
CROSS-CULTURAL COMMUNICATION AS A GLOBAL PROBLEM IN THE MODERN WORLD

WINTER EVENING BY ALEXANDER PUSHKIN: THE POEM'S RECEPTION IN THE ENGLISH- SPEAKING CULTURE

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Abstract. The article focuses on the problem of the translation adequacy in the XX-XXIth centuries, the object being the form and content of Pushkin's poem *Winter Evening*, translated into English. The study materials are seven translations of *Winter Evening*, existing nowadays.

Keywords: translation adequacy, Alexander Pushkin, *Winter Evening*, form, content, lexical equivalence

1. Introduction

The name of Alexander Pushkin is known to the English-speaking reader since 1821 (Leyton, L.G. 1999: 135), already in 1824 the first translations of his works into English were published (Leyton, L.G. 1999: 135). Since the late 20s. XIX century. Pushkin is known as the first poet of Russia, and the opinion of his role in Russian poetry has not changed since. Moreover, sometimes all Russian poetry and XIX, and even XX centuries comes down to Pushkin, as if growing out of his work. So, according to the British philologist and translator C.M. Bowra, "Russian poetry is largely the creation of the nineteenth century and even of a single man. <...> ... Russian poetry, as we know it, owes an incalculable debt to Pushkin. <...> ... if we know Push-

kin, we know the peculiar qualities of Russian poetry” (Bowra, C.M. 1943: xiii). The value of Pushkin's poetry for an English-speaking reader sometimes turns out to be the only reason to learn Russian: “... it is worth while learning Russian simply for the sake of reading Pushkin” (Baring, M. 1924: xxi).

Even if one considers the statement of Maurice Baring to be an exaggeration, there is some truth in his words. Among the English-speaking translators there is an opinion about the fundamental untranslatability of Pushkin's poetry (“peculiarly untranslatable” (Cornford, F., Polyanowsky Salaman, E. 1944: 16)). In his preface to the collection of Russian poetry (1924) Baring wrote: “... to translate his poems into another language is as hopeless a task as it would be to try to transmute the melodies of Mozart into another medium, into colour or stone” (Baring, M. 1924: xxi). Over time, attitude toward the ability to translate Pushkin's poetry has changed little. Thus, at the end of the XX century, according to the apt expression of L. G. Layton, «A real Pushkin seems to play hide and seek with the foreign readers» (Leyton, L.G. 1999: 139).

Authors of translations of Russian poetry, in particular, Pushkin poetry, indicate specific difficulties that they had to overcome while working on texts. American translator Dean Hunt, speaking about Russian poetry, identifies two main obstacles. First, it is the difference in the language structure of the English and Russian languages, and therefore “it is not possible to achieve a perfect parallel either phonetically or rhythmically” (Tretyakov, A., Hunt, D. 2007: 27). Dean Hunt also notes “endless uncertainties and traps: of usage, nuance, and idiomatic correctness; of register and stylistic suppleness” (Tretyakov, A., Hunt, D. 2007: 29) on the way to “creating a text that gives an intimation of the original” (Tretyakov, A., Hunt, D. 2007: 27). The second reason is the difference of cultures, even the poetic ones: “poetic traditions ... in the case of Russian and English – are decidedly divergent” (Tretyakov, A., Hunt, D. 2007: 27). In the opinion of an American translator, native speaker “can feel

layers and textures of it [of the Russian language – M.N.]” (Tretyakov, A., Hunt, D. 2007: 31), inaccessible to a foreigner, even if he perfectly knows Russian. Hunt writes about his colleague Anatoly Tretyakov, with whom they translate Russian poets together: “When he reads the originals and then sets to bring them into English, he is immersed in them in a way that only a native can be, with all their music, with the memories of his first encounter with each of them, in the words that were his delicious, lush vibrant native tongue” (Tretyakov, A., Hunt, D. 2007: 31).

2. Objectives and Methodology of the Study

The objective of the given article is to study Pushkin’s translations over the course of a century in order to see what difficulties the translators had and how they overcame them; what they preferred to keep in the translation process – form or content; how adequate their translations are; the problem of the transfer of Russian realities was solved how in different periods of the XX century. The material for this study was the translations of Pushkin's poetry, made from 1888 (the date of publication of the first translation) to 2011. Moreover, the translations are published in different time periods and reflect changes in the understanding of the tasks facing the translator. The continuous sampling method, the descriptive one, the componential one, the conceptual one, the contextual one, that of collocation were used in the course of the study. **All these text research methods are relevant when using the so-called “close reading technique” and to some extent are combined into a single system. The object of study is one of the most famous poems of Pushkin – “Winter Evening” (1825).** It is known so well that it was enough for the authors of the prefaces to the collections of English-language translations of Russian poetry just to make allusions to the poem. Thus, Baring, characterizing the thematic richness of Pushkin's poetry, writes: “you can hear his old nurse crooning the fairy tales that were told when Ruric came over the sea” (Baring, M. 1924: xiv), and Bowra just mentions “the poverty of his old nurse’s hut”

(Bowra, C.M. 1943: xv). This poem remains the most popular one among translators – not only professionals, but also amateurs. About twenty translations of various qualities, both prosaic and poetic, have appeared from 1888 to the present day.

3. Findings

3.1. *The problem of the translation adequacy*

The problem of the translation adequacy, that is, correct, accurate, and complete conveying of the contents of the original and the re-creation of its form, taking into account its style, grammar and vocabulary (Nelyubin, L.L. 2003: 14), it is solved with each translation of the text, no matter how many translations of the given text are made. Pushkin's "Winter Evening" can serve as a good example of how the seven translators, translating the first two lines of the poem, created the image of a blizzard.

The re-creation of the original form implies the use of the same poetic size with which it was written, that is trochaic dimeter, because to convey “the music of the original language” (Tretyakov, A., Hunt, D. 2007: 27), it is necessary to reach “an absolute correspondence to the rhyme scheme (without which Russian poetry is not poetry) and meter” (Tretyakov, A., Hunt, D. 2007: 25). Of all the translations that are considered in this article, only the very first one, made by I. Panin (1888), does not preserve the size of the original:

The storm the sky with darkness covers,

The snowy whirlings twisting... (Wikisource, 2017).

Panin replaced Pushkin’s catalectic iambic pentameter, extending the line by one and a half syllables. The authors of the other translations retained the rhythmic pattern of the source text, for example, the translation by Babette Deutsch (1936): “Storm-clouds dim the sky; the tempest| Weaves the snow in patterns wild...” (Pushkin, A. 2002: 195), or the most recent translation of 2011, made by an amateur named Gene: “Blizzard fades the heavens blurry, / Whirling winds enrage the sky ” (My Poetry Forum 2018).

Most translators convey exactly Pushkin's "буря" as "storm" ("very bad weather with strong winds and rain" (Hornby, A.S. 2018)), although in Russian the word «буря» has a broader meaning: it can take place at sea or on land, accompanied by rain or snow; its main feature is a strong wind. Only Lowenfeld and Gene реализуют implement the sign of "snow" in their translations: "Snowstorm" (Lowenfeld, J. 2009: 245) – "a very heavy fall of snow, usually with a strong wind" (Hornby A.S. 2018), "blizzard" (My Poetry Forum 2018) – "a snowstorm with very strong winds" (Hornby, A.S. 2018). Babette Deutsch expresses the concept «буря» with two words: first we find "storm-clouds" in the text (Pushkin, A. 2002: 195) – "dark cloud that you see when bad weather is coming" (Hornby, A.S. 2018), which foreshadow the storm, then we see the "буря" itself – "a violent storm" (Hornby, A.S. 2018).

The consequence of the storm, the darkening of the sky, is conveyed in two ways: some translators try to bring the translation as close as possible to the original, for example: "The storm the sky with darkness covers" (Wikisource, 2017), "The storm covers skies in darkness" (Poetry Lover's Page 1995-2013). Others, remembering that Pushkin portrayed the storm as a living being, create metaphorical images. Thus, W. Arndt writes: «Storm has set the heavens scowling» (Tania-Soleil Journal 2018), where "to scowl" means "look at somebody/something in an angry or annoyed way" (Hornby, A.S. 2018), in Lowenfeld's translation darkness as a result of the storm "drowns" the sky ("Snowstorm, gloom-filled, heavens drowning" (Lowenfeld, J. 2009: 245)). In this context "drown" means «to completely cover something» [ASH], but the reader cannot help remembering the main meaning of this verb – "to kill somebody by putting him or her underwater" (Hornby A.S. 2018). I. Zheleznova uses the similarity of the storm with the beast («то, как зверь, она завоет...»). Using complete reformulation, the translator departs from the Pushkin text, but creates an unexpected and interesting image: "O'er the earth a storm is prowling" (Zheleznova, I. 1984: 14), portraying a

storm as a prowling predatory beast, because “to prowl” is explained as “to move quietly and carefully around an area, especially when hunting” (Hornby, A.S. 2018). The same verb has a connotation “approaching danger” (Hornby, A.S. 2018).

Most translators transmit the second line of Pushkin's poem «Вихри снежные крутя» close to the original text: “The snowy whirlings twisting...” (Wikisource, 2017); “Whirling gusty blizzards wild...” (Tania-Soleil Journal 2018); “Wild the snowy whirlwind flies...” (Lowenfeld, J. 2009: 245). Even Gene, creating a metaphor mentions “whirling winds” (My Poetry Forum 2018). The idea of a snowstorm is expressed with the help of a verb, a verbal noun, participle I with a root “whirl-” – “to move... around quickly in a circle” (Hornby, A.S. 2018).

Two translators chose another way. Deutsch writes: “the tempest/ Weaves the snow in patterns wild...” (Pushkin, A. 2002:195). Bonver chooses a different image: “Spinning snowy whirlwinds tight...” (Poetry Lover’s Page 1995–2013). Verbs “weave” – “to make cloth, a carpet, a basket, etc. by crossing threads or strips across, over and under each other by hand or on a machine called a loom” (Hornby, A.S. 2018) and “spin” – “to make thread from wool, cotton, silk, etc. by twisting it” (Hornby A.S. 2018) allow us to correlate the image of the storm with the image of the nanny, because both are engaged in needlework. On the one hand, the storm is opposed to a quiet old woman: it is outside, it is associated with many sounds conveyed by verbs “howl” (Pushkin, A. 2002:195) – “(of a dog, wolf, etc.) to make a long, loud cry” (Hornby A.S. 2018), and “to make a loud cry when you are in pain, angry, amused, etc” (Hornby, A.S. 2018); “wail” (Pushkin, A. 2002: 195; Poetry Lover’s Page 1995–2013) – “to make a long loud high cry because you are sad or in pain” [ASH], “cry” (Poetry Lover’s Page 1995–2013) – “to shout loudly” (Hornby, A.S. 2018), while the old lady doesn’t utter a word (Pushkin, A. 2002: 195), “is silent” (Poetry Lover’s Page 1995–2013). On the other hand, both of them create either fabric or material to create fabric. The storm is perceived as a feminine crea-

ture in these two translations. For an English-speaking reader, it may be associated with a mythological character, Mother Holle, or Old Mother Frost, from The Grimms' Fairy Tales, which have been the usual reading of British and American children since the XIX century. Thus, the character system of the poem changes and expands: thanks to the translators there are three heroes in it, that is the poet, his nanny and the storm.

3.2. Reproduction of sounds in translations

“Winter evening” is full of sounds, and they are divided into the sound that is heard from the outside, and the sounds are cozy, homely. The main source of sounds is the storm. It calms down, then begins with a new force. Describing the sounds of the storm, most translators preferred the verb “howl” – “to make a long, loud cry” (Hornby A.S. 2018). Thus, we read in the translations: “Like a beast wild now is howling...” (Wikisource, 2017); “Like a beast I hear it howling...” (Zheleznova, I. 1984: 15).

The lull between gusts of wind is depicted by verbs with a general meaning “to cry”: “wail” is “to make a long loud high sound” (Hornby, A.S. 2018) and “cry” is “to shout loudly” (Hornby, A.S. 2018). Bonver’s and Gene’s translations are distinguished by the fact that both translators tried to increase the contrast between the storm and calm compared to the original. In Gene’s text we find: “Like a beast, they howl in fury, / Like a weeping child they cry” (My Poetry Forum 2018).

Another sound associated with the storm becomes the rustling of straw in the wind: «соломой зашумит». Most translators choose the verb “rustle” – “to make a sound like paper, leaves, etc. moving or rubbing together” (Hornby, A.S. 2018): “In the straw it rustling is ...” (Wikisource, 2017). But there is also a case of descriptive translation, and Lowenfeld changes the principal character: “With a gust the straw resounds” (Lowenfeld, J. 2009: 245). Gene leaves the sound for the reader to imagine, but describes the conditions for its occurrence: “... rousing straw, they stir a sound...” (My Poetry Forum 2018). Arndt describes

the action accompanied by the sound rather than the sound itself, however the “rustling” component is transmitted: “Now along the brittle thatches/They will scud with rustling sound” (Tania-Soleil Journal 2018).

A knock on the window is conveyed by verbs describing its different intensity. Panin, Deutsch, Bonver choose neutral “knock” – “to hit something... with a short, hard blow”, for example, Bonver writes: “It knocks at our window’s glass” (Poetry Lover’s Page 1995-2013). Arndt, Lowenfeld, Gene use “pound” – “to hit something/somebody hard many times, especially in a way that makes a lot of noise”. Arndt’s translation can serve as an example of using this verb: “Now against the window latches/Like belated wanderers pound” (Tania-Soleil Journal 2018). Only in Zheleznova’s text we find a different verb, that is “rap” (Zheleznova, I. 1984: 16) – “to hit a hard object or surface several times quickly, making a noise”. The Russian verb “постучать” means «to hit smth several times». Как кажется, The verbs “knock” and “rap” seem to better convey the meaning of Pushkin’s “постучать”.

Verbal noun “завыванье” is transmitted by different parts of speech: here we find various grammatical transformations. Panin changes “бури завыванье” for the word combination “Participle 1+noun”: “the howling storms ” (Wikisource, 2017); Deutsch uses “storm” instead of ‘wind’ and adds two epithets: “the wind, so loud and rough” (Pushkin, A. 2002: 196); Zheleznova rebuilds the word combination “noun+noun in Genitive” as a dependent clause, in which the predicate is expressed by the verb in Present Continuous: “... the storm is moaning” (Zheleznova, I. 1984: 16), “moan” meaning “to make a long deep sound, usually expressing unhappiness etc” (Hornby, A.S. 2018). It is Lowenfeld who transmits Pushkin’s grammatical form most exactly: “the storm’s muttering” (Lowenfeld, J. 2009: 245), but the choice of the verb itself is not entirely felicitous. “Завыванье” conveys much greater power and a different sound pattern than “muttering”. Thus, in Lowenfeld’s translation the

sound made by the storm is equalized to the “buzz” of the spindle, as far as the volume and the sound pattern are concerned. Gene uses the construction with possessive case, but introduces an epithet for the verbal noun. In his translation we find not “завыванье”, but “weeping” of the storm. The participle 2 “lamented” from the verb “lament” – “to feel or express great sadness about somebody/something” (Hornby, A.S. 2018) – is added to the “crying” of the storm.

Pushkin’s “приумолкла” – “to become silent for a time”, lack of sounds, is mostly transmitted either by the adjective “silent” – “not speaking” (Tania-Soleil Journal 2018; Poetry Lover’s Page 1995-2013), or by the noun with the preposition “in”: “in silence” – “a complete lack of noise or sound” (Wikisource 2017). Gene uses a synonym for “silent”, “uneager” – “not very interested and excited by something that is going to happen or about something that you want to do” (Hornby A.S. 2018). As for Lowenfeld, his choice is “hushed”, derived from the verb “hush” – “to be quiet; to stop talking or crying” (Hornby A.S. 2018). Using the development of meaning, Zheleznova does not describe the behavior of the heroine, but her mental state, leading to such behavior: “Why so sad, my dear, and weary/ At the window do you sit?” (Zheleznova, I. 1984: 16). Deutsch turns to sense development: the verb “приумолкла” allows the translator to ask a question: “Can't you give me just a word?” (Pushkin, A. 2002: 196).

It is difficult to convey the sound of the humming spindle because in the 20th-21st centuries yarn is produced industrially, and a few are engaged in such handiwork at home. Therefore, it turns out that the spindle during spinning “rustles” (Wikisource 2017) – “to make a sound like paper, leaves, etc. moving or, rubbing together” (Hornby A.S. 2018), “buzzes” (Pushkin, A. 2002: 196) – “to make a continuous low sound like a bee” (Hornby A.S. 2018), “drones” (Zheleznova, I. 1984: 16) – “to make a continuous low noise like an engine” (Hornby A.S. 2018), “wails” (My Poetry Forum 2018) – “to make a long loud high sound” (Horn-

by, A.S. 2018). Arndt's and Bomver's choice seems to be the most accurate one: "hum" – "a low continuous sound of bees/traffic/voices" (Hornby, A.S. 2018).

3.3. *Translating diminutives*

A developed system of productive diminutives is not characteristic for the English language, whereas in Russian there is a lot of the suffixes of such kind, and they are actively used in word formation. English-speaking translators traditionally solve the problem of conveying sign of diminutiveness by adding the adjective "little". Lowenfeld conforms to the tradition, and translates «ОКОШКО» as «our little window»: "Sometimes, like a lost late wanderer, / On our little window pounds" (Lowenfeld, J. 2009:245). In all other cases, the inability to convey the meaning of diminutive suffixes can be characterized as translation loss.

The noun «лачужка» – "a poor little house" (Толковый словарь Ожегова 2008-2017) – is a difficult word for translating, because it belongs to emotionally colored vocabulary, and Pushkin used it with a diminutive suffix. It is only Panin who retains the diminutive suffix: «our little...hut» (Wikisource, 2017).

The words «старушка» and «подружка» are the most difficult ones for translation, since in the case of the poem "Winter Evening" we deal with realia, those relating to Pushkin's personal life in particular. Usually «старушка» means "a woman, who has reached old age" with the note "caress." (Толковый словарь Ожегова 2008-2017). To find an adequate analogue to the word «старушка» In the context of Pushkin's poem, the translator should take into account the fact that, that the poet addresses not his wife, with whom he lived a long life ("wife old mine" (Wikisource, 2017)), not an elderly lady ("my little old lady" (Poetry Lover's Page 1995-2013)), not his grandmother ("dear granny" (Tania-Soleil Journal 2018; My Poetry Forum 2018)), but his old nanny: "nanny" (Pushkin, A. 2002:196) [Deutsch, 1936]. Therefore, Deutsch's translation was the most accurate one. The mean-

ing of the Russian diminutive suffix is preserved and conveyed by a word from the children's language.

The same concerns the word «подружка» – “a girl, girl or woman who has become close friends with smb since childhood” with the note “diminutive, caress.” (Ozhegov S.I. 2008-2017). Neither the noun “comrade” – “a friend or other person that you work with, especially as soldiers during a war” (Hornby, A.S. 2018), nor “friend” – “a person you know well and like” (Hornby, A.S. 2018) do not convey the additional meanings that Pushkin puts into this word. In this case, Deutsch’s choice, “companion” (“dear old companion” (Pushkin, A. 2002:196)), that is “a person who shares in your work, pleasures, sadness, etc.” (Hornby, A.S. 2018), turns out to be the most correct and adequate.

3.4. *Translating realia*

The poem "Winter Evening" includes realia that evoke different images in the minds of people from different cultures. To correctly translate “Или дремлешь под жужжаньем/ Своего веретена?”, It is necessary to know how the traditional Russian distaff looks like. The Russian distaff is L-formed. The spinner sits on the horizontal part, the vertical part is oar-shaped, usually it is painted or carved. Unspun wool, or tow, is attached to the upper part of the distaff’s vertical part. And the spinner draws the spinned thread out and winds it on the spindle. Most translators choose “spindle”- “a thin pointed piece of wood used for spinning wool into thread by hand” (Hornby A.S. 2018). The author of the first translation, I. Panin, writes: “Or perchance art slumbering, / By the rustling spindle soothed?” (Wikisource, 2017). I. Zheleznova переводит эти строки так: “Does your spindle's mournful droning, Put you quietly to sleep?” (Zheleznova, I. 1984:16). As the translator knows how the yarn is spun on the Russian distaff, she, too, chooses “spindle”, which is defined as “a thin pointed piece of wood used for spinning wool into thread by hand” (Hornby, A.S. 2018). We find “spindle” in the translation by Babette Deutsch: ...*Or the buzzing of your distaff – Has*

that set you dozing off? (Pushkin, A. 2002:196). Lowenfeld bears in mind a completely different tool for spinning, that is a spinning wheel (its characteristic feature is a wheel and translates the lines of Pushkin in such a way: “Or are you just somewhat slumbering, / As you click your spinning wheel?” (Lowenfeld, J. 2009:245). Spinning wheels were brought into use in peasant life only since the middle of the 19th century. The poem acquires a new, Western European or even American, colouring.

There are allusions to two Russian folk songs in the “Winter Evening”. One of the songs is practically forgotten nowadays: «За морем синичка не пышно жила...» (“The tomtit did not live sumptuously beyond the sea...”). The other one is still performed by folklore groups: «По улице мостовой...» (“Down the pavement of the street...”). The modern readership seems not to know these songs. Understanding allusions to these songs is a challenge for both the reader and the translator: «Спой мне песню, как синица/ Тихо за морем жила;/ Спой мне песню, как девица/ За водой поутру шла». Both songs that Pushkin heard from the nanny or from the peasants of Mikhailovskoye (Pushkin’s estate) were traditional dance songs performed during the rural holidays (Novikova, A. 1982: 134-135). The context in which the noun «синица» is found, shows that Pushkin meant a bird common in Russia. The beginning of the folk song that the poet recounts in the poem is: «За морем синичка не пышно жила, / Не пышно жила, пиво варивала;/ Черный дрозд пивоваром был, / Сизый орел винокуром слыл» (“The tomtit did not live sumptuously beyond the sea, / It did not live sumptuously, it brewed beer, / The blackbird served as a brewer, / The blue-grey eagle was known as a distiller...”) (Розанов, Иван, 1952: 68), together with the tomtit we see other birds, for example, the blackbird and the eagle. Вторая песня, «По улице мостовой...», начинается с описания: «По улице мостовой, / По широкой, столбовой, / Шла девица за водой, / За холодной ключевой» (“Down the pavement of the street, / The broad one, the high one, / A young girl went to fetch water, / Cold water

from the spring”) (Rozanov, I. 1952: 38), it is these lines that Pushkin alludes to in “The Winter Evening”. Allusions to the songs in question completely disappear in English translations. Thus, Panin omits the name of the bird: “A song now sing me, how the bird/ Beyond the sea in quiet lived” (Wikisource 2017); on the contrary, Deutsch and Zheleznova keep the bird’s name: “Sing the ballad of the titmouse / Who beyond the seas was gone” (Pushkin, A. 2002: 196); “Of a maid out by a river/ Sing a little song to me, Or a tomtit, one that never/ Leaves its home beyond the sea” (Zheleznova, I. 1984: 16). In Arndt’s translation the tomtit not only went to live beyond the sea, but was also “hatching”: “Sing me of the tomtit hatching/ Safe beyond the ocean blue” (Tania-Soleil Journal 2018).

Лоуэнфельд и Gene translate the name of the bird, Pushkin’s «синицы», morpheme after morpheme: “Sing for me your song, how bluebird/ Lived in peace beyond the sea” (Lowenfeld, J. 2009:245); “Sing to me of bluebird nesting, / How above the sea they’re soaring” (My Poetry Forum 2018). It is believed that the name of the bird «синица» comes from its song «зинь-зинь» – «зиница», then because of the bluish («синий») colour of its feathers it became «синица», “a blue bird” (Krylov, G. 2008:360), but replace it with the English word “bluebird” – «sialia» (a bird, which is typical for the North and Central America) means to introduce a completely alien realia into Pushkin’s text.

4. Result

As we see, attempts to translate Pushkin's poetry continue despite the still widespread opinion about the untranslatability or inadequacy of its translations. The survey of translations of "Winter Evening", one of the most famous Pushkin’s poems – shows, that in the course of one hundred years, from 1888 to this day, new variants of the poem appeared in verse and in prose as well. They acquainted English-speaking readers with new readings of the classic text. To my mind, The main problem for translators turning to Pushkin’s works is as follows: Pushkin is known all

over the world as the most famous and the best Russian poet, “the Sun of the Russian poetry”, and translators, feeling their responsibility to the readers and world culture, strive to convey, as accurately, fully and correctly as possible, both the form and the content of the original. The use of close reading technique shows, that creation of adequate translations is hindered by the difference in the structure of the English and Russian languages, and deep cultural differences. Nevertheless, as a detailed analysis of the “Winter Evening” translations shows, it is quite possible to overcome most of the difficulties. Although free verse, not divided into stanzas, predominates in contemporary English poetry, almost all translators managed to reproduce the original form of the poem, that is Trochaic dimeter in the 8-line stanzas. Pushkin’s rhyme scheme is also preserved, it is *abababab*. Perhaps the least amount of difficulties was caused by the vocabulary of the poem. We can make an exception only for the diminutives and realia. By carefully selecting the vocabulary, the translators managed to re-create the atmosphere of the poem, preserving its emotional component. As for the diminutives, in the overwhelming majority of translations it was impossible to find equivalent analogues for them. This translation loss is due to the difference between the English and Russian word formation systems. The biggest challenge for translators has become the translation of the realia of Pushkin’s time, since even the Russian translators do not understand some of them. Of special interest is the phenomenon of cultural interference: the vocabulary, chosen by the translators, may induce readers to allude not to Russian, but to their own culture and folklore.

5. Discussion

Further study of the translation of Pushkin’s poetry into foreign languages, English in particular, is very important and interesting for several reasons. The study of translations from Pushkin can go in several directions. In the first place, analysis of translations of one text made by different translators, at different

times, even in different countries, albeit within the framework of the English culture, will allow to study evolution of translation practice, its dependence on translation traditions in a particular country, its development, parallel to that of translation theory. Knowledge gained from the analysis of translations made in the course of a century will help to predict the development of translation practices, which in its turn is a topic for a separate study. In the second place, since the goal of each translator is to create an adequate translation, analysis of Pushkin's translations will make it possible to study how the problems, relevant for a translator's everyday work, were solved: re-creating the sound envelope and rhythmic pattern of the text, peculiarities of vocabulary selection, use of grammatical, lexical, stylistic transformations, ways of conveying the meanings of Russian prefixes and suffixes, translating emotionally colored vocabulary. Thirdly, using Pushkin translations, we can study the problem of translating Russian realia and that of translation commentary concerned with it. Fourthly, the close reading technique permits to reveal and explore the phenomenon of cultural interference, both conscious and unconscious, since the English-language translations of Pushkin's poetry become facts of the culture of the target language.

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