction of both

schematic and concrete images so that they evoke approximately the same feelings in readers of both the original and the translation.

A word, either a reality or a culturally neutral one, can be associated with visual images, which vary due to cultural differences. The translator, choosing a particular word, places it in a context that evokes culturally charged associations in the reader's memory. In classical Russian literature, the time gap is small since most of the novels translated into English were written in the late 18–19 centuries. However, we must not forget about the changes in both Russian and world culture that have taken place over the past two centuries. The 19th century writer saw the world in many ways from a different perspective than the translators of the 20th century. It is also necessary to consider the peculiarities of geography: in his works, Turgenev described areas that were quite different from those places in England and North America, which were well-known and familiar to the translators of his works from their childhood.

1. The history of the text and its translation

In the mid-1850s, 'the name of Turgenev…was on the lips of all self-respecting reviewers' [Waddington: 12], since the Crimean War had aroused a keen interest in the enemy of the British. British acquaintance with Turgenev began with *Sketches from a Hunter's Album*, which was rendered from a bad French translation, made by Ernest Charrière. Some stories were first published in literary magazines popular with the reading public. Finally, on Christmas Day, 1854, James J. Meiklejohn published a complete translation of the *Sketches*, which aroused great interest among English readers and literary critics, such that even the London Sunday newspaper, *John Bull*, which expressed the views of an anti-Russian public, admitted that there existed 'a true culture at the heart of England's worst enemy' [Waddington: 12]. Meiklejohn's translation was inaccurate, and it distorted Turgenev's text. In particular, the epigraph is omitted from the translation of the story, 'Forest and Steppe' [Turgenev 1963: 382].

Subsequently, not all translators preserved the entire text of 'Forest and Steppe', including the epigraph. A translation of it appeared for the first time in the classic version of 'Forest and Steppe', that of Constance Garnett (1861–1946), who knew Russian and translated the works of many Russian writers. Her translations from Turgenev's *Sketches from a Hunter's Album* were first published in literary magazines, then, in 1895, they came out as a book, which was reprinted several times in the course of the 20th century.

Another translation of the *Sketches* into English was made in 1955 by the Soviet translator Olga Shartse [Institut Perevoda], and the epigraph can be found in her version of 'Forest and Steppe'. The epigraph is also preserved in the translation made by Richard Freeborn, a writer and specialist in Russian literature of the 19th century, who studied the works of Turgenev in particular and made a translation of *Sketches from a Hunter's Album*, which was first published in 1967. The full version was published in 1990 by Dynasty Press.

There are two other translations of the *Sketches*, by Isabel Florence Hapgood published in 1903 and by Bernard Guilbert Guerney in 1969, but they are not available. The latest, by Charles and Natasha Hepburn (1992), is excellent, but unfortunately the story 'Forest and Steppe' lacks its epigraph. The tradition of translations currently available is limited to those by Garnett, Schartse and Freeborn.

In terms of genre, the epigraph to 'Forest and Steppe' seems to be of the same kind as Turgenev's 'Poems in Prose', dating from 1877–1879 and 1881–1882. The collection *Sketches from a Hunter's Album* was written in 1847–1851, and in 1852, the *Sketches* were published as a separate volume. The story 'Forest and Steppe', which interests us, was published at the beginning of 1849, with the epigraph [Turgenev 1963: 610].

Sharing the translator's world-view is, to my mind, essential to creating an adequate and equivalent text in a foreign language: Constance Garnett and Ivan Turgenev perceive the world more or less from the same point of view, that of an 'emblematic worldview' (both had developed into vivid personalities before 1914, when the European world changed completely), Richard Freeborn, in the typology of his world-view, belongs to the 20th century. Analysis of the texts shows that Olga Schartse is closer to Constance Garnett in her world-view.

2. The concept of 'derevnya' in English translations

The epigraph to 'Forest and Steppe' is evidence of the concept of 'estate culture', a striking phenomenon of Russian life, which existed for a rather short time, from the last third of the 18th century until the abolition of serfdom in 1861 [Bogdanova: 14–15]. The text is a chain of symbolic images that add up to a single picture. The first image, at the beginning of the text, is the most general one, and all subsequent images clarify it: '…I ponemnogu nachalo nazad / Ego tyanut': v derevnyu, v temnyj sad…' [Turgenev 1963: 382].

The concepts of 'derevnya' and 'temnyj sad' are what translators most disagree about. When Turgenev wrote *Sketches from a Hunter's Album*, the word 'derevnya' meant not only 'a peasant settlement in which there is no church' [Dahl], but also a nobleman's country estate, defined in the Efremova Dictionary as 'A manor house with a manor (in the Russian state until 1917)'. In English, these concepts are distinct. The noun *estate* is analogous to the Russian 'pomest'e' and 'imenie', that is, the 'an area of land belonging to a landowner', whereas the noun 'derevnya' denotes 'a small peasant settlement without a church, located in a country area'. This noun, used with the definite article, means all the inhabitants of that locality [OED], but has nothing to do with the residences of the English nobility or gentry. The word 'usad'ba', meaning, according to the Ushakov Dictionary, 'a separate dwelling, a house in a village', could equally be applied to the land and buildings where a peasant or landowner family lived. (According to the Ozhegov Dictionary, krest'yanskaya usad'ba refers to a peasant dwelling, and Pomeshchich'ya usad'ba to a manor house). Thus, Turgenev's 'v derevnyu' is rather difficult to translate. Garnett and Schartse chose the word combination '*to the country*'. The English noun with the definite article, 'the country', has the meaning, 'any area outside towns and cities, with fields, woods, farms' [OED], while emphasizing the contrast between city and village: *rural as distinguished from urban areas* [Merriam Webster]. There are contexts in which the word combination 'to the country' carries the meaning 'to the country estate' and in the English language, the choice can be called successful (i.e., both equivalent and adequate). In the world-view of the English-speaking, especially the British, reader, there are ways of helping imagine Turgenev's 'derevnya'. But Freeborn's choice *back to the village* [Freeborn: 245] seems to be unsuccessful, as in the mind of an English-speaking reader it distorts the image of the Russian landscape that should have been formed.

3. The concept of 'temnyj sad ' in English translations

The phrase 'temnyj sad' also offers some choice. In English, the two epithets 'dark' and 'shady', can equally well be used to define a garden. The primary meaning of both is an absence or a low level of light. The adjective 'dark' means 'with very little light or none' (usually because it is night) [OED], and it describes a much darker place than 'shady', since its definition often includes the opposition of night-time and day-time. Another difference between the adjectives *dark* and *shady* lies in emotional connotations. The adjective *dark* can carry the following associations *mysterious; hidden*

and not known about; evil or frightening; unpleasant and without any hope that something good will happen [OED]. For the epigraph Garnett and Schartse both chose *dark* and transposed noun and adjective to make more stress fall on the epithet: *to the garden dark* [Constance Garnett; Schartse: 342]. The word combination *dark garden* is quite common in English [BNC]. But analysis of context often shows that in a dark garden one experiences unpleasant coldness, is nervous, overcome by doubts or unresolved issues [BNC]; in other words, negative connotations come to mind when reading the phrase. If Turgenev's hero felt the need to return home because of some sinister secret or unsolved problem, the epithet *dark* would be entirely appropriate. But here the hero wants to return to a favourite place, his home, so the emotional colouring is altogether opposite. Here the epithet chosen by Freeborn fits perfectly: *shady* normally conveys a sense of being *protected* from the direct light of the sun by trees or buildings (as in the counterpart to an umbrella, a sun-shade). Also in places depicted with the use of *shady*, sunlight is not completely excluded: far from being as dark as night, the situation is more like a shadow contrasted with sunlight. In the contexts provided by the British National Corpus, this epithet is associated with holiday time, relaxation by the sea, lush vegetation, with beautiful and comfortable buildings [BNC], that is, it evokes positive associations in the reader's mind. The question arises, why Garnett and Schartse choose the epithet *dark*, which, when applied to *garden*, has negative emotional suggestions and carries hints of *mystery* and *danger*. It seems that this choice was dictated by cultural associations, at least in the case of Garnett: the collective consciousness of the second half of the 19th century still associated a 'dark garden' with the traditions of romantic literature and Gothic novels: first of all, the reader would have thought not of shade on a summer day, but of what might happen in a large empty garden under cover of darkness.

4. The image 'lipovye allei' and its cultural component

The mention of the 'garden' leads to a development of the image in terms of the plants and trees it includes: 'Gde lipy tak ogromny, tak tenisty' [Turgenev 1963: 382]. It should be noted from the start that for Freeborn everything he meets in the short story and its epigraph is in the past tense like him ('lime trees stood'), while for Turgenev it is a living, present reality, and Garnett and Schartse use the present tense. Turgenev's 'lipy', the linden alleys of the manor park, which he recalled both in letters and in his fiction, can be

translated into English in two ways: Garnett and Chartze use the more common noun, *lime-tree*, while Freeborn chooses *linden*. Literally, they denote the same tree. Explanatory dictionaries of the English language barely distinguish between the two nouns, and usually explain one term by means of the other, though sometimes [e.g., in Merriam. Webster] they indicate that in American English *linden* is the more common Rhythmically, both *lime-tree* [ˈlaɪmˌtriː] and *linden* [ˈ lɪndən] are more or less equivalent; both words are two-syllable units with a strong emphasis on the first syllable, so they fit into the pattern of trochee, a two-syllable foot with emphasis on the first syllable. Both words, judging by the data in etymological dictionaries, are aboriginals, although *linden* appeared in the English language a little earlier than *lime-tree* [etymonline]. We can assume two possible reasons why Freeborn chose *linden*: firstly, judging by the usage in modern English, it is rarely found, although it is by no means an archaism or poeticism; secondly, it is used most in texts about European countries of the German-speaking area, and less often about England; it is therefore quite suitable for designating trees in such a distant land as Russia. The image created by Turgenev is that of 'huge', 'shady' trees; in both epithets he gives a brief insight into their value to a large estate. His contemporaries lived on estates where linden avenues had been planted for centuries, because such avenues provided welcome cover for walking in the sun. Linden was in fact one of the most common deciduous trees in Russian parks of the 18th — 19th centuries. [Leonova: 6, 22, 25, 33, 45; Voronin, Kolosova: 255; Mininzon: 263; Tokareva: 290]. On English estates they were also often planted as avenues. There they were called limes, as in Coleridge's poem, 'This Lime-tree bower my prison', which he actually experiences not as a prison but as a restorative refuge. Being indispensable elements of the manor park, lindens and linden avenues became symbols of Russian manors in Russian literature, both in poetry [Akimova: 180] and in prose [Bogdanova: 21].

Turgenev's epithets indicate the trees' age and condition, but are not aimed at evoking any emotions in the reader, because they are not emotionally charged. Reading Turgenev's epigraph to 'Forest and Steppe', his contemporaries would have recalled the parks they had known since childhood. From her own childhood in a similar environment, Constance Garnett would have felt much the same about limes/lindens as Turgenev, and Schartse practically repeats Garnett here. Both translators use the adjective *huge — of great size, 'very large in size*' [Merriam Webster; Collins; OED], which accurately

conveys the meaning of Turgenev's 'ogromny'. The adjective 'tenisty' is rendered as *full of shade* (Constance Garnett). Garnett uses *full of shade, that is*, '*being in a light semi-darkness, which creates a certain obstacle to direct sunlight*' [Cambridge Dictionary], *shady* (Schartse, p. 342), that is, '*protected from direct sunlight*' [Cambridge Dictionary]. 'Full of shade' conveys strong affection in this context; shady is neutral, but both words render the basic meaning of the adjective 'tenisty' — *dark and full of shadows*. The image of the old park remains rather sketchy. The translation by Richard Freeborn is a completely different case. For a man of the 20th century, a city dweller, linden avenues on noblemen's estates no longer constitute an important part of life and experience, so Turgenev's laconic description becomes too scanty for either the translator or his readers. Therefore, the schematic image, almost the emblem of the park, is replaced by a much richer picture, both visually and emotionally: *Gde lipy tak ogromny, tak tenisty* [Turgenev 1963: 382] becomes in Freeborn (1967, p, 245): 'where lindens stood in majestic dark splendour'. In comparison with Turgenev's 'huge', 'shady' lindens we find here both hyperbolarization ('majestic...splendour'), and the introduction of the emotionally charged epithet 'dark', replacing the artless 'shady'. The original text resembles an ink and pen sketch, and the translation can be likened by the reader to an oil painting.

5. Conveying the image of 'landyshi'

Here translators do not always manage to retain Turgenev's brevity: 'I landyshi tak devstvenno dushisty' [Turgenev 1963: 382]. Usually, English words are shorter than Russian ones, but in the case of lilies of the valley from the epigraph to 'Forest and Steppe', it is the other way around. It is noteworthy, because, as a rule, English words are shorter than their Russian counterparts. The Russian noun 'landyshi' is replaced by the English common name *lilies of the valley*, a word combination. Lilies of the valley are a common park plant in central Russia [Leonova: 44, 48], so Turgenev looks upon them as an essential part of the integrated symbolic picture. Garnett and Schartse convey the phrase 'devstvenno dushisty', that is, having a strong and sweet smell without any unpleasant impurities, a comparison that immediately complicates the imagery of the text: *And lilies of the valley, sweet as maids* [Constance Garnett]; *And lilies of the valley, sweet as maidens* [Shartze: 342]. The adverb 'devstvenno' allowed translators to introduce the word *maid/maiden*, which in some dictionaries is defined as an archaism. A com-

mon idiom with the adjective *sweet* is *as sweet as honey/sugar* [BNC], which realizes the first meaning of the adjective *sweet*, that is *sweet to taste* [Cambridge; Merriam Webster; Collins]. Perhaps Constance Garnett is the creator of the given comparison.

It seems that books on the language of flowers, one of the important cultural phenomena of European and American culture of the 16th — early 20th centuries could serve as a source of Garnett's comparison in question. The books by J. H. Ingram, R. Tyas, H. G. Adams contain poems about lilies of the valley. These flowers are depicted as *the Naiad-like lily of the vale* (Percy Bysshe Shelley) [Adams: 156], *the virgin Lily-of-the-Vale* (*T. L. Merritt*) [Adams: 255], *the vestal nun* (J. G. Whiffen) [Tyas: 129], the queen of flowers (John Keats) [Ingram: 286]. Although the gender of the noun is not indicated in the explanatory dictionaries of the English language, the flower itself is correlated with young chaste girls in the language of flowers.

Thus, Turgenev's lilies of the valley cease to be one of the symbols of the Russian estate and live their own poetic life, falling out of the general symbolic picture.

Olga Schartse could use Garnett's comparison in her translation. One way or another, the phrase *sweet as maids/maidens* takes the reader into the world of the imagination, and the first thing he notices in lilies of the valley is not their pleasant, slightly cool smell, but their resemblance to the girls of the old days — 'lovely as maidens'. Turgenev's lilies of the valley cease to be one of the Russian estate symbols and live their own poetic life, falling out of the general symbolic picture. On the contrary, Freeborn tried to translate the phrase 'devstvenno dushisty 'with literal precision: *And lilies of the valley spread their virgin fragrance* [Freeborn: 245]. In his version of the translation, lilies of the valley spread their *virgin fragrance.* Freeborn has made the best possible choice here, especially it we consider the language of flowers tradition, mentioned above.

6. "Rakity u zaprudy" in the English Translations

Proximity to water is characteristic of the Russian country estate, and in the picture created by Turgenev this is included: 'rakity', one of the names for 'willows' in Russian, trees that love moisture and usually grow in damp places: 'Gde kruglye rakity nad vodoj/ S plotiny naklonilis' cheredoj' [Turgenev 1963: 382]. Their crowns in the summer season have a rounded shape. 'Rakity', mentioned by Turgenev, usually grow by a pond, river or dam, which is

made by building a small earth bank across the river. Turgenev's 'rakity' are translated by all three translators as 'willows'. However, the epithets chosen by the translators help to create completely different images. Constance Garnett came closest to the original: her 'rounded willows' are an exact translation of Turgenev's 'kruglye rakity'. Olga Schartse's 'rakity' became not 'round', but drooping — 'hanging, drooping' [Cambridge; Collins; Macmillan; Longman], that is, 'weeping'. This is a special type of willow — the Babylonian willow, *Salix babylonica*. This tree's crown is not 'round', since long flexible branches hang down to the ground parallel to each other. Babylonian, or weeping, willows, like those with a round crown, are quite common in central Russia, but the introduction of the epithet *drooping* creates a visual image quite different from that intended by Turgenev. In England weeping willow is the norm; most people would not recognize the round-headed ones as willows, as they are comparatively rare there. As for Freeborn, he chose the metaphorical epithet *round-shouldered*, which is not appropriate in this context, since it is applied to a person, who is *a little hunchbacked, whose shoulders are raised, and the neck has moved forward* [Dahl], that is, s*tooped*. The movement associated with trees in translated texts differs in intensity: *lean* [Constance Garnett; Schartse: 342] means a relatively slight degree of inclination [Cambridge; Merriam Webster; Collins], whereas *bend* is understood as a strong curve [Cambridge; Merriam Webster; Collins].

The translation of realities also presents a certain difficulty, the word 'dam' being a case in point. To build a pond or several ponds, the so-called 'cascade ponds', one needs to build small dams. There were ponds of such kind on many Russian noblemen's estates. A 'dam' is conveyed in translations in three ways, and the nouns chosen by the translators name structures which have different tasks. Constance Garnett uses the noun *dyke*, which differs from the *dam* structures on *Russian* manors in its considerable size (dykes were wider and higher) and purpose (they prevent the flooding of lowlands). An example of a bank described by the word *dyke* is Dutch *dyk*es that protect the land from being flooded by seawater. Olga Shartse chooses a noun *dam*, which means *a barrier erected across the river to create an artificial lake that supplies water to a large area or generates electricit*y [Macmillan Dictionary]. In the XXth century the noun in question took on additional culturally charged connotations.

Perhaps the choice of the Soviet translator, who published her version of *A Sportsman's Sketches* in 1955, was influenced by her own experience: the noun 'dam' could bring to mind her associations with hydroelectric power

plants, for example, with the famous Dnieper Hydroelectric Power Station (its construction began in 1927; it was restored after the Great Patriotic War in the 1950s) or from the Bratsk and Krasnoyarsk hydroelectric power stations, the construction of which began in 1954–1955. The first translation by Olga Shartse was published in 1944 [Institut Perevoda]. During the Dnieper Hydroelectric Power Station construction in the late 1920s, Olga Schartse was a teenager growing up in an atmosphere of passion for technical innovations. She could have known the poem by S. Ya. Marshak 'War with the Dnieper', published in 1935. There was a picture of the dam on the cover of the 1935 issue of the poem. The most accurate translation of Turgenev's 'bank' is the noun *weir*, chosen by Freeborn: *a low barrier built across the river to raise the water level* [OED]. The synonym for *weir* here can be a little dam in the wording of V. I. Dahl, 'a simple', which 'is made of brushwood and filled up with earth, and sometimes strengthened with piles, or reveted with a hewn stone' [Dahl]. It is '*weirs*' like this that we can see in the 19th century landscape paintings of Russian country estates.

7. The Oak and the field: Turgenev's memories

On the one hand, as basic elements of Turgenev's symbolic picture, the oak and the field, are typical both in Russia and in Russian poetry (for example, A. F. Merzlyakov's poem 'Among the flat valleys ...' (1810), which became a folk song, or Lermontov's 'When the yellowing cornfield is billowing ...' (1837)), on the other hand, they are directly related to Turgenev's estate, Spasskoye-Lutovinovo: 'Gde tuchnyj dub rastet nad tuchnoj nivoj' [Turgenev 1963: 382]. As a child, Turgenev planted a young oak tree 'in a spacious open clearing behind the old Lutovinovo house' [Bogdanov: 97] and always remembered it. The sapling became a young tree, and served as a symbol of the motherland for Turgenev. Before his death, Turgenev, who was then in Bougival, in the suburbs of Paris, wrote: 'When you are in Spasskoye, bow for me to the house, garden, my young oak, bow to my homeland, which I will probably never see' [Bogdanov: 97–98]. In Turgenev's text, the epithet 'tuchnyj' can be called metaphorical. The dictionary written by Turgenev's contemporary, V. I. Dahl, defines 'tuchnyj ' as 'burly, well-fed, fat, heavy', concerning living beings or as 'abundant with humus' [Dahl], that is, fertile, referring to the soil. Later, this meaning received a logical development in the Russian language: 'juicy and thick' (used of grass) [Ushakov Dictionary], 'having full ripe grain' (of cereals, fields) [Ozhegov Dictionary]. 'Well-fed' or 'fat' people

and animals are rather big, so we can assume that there is a shift in meaning: 'tuchnyj' can metaphorically mean simply 'big'. Olga Shartse's translation is the most colourless and far from the original: *Right in the cornfield grows an oak tree* [Schartse: 342]. She omits conveying 'tuchnyj'. Garnett and Freeborn try to solve the problem, translating Turgenev's text with varying degrees of precision. The development of the meaning of Turgenev's 'tuchnyj' was towards 'big', that is, 'physically strong, large, strong; unbreakable; heavily built (about a person) '[Ushakov Dictionary; Ozhegov Dictionary; Efremova Dictionary], rather than the main meaning of the Russian adjective, which is 'fat'. The word combination *the sturdy field* in Garnett's translation conjures up an image of a fertile field, where rye or wheat grows evenly and densely, and strong ears of corn only bend in the wind, but do not break, though in fact a modern English-speaking reader may find the image rather comic. The epithet 'tuchnyj' in the phrase 'tuchnyj dub', a big oak, seems to create a feeling of immobility and solidity, necessary for a symbolic image. Still, the adverb derived from the adjective sturdy, that is *sturdily,* shifts the emphasis to movement: *the oak / Sturdily grows* [Garnett]. However, the adverb *sturdily* means not only 'firmly', that is, 'becoming rooted in the ground', 'resisting any bad weather', but also 'stubbornly, decisively, unbending' [Efremova Dictionary]; the given adverb can be applied in this sense to a person, but not to a tree. The adverb in question is used metaphorically so often that it works very well here to an English ear. A sturdy tree that will not fall down any hurricane, in translation becomes a metaphor for a person who resists the hardships of life. In this case, the emblematic character of the original is destroyed. Unlike Garnett, Freeborn creates a realistic picture: *Where a stout oak grows above the fat-eared wheat* [Freeborn: 245]. The adjective *stout* meaning 'strong, solid' [Cambridge; Merriam Webster; Macmillan], also signifies 'courageous, steadfast' [Cambridge; Merriam Webster; Macmillan] and 'burly' [Cambridge; Merriam Webster; Macmillan], it is found, though rarely, in combination with inanimate nouns. Mostly it is used of people with the meaning 'fat', in the cases where sturdy is the normal word. The epithet *fat-eared* — 'with ears of corn full of ripe grain' — was created by the translator. To an English-speaking reader it may sound either strange, because a wheat ear can only be fat if there is a lot of chemical fertilizer on the land, or comic as only the human ear can be fat (when punched hard by a boxer). Using concretization, Freeborn replaces Turgenev's 'cornfield' with 'wheat' and makes a metonymy. A realistic image is created, full of precise, with vis-

ible details; the point of view is shifting: looking at ripe ears of grain closely, the reader contemplates from below and from afar a tall, sturdy tree. The emblematic character of Turgenev's image is destroyed here too.

8. Conveying smells in translations

Turgenev introduces a situation in his text, when he names a particular smell. He speaks of two annual plants common in Russian gardens and parks, 'nettle' and hemp [Turgenev 1963: 382]. Nettles grow everywhere in Russia, and until the beginning of the 20th century, hemp was used as an inoculum in Central Russia, including the Oryol province, where its cultivation was a lucrative trade for the peasants. Turgenev associated the smell of hemp with his homeland: 'Suddenly I was struck by a strong, familiar smell, which is rare in Germany. I stopped and saw a small patch of hemp near the road. Its steppe smell instantly reminded me of my homeland and aroused a passionate longing for it in my soul. I wanted to breathe Russian air, walk on Russian soil' [Turgenev, Asya]. Nettles also have a distinctive, memorable scent. According to the blogger, *telemach*, 'this is one of the oldest smells, the original, archetypal, most familiar one, in short, the smell of childhood. The air smelt like nettles in the city yard, at the dacha, at my grandmother's, as well as in all garbage dumps and rivers' [*telemach*]. Translators are unanimous in conveying the names of these plants: nettles correspond to 'krapiva', and 'konopel' to hemp, which provided the material of the same name, from which very strong ropes of various thickness were made, from twine to cable. Turgenev's verb 'pahnet' allowed the translators to concretize the 'smell': Constance Garnett feels this as smell *rank*, i.e., 'strong, unpleasant, obsessive' [Merriam Webster; Collins; Longman], while Freeborn perceives it as *sweet* [Merriam Webster; Collins; Longman].

9. 'Expansion of the fields': the keyword of culture

The only detailed picture in the epigraph to 'Forest and Steppe' is the description of the fields, which is anticipated by the mention of the 'fat-eared field':

> Tuda, tuda, v razdol'nye polya,
> Gde barhatom cherneetsya zemlya,
> Gde rozh', kuda ni kin'te vy glazami,
> Struitsya tiho myagkimi volnami [Turgenev 1963: 382].

The description of the 'polya' is conceived as a 'picture inside a picture'; nevertheless, it consists of important details: 'razdol'nye polya', the earth, which 'cherneetsya barhatom', the rye, which 'struitsya tiho myagkimi volnami.' The adjective 'razdol'ny', akin to the noun 'razdol'e', refers to the 'keywords' of Russian culture. Explanatory dictionaries of the Russian language define 'razdol'e' as 'spaciousness, wide free space' [Ozhegov Dictionary; Ushakov Dictionary], but also as 'will, freedom'. The National Corpus of the Russian language exemplifies the use of this noun in the first meaning: 'open space and expanse', 'expanse of native land', 'expanse, boundless distance, so much meadow and so much forest', 'such freedom', 'such expanse, about which one could only say, *This is Rus*, [NKRYA]. On the other hand, the concept of 'razdol'e' is associated with the sphere of the immaterial: 'freedom for creativity' [NKRYA], 'complete freedom, no pressure' [NKRYA]. The state of spiritual 'razdol'e' borders on the violation of generally accepted norms and rules: 'Some get order, and some have complete freedom' [NKRYA], 'freedom of will' [NKRYA], 'There was freedom, but there was no disturbance' [NKRYA]. It is known that Turgenev himself understood by 'razdol'e': 'I had fun looking at the faces of the students: their hugs, exclamations, the innocent flirtation of youth, glances like fire, laughter for no reason, the best laughter in the world. All this joyous excitement of young fresh life, this impulse of moving forward, no matter where, just forward: all this good-natured freedom touched and agitated me' [NKRYA: I.S. Turgenev, Asya (1858)]. This vital ingredient, the concept 'freedom', 'freedom of will', 'joyful excitement', 'moving forward', is not conveyed by any of the translators. They all emphasized either just the huge area of the fields 'stretching wide' [Constance Garnett], (and Garnett replaces 'fields' with 'meadows'), or their infinite length ('stretching to the far horizon, /Great fields' [Schartse: 342]), or the width of the fields and lush greenery covering them ('broad fields so lush' [Freeborn: 245]). The fragment of the epigraph devoted to fields, unlike the rest of the text, contains metaphors. Describing the 'earth' which is characteristic of the 'fields', Turgenev compares it to black velvet: 'cherneetsya barhatom' The Oryol region is characterized by *chernozems*, that is, dark-coloured soils, rich in humus, black and with an oily sheen ['Gruntovozov']. The same features are characteristic of black velvet: a combination of a deep black colour, as if fully absorbing light, and a shine, which appears when the silk pile changes direction or is under bright light. Garnett and Freeborn turn the metaphor into simile, with Garnett emphasizing the fertility of the soil (*rich and black*

as velvet [Constance Garnett]), and Freeborn pointing out its texture (*the earth like velvet is so black and plush* [Freeborn: 245]). Olga Shartse creates her own metaphor, focusing on the appearance and quality of the soil: *unguent black soil* [Schartse: 342], where *unguent* means 'oily' and conveys the sheen of the soil. The restrained Turgenev metaphor becomes richer in translation, and more solid and realistic as a result.

One more metaphor in this fragment can be considered a cliché metaphor in Russian, the 'soft waves' of rye. The word combination 'waves of corn' [NKRYA] is quite natural for the Russian language. When we talk about a field, where ears of corn are bent under the wind, their movement is denoted by the verb 'to billow': 'Under the wind, the grain field is billowing' [NKRYA], 'the cornfield is billowing' [NKRYA]. This metaphor could easily be conveyed by the translators, since in English there are similar phrases: 'waves of rye', 'waves of wheat', 'waves of corn'. The difference lies in the addition of epithets to help create the image. In Constance Garnett's translation, we find 'tender, billowing waves' [Constance Garnett]. The adjective *tender* refers to young plants, people, animals and many inanimate objects and substances; not normally to waves, but it is very evocative here in the context of a summer scene [Cambridge], and *billowing* usually means 'moving in the form of high waves' [Cambridge; Collins]. Such an image of a rye field bears an apparent contradiction: the plants are still young and can break in the wind, the field covered with them cannot move in high waves. Rye in Garnett's translation moves *noiselessly* [Constance Garnett], whereas in Freeborn's translation we hear the *rustling of soft waves of rye* [Freeborn: 245], where *soft*, that means 'changing shape under the influence of something' [Cambridge; Merriam Webster; Collins], exactly corresponds to Turgenev's 'soft'. Olga Schartse sees Turgenev's 'soft waves' accurately and realistically at the same time: *gently rippling waves* [Schartze: 342] that is 'waves, softly moving in one direction', where *rippling* is translated as 'small waves on the water' [Cambridge; Merriam Webster; Collins], movement on a small scale that occurs almost on the surface. Whereas Freeborn introduces sound into the translation, Schartse appeals to another of the reader's five senses: in her translation, rye is *fragrant* — 'sweet-smelling.'

10. The concepts 'sky' and 'the sun' in English translations

The last image of the epigraph makes the reader look up from the fertile black soil and rye fields to the sky: 'I padaet tyazhelyj zheltyj luch/ Iz-za proz-

rachnyh, belyh, kruglyh tuch‘ [Turgenev 1963: 382]. Garnett and Schartse correctly understand ‘ tyazhelyj zheltyj luch‘ as a metonymy: they translate ‘luch‘ as ‘light’. The epithet ‘tyazhelyj’ showed the two translators that it is not ‘a ray’, that in the Russian language is collocated with adjectives ‘tonkij’ — *thin*, ‘slabyj’ — *weak*, ‘blednyj’ — *pale* [NKRYA], but rather a broad trail of light that falls to the ground when a cloud covers the sun in a clear sky. Freeborn removes the metonymy by turning the ‘ray’ into beams (that is, ‘rays’): *Fall heavy beams of sunshine's golden light* [Freeborn: 245], and makes the translation also heavier. Thus, the integrity of Turgenev’s image, which goes back to baroque emblems, is destroyed. Differences in the translations appeared when it was necessary to render the complex preposition ‘iz-za’, denoting movement from somewhere, when the movement begins behind the object, from the rear side that is not visible to the observer [Efremova Dictionary; Ushakov Dictionary; Ozhegov Dictionary]. The object’s quality, ‘from behind’ which the movement occurs, can be different: the object in question can be large or small, dense or transparent. Therefore, the choice of the English analogue for the Russian ‘iz-za’ should be dictated by the context. In the case of Turgenev’s epigraph, the noun belonging with the preposition is ‘tuchi’, which in modern Russian usually means ‘large clouds of dark colour, foreshadowing bad weather’. However, in Turgenev’s times, the basic meaning of this word was ‘big cloud’ [Dahl], so the writer’s contemporaries were not surprised by the ‘clouds’ that were assigned the epithets ‘transparent’ and ‘white’. In English, all kinds of clouds are depicted by one and the same noun, and only epithets help the reader to distinguish them (for example, fleecy clouds are ‘cirrus clouds’, but a black cloud is probably a ‘thundercloud’). In this case, a translator’s idea of the density of clouds dictates the English choice of preposition.

Garnett and Freeborn take into account the epithet ‘prozrachny’ chosen by Turgenev, that is *transparent*, ‘letting through all images (like clear window glass)’ [Ozhegov Dictionary; Ushakov Dictionary; Efremova Dictionary], which exactly corresponds to the English adjective *transparent* [Cambridge; Merriam Webster; Collins]: *rounded, white, transparent clouds* [Constance Garnett]; *transparent clouds, so round and white* [Freeborn: 245]. That is a vivid example of literal translation. To an English-speaking reader *transparent* in this context sounds strange; in English clouds can’t be transparent: they can only be translucent, that is ‘letting through only light’, whereas no images are seen through them. Shartse uses the right word: *the*

plump, translucent clouds [Shartze: 342], but she adds one epithet more. The epithet in question, *plump*, together with *translucent* makes an oxymoron: 'plump' clouds wouldn't let much light through. Thus, this image turned out to be the most difficult for translation.

The realism of the image was not so crucial to Turgenev. The graphic image that he created in his epigraph goes back to the European emblematic tradition, where the meaning of the picture is more important than its believability. In translation, this image was destroyed. All translators have somehow created a realistic picture of nature.

11. Conclusion

The close reading method can be used not only to point out the mistakes and shortcomings of translators. It can be especially beneficial for translators at the initial stage of preparation for work. It is important to pay attention to all the semantic units of the text at this stage, establish their exact meanings, their emotional and cultural loading, and their style. Ivan Sergeevich Turgenev, who belonged in his world-view to the era of the 'rhetorical' word, created a emblematic picture. This picture is a literal account of what he saw, from his cultural context, which was very different from that of the translators, whose texts are analyzed in the given article. Turgenev's description of Russian nature and landscape can be compared to a drawing with a pen and watercolors. Its text encourages the reader to look inward, turn to his own experience, to his memories, to think.

The translators' texts unfold before the reader realistic pictures, similar to oil paintings, which can be admired, but at the same time, it seems that the reader does not have to work on himself. The reader's gaze slides over the text, and the text is not etched in the reader's memory. The analysis of three translations of Turgenev's epigraph shows that conveying the writer's worldview is a significant problem that translators should pay attention to. The writer's view of the world determines his work's style, his choice of vocabulary, and the composition of his text. It seems that taking into account the writer's world-view helps solve the problem of 'equivalent' translation since we are talking about the text's emotional impact on the reader. To make an 'equivalent' translation, one has to peruse explanatory dictionaries both of the English and the Russian language and turn to the Russian and English Linguistic corpora to ensure that the collocations are right, to expand one's cultural knowledge as well. Then it will be easier for a reader, having a very

different world-view, to feel nearer to the author of the original and try to see the world through the author's eyes.

Despite the small size of the original, the translations of Turgenev's epigraph to 'Forest and Steppe' show how dangerously easy it is to destroy the unique atmosphere of the text, which reflects the personality of the writer, especially when the author and the translator are separated one from another both by cultural changes through time and by geography.

Список литературы
Источники

Богданов Б. Спасское-Лутовиново. Государственный музей-усадьба И. С. Тургенева: Путеводитель. Тула: Приокское книжное изд-во, 1977. 118 с.

«Грунтовозов» (сайт). URL: https://gruntovozov.ru/chasto-zadavayemiye-voprosy/primenenie-gruntov/kak-vyiglyadit-chernozyom/ (дата обращения: 06.11.2020).

Даль В. И. Толковый словарь живого великорусского языка: 4 т. М.: Цитадель, 1998.

Ефремова Т. Ф. Новый словарь русского языка. Толково-словообразовательный: в 2 т. М.: Русский язык, 2000.

Леонова В. А. Современное состояние, восстановление и уточнение историко-опорных планов на примере трех усадебных парков Галичского района Костромской области. СПб.: Зодчий, 2018. 71 с.

Национальный корпус русского языка. URL: https://ruscorpora.ru/new/ (дата обращения: 08.11.2020).

Нелюбин Л. Л. Толковый переводческий словарь. М.: Флинта, Наука, 2003. 320 с.

Ожегов С. И. Толковый словарь русского языка. СПб.: Ленинградское изд-во, 2012. 1357 с.

Ольга Шарце. URL: http://db.institutperevoda.ru/search/translators/563/ (дата обращения: 01.06.2020).

Ричард Фриборн. URL: http://www.dynastypress.co.uk/richard-freeborn.html (дата обращения: 01.06.2020

Тургенев И. С. Лес и степь // *Тургенев И. С.* Полн. собр. соч. и писем: в 28 т. Соч.: в 15 т. М.; Л.: АН СССР, 1963. Т. 4: Записки охотника. 614 с.

Тургенев И. С. Ася. URL: https://ilibrary.ru/text/1097/p.4/index.html (дата обращения: 05.11.2020).

Ушаков Д. Н. Толковый словарь современного русского языка. М.: Альта-Принт: Дом. XXI век, 2008. 510 с.

Adams H. G. Flowers; Their Moral Language and Poetry. London, H. G. Clarke and Co., 1844. 372 p.

British National Corpus (BNC) URL: https://www.english-corpora.org/bnc/ (дата обращения: 02.06.2020).

Cambridge Dictionary URL: https://dictionary.cambridge.org/dictionary/english (дата обращения: 06.11.2020).

Collins Dictionary URL: https://www.collinsdictionary.com/dictionary/english/ (дата обращения: 06.11.2020).

Longman Dictionary of Contemporary English Online. URL: https://www.ldoceonline.com (дата обращения: 08.11.2020).

Macmillan Dictionary online. URL: https://www.macmillandictionary.com (дата обращения: 08.11.2020).

Merriam Webster Dictionary online. URL: https://www.merriam-webster.com/dictionary/ (дата обращения: 06.11.2020).

Online Etymology Dictionary. URL: Режим доступа: https://www.etymonline.com/word/linden (дата обращения: 03.11.2020).

Oxford English Dictionary. URL: https://www.lexico.com/ (дата обращения: 06.11.2020).

Telemach. URL: https://telemach.livejournal.com/87311.html (дата обращения: 05.11.2020).

Turgenev Ivan. A Hunter's Sketches. tr. Olga Schartse. Moscow: Raduga Publishers, 2000. 349 p.

Turgenev Ivan. A Sportsman's Sketches, V. 2. tr. Constance Garnett. URL: https://www.gutenberg.org/files/8744/8744-h/8744-h.htm (дата обращения: 15.05.2020).

Turgenev Ivan. Sketches from a Hunter's Album. tr. R. Freeborn. London: Penguin Books, 1967. 262 p.

Исследования

Акимова М. С. «Дряхлеют парки вековые»: образ парка в русской поэзии XIX — начала XX вв. // Studia Litterarum. 2020. Т. 5, № 1. С. 178–193. DOI: 10.22455/2500-4247-2020-5-1-178-193.

Богданова О. А. «Усадебная культура» в русской литературе XIX — начала XX века. Социокультурный аспект // Новый филологический вестник. 2010. № 2. С. 14–25.

Воронина О. Н., Колосова Е. В. Растения русской усадьбы // Экология культуры — экология нравственности. Русская усадьба: мир, миф и миг действительности: сборник докладов. Нижний Новгород, 2017. С. 253–257.

Мининзон И. Л. Эволюция городской усадьбы Нижнего Новгорода за последние 100 лет: взгляд ботаника // Экология культуры — экология нравственности. Русская усадьба: мир, миф и миг действительности: сборник докладов. Нижний Новгород, 2017. С. 263–265.

Михайлов А. В. Избранное. Завершение риторической эпохи. СПб.: Санкт-Петербургский гос. ун-т, 2007. 480 с.

Токарева Н. А. Тема русской усадьбы в творчестве нижегородского поэта А. В. Звенигородского // Экология культуры — экология нравственности. Русская усадьба: мир, миф и миг действительности: сборник докладов. Нижний Новгород, 2017. С. 283–291.

Constance Garnett. Tr. Ivan Turgenev. A Sportsman's Sketches Works of Ivan Turgenev. v. II. https://www.gutenberg.org/files/8744/8744-h/8744-h.htm (дата обращения: 26.11.2020).

Ingram J. H. Flora Symbolica, or The Language and Sentiment of Flowers. London, Frederick Warne & Co., 1882. 368 p.

Ledkovsky M. A Linguistic Bridge to Orthodoxy. In Memoriam Isabel Florence Hapgood. http://anglicanhistory.org/women/hapgood/ledkovsky.pdf (дата обращения: 26.11.2020)

Tyas R. The Language of Flowers, or Floral Emblems. London, George Rutledge and Sons, 1869. 224 p.

Waddington P. Turgenev and England. London and Basingstoke: Macmillan, 1980. 382 p.

References

Akimova, M. S. "'Driakhleiut parki vekovye': obraz parka v russkoi poezii XIX — nachala XX vv." ["'Age-old Parks are Decreasing': the Image of a Park in Russian Poetry of the 19th — early 20th centuries."]. *Studia Litterarum*, vol. 5, no 1, 2020, pp. 178–193. DOI: 10.22455/2500-4247-2020-5-1-178-193 (In Russ.)

Bogdanova, O. A. "'Usadebnaia kul'tura' v russkoi literature XIX — nachala XX veka. Sotsiokul'turnyi aspect" ["'Estate Culture' in Russian Literature of the 19th — early 20th century. Sociocultural aspect"]. *Novyi filologicheskii vestnik*, no. 2, 2010, pp. 14–25. (In Russ.)

Voronina, O. N., and Kolosova, E. V. "Rasteniia russkoi usad'by" ["Plants of the Russian Estate"]. *Ekologiia kul'tury — ekologiia nravstvennosti. Russkaia usad'ba: mir, mif i mig deistvitel'nosti: sbornik dokladov* [*The Ecology of Culture is the Ecology of Morality. Russian Estate: World, Myth and Moment of Reality: Collection of Reports*]. Nizhny Novgorod, 2017, pp. 253–257. (In Russ.)

Mininzon, I. L. "Evoliutsiia gorodskoi usad'by Nizhnego Novgoroda za poslednie 100 let: vzgliad botanika" ["Evolution of a City Estate in Nizhny Novgorod over the Past 100 Years: a Botanist's View"]. *Ekologiia kul'tury — ekologiia nravstvennosti. Russkaia usad'ba: mir, mif i mig deistvitel'nosti: sbornik dokladov*. [*The Ecology of Culture is the Ecology of Morality. Russian Estate: World, Myth and Moment of Reality: Collection of Reports*]. Nizhnii Novgorod, 2017, pp. 263–265. (In Russ.)

Mikhailov, A. V. *Izbrannoe. Zavershenie ritoricheskoi epokhi* [*Selected Works. The End of the Rhetorical Era*]. St. Petersburg, Sankt-Peterburgskii gosudarstvennyi universitet Publ., 2007. 480 p. (In Russ.)

Tokareva, N. A. "*Tema russkoi usad'by v tvorchestve nizhegorodskogo poeta A. V. Zvenigorodskogo*" ["*The Theme of the Russian Estate in the Works of the Nizhny Novgorod Poet A. V. Zvenigorodsky*"]. *Ekologiia kul'tury — ekologiia nravstvennosti. Russkaia usad'ba: mir, mif i mig deistvitel'nosti: sbornik dokladov* [*The Ecology of Culture is the Ecology of Morality. Russian Estate: World, Myth and Moment of Reality: Collection of Reports*]. Nizhnii Novgorod, 2017, pp. 283–291. (In Russ.)

Constance, Garnett. *Tr. Ivan Turgenev. A Sportsman's Sketches Works of Ivan Turgenev*. v. II. https://www.gutenberg.org/files/8744/8744-h/8744-h.htm (Accessed 26 November

2020).

Ingram, John. *Flora Symbolica, or The Language and Sentiment of Flowers*. London, Frederick Warne & Co., 1882. 368 p. (In English)

Ledkovsky, Marina. *A Linguistic Bridge to Orthodoxy. In Memoriam Isabel Florence Hapgood*. http://anglicanhistory.org/women/hapgood/ledkovsky.pdf (Accessed 26 November 2020). (In English)

Tyas, Robert. *The Language of Flowers, or Floral Emblems*. London, George Rutledge and Sons, 1869. 224 p. (In English)

Waddington, Patruck. *Turgenev and England*. London and Basingstoke, Macmillan, 1980. 382 p. (In English)