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THE ROLE OF NATURE IN THE SIBERIAN
STORIES OF V. G. KOROLENKO AND THE
SPORTSMAN'S SKETCHES OF I. S. TURGENEV

by Elizabeth Erskine

Thesis presented to the School of
Graduate Studies of the University
of Ottawa in partial fulfilment of
the requirements for the degree of
Master of Arts

Toronto, Canada, 1977

ACKNOWLEDGMENT

This thesis was prepared under the supervision of Professor N. V. Pervushin, Ph. D., formerly of the Department of Slavic Studies and Modern Languages of the University of Ottawa and of McGill University.

CURRICULUM STUDIORUM

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TABLE OF CONTENTS

Chapter	Page
I. - INTRODUCTION	1
SIBERIAN STORIES	
II. - DESCRIPTIONS OF NATURE	7
A. Presentation of a Characteristic Nature Environment	7
B. Nature Environment in the Introductions of the <u>Siberian Stories</u>	8
C. Nature Environment in "Cerkas"	14
D. Nature Environment and the Element of Travel	40
E. Nature Environment and the Reality of Time	43
III. - ROLE OF NATURE	50
A. Effects of Nature Essential to the:	
1. Presentation of the Story	50
2. Plot of the Story	52
B. 1. Effects of Nature Essential to the Presentation and the Plot in the <u>Siberian Stories</u>	54
2. Role of nature - Summary	81
IV. - INTERPRETATIVE FUNCTIONS OF NATURE DESCRIPTIONS	84
A. Nature Images in <u>Siberian Stories</u>	85
B. Nature Images in "Cerkas"	92
C. Characterization of the Narrator in <u>Siberian Stories</u>	102
SPORTSMAN'S SKETCHES	
V. - ASPECTS OF NATURE IN <u>SPORTSMAN'S SKETCHES</u>	108
A. 1. Presentation of a Characteristic Nature Environment	109
2. Occurrence and Combinations of the Three Factors A, B and C	113
3. The Characteristic Landscape	114
B. Nature Environment - Distribution and Use Within a Sketch	119
1. Nature Images and the Element of Time	119
2. Characters and Themes	127

TABLE OF CONTENTS

Chapter	Page
3. Role of Nature	140
4. The Narrator	142
SUMMARY AND CONCLUSIONS	152
BIBLIOGRAPHY	156
Appendix	
1. <u>ABSTRACT OF The Role of Nature in the Siberian Stories of V. G. Korolenko and the Sportsman's Sketches of I. S. Turgenev</u>	158

LIST OF TABLES

Table	page
I. - Initial Occurrence of Three Factors: A-a characteristic landscape, B-local term for a nature phenomenon, C-geogra- phical name.	9
II. - Initial Occurrence of: A-characteristic landscape, B-local term for a nature phenomenon, C-geographical name.	11
III. - Distribution of nature factors in "Čerkes" .	18
IV. - Distribution of nature factors in "Čerkes", numbers.	20
V. - Text References to Nature Factors in Table III.	21
VI. - Figures of speech that contain nature concepts.	29
VII. - Distribution and application of place names in "Čerkes".	38
VIII. - Elements of travel (T) and nature (N) in the <u>Siberian Stories</u>	42
IX. - Initial Occurrence of Three Factors: A-a characteristic landscape, B-local term for a nature phenomenon, and C- geographical name, in <u>Sportsman's Sketches</u>	110
X. - Initial Occurrence of: A-characteristic landscape, B-local term for nature phenomenon, C-geographical name, in <u>Sportsman's Sketches</u>	120
XI. - Appearance of the elements of journeying (J) and nature (N) in <u>Sportsman's Sketches</u>	125
XII. - Appearance of the narrator as a hunter in <u>Sportsman's Sketches</u>	144

LIST OF FIGURES

Figure	page
1. - Contribution of Factor S (snow), F (fog and cloud) and L (land features) to the concept of darkness (D)	26
2. - Direct (capitalized) and indirect (lower-case) description of dark (N) and cold (C) night in introduction to "Čerkes" . .	36

Chapter I. Introduction

In most discussions of V. G. Korolenko as a writer, the name of I. S. Turgenev as the writer of Sportsman's Sketches is bound to appear, especially in connection with the use of nature. What and how much is said may differ but invariably Korolenko is considered as a follower of Turgenev.

Bjalyj, for example, sees Korolenko's style as unique, combining in it the manner of Turgenev and that of G. Uspenskij, Turgenev's as

... s liričeskimi pejzažami, s poëtikoju
stixotvorenija v proze (p. 312, V. G. Korolenko).

And Mirsky, in his History of Russian Literature, approves of Turgenev's own writing about nature in Sportsman's Sketches, but finds that lyrical or emotional description of nature in Korolenko's early works seems now a little stale and uninteresting (pp. 199-200, 356). (However, to this he rather surprisingly adds a page where he delights in telling of

his unique flavour . . . , wonderful blend of
poetry (meaning nature description) with a delicate humor (p. 357).)

But neither author ventures beyond such general statements nor offers further explanation or examples, either in regard to Korolenko's style or his dependence on Turgenev. Neither is there much to be found elsewhere in the line of a systematic analysis, which is evident from

a most recent comprehensive work on the subject, V. G. Korolenko (1853-1921): l'homme et l'oeuvre by M. Comtet.

Just how Korolenko uses the aspect of nature is, therefore, the first question of this thesis. The results are then compared with the use of nature by Turgenev in order to establish similarities and differences, if any.

As far as Korolenko's historical and personal position with regard to Turgenev is concerned, he belonged to the crop of new writers that followed the great novelists (Dostoevskij, Turgenev, Tolstoj). Just as Garšin and Čexov, he too devoted himself to the genre of the shorter story, all three writers developing their own individual style.

Of course, the genre of the shorter story did not appear suddenly, neither did Korolenko's interest in Turgenev. The shorter form in itself was quite vigorously represented earlier, in various forms of the "fiziologičeskij očerk", a genre widely spread in the Western literature during the formative stages of realism. It concentrated mainly on precise description of a milieu and ways of life, on professional and local sort of detail, with more emphasis on a type and less on the plot or an individual.

In Russia, where no less than 700 of such sketches appeared within a decade (1839-1848)¹, this genre was carried on within populist literature and satirical

sketches. It also evolved into the artistic form of sketches and short stories of Turgenev and others.

Korolenko often referred to the influence of Russian literature upon him. Especially to Nekrasov, Ščedrin, Turgenev and Uspenskij, he owed much of either ideological or aesthetic inspiration and ideas. He loved Nekrasov and chose his

Sred' mira dol'nogo, dlja serdca vol'nogo est'
dva puti

as a motto for his first literary efforts, but he himself did not write any poetry seriously. Ščedrin's satire although admired was not in his own vein, as his own humour was light and without "nasmešlivost". Uspenskij was loved and respected by Korolenko and finally mourned. But what Korolenko did have in common with G. Uspenskij as a writer was not the artistic form but the dedication to writing from nature ("s natury"). Most of Korolenko's writings have the prerequisite for an "očerk" - precisely presented typical and topical material.

But it was the first reading of Sportsman's Sketches that made a singularly strong impression - not only ideologically but in the manner of its presentation. Here they were, those simple words ("prostye slova") which told the unadorned truth and at the same time

¹ Kratkaja Literaturnaja Encyklopedija (ed. A. A. Surikov), vol. v, p. 518. Moskva, Izd-vo. Sovetskaja Encyklopedija, 1968.

raised it up above the humdrum life and by that very fact expanded life also (Istorija moego sovremennika, p. 217). From then on, the search for the right expression to relate an experience or describe a view "just the way it is" became even more important, and, judging from the great amount of time that he would spend writing his fiction, it went on throughout his life. So with Turgenev the link was closest, being of a triple strength, as it were - human interest, prose style and nature.

These are some of the reasons for choosing Sportsman's Sketches and Siberian Stories as material of the analysis. Also, both being sets of stories and dealing with a particular area allows for more common treatment. Here, the fourteen stories and sketches which appear in the first volume of the collected works of Korolenko are considered as the Siberian Stories. Page numbers in Chapters II, III and IV refer to the more recent edition. Sportsman's Sketches refers here to the twenty-two stories of the original collection (1852). Page numbers in Chapter V refer to the 1963 edition of Turgenev's collected works.

The analysis in this thesis follows two lines of questioning. One has to do with the role of nature descriptions, the other with the role of nature itself in Siberian Stories and, with some of the same points covered, in Sportsman's Sketches.

Firstly (Chapter II), the enquiry concentrates on the landscape presentation in Siberian Stories by way of nature-descriptions, the uses of place names and those of the element of travel are also analyzed. The approach to the landscape presentation is considered in all introductions and throughout one of the stories as a detailed example. Here "Čerkes" was chosen for its convenient length and there being only one narrator. The use of nature descriptions for creating the reality of time as well as of place is examined.

Chapter III focuses on the effects of the environment, i. e. the role that nature as such has to play. As the stories are analyzed, the functions of nature descriptions in interpretation of the stories are pointed out. The interpretations by way of nature descriptions, especially by those that have a psychological aspect, are reviewed in Chapter IV; their form, placement and combinations are examined. Their function in suggesting themes and characterizing people, especially the narrator, is described.

Among the numerous writings on the subject, the most detailed treatment of nature in the Sportsman's Sketches, by Michael Nierle (Die Naturschilderung und ihre Funktionen in Versdichtung und Prosa von I. S. Turgenev), concentrates mainly on the presentation of nature and on the presence of the first person narrator within

it. However, it often ignores or underestimates the shorter descriptions and references to nature environment, as well as the role of nature in presentation and in the plot.

In Chapter V the aspects of nature in Sportsman's Sketches are analyzed and general comparison is made with those in Siberian Stories. Here Turgenev's approach to presentation and creation of a landscape as well as its distribution and use throughout the sketches is analyzed. Special attention is given to the use of nature images in the interpretation of the element of time, of characters and themes, while the role of nature and of the narrator are examined in separate sections.

The analyses are, where possible, supported and illustrated by tables and figures. By necessity, some of the decisions as to classifying had to be arbitrary and are usually explained in the text. The same goes for the division of a story or a sketch into the sections (introduction, main body and conclusion) where no breaks are indicated. However, the purpose here is usually to have a point of reference and to show an overall trend of other factors and not the construction of the story as such.

Chapter II. Descriptions of Nature

A. Presentation of a characteristic nature environment

By their presence alone, descriptions of nature suggest a concrete reality and place a bid for the general verisimilitude of the story. This effect is similar to the one produced by place names, only theirs is conveyed even more directly.

Place names automatically, it seems, by virtue of being spelled with a capital letter, lay claim to existence, and to a particular one at that. Thus, with their reality, they contribute to the general fictional reality of the story - a fact on the map prepares one to accept the rest of the information as a fact also.

For descriptions of nature to function nearly as efficiently, they have to be endowed with "locality" (reality of place) of their own - i.e. they should combine appropriate information with nature images. Such descriptions of nature, found throughout the Siberian Stories, characterize as well as identify locations. Furthermore, in the Siberian Stories the landscape is, right from the start, established in terms of such a particular or characteristic locality.

B. Nature environment in the introductions
of the Siberian Stories

The characteristic nature environment appears in the beginning of all the Siberian stories. This is accomplished by including in the description two or three of the following:

- A. characteristic feature of the landscape.
- B. local term for a nature phenomenon.
- C. place name.

All three of these factors combine, for example, in one of the opening sentences of "At-Davan".

Po vsej širine ee torčali v raznyx napravlenijax ogromnye l'diny, pomestnomu "toros'ja", kotorye serditaja bystraja reka švyrjala ošen'ju drug na drugu, v bor'be so strašnym sibirskim morozom.

(p. 268/ 6-10).

How close to each other these factors appear varies. They may be included in one sentence as in the example above or in "Poslednij luč":

Podošvy gor protivopoložnogo berega stojat v vode i zdes' bol'se čem gdelibo Lena zaslu-živaet svoe nazvanie "Prokljatoj ščeli"
(p. 376/ 5-7).

Or, as in "Marušina zaimka", the first paragraph will contain the two factors, C and B: "My exali po doline Amgi. Lošadi bežali 'xlyn'ju' po kolejam Jakutskoj dorogi" and the second paragraph adds the description of the untamed nature and solitude (p. 310). Table II shows the main points combined in the introductions of stories.

Table I. Initial Occurrence of Three Factors: A - a characteristic landscape, B - local term for a nature phenomenon, C - geographical name

Story Title	Page in Book	Page in Story	Lines	Factors in order
1. Poslednij luč	376	1st	1-8	C A B
2. At-Davan	268	1st	1-10	A C B
3. Marusina zaimka	310	1st	1-15	C B A
4. Moroz	387 388	1st 2nd	1-15 1-4	C A B
5. Feodaly	449 450	1st 2nd	1-7 1-12	A C B
6. Po puti	218 219	1st 2nd	1-16 1-17	A B C
7. "Gosudarevy jamsčiki	412 414	1st 3rd	1-3 25-31	C B A
8. Ogon'ki	480	1st	1-3	C A
9. Son Makara	41	1st	1-8	C A
10. Sokolinec	172	1st	1-12	A C
11. Čudnaja	69	1st	1-14	B A
12. Čerkes	248 249	1st 2nd	12-21 1-4	A C
13. Ubivec	121 123	1st 3rd	1-9 33	A C
14. Jaška	86 108	1st 23rd	1 34-35	C A

In half of the stories all three factors are used to create concrete reality. In the other half, it is the landscape description (A) and the place names (C) that combine, with the exception of "Čudnaja". Here the factor A is combined with B ("sivera", a name for the wind). Here the omission of a place name in the introduction makes it easy to overlook the fact that the story is not set in the Siberian but, most likely, in the north Russian setting of Vjatka. Tables I&II show combinations of the factors for all stories.

However many factors are used, they are rarely spread over three pages (only twice) or two pages (four times) of the introduction, and in seven stories all three factors would have appeared within the first fifteen lines of page 1 (Table I).

"Jaška" is an exception in several ways. It is set entirely in an indoor setting. It opens with "Nas vveli v koridor jednoj iz sibirskix tjurem" (p. 86), but this has no nature images in the introduction and none worth speaking of in the rest of the story (also p. 54 of this thesis). Henceforth unless otherwise indicated, "Jaška" will be included neither in the analysis nor in the statements referring to "Siberian Stories", "all stories", "most stories" and the like.

The table I shows by which line or page all

Table II. Initial Occurrence of: A - characteristic landscape, B - local term for nature phenomenon, C - geographical name.

-
1. Poslednij luč (p. 376/ 1-8)

A. Deep, dark, damp canyon		C. Njunskij stanok; Lena.
B. "Prokljataja ščel'"		
 2. At-Davan (p. 268/ 1-10)

A. Powerful river, severe cold, rough road between ice floes frozen together		C. Lena; sibirskij (moroz)
B. "toros'ja" (frozen ice floes)		
 3. Marusina zaimka (p. 310/ 1-15)

A. strange untamed nature; solitude		C. Amga; jakutskaja (doroga)
B. (Lošadi bežali) "xlyn'ju"		
 4. Moroz (p. 387/ 1-15; 388/ 1-4)

A. very early frost; ice, the river		C. Lena; (pod) Jakutskom
B. "zaberegi" - (first thin ice near shore)		
 5. Feodaly (p. 449/ 1-7; 450/ 1-12)

A. vastness of the region; prolonged heavy ice drift		C. "reka"-- meaning Lena in context of "Gosudarevy jamsčiki"
B. "jamy"		
 6. Po puti (p. 218/ 1-16; 219/ 1-17)

A. rolling country; hills steep and gentle		C. Sibir
--	--	----------

TABLE II (continued)

6.
 - B. doroga podymalas'
"tjanigužom"
7. "Gosudarevy jamsčiki" (p. 412/ 1-3; 414/ 25-31)
 - A. Deep canyon flanked by wild tajga
 - B. lenskaja "ščel'"
 - C. Lena; Jakutsk; Irkutsk
8. Ogon'ki (p. 480/ 1-3)
 - A. dark on the river due to the mountains and autumn evening
 - C. Sibirskaja (reka)
9. Son Makara (p. 41/ 1-8)
 - A. Remote, wild, cold country
 - C. Čalgan; jakutskaja (tajga)
10. Sokolinec (p. 172/ 1-12)
 - A. darkness, cold of sub-arctic evening
 - C. jakutskoe (žil'e) severnyj(den')
11. Čudnaja (p. 69/ 1-14)
 - A. Severe winter in remote dense woods
 - B. "sivera" - (wind)
12. Čerkes (p. 248/ 12-21; 249/ 1-4)
 - A. dark, cold weather, rough distant roads
 - C. Jakutsk, Kačuga, Lena
13. Ubivec (p. 121/ 1-9; 123/ 33)
 - A. Approaching darkness; birds (scavengers); symbol for criminals
 - C. Zapadnaja Sibir
14. Jaška (p. 86/ 1; p. 108/ 34-35)
 - A. Very cold climate
 - C. Sibirskaja (tjurma)

three (or two) locality-building factors have appeared. It does not mean that the characterization of nature environment has not taken place to a considerable extent already, or that it ceases at that point of the introduction. In fact, it usually continues, deepening the picture and adding features to it. But it is characteristic that the first lines or pages of the introduction will set the scene with an aspect of the nature setting characteristic of the particular location, even region, and significant for the rest of the story.

However, in "Po puti" and "Ubivec", uncharacteristically, it is mostly up to the geographical names (and other descriptions than of nature) to give to the opening lines a feeling of a particular regional locality. While the nature descriptions (besides providing concrete reality) are creating images more symbolic to the relations of people in the story - neither of the symbols used being particularly Siberian. In both stories sharper and more specific description of and references to particular Siberian features are, therefore, found somewhat past the introductions.

C. Nature Environment in "Čerkes".

In Siberian Stories the characterization of the specific nature environment does not stop with the introduction, but continues throughout the story and more often than not into the conclusion.

For a detailed examination of such use, the story "Čerkes" is an appropriate choice because of its convenient length.

1. Local terminology. (Factor B)

Factor B, a particular term or name of a local nature phenomenon, does not appear in the introduction of "Čerkes" (Table I, p. 9). However, in the main body of the story there are such terms as "tajga" (p. 256) and twice "priiski" (p. 257, p. 254). Whereas Factor A, of nature images, and Factor C, of geographic names, characterize the locality throughout the story. These functions are examined in the following:

(2. Characteristic landscape. (Factor A)

a. Occurrence and order of appearance.

The first person narrator is travelling in the direction of Jakutsk. Judging from the presence of two escorts and some of the conversation, he is being taken to exile in far Siberia. They travel through an extreme dark, cold and windy night, over a very rough terrain. It starts to snow and they

hope for better conditions ahead, such as travel by sleigh ("sannaja doroga"). The severity of the environment is further qualified by place names. They indicate a) a Siberian location, as well as b) the distances to be covered and the vastness of the region (p. 39 of this thesis).

At the station, Čerkes, a somewhat legendary outlaw of the region, is expected to pass in the opposite direction. The station clerk and the more enterprising of the escort decide on overcoming Čerkes, relieving him of his illegally gained gold, thus earning a large reward. Čerkes arrives, but has no difficulty in getting away. During the stay at the station, which comprises the main body of the story, the concepts of darkness (outside), cold, vastness of the landscape continue. The concepts of a fully developed snowstorm that turns into a heavy snowfall is added. Of this we are informed partly by what is seen through the window and heard from outside, partly through observation outdoors when everyone rushes out to see Čerkes get away.

Concepts of remoteness and of the hard, glum, infertile and inhospitable landscape are introduced as well. Due to the falling snow and the dark night, the landscape is practically invisible. So the narrator uses not his immediate observations but those made on another occasion, such as of characteristic land features: ranges, woods, canyons, cliffs, etc., yet further qualified by the adjective "pri-

lenskij". The first such instance is when the narrator, half asleep, spots the picture, so familiar along the Lena route, that of the returning prodigal son:

Da starik tut, značit u menja est' dobryj znako-
myj v ètom dalekom i neprivetlivom kraju, v ètom
malen'kom domike s polosatymi stolbami, prijutiv-
šemsja u podnožija ugrjumyx i mračnyx xrebtov^a
(p. 253/ 2-5).

a

Italics mine.

The other instance is when Čerkes vanishes into snow and darkness with a wild, bird-like cry:

. . . I v posledstvii ne raz, kogda ja s stesennym
serdcom smotrel na ugrjumye prilenskie vidy, na
ètot gorizont, obkvačennyj gorami, po krutym sklon-
am kotoryx tesnjatsja lesa, torčat skaly i tumany
vypolzajut iz uščelij, - mne vseгда kazalos', čto
ètot dikij krik xiščnika nositsja v vozduxe nad
pečal'noju i mračnoju stranoj. (P. 265/ 21-27).

In conclusion, the travel east continues, next night mer-
cifully by sleigh. Due to the depth of the canyon and the
heavily falling snow, barely any light of the dawn reaches
the road. What one can see is phantom-like and cheerless:

Sneg prodolžal valit' xlopjami, v vozduxe belelo.
Za gorami zanimalas' uže, verojatno, zarja no
sjuda, v glubokuju tesninu, svet čut'-čut' prelo-
milsja, i temnota stanovilas' moločnoj
skoz' mglu prizračnye veršiny vysokogo
beregovogo xrehta, . . . razvertyvavšego pered
glazami vse novye očertanija;
. . . . Rjady neveselyx myslej razvertyvalis' . . .
kak rjady ètix sumračnyx sopok (p. 267/ 3-16)

The nature environment in "Čerkes" is presented mainly in terms of :

I. Weather, which is characteristic of the local climate.

- | | | | |
|----|-------------|-----------------|-----|
| 1. | nights - | long, dark | (D) |
| 2. | snow | heavy | (S) |
| 3. | wind | strong | (W) |
| 4. | temperature | low | (C) |
| 5. | clouds, fog | dense, abundant | (F) |

II. Landscape, which is characteristic of the region and shown in a variety of perspectives :

- | | | | |
|----|---------------------|---|-----|
| 1. | close up | terrain (difficult) | (T) |
| 2. | at greater distance | land features, such as ranges, gorges, canyons, woods (dark, rough) | (L) |
| 3. | in overall terms | as a "view", "region", "country" (remote, dark, wild). | (G) |

These physical factors of weather and landscape create a very characteristic environment with a locality of its own which is further strengthened by the use of local terminology and place names.

The proportions and the distribution of the main concepts that create the nature environment in "Čerkes" are shown in Table III, where on each horizontal line are tabulated factors or facts of appearance of these concepts,

18

1 OF

27.	266	5		T		
28.	267	3-6	D		S	LL DLD1**D1*
29.	267	7-10	DD*		S	LL
30.	267	13-16	D*		S	L

D - darkness, C - cold, T - terrain, S - snow, W - wind, F - fog and cloud,
G - general (e.g. view, scene), R - remoteness, L - land features,
V - vegetation, DI - daylight

within a shorter meaningful unit of the text that rarely extends over more than one sentence. The actual word in the text that expresses the factor can be located in Table V.

In Table III, under each particular heading are listed nouns, adjectives^x, and figures of speech^{xx} containing the same concept, as for example "sneg", "snežnyj", "snežinka", "metel'", etc., are all listed under S - for snow. As for similes, if the tenor is a nature factor, only the subject of the comparison is used, the vehicle or what it is compared to is not included.

While Table III presents the factors of the nature descriptions graphically and in more detail, Table IV sums up in figures their occurrences in the three parts of the story. Both tables also demonstrate the order of appearance and arrangement of the physical factors used in the story.

The first is where the arrangement of the factors creates the nature environment for the particular "scene" or segment of the story. This is usually expressed in one or two units such as:

Metel' stixla no sneg šel gusto, . . . trojka . . .
točno skvoz' setku, (p. 264/47, unit 22).

Then, again, factors of several units present an extended situation of experiencing the nature environment, such as factor T appearing in units 1, 3, and II is distributed over the whole introduction and is reinforcing the idea of the difficult roads.

Table IV. Distribution of nature factors in "Čerkes", numbers

Factor	Introduction	Main body	Conclusion	Total
1. Darkness	9 (7 + 2*)	10 (5 + 5*)	4 (2 + 2*)	23 (15 + 9*)
2. Cold	6 (1 + 5*)	1 (1 -)	-	7 (2 + 5*)
3. Terrain	5 (5 -)	4 (4 -)	1 (1 -)	10 (10 -)
4. Snow	1 (1 -)	8 (6 + 2*)	3 (3 -)	12 (10 + 2*)
5. Wind	3 (3 -)	3 (3 -)	-	6 (6 -)
6. Fog & Cloud	3 (1 + 2*)	1 (1 -)	-	4 (2 + 2*)
7. General	-	4 (4 -)	-	4 (4 -)
8. Remoteness	-	1 (- 1*)	-	1 (- 1*)
9. Land feature	-	5 (5 -)	5 (5 -)	10 (10 -)
10. Vegetation	-	2 (2 -)	-	2 (2 -)
11. Daylight	-	-	3 (1 + 2*)	3 (1 + 2*)
Total	27 (18 + 9*)	39 (31 + 8*)	16 (13 + 3*)	82 (62 + 20*)

Table V. Text References to Nature Factors in
Table III

Unit Page Lines

1. 248/ 12-17	1. noč' - D; 3. zamerzšim - C* 5. temnym - D*	2. temnee - D*; 4. kolejam - T;
2. 248/ 18-21	1. iz temnoty - D;	2. snežinki - S
3. 249/ 1-5	1. rasputicu - T; doroze - T; 4. kolejam - T	2. sannoj 3. zamerzšim - C*
4. 249/ 7	1. vetra - W	
5. 249/ 11	1. noč'ju - D	
6. 249/ 20-21	1. obmerzšee a C*; 3. ot moroza - C*	2. ot vetra - W;
7. 249/ 28	1. xoloda - C;	2. temnoty - D
8. 250/ 28-33	1. xolodnuju - C*; 3. temnota - D; (tumany) - F**	2. noč' - D; 4. čudovišča
9. 250/ 40	1. besformennye prizraki (tumany) - F**	
10. 251/ 29-32	1. noč' - D;	2. tumany - F
11. 251/ 37-41	1. na uxabax - T;	2. vetrom - W
12. 252/ 20	1. temnoj - D*	
13. 252/ 36	1. vidami - G	
14. 252/ 38	1. xolodu - C	
15. 253/ 3-5	1. dalekom - R*; 3. mračnyx - D*;	2. kraju - G; 4. xrebtov - L
16. 253/ 23-27	1. noč' - D; 3. mraka - D;	2. snežinki - S; 4. černye - D*

TABLE V (CONTINUED)

Unit Page Lines

17. 254/ 40	1. priiski - L	
18. 256/ 40	1. tajge - V	
19. 258/ 24-26	1. vetra - W; 3. snegom - S	2. on (veter) - W;
20. 258/ 27-29	1. poryvov (vetra) - W; 2. meteli - S	
21. 262/ 17-24	1. puti - T; doroze - T;	2. sannoj 3. sannoj doroze - T
22. 264/ 17	1. metel' - S;	2. sneg - S
23. 265/ 3-4	1. kolejam - T; 3. sumrake - D;	2. snežnom - S*; 4. temnoty - D
24. 265/ 17-18	1. snegom - S;	2. nočnoj - D*
25. 265/ 23-27	1. vidy - G; 3. lesa - V; 5. tumany - F; 7. mračnoj - D*;	2. gorami - L; 4. skaly - L; 6. uščelija - L; 8. stranoj - G
26. 266/ 35	1. snežnoj - S*;	2. mgly - D
27. 266/ 5	1. sannaja doroga - T	
28. 267/ 3-6	1. sneg - S; belelo - D1*; 4. tesninu - L; 6. temnotu - D;	2. (v vozduxe) 3. gorami - L; 5. svet - D1; 7. moločnoj - D1**
29. 267/ 7-10	1. snežnom (more) - S; 3. prizračnye - D*; 5. očertanija - L	2. mgla - D; 4. veršiny - L;
30. 267/ 13-16	1. sneg - S; 3. sopok - L	2. sumračnyx - D*;

* adjective

** figure of speech

Thirdly, the factors are presented in relation to the whole story, wherein, according to both tables, the dominating concepts are D, T, S, and L.

1) They dominate in number:

darkness (D) is used twenty-three times,
snow (S) twelve times, and
terrain (T) and land features (L) ten times each,
out of a total of 82.

2) These four concepts also dominate the story in the way of their arrangement. There is a sequence formed by factor D, and another by factor S. There is a sequence of T and L which are really the same concept, that of a landscape, viewed from a different distance, and concept G being the general view of both. These sequences or chains of factors D, S, T, and L (G) stretch through or across the whole story. The other seven concepts are used less frequently and gain their importance mainly through combinations with the dominant factors. All of them jointly create the character of the nature environment - the dark, the rough terrain, the abundant snow, and the characteristic land features.

Relations between sequences

An analysis of the verbs, adverbs, adjectives, etc.,

that the factors are used with, shows further connection between the factors - i.e. the sequences of the factors. As, for example, there is a close relation between the chain of factors D and that of S, as well as between D and the sequence L although the factors in the latter are less numerous.

Relation of concepts S (snow) and D (darkness).

Twelve factors of snow are distributed over eleven units.

- In units #2 and #16, snow is expressed by nouns, as snowflakes (snežinki). Their relation with the darkness (D) is the fact that in both cases they are set off against the darkness they appear from:

(. . .) to i delo zaletali k nam iz temnoty - ostrye snežinki (unit # 2),

and in the two-sentence simile part of which is unit # 16:

Snežinki naletaja iz mraka (. . .) Kazalos' . . . belye nasekomye (. . .) otletajyt v temnotu. (page 253).

- In unit 19, it is the snow being flung or "poured" at the walls and windows by the wind, and in unit 20 the hissing of the snowstorm that is raging outside. In both cases it is not stated that one could not see because of it, but it is reasonable to assume that, if one were to go out in the wind which "syplet sneg" in one's eyes as it

does at the window, it will be hard to see much.

- In the other seven units where the concept of snow is used, the connection with the darkness or the low visibility does not have to be inferred because this is directly pointed out. In units 23 and 26, snow is expressed by the adjective "snežnyj" qualifying the "sum-rak" and the "mgla" respectively. In unit 22, quoted above, it is pointed out not only that it was snowing heavily (gusto) but that one could only see as if through a screen or mesh (skvoz' setku'). In the following units (23 and 24) it is still the same type of snow that falls so heavily (gusto) that it drowns the sounds.
- In the three units of the conclusion, the snow is again falling in "scads" or "xlopjami" (unit 28). In unit 29, it is the "snežnoe more" that is partly responsible for the existence of "mgla" or murk, so thick that one does not know whether one is moving at all. In unit 30, the snow is still thick - "a sneg vse valil".

Factors L (land features) and D (darkness).

In the last three units the land features (L) either contribute to the "mgla" as much as the heavy snow:

No sjuda v glubokuju tesninu svet čut'
prelomilsja (unit 28).

or, in units 29 and 30, the poor light is indicated through

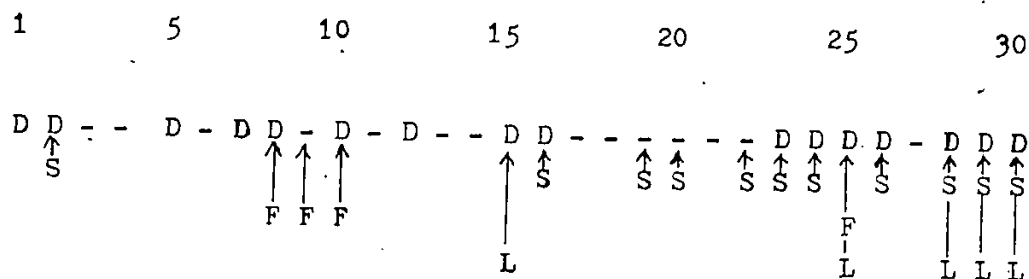
the appearance of range peaks (prizračnye) and of hills (sumračnye).

In the other two units, earlier in the story, which also have land features, it is the adjectives that connect them to the chain of darkness (D). In unit 15, it is the mračnye "xreby" and in unit 25, the view of the mountains, gorges, fog, etc., is summed up as sad and mračnaja "strana".

The concept of fog also appears in the introduction where its presence (as in unit 25) (units 8, 9, 10), reinforces the idea of darkness.

These relations of the snow, land-forms and fog are indicated in Figure 1. Figure 1 demonstrates how the concept of darkness expressed in general terms of night (see Table V), is reinforced and carried on by other concepts. In the main part of the story, it is the concept of snow that carries on with small assistance from land features, while in the conclusion both S and L are equally responsible in creating the low visibility.

Figure 1. Contribution of Factor S (snow), F (fog and cloud) and L (land features) to the concept of darkness (D)



Relation of concept T (terrain)
and other factors

In the introduction, the concept of terrain is combined with the concept of cold, actually the adjective zameršimi "kalejami" (unit 1, 3). The cold also combines with the wind (unit 6) and with the darkness (unit 7, 8) to directly affect the people, especially the driver. At the end of the introduction, the wagon is rolling over "uxaby" of the road (unit 11).

The introduction presents the travellers at the mercy of the bad roads as well as distant roads, but this latter point is not expressed as much in the nature factors as with the concepts of geographic names (page 37 of this thesis). Although logically the idea of difficult terrain could be broken off while the narrator is not travelling (in the main body of the story), it is not. People talk about the roads (unit 21). The narrator reminisces over the adverse conditions of this remote landscape (units 12, 13, 14, 15, also 25), and observes it (units 22, 23). The remote country, viewed in the form of dark, rocky mountains, gorges and canyons, is expressed through the factors L as well as G and R in the above-mentioned units.

In the conclusion, this difficult country is looked at again at a closer distance, but on a larger scale than in the introduction, as by now one can just make out some of

the land features. The darkness (D) or low visibility, as snow (S), and the difficult terrain (here as L) are all joined in the last three units (Figure I).

Direct and Indirect Information

In the story of "Čerkes" the nature environment, however (literally) hard to see, gains an existence in its own physical local reality. Although it basically conveys two main impressions, that of the darkness and of the difficult terrain, the presentation is not limited by its subject matter, does not suffer from monotony, and is vivid and varied.

To some extent this is due to the choice of factors and order of their presentation, to some extent to other aspects of Korolenko's style. One of these aspects is the description wherein the information is provided directly as well as implied (indirectly).

1. Implied information and figures of speech. The tropes that appear in "Čerkes" are representative of other Siberian stories - in their number and their kind. There are altogether seventeen figures of speech (Table VI), out of which six deal with the nature environment by way of objects (inanimate factors) and do not involve emotions. (The other eleven that do are analyzed on pages 92-95 on of this thesis).

Table VI.

Figures of speech that contain nature concepts

<u>..</u>	<u>Page</u>	<u>Line</u>	<u>Quotation</u>
1.	<u>248/</u>	<u>20-21</u>	"... ostrye snežinki kolovšie lico točno iglami."
2.	<u>249/</u>	<u>11</u>	"... s temnoju že kak černila, noč'ju"
3.	<u>250/</u>	<u>32-33</u>	"kakie-to fantastičeskie čudovišča nejasno propolzali v vyšine, navevaja neveselye dумы."
4.	<u>250/</u>	<u>39-41</u>	"... kazalos' čto u menja na duše proplyvajut odni za drugimi besform- ennye prizraki, kotorye neslis' tam v vyšine."
5.	<u>251/</u>	<u>31-32</u>	"Tumany prodolžali polzti v vyšine kakimi-to smutnymi namekami na čto-to neobyknovenno pečal'noe."
6.	<u>252/</u>	<u>35</u>	"... utomlennyj ugrjumymi prilenskimi vidami."
7.	<u>253/</u>	<u>3</u>	"i neprivetlivom kraju . . ."
8.	<u>253/</u>	<u>5</u>	"... u podnožija ugrjumyx . . . xrebtov."
9.	<u>253/</u>	<u>25-28</u>	"kazalos', kakie-to belye nasekmye s ljubopytstvom zagljadyvajut v našu komnatu i čerez mgnoven'e bessumno otletajut v temnotu čto by soobščit' komu-to . . ."
10.	<u>264/</u>	<u>17-18</u>	"... no sneg šel gusto, i trojka lošadej u kryl'ca vidnelas' točno skvoz' setku."
11.	<u>265/</u>	<u>22</u>	"... na ugrjumye prilenskie vidy . . ."
12.	<u>265/</u>	<u>26-27</u>	"... nad pečal'noju . . . stranoj."

Table VI (Continued)

<u>Page</u>	<u>Line</u>	<u>Quotation</u>
13.	265/ 34-37	"... ot snežnoj mgly v kotoroj . . . utopali nedavnie ego mečty . . ."
14.	<u>267/ 6</u>	"... temnota stanovilas' moločnoj."
15.	<u>267/7</u>	"Vozok . . . nyrjaja v ètom snežnom more . . ."
16.	<u>267/ 10</u>	"... prostupali prizračnye veršiny vysokogo . . . xrehta. . ."
17.	267/ 14-16	"Rjady neveselyx myslej razvertyvalis' v voobraženii kak rjady ètix sumračnyx sopok . . ."

Numbers 1, 2, 10, 14, 15, and 16 are tropes that do not
express emotions.

Balanced over the three parts of the story, tropes sharpen the presentation of different factors by implying a quality by means of another factor. This is done either in connection with direct description (in similes) or without - in metaphors and metaphorical epithets.

In the introduction, the snowflakes are described directly as "sharp" (ostrýe). Their sharpness is also implied by indirect description - via another object, that of needles:

kolovšie lico točno iglami (trope # 1, Table VI).

Trope # 2 compares the night to ink, implying the night's darkness.

In the main body of the story, the density of the snow is implied by the word "setka" (Trope 10).

In the conclusion, two tropes are metaphorical epithets: In one, the darkness is milky - "molocnaja" (Trope 14), implying that it becomes lighter in colour, in the other (Trope 16) the peaks are "prizračnye", implying their faint or illusory appearance. The hyperbolic statement that "vozok nyrjal v ètom snežnom more" (Trope 15) implies the great amount (sea) of snow.

2. Implied information over and above of figures of speech.

A great deal of information is generally gained by indirect presentation or implication. The reader is allowed (with or

without the narrator's help) to draw conclusions or make inferences. For example, nowhere is it directly said that the gendarme Čepurnikov is a greedy, materialistic person, or that the narrator is being exiled as a "political" case. Both of these facts are implied in descriptions of their behaviour, conversations (or the lack of it), the reactions they provoke, etc.

By the same method, the reader is presented with the information about nature. Some of the inferences, especially by way of adjectives, are almost immediate, such as in "xolodnaja noč'". However, in the next sentence these two words will appear as "xolod" and "noč" - in a separate existence, as it were. Then, again, the statement that the ruts in the road were solidly frozen and therefore uncomfortable to travel over, does focus primarily on the condition of the road and the discomfort thereof, the fact that it is also a cold, indeed an extremely cold night is to be inferred from the consequences of the cold.

The path from the directly stated object to the one that the inference establishes varies. In the introduction of "Čerkes" the wind factor appears four times but not once is it described by an adjective. However, because of the described effects of the wind and the conjuncture with other factors, the adjectives "strong", "cold", and "persistent" are implied.

By the same token it may well strike the reader that in the introduction the party is travelling through a brewing snowstorm although it is never stated as such; only the ingredients are described, such as the wind, the icy snowflakes that fly into the carriage and the general cold.

The combination of the direct and implied information is a very intricate one, as one can see by following just one of the concepts, as for example the idea of the dark cold night, and labelling such statements with capital N or C for direct and with small n or c for indirect statements. Before the statement "... v ètu xolodnuju noč" appears on page 3 of the story, these concepts have already been introduced and developed in seventeen statements, both direct and indirect, about the cold and the night. (Some direct information which implies dark or cold is not of nature but of people or inanimate objects - as for example in the first lines of the narrator in first example below):

- | | | | |
|------|---------------|---|---|
| 1. | p. 248/ 6-9 | Ja ne videl lica ... | n |
| 2. | p. 248/ 12 | noč' byla temna | N |
| 3. | p. 248/ 13 | v našej () ešče temnee | n |
| 4. | p. 248/ 13 | po krepko zamežšim kolejam | c |
| a 5. | p. 248/ 15-17 | temnym polukrugom ()
trudno razobrat' () | n |
| 6. | p. 248/ 20-21 | iz temnoty | N |
| 7. | p. 248/ 20-21 | ostrye snežinki | c |
| 8. | p. 249/ 5 | po zamežšim kolejam | c |

9. p. 249/ 6-7 rezkaja struja vetra c

The darkness of the night (compared to ink) is stressed by the fact that the driver's fur coat was blending into the night, just the white patches of the fur showing up - referred to as a "constellation" of patches. The driver's face is affected by the frost, so are his hands, and is turning away his face from the wind which, we can assume from other factors, is very cold.

10. p. 249/ 11 temnaja kak černila noč' N
11. p. 249/ 12 na oblučke () liš' kuča
belyx zaplat n
12. p. 249/ 20 obmerzšee lico c
13. p. 249/ 21 ot vetra c
14. p. 249/ 26 skrjučivšiesja ot moroza ruki c
15. p. 249/ 28 na oblučke () sozvezdie iz
belovatyx pjaten n
16. p. 249/ 28 sredi xoloda i C
17. temnoty N
18. p. 250/ 28 xolodnuju c
19. noč' N
20. p. 250/ 32 v temnotu N

Two figures of speech follow referring to the clouds and fog that cannot be made out clearly and look shapeless in, one assumes, the dark.

21. p. 250/ 32-33 kakie to () nejasno pro-
polzali v vyšine n
22. p. 250/ 40 besformenye prizraki n

23. p. 251/ 29 temnaja noč' N

The bell on the horse seems to be ringing in one spot - obviously because one cannot see what one is passing, and the banks of cloud are like allusions to something incredibly sad - no doubt being dark.

24. p. 251/ 30 kazalos' kolokol'čik ()
stonal no odnom meste. n

25. p. 251/ 31 tumany () smutnymi namek-
ami na () pečal'noe n

Darkness and cold (the wind being cold) are implied by the sight of the:

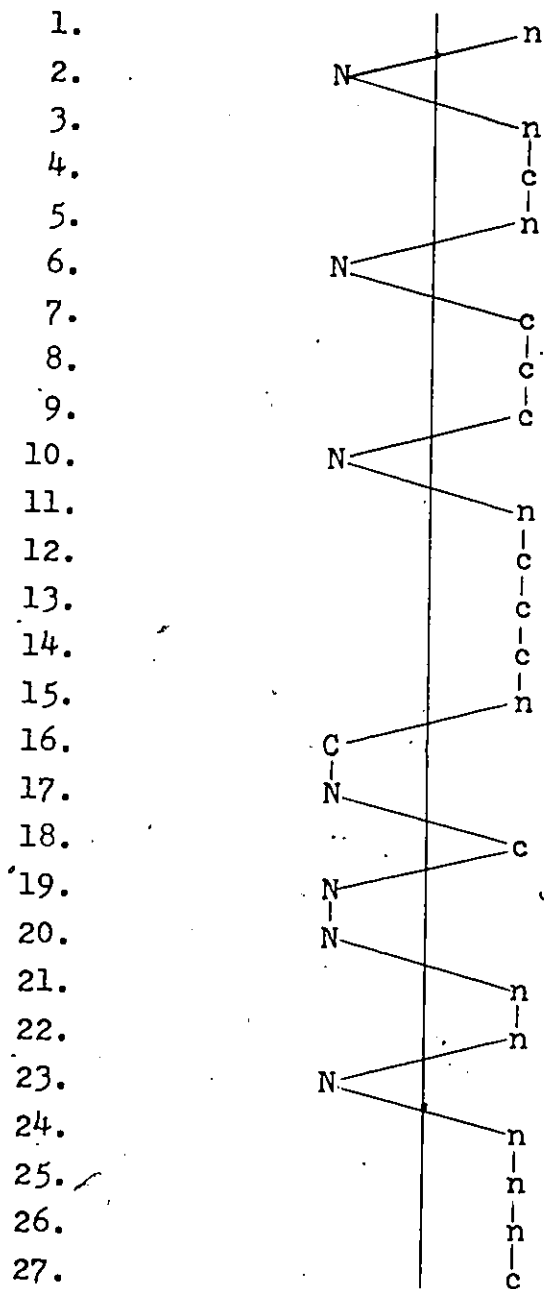
26. p. 251/ 41 jarkij svet fonarja n

27. p. 251/ 42 raskačevaemogo vetrom c

This direct and indirect (implied) description of the cold, dark night in the introduction is presented in the Figure 2. The story line passes from direct ones (N, C) and back again, twelve times. The dominant factor is the night (shown as D in the previous section, pages (23-27) and the cold is the supporting factor, described mostly via other nouns and concepts.

By using the implied description, the author avoids repeating the same word for a concept such as cold. He also introduces information about more factors as well as details of the object directly described and of the implied one. One knows that it must be very cold for the driver's hands to look as they do.

Figure 2. Direct (capitalized) and indirect (lower-case) description of dark (N) and cold (C) night in introduction to "Cerkes"



3. Geographical Names (Factor C) and Their Use in "Čerkes"

There are six different place names in "Čerkes", used to the total of 22 instances. Their distribution throughout the story is shown in Table VII.

a) Implication of general veracity.

One aspect of a place name is that it stands for something that is involved in the story - a river to be crossed, a city to be reached, etc. In this capacity the place name is a part of the story, a factor instrumental in the plot.

But because of that specific detail that place names also provide, the description is not only more precise but factual as well, thus contributing to the general verisimilitude of the story.

For example, Čerkes is taking gold not just somewhere but to Irkutsk (p. 222/ 5).

Because a place name such as Jakutsk is on the map, the events connected with it are, as it were, placed on the map also, and so into the concrete reality.

b) Implication of landscape properties.

- 1) by relationship of place names. Place names not only identify locations, they also suggest relationships and consequently properties. Adding of the name Irkutsk to the remark of the station clerk - about no one stopping him now: now no one will stop Čerkes, not till Irkutsk

(p. 265/ 28-30) - implies a considerable distance, even if we don't know the mileage. Whereas Kačuga, from where on the travel should be easier, is referred to as something not too distant (p. 249/ 3) - and turns out to be so. In both cases, place names that lend veracity of a place also provide a measurement of sorts.

Especially in the introduction, the names of Jakutsk in combination with Lena and Kačuga and the location of the travellers, indicates a great distance. "My exali k Jakutsku: put' predstojal dlinnyj, i my mečtali o sannoj doroge. Na stancijax obnadeživali čto ot Kačugi po Lene uže ezdjat na sanjax." (p. 249/ 1-3). And, again, in gendarme Čepurnikov's masochistic musings (over the savings that could have been his had it all happened earlier in the year), a sailboat would have taken them on Lena all the way from Kačuga to Jakutsk (p. 251/ 1-3).

Such information also implies natural properties of the landscape - here, for example, the vastness of the Siberian region, enormous length of Lena, etc.

- 2) Relation of place name to landscape. Geographical names also indicate a relationship to a particular point in the nature environment and become associated with the characteristics of the landscape they name. There is a qualitative difference between a cold winter night in Jakutsk and one in Odessa which is implied in the place

names. So a use of "Siberian" will function not only as a relative but also as a qualitative adjective. Any lack of such awareness on the part of the reader is likely to be rectified by reading of the story.

In "Čerkes", incidentally, "Siberian" is not mentioned by this name, but conveyed by names of Siberian locations (Lena, Irkutsk, Jakutsk, etc.). These convey the location as Siberian, furthermore indicating it to be an eastern or far Siberian one.

The use of geographical names in "Čerkes" is largely due to travel. This factor or element of travel is widely used in all the Siberian stories and is usually expressed through place names and descriptions of nature.

D. Nature environment and the element of travel

Besides the distribution of place names in "Čerkes", Table VII indicates some of their uses. A majority of the place names (eighteen) are used with prepositions such as "from", "to" ("toward", "at", "as-far as") and "along". So the landscape is viewed in terms of destinations, points of departure and routes - in short, of travel.

Of the other four instances, three also contain, less strongly expressed, the element of travel. After all, Kačuga, where the sleigh was left by Čerkes and where it has

to be paid for (pp. 262-263), has to be travelled to. And it is. It is on his long journey that the narrator is tired out by the views of the Lena shore (p. 252). Only the fourth use of the place name (one out of 22), "Ne raz kogda ja smotrel na ugrjumye prilenskie vidy" (p. 265), does not necessarily mean it was happening en route. Establishing the reality of location by its relation to other points is very characteristic of other stories as well.

Travel is generally involved in all the Siberian stories, as most of them are virtually happening en route (eight)¹, or being experienced or narrated during a stop-over (four)², or having as many events taking place in the same location as on the move (Son Makara, Marusina Zaimka).

The element of travel is involved to a great extent in moving one into locations and situations and out of them again. In this capacity it also moves one into or through a certain nature environment. Therefore, it is not a surprise to find travel in all but one introduction (Son Makara) and in all but four conclusions, and usually combined with nature description (Factor A), as shown in Table VIII.

The same label indicates the presence of the element of travel and of nature images in the main body of the story. The extent of their use or how they combine cannot

¹ (Moroz, Gosudarevy Jamščiki, Feodaly, Ogon'ki, Po puti, Ubivec, Sokolinec, Čudnaja).

² (At-Davan, Jaška, Čerkes, Poslednij luč).

Table VIII. Elements of travel (T) and nature (N) in
the Siberian Stories

Story	Introduction		Main body		Conclusion	
			I - narrator	II		
1. Son Makara	-	N	T	N	-	-
2. Jaška	T	-	-	N	T	-
3. Po puti	T	N	T	N	T	N
4. Čerkes	T	N	T	N	T	N
5. Poslednij luč	T	N	T	N	T	N
6. "Gosudarevy jamsčiki"	T	N	T	N	T	N
7. Feodaly	T	N	T	N	T	N
8. Ogon'ki	T	N	T	N	T	N
9. Ubivec	T	N	T	N	T	N
10. Marusina zaimka	T	N	T	N	T	N
11. Čudnaja	T	N	-	N	T	N
12. Sokolineč	T	N	-	N	T	N
13. At-Davan	T	N	T	N	-	N
14. Moroz	T	N	T	N	T	N

be shown due to space limitation.

As to their occurrences in stories with two narrators - in "Ubivec" and "Marusina Zaimka", the second (II) narrator does not take over completely; therefore, both narrators have the opportunity to use travel and nature factors. In the last four stories (11-14), all "frame stories", the first narrator (I) really keeps to the introduction and conclusion but manages to insert a few references and descriptions of his own.

E. Nature environment and the reality of time

Nature descriptions and the reality of time. The features of landscape are quite often expressed in combinations with the element of time. The same nature images which create a reality of location perform other functions as well. One such function is to create a reality of time; that is, instead of pointing to the changes on the clock or the calendar, the writer uses nature images to indicate parallel changes in the particular nature environment.

Nature images thus used can provide a variety of services. They can be used to simply produce an awareness that something is happening within a time span (i.e. reality). This is practically pointed out by the narrator in "Čerkes":

Zabyvajas' vpolovinu, ja terjal minutami soznanie

vremeni, no vmeste s tem jasno slyšal, poryvy
vetra, naletavšego s lenskoj storony, slyšal, kak
on šipit snaruži u sten i syplet snegom v okna
(p. 258/ 22-26).

When everyone rushes out after Čerkes and the gen-
darmer, we see that the snowstorm has stopped. "Metel' stixla,
no sneg šel gusto" (p. 264/ 13). In this case, we
are reminded that the time has been passing while the en-
counter indoors had been taking place.

In some instances, again, an image can indicate a
particular point in time that the event takes place in, such
as evening in "Po puti": "Nedolgiy osenniy den' otxodil . . .
partija prodolžala tjanutsja po doroge" (p. 227/ 23).

In longer stories such images that contain dis-
tinct aspect of change in nature, connect and provide the
story with a structure of time that joins and supports the
events.

In "Ubivec" we read:

1. (p. 158/ 10-12) "Košovenye luči večernogo solnca
perelivalis' slabymi iskorkami v
pugovicax i pogonax".
2. (p. 161/ 20) "Solnce zadelo bagrjanyj kraem
za čertu gorizonta, kogda my . . .
svetu bylo ešče dostatočno."
3. (p. 162/ 10) "potusknevšie glaza smotreli vverx
na večernee nebo"
4. After the use of two conventional terms such as "čerez/
četvert' časa" and "okolo polnoči (p. 164), again nature
images are used:

5. (p. 171/ 24-26) "iz-za lesu podnimalos' solnce. S
"Kamnja" pod logom snimalis' nočnye
tumany i plyli na zapad, zadevaja
za verxuški elej i kedrov"

Time and a particular landscape within a nature image. In some of the stories the description of nature focuses even more on the very characteristic feature of the landscape while indicating the progress of time, such as in "Gosudarevy jamščiki" and "Marusina zaimka".

In "Gosudarevy jamščiki" it is the journey of an evening - describing the characteristic features of Lena canyon (depth and darkness of the canyon, ranges, gorges, and climate).

1. (p. 418/ 16-18) "Poroj iz-za verxušek derev'ev
mel'kali vdali beregovye gory i
uščel'ja, osveščennye kosymi
lučami, osennego solnca."
2. (p. 420/ 41-42,
 p. 421/ 1 - 2) ". . . a iz-za ego veršin vyglja-
 dyvali verxuški skal, na kotoryx
ugasali poslednie luči solnca."
3. (p. 421/ 34-37) "Posle ètogo s verstu my proexali
 molča. Luči na kamnjax ugasali,
 v uščel'jax zalegali gustye sumerki
nasyščennye tumanami, kotorye v
 Sibiri nazývajúť krasivym slovom
 'moroki'. V vozduxe bystro sveželo."
4. (p. 423/ 9-11) "Čerez polčasa stalo uže sovsem temno.
 Vverxu ugasali ešče v sinem nebe
poslednie otbleski zakata, no v za-
tenennoj lenskoj doline stojala
t'ma.
5. (p. 425/ 16-18) "Nad gorami slegka svetlelo, luna
kralas' iz-za černyx xrebtov, oštor-
 ožno okrašivaja zarevom nočnoe nebo . . .
 Mercali zvezdy"

6. (p. 426/ 3-5)

"Luna sovsem podnjalas' nad surovymi očertanijami molčalivyx gor i kinula svoi xolodnye otbleski na bereg, na pereleski i skaly." ¹

Progress through the calendar time connects events in "Marusina zaimka" and describes local climatic changes as well. This is one of the two stories that has a summer setting, the other being the central story of "Sokolinec".

1.. (p. 310/ 23-24
p. 311/ 1-2)

"Solnce viselo nad dal'nej grjadoj gor . . . svetit svoimi kosymi lučami počti celye sutki."

2. (p. 311/ 18-20)

"Kazalos', sama pustynja toskuet o čem-to dalekom i nejasnom, v zadumčivoj istome svoego korotkogo leta."

3. (p. 344/ 31-)

"Meždu tem nezametno podxodila osen'. Uže s avgusta utrenniki krepko stiskivali zemlju. K sere-
dine dnja ona edva uspevala
ottajat' pod kosymi lučami solnca . . .
Vozdux byl čist i prozračen, zvuki
neslis' otčetlivo, jasno, daleko . . ."

4. (p. 349/ 5-11)

"Osen' kruto povoračivala k zime . . .
Burnye noči polny xoloda i mraka.
Tajga kričit ne perestavaja . . ."

5. (p. 350/ 10)

"A osen' vse zlilas', sneg vse
nosilsja . . ."

6. (p. 371/ 24-27)

"Krugm vse bylo zaneseno snegom,
tajga stojala vsja belaja, za
neju, edva zolotjas' krajami na
lunom svete, vysilis' skaly,
ozero ležalo pod snegom . . ."

¹ Solid underlining: land feature; broken underlining: the progress of time.

47

Progress of time and of events reflected in nature images.

In "Son Makara" the passage of time is indicated largely by the moon, the northern lights, the stars, the sun. Progressive changes in their positions, light, etc., accompany Makar, indicate progress of time and also reflect, as it were, his situation.

1. The moon is very high and the northern lights are appearing when Makar, quite drunk, heads home.

(p. 46/ 20-24)

"Luna podnjalas' uže vysoko
Po vremenam na severe vystavali
. . . . ognenye stolby načinaššegosja
severnogo sijanija"

2. In the fluctuating light, the tajga appears very close and Makar, reminded of his traps, is convinced there must be a fox in them.

(p. 46/ 35-37)

"Vremenami svet luny kak budto tajal,
snega temneli i totčas že na nix
perelivalsja otblesk severnogo sijani-
ja."

3. As he, in his dream, nears the tajga, the moon is low and beautiful but fluctuating light of the northern lights is taking over.

(p. 47/ 35-38)

"Meždu tem luna opustilas', a vverxu,
v samom zenite, stalo belesovatoe
oblačko i zasijalo fosfori-
českim bleskom ot nego bystro
potjanulis' v raznye storony polosy
raznocvetnyx ognej"

4. When he enters the woods only the northern lights illuminate it, in an unsteady and mysterious way.

(p. 48/ 9-13)

"Mjagkij svet spoloxa, prodirajas'

skvoz ix versiny xodil po nej
Mgnovenie - i vse opjat' tonulo v
mrake, polnom molčanija i tajny."

5. In his run through the woods, first after the fox and later after his enemy Aleška, other nature images express the steadily declining fortunes of Makar. After his hat is snatched, he is worse off than ever and ready to give in. The light is fading, too.

(p. 50/ 22, 26-29) "Lisica byla v rukax a teper'
Potemnelo. Belesovatoe oblacko
čut'-čut' vidnelos' v zenite. Ono
kak budto tixo tajalo, i ot nego,
kak-to ustalo i tomno, lilis' ešče
zamiravšie luči sijanija."

6. There is more animosity and open mockery over his misfortunes expressed by the trees and animals as he nears his end. Just as with Makar's strength, so the northern lights fade and are extinguished. Makar dies too.

(p. 51/ 40-42) "On leg v sneg Poslednie
perelivy sijanija slabo merkali i
tjanulis' po neby, zagljadyvaja k
Makaru skvoz' versiny tajgi."

(p. 52/ 3-4) "Sijanije polyxnulo i pogaslo. Makar
umer."

7. After Makar's death, all is completely dark but for the stars that look at him in a sympathetic fashion. As he then walks to heaven to be judged, the pattern is reversed, as the stars become brighter, the moon appears again and, afterward, in a glorious sequence of images, the sun rises. (p. 59/ 35-42 and p. 60/ 1-19).

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2

The snowstorm in "Čerkes", the cliffs and deep canyons in "Gosudarevy jamščiki", the climatic changes in "Marusina zaimka" and the northern lights and tajga in "Son Makara" all characterize not only the landscape but also reflect the time or passage of time. Accordingly, the nature descriptions create a reality of concrete environment and of time.

Chapter III. Role of Nature

A.1. Effects of nature essential to the presentation of the story.

Nature images in the Siberian Stories perform services other than establishing the reality of place and time. We read in "Čerkes" on page 264/ 17-18. that:

Metel' stixla, no sneg šel gusto, i trojka
lošadej u kryl'ča vidnelas' točno skvoz' setku.
Jamščik tol'ko čto vzobral'sja na kozly. V ot-
krytoj perekladnoj sidela kakaja-to te'naja figura.
Ešče dve figury podošli k povozke.

Here the snow is preventing us from seeing clearly - the figure in the carriage remains a mystery until later when the gendarme reveals that it was a woman, armed "kak puška" and staring at him like an owl (p. 266/ 40-41, p. 267/ 1). The same snow is instrumental in letting us hear nothing but the wild cry of the departing outlaw:

... No bylo uže pozdno: udaljajuščis'ja zvon
kolokol'čika slyšalsja kak-to tupo, priglušaemyj
gusto padavšim snegom, tol'ko dikiye vzvizgivaniya
čerkesa ~~prerezali~~ ešče nočnoj vozdux, točno rezkie
kriki nočnoj pticy. (p. 265/ 15-19).

It is the gusts of wind which carry the faint ringing of a bell:

Vdrug s odnim iz ètix poryvov do menja doletel
slabyj zvon kolokol'čika. Zvuk ètot čut'kos-
nulsja sluxa i totčas že potonul v šipenii
meteli. No čerez minutu on povtorilsja
(p. 258/ 27-30).

In other stories there are similar cases - as for

example in "Gosudarevy jamsčiki" the rising moon not only tells us the time and shows the harsh cold landscape in yet another light condition, but also brings about the light effect that emphasizes the driver Mikeša's eyes:

"... černye i bol'sie, vydeljalis' v sumerkax voprosital'no i zagadočno" (p. 426/ 6-7).

The breezy hill in the opening page of "Po puti" is perhaps not particularly characteristic for the region but it allows the officer in the troyka to see the party of convicts and exiles moving ahead. Also the rushing up the hill of ~~the~~ troyka contrasts with the slow and laborious ascent of the party ahead, creeping up over a much less inclined slope (pp. 218-219).

a) In these instances a nature phenomenon either facilitates or hinders seeing, hearing, moving, etc. The results that it produces or the effects that it has on people and events are usually confined to the particular instance and do not affect the plot. If there had not been snowing, Čerkes would have gotten away just the same, and for that matter arrived regardless of the bell having been heard or not.

The officer in the trojka would have eventually caught up with the party of convicts anyway, and the difference between the situations of the officer and the convicts would have been understood without the mood setting or symbolic

picture of the two ascents.

b) Consequently, the nature phenomenon is used mostly as an aid in arranging and presenting the story. A characteristic detail of nature, presented in an aesthetically pleasing way, allows for a more varied and vivid presentation of the story.

2. Effects of nature essential to the plot of the story

However, some consequences of nature are more serious. For example, in "Sokolinec" the strong offshore wind stops the fugitives from crossing to the mainland. This fact has important ramifications in the story. Old Buran dies, leaving the party without a guide; the death of the officer provokes a more intensive chase after the fugitives; the feeling of guilt about having killed soldiers that had not much of a chance for defence, stays with Vasily for life.

In "Čudnaja" the snowstorm causes the unscheduled stop-over; it also motivates the gendarme to talk and provides the opportunity for hearing his story (pp. 69-71). From the initial remarks of the gendarme:

Udivljajus' ja vam, - narod molodoj, ljudi blagorodnye, obrazovanye možno skazat' - a kak svoju žizn' provodite. (P. 70/34-37),

and from his own story, it is obvious that the harshness of the weather has its share in making life difficult for the political exiles.

a) In these examples the effects of nature on people reach beyond the particular event and into the plot of the story. The results are of more than passing importance.

b) Here the images of nature do more than aid in arranging and presenting the story because they now describe nature in its more important part or role essential to the plot.

Descriptions of nature environment are present in all the Siberian stories, and in most of them they appear throughout the story. (Table VIII.) To what extent this nature environment enters the stage of events, and to what use the descriptions of nature are put, will vary from story to story.

B.1. Effects of nature essential to the presentation and the plot in Siberian Stories.

Jaška

As mentioned before, "Jaška" is the only one of the stories that is set entirely indoors, in a Siberian jail. The absence of landscape description emphasizes the situation of being shut off from the outside world. Although the main issue is a social one, nature environment enters the situation by way of temperature. While Jaška is struggling with the authorities, he also has to struggle with the cold in his cell. The only reference to outdoor landscape, actually weather, emphasizes, among other issues, the unbearable conditions in Jaška's cell while outdoors it was a "cold" but otherwise "a beautiful day" (p. 108/ 34-38). The other indirect reference to Siberian climate is made by the narrator when he shudders at the thought of what "the solitary" must be like in winter (p. 103/ 38-39) and marvels at Jaška's moral strength in having withstood such punishment without wavering in his convictions.

Ogon'ki

In sharp contrast to "Jaška", only outdoor environment appears in "Ogon'ki". The shortest piece, it is closest to a

poem in prose of all Korolenko's writing.

The illusion of a very distant light being near (only a few oar-strokes away) is paralleled by juxtaposition with the situation in life generally and the latter expressed metaphorically. Here, too, the beckoning lights (metaphor for goals) remain distant and one has to move on (strive) harder. But still, ahead, there are lights. "Ogon'ki" enjoyed great popularity in print and in recitations and is still quoted in grammar and composition textbooks in the U. S. S. R. Used or abused, it remains a capsule of Siberian landscape, where nature affects people physically and psychologically. The unmasked illusion of light implies the great distances or vastness. The darkness on the river is not only due to the evening but also to the shade of the mountain range and cliffs of the canyon (p. 486), and generally a depressing effect of it all if one is subjected to such environment at length.

It comes as a surprise to some that such a "finished" piece of writing was produced as if by the stroke of a pen - written as it was into a friend's autograph book or album. This fact is much more acceptable when one considers that half of the stories (seven) are set near the Lena. "Gosudarevy jamščiki", for example, could easily accommodate "Ogon'ki". For all one knows, it may have been a projected or even a written and abandoned scene for this story.

"Gosudarevy jamščiki" and Feodaly

"Gosudarevy jamščiki" and "Feodaly" are really two stages of the same journey, the former by horses and by boat just before the ice starts to appear on Lena, the latter by sleigh while the river is about to freeze. Whether by boat, horseback or sleigh, the journey along Lena river is a depressing affair, despite the often majestic beauty of the landscape. Travellers and residents of the stations ("stanočniki") face problems and hardships directly and indirectly related to the nature environment.

"Gosudarevy jamščiki". "Gosudarevy jamščiki" focuses on the economic plight of the people that have to live along or in the canyon. Jamščiki, or drivers, are caught in the vicious circle of poverty. Placed there by the government as an indispensable contact with a far and little populated region, they still earn little, as most of the travel is on some official business. The unproductive land does not support them either, and they depend entirely on their government pay. This is low, as the drivers, being poor, cannot afford to hold out long enough when bargaining for their salaries. So both, nature and social forces are confronting the drivers. In consequence they call Lena the "damn crack" and are "sickly, pale and glum as the shores they live on" (p. 417).

Mikeša, the young stanočnik who is trying to get away even if it is by way of a jail, remarks:

A my tut začem živem? Pestruju stolbu karaulim . . .
Pestruju stolbu, da seryj kamenj, da temnujlesu . . .
(p. 421, 19-21).

This is echoed in other driver's comments:

Kamnjami ètmi pomanili otcov našix -, skazal Frol,
i v lice ego ja pročel počti nenavist' (p. 444/ 9-10).

Where there is some soil to be found, the climate does not allow the grain to ripen. The exile Ostrovskij finds this out the hard way. Impoverished, widowed, he finally burns what he cannot take along and bullies the community for a passage to the gold mines. His feelings are summed up in:

Vy-derevo lesnoe!! I storona vaša prokljataja,
i zemlja, i nebo, i zvezdy, i (p. 431/ 29-39)

and again: "Les, kamni, . . . i ljudi kak kamni" (p. 423/ 28-29).

The descriptions of nature follow the progress of the travellers along and on the river. The rocky shore and cliffs are shown in different conditions of light and weather (see page 45, this thesis). The cliffs are huge; they dominate the landscape and throw deep and long shadows, robbing the river of the daylight. The situation is expressed most poignantly by an observation made during a storm that caught the travellers on the river.

Splošna zavesa snega razorvalas' v vyšine, i
ottuda, kak-to ugrožajušče blizko, točno v krugloe
okno, gljadel na nas ogromnyj utes, černyj,
tjaželyj, opušennoj snegom, s listvennicami na

veršine. Vpečatlenie bylo takoe, kak budto kto-to ogromnyj i mračnyj tixo razdvinul snegovuju tuču i molčalivo smotrit sverchu na kučku ljudišek, malenkix i bezzaščitnyx, zaterjavšixsja na pustom ostrove (p. 443/ 25-32).

Feodaly

As the title implies, the subject in "Feodaly" is the high and the mighty - in this case, of the gold mine district. The events witnessed or heard of are mainly those of power politics. The focus is, however, on the difference between the two worlds that exist side by side and their relationships to the nature environment. This is presented largely by way of nature descriptions. After what seems endless travel through snow and darkness of the hardship-filled world of the Lena jamščiki, the travellers suddenly burst into another world. This is the bright world, almost unreal in its affluence, of the mine district administration. It seems to be unaware of and unaffected by the world of the Lena drivers right next to it. Again the travellers return to the cold and immense outdoors with the rocky mountains, the woods and the river.

The nature manifestations that are instrumental in affecting people physically and psychologically are several and presented largely by images of nature. One of them, the immensity of the landscape, the vastness of the region, is

felt by the narrator:

Kažetsja, tol'ko pri takom putešestvii čuv-
stvueš' nastojaščim obrazom, čto takoe ogromnyj
božij svet Odnazdy mne slučilos' otstat'
popravljaja uprjaž. . . Tol'ko s nekotorym
usiliem pod temnymi skalami, prisypannymi sverxu
kajmami belogo snega, ja mog razgljadet' četyre
temnye točki. Točno četyre murav'ja medlenno
polzli mež kamnjami (p. 449/ 8-16).

And, after leaving the mine residence:

Načinalsja opjat' dolgij i utomitel'nyj put' s
beskonečnymi dnjami i neudobnymi nočlegami.
(p. 474/ 1-2).

Then there is the cold and on the Lena the con-
ditions of the still moving ice.

In addition to being pushed around by anyone who
can raise his voice and demand service (p. 474/ 15-29), the
drivers suffer hardships from nature. As if the cold were
not bad enough, they are also cut off from their stations,
on the other side of the river, by moving ice and live in
dugouts (pp. 449/ 17-24, p. 450/ 1-20).

On the second part of the trip there is danger due
to the configuration of the shore - "Put' stanovilsja ešče
trudnee" (p. 475) - and later,

Na druguju goru podnimat'sja prišlos' uže v sumerki ...
Eto byla počti otvesnaja skala, po ustupam kotoroj
kak budto smelymi pryžkami, vzbiralas' k versine
gustaja tayga (p. 476/ 15-18).

Needless to say, the chief administrator and his clerks, and
the powerful leader of the alcohol smugglers are not at the
mercy of the nature environment but use it to their advantage..

Being better equipped, they are their own masters.

Čerkes

In "Čerkes" the central subject is the outlaw, and the focus on confrontation between people. However, nature is affecting people through the climate - they suffer hardship due to cold, bad roads and the depressing darkness, the latter partly due to the dark nights, partly to the depth of the canyon. The vast, remote landscape is gloomy and obviously unproductive. To the question, "Aren't you married?", the station master replies with a question, "You know how much bread costs around here?" (p. 257/ 32-36). And it is more likely out of need that the people are trying to get more money and not out of greed as the gendarme suspects (p. 251/ 18-20).

Analysis of nature images and their use in "Čerkes" is on page 14 of this thesis.

Poslednij luč

Sunlight is appropriately the subject of "Poslednij luč", a sketch more than a story that deals with and focuses on the relation of nature environment and man.

Njunskij station is situated at the very bottom of

canyon and so the autumn sun does not reach it. But, for a few mornings in late autumn, the point of sunrise shifts to the south, the sun's rays again appear in a fissure between two mountains and very briefly touch the bottom of the canyon. The narrator witnesses such a moment, when the station is taking leave from the sun till next summer. The joyful, triumphant but so brief visit of the late autumn sun is described by the narrator in all its colourful and dynamic glory. The expectation of this visit, the transformation of the landscape and the departure of the light are reflected in the eyes of a little boy - the last descendant of a vanishing family line. The climate of the canyon, cold, damp, foggy and prevailing dark, affects the population physically and psychologically. The narrator is glad to be out of this place and back in sunlight, however weak:

Ono stojalo nevysoko, no vse že zalivalo ognennymi blestkami i berega, i vodu . . . I ego tixij, daže, požaluj, pečal'nyj svet pokazalsja mne v etu minutu i jarkim, i radostnym (p. 384/ 21-25).

Back in Russia, he fails to trace the ancestors of the little boy. Other instances are cited to round out characteristics of the Siberian region - its hugeness and "weak memory", the latter a result of its remoteness and the sparseness of the population, people few and far between ever involved in their own uneven struggle with nature (p. 385/ 42-43).

At-Davan and Moroz

"At-Davan" and "Moroz" differ from other Lena stories - each has a story within a story and so has two first-person narrators, one in the "frame", one in the central story. In both stories the force of nature affects people by way of low temperatures and difficult terrains. In "At-Davan" by the remoteness as well. But the stories differ in the function of nature descriptions and their distribution in the story.

At-Davan. In "At-Davan" most of the nature descriptions are in the introduction and in the conclusion, that is to say, in the "frame" story. The first narrator and his companion are suffering the hardships of winter travel on the Lena - the distances filled with snowstorms or cold fog, the rough road between the frozen ice masses. The same hardships only as a steady occupation are met with by the mailman who covers the Irkutsk-Jakutsk route - in inadequate clothing, at that.

These conditions are summed up in the exclamations of the station master (the narrator of the central story), who drinks to escape the reality of this environment:

... nočju prosne'sja . . . A nyne gde žizn'
vlačes'? . . . " Morozišče tresčit za stenoj, ili
v'juga voet . . . k oknu, a v okne - slepaja
l'dina . . . Otojdeš' i sejčas k škapu. Nalivaju,
pju . . . (p. 285/ 13-16),

and earlier on page 284 he asks why he had to be thrown into this "giblaja strana":

Xleba pud - četyre s poltingoj, govjadina - vosem' rublej. Ni spokoju, ni pišči . . . (p. 284/ 33-36).

The same nature descriptions in the introduction set the mood for the central story told by the station master.

My exali vniz po Lene. Po vsej širine . . . serditaja bystraja reka . . . v bor'be so strašnym sibirskim morozom. No moroz, nakonec, pobedil. Reka zastyla, i tol'ko gigantskie "toros'ja", celyj kaos ogormnyx l'din . . . ostalsja bezmolvnym svidetelm titaničeskoj bor'by, da koe-gde ešče . . . ne zamerzajusšie polyn'i, v kotoryx . . . i kipeli bystrye rečnye strui (p. 268/ 8-17).

The hard and unsuccessful struggle of the river with the cold, its last gallant attempt to make itself free, is symbolic of the life-long struggle of Kruglikov the station master we hear about. Now a defeated man, he had struggled with life in Kronstadt, with his father, his superiors, his chances at marriage. We witness his, perhaps last, heroic attempt to fight the ruthless force - this time in the shape of the dreaded Arabin. It is a gallant effort with a token success. In the conclusion, the station of At-Davan is seen from a distance. A hardly perceptible wisp of smoke is quite lost amidst the towering mountain ranges of the shore and chaotically piled-up ice of the frozen river. The fearful expectations before the arrival of the madman Arabin are also reflected in the nature images of the introduction (p. 279/ 19-26).

Vozdux byl nepodvižen i polon kakoj-to čutkoj . . .
 jasnosti, ne narušaemoj teper' ni odnim zvukom, no
 kak bydto zastyvšij v puglivom ožidanii
 (p. 279/ 20-23).

Moroz

In "Moroz" the struggle with nature is in the centre of events in both the introduction and the central story. Therefore, nature descriptions are used extensively by both narrators.

The first narrator recalls his travelling along Lena in company of a mine prospector and hearing the story about the prospector's late friend. The latter was a romantic whose feelings of loyalty to man and beast have finally led him to freezing to death. Just as in "At-Davan", the nature descriptions in the introduction set the mood and introduce the concepts critical in the main story.

The first part of the introduction develops the motif of a very early and ever-increasing cold, the powerful river finally giving in and freezing over. This is repeated in the central story where the frost reaches such magnitude that the very conscience seems to go numb. The second part of the introduction depicts an episode of animals in a dramatic and dangerous situation showing courage as well as concern for each other, thus introducing the characteristics

7

165

the hero of the central story possessed. It also introduces the discussion of what the reactions to a difficult nature can be.

In the central story (as in "Gosudarevy jamščiki", Feodaly, At-Davan, and Poslednij luč) the difficult and very poorly chosen location of the stanok or station is pointed out (p. 400/ 1-7). This station is so much exposed to the north wind that it is locally called "xolodnyj stanok".

Les kotoryj my ostavili nazadi . . . ne zakryval stanka, a to'ko napolnjal vozdux protjažnym pugačim gulom (p. 400/ 13-16).

As in "Gosudarevy jamščiki" the story points out and explains the economic plight of the stanočniki (p. 407/ 8-17) and how it shapes their mentality:

Etim ljudjam žilos' vsega tak xolodno, i moj rasskaz . . . ne oblekalsja dlja nih tem . . . tragičeskim smyslom kakoj on imel teper' dlja nas. Gde-to v uglu poslyšalsja daže smex. (p. 405/ 5-9)

The constant assaults of nature they have to suffer shifts their perspectives and influences attitudes - they become quite unresponsive to the plight of others. Parallely, the narrator and his friend feel the same soul - and conscience-numbing effect of the cold, such experience being the focal point of the story.

The narrator of the central story describes nature more than any other second narrator in the stories generally.

X

One reason for it is the subject matter itself - the progressive drop in the temperature is reflected in the landscape the journey through as well as in the condition of the travellers. The form and extent of nature images used in his narration also sets him apart from other second narrators. The natural ease in expression, no doubt due to a number of things: his own education, association with his literary-minded friend, as well as the intensity of his feelings on the subject matter. It is through him, more than any other of the narrators, that nature is described as holding something similar to a conscious threat to people:

Znaete, poroj'est' čto-to izumitel'no soznatel'noe
v golosax prirody . . . Osobenno kogda ona grozit.,
(p. 404/ 15-16).

Son Makara

Cold is also responsible for Makar's death in "Son Makara", after he loses his hat and then his way in the dense tajga. The general severity of the Siberian climate in the wild and remote landscape is shown as instrumental in the shaping of the environment and personality of Makar (and his ancestors). At the judgment in Heaven, Makar in his own way explains how the social system and the harsh nature limited his possibilities for a better life. Some nature descriptions interpret the severe conditions of Makar's environment, some, on the other hand, reflect his state of mind and his fortunes or misfortunes.

There is ever-decreasing light while Makar runs and later walks through the tajga to his death, and there is ever-increasing light, again by way of nature images, on his way to heaven. (Quotations on page 47 of this thesis).

Čudnaja

In "Čudnaja" nature is described and is directly involved in the "frame" story. The remote station is reached by a narrow road leading through the dense, dark wood full of the sound of the roaring north wind. At the station, the harsh climate is inferred from the poverty of the residents (p.

69/ 17-22, p. 70/ 1-3). The focus is on the snowstorm that forces the exile and his two escorts to stay overnight, thus allowing the guard to reflect on the fate of this exile and tell the story of his first assignment. Then, he escorted a young, spirited girl to her place of exile, where she soon died. Here, less dramatically than in the frame story (but with more tragic results), the worsening weather is following the travellers and, no doubt, contributing to the already sick girl's premature death. The gendarme is puzzled by the impression the "odd" girl, as he calls her, had made on him, and he finds it hard to reconcile these feelings with his job.

The nature setting is similar to the one in "Čerkes" and, as in "Čerkes", the nature images set the mood in the introduction and also help sum up the narrator's feelings in the conclusion. Moreover, the storm has been raging and heard of throughout the story, reinforcing the feeling of being trapped. The snowbound situation and the concluding words,

Glubokij mrak zakinutoj v lesu izbuški tomil moju dušu, i skorbnyj obraz umeršej devuški vstavaj v temnote pod gluxie rydaniija buri (p. 85/ 26-28).

convey a feeling of general "no way out", or "bezvychodnost'". These concluding remarks are shorter than in "Čerkes" but expanded by their triple function : 1) they express the depressed feelings of the narrator, 2) echo those of the gendarme, and 3) conjure the image of the girl who did not see any way out, either.

Nature and tramps

"Sokolinec", "Marusina zaimka" and "Po puti" (and to some extent "Ubivec"¹) have one thing in common, they deal with tramps in various stages of their careers. The fate of a tramp in these stories seems to be irrevocably connected with nature. It is a complex subject, as the desire to wander takes on a variety of forms and expressions.

For some it is the goal to get back to Russia, as it is with Frolov in "Po puti" and partly with Vasilij in "Sokolinec". For some it is a search for a more adventurous life and more exciting occupation, a desire to get away from the boring and conventional life as it is with Stepan in "Marusina zaimka" and again Vasilij in "Sokolinec". But such goals are reached; they do not satisfy for long, being secondary. More basically, it is a desire, an overdose of desire, for change and consequently for freedom. It is a state of mind.

A. It seems that the wild, untamed nature, the far horizons (visible or suspected) epitomize freedom and changes. Such aspects of nature are an inspiration, a stimulating, living example, but not a fulfilment in itself.

¹ The driver in "Ubivec", though referred to as a tramp, is only temporarily tramping, in search of a more satisfying religious experience.

For example, in "Sokolinec", just the reminiscing about the experience he had tramping sets Vasilij back on to the road at the first chance he has to do so.

Ujdu s nim v tajgu . . . čto na menja tak
smotriš'? Brodjaga ja, brodjaga! . . .
(p. 217/ 18-19).

Prolov in "Po puti" speaks of the springtime in the tajga that is hard for a tramp to resist:

Brodjažij general . . . Po lesu kričit: ku-ku,
ku-ku . . . Kriknet vesnoj, u brodjagi seređce
gorit . . . A ja vsetaki k generalu Kukuškinu
javilsja v tajgu . . . Vse odno kak k načal'stvu . . .
(p. 226/ 14-20).

. . . ne vyderžal, sbežal . . . Prišel v tajgu
i dumaju: nu general Kukuškin! Ne sluga ja tebe!
A vsetaki ostalsja na svoej linii (p. 226/
24-29).

B. Then again, there is another relation to nature - on a more practical level. Here the particular manifestations of nature provide the practical, immediate means of following the not always clearly understood secondary and primary goals. In this connection, nature environment affords a path to Russia, cover and protection, opportunities for activities such as smuggling, hunting and space for tramping, i.e. being the residence for General Kukuškin who summons the tramp to the tajga ("Po puti", p. 226/ 14-21).

In this kind of relation, nature will affect the tramp, as it does anyone else, depending on the situation.

He will curse the weather and climate for the hardship it causes, and again at other times bless the same rain and darkness for keeping the pursuers away. He may feel depressed by the solitude and remoteness of a place, or by its strangeness, and again if need be, take advantage of it for his safety. However, due to the dual reaction to nature, an ambiguity in expressed attitude may arise, as the same manifestation of nature that can stimulate the tramp's state of mind can also appear as an instrument on the practical level. Depressed emotions may shift the premises of reasoning, and, while complaining over his lot, the tramp may consider the adverse effects of a nature phenomenon not as occupational hazards but as an adversary itself (p. 205/ 12-16, p. 206/ 4-6), ignoring the fact that it is his choice to expose himself to nature and not the other way around.

Po puti

The characteristic feature of the landscape that pervades "Po puti" is appropriately the vastness of Siberia - the distances that the "arestanty" cover, either legitimately under guard or when tramping after an escape.

It is not as much the nature images that bring this home, but forms of social environment and events of social nature, such as presence of camp buildings, fences, roads,

as well as descriptions of routines, habits of convicts and of people in charge.

The young political exile Zaleskij, whose thoughts the omniscient narrator quotes, sums up the situation on these roads:

Nedolgiy osennij den' otxodil . . . Partija
prodolžala tjanut'sja po doroge . . . "I
zavtra, i čerez nedelju - dumal Zaleskij -
i čerez mesjac to že solnce uvidet tex že
ljudej na toj že doroge . . . Tol'ko von
tot, čto ležit na zadnej telege, uže končil
svoj put'. I starik kotoryj sidit s nim
rjadom, požaluj, tože skoro ego končit . . .
Da von esče rebenok, kotoryj žalobno plačet
v telege . . . On roditsja vesnoj na odnax
étape, umret na drugom osen'ju . . ."
(p. 227/ 23-31).

He also expends the concept of "put'" from the road through Siberia to the one through life.

The critical events both take place indoors - the conversation between the colonel and the tramp Frolov, and the tramp's subsequent rebellion. The tajga is not immediately observed, either, except in the vision of Zaleskij. However, there are references to tajga by Frolov (quotation on page 70 of this thesis), who knows every road and path in it.

Nature images in "Po puti" are used mostly to contrast the situations of people. The contrast between the ascent of the troika and that of the party of "arestanty" has been mentioned before (page 52 of this thesis). In at least two other instances the outside free world and the one of the

convicts is compared.

73

On page 231, the two pulses are compared, that of the cell, with its air that is "vozdux spertyj, zatxlyj i dušnyj" (p. 231/ 23-24), and the outdoor one that is felt through the rhythmic ringing of the bell, beyond the fence, the pulse of the "svobodnoj i svežej noči" (p. 231/ 32-33).

The political exile while indoors sees a half dream, half vision in a manner similar to the narrator's in "Čerkes", here of being lost in the woods and not being able to help anyone either (p. 231/ 38-42 ff.).

The third contrast is between the morning outside the fence, filling up with light and joy, a lark soaring into the sky and singing, and the world inside the camp, with the sad sight of the woman and a hungry baby:

Nekrasivoe ispitoe lico nobilo sledy krajnego
utomlenija; glaza byli okruženy sinevoju. . . .
Stoja na krylce ona slegka pokačivalas' na
netverdyx nogax (p. 246/ 15-26).

Nature images in these contrasts help to stress chiefly the differences of social position, such as that of the officer and the people being transported to Siberia. However, one of the consequences of this difference is that these people have to struggle with the distances and other difficult aspects of the road, whereas the officer doesn't (p. 218-219 ff.). The other two cases stress the negative situation of the people that are being transported - without any indication of the conflict with nature. Moreover, the desirable aspects of nature are stressed, such as beauty, freshness and, most of all, freedom of nature. These are

contrasted with the opposite qualities of the camp.

Sokolinec

Both "Sokolinec" and "Marusina zaimka" feature two narrators. Nature environment is described extensively in the introduction as a sort of "cri de coeur" of the first narrator. Here more than in other stories, he expresses his own feelings about being exiled in such a remote and harsh land, the nature described being the immediate cause of his misery. At last he decides to fight to extreme cold and darkness by lighting a bright fire. A traveller, equally in want of company, sees the light and stops by. The nature of a Jakut horse being such, he has to wait for some hours before feeding it - so nature arranges an opportunity for us to hear the story of Vasilij's escape from Saxalin Island.

We hear of the escaped convicts' journey across the island of Saxalin and some of the mainland as well. The nature they encounter is quite different to the cold and darkness of the subarctic winter we were just shown. However, it has its share of difficulties that, by and large, are balanced with opportunities they welcome. The wind keeps the party from crossing to the mainland and forces them into a battle with soldiers. (pp. 199-201) But in a previous instance, it is the wind that blew away the fog which saved

them from walking into a trap (p. 195/ 3-10). More often than not, the fugitives turn to the more difficult terrain for safety's sake, especially after their guide Buran lets them down. On the mainland, the nature is alternately harsh and hospitable, depending on the circumstances and their needs (cf. page 69 , this thesis). In spite of difficulties and dangers, the world of the central story is a far more desirable, exciting and, above all, a free world. The narrator finds it difficult to sleep after listening to Vasilij's story.

I mečta unosila menja vse dal'se i dal'se ot beznadežnogo mraka tesnoj jurty. Kazalo's menja obdaval svobodnyj veter', v ušax gudel rokot okeana, sadilo s' solnce, zalegali sinie moroki, i moja lodka tixo kačalas' na volnax proliva (p. 213/24-28).

The exile is caught in the feel of freedom, the poetry of "vol'naja voljuška" and longing for far spaces and distant horizons, wondering how such stories would affect someone already addicted to tramping:

I esli menja tak zovet ona, tak manit èta bezvestnaja dal', to kak neodolimo dolžna ona prizyvat' k sebe brodjagu, uže ispiivšego iz ètoj otravlennoj neutolimym želaniem časi? (p. 213/38-42).

Next morning Vasilij goes to the village where he races his horse against the Tatars. He meets a Tatar he had tramped with, who is now in the dangerous but highly lucrative game of smuggling alcohol into the gold mines. Vasilij, no doubt stirred up by the reminiscences of the night before, joins

his old comrade and forsakes the economic and social security of his established household in remote nasleg.

Marusina zaimka

The subarctic climate near Amga is extreme enough but by far less severe than in the Lena canyon. The land is not as hopeless either and around "Marusina zaimka" we see it also in its summer glory.

In other stories the relation between nature and man was characterized by the impact of nature on man - in this story, one can speak more of a relationship or exchange of sorts. To some extent man too is affecting nature and coming to terms with it in a more satisfactory way.

In "Marusina zaimka" the main characters are described and interpreted by their attitude and approach to nature environment. Furthermore, the difference in this attitude either separates or unites the people who are found at "Marusina zaimka".

Like Vasilij in "Sokolinec", Stepan is a tramp who is trying to adjust to a settlers way of life. His Ukrainian common-law wife Marusja is anxious to put roots into virgin Siberian soil, soil that Timoxa, an exiled Russian peasant goes on cultivating. All three are characterized by nature settings: Marusja's hut and garden, as if transported

by a genie, seems straight from Cernigov; the hired man Timoxa, practically exuding soil, transforming step by step a piece of taiga into farmland; Stepan hunting, racing horses and, for want of other excitement, engaging in local warring of Jakuts with Tatars.

In the whispers and moans of taiga the narrator hears bells, factory whistles and other sounds out of his past calling to him. Timoxa, after the first day of turning soil in the wilds of the taiga, hears the evening church bells of his native village in Russia. But Stepan's feeling of being trapped in this remote and solitary place is only aggravated by the persistent sound of the wind in the adjacent immense taiga. After an incident in the village, Stepan leaves just as Vasiliij did. Marusja, married to Timoxa, stays at the prospering zaimka. True to their own background and by single-minded devotion to the land, they carve out of the taiga a little world of their own.

However, there is yet another person whose emotions and attitudes are described. Just as in "Sokolinec", the narrator understands the anguish and the longing of the tramp.

Ja podumal, čto èto ta že znakomaja nam bolezn' pustynnyx mest i ogranichenogo obščestva. To'ko vraždebnye čary pustyni proizveli uže bolee glubokie opustošenija v bujnoj i trebusšej sil'nyx dviženij duše. V ètu minutu iz troix obitatelej zaimki k nastroeniju Stepana ja počuvstvoval naibolee blizosti i simpatii (p. 342/ 26-32).

The same feeling of being cooped up, or held captive, in the remote and strange land with little to stimulate one's personality and mind, the continuously limited company, the aggravation it causes - this the narrator knows from personal experience and he states it directly (p. 339/ 35-40).

However, his mood and his attitude about the place he is in is also conveyed by way of nature images and the feelings that they evoke in him. Nature descriptions are used in this fashion throughout the story but are concentrated most in the first four pages of the story, where we hear of the summer landscape full of growth and bloom, but of a quiet, and beauty:

Kazalos', sama pustynja toskuet o čem-to dalekom
i nejasnom, v zadumčivoj istome svoego korotkogo
leta (p. 311/ 17-20).

Nature images of the introduction also suggest things to come - the situation of Marusja and Stepan - the tame horses of the riders are joined by the wild ones that run along for a while and then bolt again into their own free territory (pp. 311, 312).

And the landscape generally is described in terms of local characteristics that will then be sharply contrasted with what meets our eyes at the zaimka - the Ukrainian hut and garden to match. The symbol of Marusja is the young bent tree that finds the proper direction again and flourishes (p. 338/ 32-42, and p. 374/ 26-28).

Ubivec

The role that nature plays and the kind of images that are used sets the story "Ubivec" apart from other stories, except "Po puti" with which it has some similarity. As in "Po puti" the nature images in the opening pages are used to introduce the social situation. Here it is the scrounging cormorants - "baklany", that introduce the concept of the highwayman in the plot. But, just as in "Po puti", the feature of nature although real enough and characteristic enough for a river and so establishing the location, is not recognizably Siberian until we are told so. Just past the introduction, as in "Po puti", a characteristic feature of Siberian landscape is vitally connected with people's lives. In "Po puti" it was the distances' here it is the very dark autumn nights. In this connection the dark night appears in the story repeatedly. Furthermore, here the adverse force of nature is narrowed down to the particular very local feature: the rock, "Certov palec", by the hollow creates a perfect spot where to ambush a traveller. As dangerous as it is, this manifestation of nature is not felt as representative of the nature forces regionally but only as appearing in this particular, very local feature. One cannot help thinking that even some counteraction could be achieved - such as, for example, blowing it up, as one of the officials

suggests. Also, one could avoid travel after dark in that spot - but perhaps with the nights being so long and dark (Siberian feature), it would be hard to do.

Although "Čertov palec", the rock itself, is very instrumental in the confrontation and appears as a reminder of it throughout the story, the main struggle is with the criminals on the road and with the corruption of authorities. The use of nature images in creating the reality of time was mentioned on page 45 of this thesis. In these instances and others, the rock appears as the focal point of the landscape to which the changes of light relate. The rock, a sign of death and doom, accompanies the Ubivec through life and into his death. This nickname itself was acquired due to his killing (in self-defence) a criminal in this very hollow. In it he also protects the narrator successfully, but later finds his own death. As the candles are lit for his soul, the darkness (fog) leaves the rock. The inquest into the death of Ubivec does uncover enough evidence against some of the Baklany (if not against their protectors) and, for the time being, one assumes that the ambushes will cease - at the price of a life. The nature images in the last lines of the story suggest that the danger is over for the present, at least. (page 45 this thesis).

B2 Role of nature - summary

Position in the conflict or critical point It is obvious that nature and man in these stories are not simply sharing a location they happen to be in but are affecting each other as well, in more than a passing way. This relation is an essential ingredient of each story but its position in the plot or conflict varies.

In some stories nature appears in the centre of the conflict, or for want of a plot, at the critical point of the event we are witnessing. Such is the case in "Moroz", "Poslednij luč", "Ogon'ki", "Čudnaja I", "Sokolinec I", and "At-Davan I".¹ Social factors are also involved but the conflicts with nature are highlighted.

In stories such as "Po puti", "Čerkes", "Jaška", "Son Makara", "At-Davan II", and "Čudnaja II", the social issues are in the centre of the conflict; confrontation with social factors is highlighted but confrontation with nature environment is also part of the struggle and instrumental in the overall situation.

"Gosudarevy jamščiki", "Feodaly", "Sokolinec II", "Ubivec", and "Marusina zaimka" are stories which are longer and constitute series of events - in some cases, sketches.

¹ The symbol I, as in "Čudnaja I", refers to the frame story related by the first narrator, II to that of the second narrator.

Some of these events highlight the relations and confrontations of social factors, some of social factors and factors of nature environment

2. Nature manifestation involved in the conflict.

Although a majority of the stories have the same Siberian setting and all except "Sokolinec II" a cold northern setting, not all manifestations of this particular environment claim equal time, i.e. space or weight. Concept of cold does not enter "Gosudarevy jamščiki" as it does "Moroz", "At-Davan", "Son Makara" or even "Feodaly". The unproductive, rocky land that is the main described and instrumental feature of the nature environment in "Gosudarevy jamščiki", does not enter "Poslednij luč" in this capacity, but the dark, damp and cold climate does. In "Marusina zaimka" and "Sokolinec I", the solitude and remoteness of the same setting is presented by way of yet different seasonal concepts. Therefore, it is by following the role of nature from story to story that one can assemble the general picture of nature and its role in the Siberian Stories as a whole.

3. General character of nature.

Mostly nature is shown as powerful and extreme in its manifestations. Man is confronted with a vast, remote, sparsely

populated land that is either unproductive or hard to tame and is endowed with a severe climate. More often than not, it is a source of either physical and psychological hardship or of problems. It is, indeed, an uneven match, and in the struggle that every story contains, nature is the dominating force; even if people come to terms with it in a satisfying way, as Marusja and Timoxa have done.

Not only adverse or difficult aspects of nature are shown. There is also its beauty (noticed chiefly by the narrator) and the state of freedom it enjoys (chiefly attracting and taken advantage of by the tramps).

Chapter IV
Interpretative Functions of
nature descriptions

The examination of the Siberian Stories shows that the descriptions of nature provide characterizations of nature and of people, as well as of their roles and the events they are involved in. As all descriptions of nature in Korolenko's stories are involved in creating a characteristic background, as previously discussed in Chapter II, some of the same nature images have to be considered again but in a different relationship and understanding. This especially applies to the story of "Cerkas" in which the concrete nature environment was examined in detail.

However, there were two aspects of nature descriptions that had not been examined or summed up. One of them is their presentation in the form of tropes that involve emotions, the other is that of the placement of these tropes as well as of nature images generally. Both allow

for a greater depth in the interpretation of the story and its characters - people and nature. Therefore, these aspects are considered in respect of Siberian stories generally and in greater detail in the story of "Čerkes".

A. Nature Images in Siberian Stories

1. Figures of speech in Siberian Stories involving psychological aspect

Such tropes most frequently describe nature, usually in the form of a metaphoric epithet, such as "serditaja reka" (p. 268), "neprivetlivyj svet" (p. 383), "lenivij dymok" (p. 312) or "traurnaja kajma (lesa)" (p. 269). Metaphors as such are usually shorter personifications, such as:

Luna kralas' iz-za černyx xrebtov. (p. 425),

... smelymi pryžkami vzbiralas' k veršine.
gustaja tajga (p. 478),

or,

Noč' pritaillas', oxvačennaja užasom - čutkim
i naprjažennym (p. 174).

Most metaphoric epithets and metaphors sharpen a particular quality or condition of the nature phenomenon, investing it with psychological qualities and at times reflecting the observer's psychological condition.

But metaphors of the opposite order (i.e. that have the feelings as tenor and nature as the vehicle or means of definition) are rarer.

The most frequently used metaphoric forms, with either nature or emotions as tenor, are used within similes (i.e. with words such as "kazalos'", "kak bydto", "kak", "točno", etc.). Some with nature as tenor are described by either inanimate or, as in the following example, by animate factor:

Kazalos' kto-to tixó vzdychal sredi glubokoj xolodnoj noci, i kluby para, vyletavšie iz gigantiskoj grudi, bessumno pronosilis' po nebu ot kraja i do kraja i zatem tixó ugasali v glubokoj sineve. Eto igralo slaboe severnoe sijanie (p. 212).

Some use emotions as tenor, as for example in:

. . . na nebe viseli tuđi, a na serdce u vsech takaja že temnaja, takaja že mračnaja navisla toska (p. 188).

However, the beginning of the above phrase as well as the preceding sentences contain information not about feelings but about the Port Due on Sakhalin island. Such economy in presentation of the essential information is characteristic of Korolenko's style generally, and is apparent in the use of tropes throughout the Siberian stories.

More often than not the figure of speech will contain essential detail about the character of the environment, or such facts will appear in the adjacent sentence. As for example the comparison of trees to corpses whose roots are convulsively twisted (p. 269) is one out of the six sentences of the paragraph that describes step by step the vegetation pattern from the bottom to the top of the canyon. On the

same page we read that the "padi" or gorges mysteriously crawl out of, not just some wastes, but out of "tunguskix pustyn'".

In "Marusina zaimka" the personification of the "pustynja" conveys the mood of the landscape as a factual detail, the shortness of the summer, a detail that completes the description of the climate in this region:

Kazalos' sama pustynja toskuet o čem-to dalekom
i nejasnom, v zadumčivoj istože svoego korotkogo
leta (p. 31).

In short, the tropes are used not only to create aesthetically satisfying images but also to provide essential information. Were they removed, some other statements to the same effect (i.e. in respect to the information, if not the focus) would have to be placed to convey the essential detail in characterization of the landscape or people.

This also applies to the more extensive descriptions of the landscape (over a sentence in length) conveying its beauty, majesty or other aspect that strikes the narrator as interesting; they cannot be removed without creating a destructive gap in the characterization of either the nature or people. Often the very beauty is an essential item of information - for example, the description of the sunrise that Makar witnesses on his way to heaven is ringing with such beauty that it seems quite logical that Makar too thinks that he is hearing a beautiful song. It is however essential

to the understanding of Makar, the "krestjane" generally, that he never before (until he died) had paid any attention to this daily occurrence and only now for the first time understood what a beautiful song that is (p. 60).

In "Gosudarevy jamsčiki" the scenery is described, with the narrator's comment to the effect that in spite of its melancholy it is so beautiful that he has to admire it. This prompts Mikeša's comment which expresses his and others' attitude toward their particular nature environment. It is a negative attitude and pivotal to Mikeša's role in this story (p. 421 f.). Twenty-four pages later a longer description of the Lena shore prompts the comment, by another driver - his emotion about the rocks that he sees around him is close to hate (p. 444).

All in all, the metaphors or even the similes are not that numerous in the stories generally - in some there are relatively few considering the number of instances of nature description and the length of the story, as for example in "Gosudarevy jamsčiki", "Feodaly" and even "Ubivec".

2. Placement of nature images

Nature descriptions are used in order to achieve an effect and interpretation by their content, form, as well as by their placement. In "Po puti",

Nedolgiy osennij den' otxodil . . .
followed by

Partija prodolžala tjanutsja po doroge . . .
sets the two parallel, characterizing the situation of the
partija - by one stroke, as it were (p. 227).

In "Čerkes" the behaviour of the gendarme
Čepurnikov, as he wakes the narrator, is somewhat out of
character and puzzling. The narrator does not elaborate on
his own thoughts about it. Instead, the general feeling of
the secrecy, even suspense, is conveyed by a simile extended
over two sentences. The presentation starts with the fact
that Čepurnikov wakes the narrator and instead of saying
anything at all stares at the window. The narrator does not
notice anything special except:

V stekla gljadela noč', i tol'ko pušistye
snežinki, nale taja iz mraka, sadilis' snaruži
na černye stekla i totčas že tajali (p. 253).

This is followed by the comparison of the snowflakes with
some white insects that peek into the room and

bessumno otletajut v temnotu, čtoby soobščit'
komu-to, tom čto oni uvideli . . . (p. 253).

In another instance in the same story, the order
of presentation is reversed. Nature description with a con-
ventional type of expression is followed by a trope, fol-
lowed by description of the gendarme's behaviour: the night
stretches endlessly, it seems that the bell is ringing
(bilsja i stonal) in the same spot. This is followed by a

trope: the fog keeps on crawling above, like allusions to something incredibly sad. Čepurnikov keeps on sighing and complaining. "Just as endlessly" is not stated in words but implied by the juxtaposition of the three sentences (p. 251).

The degree of proximity between the nature images and the nature or social factors that they help interpret, differs. In the above examples they are in adjacent sentences. On other occasions they are a paragraph apart without losing the impact on each other. In "Ubivec", for example, the situation where the narrator, rather nervous about the night journey and its potential dangers, describes the nature paralleling some of his anxieties but without directly pointing out the connection:

Tuči bežali bystro, točno toropilis' kuda-to
ubrat'sja vovremja. Dožd' perest'al, tol'ko
vremenami naletali . . . kapli kak budto vtoro-
pjax ronjaemye bystro bezavšimi oblakami (p. 126).

Much farther apart are the parallel descriptions in the introduction of "Sokolinec". Here the narrator, a political exile amidst the dark and the cold of the lonely subarctic evening, is ready to give in to the feeling of being trapped. All dear to him is out of reach and the faint flame of hope also dying.

. . . v sumračnoj dali, slabym ugasajuščim
ogon'kom . . . (p. 173/ 1-6).

Four paragraphs later, the narrator, now on the flat roof of the yurt, describes the view which parallels the above-ex-

pressed emotions. Everything around is trapped in, blocked out by the fiercely cold fog, except for a solitary distant star straight above (p. 173/ 33-40).

More often than not, the nature images placed in the beginning or at the end of the story introduce the main issues, ideas, or at least the mood. And in the conclusions they provide an eloquent summing up of their own. For example, in "At-Davan" they are introducing the idea of the uneven struggle and defeat. In the introduction to "Moroz", the critical concepts of the story are brought in by way of nature descriptions - the ever-increasing cold and human attitudes toward beast and man. In "Marusina zaimka" there are hints at the aspect of the wild and tame characters. In the conclusions of "Čudnaja", the snowbound situation sums up everyone's frustrations, and in "Marusina zaimka", the recovered tree symbolizes Marusja's new way of life. whereas in "Ubivec" the nature descriptions introduce the motif of danger and the idea of doom throughout the story.

The interpretative aspect of nature images in all of the stories except "Čerkes" is commented upon in Chapter III.

B. Nature images in "Cerkes".

1. Placement and use of tropes in "Cerkes"

In "Cerkes" there are seventeen figures of speech that involve nature factors. They are listed in Table VI. Tropes that use nature factors unrelated to the nature environment of the story and some conventional expressions are not included.

By and large, their proportions are representative of the other stories in the cycle (page 85, this thesis). There are more metaphoric epithets (seven), more similes (seven) and fewer metaphors (three). However, at this point more relevant than their form is the content of the tropes, and particularly the emotional content.

Six figures of speech have an inanimate factor for a vehicle - and are examined in Chapter II, page 28 of this thesis. They sharpen the concepts of nature phenomena by comparing their particular quality with that of other objects - such as the darkness of the night with ink and the sharpness of the snowflakes with needles. They, by and large, interpret the qualities of the physical factors that are involved in creating the particular environment of the dark and harsh landscape.

The purpose of the remaining eleven tropes is also interpretative, only they involve ideas and emotions. These

tropes contain emotions simply because by means of nature images they describe emotions (tropes # 4, 13, 17). The other eight describe nature by factors of animate sort, imply a degree of personification and so ascribe an emotional or psychological quality to the nature phenomena, such as in "sad" or "melancholy" country (trope # 12).

These eleven figures of speech also sharpen the perception of the environment, directly in their physical aspect as well as by way of a comment on emotions - that the particular environment either evokes or reflects. They are distributed throughout the story and can also be considered as a series or sequence of comments reinforcing either the sequence of darkness or that of the rough terrain. How the two latter sequences are formed through placement of factors was demonstrated in Chapter II, section C.

In the introduction, the metaphor (# 3) and two similes (# 4, 5) contribute to the concept of darkness by the factors of darkness they imply. (In this capacity, they are also included in Table III in units 8, 9, 10). At the same time the "fantastičeskija čudovišča" (fog or cloud) evoke cheerless thoughts (# 3) and the thoughts themselves are just like "those formless phantoms above" ("bezformenye prizraki" - # 4). The banks of fog, "tumany", are compared to vague allusions to something incredibly melancholy ("neobyknovenno pečal'noe" - # 5). The darkness obviously affects the nar-

rator as well as reinforcing his feelings.

In the main body of the story, the two figures of speech, besides contributing to the concept of low visibility, also comment on the state of mind of the gendarme (trope # 9, also page 89 of this thesis) and of the station clerk, who sees his hopes drown in the "snežnaja mgla" (trope # 13).

The other five are metaphorical epithets that ascribe emotions or psychological qualities to the countryside and at the same time reinforce the concept of difficult terrain and landscape that is also affecting the narrator. "Gloomy" ("ugrumpyj") is used three times qualifying the views near the Lena (# 6, 8, 11). The same region is also "unfriendly" ("v neprivetlivom kraju" - # 7) and the country is "melancholy" or "mournful" ("pečal'naja strana" - trope # 12).

In the conclusion where the physical concepts of darkness are reinforced by the difficult terrain (the depth of the canyon that stops the daylight), the little that gets in is blocked out by the "snežnoe more" one is travelling in. As a result (as was due to the darkness of the night in the introduction, p. 251) one cannot tell if one is moving ahead or not. This final combination of darkness (snow) and harsh landscape prompts the simile (# 17) that sums up the narrator's emotional comment on this situation as well as describing the landscape. Here the cheerless thoughts of the narra-

tor are unfolding similarly to the unfolding view of the dark hills:

Rjady neveselyx myslej razvertyvalis' v
voobraženii kak rjady etix sumračnyx sopok (# 17).

Generally the comments of the narrator expressed in tropes are 1) reinforcing the ideas that were produced through arrangement of the physical factors (Table ^{FIGURE 7} III) - the darkness and harshness of the landscape, and 2) also expressing and interpreting the idea of isolation, oppressiveness and general helplessness that the darkness and hardship cause.

2. Themes

There are two basic themes in "Čerkes" that are largely presented and interpreted by means of nature descriptions but exist in both, the natural and social environment. One is that of dominance, power and action, the other of submission, helplessness and forced immobility.

Nature is harsh in its manifestations and dominant in its power, and people are at the mercy of both. Their chances at and conditions of moving are dictated by nature environment. However, the fundamental reason for exposing oneself to this struggle is a social one. The idea of a struggle for freedom of movement, first expressed in the situation of nature environment, appears also in the situation of social circumstances. Here, the struggle for free-

dom is highlighted on different levels and at different stages, depending on the individual situation and understanding of the concept.

The exile's ideological struggle is at the stage of immobility, forced passiveness and loss of freedom due to the very fact of being exiled.

The others share the fact of economic struggle. Cepurnikov is aiming at economic advancement and freedom from the service. The station clerk's aims are at the economic survival and freedom from poverty. In the case of Čerkes, his (literally) freedom is the very prerequisite of his economic success. And he is the only one who is successful, due to his courage and skill. The two themes centering around the two characters at the opposite ends of the scale are expressed mainly by nature images.

a) Theme interpreting Čerkes. Concepts of cold, wind, and snowflakes are revealed in growing intensity throughout the introduction and develop into a raging snowstorm in the first half of the story. The snowstorm epitomizes action and power. Out of it, as it were, gusts of wind announcing his approach, arrives Čerkes - also powerful and free. The idea of action and force is carried on in his person. In the tension-filled moments, when he confronts his would-be attackers, the snowstorm does not interfere, in fact is not heard of at all.

When the scene shifts to the outdoors, the snowstorm stops officially and the stage is free for the action, the struggle of the two men. The heavy, dense snow ("snežnaja mgla") swallowing the sight and sound of everything but the piercing shouts of the departing outlaw that seem to dominate the elements themselves.

. . . zvon kolokol'čika slyšalsja kak-to tupo,
priglušaemyj gusto padavšim snegom, tol'ko
dike vzvizgivanija čerkesa prorezali ešče
neskol'ko raz nočnoj vozdux, točno rezkie
kriki nočnoj pticy (p. 265/ 15-19).

Arranged in such an order, the concepts of nature are orchestrated around Čerkes, expressing his personality and his advantage over others.

Besides being compared to a night bird (above), he is spoken of elsewhere as a "tajga hawk" (p. 264/ 23). The rest of the tropes that characterize him are similes which also relate him to nature - he narrows his eyes like a cat (p. 260/ 22) - or stress his untamed character. For example, his eyes have either the look of a wild animal (p. 260/ 27) or light up like those of a tiger (p. 261/ 11). The narrator cannot conceal his own admiration for the skill and power of this man who moves lightly like a cat (p. 264/ 4) and has the beautiful and fierce ways of a tiger (p. 263/ 3-4). In such fashion tropes underline his ways and his control over nature and the social environment.

b) The theme around the exile is building up throughout the story. The concept of darkness is in his first own remark ("Ja ne videl lica . . .") and in his last sentence where the row of dark hills is compared to the row of unhappy thoughts. The conditions of the harsh, remote country are oppressive, there is a feeling of helplessness and isolation in the darkness of the night, and the snow murk in the deep canyon creates a feeling of not getting anywhere. It is no wonder that the narrator feels an admiration for the skill and courage that keeps Cerkes as free as a bird.

3. Direct and indirect description of the characters

The method of direct and indirect (by implication) description is widely used by the author in characterization of nature (Chapter II) as well as of the social environment, including people. Such a dual approach to information allows for variety and vividness in presentation; it also stimulates imagination and in principle involves the reader in the creative process where he is allowed to draw his own conclusions. In "Cerkes" the very principle and the character of the two approaches is used to underline and contrast the characters and roles of Cerkes and those of the political exile.

Characteristics of the Cerkes are directly stated by the station clerk and the narrator. His own conversation

is brief and direct. The tropes that describe him are of a straightforward conventional type. He is in the title of the story. His role is expressed in action, and he is directly involved in the plot. There is the appropriate accompaniment by nature images as he whirls in and out of the story.

On the other hand, the theme around the narrator is growing throughout the story. The seemingly uninvolved exile and his role are characterized mostly by implications with the kind of tropes to match. The method that Korolenko uses in describing his characters is prevailingly a dynamic one - i.e. through their action and conversations. But in "Čerkes" the narrator's voiced participation is minimal, less than in most other stories, including "Jaška". Therefore, there is little opportunity for such descriptions.

However, the gendarme does provide relevant information by addressing the exile with:

Vy[.] ljudi obrazovanye i stoite za bednotu (p. 253/40). There are also glances of Čerkes at the narrator, his clothes, his suitcase, and at the gendarmes that silently sum up the situation to his satisfaction and also confirm to the reader the previously implied situation.

Otherwise the narrator is characterized through his own inner monologue. These, especially when they are dealing with himself, involve nature images.

Of course; everyone in the story is

in the same nature environment, but it is the narrator who is aware of it and is reacting to it most and throughout. It is through his observation and reactions that the concepts of nature are pulled together into themes that characterize the state of mind of various people.

The figures of speech do not describe what one sees of the narrator directly or what he does, but what he feels. For example, through tropes the narrator compares his feelings to the equally depressing sight of the fog (trope #4). However, the tropes expressed through nature factors provide deeper characterization and more information than just paralleling the thoughts to nature images.

The mountain range by virtue of its own physical and measurable qualities (such as sheer rock, darkness, infertility, lack of population) can prompt a further qualification such as "gloomy" which is "ugrummyj", "depressing", "melancholy" and so on. Although these adjectives ascribe emotional qualities - of a rather unhappy colour - these observations can be made regardless of the observer's mood. However, it stands to reason that the phenomenon so qualified can be a depressing place and have an effect on the observer. They very well may become some of the reasons for the gloomy state of the observer's mind and not just reflect his feelings generally, due to some other cause.

It is the dark (tropes 2, 3, 4, 5), remote and unfriendly region (trope #7), the depressing sight of the dark

and gloomy ranges (tropes # 8) towering over everything, that turn his eyes in search of the only friendly acquaintance - the old man (father) in the picture of "The Return of the Prodigal Son", the traditional decor of Lena route stations.

The reason for the heavy heart: "s stesnennym ser-dcem" (p. 265/ 22), is likely the countryside itself; the gloomy and depressing views near the Lena (trope # 11), the sight of mountains holding the horizon in their grip, the very country, dark and melancholy (trope # 12). Consequently, the nature descriptions that describe the narrator's mood characterize the very reason for this mood - the situation that it arises from and his position, his role in it.

Accordingly, the nature images are almost exclusive means of information about the exile's own drama. The drama consists in the punishment he is subjected to, to live in and struggle with the severe, unfriendly landscape, remoteness, isolation, no doubt the melancholy allusions that the banks of fog suggest (trope # 5).

The main action of events is the conflict or struggle for gold, basically for freedom. While the narrator does not participate in this particular encounter, it is clear that he is in a conflict of his own, both with social and nature environment, and can look forward to more of same. In some way the station clerk's lot is a foretaste of some of the things to come. Although uninvolved in the main event of

the story, in the struggle for gold, the narrator is very involved in his own "event" that continues. Čepurnikov may well be depressed at missing the chance to be as rich as Čerkes, while the narrator is depressed at the lack of a chance to be as free as Čerkes.

C. Characterization of the narrator in Siberian Stories

"Čerkes" is not the only story where the narrator's role and his conflicts with nature and social factors are interpreted by way of nature images. Other examples are cited on pages 88-91 of this chapter and others in Chapter III (pages 54-80). By and large, in all stories where the narrator has a role and nature images appear the very fact of using them expresses his character to some extent.

Position of the narrator in Siberian Stories. In "Poslednij luč" the situation that the narrator shares with people at the Njunskij stanok provides an experience but has no further consequences for the narrator - except that he pities the people there. This is the only story where the first-person narrator is characterized as an observer, granted a compassionate one but still only an observer. However, "Poslednij luč" is an exception, as in the rest of the Siberian stories the narrator is more than an observer. As in "Čerkes" he is

usually a character with problems of his own that constitute some of the story.

The narrator is either a participant in the centre of described events ("Ubivec") or identifies himself with some of the main issues or problems by having similar ones of his own ("Marusina zaimka", "Sokolinec"). His involvement or his problem may be of a short range as in "Ubivec" or extending beyond the range of the narrated events as in "Čerkes".

Consequently, the first-person narrator is involved in the plots of the stories on different levels, to a different extent of participation and with a different emphasis on the factors he has to confront.

In "At-Dāvan" I, "Moroz" I, and "Feodaly" I, the narrator is affected primarily by nature; in "Jaška", he is in conflict with the social factors.

In the rest of the stories the narrator is in conflict with both factors, those of nature and those of the social environment. The most dramatic conflict is in "Ubivec" where his life is in danger; less dramatic but stretching over thousands of versts in "Gosudarevy jamščiki". The conflict or conflicts reach even further into the narrator's life in the four "exile" stories.

As in "Čudnaja" and "Čerkes" he is heading into exile and in "Sokolinec" and "Marusina zaimka" living in exile, the same problems or similar ones can be expected

to face him beyond the narrated matter. In "Ogon'ki", the conflict with nature is presented as incident out of the narrator's past experience and the social aspect is focused upon as the one that is continuing - i.e. the need to keep striving for a goal.

In "Po puti" and in "Son Makara" the narrator is self-effacing and omniscient, using the third form in narration. However, there are some ties or, at least, sympathetic relations between the narrator and some supporting character in the story, and this person too is sharing in the physical and psychological struggle of the main character. For example, in "Po puti" it is the political exile Zalesskij whose thoughts are quoted in the first person form. In "Son Makara" the "strangers", the political exiles who live in Čalgan, echo the narrator's tone and attitudes to Makar. In both stories these people definitely are involved in problems and conflicts related to the main events and in more than a passing fashion.

A second narrator using the "I" form appears in "frame stories" such as "Čudnaja", "At-Davan", "Moroz", and "Sokolinec" and narrates the central story. In "Ubivec" and "Marusina zaimka" he is one of the central characters who tells of past relevant events but does not occupy more than 30% and 20% of the narrative. All of these narrators are in the centre of the plot and are characterized to some extent either by the nature descriptions of their own or those uttered

by the first narrator.

Reality of the narrator

Regardless of the plot and of his own position in the story, the narrator has always one role in all of the stories. His is the narrator's role as such - that of a link between the reader and the story. "Give me your hand, gentle reader" may well sound, and is, an outmoded convention, but it is just one of the methods to achieve the bridge to reality.

Different authors produce different narrators, each with his own ways of gaining the reader's attention and trust. Whichever style he appears in, the narrator with his very existence lends credibility and reality to the story. The stories in the first volume of Korolenko's collected works were not originally written or published to the set plan of a cycle but readily arrange themselves in one; the region, the subject matter and the narrator are all uniting factors. Although there are fourteen stories, there are hardly that many different narrators. The narrator in "Son Makara" and in "Po puti" differs from the rest as he uses the third person instead of the usual first person form. He narrates in a self-effacing manner and is omniscient, in respect of the main character in each story. Perhaps in "Son Makara"

the narrator does differ somewhat from the one in the rest. His status of an omniscient narrator (especially where Makar's thoughts and doings are concerned) and the general character of a dream or fantasy admits of a somewhat more ironic tone than usual in some of the comments.

However, his open-minded attitude, at times humorous, generally objective and sympathetic to the underdog, is basically the same as in other stories - "Po puti" included. As for conventional identification, as stated on pages of this thesis, in two stories (three if "Po puti" is included) the narrator is being taken into exile, and that is where he lives in two other stories. And, obviously a "political" case, he is being transferred from one place of exile to another ("Jaška"). However, in the rest except for "Ubivec" (where his occupation is stated) it can be readily assumed that he is returning from exile to Russia, although only in "Gosudarevy jansciki" and "Feodaly" is the direction clearly stated. Consequently, in most stories the element of travel provides another unifying point. However, more than anything else, as mentioned above, it is the attitude and tone of the narrator that suggests him as the same person or at least the same personality. Moreover, the attitude not only to people but to nature as well reveals the similarity in personality of the narrator in the stories. He also emerges as a person uniformly observant of the environ-

ment, especially of nature environment which is present in all stories but "Jaška". Nature is observed and selectively related to the reader, the narrator characterized by the selections and balance of the descriptions as well as by being the one who does it most. Consequently, one can state that the very much required reality of the narrator is to a great degree established by way of nature images. It is through them and often (Chapter IV, section 2,3) exclusively through them that information about the narrator's state of mind and mentality is revealed and his role characterized.

Furthermore, the unity of the narrator within the collection of stories is established among other factors through the uniform approach to nature and use of nature images.

Chapter V.

Aspects of nature in Sportsman's Sketches

Turgenev's Sportsman's Sketches are similar to Korolenko's Siberian Stories in several very basic ways. They too form a cycle by virtue of the very aspect that characterizes the Siberian Stories as a cycle. Like Korolenko, Turgenev deals with a geographical region, in his case that of central Russia, and in a series of stories introduces the reader to various facets of a particular landscape.

In spite of what the title may suggest, it is, as in Korolenko's work, a social as well as a nature environment that is presented.

Like Korolenko, Turgenev prefers the "first person" narrator and he uses him throughout the twenty-two sketches¹.

As the sketches are set in different places, it is, as in Korolenko, a travelling, or more precisely in view of the smaller area, a journeying narrator who is the link between the reader and the stories.

Like the narrator in the Siberian Stories, and for similar purposes, he uses descriptions of nature, but these differ in the manner and extent of their use.

¹ Twenty-two sketches as in the original publication of "Zapiski oxotnika" in 1852.

A.1. Presentation of a characteristic nature environment in Sportsman's Sketches

To create a reality of place and, among other things, lend a general feeling of verisimilitude to his stories, Turgenev uses the factors of a characteristic landscape (A), terms for local nature phenomena (B), and place names (C). (Table IX).

However, in seven sketches some of the initially placed landscape descriptions (marked here as small "a") are presented in either a general impersonal or past historical form, or in a hypothetical fashion; in short, without being narrowed down to either a particular, (individualized) place and/or time. With whatever intentions it is used or other effects it may have, within a shorter story or a sketch such a form weakens or altogether removes the immediacy in the experience of the narrator, which then of course cannot be passed on to the reader. The identification with the landscape (and the creation of its reality) is to a great degree left up to the reader.

In two of these seven sketches ("Lebedjan'" and "Les i step'") the general impersonal or hypothetical landscape description (a) is not followed up by a particular or the one immediately experienced by the narrator (A); in the other five it is. Here the "a" and A are adjacent and connected with a phrase such as: "On exactly such a day" in

Table IX. Initial Occurrence of Three Factors: A - a characteristic landscape, B - local term for a nature phenomenon, and C - geographical name, in Sportsmans's Sketches

Story Title	Page in Book	Page in Story	Lines	a*	Factors In Order
1. Smert'	212	1st	5-6		B C A
2. L'gov	80	1st	1-15		C A B
3. Lebedyan'	186	1st	1-29	a	B C
4. Moj sosed Radilov	53 54	1st 2nd	1-21 22	a	C A B
5. Bežin lug	92 93 93	1st 2nd 2nd	1-30 1-11 14-26	a a	 C B A
6. Xor' i Kalinyč	7 8	1st 2nd	1-23 34-35	a	C B A
7. Kontora	149 152	1st 4th	1-8 34		A C B
8. Birjuk	167 171	1st 5th	1-20 6		A C B
9. Čertopxanov i Nedopjuskin	297 301	1st 5th	1-11 18		A B C
10. Ermolaj i mel'ničixa	21 22 24 25	1st 2nd 4th 5th	4-30 1-3 19-20 20-22	a a	 B A, C
11. Kaš'jan s Krasivoj Meči	114 117 119	1st 4th 6th	14-21 14 21		A C B

Table IX (Continued)

Story Title	Page in Book	Page in Story	Lines a)	Factors In Order
12 Burmistr	134 137 144	1st 4th 11th	4 13 10	A C B
13 Pevcy	225	1st	1-13	C A
14 Malinovaja voda	33	1st	1-27 a	C A
15 Uezdnyj lekar'	I. 43 II. 44	1st 2nd	1 32-33	B A
16 Tatjana Borisovna i ee plemjannik	199 201	1st 3rd	1-20 28	A C
17 Odnodvorec Ovsjanikov	I. 63 II. 64	3rd 4th	1-6 21	A C
18 Les i step'	382 387	1st 6th	1-12 a 25	B
19 Petr Petrovič Karataev	I. 245 II. 254 II. 255	1st 10th 11th	1 38 2	C A C
20 Gamlet Ščigrov- skogo uezda	II. 283 II. 289	14th 20th	15 10-12	C A
21 Svidanie	260	1st	1-10	A
22 Dva pomeščika	182 183	7th 8th	15 26	A B

* a - a general or hypothetical landscape description

"Bežin lug", or with "Precisely on such a day" in "Malinovaja voda". In "Moj sosed Radilov" there is no such connecting phrase, the A simply follows "a". In "Ermolaj i mel'ničixa" the "a" is immediately followed by a connecting phrase:

Itak my s Ermolajem otpravilis' na 'tjagu' (p. 22)
and a connecting phrase precedes A:

. . . s nim-to ja otpravilsja na tjagu v bol'suju
berezovuju rošču na beregu lsty (p. 25),

but these are separated by a three and a half page long description of the hunting companion and his dog.

In "Xor' i Kalinyč", the "a"-type landscape description (about general differences between the two gubernija) ends on page 8/ 3 and is followed by a connecting phrase:

v kačestve oxotnika poseščaja Žizdrinskij uezd,
sošelsja ja . . . (etc.).

This is not followed up by "A" landscape description but by some other information - so that "A" appears thirty lines farther on the page.

The story of "Tatjana Borisovna i ee plemjannik" has a mixture of "a" and A presentation. The narrator personally and directly addresses the reader and requests him to accompany him on a journey. However, the journey itself and the experiences are of a hypothetical form (and a suggestion of the future). On the other hand, it contains factual information of the environment such as the five buildings one passes, the particular hollow, the colour of the roof, number

of dogs. However, such established A is weakened again as the sight of, welcoming Tatjana Borisovna is not followed by actual conversation or meeting, leaving the impression that such a thing could and may happen exactly like that, some time.

2. Occurrence and combination of the three factors A (a.), B, and C

Twelve of the Sportsman's sketches show a combination of all three factors (A, B, C), nine have a combination of two (A with C or with B) and one has only one factor (A). Table IX shows these combinations and, as in the case of Table I for Siberian Stories, it shows by which page and line all the factors involved have appeared for the first time. Table IX also shows how close to each other and to the beginning of the story these factors appear, indicating if, when and how soon they unite to establish a particular locality. As in Table I and II the first line of the text (not the title) is considered the first line.

In half of the Siberian stories (Table I) all the factors appear on the very first page and within the first fifteen lines; in four, within two pages and in two, within three but still in the introductions of the stories, "Jaška", an indoor story being the only exception with A appearing in the story itself. In Sportsman's Sketches in only ten sketches

out of 22, all used factors appear within the introductions (Table IX, ## 1, 2, 3, 4, 5, 6, 10, 13, 14, and 21). As for distribution over the pages, in six sketches all factors appear on the first page, in four within two, in one within three pages. In the other eleven stories, the factors appear initially over the first four, five, six, seven, ten, or nineteen pages.

3. The characteristic landscape in Sportsman's Sketches

Very much a feature of the Siberian Stories is the appearance of a nature environment in the very beginning of the story. Furthermore, it is (see Table II), even in its initial appearance, a very characteristic nature environment, both locally and regionally.

As their analysis showed, in not all of the Sportsman's sketches is the nature environment established in the very beginning. Moreover, in some, Factor A does not appear on the first page at all, as for example in # 17 (Odnodvorec Ovsjanikov) or in the introductions to ## 15, 19, 20, or 22. Out of these five sketches, only in "Gamlet Ščigrovskogo uezda" (# 20) is there a more characteristic feature of the area mentioned, such as "the familiar birch wood" (p. 289). Further in his story, the second narrator - "Gamlet" himself - does also provide further descriptions of the nature setting

(pp. 290. 291). But except for the acacia tree they are general terms such as "trees", "leaves", "sky", "all in the evening light", and producing a dreamy state in the narrator.

In the other four sketches the nature environment is presented even more briefly and in the form of general statements. Thus, for example, in "Petr Petrovič Karataev" (# 19) there is a reference to a "clear frosty winter day" and in "Uezdnyj lekar'" (# 15) he very briefly remarks on the bad weather and road conditions - "rasputica" - that one has to take in one's stride as a doctor. In "Dva pomeščika" (# 22) the nature descriptions are statements that the evening is beautiful, or that it was a quiet evening. In "Odnodvorec Ovsjanikov" (# 17), the mention of the hill and the small ravine comes in the description of Ovsjanikov's phlegmatic attitude after a small accident.

Setting these five sketches aside and turning to the other seventeen, one notes that, even if Factor A (or a) does appear in all of them on the first page (Table IX, ## 1 - 14, 16, 18, and 21), it does not necessarily provide either the same detail or degree of characterization. At times it is very general in the initial appearance (as in "Kontora", # 7) or providing one single detail from which one is left to construct one's idea of the environment, as for example in "Burmistr" (# 12) where the narrator is describing mostly the social background.

Thus, "Kontora" opens with the statement that out in the fields the narrator had been plagued all day by a fine cold rain. This is really a picture of the weather; however, the fields are also present. Only on the fourth page the word "černozem" fits in a more characteristic detail. In the opening lines of "Burmistr" there is a statement that game abounds in Penockin estate. But what kind of game is stated only on the next page and it is still left to the reader to know what sort of a habitat "teterév" and "kuropatka" prefer and, so perhaps to infer that there must be both fields and woods. On the eleventh page of the story we find out that indeed there is a forest ("zakaz") but the details are not described, only the fact of its neglect stated.

Among the remaining fifteen sketches the nature environment is established in the very beginning, but not with equal degree of characterization or detail either. This applies especially to the seven sketches with landscape description labelled "a". In some the descriptions on the first page establish a characteristic landscape on a larger scale. In several sketches the description includes real place names ("Xor' i Kalinyč" - # 6, "Moj sosed Radilov" - # 4) or perhaps a mixture of fictional and real ones (as in "Lebedjan'" - # 3, p. 186/ 1-26), or no place names at all, as in "Les i step'" (# 18). In the other three sketches, Factor "a" describes either the weather or the time of day, certainly in

great detail but in rather general terms not specific to a particular location or even region such as Orel. However, these are usually followed up by more direct and particular description by way of Factor A.

So in "Be_žin lug" it is the weather, expressed mainly by the light and colours in the air, sun, wind, and clouds. Alone it would not have characterized more than the very good weather of a July day, but it is followed on the second page by a place name and very characteristic and detailed landform descriptions during the hunter's search for the way home in a dark and unfamiliar landscape.

In "Malinovaja voda" the very general statements about hot weather are immediately followed by the characterization of a particular locality with place names. In "Ermolaj i mel'ničixa" the description is of the approaching evening in a very "general" forest but for the mention of a birch at the very end. Here perhaps the occurrence of so many kinds of birds in a single place would seem characteristic enough. Which kinds of birds are progressively quieting down or starting to sing provides a detailed and characteristic information, depending on one's knowledge of birds; no doubt the most generally known as a European bird is the nightingale. But the description is not followed up immediately by the A factor which appears only on the fifth page of the story.

Of the remaining eight sketches, "Svidanie" (# 21), although full of beautiful detail of light and colour in the autumn setting of a birch wood, has no further recommendation for a particular local setting. "Pevcy" (# 13), "Kas'jan s Krasivoj Meči" (# 11), "Tatjana Borisovna i ee plemjannik" (# 16) and "L'gov" (# 2), in this order, offer the most extensive and most characteristic descriptions. In "Smert'" (# 1) the description on the first page is brief (the oak wood, "meloči", July day) - the extensive description of the damaged oak wood and how it had been before should really be considered in the story itself and not in the introduction. "Birjuk" (# 8) and "Čertopxanov i Nedopjuskin" (# 9) both have a characterized landscape - in the first, it is preceded by the detailed account of the approaching storm.

In all sketches besides "Svidanie", the factor A combines with both or either factor B or C. The terms for local phenomena and the place names play a great part in reinforcing the reality (generally), locality and regionality of the sketches.

Some sketches, such as "L'gov", "Pevcy", "Moj sosed Radilov", "Ermolaj i mel'ničixa" and "Les i Step'", establish a characteristic and particular environment by virtue of nature description; some such as "Svidanie", a characteristic but not perhaps a particular one; some sketches such as "Uezdnyj lekar'" but for the single word "ot'ezžee pole"

could be placed in many localities across Russia; the same applies to, "Dva pomeščika". As Table X shows with the initial occurrence of the landscape, the features that could be characteristic do not even appear in some of the sketches. In some sketches the feature is very general or not shown in context with the rest of the environment and so not further qualified. However, as a part of the cycle each feature, however small, logically gains in significance as a characteristic feature.

From the sketches that do establish the local and regional scene, one has the picture of the woods, with birches, oak and aspens, of bushes tall and short, of hills, rolling, gentle, ploughed over, dissected by smaller and larger ravines, with or without rivers and marshes, and the game birds that thrive in such habitat; all this set in a continental climate. Therefore, the ravine that is mentioned only in passing in Odnodvorec Ovsjanikov is a very characteristic and by then recognizable feature of the environment, especially if one read "Bežin lug" where the narrator had to cross a few ravines and valleys in the dark.

B. Nature environment - distribution
and use within a sketch

1. Nature images and the element of time. One of the sketches where nature descriptions appear throughout and are extensively used is "Les i step'". The narration, broken only by one

Table X. Initial Occurrence of: A - characteristic landscape, B - local term for nature phenomenon, C - geographical name, in Sportsman's Sketches.

1. Smert' (p. 212/ 1-6)
 - A. black cock; oak wood; bushes;
 - B. "meloči" (low bushes)
 - C. Čaplygino
2. L'gov (p. 80/ 1-15)
 - A. small river in the steppe turning into a marsh, rushes, ducks.
 - B. "majer" (overgrown marsh)
 - C. L'gov; Rosota (river)
3. Lebedjan' (p. 186/ 1-29)
 - A. neglected roads, bad weather, marshy streams, untravelled terrain
 - B. "celik"
 - C. Lebedjan'
4. Moj sosed Radilov (p. 53/ 1-21; 54/ 1-22)
 - a. neglected old estates linden trees
 - A. old garden, woodcock
 - B. "sažalka" (small artificial waterhole or pond)
 - C. Orlovskaja (gubernija)
5. Bežin lug (p. 92/ 1-30; 93/ 1-26)
 - a. July morning, day, evening
 - A. gentle hills, small and large ravines, valley, aspen, oak
 - C. Černskij uezd; Tul'skaja gubernija

5. (continued)

- B. "ploščad'" (solid massed growth of bushes)

6. Xor' i Kalinyč (p. 7/ 1-23; 8/ 34-35)

- a. woods, bushes, marshes, C. Kaluga, Orel
great snipe, black cock,
partridge - in one area,
absence of it in the
other.

- A. clearing in the wood

- B. "ploščad'" (see # 5)

7. Kontora (p. 149/ 1-8; 152/ 34)

- A. fall, fine cold steady C. Kurskaja doroga
rain, fields

- B. "černozem" (type of soils)

8. Birjuk (p. 167/ 1-20; 171/ 6)

- A. approaching storm C. "Kobylij verx"
(weather), ravine, road
through old forest,
ruts and roots.

- B. "verx" (ravine)

9. Čertopxanov i Nedopjuskin (p. 297/ 1-11; 301/ 18)

- A. hot summer day, dusty C. Bessonovo
road, bushes, black cock

- B. "ploščad'"

10. Ermolaj i mel'ničixa (p. 1/ 4-30)

- a. evening in the forest, C. Ista (river)
birch, birds.

- A. typical shores of Rus-
sian river, waterfowl,
rushes

(Continued)

11. Kas'jan s Krasivoj Meči (p. 114/ 14-21; 117/ 14; 119/ 6)

- A. hot overcast day, dust rolling gentle ploughed-over hills; birches, small ravines, streams.
- C. Judiny vyselki
- B. "sšečki" (area in the forest where the trees were cut)

12. Burmistr (p. 134/ 4; 137/ 13; 144/ 10)

- A. abundant game in an estate (not described)
- C. Rjabovo
- B. "zakaz" (forest area)

13. Pevcy (p. 225/ 1-13)

- A. bare, badly eroded hill, gaping ravine, dry clay bottom; heat.
- C. Kolotovka

14. Malinovaja voda (p. 33/ 1-27)

- a. hot August day
- C. Ista (river)
- A. heat, river, spring, a cool ravine

15. Uězdnyj lekar' (I., p. 43/ 1; II., p. 44/ 32-33)

- I.A. -
- C. -
- B. "ot''ezžee pole" (hunting area out in the steppe where one camps)

- II.A. wet stormy weather, rasputica
- C. -

16. Tatjana Borisovna i ee plemjannik (p. 199/ 1-20; 201/ 28)

- A. May day, beautiful weather, rolling gentle hills, rye, birches, pond
- C. Malye Bryki

17. Odnodvorec Ovsjanikov (p. 63/ 1-6; 64/ 21)

I. A. a hill, small ravine II. C. Čaplygino
with sandy bottom

18. Les i step' (p. 382/ 1-12; 387/ 25)

a. (poem) shady park,
linden trees, oaks,
rye fields

B. "ot'ezžee pole"
(see # 15)

19. Petr Petrovič Karataev (I., p. 245/ 1; II., p. 254/ 38)

I. A. -

C. iz Moskvy v Tulu

II. A. cold, frosty, bright
winter day

C. Kukuevka

20. Gamlet Ščigrovskogo uezda (II. p. 283/ 15; 289/ 10-12)

II. A. familiar birch wood

C. Kurskaja gubernija;
Ščigrovskij uezd

21. Svidanie (p. 260/ 1-10)

A. changeable fall weather,
in a birch wood.

22. Dva pomeščika (p. 182/ 15)

A. beautiful evening

(B. sažalka, absence of)

brief verbal exchange (asking directions to a spring), is a series of short excursions supposedly to hunt but in practice only to describe the woods and fields in spring, summer, fall, and briefly in winter. Here the element of time is most eloquently expressed through nature images, as in fact the changes of nature throughout the day and seasons are the very subject of this piece.

Although written as the "seventeenth (between "Čertopxanov i Nedopjuskin" and "Pevcy"), this sketch did, and always does, appear as the last in the Sportsman's sketches. There it seems to sum up all the love and appreciation of nature that the writer wanted to share with his readers and did not manage to get into the other sketches.

So it is somewhat surprising to see that the hunter-narrator with such a capacity to express the observations of change in nature has not used it throughout the sketches more often (Table # XI). As it is, only in seven other stories is the passage of time expressed through nature images throughout the sketch. In fourteen conclusions there is no mention of nature environment at all. Where it does appear in the introduction as well as in the main body of the story (## 1, 9, 11, 12, 14, 15, 17), only in "Malinovaja voda" does it reflect the passage of time - in this case by the fact that the conditions in the same nature environment (the oppressive heat) is still with us (p. 40). In "Kas'jan

Table XI. Appearance of the elements of journeying (J) and nature (N) in Sportsman's Sketches

Story Title	Intro- duction	Main Body		Conclu- sion
		I Narrator	II	
1. Smert'	J N	J* N		- -
2. L'gov	J N	- N		- N
3. Lebedjan'	J N	- -		J* -
4. Moj sosed Radilov	J N	J -		J* -
5. Bežin lug	J N	- N		J N
6. Xor' i Kalinyč	J N	J N		J N
7. Kontora	J N	- N		J -
8. Birjuk	J N	J N		J N
9. Čertopxanov i Nedopjuskin	J N	J* N		J* -
10. Ermolaj i mel'ničixa	J N	- N	J -	- N
11. Kas'jan s Krasivoj Meči	J N	J N		J -
12. Burmistr	J N	J N		J -
13. Pevcy	J N	- N		J N
14. Malinovaja voda	J N	J* N		J -
15. Uezdnyj lekar'	J N	- -	J* N	- -

Table XI (continued)

Story Title	Intro- duction	Main Body		Conclu- sion
		I Narrator	II.	
16. Tatjana Borisovna i ee plemjannik	J* N	J* -		- -
17. Odnodvorec Ovsjanikov	J* N	- -	J* N	- -
18. Les i step'	J N	J N		J N
19. Petr Petrovič Karataev.	J -	- -	J* N	J* -
20. Gamlet Ščigrov- skogo uezda	J -	- -	J* N	- -
21. Svidanie	J N	- N		J N
22. Dva pomeščika	- -	J* N		J* -

J* - journeying without direct connection to hunting

s Krasivoj Meči" there is also a connecting remark on the ninth page of the story (p. 122):

Pogoda byla prekrasnaja, ešče prekrasnee, čem prežde; no žara vse ne unimalas'.

However, what had been before was an overcast but hot day the narrator was patiently putting up with (p. 114), then Kas'jan was found sleeping

Po samoj seredine jarko osveščennogo dvora na samom . . . pripeke (p. 118).

Neither of the descriptions contains the alluded-to concept of "prekrasnaja pogoda".

And, of course, the most perceptive and detailed observations of the passage of time are the ones expressed within the same page or even a paragraph, usually in the introduction such as in the classical description of evening in the forest in "Ermolaj i mel'ničixa", the July day in "Bežin lug", and to some extent in "Svidanie".

2. Characters and themes

a) Characters. One of the reasons that the element of nature appears less frequently in Sportsman's Sketches than in the Siberian Stories is the fact that fewer people speak of nature - as, for example, unlike in Korolenko, only one narrator of the two in the "frame" stories. Such is the case in "Uezdnyj lekar'".

(# 15), "Petr Petrovič Karataev" (# 19) and "Gamlet Ščigrovskogo uezda". The same applies to # 17, "Odnodvorec Ovsjanikov", which is to all intents and purposes a "frame" story with the first narrator being an active prompter. The "N" in the introduction (Table XI) is the earlier referred to "ravine" mentioned in connection with the second narrator and hardly a nature description. Neither is the "N" in the story itself, being a reference to a particular oat field taken away by the landlord. And no attempt at nature descriptions is made by the narrator telling of the "ungrateful girl" in Ermolaj i mel'ničixa". So only the first narrator is describing nature. The nature description by the second narrators in these stories also contributes to their own characterization as well as to the creation of a concrete environment. (page 115 of this thesis), but they are very brief. In other stories where landowners appear they usually do not speak of nature except in terms of their own relations to the nature environment, relations limited to the management (or, according to the narrator, often mismanagement) of their estates. Their characterization by the narrator is also within these terms, often accentuated by some telling remark of the character in question. For example, when the trampled oat field is pointed out to Čertopxanov, he retorts with "moe pole" (p. 300). This introduces the idea of the unnecessary neglect and mismanagement described further on in the story and there accentuated

by the narrator's own remarks about the house sitting on a totally bare hill (p. 310). And in "Burmistr" there are the neglected woods that "barin" is quite pleased with. In "Šmert'" the young landowner is too preoccupied with his new status and Radilov (in "Moj sosed Radilov") with his own problems to take notice of nature as such. Stegunov in "Dva pomeščika" does take notice of the "slavnyj večer" (p. 182) but this, it turns out, stresses the ugliness of the social mores he perpetuates - the whipping of people. Landowners in "Tatjana Borisovna i ee plemjannik" and in "Kontora" are not speaking of nature, the latter is not even visible but characterized by the narrator through nature images. In the first, it is a more extensive, already mentioned description of the countryside on a May morning that is echoed in the pleasantness of Tatjana Borisovna's character and her house, where "... if one may express it that way, is always splendid weather" (p. 201). "Kontora", as was mentioned before, opens with a description of a fine, cold rain that kept after the hunter all day long, like a tireless and determined old maid. These words are ushering in the opinion of the young scribe expressed later:

A už baryni, skažu vam, a už baryni čto!... ili
vot ešče baryšni! (p. 155/ 38-39).

No doubt this relates to his own "barynja" who is otherwise characterized only through the type of orders she issues.

Other landowners not actually present to be directly heard

or observed are characterized by the narrator's descriptions of nature neglected due to their irresponsibility and foolishness ("Pevcy", "L'gov", "Smert").

The "mužiki" in Sportsman's Sketches speak of nature rarely and not extensively. This fact is often exaggerated and the absence of nature topics among the lower class attributed to the influence of other authors, especailly George Sand¹.

Regardless of associations, influences and whatever Turgenev may have written or said about peasants at a later date, in Sportsman's Sketches Turgenev wrote about what he had experienced, seen and heard, just as Korolenko did. So the question is, more, of the choice of characters to relate about. In this respect, just as in Korolenko's stories, sketches by Turgenev show a cross section of types, with more from the kind that was more common. As for the characters themselves, it is reasonable to expect that a person of any social class will speak of and express interest in something he is most involved in. The aspect of nature that a tramp, a wanderer or a settled person like Kalinyc is involved in (Chapter III) is quite different from that for a settled peasant involved in agriculture.

- The type of contact with

¹ Nierle, Michael. Die Naturschilderung und ihre Funktionen in Versdichtung und Prosa von I. S. Turgenev. Zürich, Verlag, Gehlen, 1969. Chapter III.

nature logically suggests the angle at which it will be mostly considered and seen. Korolenko's Timoxa (in "Marusiņa zaimka"), a Russian peasant, is viewing the wilds of Siberia in terms of "sweet" or of "sour" soil. And Makar (in "Son Makara") did not pay attention to the beauty of a daily occurrence, the sunrise. No doubt the reason was that he was too much preoccupied with surviving in the very harsh nature. In a more uninhibited state, when he was drunk, he thought of a possibility to get away to a "gora" where the salvation of his soul would be the only occupation. Of course, there he would not have to work so hard at all his killing tasks either. The tramp in "Sokolineč" is affected by the ever-audible sea, something he is not used to and which reminds him more than anything of being "na čužbine"; and the people that have nothing but hardship from their environment, as in "Gosudarevy jamščiki", even react to it with hate (Chapter III).

In the Sportsman's Sketches there are peasants who, due to their occupations, observe nature from a different angle than others. Kas'jan s Krasivoj Meči has a different type of contact with nature. If one is tempted to say that he has more leisure to observe nature, not being occupied with regular work, one has also to remember that the occupation with nature is part of his work. He is the most eloquent of peasants (the narrator notices that he does not speak like a peasant) as he speaks of his own milieu in which his

involvement lies. However, the social factor is obviously tied in, as he would rather wander, making a living that way rather than within the social order that he does not agree with. He is characterized by his reactions, expressed both in behaviour and words, reactions to the surrounding nature and to its being violated by death, mostly through the social elements, i.e. the hunter, the people that cut the wood (God will be their judge!) even to some extent by the death of the young joiner.

Kalinyč does not have the same type of "leisure" or occupation but his own job (hunt with his master, bees) keeps him in touch with the wild nature he also loves. He does not speak much but loves to hear about nature. His beekeeping and his comments (end of sketch) about weather that one can expect show perceptive knowledge of nature. When the others talk it is about their occupations, too - Xor' of crops and business, or Ermolaj of the hunting conditions.

However, it is mostly the narrator who uses nature descriptions to characterize people in the settings that the author places them. For example, in the case of Akulina in "Svidanie" who gathered flowers as a token of love, the repulsive servant she is taking leave from mentions rain as a rather weak reason for being late. It seems a weak reason especially to us after having been shown the birch wood ex-

citing the narrator's admiration with the rain included.

b) Themes. One reason why the nature does not appear as often in the conclusions of the sketches as it does in those of Siberian Stories is the fact that the theme is not necessarily carried on to the end by way of nature images. An example where it is done . . . is "Svidanie" where the theme is really "parting" - the changeable autumn weather in the birch wood introduces the idea of changes and partings, witnessed later in the story by the narrator and accentuated in the concluding remarks about the winter lurking behind the now sad smile of the autumn. But this does not happen in all sketches, even where there are nature descriptions in the conclusion - as, for example, in "L'gov" where the theme of general neglect is introduced by way of the overgrown river, pond, marsh, etc., and in the main body of the story shown in the condition of the poor old Suco~~k~~ and, unfortunately for the hunters, his boat too, which sinks under them. The ending has the lovely picture of the evening sky - the incident and the issue all but forgotten. The main issue, the mismanagement of people, is not carried on either. And, indeed, not even in every story are nature images used to foretell, parallel~~ly~~ or allegorically express the events, conditions or the issues as they are in Siberian Stories. There is no such use, for example, in "Odnodvorec Ovsjanikov", "Uezdnyj lekar'", "Petr~~e~~

Petrovič Karataev" or "Gamlet Ščigrovskogo uezda". In "Les i step'" it is the other way around - the nature images continue throughout the sketch, carrying the single idea that one is stimulated by the beauty of nature. At one point it is even indicated that one feels happy and free - even in respect of nature itself. In "Dva pomeščika" the concept of beauty appears in the story three times, the last instance (the quiet of the evening) brings in the information of the ugly behaviour - the sound of whipping. The nature concept is dropped but the ugly element is developed further and into the conclusion. In "Burmistr" the single reference to the mismanagement of the nature resources, in "Čertopxanov i Nedopjuskin" on two occasions (see previous pages) they add their brush strokes to the picture of consequences and their causes, otherwise described more fully in social terms. In both instances, nature images are within the main body of the sketch. The introduction in "Smert'" carries a later-to-be-understood hint of forthcoming events:

. . . moj dubovyj les? u menja ego rubjat (p. 212).

But in the very first lines of the story the death of the oak wood by the cold, snowless winter some years before is described in a very emotional tone as it had been a beloved place to come to. However, the stupidity of the owner, herself dead since, caused even more loss as the trees were allowed to rot, depreciating their value, and no new trees

were planted or encouraged. This introduces the accident where the man is killed due to his own carelessness and to the tree falling very quickly, perhaps because of being rotten inside. The subject of death is carried on, without nature images, to the conclusion of the sketch.

In five introductions, the nature images convey an idea or a theme that is carried on through social circumstances only. In "Birjuk" the nature (rain) is present throughout, but the concept of the storm in the introduction is the one that hints at the storm that breaks out in the peasant, as the otherwise weak man lashes out verbally against the forest keeper. The characterization of the ladies as a hint in "Kontora" and an extensive one in "Tatjana Borisovna i ee plemjannik" has been mentioned before. In "Lebedjan" the narrator feels that he is often getting a bad deal, not only from people but from nature too, as he travels over such bad terrain and often in the rain. The idea of a bad deal is echoed then in his shopping for a horse. Both circumstances are taken in the end in a good humour. Most obviously the nature images in the introduction usher in the mood of social circumstances in "Moj sosed Radilov", where his own "skvernoe polozenie" continues the thought of the bad circumstances prevailing in his garden and that had been general in several old estates. In the end of the sketch Radilov and his sister-in-law are gone, only his weeping mother and the "prižival" are

left - perhaps like the old linden trees mentioned in the introduction.

In some sketches the nature images appear both in the beginning and in the main body of the story. In "Malinovaja voda" the oppressive heat is described in the introduction, heat that stops one from moving, is the introduction to the idea of oppressive serfdom. The latter is then described in various manifestations and consequences that also paralyze progress, both spiritual and material. The heat is described again in the main body of the story and commented on twice by others but is absent from the concluding remarks although the song we hear from afar is a sad one.

Both "Kas'jan s Krasivoj Meči" and "Ermolaj i mel'-ničixa" contain a great deal of sensitive and beautiful nature descriptions but in both they are connected to the main themes not directly but by way of social factors, i.e. people's actions or conditions. The first opens with the picture of a hot, overcast day on a dusty road, the empty fields echoing the dirge of a young widow as the funeral passes. The narrator and his driver are stopped on the road by a broken axle. Here the nature images are the setting for the procession and do not really connect much to the general theme in the story (Kas'jan's attitude to life and nature) as the funeral does. It is someone Kas'jan could perhaps have healed.

In the story, as mentioned before, the focus is on Kas'jan and his social position that determines his position

in nature. Death against the background of nature and then in nature (cut trees, at various times, the killing of the bird) are the nature images that connect through Kas'jan. Parallel to Kas'jan, shown in his own habitat, as it were, among birds and trees, is shown the narrator, who is admiring nature too; - a typical attitude of many a hunter, a turn of mind that seems quite incomprehensible to others, love for nature and killing not out of necessity. No nature images continue any of the themes into the conclusion.

In "Ermolaj i mel'ničixa" the negative, the sad story of "mel'ničixa" is contrasted with the positive and pleasant time derived from nature by the hunters, the enjoyment of "tjaga" in principle and practice by the narrator in the beginning - then, after we hear the story of "mel'ničixa", Ermolaj confirms that, yes, she is not well, then adds:

Zavtra čaj tjaga xoroša budet. Vam teper' sosnyt' ne xudo (p. 32).

The nature images that follow are only depicting the lateness of the hour near a river (duck) and wood (nightingales).

In the remaining sketches ("Bežin lug", "Xor' i Kalinyč", "Pevcy"), nature images are introducing the (or a) theme and following it through the main body of the story and into the conclusion. A similar example is the afore-mentioned "Svidanie" where, however, the nature images in the main body

of the story are absent but for the parting gift of picked field flowers.

In the extent and use of nature images, "Bežin lug" is the closest to "Les i step'". Here the beauty in the diurnal changes in nature becomes one of the main themes, even main subjects, of description, that is continued from the opening remarks throughout the story and into the conclusion. Not the entire way but through the second half of the introduction (approaching night) and through the main body of the story (but not into the conclusion) runs parallel a theme of fear of the unknown - based on ignorance of fact and reinforced and fed by the darkness. This second theme appears in two situations that follow one upon the other. In both cases the darkness of the night reinforces the ignorance of fact and the anxiety of fear. Nature images reflect the various stages of the hunter's efforts to find the way home in the dark over a very unfamiliar terrain, where the dusk and the darkness either conceal or somewhat change the appearance of things. Therefore, the signs of approaching darkness are anything but reassuring (bats, birds rushing home, night birds and stars appearing). Neither is the night itself. At the bonfire of the boys at Bežin lug he is again on familiar ground. Now he takes up the theme of changes in nature over a day and night, and is enjoying the beauty of the Russian summer night - later the morning. But now it is

the turn of the boys to reveal their anxieties and fears of the supernatural and even of the natural but to them unknown - such as a bird call. The darkness that bad spirits seem to prefer is reinforcing their fears and insecurity.

In "Xor' i Kalinyč", the famous opening page about the difference of the people and the people-influenced landscapes of the two "gubernija" introduces the idea of contrast. That is developed in the contrast between the two peasants. - The contrasts are in their dependence on the landowner, their personal preferences and characters and are directly juxtaposed in the narrator's description of them, often in a "cataloguing" manner. More varied is the characterization of the two men by nature descriptions that establish their surroundings. Xor''s house is on a "razčiščenaja i raz-rabotannaja poljana" (p. 8), while Kalinyč whose face, "krotkoe i jasnoe", is compared to the evening sky, is shown at his "paseka" in the woods. The subjects of their conversations were covered earlier - the parting remarks of Xor' contain the advice to go on hunting and change the manager frequently, while Kalinyč sets the "barin" straight in the matter of weather prediction - by the sign of nature.

The introduction of "Pevcy" contains nature images that describe the heat, the very problem that brings the narrator to the tavern. The parched eroded landscape with a neglected water supply does not have water fit to drink. The

foolish or the absentee landowner, one feels, is to blame for these conditions of the village and its surroundings, where the mood of hopelessness and "pridavlennost'" is now even reinforced by the heat which seems to wear down not only the hunter but nature too. The theme of "obessilenost'" and "pridavlennost'" is carried by nature images of weather when the hunter, after having watched the singers, steps outside. After his sleep in the hay he witnesses the party in the tavern, where the "obessilenost'" is now the result of drinking. Darkness is obliterating all outlines as the narrator walks home, and all one can hear across the plain, flooded with fog and darkness, are the frantic calls for Antropka who is promised a whipping.

3. Role of nature

As one can see, only in six sketches do the nature descriptions appear in an interpretative fashion such as reflecting the mood or supporting a theme throughout the story (Table XI, ## 5, 6, 10, 13, 18, 21). In the others they are either introducing the idea or a theme in the beginning (## 3, 4, 8, 16) or appear in the introduction and, with other social factors, carry the theme into the main body of the story (## 2, 7, 11, 14). In three sketches (## 9, 12, 22) as well as with the second narrators, nature description appears in the main

body of the story to accentuate the theme carried on by descriptions other than of nature.

Themes, ideas, moods that nature images introduce and develop, relate to social issues which are usually the main subject of the sketches. In a few sketches only nature plays a decisive role, its effects being serious and lasting, but in most they are of short duration, passing and not considered by the people involved as the problem. For example, in "Smert'" the cold snowless winter kills the trees - however, as was mentioned before, the social factor (the landowner) was responsible for letting the trees rot and so perhaps causing the death of the "rjadčik". In "Bežin lug" it is the darkness of the night that fosters anxiety and fear, but so does the ignorance - for both parties concerned. In Kolotovka ("Pevcy") the situation is very grave and it is the neglected nature that does cause the basic problems (besides the heat) that the people there have to face, although responsibility for them lies with the landowners. Although the condition of his estate would be a worry to someone else, Radilov does not consider it as a problem or conflict; neither is it with Čertopxanov. For that matter, the peasants in "Burmistr" are in conflict (as is Vlas in "Malinovaja voda") with the powers above and not with the scarcity of nature as effect of nature itself. The peasant in "Birjuk" chooses the bad night and Birjuk does not mind being in it - each for the

purpose of better achieving his goal, the former to get some of the wood, the latter to catch thieves.

In the rest, the conflicts or relations that are focused on are those with people or with the social order as well. Although relations of people to nature are presented (for example in "Kas'jan s Krasevoj Meči" or in "Xor' i Kalinyč"), the conflict of any is with the social factor. As material of a theme or symbol, the nature images are usually used as descriptive and interpretative means of social factors and of conflict with people or the social order and not of the role of nature.

4. The narrator

In Sportsman's Sketches we don't know the narrator's name and are not supplied by him directly with details of his own background. We learn to identify him by the people he associates with (Ermolaj), people that know him or even knew his father and grandfather as Ovsjanikov does.

The travel element in the sketches helps establish the reality of place as well as of the narrator, as it gives him reason to appear and to leave. In Siberian Stories the involvement with travel characterized the narrator and his role in the story. In Sportsman's Sketches the reason for the narrator's journey is usually the hunt - the single most re-

peated fact about himself he admits to. However, not all journeying is for hunting purposes - J*on Table XI indicates the exceptions. Furthermore, not all the hunting trips depict the hunt, as Table XII shows.

Although in all these instances the narrator presents himself as a hunter, only in four sketches is he shown to us in the actual process of hunting with some action (## 2, 4, 9, 11). In "Malinovaja voda" (# 14) and "Smert'" (# 1), attempts at hunting are shown but they are given up, either because of the heat (# 14) or because they have no luck (# 1). In "Bežin lug" (# 5) and "Ermolaj i mel'ničixa" (# 10) the hunting activity is not actually described but summed up and the results (successful ones) reported. In the rest of the sketches there are no details or any information about the hunt itself, not even in "Les i step'" where we follow the narrator to all sorts of interesting excursions with the object of hunting or are returning home but don't get around to the hunting itself. General statements of going to and coming back from the hunt are also found in "Xor' i Kalinyč" where the described event is not hunting but stopping for a rest. In other sketches the hunt is given up for the day due to wet weather (# 7) or is interrupted, due to the heat in "Pevcy" (# 13) and in "Svidanie" (# 21) for a rest, and in both cases not taken up again. In # 12 the narrator is trying to get to the hunt throughout the sketch and does finally

Table XII. Appearance of the narrator as a hunter in
Sportsman's Sketches*

Story Title	Intro- duction	Main Body	Conclu- sion	Detail of hunting
1. Smert'	H	-	-	Yes
2. L'gov	H	H	-	Yes
3. Lebedjan'	H	-	-	No
4. Moj sosed Radilov	H	H	-	Yes
5. Bežin lug	H	H	-	Yes
6. Xor' i Kalinyč	H	H	H	No
7. Kontora	H	H	-	No
8. Birjuk	H	-	-	No
9. Čertopxanov i Nedopjuskin	H	-	-	Yes
10. Ermolaj i mel'ničixa	H	H	H	Yes
11. Kas'jan s Krasivoj Meči	H	H	-	Yes
12. Burmistr	H	H	H	No
13. Pevcy	H	-	-	No
14. Malinovaja voda	H	-	-	Yes
15. Uezdnyj lekar'	H	-	-	No
16. Tatjana Borisovna i ee plemjannik	-	-	-	-

Table XII (continued)

Story Title	Intro- duction	Main Body	Conclu- sion	Detail of Hunting
17. Odnodvorec Ovsjanikov	-	-	-	-
18. Les i step'	H	H	H	No
19. Petr Petrovič Karataev	H	-	-	No
20. Gamlet Ščigrov- skogo uezda	H	-	-	No
21. Svidanie	H	-	-	No
22. Dva pomeščika	H	-	-	No

* - appearance meaning he is identified as a hunter by himself directly, by others, or by some actual hunting situations. Hunting situations do not include the return journey, or resumptions of the return journey.

leave. In the rest of the sketches he is returning from the hunt which had taken place outside the sketch and he does not elaborate on any details about it (## 8, 15, 19). In # 20 and # 22, only the fact of being associated with hunting generally, is mentioned. No doubt such variety in presentation provides for a better overall balance of information and is very useful as an element of a cycle, but much less so in separate stories taken singly.

The narrator is further identified and characterized by his involvement in the plots or events and the use of nature descriptions. The narrator in his position as the landowner and not one who oppresses any sers - on the contrary, who sympathizes with the oppressed - is, except for his heavy heart, outside most of the main issues and conflicts. He does share, if not simultaneously, the anxiety about the unknown and the approaching darkness ("Bežin lug") with the boys - for a short time only. He is heartbroken over the damage to the oak wood he loved, more than the young landowner himself is, but it is not his property and there is nothing he can do about it. The heat, the tiredness, the getting wet in the rain or even by sinking in the pond are temporary discomforts and without serious consequence. All this is part of the activity of hunting for pleasure, where one voluntarily exposes oneself to inconveniences, as indicated in the introduction to "Lebedjan".

So one can say that the narrator is sharing the situation with other people but the part of the conflict which he is sharing is usually the conflict, if any, with nature and is not as central or significant to the story as the social issues are. The latter really do not have consequences for him except that he blushes for the shameful behaviour of his class and even his family ("Odnodvorec Ovsjanikov"). So when the narrator uses nature descriptions to introduce or interpret social issues, he does not have such a role of his own to characterize. Roughly speaking, neither the nature nor the narrator have a significant role in the events and main issues. The previous analysis has shown that the narrator was most involved in using the nature descriptions. Both the narrator and the nature are used mainly for presentation and interpretation of other issues. The narrator's own reality and the characterization are achieved partly by his sympathetic attitude toward the issues although not directly involved (except perhaps an attempt at it in "Birjuk" where he offers to pay for the stolen wood), partly by other means already mentioned.

However, one of the strongest ways of self-characterization, although not found in all sketches either is the narrator's reaction to nature - at times with anxiety ("Bežin lug"), sorrow ("Smert'"), sadness ("Pevcy"), but mostly with pleasure or joy. As stated before, he describes the exhilarat-

ing effect of nature ("Les i step'") that frees him from everything, even from nature itself!; he admires and describes woods, light, colour of the sky, etc., in "Kas'jan s Krasivoj Meči", "Bežin lug", "Ermolaj i mel'ničixa" and others. Consequently, some of these nature descriptions are not directly connected with the issues but with the narrator, who is also outside of the main issues. This does not allow for a tightly constructed story as in Korolenko but for a looser and not always balanced one. Also, it divides the reader's interest between the two subjects with a chance of losing it in either. These descriptions can be and are considered as digressions from the story; however, in view of what has been discussed, they are a very necessary part for the identity of the narrator. They are especially so if one considers the looseness of other characterizations, such as of being identified by and through other people, the journeying and the supposed hunt, all of which do not occur consistently through the sketches and depend on the cycle form for their effectiveness.

The influence of the "physiological ocerk" notwithstanding¹, Turgenev himself often could not resist a

¹ Peters, Jochen Ulrich. Turgenevs "Zapiski Ochotnika" innerhalb des ocerk Tradition der 40e Jahre. Berlin, Osteuropa Institut, 1972. Chapter III, p. 103-127.

"soblaznitel'naju detal'". Such cataloguing and protocolling runs through the description - very much that of people and even of nature. Although perceptive and interesting, the wealth of detail cannot always be absorbed or one may not be willing to absorb it - and so no complete image remains. This is quite different in Korolenko's writing where, as was pointed out before, nature images do not compete with each other, with other factors and issues of the story, and cannot be removed without disrupting the story and its interpretation. This is no doubt not only a matter of personal style and approach but of the subject matter, which to some extent dictates some of the form. Appropriately to the subject matter - the landscape - Korolenko has to show in larger detail, although he is always aware of the subtle changes of light and colour. Where Turgenev, dealing with a smaller area, even panorama-wise, concentrates on the smaller detail, and especially the more interesting ones, i.e. the changes in light and colour, in which a tree or a leaf becomes different, special and interesting.

As for the nature descriptions in Sportsman's Sketches, some are description of something beautiful that moves the narrator and us but remains by and large outside his other experiences and situation. In the Siberian Stories the narrator describes nature that plays an important, even decisive role in social and not only aesthetic aspects of his

life.

There is a range of narrator's reactions to nature which, too, is quite realistically determined by the situations. In Turgenev there are fewer occasions for him to be depressed by it or to feel threatened. In "Bežin lug" where he even feels "kak-to žutko", it is the embarrassment in front of his tired dog that makes him take off "otčajno vpered" as if he knew where he was going - just as he leaves in a hurry ("pospešil vybrat'sja") the grave-like kettle hole (p. 94, 95). Korolenko's narrator in "Sokolinec" is caught unawares by that dangerous time when the dark and cold of the evening wear one down, but he fights the darkness and cold with the fire he makes.

It is interesting to note that both authors delegate the more serious consideration of the adverse powers of nature not to the first narrator but, further away, to the second. In "Gamlet Ščigrovskogo uezda" the nature and its beauty is shown as inspiring sweet expectations, "smutnoe sladkoe ožidanie" (p. 289) that, of course, he adds, are never fulfilled. And later it is the beauty of nature that influences him so much that he proposes marriage, which does not fulfil any expectations either. In Siberian stories the narrator does use personifications, nature itself being in terror of the horrible "moroz" (which is rather terrible) but it is the second narrator, the prospector, in "Moroz" who

says that at times there is something "soznatel'noe v gôlosax prirody", especially when it threatens (p. 400), whereas the first narrator more of ten than not refers to nature as the cold and "ravnodušnaja priroda".

Both writers had not only an awareness but great feeling for nature, as both were stimulated by it and looked in it for reflection of feelings but also were realistic enough to qualify their emotions and see them for what they were - Turgenev at least here in the sketches.

Summary and Conclusions

The role of nature in Siberian Stories is very extensive. As landscape it is always presented by nature descriptions combined with either place names or local terminology, or both. Usually a travelling narrator presents to the reader a very particular and recognizable setting. However, it is not merely a backdrop for a sketch to be seen against, but much more of an environment that, together with the social one, can and does influence people's lives.

More often than not, nature plays a decisive role in the plot of the story or at the point of conflict. The most severe problem is the cold - "moroz" (which even nature seems to fear), unproductive, rocky, damp and cold land in the Lena canyon and the remoteness and solitude of the land generally. Different people try to survive in their own ways; the ones with greater social advantage are ahead - the poorer and socially underprivileged ones, especially the drivers on the Lena route, are caught in the vicious circle of poverty. As in most other cases, their conflict is often with nature, but the reason for being in such a position is usually the result of social conditions. Tramps, again, have their very own, somewhat dual attitude to nature. However, there are also pleasant settings in the nature and the narrator especially does

appreciate its beauty. But such descriptions of a purely aesthetic interest always connect to something else which they either control or introduce.

In Korolenko's writing nature descriptions perform a variety of tasks which by and large either provide new information or further interpretations of nature, as well as of ideas. The same description of the moonlight over the mountains may be describing the character of the location or suggesting that some time has elapsed as well as indicating a mood. Nature descriptions are used in all the stories to set the mood at the very beginning of the story and usually carry it through to the conclusion. People, including the narrator, are also characterized by their relation to or opinions of nature, as well as by tropes and other literary devices. A very favourite approach of Korolenko is not as much the use of tropes as of strategic placement of nature and other factors side by side to suggest comparisons.

In a letter to Gol'zev in 1887, Korolenko wrote:

To have each word, each phrase in the right tone, in the proper place and to have the central motif echo in each sentence (translation mine).

Such standards were set by him and maintained, as his writing bears witness - as for example his nature descriptions which are an organic part of the story, i.e.

if removed it would affect the whole.

The landscape in Sportsman's Sketches is not established as immediately and fully as in Siberian Stories. Further on there are some descriptions in either a hypothetical (suggesting future) or general tone that weaken the immediacy of the narrator.

Turgenev's name is so firmly associated in one's mind with the extensive and rich landscape descriptions that it is a surprise to see how much less nature description there is in Sportsman's Sketches than one expects.

There are fewer sketches than in Korolenko that build a theme and carry it by way of nature images right to the conclusion. On the whole, the role of nature is not as decisive and does not enter into conflict with people. The main conflicts or critical points in the story are of a social nature. Nature descriptions do hint at or symbolize or suggest some of the social issues, but nature itself is not included in the conflict as in Siberian Stories and the narrator is not involved in the main issues.

Nature descriptions often have very little to do with the story directly and mainly characterize the narrator, his perceptiveness and feeling for nature. The other feeling that identifies and characterizes Turgenev's narrator is the hunting. However, the picture of him

as a hunter is in a way fragmented and divided through the sketches. The sketches are much more parts of a cycle than the Siberian Stories are - they much more depend on each other for a fuller characterization.

Comparing Siberian Stories with the earlier work of Turgenev such as Sportsman's Sketches, one can see that Korolenko, as Turgenev was, was very aware of the nature environment and appreciated its beauty. However, as to the descriptions themselves, Korolenko's are usually shorter or worked in with the presentation of something else that is directly involved with the story or main issue. They are usually more dispersed through the story and, notwithstanding their artistic presentation and length, more factual and so closer to the concept of "očerk" than Sportsman's Sketches. Historically Korolenko follows Turgenev, united by their awareness of and love for nature, but how they express this differs in style and ideas.

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APPENDIX 1

ABSTRACT OF

The Role of Nature in the Siberian Stories
of V. G. Korolenko and the Sportsman's Sket-
ches of I. S. Turgenev¹

As a piece of artistic prose within the sketch genre, the Siberian Stories of V. G. Korolenko historically follow the Sportsman's Sketches of I. S. Turgenev. Some common features of the two collections have been generally recognized but neither demonstrated nor critically evaluated on the basis of systematic research. This study analyzes the role of nature descriptions and of nature as a factor of the plot within each story and its respective cycle.

In addition, the proportions and distributions of physical factors, their interpretative function, and the use of direct and indirect description within the story of "Čerkes" are tabulated and evaluated as an example of the characteristic aspects of Korolenko's writing.

Comparisons of tabulated and other data show that the use of nature descriptions is more extensive, consistent, integrated and, overall, relevant in the Siberian Stories, whether in establishing the characteristic nature environ-

¹ Elizabeth Erskine, master's thesis presented to the School of Graduate Studies of the University of Ottawa, Ontario, October 1977.

APPENDIX 1

ment of a particular geographic region, contributing to the general verisimilitude of the story, or in characterizing people, especially the narrator, and events, as well as creating mood and themes.

More people refer to, describe and are affected by nature in the Siberian Stories, whereas in Sportsman's Sketches the nature descriptions are predominantly the concern of the narrator, their very use characterizing and establishing his reality. In some of Turgenev's sketches, nature is a factor of the plot or of the critical point, but these conflicts with nature, primarily the narrator's, are not central to the story. The main issues in the Sportsman's Sketches are several, and involve the narrator mainly as a sympathetic observer. As opposed to this, in all of the Siberian Stories, social issues notwithstanding, nature plays an important and often decisive role in the central conflict, which is either identical with or similar to the conflict of the narrator.

Consequently, the role of nature, in its descriptions and as a factor of the plot, is less relevant within the looser construction of the Sportsman's Sketches, whereas in the Siberian Stories it is of an organic nature, i.e. a part essential to the whole.