

Title: Henry Longfellow At The Threshold Of Russian Modernism (Poetic Translations of *The Day Is Done*)

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One of the most famous American poets of the XIX century, H. Longfellow became extremely popular with the Russian public in the 1860s. At the time, a lot of poets translated his abolitionist *Poems on Slavery*, which served the dual purpose of bringing the work of a famous author to the Russian readers and advocating the cause of freedom. The 1870-80s were characterized by general interest in the poet's work, inevitably declining, though, but 1896 brought the famous translation of *The Song of Hiawatha* by I. Bunin and for generations of readers H. Longfellow became the author of *Hiawatha*. Meanwhile, the translations of his short and longer poems still appeared, if not that numerous, made not only by professional democratic translators, but by modernist poets, such as I. Annenskij and K. Balmont.

This paper discusses seven translations of Longfellow's poem *The Day Is Done* ranging in dates of publication – from 1874 (by D. Mikhalovskij, a democratic poet and translator) to 1910 (by A. Buldeev) – as well as the prominence of the authors and their poetic creed (the famous symbolists I. Annenskij and K. Balmont and a barely known A. Buldeev). A comparative study of these seven texts and the original, analyzed from different aspects (meter and rhyme, lexis, syntax as well as the literary context) makes it possible not only to discuss the changes in the poetics and methods of poetic translation that took place in the 36 years, but also discuss the place of H. Longfellow in the Russian modernism. The text by H. Longfellow became a kind of link between Russian symbolists and their literary predecessors abroad as well as inside the country.