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Russian Branch

**26TH SHAKESPEARE READINGS 2016:  
400 Years of Immortality**

**PAPER ABSTRACTS**

*September 26–29, 2016*



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The target audience comprises researchers in the field of the theory of culture and history of world literature, students, postgraduates, lecturers and others.

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## **26th International Conference “Shakespeare Readings 2016: 400 Years of Immortality”**

The year 2016 marks the 400th anniversary of the death of William Shakespeare. On April 23, scholars of literature, art studies, history of culture, together with directors, actors, and lovers of poetry and theater throughout the world celebrated this memorable date. As of this year, the public interest in Shakespeare is at its highest. In Russia and around the world, the work of England’s greatest playwright and poet is studied in new monographs and explored in new translations and performances.

“Shakespeare Readings 2016: 400 Years of Immortality” continues the traditions of the previous 25 conferences organized by the Shakespeare Committee of the Russian Academy of Sciences. It is organized in collaboration between the Research Council on the History of World Culture at the Russian Academy of Sciences, State Institute for Art Studies, Russian Institute of Theater Arts — GITIS, Moscow University for the Humanities, St. Tikhon’s Orthodox University, and the Russian branch of the International Academy of Sciences (IAS, Austria).

Shakespeare Readings were started by Alexander A. Anikst in 1976. The list of their participants over the 40 years is long and includes well-known Shakespeare scholars, theater and cinema practitioners and translators — V.G. Admoni, A.V. Bartoshevich, I.E. Vertsman, A.T. Geniushas, A.N. Gorbunov, L.V. Dorofeeva, N.Ya. Diakonova, N.A. Kiasashvili, G.M. Kozintsev, V.I.A. Lukov, N.E. Mikeladze, A.G. Obraztsova, L.A. Ozerov, A.T. Parfyonov, E.A. Pervushina, V.R. Poplavskiy, I.S. Prikhodko, M.G. Sokolyanskiy, I.F. Taitis, A.M. Finkel, I.I. Chekalov, E.N. Chernozemova, V.B. Shklovsky, A.L. Shteyn, S.I. Yutkevich, to name just a few indeed.

Shakespeare Readings have always been known for their interdisciplinary approach, bringing together literary scholars and researchers of theater, art and culture. This tradition has also been followed by the continuous seminars on Shakespeare and thesaurus analysis at the Institute for Fundamental and Applied Studies, Moscow University for the Humanities — Shakespeare Studies (led by N.V. Zakharov) and Thesaurus Analysis of World Culture (led by Val.A. Lukov).

Every area within the humanities has its own ways to take on a literary text, including those by Shakespeare. A large conference format allows its participants to reflect on the similarities and differences in how researchers from various disciplines approach the same text, as well as to explain the role literary text played

in the studies of culture and history of England, from Shakespeare's times to contemporary culture. Other problems include the uses of other methods and approaches to expand the arsenal of Shakespeare studies, the opportunity to prove the existence of a single cross-disciplinary research space where every method can find a place of its own. Interdisciplinary discussions also help take the existing methods of research to a new level of perfection.

This year's conference brings together scholars of Shakespeare, English and world culture from the leading universities and research institutions of Russia (Lomonosov Moscow State University, Russian State University for the Humanities, St. Petersburg State University, Russian Institute of Theater Arts — GITIS, State Institute for Art Studies, Kazan (Volga region) Federal University, State Research University Higher School of Economics, Far Eastern Federal University, etc.), as well as independent researchers and those from leading foreign institutions of higher education. We hope that the tradition of cross-disciplinarity will be especially useful for undergraduate and graduate students and young scholars among the conference participants and guests.

## PLENARY SESSION

Alexey V. Bartoshevich  
(SIAS, RITA — GITIS, Moscow)

### Lev Dodin's *Hamlet*: A Farewell to Illusions?

In April 2016, the Maly Drama Theater (Saint Petersburg) first performed *Hamlet*, defined as 'a stagepiece by Lev Dodin, based on Saxo Grammaticus, Raphael Holinshed, and William Shakespeare, translated by Boris Pasternak'. What Dodin has directed comes as a free combination of various sources, founded upon the director's opinions on the themes of Shakespeare's play. Other Russian versions of the tragedy have often added sentiment, in keeping with the accustomed idea of Renaissance and its fate. The main thing about Dodin's interpretation is that it involves reflections on the world we currently live in. The postmodernist theater will often present death, disaster, and rottenness of modern civilization with a sort of bilious joy. Lev Dodin's staging, however, reflects deep enduring pain born out of experience. It convincingly renders Hamlet's cry of despair and his lost hope.

Together with the stage-designer Aleksandr Borovsky, the director has devised the stage as a modern construction site with metal scaffolding covered with polyethylene film. What are we going to see when the film and the scaffolding are removed? A civilization founded on violence and blood, located upon a cemetery. The victims end up thrown into the gaping ditches. In the final scene, Gertrude commits suicide by jumping into one of these.

Russian intellectuals used to perceive Prince Hamlet as their *alter ego* or even as their ideal. Director Dodin suffers pain as he gives up this long-lived illusion (or what he has found to be an illusion). His Hamlet is vehement in his loyalty to his father (although there is but little difference between old Hamlet and Claudius). The principal pursuit of this determined and hardly ever doubting Prince of Denmark is his strife for power, and he does not hesitate to shed blood on the way. Yet, Lev Dodin's staging is no travesty of *Hamlet*. He never compromises the positive Shakespearean hero who is rooted in our mind. The performance sadly states that our contemporaneity does not deserve either the Hamlet we crave, or the one Shakespeare created.

We turn to Shakespeare not only to learn about the life of the English in the late 16<sup>th</sup> and early 17<sup>th</sup> century. We need his works to find out something about

ourselves, and the times we live in. Lev Dodin and his actors reveal what we seek to us, the time and ourselves without any make-up applied.

*Ruth Morse*

*(Université Paris-Diderot, France)*

**Extraction, Adaptation, Inspiration:  
Some Uses of *The Tempest* at Mid-century**

This short paper is intended to do two things: first, to look at the central importance of individual characters from well-known fictions as recognizable tokens. That is, if you evoke ‘Caliban’, everybody knows who you’re talking about. You can treat him as a character involved in a story, or a character who steps out of a story, or the same character in another story, and never mind any kind of literary-critical deference to Shakespeare’s plot or other characters. There are no constraints on new writers of fiction or poetry to abide by anything more than the most basic idea of who Caliban is. Browning’s *Caliban upon Setebos* is an early philosophical meditation on deity as imagined by Shakespeare’s poetically-minded slave; central Europe offers us other ways of absorbing Caliban into political discourse; Central America reverses the usual positions of Caliban and Ariel; and at the very highest level of adaptation and inspiration Auden’s *The Sea and the Mirror* manages to combine pastiche of Henry James in order to reconsider the poet as Maker. Caliban remains a focus for the underdog, a figure perhaps more like Heathcliff than we always imagine. As downtrodden, resentful servant Caliban nonetheless offers a role of nascent writer, rooter and grabber of the Word, the right to Write, a mixture of Science Fiction ‘first contact’ (we think of J. G. Ballard, and the way his views of Caliban and Sycorax evolved during his writing life) and new nation ambitions to cast off inferiority and seize publication from old Europe. There is something repetitively generational about this, but it is none the worst for that. I have chosen one Canadian writer, Margaret Laurence, and one American one, Gloria Naylor, in the hope that you’ve never heard of either of them. Laurence’s *The Diviners* is by way of being both a State of the Nation book and a personal bildungsroman. Naylor’s uses the innovations of magic realism, and I contrast the two.

Igor O. Shaitanov  
(RSUH, Moscow)

### **The Sonnet as the Translator's Task: How to Translate Genre?**

In translating Shakespeare, a Russian poet inevitably encounters a whole set of verbal challenges and has to make his art reach out to the limits of his native language. This is true both for dramatic and lyrical genres, and above all, for sonnets. In Russia, after Samuil Marshak made Shakespeare's sonnets a part of the national poetic tradition, they still remain a challenge for the translator, who is usually aware of Marshak's shortcomings but unable either to overcome them, or to repeat his success. The problem lies not in Marshak and his translation, but in the genre itself with its demand to realize and accept the strategy of its translation. By turning the Renaissance sonnet into a generically specific romantic song (reminiscent of the *ruskii romans*), Marshak consciously and consistently twisted the nature of the genre; to go further than he did would mean to come closer to the original genre. Shakespeare's sonnets, first mentioned as 'sugar'd' (1598), actually were not so, because by that time the heavenly conventions of Petrarchism, if not reduced to utter parody, had been brought down to earth. The heritage of the Petrarchan tradition was not just the language of love, but that of reflexivity inherent in the nature of the sonnet as a verbal genre. Instead of allegorical personifications — a trope dominating the medieval mind — the sonnet's verbal orientation was towards the metaphor, an instrument which suited the new type of reflection and rhetoric. The sonnet's verbal originality explains how and why this conventional form dominated European Renaissance lyric for three centuries. In poetics, the sonnet, as did the novel in prose, represented the new man through his speech and thought. This is how the genre — as verbal orientation — is understood in historical poetics. The evolution of the sonnet in Shakespeare's work reveals the logic of this Renaissance genre, increasingly attracted by the new depths of the human mind. It is *mind* which is employed as the keyword in the chronologically final group of sonnets within Shakespeare's cycle (104–126).

Sergey D. Radlov

(Universities' Publishing Consortium, St. Petersburg)

**The Translator as Critic:**

**Osia Soroka on the Nature of Shakespearean  
Imagination in His Essay *The Riddle of Shakespeare* (1998)**

Russian translators are often as renowned for their commentaries on Shakespeare's works as they are for the translations themselves.

Without setting such an aim for himself, and especially without attempting a full survey of the rich numbers of texts by Russian masters of the field, the author here seeks to identify several elements which stem from both the individuality of the translator and the circumstances of his age with its aesthetics, a language and historical experience of its own. In this paper, I follow the works of Vilhelm Levik, Mikhail Lozinsky, Boris Pasternak, Anna Radlova, Alexander Finkel and other famous translators of the past and present.

The essay *The Riddle of Shakespeare*, written three years before the death of its author, was a culminative text. It offered a description of Osia Soroka's 'creative laboratory', his principles and criteria for assessing the work of a translator. The essay is arguably rare in its openness and confidence in the reader.

By the time Osia Petrovich Soroka wrote this essay in 1998, he had already completed nearly all of his primary works. He had published translations of the prose by William Faulkner, Aldous Huxley, Malcolm Lowry, and F. Scott Fitzgerald. Out of his translations of Shakespearean plays, he had only the work on *Romeo and Juliet* to complete.

In this paper, I will analyse two of O.P. Soroka's principal and interrelated ideas: the 'wordcraft' (*slovotvorchestvo*) of Shakespearean poetics and the materiality or, as the translator himself puts it, the 'objectness' (*veshchnost'*) of Shakespeare's imagination. At the heart of these discussions is Soroka's proposed interpretation of *Macbeth* (IV.3), and also a translation and commentary of *King Lear* (IV.6).

We shall attempt to trace a dialogue between the translator and/or commentator, on the one side, and the director of the play, on the other. Such an attitude would be quite natural, since Soroka's interpretation of these scenes goes beyond the confines of philological commentary and rather approaches a directorial explanation of a play, a description of the concept behind its staging. This view of the translator of Shakespeare's (and, in a certain way, of his own) text would be, in

our opinion, interesting in comparison with the play's British commentarial tradition, which includes versions of the *mise en scène* and other possible stagings of the fragment.

Ample material for a detailed comparative analysis can be found, in particular, in a well-known recent edition of *King Lear* edited by R.A. Foakes for *The Arden Shakespeare* series (2014).

Our presentation will also make use of fragments from previously unpublished materials preserved in Osia Soroka's archives and kindly provided by his daughter, Elena Volkova.

*Dmitry A. Ivanov*  
(*MSU, Moscow*)

### **Dramatic Genres on Shakespearean Stage: Nurturing the Audience's Expectations\***

In late 16<sup>th</sup> — early 17<sup>th</sup> centuries, English spectators, actors and scholars had rather disorderly notions of the genres of drama. Neo-Classicist theories of genres would quaintly intermix with actual performances that aimed at a very broad audience of people, many of them generally uneducated or even illiterate. Under these circumstances, theaters — and Shakespeare's theater in the first place — had to undertake the labor of educating their spectators about the genres and of shaping their expectations. Nurturing the audience's theatrical taste suited actors well (unlike scholarly critics), as they had a free hand to experiment with genre conventionalities, but still to hook the theater-goers. It is only from rare fragments of theoretic genre discussions incorporated into plays that we can judge these practices. One such fragment is the opening scene of the anonymous play *A Warning for Fair Women* (published in 1599, attributed to Thomas Heywood), featuring Tragedy (Melpomene), Comedy, and History. They discuss the relationships between the genres, and Tragedy promises the spectators a novelty, a true play about the murder of a rich Londoner (the crime is mentioned in Raphael Holinshed's *Chronicles*). Considering that the play was performed by the Lord

\* This paper builds on an article by Andrew Gurr: Gurr, A. (2011) "The stage is hung with black": Genre and the Trappings of Stagecraft in Shakespearean Tragedy // *Shakespeare and Genre: From Early Modern Inheritances to Postmodern Legacies* / ed. by A. R. Guneratne. N. Y. : Palgrave Macmillan. P. 67–82. DOI: [10.1057/9781137010353\\_4](https://doi.org/10.1057/9781137010353_4)

Chamberlain's Men (Shakespeare's company), it presents a peculiar conflict: Melpomene scolds and chases away Comedy and History from the stage, — but these are the genres Shakespeare made himself famous with in the 1590s. Along with the action of the first scene, there is a clear mention of a special link between the tragedy as a genre and the black curtain at the performance of *A Warning...* We can suppose that the theaters of the 1590s used certain signs (like these visual) to indicate the plays' genres for the spectators (perhaps specifically for the illiterate part of the audience). As the British theater historian Andrew Gurr concludes, this technique must have ceased by 1607, when Shakespeare and John Fletcher started composing plays of a new type (*Pericles, Phylaster*, etc.). In such dramas, the resolution was to be kept secret from the audience until the very end. In print, publishers of plays were largely indifferent to genre divisions: a certain regularity of genre explications began around the year 1630, and their presence became obligatory only in 1640. This illustrates the fact that the spectators were not interested in the theory of dramatic genres, but nevertheless were aware of the division. And this knowledge was voiced by actors pursuing very practical ends. Also, the genres were very flexible, driven by repertoire competition: the theater taught its customers the basic divisions of drama and further used the expectations of the spectators, complying with them or overthrowing such expectations, in keeping with the play's logic and message.

*Sarbani Chaudhury*  
(*University of Kalyani, India*)

### **Celebration by Vandalism: Intercultural Indigenisation of *Macbeth* in Bengal**

‘Celebration by vandalism’ — an obvious reworking of the catchphrase ‘Death by hanging’ — takes its cue from Dennis Kennedy's, by now famous assertion about Foreign Shakespeares, “Almost from the start of his importance as the idealized English dramatist there have been other Shakespeares, Shakespeares not dependent upon English and often at odds with it”, to explore the complex contours of Shakespearean negotiations vis-à-vis *Macbeth*, the most enduringly popular tragedy in imperial and post-Independence (1947) Bengal.

Focusing on select pedagogic practices, adaptations, performances and critical responses between 1874 and 2012, this paper proposes to establish that, contrary to expectations in a colonial scenario and its neo-colonial aftermath, the in-

digenous engagement with *Macbeth* has been far from a homogenous ‘top-down’ reception of the servile kind.

Instead, the play as well as its author have been deeply implicated in the discursive discourses of the times, paradoxically serving all sides in equal measure. Subversive and conciliatory stance towards the British raj, burgeoning nationalist identity, supremacist discourse of Hindutva, critique of Occidental aggression, construction of gender roles — *Macbeth* has been deployed to augment all causes. The ubiquitous intercultural *usage*, stigmatized or valorized, testifies the complicity of Shakespeare’s briefest tragedy, and by extension the Bard, in shaping Bengali consciousness.

Such intercultural assimilation constantly wresting new meanings and applications does amount to a kind of ‘vandalism’ that nevertheless ‘celebrates’ the continuous production of ‘Shakespeare-plus-relevance’.

*Simon Ryle*

*(University of Split, Croatia)*

### ***Macbeth* and the Language of Terror**

This paper explores terror and typographic play in the language of *Macbeth*. It combines a media archaeology of early seventeenth century terror (the printing press as the media device that gave rise to the modern possibility of terror by allowing, perhaps for the first time, for the mass circulation of an event, the Gunpowder Plot, as media phenomenon), with a reading of Shakespeare’s homonymic punning in *Macbeth* (and especially the repeated exchange of ‘e’ for ‘a’) as a kind of proto-Derridean *différance*. My claim is that by drawing attention to the typographic letter, *Macbeth* plays with, resists, and aestheticizes the general shift to the standardized typographic dissemination of knowledge of the Gutenberg press, and the subjective and discursive political changes such as — centrally — the political mobilization of terror, that arise with this shift. I argue the typographic effects replicated and reinscribed by Shakespeare’s literal punning (such as the "letters" that Lady Macbeth feels transport her to the "future in the instant") constitute a new poetics of the letter, a self-consciously alphabetic fragmentation as specific response to the typographic media technology of the era. In so doing, Shakespeare’s poetics of the letter subversively aestheticizes the official Jacobean discourse of terror.

# SHAKESPEARE IN MUSIC AND FINE ARTS

*Svetlana P. Nikolskaya*  
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## **Tangible World of Shakespeare's Era: An Attempt at Classification by Means of Contemporary Design**

The second half of 16<sup>th</sup> — early 17<sup>th</sup> century in England — a period that is called the era of Shakespeare — was a time when the attitude towards objects that surround men underwent an important change.

The paper proposes classification of items, 'prompted' by objects of contemporary design as an addition to the traditional systems of typology.

The methods (M) of describing the world of such objects have been around for quite a while, and the conventional classification (C) systems are also well-known.

Schematically, they can be presented as follows:

### **Version 1:**

(M) Historical context — Human activity (lifestyles) — Facts and events — Documentary sources — Objects (see: Barton, 2005).

Such a classification (C) of the object world is focused on man located within a certain social group and on his needs:

- everyday objects;
- clothes;
- means of transportation;
- luxury items;
- professional tools, etc.

### **Version 2:**

(M) Shakespeare's text — Word (term) — Object (or search of an equivalent) — semantic context (in original use) — Semantic interpretation (in our time) (see: Richardson, 2011).

In this case, classification operates the names of the objects (in direct speech of Shakespeare's characters) rather than the objects themselves. These names fall into specific groups and indicate meanings which transcend the literal:

- dressing and cross-dressing;
- household, rooms and spaces within;
- personal possessions;

- banquets and celebrations, etc.

**Version 3:**

(M) Object — Original location or provenance — Specific period — Its contemporary interpretation (see: MacGregor, 2014).

This classification (C) deals with the features of a specific item (a work of art or an artifact of a material culture) in order to get the most profound understanding of the context of the historical period:

- its functions ('then' and now);
- its form (and those of its existing counterparts);
- its material(s) and technologies as an indicator of the owner's status and lifestyle;
- the terms and locations of use, etc.

Following these versions and treading in the footsteps of many generations of researchers, we now can outline and classify the whole world of objects surrounding man from birth to death, e.g. the world of 'Elizabethan' objects, or painstakingly describe the typologies of Tudor architecture as an example of specific classification.

All such studies aim to grasp the meaning of an object as it continues to function in today's reality. Although its form can seem familiar and traditional, its meaning and function can significantly change thanks to design.

A proof of this can be found by studying several objects of contemporary design which are known to have been influenced by Shakespeare's time, such as The Nouveau Tudor tableware kitchen set (three plates, bowl, saucer, cup, fork, spoon and knife) by CASTARA Design Ltd, London (designed by Khadine Kimberly Khan-Parkinson, b. 1981).

This project, informed as it is by Tudor architecture, combines traditional shaping methods and cutting edge technologies. The spoon, fork and knife's porcelain handles were produced by 3D printing, and the dishware is decorated with a hand-stenciled digital ornament.

The tableware set reminds us of 16<sup>th</sup> century English architecture with its timber frames and protruding facades. By resorting to 3D printing, the designer aimed to achieve exactly this effect. The Nouveau Tudor set's ornaments are sharp-angled and obsessed with perpendicularity — but these are the very terms used by Nicholas Pevsner in his survey of 16<sup>th</sup> and preceding centuries in the history of English architecture (Pevsner, 2004: 112, 141–142).

This 'textured' (in both direct and metaphorical sense) nature of the world

of objects in Shakespeare's times was to be found everywhere and brought new knowledge, as well as new tactile sensations.

A good example of this can be found in prints and engravings which started to play a much bigger role in Shakespeare's time. It would be of both professional and general interest to consider them in the light of contemporary graphic design and attempt to measure the variety of printed images in this period.

The 'textured' look of textile and costumes of the period has been cited as an inspiration by such fashion designers as Sarah Jane Burton (b. 1974) and Gareth Pugh (b. 1981).

Their designs are known for elaborate treatment of surfaces which break, wrap up and fold in a specific way reminding us of Shakespeare's time. This can be seen in the ruff collar (out of fashion by late 1610s, thus belonging to precisely the 'Shakespearean' decades). The ruff collar can be seen in a number of contemporary design projects, such as the Peacock Chair (2009, Cappellini, designed by Dror Benshetrit, b. 1977).

An attempt to interpret contemporary designs by assessing how much they can be associated with Shakespeare's times provides a new method (M) of description which becomes a basis for the classification (C) of their artistic properties (see Fig. 1) which have helped old objects remain attractive for 400 years.

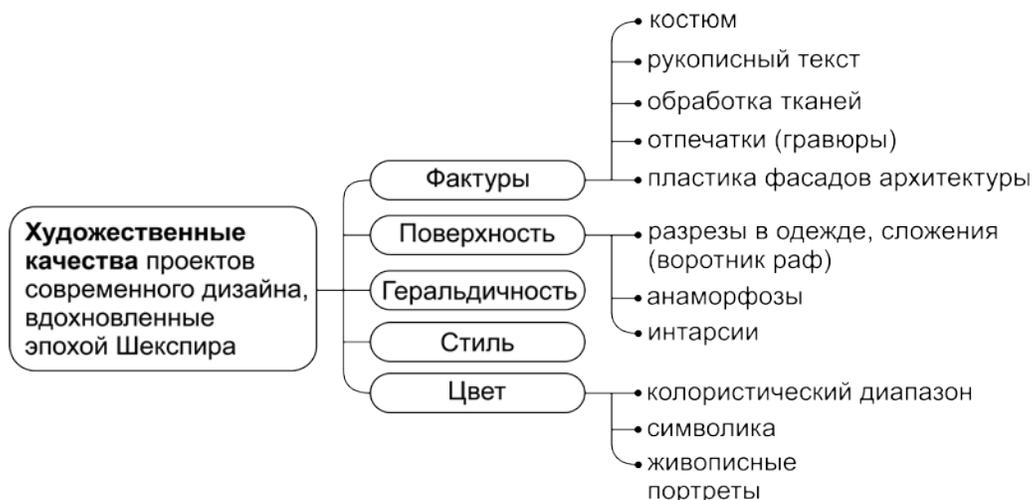


Fig. 1. Design by E.V. Pchelkin

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*Anastasia M. Koroleva*  
(*Shakespeare. The Books, Moscow*)

### **An Unusual Edition of Shakespeare: From Stage to Bilingual Illustrated Book**

In 2013, Artistic Director of the Royal Shakespeare Company Gregory Doran staged Shakespeare's *Richard II* in Stratford-upon-Avon starring David Tennant. In January 2014 the filmed performance was shown in Russian cinemas. This broadened the audience of the production, as it became available to thousands of people. These circumstances have made it possible to start our project: while many went to Britain to watch the play live, without the recorded video, our book wouldn't have gained such support.

Our edition of *Richard II* is a one-of-a-kind project (a 'director's cut' of the text, in two languages, with illustrations and comments) which has brought together a great number of people from a number of countries. It has received high acclaim from professional publishers, artists and theater critics. Since the book is not only beautiful but also highly educational, we have decided to follow it up with a two-volume edition of *Hamlet*.

*Maria A. Burova*  
(*Ilya Glazunov RAPSA, Moscow*)

### **Savva Brodsky's Illustrations to Shakespeare's Plays**

Shakespeare's works, given their role in literature and in theater, have inspired many artists. One of the most talented Russian illustrators to work on Shakespeare was the graphic artist Savva Brodsky (1923–1982) who produced a

multitude of illustrations to *Hamlet* and *Romeo and Juliet* (1975–1979), and also to some of the sonnets.

The skills of architectural composition which Brodsky had acquired when training at Moscow Architectural Institute helped him design a captivating space. The setting of objects in Brodsky's works reminds the audience that action originally happens on a stage, not only in the theatrical sense, but also on the stage of life. Brodsky thus illustrated the playwright's vision of the whole world as a stage, and people as players.

Savva Brodsky's works were created as theatrical sketches, not a book illustration. The artist wrote that he "has felt in some way like a theater director", thus describing his work, "I sought to arrange characters and symbols of their actions and natures according to the principle of stage setting, with all characters visible to public at once, one of them in the forefront, in the limelight, and others smoothly veiled in a shadow..." (Brodsky, 1981: 27).

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*Ekaterina N. Shapinskaya*

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#### ***Hamlet on Opera Stage: Facets of Interpretation***

The paper examines the translation of the classical work by Shakespeare into the language of a different cultural form, namely, opera, and the stage interpretations of the opera *Hamlet* by A. Thomas. In this connection, several problems of interest arise, such as the interpretation of classical cultural texts in different contexts, transformation of a cultural change in narrative structures, the influence social and cultural dominants of an epoch have on the production of cultural texts, and the functions of interpretative chain in the representations of classical art. We have followed the history of creation and the stage life of the opera by the French composer, as well as the strategies of interpretation of its plot and characters in contemporary productions.

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**Leitmotifs in the Ballet *Romeo and Juliet* by S.S. Prokofiev**

Prokofiev's ballet *Romeo and Juliet* may be regarded as one of the most famous musical adaptations of Shakespeare's works. The fame and success of the ballet was achieved, in particular, by means of leitmotifs associated primarily with the musical dramas by Richard Wagner. The importance of leitmotifs in the 20th century proved quite significant for cinema, including such movies as *Star Wars* by J. Lucas, *The Lord of the Rings* by P. Jackson, or *Romeo + Juliet* by B. Luhrmann which is known to have been seriously influenced by Wagner's *Tristan und Isolde*. While ballets have been less frequently associated with leitmotif, the novelty of the leitmotif method as applied by Prokofiev suggests their importance for the entire Prokofiev's legacy, even *Peter and the Wolf* — a music tale for children. However, unlike opera and film where speech is an integral part of the narrative, ballet features the language of dance. This proves that leitmotifs in ballets play a significant part in comprehending performance. Our paper examines the major leitmotifs in *Romeo and Juliet*, their variations throughout the ballet, as well as their relevance in rendering Shakespeare's plot. Among the numerous leitmotifs in the ballet, we focus on those associated with the protagonists — three for Juliet, two for Romeo, one for the Knights, the Nurse, Mercutio and Laurence. Some leitmotifs allude to the concepts significant for the narrative, such as love, oath and feud. Overall, the leitmotifs contribute to the semiotics of *Romeo and Juliet*, which creates a ballet where Shakespeare's plot is not overshadowed by music and choreography.

*Yaroslava A. Kabalevskaya*  
(*Tchaikovsky Moscow State Conservatory*)

**Shakespeare's *The Tempest* in Russian Music and  
the Unique Fate of a Forgotten Manuscript  
by Alexander Alyabyev**

The paper is dedicated to musical interpretations of *The Tempest*, one of Shakespeare's latest plays, in the Russian musical art, as well as to the experience

of reconstructing and staging a similarly-named opera by Alexander Alyabyev, a 19th-century Russian composer. Its world premiere was prepared by the students and teachers at Moscow Conservatory to honor Shakespeare's 450<sup>th</sup> anniversary in 2014, which was declared UK-Russia Year of Culture.

Alyabyev's opera became one of the earliest adaptations of *The Tempest* in Russia. Its manuscript, preserved at the Mikhail Glinka All-Russian Consortium of Music Culture Museums, is of great value as both a historical document and a piece of archival musical material.

Among other Russian adaptations of *The Tempest*, a famous symphonic fantasia by Pyotr Tchaikovsky (1873) should be mentioned. A theatrical staging of *The Tempest* at the Moscow Maly Theater in 1905, directed by Alexander Lensky (1847–1908), an outstanding stage manager of pre-revolutionary Russia, is of significant interest as well. The music for that play was composed by Anton Arensky, and the rehearsals were conducted by Sergey Taneyev.

Musical adaptations of *The Tempest* have been as unique as the play itself. The ongoing evolution in how it is understood and interpreted proves its undying popularity over time and shows that *The Tempest* has not lost a whit of its topicality.

*Irina V. Kozhenova*

*(Tchaikovsky Moscow State Conservatory)*

### ***King Lear, an Opera Not Composed by Verdi***

In Giuseppe Verdi's career as a composer, which spanned over half a century, the genre of opera had undergone dramatic evolution. The composer managed to develop an articulate plan of reforming the musical theater, as witnessed by both his musical oeuvres and his vast correspondence. Shakespeare's dramas tend to occupy a special place within this system. As Verdi himself used to state, "I prefer Shakespeare to all playwrights, including even the ancient Greeks." Meanwhile, having composed 26 operas out of his total 28 by his 70<sup>th</sup> birthday (except *Othello* and *Falstaff*), it is only once by that time that the composer had used Shakespeare's plot for an opera — his tenth, *Macbeth* (1846–47).

As Shakespeare's multifaceted dramatic works do not match any opera archetypes at all, it is always a major, if not insolvable, challenge for a librettist. In that regard, the composer's attempt to take on *The Tragedy of King Lear* is of substantial interest. As Verdi confessed, "It is too strong a plot expressed in too

brave and innovative forms.” His intentions and plans can be reconstructed from a body of letters, which provides a unique opportunity to trace the course of Verdi’s creative process, including the way he set new challenges for the musical theater. This unrealized intention tells a lot about the great maestro of opera, his aesthetic principles, and his approach to the issue of ‘opera versus drama’.

*Nadezhda A. Kopylova, Guzel A. Yarullina  
(Zagir Ismagilov USIA, Ufa)*

### **On the Functions of Instrumental Music in *King Lear***

Instrumental music is an essential ‘character’ in *King Lear*. It is mentioned in the text of the play over and over again: it sounds during the royal ceremonies, it is used therapeutically, it accompanies the military actions and funeral processions. According to Ivan Sollertinsky, each of these types of music performs certain scenic functions by corresponding to “the elaborate instrumental and scenic semantics” of the theatrical music of that time. The relation between the music and the principal character’s dramatic plot is no less important, and it has not been addressed by researchers so far. Arising at various moments of the plot, music acts as a mirror of conflict and Lear’s internal evolution.

Ceremonial music is presented by the trumpet and horn cues within. According to the palace etiquette, they introduce the arrival of high profile characters and announce ceremonial events (I, 1; I, 4; II, 4). Their sounds in the first two acts of the play coincide with the ‘kingly’ period of Lear’s destiny, since even after dividing his domain between his daughters he still thinks he is king.

Healing music is introduced in the scene when Lear appears at the French camp (IV, 7). The stage direction indicates that “Lear [is] on a bed asleep, soft music playing”. In this case, “soft music” is the remedy for the sick and that music dramaturgically marks when the main character develops a new moral status.

Military music is heard in battles and fights, which is indicated by stage directions and mentions of trumpets and drum sounds (V, 1; V, 2; V, 3). Appearing in the last act without the reference to Lear, it marks that the conflict turns into a political one and the military force (i.e. the war between France and Britain) is being resorted to achieve political goals.

Mournful music is presented in the direction of the “dead march” in the final scene (V, 3). It can be interpreted both as a scenic function, i.e. marching with the bodies of the main characters and as an overall symbol of the catastrophe. In

fact, Lear's death is an act of irreconcilability with the reality when it is impossible to survive in the world of "pour naked wretches" (III, 4).

Thus, the functions of instrumental music in *King Lear* do not only correspond to events in the plot, but also stand up to the challenges of dramatic art.

*Guzel A. Yarullina*  
(Zagir Ismagilov USIA, Ufa)

### **Musical Shakespeareana as Seen by Soviet and Russian Researchers: Topicality, Problematics and Methodology**

As the phenomenon of how Shakespeare's heritage is rendered in the art of numerous composers, musical Shakespeareana has had a long history (over half a century) of being studied by Soviet and Russian researchers. Both specific interest in Shakespeare and his adaptations and increased focus on "Shakespeare in music" in the works of scholars of Russian art in the recent decades have helped intensify research in this direction.

Soviet studies of Shakespeare in music have passed three stages of development. The first two have been influenced by Shakespeare's anniversary celebrations. Ivan Sollertinsky was the first to address the problem in his brilliant essay *Shakespeare and the World Music* which appeared in 1939. His ideas were further refined in the *Shakespeare and Music* collection published 25 years later, and in such articles as *Shakespeare in Music* by Yuliy Kremlev and *Shakespeare and Music* by Tamara Livanova. The same decade marked the publication of the only domestic monograph on musical Shakespeareana — *Verdi's Operas Based on Shakespeare's Plots* by Givi Ordzhonikidze (1967). A whole range of theories and methodological approaches, which had first appeared in research literature during the 1960s, survived into the 1970s–1980s.

In this respect, Soviet music scholars pursue two aims. On the one hand, they aimed to systematize and assess works of music by their artistic value and strategies of interpreting the original. On the other hand, they strove to discover the appropriate poetological categories to deal with comparative analysis of various texts. The ideological context of the period informed the attempts to grasp the essence of Shakespeare's approach by means of such categories as 'narodnost' (nationalism) and 'realism'. Another tendency involved coining a number of new terms — 'Shakespearisation', 'Shakespeareanizing', 'De-Shakespearisation' and 'Shakespeareanim', among others.

In the 1990s–2010s, the arrival of the new approaches comes side by side with the survival of academic traditionalism. In most cases, scholars focus on previously unknown musical works (or those composed at the turn of the 21<sup>st</sup> century), or on rediscovering Shakespearean adaptations made in the past. New generations of scholars — Irina Brodova, Lyudmila Gavrilova, Boris Gaydin, Ekaterina Shapinskaya, Guzel Yarullina (to name just a few) — strive to develop new methodological approaches in order to examine what seems to be well-researched phenomena in the light of new ideas. Such electronic resources as the Electronic Encyclopaedia “The World of Shakespeare” can be cited as an example of a new body of material.

*Madina R. Zalautdinova, Guzel A. Yarullina  
(Zagir Ismagilov USIA, Ufa)*

### **What the Musical Instruments Mean in *Hamlet***

Among the wealth of imagery in *Hamlet*, those dealing with musical instruments are especially rich. They can be found in stage directions, the characters’ speeches and act as stage effects, metaphors or narration devices. Such musical instruments as the trumpet, the recorder and the hautboy get specific references as highly valued musical instruments.

Trumpets are an integral feature of palace life. They announce the arrival of the King and Queen (I, 2; II, 2; III, 2) and also mark the Great Hall where almost half of the action take place (as suggested by Andrey Chernov). Besides that, the flourish of trumpets accompanying the cannon shots points to the Danish custom to mark the drinking rounds in this way (I, 4; V, 2). At the same time, these instruments show Claudius’ revelry when he “doth wake to-night, and take his rouse, keeps wassail, and the swaggering up-spring reels” (I, 4). The other meaning of trumpets can be found out the scene of Ophelia’s burial when the First Priest mentions the Bible “last trumpets” (V, 1).

Recorders are heard in the scene of Hamlet’s meeting with Rosencrantz and Guildenstern (III, 2). On the one hand, the main character compares himself with the recorder on which his backfriends try to play. On the other hand, the possible interpretation of the word ‘recorder’ contains the connotations of both ‘flute’ and ‘recording’, (i.e. ‘informing’), which allows the audience to compare Rosencrantz and Guildenstern with recorders/informers in the context of the plot.

Hautboys are mentioned in the text only once. Their sounds introduce the

pantomime in ‘the closet scene’ (III, 2), which corresponds to the tradition to accompany pleasant acts with hautboy music. However, Shakespeare’s plays, including this one, feature another meaning — ‘sending doomed characters to death’ (in the words of Irina Brodova). In *Hamlet*, death takes not only the character of the pantomime, but — later — almost all of its spectators including Polonius, Ophelia, Laertes, Gertrude, Claudius and Hamlet himself.

To sum up, each musical instrument explicitly mentioned in *Hamlet* symbolizes the world of Elsinore with its commitment to formal attributes (trumpets), low moral qualities (recorders) and tragic irony (hautboys).

## SESSION DEDICATED TO THE 150TH ANNIVERSARY OF ABY WARBURG'S BIRTH

*Viktoria A. Musvik*

*(European Humanities University, Vilnius, Lithuania)*

### **Aby Warburg, Renaissance and Shakespeare Studies**

Aby Warburg's concepts and notions of transdisciplinary approach in the field of the Renaissance studies, iconology, the 'afterlife of antiquity' and cultural memory have influenced research on Shakespeare's England. But the paths of the 'Shakespearean' and 'Warburgian' research communities do not cross very often. Shakespeare's work is studied mostly by scholars of literature and the theater, as well as translators, while Warburg is more actively discussed in art history and visual studies. In this paper we will analyze several case studies to reveal possible contemporary applications of Warburg's theories to the study of Shakespeare's work and Elizabethan culture, such as iconography, concepts of memory and 'psycho-history' of culture, and notions of 'collective entities', e.g. community, atlas, archive and library. However, apart from specific examples of applying Warburg's methodologies or working with his archives, there is a basic issue which is widely discussed at the moment in the community of Warburg scholars and could also be debated by Shakespeareans. Many researchers consider the notion of 'the Renaissance' (as it was invented by Warburg and his contemporaries) closely connected with the birth of modernity. Does this myth of the Renaissance as an epoch of free will and great geniuses have any application in our own 'post-postmodern' times?

*Inna I. Lisovich*

*(MosUH, Moscow)*

### **Shakespeare, Warburg and the Mirror: Boundaries of Knowledge of the Visual\***

A mirror is a most frequent image in Renaissance art, including Shake-

\* The paper was prepared as part of the project "Virtual Shakespearean Sphere: Transformations of Shakespearean Myth in Modern Culture" supported with a grant from the Russian Foundation for the Humanities (No. 14-03-00552a).

speare's work. It tended to acquire fetishist properties, as the inanimate object came to encompass human relationships; the mirror was more than just a part of interlocution, since it became a substitute for erotic attraction, belief or social bonds. In Shakespeare's texts, the mirror is given a wide range of meanings: from powers of magic and neo-Platonic connotations to comprehension of the laws of visual perspective to erotization and voyeurism. In all of these cases, the mirror mediates between the sensual (eyesight), comprehension and cognition.

A number of traditions underlie this culture-specific usage: symbolization, allegorism, iconography and the cult of Christian saints; close focus on visual physical objects typical for experimental science, euphemization of eroticism and sexual themes; and the development of emblematics and concetti as genres. Mirrors have several connotations: they reflect images, they imitate objects and they project things in space and time. Thus, the mirror becomes ambivalent and reflects both visual properties and the essence of things (cf. Hamlet's instructions to the actors).

Looking-glasses in the works by Francesco Petrarch, Marsilio Ficino, Philip Sidney, John Donne and William Shakespeare (e.g., in *The Sonnets*) relate to beauty. The glass that the lover examines is the beauty of his sweetheart. Beauty arrests the eye, as it reflects the divine element in our world. The mirror is a mediator between the god-like and the human, eternal and transient, celestial and mundane, corporeal and spiritual. Beauty opens the ascending pathway to cognition of the world. Turning to the divine, to the beginning of the creation and of man, we can gain self-knowledge; that is why the looking-glass enables a reverse perspective of man's life, attracting and holding our visual attention.

*Aleksandr V. Markov*  
(RSUH, Moscow)

### **Tragic Dimension of Time as a Problem of Warburg's Methodology**

The paper will explain how Warburg's theory refuted the 'excursive' approach which preceded it and limited viewing time, and also how it was linked to the experiments in stage timing in avant garde theater and psychology.

*Marina Yu. Toropygina*  
*(Gerasimov Institute of Cinematography — VGIK, Moscow)*

**Pathos and Archaeology:  
Aby Warburg, Fritz Saxl and Edgar Wind on Expressive Gesture**

Expressive gesture is an essential issue for iconography and iconology in the studies of visual art. In his work on Dürer, Aby Warburg introduces the concept of “pathos formula”; Fritz Saxl analyzes the formation of expressive gestures; and Edgar Wind defines mechanisms for their transmission in the history of British portrait. The key problem in all these works is the correlation of form and meaning, pathos and polarity, i.e. energy charge of the gesture.

# SHAKESPEARE AND NATIONAL LITERATURES: TRANSLATIONS AND RECONSIDERATIONS

*Alexandra N. Ushakova*  
(URIE, Nizhny Novgorod)

## **Italian Translations of *Hamlet***

The character of Hamlet became widely known in Italy in the 18<sup>th</sup> century. Paolo Rolli made one of the first translations of the “To be or not to be” monologue. During this period, Italian composers based several operas on the tragedy. The 19<sup>th</sup> century marked a new stage in the exploration of Shakespeare’s world. Giuliano Carcano, the author of the famous monograph “Dante and Shakespeare”, completed his poetic translation in 1847. Although interpretations of various Shakespeare’s texts appeared in Italy, *Hamlet* was of special interest to translators, composers and writers, — presumably because its appeal remains strong in every historical period.

*Petr G. Chebotaryov*  
(MGIMO-University, Moscow)

## **Hamlet and the Hart: The Hunter’s Sketches**

The main problem which preoccupies us in this paper is the search of the way to understand and translate an original text into another language with maximum accuracy. To achieve the highest match in substance and style, we must begin with a profound study of the original text, thus taking a clear view of what is read, understood, and implied.

This study examines short fragments from the *Tragedy of Hamlet, Prince of Denmark*, specifically the quatrain from Act III, Scene 2 (“Why let the stricken Deere go weepe...”), and a fragment of Act I, Scene 5 (“Hor. Illo, ho, ...”). We demonstrate the possibility of ‘pre-translation’ analysis which can help prepare us to composing the text in the other language and critiquing the existing translations. Also discussed are some methods of analysis which can help understand the original text, as well as subjective and objective limitations to such understanding.

The analysis helps us consider new interpretations of these fragments which have never been advanced or used in explanations and commentaries either in English or in Russian, with a separate focus on certain variants of translations of

these fragments into Russian.

We also provide a comparative analysis of some Russian translations of these fragments, demonstrating the importance of comparative critical studies in the art of translation.

*Rinat F. Bekmetov*  
(*KFU, Kazan*)

***Hamlet* in Russian and Tatar Translations:  
M. Lozinsky and N. Isanbet**

The report examines a range of issues related to the translation of William Shakespeare's *Hamlet* into the Russian and Tatar languages. The communication strategies employed by both groups of translators, as well as the socio-historical and ideological background of their work, are shown in terms of comparison and contrast. It is noted, for instance, that the translation of *Hamlet* into Tatar was made by Naki Isanbet, a remarkable figure of Tatar culture in the late 1940s, about ten years after the publication of the Russian translation by Mikhail Lozinsky. Isanbet knew English well and translated the tragedy from the original, but collated it with the Russian version. The translation seems to have been made upon the «public demand», the latter being one of the very popular ways of introducing literary classics into a wide audience of Soviet-time readers and spectators. However, his translation of *Hamlet* owed a lot to the previous period of the development of Tatar culture. It is known, for example, that Ğabdulla Tuqay had been considering a full translation of the play in the early 20<sup>th</sup> century, although, according to the memoirs of several of his contemporaries, he recognized that in doing so he might face a large number of objective difficulties. In the early 1920s, Rahim Ghali, a prominent scholar of Tatar literature, translated *Hamlet*, and the play was successfully staged in Kazan and outside the Republic of Tatarstan by Tatar theatrical troupes. Sources quoted in the paper prove that both Russian and Tatar translators generally shared the same principles in their work. They tried to convey not only the spirit, but also the letter of the original, deliberately blurring their personal contribution. And yet, in spite of the fundamental sameness of approaches, the translations reveal methodological differences, determined both by the translator's poetic individuality and national peculiarities. There is a theory that the conversational tempo of English corresponds to that of the Tatar language, which contributed to the translations' success. We also examine some of

the reviews Tatar theater critics produced in response to the stagings of Shakespeare's plays.

*Albina M. Sayapova*  
(*KFU, Kazan*)

### **Shakespeare in Tatar Literature**

The paper addresses the issues of the impact William Shakespeare's works had on the Tatar literature of early 20<sup>th</sup> century. The focus is on the artistic and critical legacy of Ğabdulla Tuqay, who was well acquainted with the works of the English playwright. It is known that the Tatar poet quite often retold the content of Shakespeare's plays to the artists the Sayar troupe, expressing hope that Shakespearean drama would enter the repertoire of Tatar theaters. From the memoirs of contemporaries, as well as from the translations by Tuqay which have survived and have been published, we can see which plays by Shakespeare were the Tatar poet's personal favorites. Among them are *Timon of Athens* (the tragedy is known to have greatly impressed the poet), *Romeo and Juliet* (Tuqay translated two lyrical passages from the text), and *Hamlet* (Tuqay considered doing a full translation of the play, retold its key episodes in his autobiographical essays and adapted Shakespeare's characters in his own lyrics). We also focus on what may be approximated as a "typology of genius". Tuqay, like Shakespeare, is an "emblem" of his national culture; a poetic figure who fused achievements of the past into new aesthetic approaches; a person who combined multiple cultural traditions and rapidly created an original poetical logic from 'voices' of others. The paper also examines the problem of the critical coverage of Shakespearean themes in early 20<sup>th</sup> century Tatar periodicals — for instance, the opinion of Riza Fakhrutdinov, the editor of *Shura* (Board) magazine, where he recognized the encyclopedic erudition of the English playwright and pointed out the extraordinary richness of his language. We provide a general overview of how the image of Shakespeare was deepened and enriched in the subsequent periods of the history of Tatar literature. At present, Shakespeare's plays are frequently staged in Tatar theaters. There is a surge of interest in Tatar productions of Shakespeare's dramas (e.g., the stagings by Farit Bikchentaev, the chief director of the Tatar State Academic theater named after Galiaskar Kamal, possess some very special flavor). In this regard, it is important to understand the subtleties of dynamic reception of Shakespeare in the big Tatar literature. Tatar perception of Shakespeare, as that of

any major artist, involves knowledge of the context, i.e. the individual and creative, the historical, social, ideological, aesthetic, and national.

*Irina V. Ubozhenko*  
(*NRU HSE, Moscow*)

**Poetic Translation and Intuitiveness:  
Ashot Sagratyan's Translations from Shakespeare**

The past decade of poetry translation in Russia saw an event that is still (regretfully) little known both in the professional Shakespeare community and among the general readers and admirers of the great English poet. I mean the poetic translations by Ashot A. Sagratyan, a poet, a translator, a teacher and a philosopher, who died not long ago.

Shakespeare's poetry has for centuries been admired and researched all over the world. I must confess, that not being a professional in this field, I nevertheless dare admit the advantage the Moscow Shakespeare Readings have in investigating the work of the English dramatist by means of the interdisciplinary approach. The latter gives me the chance to speak as a linguist, a translator and a specialist in translation studies. In my paper I intend to focus on the theoretical and philosophical foundations of translation practice as suggested by Ashot Sagratyan, illustrated by examples of his original translations.

The academic domain of my research interests lies within the fields of the nature of creativity in translation, language and translation intuition, the so-called (often mysterious) "sense of style", and the implicit intentions of the author of the original. My talk is a modest attempt to honor the memory of the Master, whom I respect so much, by trying to apply his views to these highly-debatable issues. Ashot Sagratyan's ideas which I am going to dwell on were stated in his essay on the art of translation (a.k.a his textbook for students) and further illustrated in his poetic translations of Shakespeare's plays. The precious collection of Sagratyan's translations of Shakespeare deserves close attention and is of vital significance for future generations.

## ROUNDTABLE “THE SHAKESPEAREAN SPHERE”

*Nikolay V. Zakharov*  
(MosUH, Moscow)

### **Portraits of Shakespeare in the Virtual Shakespearean Sphere\***

The ‘Shakespeare industry’ as a part of the Shakespearean sphere is now widely represented in pictorial arts and other spheres, circulating in various types of media. Our paper outlines some of the contemporary directions the development of the ‘Shakespeare industry’ is taking.

Images associated with Shakespeare have long become a part of mankind’s visual experience — starting with the only lifetime drawing of a performance of his play and with two authentic 17<sup>th</sup> century portraits of Shakespeare. Other portraits of the playwright postdate his lifetime and either depict other people or are forgeries which appeared later, when a huge demand arose for ‘genuine’ images of Shakespeare. These pseudo portraits of Shakespeare, many of them well-known, are so numerous that the very fact of their existence proves them a product of the ‘Shakespeare industry’.

Since the 18<sup>th</sup> century, Shakespearean plots and imagery have been playing an ever greater role in European — and, most importantly, in British art. It is hard to say when Shakespeare and his characters first made their appearance on commemorative coins, banknotes and stamps. A very recent example should suffice to show how these images are used. Early in 2016, the Royal Mint issued three new coins to celebrate the 400<sup>th</sup> anniversary of Shakespeare’s death. These coins featured Yorick’s skull with a rose, a crown upon a sword and a scepter with a fool’s cap.

Commemorative medals are of serious importance for a scholar, too, as well as stamps due to their sheer numbers. All of these representations deserve an in-depth study, as well as thematic and chronological classification. The rise of contemporary information technologies has begun to reshape the ‘Shakespeare industry’, especially concerning the information available online. Electronic editions of Shakespeare’s texts in English or Russian have already become authoritative. Of

\* The paper was prepared as part of the project “Virtual Shakespearean Sphere: Transformations of Shakespearean Myth in Modern Culture” supported with a grant from the Russian Foundation for the Humanities (No. 14-03-00552a).

special interest are online encyclopedias of Shakespeare.

The ‘Shakespeare industry’ has gone much further than providing popular editions of his works and endowing theatrical, cinematographic and television adaptations (including documentaries on his life and work) with a cult status. It has morphed into a commercial exploitation of the image of the Bard and those of his characters, with all of these images appearing on souvenirs.

*Vladimir S. Makarov*  
(*STOU, Moscow*)

**The Frontiers of the ‘Shakespearean Sphere’:  
Shakespearean Worlds as ‘Complexity Devices’\***

Summing up the research our team has done in the ‘Shakespearean sphere’ and its space in contemporary culture, including its mass versions, I would like to point out some more general implications that stem from the critical analysis of cultural interactions in arts which only partially rely on verblivity (or in no way at all) — comic books, music, theater, cinema, computer games, to name just a few.

First and foremost, I believe that the terminology of ‘principles and processes’ of ‘Shakespeareanism’ and ‘Shakespearisation’ did not and could not live up to the needs of critical analysis. Shakespeareanism, which talks about congeniality and epic worldview, has no place in some arts, being born within the narrow confines of the rigid literary canon. Shakespearisation is hard to imagine outside the elitist and progressivist take on literature and art in general.

Secondly, the critical analysis is impossible without looking at the position of researchers themselves vis-a-vis the ‘sphere’. Here, the gravest danger is turning into a media commentator of Shakespeare-related events, employed as a procurer of biographical snippets and key quotes. Studying the Shakespearean sphere should not turn into collecting and sorting allusions and uses of Shakespeare.

Thirdly, it is important to see contemporary culture as heterogeneous, including simultaneous drives towards both simplification and provocative complexity. There is a temptation to adapt Shakespeare to the ‘positive’ cultural practices of today (the rejection by the British Council Russia of a Hamlet-themed

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carriage in the Shakespeare train in Moscow metro is only one of many sad examples). On the other hand, the very heterogeneity of Shakespearean worlds makes them a perfect tool of resisting simplification. Several examples from the latest RPGs (Witcher 3, Fallout 4) show that Shakespearean quotes and allusions, seemingly unexpected as they are, easily become such a ‘complexity device’.

Finally, great attention to Shakespeare’s worlds in the cultures of the last four centuries helped turn them into a model of the virtual world — often even described in the language of Shakespeare. The huge role played by scholars of Early Modern England in the rise of digital humanities is hardly surprising. Building self-developing virtual worlds which combine factual data and imagination — this new stage of the Turing test — is by itself a ‘Shakespearean’ process, a colossal task which cannot be reduced to either ‘absorbing’ or ‘transforming’ Shakespeare.

*Boris N. Gaydin*  
(*MosUH, Moscow*)

### **Shakespeare in Post-Soviet Russian Literature: Main Trends and Issues of Appropriation\***

The paper analyses the specific features and ways of reception of William Shakespeare’s works in the thesaurus of contemporary Russian literature. I will present a range of examples of the appropriation of Shakespeare’s heritage that have appeared in post-Soviet Russia (literary rewritings and adaptations, several original literary works where Shakespeare’s plots and characters are used). A special attention is paid to research into multidirectional sociocultural trends that can be found while studying the phenomenon of the Shakespearean sphere.

Contemporary Russian writers, poets and playwrights place Shakespeare and his legacy in various and sundry contexts within the frameworks of a large number of artistic conceptions and movements of a transitional character (e.g., the 1994 play *A Plague on Both Your Houses!* (“Chuma na oba vashi doma!”) by Grigoriy Gorin, the 2002 short story *The Ghost of Hamlet’s Father* (“Ten’ ottsa Gamleta”) by Rouslan Saghabalyan, the 2002 tragedy *Hamlet. Version* (“Gamlet.

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Versii”) by Boris Akunin, etc.). Different variations of post-absurdism and postmodernism prevail (for instance, the 1998 play *Hamlet. An Eccentric Comedy in Five Acts* (“Gamlet. Ekstsentricheskaia komediia v piati deistviiakh”) by Arkady Zastyrets), but it is also possible to find examples of the ‘new political satire’ (e.g., the 2003 play *Hamlet* by Leonid Filatov, the 2010 play *Game Over* by Mikhail Lantsman, the 2011 poem *The Performance of the Year* (“Spektakl’ goda”) by Dmitry Bykov).

The Russian reception of Shakespeare was, and is, a peculiar ‘mirror’ where processes of cultural dynamics are being reflected. Analysis of contemporary examples of interpretation, reception and appropriation of Shakespeare’s works and their comparison with similar literary writings of the previous ages gives an opportunity to present a snapshot of the Shakespearean sphere in its historical perspective and to draw some conclusions on the role of Shakespeare in contemporary Russian culture.

*Aleksandr N. Svalov*  
(RASS, Moscow)

### **The Shakespearean Sphere as a Virtual Image**

Over the recent years, the ‘Shakespearean sphere’ has been frequently discussed, but the increasing number of publications has not so far led to a consensus on the content of this virtual image.

I view the Shakespearean sphere as a virtual and *inter-subjective knowledge-based phenomenon*, whose development is driven by knowledge accumulation and the dynamic changes in both world culture and local cultures, as well as by specific social agents. The Sphere is not part of the Bard’s thesaurus as such. It is a multifaceted construct, which arises in communication between various agents. In this respect, we should discuss the Shakespearean sphere within the context that is located *around Shakespeare* rather than within the Shakespearean thesaurus proper.

The Shakespearean sphere is unique in its historicity, composition and content. It is not merely a container for massive information about Shakespeare and his heritage. Whatever Shakespearean sphere includes is mainly defined through attitudes to Shakespeare, interpretation and representation of his works with the help of the thesaurus oppositions between one’s *own*, *other* and *alien*. Interestingly enough, the meaning of *own* can be actually be *pseudo-own* (especially in the

products of the Shakespeare industry). Interpretations and representations related to Shakespeare and his work reveal the thesauri of the social agents involved.

However, we disagree that the objects that constitute a sphere (in this case, the Shakespearean sphere) paradoxically possess 'equal value'. The idea that the sphere has a geometrical shape, where all reference points are equally distant from the center is hardly conclusive enough, although we suppose this view rests upon the intention to cover the whole range of these 'objects'. We believe that such objects have a right to *co-exist*, but their respective values cannot be equal. These objects are generated by various agents, possessing different thesauri, and they certainly cannot be estimated and analyzed as equal.

Nevertheless, it is important for studies of Shakespeare, and for associated research in the humanities, to study manifestations of Shakespearean sphere in contemporary culture, especially in the non-verbal arts.

## ARTISTIC RECEPTION OF SHAKESPEARE'S LEGACY IN RUSSIAN LITERATURE AND CRITICISM

*Boris N. Tarasov*

*(Gorky Literature Institute, Moscow)*

### **Shakespeare's Heritage in Evolution of Pushkin's Artistic Outlook**

In his youth, Alexander Pushkin's aesthetics was rooted in the ideology of the Enlightenment and belief in idealized Reason, enlightened Freedom, and the protective hand of Law. In his early poetry, he rarely dealt with these ideas in larger poetic genres, as they would require a more comprehensive treatment of life, whereas in short lyrical verse libertarian ideas, satirical irony and subjectivity of the outlook were quite sufficient. Young Pushkin's models in literature were Voltaire and Byron. But gradually, the Voltairian muse lost Pushkin's favour, since her artistic scepticism focused primarily on hyperbolization of the absurd, leaving out many more complex phenomena or tending to simplify them. In this evolution, Pushkin came to be disappointed in the in-depth self-scrutiny and melodramatic preferences of the Romanticists, including his former idol, Lord Byron. In private judgement, Pushkin used the verb 'byronize' to denote a passion for self-portrayal.

As Pushkin learnt more of world literature, the maturing Russian poet found "a lopsided view of the world and of man's nature" in French Classicists, in mass-oriented fiction and other writings; and he strove to overcome these deficiencies. Breaking free from aesthetic limitations and 'frigid prescriptions', the poet would ceaselessly strive to master literary forms that enabled him to present the world objectively, in all of its diversity and with profundity that is now recognized as Pushkin's wisdom.

The paper proves that chronicles of Old Russia, books of history and Shakespeare's works came to be Pushkin's tools in shaping his 'new style'.

"How amazing Shakespeare is! I can't get over it. How puny Byron the tragedian looks next to him!" Pushkin's admiration of Shakespeare is thus reflected in his poetic works and in the theory of drama. For him, Shakespeare became a model of truthful, objective and comprehensive artistic portrayal. "Characters created by Shakespeare are not, as Moliere's, types exemplifying some passion or vice, but living beings, compacted of many passions and many vices; and circumstances unfold to spectators their varied, many sided personalities." Taking this

aesthetic parallel a step further, Pushkin suggested that contemporary theater would profit from the democratic laws of Shakespearean dramas rather than from the courtly tragedy of Racine.

For Pushkin, Shakespeare's works were not merely a creative impulse: they helped to assess current events along the scale of world history, political life and human fates. "Don't let us be prejudiced or see one of the sides only", he asked Baron Delvig after the Decembrists' uprising was defeated in 1825, "let us look at the tragedy through Shakespeare's eyes."

This 'Shakespearean vision' led our poet to contemplate the nature of pride and authority, pangs of conscience and public well-being, crime and punishment, love and hatred, enabling him to reveal unthought-of mysteries of the soul and the tragic essence of man's existence: "After reading Shakespeare I always feel giddy, as if looking into an abyss." "There also exists a superior boldness of invention, when the creator conceives a comprehensive design; such is the boldness of Shakespeare, Dante, Milton, Goethe in Faust..."

*Svetlana A. Makurenkova*

*(Union of Litterateurs of Russia, Moscow)*

### **Love/Passion Dichotomy in Shakespeare and Pushkin**

The paper is devoted to the analysis of the Love/Passion dichotomy in the creative legacy of the two great poets — Shakespeare (Juliet in *Romeo and Juliet*, IV.3) and Pushkin (*Eugene Onegin*, 7.XIV). In both cases the exposure of feeling is viewed under the pressure of the atmosphere of high tension. The similar framework helps to outline the vivid divergence between the Renaissance and the Romantic paradigms of Love, as well as to trace the development of the Platonic eidos of Love in the European culture.

The concept of passion is discussed with Pushkin's unfinished *The Egyptian Nights* as a prime example. Its analysis within the boundaries of the epiphenomenon of the Shakespeare theater helps to explain its unfinished state.

In general, both poets, despite some shortcomings, were inspired by one and the same conceptual paradigm.

Andrey A. Evdokimov  
(MSU, Moscow)

### Shakespearean Text in Nikolai Gogol's Dramatic Works\*

Gogol's dramatic works were seldom taken as a subject of study from the point of view of literary connections with Shakespeare's plays. The early attempts date back to the dawn of Russian literary criticism. Sergei Timofeyev's book *Shakespeare's Influence on Russian Drama* (1887) reveals the Shakespearean element in depicting "the truth of passions" and "verisimilitude of feelings" in *The Government Inspector*, and Georgy Chudakov's work *The Relations of Gogol's Oeuvre to West European Literatures* (1908) makes a shallow comparison between Gogol's drafts of the play *Alfred* and Shakespeare's history plays. Later sporadic works on the subject deal only with typological parallels.

Taking into consideration the specifics of creative story of Gogol's texts subjected to numerous alterations and refinements, it is essential to focus less on revealing Shakespeare's quotations than on analyzing the English playwright's motifs and plot transformations, mainly from history plays and tragedies. We must mention that Gogol's dramatic works display both the direct interaction with Shakespeare's texts and dialog with the Russian and European Shakespearean tradition.

In this paper, we analyze several direct literary connections between dramatic works by Gogol and Shakespeare.

Our first example deals with the above mentioned history play *Alfred* on the life of the great Anglo-Saxon king of the 9<sup>th</sup> century. Along with the obvious features of the French historical drama, which freely interprets Shakespeare's history plays, it reveals quite authentic "Falstaffian text": lively talks of Brifrik, a jester knight, on vocation of man, and his ability to discover the seamy side of life remind us of old sir John.

The text of *The Government Inspector* shows how Gogol travestied Shakespeare's plots. The opening council at the Mayor's house can be described as a parody of monarchic audiences in Shakespeare's plays. However, the king is replaced by an imperious bureaucrat, noble knights, by bribe-taking and plundering

\* The research was implemented within the framework of a project of the Russian Foundation for the Humanities, No. 14-04-00450 ("Nikolai Gogol's Works and William Shakespeare's Plays: Generic and Typological Aspects").

officials, and debates on honor and faith, by discussions of accepting greyhound puppies as a bribe and going to church every Sunday.

The quantity of examples of Shakespearean text in Gogol's plays can be easily increased — in particular, the Shakespearean sphere encompasses such comedies as *The Marriage* and especially *The Gamblers*.

Ivan O. Volkov  
(TSU, Tomsk)

### **Shakespeare's Steppe in the Works of I. S. Turgenev** *(King Lear of the Steppes)*

The exposure of Ivan S. Turgenev to the influence of the creative heritage of William Shakespeare was regular and fruitful. Throughout the life, the Russian writer showed deep interest in the artistic achievements of the English playwright. The tragedy of *King Lear* (1608) was crucial for this creative dialogue.

Not only did Turgenev have an excellent knowledge of Shakespeare's play in the original, but he also responded vividly to its Russian translations (including his own youthful experiments). In 1870 he wrote a short story "Stepnoi korol' Lir" (*King Lear of the Steppes*) which by its very title refers to Shakespeare's text.

The specificity of Turgenev's interpretation of *King Lear* in his post-reform story largely lies largely found in the organization of the plot, in the construction of the conflict and the creation of its protagonists. However, one of the most significant aspects in Turgenev's interaction with the world of the English playwright lies in the method of modeling the natural space. The key category here is a steppe motif with its extremely rich figurative and symbolic content.

The steppe as a natural motif in the tragedy influences the formation and transformation of both main characters — Lear, in Shakespeare's play, and Kharlov, in Turgenev's story. The endlessness of the steppe includes the dialectics of the philosophic definitions such as the good and the bad, life and death, beauty and ugliness. The ambivalence of emptiness and fullness of this space reveals the drama of the human personality. In Shakespeare's tragedy, the protagonist, while wandering in the steppe, experiences a much-desired resolution of his internal contradictions. In Turgenev's version of the plot, the tragedy of an ordinary person is not resolved, but further develops in the fate of Kharlov's youngest daughter.

Ivan I. Chekalov  
(St. Petersburg)

**Shakespearean Echoes in  
*It's a Family Affair — We'll Settle It Ourselves* by A. N. Ostrovsky**

In the text of *It's a Family Affair — We'll Settle It Ourselves* (original title: *The Bankrupt*; 1850) by A.N. Ostrovsky there are collocations which echo several phrases used by Shakespeare in *King Lear*. These collocations are treated in their relation to some features of plot similarity noted by Ostrovsky's contemporaries and in our time dealt with by L.M. Lotman and A.L. Stein. It is suggested that the Russian tragic actor P.S. Mochalov (1800–1848) in the role of King Lear (the opening night of the performance at the Moscow Maly Theater was on January 4, 1839) might have influenced Ostrovsky when the playwright started writing his comedy in 1843.

Olga V. Shalygina  
(IMLI RAS, Moscow)

**Shakespearean Codes in Chekhov's Dramas**

We address Anton Chekhov's *Three Sisters* and *The Cherry Orchard* looking for cases of code alignment, such as with *Hamlet* and *Macbeth* in the scenes when Natasha enters the stage bringing a candle and Andrey reads a book (*Three Sisters*), or Dunyasha's candle and Lopakhin's book (*The Cherry Orchard*). Besides alignment, here we observe a case of overlapping, when one of the codes is implemented thematically (*Hamlet's* code), and the other provides an implication and rhythmical structure (reversal of time as described in De Quincey's essay on *Macbeth*, occurring in Chekhov's *The Cherry Orchard*). The paper's focus is on overlapping and interaction of Shakespearean codes in Chekhov's dramas.

Alexander V. Kalashnikov  
(NRU HSE, Moscow)

**“For us Shakespeare Is More than a Bright Name”:  
The Tradition of Shakespeare Anniversaries in Russia**

Even among various anniversaries celebrated in 2016, in particular the 2400<sup>th</sup> of Aristotle's birth, the 400<sup>th</sup> of Cervantes' death, or the 250<sup>th</sup> anniversary

of Karamzin, the quadricentenary of Shakespeare's death is a remarkable event. Shakespeare celebrations in Britain date back to the Jubilee in 1769 (sic!) organized at Stratford by David Garrick. The fame of the person "not of an age, but for all time", as Jonson prophetically noted, spread across Europe, and reached Russia. The current paper looks at the tradition of Shakespeare jubilees in Russia as a phenomenon of Russian culture. The tradition of bardolatry in Russia was established gradually, which is reflected in two quotations: "Shakespeare, tho' unschooled" from *Epistle on Poetry* by A.P. Sumarokov and "For us Shakespeare is more than a bright name" from *A Speech on Shakespeare* by I.S. Turgenev. Famous people of art and Shakespearean scholars, in particular I.S. Turgenev, V.I. Ivanov, P.G. Hansen, A.V. Lunacharsky, M.P. Alekseev, contributed papers and editions to the Russian Shakespeareana. Celebrating Shakespeare's anniversaries gave a huge boost to books, complete works, new translations, newspaper publications, exhibitions, theater productions, films and TV programmes. Despite the serious work on organizing these celebrations, these important stages of promoting and contributing to public awareness and research (and also studying the legacy of the English writer) now have to be rescued from oblivion. This determines a need for more specific focus on them in contemporary research. In particular, the events associated with celebrating Shakespeare in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, as yet have never been systematically studied. Thus, our research will describe the events related to Shakespeare celebrations in Russia by systematizing editions, translations, theater productions and film adaptations.

*Anna A. Ryabova, Dmitry N. Zhatkin*  
(PenzSTU, Penza)

***The Tragical History of Doctor Faustus* by  
Christopher Marlowe in 19th Century Russia**

The paper presents some specific details of the Russian reception of *The Tragical History of Doctor Faustus* by Christopher Marlowe — from its first mention in the diary entry the "Russian European" A.I. Turgenev made on July 14<sup>th</sup>, 1825, to the end of the 19<sup>th</sup> century. We comment on some researchers' opinion that Pushkin was possibly influenced by Marlowe's tragedy when writing *<Sketches for the Conception of Faustus>* (1825) and *<Popess John>* (1835). The paper also examines responses to the tragedy in the works and correspondence of I.S. Turgenev, N.A. Nekrasov, A.V. Druzhinin, V.P. Botkin, N.V. Gerbel

and others, as well as its interpretations in the most important works of literary scholarship and 19<sup>th</sup> century criticism (S.F. Uvarov's essay *Marlowe, One of Shakespeare's Predecessors*, N.I. Storozhenko's book *Shakespeare's Predecessors: An Episode from the History of the English Drama in the Elizabethan Age. Lily and Marlowe*, N. Shakhovskoy's article *Faustus on the English Stage. Marlowe*). Also examined are the works by Alexander N. Veselovsky, Alexey N. Veselovsky, M.Ya. Frishmut, P.I. Veinberg, V.V. Chuiko, N.P. Dashkevich, V.N. Peretts, A.A. Shakhov, P.I. Zhitetskiy and others. Special attention is given to the two full translations of the tragedy into the Russian language made by D.D. Minayev (1871) and K.D. Balmont (1899) and fragmentary translation of Faustus's last monologue made by M.L. Mikhailov in 1860.

*Nina V. Saprygina*

*(Odessa Mechnikov National University, Ukraine)*

### **Shakespearean Themes in the Works by Alexander Grin**

Nina Grin, the widow of Alexander Grin, once mentioned that Grin's most favorite author was Shakespeare. We shall thus examine Shakespearean themes and associations in Grin's works. We have not been able to detect any Shakespearean influences in Grin's plots, reminiscences and direct references to Shakespeare are also few. Grin's Guelli in the story *A Hundred Miles down the River* regards Shakespeare's heroines as strong personalities who are worthy of respect.

Shakespeare's characters — just as Grin's — often have exotic and artificial names. The very way Alexander Grinevsky shortened his real surname into a pen-name — Grin — made it sound like an English surname.

Grin's chosen genre for *The Scarlet Sails* — a *féerie* — brings up associations with theater. In the 19th century, the word 'féerie' meant a theatrical performance with a fantastic storyline and lots of stage effects. Such was Shakespeare's *A Midsummer Night's Dream* with the music by F. Mendelssohn-Bartholdy.

The theme of utopia and dystopia in Grin's stories *Renault Island* and *The Lanfier Colony* echoes a similar theme in Shakespeare's *The Tempest*. For Prospero and Miranda, the island is a place of exile and the place of their escape from menacing civilization.

Shakespearean allusions in Grin's novel *The Road to Nowhere* deserve separate treatment. Grin gave to his protagonist the name of the poet William Daven-

ant who was said to claim that he was Shakespeare's son. Into the plot of his novel Grin wove some episodes of this passionate poet's biography.

The first name of the protagonist Tirray is also taken from Shakespeare: in *Antony and Cleopatra*, Thyreus is an episodic character, the victim of hatred of the powerful. Shakespeare thus proved a pioneer of the "little man" theme. Grin's Tirray Davenant also becomes a victim because he has confronted a person of power.

The young heroines of *The Road to Nowhere* attend a performance of *A Midsummer Night's Dream*.

In *The Scarlet Sails* the surname of two negative characters is Manners. It can be concluded that Grin was familiar with the hypothesis that Roger Manners, the 5th Earl of Rutland, wrote under the name of Shakespeare, but Grin did not accept this hypothesis.

## **SHAKESPEARE ON STAGE AND SCREEN: ADAPTATIONS AND INTERPRETATIONS**

*Alexander N. Baranov*

*(Pushkin State Museum of Fine Arts, Moscow)*

### **On Settings and Stage Directions in Shakespeare**

There are theaters where we see on stage at first a landscape or an interior, and only then, the characters already are immersed in that fictitious place, or are in process of arriving there. In Shakespearean theater, it is not so — here we at first see only the stage, and then enter the actors. From their actions and speeches, we can gather some information about the scene, but we cannot see it. We can understand, for example, that the scene is at Polonius' home, but we even don't know whether it is a separate house in the town or lodgings in the king's castle. Sometimes Shakespeare deliberately names the scene of action only post factum. In certain cases, he gives contradictory information about the same place (e.g., Gloucester's abode in *King Lear*). The stage directions in such a theater describe actions on the stage rather than what the character actually does. The words 'enter Hamlet' mean that the actor appears on the stage, but at the beginning of a scene they do not necessarily mean that Hamlet enters such and such hall or room at this very moment — and not earlier. The custom to provide Shakespearean stage directions in a revised form and especially to name the scene of action in advance in this respect does pay a bad service to the author.

*Maria A. Vakhrusheva, Anna G. Ostryakova*

*(Pushkin State Russian Language Institute, Moscow)*

### **The Transformations of *Hamlet* in Theatrical Productions of Late 20th — Early 21st Centuries**

The paper considers the most important national and international productions of William Shakespeare's *Hamlet* at the turn of the 21<sup>st</sup> century, with a special focus on the work of Yu. Lyubimov, P. Stein, Yu. Butusov, V. Sarkisov, L. Turner and L. Dodin, including the recent *Hamlets* by the latter two. Of specific interest for us is the use of modern clothing and accessories in these productions, which reflects the realities and dynamism of the action. These features give directors the chance to bring the events on the stage closer to the audience and

better to inform them about the life lessons in Shakespeare's tragedy. The performances also feature peculiar scenery — quite often none at all, thus placing emphasis on acting. The paper also draws attention to the various translations of *Hamlet* used in Russian productions. In addition to the classical ones, such as the translation by B. Pasternak, Russian directors use the latest versions, as that by A. Chernov, and sometimes combine them in a single stage text. Certainly, each director chooses various dominants for interpretation of specific fragments. So, as directed by L. Dodin, Hamlet's characters say phrases from other works by Shakespeare, thus reflecting on his eternal questions. In the performances by Yu. Lyubimov and P. Stein, Hamlet's emotions of Hamlet are rendered, besides other ways, by musical instruments the actors play. Music helps to reveal such states as vulnerability and emotionality. All in all, all reviewed performances differ in interpretation. We end with a conclusion that stagings of *Hamlet* on the whole tend to reflect the condition of contemporary society.

*Konstantin E. Krylov, Elizaveta E. Krylova*  
(*St. Petersburg*)

### **Adaptations of Henry V in British Cinema (1944–2012): Historical and Aesthetical Aspects**

The paper looks at the British film adaptations of William Shakespeare's *Henry V*. The main focus is on *Henry V* (1944) directed by Laurence Olivier and the version directed by Kenneth Branagh in 1989. Television nowadays plays a very important role in modern popular culture, with British TV projects often becoming truly global sensations. That is why the authors of the paper will also consider the TV version made in 2012 and directed by Thea Sharrock.

All three adaptations are the products of its time. In how the main and supporting plots of Shakespeare's play are represented in each of them we can see an expression of ideological and aesthetic problems which the respective directors deemed relevant. We can also see that these films are aesthetically different — from romanticized Middle Ages (in the Pre-Raphaelite style) to a dark image of 15<sup>th</sup> century with elements of fantasy aesthetic in the 2012 staging by the BBC.

*Julia N. Shuvalova*

*(Leisure Centre “NEO-XXI Vek”, Moscow)*

**ShakesFest Arts Festival:  
Shakespeare Comes to a Residential District**

In March 2016, the Head of the Leisure department of the Moscow State Budgetary Institution “NEO-XXI Vek”, an English scholar and teacher of foreign languages Julia Shuvalova organized ShakesFest, an open Arts festival dedicated to William Shakespeare. The festival took place for over a week at different venues in Biryulyovo Zapadnoe district. One of the festival’s goals, apart from organizing the leisure of local residents, was to identify talented children and adolescents of the South Administrative Region of Moscow and to create the conditions in which the pupils could apply various artistic skills and receive an expert appraisal. The diversity of the programme testified to the wide range of leisure activities that were provided to the residents by NEO-XXI Vek and other cultural venues of the area (cultural centers, libraries etc.). The festival also included public lectures and film screenings, concerts and quest games. The participants of the contest “Secrets of the Time” illustrated the works of W. Shakespeare or submitted a drawing on the topic of medieval history. A recitation contest for school students “Poetry in the Language of Shakespeare”, in which participants recited the sonnets by William Shakespeare in the original language, helped to change the perception of the English language from that of an ordinary school subject to the language of creativity and theatrical performance. It is pleasing to note that the idea of such contest was supported by one of the schools, which soon after the festival held a similar contest for duets (Shakespeare’s sonnets were recited first in Russian, then in English).

The paper aims to share the experience of co-operation of a Moscow leisure institution with schools and other cultural venues in organizing leisure activities for residents of different age groups, as well as implementing educational functions, in particular, studying William Shakespeare’s legacy, painting, medieval history and other subjects. The paper focuses on conceiving and organizing the festival and solving complex issues. Illustrations and videos will be used in the presentation.

*Ekaterina P. Eremina*  
(Center for Belarusian Culture, Language and Literature Studies,  
NAS of Belarus, Minsk)

**Interpreting Shakespeare:  
Belarusian Puppet Theater in the Late 20th — Early 21st Centuries**

For directors aspiring to deal with eternal philosophical questions and classical works of the world literature, William Shakespeare is a playwright of choice. In the 1990s–2000s Belarus, Aleksei Leliavsky (*The Tempest*, 1990), Oleg Zhiugzhda (*Macbeth*, 2000; *Midsummer Night's Dream*, 2001; *The Winter's Tale*, 2004), and Igor Kazakov (*Hamlet*, 2012) took on the legacy of Shakespeare in their works for the puppet theater. They approach the genre of chosen Shakespeare's plays freely: *Hamlet* becomes a “tragifarsh” («трагифарш», literally ‘tragic minced meat’), *A Midsummer Night's Dream*, a “frivolous adult comedy”, *Macbeth*, an “infernal reminiscence of a reign”, and *The Winter's Tale*, a “brutal representation of the play in the surrealistic style”. Redefining the genre of the work provides a cue to the director's interpretation. So do epigraphs to a performance — consider the lines that open *A Midsummer Night's Dream* in Zhiugzhda's interpretation: “sleep of reason produces monsters” (Goya) and “there's only one bad thing about sleep, as far as I've ever heard, and that is that it resembles death, since there's very little difference between a sleeping man and a corpse” (Cervantes). Leliavsky treats *The Tempest* as Prospero's flow of consciousness turning the play into mystery play of vengeance, while *A Midsummer Night's Dream* acquires unexpectedly dramatic tone, and *The Winter's Tale* loses the original finale which is replaced by a new — tragic — one. Kazakov's *Hamlet* is a story of the person capable only of words, not deeds.

The Polish scholar Henryk Jurkowski argues that contemporary directors have to construct their own meanings in the postmodern situation when possibilities of interpretation of the classical works are depleted. The case of Belarusian puppet theater of the recent decades provides an illustration of this thesis. In the abovementioned works, while the letter of the Shakespeare's text is preserved (although some passages are omitted), the author loses a monopoly on the interpretation of his works in a free play of meanings. By accentuating different aspects of the play, segmenting the performance into different layers (puppets, dramatic actors, and objects), and approaching scenography and sound in an unorthodox fashion, Belarusian directors produce their own original reading of Shakespeare, adapting his classical works for a contemporary stage.

**SHAKESPEARE AND HIS CONTEMPORARIES:  
LITERARY AND CULTURAL ASPECTS OF STUDYING  
SHAKESPEARE’S ENGLAND**

*Vitaliy R. Poplavskiy*  
(*MosUH, Moscow*)

**Double Jealousy: Parallel Plots in *Othello***

There are two parallel plots about jealousy in *Othello*: Othello suspects Desdemona of being unfaithful to him with Cassio, while Iago suspects Emilia of being unfaithful to him with Othello. It is clear that both women are not unfaithful — at least they think they did nothing wrong — although Emilia is ready to justify that act: “Who would not make her husband a cuckold to make him a monarch?” The male solidarity between Othello and Iago clashes with the female solidarity of Desdemona and Emilia who consistently and passionately defend each other. The decisive motivation for Othello and Iago’s jealousy lies in the presumed public knowledge of their wives’ unfaithfulness. Obviously, Othello mistakenly thinks that this is public knowledge: he takes Cassio’s scornful comments about Bianca as ridiculing Desdemona. Both men end up killing their wives. Thus, Othello and Iago who are usually portrayed only as opposing figures in fact have a lot in common; this perspective makes Iago less demonic and lends a human dimension to his character.

*Tatiana G. Chesnokova*  
(*Moscow City University*)

**From *The Taming of the Shrew* to the ‘Conjugal War’:  
Shakespeare and the Comedy of Manners**

The motifs of the conjugal war and the taming of a ‘shrew’ bride (or wife), after having long been current in folklore and Medieval literature, find successful continuation in the English comedy of the early Modern Age. The process started with the famous Shakespearean play, which, notwithstanding its dubious connection to an anonymous comedy published in 1594, contains different interpretation of the plot archetype.

A confrontation between the main characters begins in the comedy in pre-marital period, transforming into a violent ‘conjugal war’, which in the course of

action is denied and reaffirmed as a successful stratagem, practiced for the establishment of lasting peace. Yet while in *The Taming of a Shrew* woman's subordination appears to be an act of redemption of the generic guilt of mother Eve, in Shakespeare it expresses a natural law of the harmony between the weak and the strong. Having no influence upon the results of the 'battle', this difference determines slight genre shifts in the structure of Shakespeare's play in the direction of a romantic comedy.

Later on, a tendency towards the differentiation between romantic and satirical elements prevails. Romanticized by Shakespeare, the motif of taming shifts to the sphere of premarital relations, being integrated with the motif of gender prejudice and getting free from antifeminist color (in the subplot of *Much Ado about Nothing*, where two characters: female and male — are tamed at once). On the contrary, the conjugal war (especially in the comedy of manners) is depicted at the stage of a lingering post-wedding conflict, or becomes a sort of ironic repetition of Shakespearean plot — a new round of the eternal gender battle, with an attempt of woman's gaining revenge (in *The Tamer Tamed* by John Fletcher).

A focus on direct oppression, restoring conjugal confrontation on the grounds of 'natural' opposition of weakness and strength, in this case, however, brings about a contrary effect, for a woman, as a 'natural' being, gains an undeniable advantage of a man (in the mentioned play, as well as in *The Country Wife* by W. Wycherley). Thus, Shakespearean synthesis, combining in an intricate manner antifeminist disposition with romantic tendencies, gives way to a satirical analysis, which in 18<sup>th</sup> century comedies is sometimes softened by sentimental overtones in final scenes of reconciliation.

Igor V. Peshkov

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### **Taking Responsibility for the Work of Literature upon Book Titles in Shakespeare's England**

The analysis of the titles of English books issued during the second half of the 16<sup>th</sup> and the first third of the 17<sup>th</sup> century, demonstrates the typical ways of attribution and some exceptions when the author takes the place of the protagonist of the work of literature or uses a pseudonym (Green, Willobie, Kemp, Coryat).

Anna V. Titova  
(RSU, Ryazan)

### **Shakespeare and His Falstaff in Lives and Works of British Libertines**

Falstaff's image is one of the most famous in British comedies. In both parts of *King Henry the Fourth* he is presented as an excellent background for the prince and his rise to power. This image sharply emphasizes the contrast between prince Hal and the future king Henry V.

Just as Falstaff served as a foil which emphasizes some characteristic features of the young prince Henry in Shakespeare's chronicles, so the wits of the Restoration reflected the morals of Charles II's court in their works. But the radical form of libertinism has not lingered for a long time — it gave place to conservative and philosophical trends.

Not only Shakespeare's attitude to Falstaff changes — Falstaff himself undergoes transformation. In *The Merry Wives of Windsor* he is not as quick-witted as he has been in the chronicles. Falstaff loses his pragmatism and daydreaming. This change in the Shakespearean hero from the chronicle to the comedy may be seen as an allegory of the transformation of British libertinism from the radical form to the conservative and philosophical ones. Just as Falstaff's image changes, so the court poets and dramatists of the second half of the 17<sup>th</sup> century have been shocked by the swift death of their friend and associate John Wilmot, the second Earl of Rochester, and have dampened their ardor, reconsidered their lifestyle and retreated to moderate views in their works. Rochester's followers have got more propitious perspectives, or have faded away completely. For example, in William Congreve's comedies we can observe the author's transition from the radical to the philosophical libertine who places a fine conversation with friends at supper above merry wing-dings and sexual shenanigans. Having started as an ardent libertine and Rochester's friend, this author comes closer to Temple and Saint-Évremond in his world view, which marks the victory of philosophical libertinism and moderation.

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**Non-Martian Chronicles of Coriolanus:  
Scene of Dissent, or in Search of the Late Renaissance Empire**

The product of strife is always a rebel who will not bend his knee to the gods, and whose diabolic ambition breeds dissent, which, in its turn, results in national upheavals and in civil strife. As the world's history shows, such 'rebels' were the first to be disposed of by the crowd: they would be sent to the scaffold and all memories of them would be erased. Typological likeness between Pushkin's False Dmitriy and Shakespeare's Coriolanus is notable: in both plays, dissent is carefully planned; the chosen 'rebel' is not absolute, his conscience is not pure, which deprives him of popular support, and his rule of legitimacy; his retinue is made of avowed enemies, who plot against him and overthrow him suddenly, with little regard for moral values. It is remarkable that the period when Russia sank into revolutionary collapse in early 17<sup>th</sup> century (not an empire yet, but certainly full of imperial ambitions) falls within the time when Shakespeare's *The Tragedy of Coriolanus* was written — 1605–1608. Taking into consideration the existence of diplomatic and business contacts between Russian and English royal courts since 1553, we can assume that it was not only Plutarch and Titus Livius who informed the English playwright; he must also have been inspired by the news coming from Muscovy about the upheavals that followed the death of Ivan the Terrible. The Rebel on the throne may be viewed as the primary cause of civil dissent. The Rebel causes Dissent through his pride and arrogance; when earthly motives (ambition and lust for power) get the upper hand of his better self, when his 'absolute power' relies on fraud, then this 'interim' monarch creates bifurcation by bringing in a touch of lie and slander, which unsettles the whole society. This 'rebel' rejects God, laws, faith, and order; as a champion of violent disobedience he is unable to discern the wishes of manipulators behind his own actions; therefore he is incapable of rendering mercy or support. Similar to Coriolanus, False Dmitriy, subverted people's minds by his attitude of defiance, fortitude and willfulness — thus his indomitable temper lead him to embracing a wrong strategy, which resulted in defeated hopes, having revealed the main error in political philosophy of the Time of Troubles in Russia — betting on a trickster figure, when pursuit of the spectacular could cost one his life.

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**Do People Have Right?  
'Deviant' State in the Works of Shakespeare and  
His Contemporaries and How to 'Correct' It**

In early Stuart England Renaissance and Neo-Roman ideas of civic virtue and liberty clashed with absolutist concept of inflexible and steadfast edifice of monarchy. Most famous English dramatists of the period took a part in this controversy. Both sides appealed to Greek and Roman legacy in dramatic plots and political ideas. Both sides explored the Aristotelian concepts of 'correct' and 'deviant' state, reasons for their degradation and ways to correct the deviant. Shakespeare, in controversy with his brothers of the quill, chooses the absolutist side. It appears both in his historical dramas and Roman tragedies. The indicative example is the plot of *Julius Caesar* concluded by rebuilding of Roman monarchy, and not by the assassination of Julius Caesar, which could have been interpreted as a triumph of monarchomachs. In this paper, I have studied images of 'deviant' states and of their 'correction' in the works of early Stuart dramatists as exemplified by Shakespeare's *Coriolanus* and *Timon of Athens* and Thomas Heywood's *Rape of Lucrece*. Shakespeare's pessimistic estimation of possibility of ochlocracy and oligarchy correction is quite significant here.

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**Images of Traitors in Shakespeare's Work: The Informer**

Treachery is one of the deadly sins and the first evil-doing to occur to mankind. In the universe of the Middle Ages, there was no moral justification for the crime. Shakespeare's spectators knew for sure: the traitor is doomed to hell.

Treachery is one of the key themes in Shakespeare's works, and they treat the phenomenon quite comprehensively. The paper looks at the types of traitors in the great tragedies, and their correlation with Dante's model in *The Divine Comedy*. Special focus is made on the image of the informer, traced back to Judas.

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### **‘Russian Habits’: A Comment on a Remark in *Love’s Labour’s Lost***

In Shakespeare’s *Love’s Labour’s Lost* (f. p. 1598) it is remarked that on the visit to the Princess of Aquitaine and her ladies, the king of Navarre and his three companions are dressed «in Russian habits». This Russian allusion has been noted by a number of authors (Alekseev, 1937; Lukov and Lukov, 2007; Mikhalskaya, 2003), who, however, did not comment on it.

At the contemporary performance at Shakespeare’s Globe in London (screen version of 2010), actors appeared on stage wearing low-toned costumes, high top boots and headwear with fur. But for Shakespeare’s theatre «Russian habits» meant clothes of expensive fabric, rich and variegated colors with many strips and ribbons — white, red and blue, — buttons of pearl, gold, crystal glass, precious stones, color enamel.

The image of richness and colorful Russian clothes came from the royal receptions of ambassadors from England in Moscow, visits of Russian merchants to England, for example, from Grigory Mikulin’s embassy at the beginning of 17th century (Stateinyi spisok..., 2008; Tolkachev, 2012). Mikulin’s portrait by a European painter shows him wearing bright red rich clothes.

A lot of information on Russian habits in clothes can be found in N.I. Kostomarov’s *Home Life and Habits of Russians in the 16<sup>th</sup> and 17<sup>th</sup> centuries* (Kostomarov, 1993; see especially ch. 9 “Clothes”). As shown by Kostomarov, Russians did not wear gloves. They had mittens on fur and headwear with high crowned top. Among the variety of popular colors green and red were the most popular.





*A.P. Riabushkin. Merchant's Family in the 17th Century*

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### **Shakespearean Criticism in 18th Century England**

The paper is devoted to the history of Shakespearean criticism in the 18<sup>th</sup> century in England, focusing on the main subjects discussed at the time and the problems associated with them. These are the issues of interaction between Life and Art, the meaning of the theory of classics, and the attitude of the 18th century critics to the problems of the subjective inner world of the Poet and his individual talent. Special attention is paid to the evolution of the critical attitude to the psychological principles of character-structuring, as achieved by Shakespeare, which led to the final acknowledgement of his role as the founder of the romantic drama.

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### **Discussion of Shakespeare's Language and Its Imitation in the Late 17th — early 18th Century**

The latter half of the 17<sup>th</sup> century marked the highest point of the French formalist school's domination in England. This school saw literature's primary purpose in providing models for aristocratic education. Shakespeare, whose popularity only started to regain power after the oblivion during the Commonwealth, was not seen as an appropriate figure for the role of the mentor of morals and manners due to the violence he depicted on stage and the incoherence between the speeches of some of his heroes and their social position. The first English literary critic Thomas Rymer (1643–1713) in his *Short View of Tragedy* even argued that “in the Neighing of an Horse, or in the growling of a Mastiff, there is a meaning, there is an lively expression, and... more humanity, than many times in the Tragical flights of Shakespear”. The taste of the era was on the side of Beaumont and Fletcher in the matter of imitation.

The choice of aristocratic culture, language and manners as a basis for the future national culture is quite common for the states of ‘old Europe’. This makes the English choice, the choice of a language of merchants over the language of aristocrats, quite unique. Shakespeare played a great role in it, as it was first noted by Rymer, who complimented the playwright on his choice of the language that is perfect in self-enriching by absorbing new linguistic models and strategies.

The paper will concentrate on the problem of language as it came into being soon after the Restoration. We compare the language in the plays of Shakespeare, their adaptations and texts by Beaumont and Fletcher supplemented with the opinions of 17<sup>th</sup> and 18<sup>th</sup> century literary critics. A brief mention is made of the first English project to encourage the use of nation-wide literary language.

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### **Evaluation of Shakespeare's Works in Charlotte Lennox's Literary Criticism**

This paper focuses on the peculiarities of the perception of William Shakespeare's works in Charlotte Lennox's essay *Illustrated Shakespeare* (1753–54). In her essay, Lennox compares *Hamlet*, *Comedy of Errors* and *The Winter's Tale* with their prototexts.

Lennox noted that the themes of the original works themselves are imperfect, and the changes Shakespeare had made did not improve them, instead making them all the more unreal and devoid of logic.

*The Winter's Tale*, which is based on the novel Dorastus and Fawnia by Robert Greene, according to the critic, trails behind the original because of the "multitude of incredible events" and "inconsistency of characters'" actions. Lennox also points out a factual error of Shakespeare: Bohemia is landlocked and distant from the sea, and thus all events that occur at sea run against the principle of credibility.

Comparing *Comedy of Errors* and Plautus' *Menaechmi*, the critic comes to the conclusion that Shakespeare's addition of new characters and plotlines to the original brings too much confusion to the story. According to her, the events of *Menaechmi* "occur by chance", whereas in *Comedy of Errors* "events pile up in such a way that the chaos on the stage only enhanced."

Like other critics, Lennox sees the source of *Hamlet* in the story of Amleth by Saxo Grammaticus, pointing out that the main events and characters of the tragedy coincide with the prototext. Shakespeare's image of Ophelia she finds more decent than the one of Saxo, but the critic thinks Ophelia's madness is unreal.

Lennox considers Hamlet's alleged madness, Claudius's murder in the presence of the guards, "a hero's death together with the death of his murderer"

Shakespeare's "errors", which testify to the absurdity or improbability of these events.

The analysis of Shakespeare's works in Lennox's essay differs from the general trends of female Shakespearean criticism in the 18<sup>th</sup> century. Arguing that the merit of works of literature lies in their credibility, in the logic of the plot and consistency of characters and their actions, she does not mention the feelings of the audience, and thus does not address the didactic aspects of the plays, unlike many of her contemporaries. Therefore, Lennox's reception of Shakespeare brings rational rigorism into the play — the rigorism which is typical for Augustan criticism.

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### ***The Rialto Dialogues, or Shakespeare's Jewish Connection***

Shakespeare is rightly considered one of the most important playwrights of all time, his work has been read and enjoyed throughout the world for 400 years. He was hugely popular during his lifetime not only because he was able to create complex characters and intertwining storylines, but also because his plays resonated with the masses and reflected their daily lives and thoughts. For this reason, performances of Shakespeare's plays have shaped the way people think about Elizabethan England and the mindset of the people who lived there.

This is especially true with 'The Merchant of Venice' which has had a profound impact on the way Jews have been treated and portrayed even up to today. This presentation questions the common assumption that Shakespeare was an anti-Semite and looks at his intercultural exchange with historic Jewish figures. By carefully analysing the text of the play, it becomes clear that traditional depictions of a villainous Shylock are unfounded and instead suggests that Shylock fills the role of tragic hero, turning tradition on its head. Rather than demonising Jews, Shakespeare challenges the presuppositions of the audience and presents an undeniably good character as the model Jew. *The Rialto Dialogues* is based on the upcoming play of the same name, an innovative mix of performance and literary criticism that shows a conversation between well-informed and critical viewers of a traditional version of 'The Merchant of Venice'. This presentation draws on criticisms that play raises about classical depictions of Jewry and explores Shylock's identity as a burgeoning tragic hero.

# SHAKESPEARE'S SONNETS: TEXTS AND TRANSLATIONS

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## **The Light of Conjecture in the Darkness of Times: Understanding the Play *Shakespeare's Sonnets* by Ignatij Ivanovsky**

In Russia, a linguistic and sensory perception of William Shakespeare's sonnets, which has become a national phenomenon of the foreign literature in translation, reaffirmed the everlasting significance of Shakespeare's works and demonstrated a variety of receptive capabilities in the Russian literature. Today, this potential manifests itself in brilliant translations and outstanding multiplicity of the parallel translations of the sonnets. The receptive potential allowed translators to create an intertextual play of imagery within Shakespeare's poems, which inspired them to realize their own literary ideas. Some ideas have gained general acceptance; for instance the collection of Yury O. Dombrovsky's short stories *The Dark Lady*. However, a one-act play *Shakespeare's Sonnets* by one of the best Russian translators Ignatij M. Ivanovsky is less known.

Ivanovsky is the author of many works of literature and poetic translations. A renowned translator of a Swedish poetry, he was awarded the Swedish Academy Nordic Prize. He is also a well-known translator from the English language. Anna A. Akhmatova once characterized his works as a great achievement of the Russian school of translation. William Shakespeare takes a special place in Ivanovsky's heritage. In 1985, he published translations of ten Shakespeare's sonnets and the article *Brand New Shakespeare*, and in 1994, he issued the translation of complete collection of his sonnets. While working on his translations, Ivanovsky wrote a play titled *Shakespeare's Sonnets*. In his article about Shakespeare, he presented an original interpretation of Shakespeare's sonnets and expressed his ideas on the sonnets' authorship, details of the origin of the cycle, and artistic originality of its composition. The theories were brilliantly brought to life in a play.

A real fascination of the work is that Shakespeare's sonnets in translation of Ivanovsky 'coexist' in a play in a vivid, organic manner. The sonnets form a unity of a plot and create picturesque and thematic halo around the central figure of William Shakespeare, though he is not a real character in *Shakespeare's Sonnets*. Ivanovsky included programmatic sonnets into the text of his play. In these, he

appears at his most original and polemical, with the important question being how Ivanovsky's translation novelties define his writing of the play. Thus, this paper is an attempt to analyze possible correlations between figurative and poetic peculiarities of the sonnets as translated by Ivanovsky and the hypothetic plotline of his play.

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**Trial by Sonnetteering:  
On a Sonnet Sequence within *Love's Labour's Lost***

The last decade of the 16<sup>th</sup> century, when Shakespeare kept working on *Love's Labour's Lost*, is known as a uniquely congenial age for the English sonnet sequences. Hence, it's hardly surprising that Shakespeare included several sonnets into his play. Scholarly editions usually point out 5 such sonnets. However, if curtailed and lame sonnets are to be counted (all of which, rhythmically and thematically, stand out of the text), their number would increase to 8. In this conference paper, I suggest to look at the inset sonnets within *LLL* as a sequence. The sonnets from the play in question are rarely addressed as a cycle. The only case in point, of which I am aware, is J. Chaney's article (Chaney, 1993), where the 4 sonnets written and recited by the King of Navarre and his noble companions (Act 4, Sc. 3) are characterized as "a sonnet sequence in the woods." Here I intend to approach the play from a new angle: to read its text as a background necessary for setting off in relief the multi-sonnet axle, on which this "conceited" play is pivoting. The sonnets are written in a gallant courtier-like manner, initially emerging as dedicatory epistles. Gradually, the sonnetteering invades the sphere of flirting, dialogue and witty exchanges between the lovers. In the beginning of the play, only men compose the sonnets, and women act as their readers. In the final act, however, the Princess and her ladies-in-waiting present themselves not merely as literary judges, but also as literary artificers capable of improvising with the sonnet form. This point is worth pressing: in *LLL* the sonnet form becomes indispensable for the effective communication between the cavaliers and the ladies, and women affirm their voices by resorting to this form. The depth of characters' feelings is measured against the sincerity of their utterances. Women remain deaf to labored phrases and "stilted" sonnets. The ladies put their cavaliers to the test: men are supposed to come up with a perfect sonnet off-hand, right in the middle of a live

conversation. No man in *Love's Labour's Lost* proves to be equal to such a trial.

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#### **English Sonnet Form as One of the Seven Types of Fluctuation Sonnet Theory**

The paper analyzes the English sonnet form as one of the seven types of sonnets according to the Fluctuation Sonnet theory developed by the other. The theory rests upon the opinions of I.R. Becher and K.S. Gerasimov about the dialectics of poetry, as well as the author's own novel-elogium *ENNA*. The theory stipulates the existence of 7 types of sonnet forms; the English sonnet corresponds to the sixth of these.

We begin by stating the basic principles and premises of the theory, which introduces a new concept of the 'ideal sonnet'. A clear definition of 'canonical sonnet' is provided through the 'canonical expansion' of the ideal sonnet.

A scientific principle of symmetry is applied to the sonnet theory by presenting the existing variety of sonnets and deviations from the ideal sonnet as fluctuations.

Fluctuations can happen in the external form and the sonnet content. The latter consist in the redistribution of the 'thesis — antithesis — synthesis' structure or its total absence. Fluctuations in the external form can be qualitative and quantitative, with the former further subdivided into metric and strophic.

Another new concept we introduce is the 'poem in sonnet form with fluctuations'. We examine the types of such poems classified in accordance with the types of fluctuations and provide definitions and formulations for each type. The ultimate typological table of sonnet forms includes seven positions which are matched to the elements of a multi-valued 'sonnet' classification currently in use.

We trace the history of classical sonnet's transformation into the English ('Shakespeare') sonnet form, which, like the corresponding 'Onegin' stanza, is attributed to the sixth out of the seven types of sonnet forms. The variants and examples of the dialectical structure (thesis — antithesis — synthesis) of the English

sonnet form are also examined.

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***Two Spirits, Two Loves (After William Shakespeare's Sonnets)***

My translation of all 154 sonnets of William Shakespeare, which I had undertaken directly from the English edition of *The Sonnets* and *A Lover's Complaint* (Shakespeare, 1986) helps clarify some controversial points in the biography of the great poet, namely his work as an actor (sonnets 23, 111), his low social background (sonnets 57, 58, 80 etc.) and changes in his relations with the addressees of his sonnets. It is widely known that Shakespeare devoted 126 sonnets to a youth and 27 sonnets to a certain 'dark lady'.

The storyline of my play *Two Spirits, Two Loves* which I wrote upon the completion of my work on the translation of the sonnets, focuses on the love triangle including William Shakespeare, his young friend and the 'dark lady': "Two loves I have, of comfort and despair, // Which, like two spirits, do suggest me still; // The better angel is a man right fair, // The worser spirit a women coloured ill" (Sonnet 144). The youth whom W. Shakespeare loved with all his soul was young William Herbert, to mentor whom Lady Herbert, his mother, commissioned Shakespeare. Both William Shakespeare and William Herbert were passionately infatuated with the 'dark lady', Mary Fitton, Queen Elizabeth's favorite Lady-in-waiting. As Mary preferred the young Lord Herbert over Shakespeare, the latter lost both his good friend and his beloved: "I made a grave mistake and lost them both. My feeling's messenger was taken prisoner."

The play *Two Spirits, Two Loves* was staged by an amateur theatrical troupe in Kharkov and had two successful performances.

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### Platonism in Shakespeare's Sonnets

The Renaissance era saw the consistent revival of both Platonism and neo-Platonism. Most characteristic of the new era was reading Plato's philosophy as, above all, a philosophy of love. The Renaissance culture made Plato's Eros a principle linking the realm of divine and transcendental, giving it a Humanist interpretation. At least partially, this idea was derived from the pre-Renaissance culture of Medieval courtly love, with its worship of the lady and emphasis upon the 'God is love' dogma. As a result, the theory of Renaissance neo-Platonism is observable not only in works of philosophy, but in poetry as well — from the Italian poets of *dolce stil nuovo* to the English poets of Elizabethan era, such as Sidney, Spencer and Shakespeare.

However, it is in Shakespeare proper that Platonism underwent a crucial transformation. The aesthetic system of the Sonnets became centered on a real and imperfect person, rather than on a static archetype or a transcendent idea of beauty. The function of the Fair Youth is determined not so much by his representing the Platonic triad of 'truth, goodness and beauty' as by the fact that, in Shakespeare's world, the Platonic triad is basically non-existent outside the living 'substance' of the Youth. If Renaissance science was gradually shifting the center of the universe from Earth to the Sun, the anthropocentric view had finally established the center of the spiritual universe in one's mind. It is there that truth, goodness and beauty are rooted. Thus the basis of Shakespeare's philosophy is not the Platonic ascent to the realm of ideas, but rather a descent into the self — a kind of Medieval confession. However, a confession is only made such by the presence of somebody authorized to hear it. This supreme authority is represented by the Fair Youth. The whole realm of the transcendent is revealed to Shakespeare in the beloved one. The empyrean idea of Plato's becomes — finally and irreversibly — an earthly human being. Without this human, nothing exists: harmony, truth, system, and the world itself are impossible. Without him, everything disintegrates, and Time itself is 'out of joint'.

## SHAKESPEARE AND THEORY

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### **Polonius and Common Sense: A Working Strategy?**

In the unsurpassed masterpiece of *Hamlet*, in the spotlight stands the Danish prince. Indeed, the main intrigue in the plot builds around his hesitation, his active search for truth and revenge for the murderous assault on the crown, and the seduction of his widowed mother. But Shakespeare also allotted an important role to king Claudius' prime adviser, Polonius. Much attention is given to his actions and his self-esteem as 'the court sage', the manager of most important deeds — not only in ruling the kingdom, but also in personal relationships. So his character is by no means incidental for understanding the overall idea of the play. Polonius has been to university; he knows a lot about theatrical business, sprinkles out maxims and expresses his competent opinion everywhere. But the course of events leads to his complete downfall. He was pierced with a rapier while eavesdropping for the king. Then his daughter goes mad and dies. His son loses his life in a duel, set out as a friendly match. The end of Polonius and his family suggests that no matter how artfully a man could try moving upward in life, protecting themselves from dangers, striving to befriend the ones in power, and looking for their protection, it is not on the path of intrigues that the way to salvation is found. When Hamlet in his famous monologue mentions the 'proud man's contumely' and the 'patient merit of the unworthy', he could quite specifically have had Polonius in mind. In direct communication with him, the Prince is sarcastic and harsh, constantly mocks his manners; later, he speaks with disgust of his accidental victim. And, while Hamlet acts as an expression of Shakespeare's views, Polonius as the counterpoint of the main character, who helps emphasize even more clearly the position of the playwright. Moreover, the features of Polonius as the utmost courtier reappear in the unsightly traits of the king's lesser minions: Rosencrantz, Guildenstern and Osric. All these 'King's Men' are doomed to live as nobodies, and die as nobodies too...

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**The Ancient Concept of Eupator (Noble Father)  
in the Tragedies by Sophocles, Shakespeare, and Pushkin**

The paper is based on a comparative analysis of the concept of the ‘eupator’, or noble father in ancient Greek literature, and its transformation in the art of Shakespeare and Pushkin.

The characters of Sophocles’ *Oedipus Rex* and Shakespeare’s *King Lear* live in the world of a tragedy, while the hero of Pushkin’s *The Station Master* exists within a story told by Ivan Belkin (one of the masks of the author).

What is the basis for comparing the three characters? Unlike the first two, Pushkin’s protagonist does not belong to a royal family. He is not handsome, not rich. He cannot stand up for himself as Oedipus and Lear can, especially in the days of their power.

But what unites these three persons if they belong to different times (antiquity (5<sup>th</sup> century BC), 16<sup>th</sup> and 19<sup>th</sup> centuries respectively) and ranks, if their attitudes to power and origin are so unlike? It is the emotional sphere where they are all equal. This is the fundamental level of the comparison which does not depend on external factors. In the world of emotions, their differences are not essential.

There is something sacred in the concept of the father. The three fathers are all ultimately noble, because they love their children beyond measure. They are all deeply unhappy because of their tragedy of paternal love. Clashes of generosity and meanness, greed and selflessness, democratic leanings and love of power generate the explosion of feelings in viewers and readers, which leads to purification of their souls by catharsis.

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**Bakhtin and Shakespeare:  
On Hamlet’s Peculiar Monologism as a Hero and a Literary Archetype**

Thanks to Mikhail Bakhtin and his theories, dialogism has become a wide category literary scholars use to measure a literary text, while monologism remains a relatively narrow issue. In this paper we aim to define the monologic as the protagonist’s type of conscience and examine how it helped the hero survive

as a literary archetype for a long period of time.

Mikhail Bakhtin clearly contrasts the dialogic and the monologic types of conscience. Hamlet as a character possess monologic conscience in his relations with the other characters of the tragedy, but in his relations with the author Hamlet's conscience becomes a dialogic one. Hamlet's monologism is generated by his peculiar world view presupposing that he is the bearer of knowledge surpassing the ordinary knowledge of other men. Hamlet's monologism helps him to include oneself in continual dialogue with other works of literature and other authors and is conducive to formation of Hamletian archetype.

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### **Fools as the Epiphenomenon of the Theater of Shakespeare and Laurence Sterne**

This paper aims to examine the categories of humor and irony in the English literature. Shakespeare, unlike his contemporaries (e.g., Nashe), used both techniques as a means of philosophical irony rather than buffoonery.

Later the Enlightenment revived this tradition, as Laurence Sterne began a new literary movement — sentimentalism. Comparing Yorick and Coryat as two types of fools in a literary game helps us get a more profound understanding of how a literary text works. Also examined is the etymology of the name Yorick.

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### **The Search for the Narrator in a Dramatic Text: Studying *Macbeth***

The theoretical problem our paper deals with is the search for the narrator in a dramatic text, in particular the expression the narrator finds in William Shakespeare's *Macbeth*. We begin with V. Tyupa's statement that "the constructive basis of a dramatic text is composed by performative utterances" (Tyupa, 2013: 169). The theatrical metaphor of the world as a stage, which has been analyzed in application to *Hamlet* by A.T. Parfyonov, proves the fact that the performative exchanges between the characters play a constructive role in structuring the dramatic discourse, indicating the way and place of expressing "the permanent narra-

tor, this medium between the world of characters and world of spectators” (Tyupa, 2010: 13) in the works of Shakespeare.

The phenomenon which A.T. Parfyonov defines in “Hamlet” as “the parallelism of semantics” of a stage situation and the situation on the stage (Parfyonov, 1981: 51) in the theoretical sense refers us back to the phenomenon of “discordance of performative and representative intentions” in speech acts in the genre of tragedy (Tyupa, 2010: 8) and is thus rooted in the structure of doubling that originally appeared in Euripides’s theater. We refer to Nietzsche’s idea that the aesthetics of Euripides’s plays is determined by the law of “aesthetic socratism” (Nietzsche, 1998: 104).

When Macbeth speaks the language of a dramatic poet, of a director of the play, he revives the situation of the dramatic epiphenomenon which Nietzsche uses to explain the role of a chorus in the ancient theater: “...an actor <...> sees the image of the role he plays with utmost clarity, as something palpable” (Nietzsche, 1998: 84–85).

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#### Shakespearean Subtext and Supertext

The study of Shakespeare’s literary relations has been accompanied by a rapid growth in terminology. It has been noted that the term ‘intertextuality’ changed its meaning and authorship; and that the ‘dominance’ of the new terms could lead to ‘entropy in the humanities’. In this regard, it has been proposed to

distinguish between, for instance, ‘intertextuality’ and ‘literary connections’, since the former implies “a certain arbitrariness in establishing <...> connections,” because “we are talking about free flying texts in the cultural space where the author is absent” (Shaitanov, 2005: 133). But new terms — such as Shakespeareanism, Shakespearisation, the Shakespearean code, the Shakespearean text, the Shakespearean thesaurus, keep appearing.

Examining literary and intertextual relations between Shakespeare’s texts and plays and prose by Anton Chekhov, we have noted the rise of the concept of tragic subtext (Artemieva, 2015). N.V. Petrova and O.K. Kulakova (Petrova and Kulakova, 2011: 132) see the term ‘intertextuality’ as firmly established in scholarship and even displacing such close terms as ‘convergence’. The authors also believe that in its “accuracy, brevity, and motivation” intertextuality “approaches the terminological ideal; it replaces such descriptive concepts as effects, sources, traditions <...>, reminiscences”, etc. Recently the use of the term ‘supertext’, such as in ‘Shakespeare’s supertext’, has also increased recently. The author of the thesis dedicated to this concept believes that “supertext reflects the systemic properties of its constituent texts in its every component, e.g. individual text, subtext, etc.” (Loshakov, 2008: 7). Finally, E.S. Demicheva (Demicheva, 2009a: 8–9) identifies “the concept of Shakespearean text of Russian literature” as “a collection of works interpreting stories, motifs, images and allusions borrowed from the artistic world of William Shakespeare... The Shakespearean text is an open unity characterized by semantic, and in part, by lexical and stylistic integrity.” She also notes that it is possible to observe the transformation of Shakespeare’s plots and images, as they are accompanied “by deconstruction, an ironic reinterpretation, by parody” (Demicheva, 2009b: 5). We can conclude that the introduction of new terms does not automatically lead to an increase in entropy in the field, the erosion of the signified, etc. Terminological development (or even its rapid growth) may arise due to attaining new aspects and levels of scientific reflection.

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### **Cultural Codes of Shakespearean Texts: Reading and Interpreting**

1. Literary texts take in a number of meanings induced by the text and the reader's personal views, formed as a result of the active co-creation with the author when readers starts to project their experience onto the given text and attribute subtexts to it due to their own needs and motives, as well as mental stereotypes based on their thesaurus, individual experience and background knowledge. Motivation derived from professional or social activities, hobbies, etc., becomes the most relevant here. E.g., A.I. Kuznetsov's translation of Shakespeare's Sonnet 130 appeared as a response to the call for the best translation of this sonnet made by *Knizhnoe obozrenie*.

2. Sometimes Shakespeare's texts are included into the system of translators' individual style and are used to express their ethical, aesthetic, political, etc. views. The receiving culture creates a historically informed multiplicity of interpretations of the same text: thus, in the 1950s the Soviet literary critics considered Sonnet 66 as a prediction of the bourgeois revolution.

3. If translation manifests itself in intercultural communication, then the success of this type of bilingual communication depends on readers' common knowledge of a definite language code and the cultural code as well. Shakespeare's contemporaries easily understood why Polonius is named a fishmonger in the second act of *Hamlet* (1603); this was a reference to the idiom of 'a fishmonger's daughter' as 'prostitute', but modern readers may find this line confusing. In 19<sup>th</sup> century Russian translations, Polonius is a fisherman (A. Kroneberg),

a livestock dealer (Grand Duke Konstantin Romanov — K.R.) or a meat dealer (P.P. Gnedich). When in the fourth act Ophelia refers to the baker's daughter becoming an owl, she implies her loss of virginity, as for some reason the baker's daughters were considered frivolous.

4. Contemporary translators of Shakespeare's works are limited by interpretive power, 'historically' re-reading their implied cultural codes or reading the text into them.

# SHAKESPEARE AND HIS CONTEMPORARIES IN 19TH AND 20TH CENTURY INTERCULTURAL EXCHANGE

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## **S. T. Coleridge's *Lectures on Shakespeare* and the Theory of the Romantic Drama**

The paper presents a study of the *Lectures on Shakespeare* delivered by the English Romantic poet S.T. Coleridge (1772–1834) at the end of the 18<sup>th</sup> and the first decade of the 19<sup>th</sup> centuries. He considered Shakespeare the founder of the 'Romantic drama'. The paper examines the main ideas of expressed in the *Lectures*. Coleridge opposes the new Romantic theater and the Classical drama. Of special importance for Coleridge are the two main questions of Shakespearean drama. These are the so called 'dramatic illusion', the state of the spectator of his drama, when he feels himself to be participating in the action, and the development of Shakespearean characters' psyche in the course of this action. Coleridge is sure that the inner psychological struggle of the character and his eternal development are the main achievements of Shakespearean romantic drama. Coleridge's *Lectures* contributed greatly to the creation of the new Romantic theater.

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## **Principles of Shakespearean Historicism in Henrik Ibsen's Works**

Shakespeare as an author of chronicles and Roman tragedies *Julius Caesar* and *Antony and Cleopatra* is considered to be a creator of historical drama of the Modern Era. In Shakespeare's works, ultimate victory or defeat of one or another historical person depends not so much on his personal qualities or mutable destiny, but on the coincidence of his motives and actions with the will of Time, regardless of whether hero is aware of that or not. In Roman tragedies "history as necessity exposes its non-personal, demonic, fateful nature"; "historical time is recognized here as a fatal necessity" (Pinsky, 1971: 95).

During the first twenty-five years of his career (when the playwright mainly used historical and legendary sources) Ibsen's most important aspirations were associated with the genre of historical tragedy. His reliance on Shakespearean tradi-

tion is especially conspicuous in Ibsen's most significant historical plays — *The Vikings at Helgeland* (1857), *The Pretenders* (1863) and *Emperor and Galilean* (1873). Shakespeare's influence manifests itself not only in explicit and implicit allusions, but notably in Ibsen's vision of history as well.

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**Henry James as an Anti-Stratfordian**

Henry James' attitude toward Shakespearean legacy and to the authorship question is analyzed in this paper as an ironic deconstruction of the phenomenon of literary cult, as James' dictum about the role of biographical context in the afterlife of an artist and as ironical evaluation of any viewpoint absolutized.

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**Shakespeare, Thornton Wilder, and the 'Women's Question'**

A 'dialogue' with Shakespeare is an organic part in the writings of Thornton Wilder (1897–1975), a classical figure of the 20th-century American literature. One of the distinctive features of this 'dialogue' is the fact that it is focused on modern realities and everyday problems; it covers various aspects of human life, including the so called 'women's question'.

Wilder's novel *Theophilus North* (1973) is a good example. It is set in the 1920s, after the 19th amendment to the U.S. Constitution (1920) gave women the right of vote. Wilder shows that the society is only at the beginning of the road, and women face a difficult task of reforming their consciousness for a brave exploration of the newly discovered public space, for overcoming the given circumstances, and their own fears and prejudices. In Wilder's novel, Shakespeare and his heroines appear as one of the most powerful sources of inspiration for modern women.

The heroines of Shakespeare's comedies love freedom, are active and

strong-willed; they possess the power of imagination and an ability to play. For Wilder (and Shakespeare) these qualities are a sign of the ‘correct relation to the real’: their playfulness, their “humorous mind” is a way to face reality and come to grips with it.

The central episode in this line of the novel is the story of Myra, who could not stand Shakespeare and thought that his plays were ‘childish’ nonsense; yet, through reading and discussing Shakespeare, playing scenes from his plays she discovers for herself a whole new world and finds ways to cope with her own life.

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**“My Mother Had a Maid...”: Em-Bodying a Virtual Shakespearean Character in American Fiction and Drama**

In his 1932 essay celebrating the upcoming opening of the Folger Library in Washington, D.C. Professor George Whicher called upon the future researchers to forward the work of their imagination in order, among other things, to recover the insights inherent in Shakespearean characters that “he merely touched upon in passing”. These “flickering shadows” include, alongside with other figures, “the maid called Barbara from whom Desdemona learned her ‘willow’ song”. The paper looks at the ways two present-day US female authors — Toni Morrison and Linda Bamber — respond to this challenge resurrecting Barbara (or Barbary) in their recent rewritings of Othello so as to reflect upon entangled configurations of race, class and gender both in Shakespearean world and in the 21st c. America.

As Marianne Novy remarked, contemporary women rethinking the Bard “often talk back aggressively to Shakespeare’s plays, to earlier interpretations of them and to patriarchal and colonialist attitudes that the plays have come to symbolize.” Both writers invite their readers/viewers to enter alternative fictional worlds that differ a lot — the weird grey zone of eternal ‘now’ beyond the earthly existence in Morrison’s Desdemona and the quotidian reality of a typical American university of today depicted with a grain of satire in Bamber’s *Casting Call*. Positioning Barbary as a representative of dark race, both authors assign to this character important meaning generating functions. Relying upon varied techniques for bringing Barbary back to life, both Morrison and Bamber reject post-racial utopias in favor of restructuring diversity in national (sub)conscious along positive lines.

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**Allusions to the Works of Shakespeare and His Contemporaries  
in Donna Tartt's *The Secret History* (1992)**

The paper analyses the modes of creation and functions of reminiscences and appeals to the creative works of Shakespeare's predecessors and contemporaries in the modern university novel by Donna Tartt.

*The Secret History* by Donna Tartt (1992) is set at an arts college in Hampden (Vermont), which explains the numerous literary allusions. Several of the novel's major characters take part in a tragic event — the murder of their classmate — and are subsequently trying to comprehend what had happened. One of them is the narrator, Richard Pape, who uses Jacobean plays as a tool of this comprehension: “The Jacobeans had a sure grasp of catastrophe. They understood not only evil, it seemed, but the extravagance of tricks with which evil presents itself as good. I felt they cut right to the heart of the matter, to the essential rottenness of the world.”

“The essential rottenness of the world” as reproduced by Jacobeans serves as a psychological barrier for Robert's self-justification. This episode consists of several paragraphs and contains about ten names of authors and their plays. Chronologically the earliest among them is Christopher Marlowe, whose biography makes Robert assured that evil and poetic genius can coexist.

Then follow the names of John Webster and Thomas Middleton, Cyril Tourneur and John Ford and their plays *The Malcontent*, *The White Devil* and *The Broken Heart*, but above all, Tourneur's *The Revenger's Tragedy*. Strange transformation happened in Robert's consciousness — he is now fascinated by the cruel in the terrible in the dramatic world lit by candles rather than the sun. The atmosphere and events in Jacobean tragedy now matches Robert's mode of thinking and emotional state.

A single compact episode of just several paragraphs full of names of the authors and their works can be said to have revealed the inner meanings of the events in the novel related to the murder. This episode is also used to make clear the author's attitude to what happens in her novel.

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**A. P. Chekhov's *The Cherry Orchard* Translated by T. Stoppard:  
Shakespearean Allusions as a Translator's Strategy**

It is well known that Anton Chekhov referred to his play *The Cherry Orchard* as a comedy which depicts how tragically incompatible man is with the reality around him. Inaccurate citations and allusions to Shakespeare's tragedies represent the comic element in the play when a character is 'out of place'. According to researchers, "the life of genres in Chekhov's plays is connected with <...> constant "mistakes", deliberate inaccuracies in fragments characters cite" (Abdullaeva, 1987: 170).

Using this artistic device, Tom Stoppard adds some other allusions to Shakespeare's plays to the Chekhov text he translates, which amplifies the semantic potential of the play's subtext. By putting Hamlet's words into the mouths of peripheral characters (Yepikhodov, Simeonov-Pishchik), Stoppard emphasizes the discord between the comic pathos of the characters' description and the tragic pathos of the citations. This leads to the interpretational ambiguity of their function in the play. Shakespearean "genre memory", contained in the citations used by Stoppard, highlights other reminiscences of Shakespeare's tragedy which characterize the state of the world (the world is the garden, "the sound of a breaking string" (Vinogradova, 2004)) and the absence of inner movement in it. This reveals the tragic impossibility for men to find themselves, since they are unable to cope with reality.

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***The Tenth Man*, a Short Novel by Graham Greene,  
and the Shakespearean Concept ‘All the World’s a Stage’**

In *The Tenth Man*, Graham Greene draws readers’ attention to the deep inner shock of people of Paris who were turned into hostages overnight. This sinister word, as the writer says, “grew in each brain like a heavy cloud.” Greene’s vision of a human in the Second World War is tragic. His existence was reduced to bare essentials, depending now on the will of some supreme forces. These forces destroyed their lives, defiled their souls and deprived individuals of their dignity and place in life. This is what happened to the protagonists of *The Tenth Man*: to Chavel, Therese, Carosse.

Trying to save himself from execution, Chavel lost his family estate as well as his true name through a fault of an uneducated prison clerk. Before the War he was Chavel, a respected lawyer, but has since turned into a homeless and lonely tramp Charlot. Led by despair, he returned to his family estate, but was forced to become a servant there. The role of a mistress of the big house that fell on Therese feels as a burden for this nice simple girl. This estate caused the death of her brother, who bought it with his life. Carosse was a talented, famous singer before the War, but after it he became a collaborationist and plunderer, even pretending to be Chavel in order to wrestle the estate from the control of Therese.

In this short novel, Greene showed life as a kind of dramatic play, which in the 20<sup>th</sup> century becomes a tragedy. Shakespearean concept ‘all the world’s a stage’ thus found its reflection and development in this work by the great English writer.

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**Reinterpretations of Shakespearean Age-Old Plot and Image in  
Russian and Indian Space: *King Lear***

The evolutionary history of any nation cannot be complete without cultural interaction. One culture borrows from the other, a more significant one, and in the process the more developed culture enriches the less developed. This applies to literature as well, since it is an important component of culture. In the history of

world literature interaction between various national literatures play a significant role, enabling each one to enrich itself.

The 19<sup>th</sup> century literary process is characterized by active multinational literary contacts, leading to unilateral or bilateral influences. It helps literatures of all nations to evolve. The age-old images play an important role in the process of assimilation of literatures. Referring to literary masterpieces of the past to re-evaluate the present is also a common trend.

In 19<sup>th</sup> century literature, one witnesses a lot of such references to and replication of age-old images, amongst which most popular are those by Shakespeare, including those from *Hamlet*, *Romeo and Juliet* and *King Lear*. The images and plots of these works were used and reinterpreted in the literature and performing arts of not only the cultures of the West, but of the Asian and American continents as well. The plot and imagery of *King Lear* can be found in the works of various 19<sup>th</sup> century Russian writers, such as Ivan Turgenev (*King Lear of the Steppes*), Alexander Ostrovsky (*It's a Family Affair — We'll Settle It Ourselves*), Vladimir Zlatovratsky (*The Rural King Lear*). In French literature, we can refer to Honoré de Balzac (*Père Goriot*), and in Indian (Bengali) literature, to Dwijendralal Roy (*Shahjahan*), to name but a few. Shakespeare's *Lear* remains hugely popular in the world of cinema and the theater.

Artistic reinterpretations of *King Lear* in literature, cinema and theater are created under the influence of numerous factors of historical, social and cultural life, arising in different spaces at different times.

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***A Midsummer Night's Dream: A Russian Comic Book by an  
Immigrant to the Kingdom of Yugoslavia***

This paper analyzes the phenomenon of a comic book in Russian published outside of Russia, which has influenced the rise the graphic novel in Europe. The comic book *A Midsummer Night's Dream* by Sergei Solovyov (Belgrade, 1938) becomes a case study of how the mechanism of transposition of the classic text works.

Also provided is an overview of the history and development of the phenomenon of Russian graphic novel in Yugoslavia of the 1930s, which is regarded as an aesthetic phenomenon and an example of visual literature.

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### **Pasts and Futures: Pygmalion, Perfection and Power**

From Shakespeare's odd use of one figure in one myth (taken apparently out of context), this final essay will consider some metamorphoses of Shakespeare and of Ovid; it has general points to reiterate about imaginative association, influence, historically diachronic descent study, as evidenced in that kind of critical work which finds in a keyword an attractive pretext for the projection of an author's particular interest, or, more worryingly, of a critic's. *Measure for Measure's* Lucio's multiply insulting reference to Pygmalion invites us to linger over questions of allusion and interpretation in Shakespeare and his contemporaries: what was it that continued to make Pygmalion so useful to Shakespeare, and to Shakespearean re-interpretations in the late twentieth- and early twenty-first centuries? If it proposes more questions than it answers, that must offer the sense of an ending intended as continuing the mythological studies to which Yves Peyré has dedicated so many years. Here it is, typical of Lucio's pretentious attempts at wit: "What is there none of Pygmalion's images newly made woman to be had now, for putting the hand in the pocket, and extracting clutch'd?"

Lucio's dramatic context is his standing to watch the bawd, Pompey, led across the stage to gaol. As Pompey passes Lucio he is foolish enough to address him in public and ask for bail, as from a friend. Lucio's ten-second reference alludes to a figure otherwise unnamed in Shakespeare (but perhaps not absent, either). Like influence, allusion is a tricky business which requires knowledge of historically-varied associations, and attentive contextual reading (beyond electronic keyword-searches) to support assertions of recognition and interpretation. 'Attentive' in this instance implies the circumstances of the play at the moment of utterance, the speaker, interlocutor, and on-stage audience. Where Shakespeare is concerned, as is often remarked, the speaker may be a vehicle for more than a speech, as the play enlarges its thematic content all unbeknownst to the character speaking. I ask not only the actor's question, 'Why does my character say this?', but also, 'What does this contribute to the textures of the play?'

# SHAKESPEARE AS ETERNAL IMAGE AND EDUCATION TECHNOLOGY

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## Close Reading of Drama at Literary History Classes in Higher School

Discussion classes in foreign literature for groups of students majoring in EFL provide serious benefits for the lecturer, as interactivity there can be directly facilitated through text selection and task development, rather than in delivering lectures. Foreign language groups are normally compact and united in their mastery of language skills. Once a classical text is made familiar and thoroughly discussed by group members, it is likely to add to the thesaurus of their active language patterns. Close reading of dramatic fragments is very effective in such academic conditions.

My bachelor students usually read such fragments prior to their discussion classes; otherwise, immediate exposure to difficult texts will decrease productivity. The fragments to be selected should possess operability as notches that are stored in memory for further integration of the complete comprehension of a specific drama. Effective fragments are those that contain memorable quotations pertaining a variety of themes. And then, after several fragments have been read closely, there will hopefully emerge a new vision of the Shakespearean drama as well, where conflicts and characters will be more comprehensible. Aphorisms as such are valuable if applicable to other, everyday life situations.

Another group of assets is dramatic scenes that possess relative autonomy, or micro-dramas: getting acquainted, sharing news, bidding farewell, recounting an offstage incident, etc. Syntactic markers usually attract attention and provoke the reader's scrutiny; these can be anaphores or epiphores, ellipses, negatives or interrogatives, etc.: the class members will be more encouraged to think in terms of dialogue, with the *dramatis personae* and with the playwright.

In the paper, we provide illustrations of the ways that close reading contributes to deeper understanding of Shakespeare's *Much Ado about Nothing* and *Twelfth Night*.

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## **Shakespearean Multimedia Practices through the Digital Humanities**

In this paper, I suggesting considering Western tradition of Shakespeare studies via a correlation between the digital humanities (DH) projects and values accepted by the DH community. These values are far from pompousness and express what the community seeks to achieve.

Thus the ideal of DH scholar, as a coder, unexpectedly caused a split within the community. Such point of view reflects researchers' aspiration to move beyond the simple data digitization and suggests focusing on the development of new tools that would be compatible with different IT systems. Examples of this approach can be found in Northwestern University's project on *Shakespeare's Circuits: Global, Local, Digital* or *Global Shakespeare Project* from MIT. Another illustration of this practice is the development of software for mobile devices, which is designed to ease the process of studying Shakespeare's work for the beginners; on the other hand, introduction of augmented reality technology is able to capture even a sophisticated expert's imagination.

Another feature of the Digital Shakespeare experience is a dynamic development of multimedia databases, such as *BBA Shakespeare*, *Folger Shakespeare Library*, *Shakespeare's Globe 360* and others. Of particular interest for us is the BardBox project, which does not only include an ergonomic categorization of its own for more than 1.5 million original video files, but also solves a significant problem of data loss, since the platforms used by DH community are short-lived and the technology of cloud storage does not always allow us to keep data without any time constraints.

Openness as a fundamental principle of DH truly triumphs in Shakespearean digital world. Freely available rare editions give a unique opportunity to bring your inquiries back to primary sources. Moreover, you can even investigate the previous owners and readers of the book for the past few centuries (*The Bodleian's First Folio*, *The Shakespeare Quartos Archive*).

The DH community promotes collegiality and deep communication network, welcoming contributions and offering help to those who need it. What Tom Scheinfeldt calls the 'niceness' of digital humanities looms large in each of the reviewed projects. Furthermore, in accordance with the intention to democratize knowledge, online Shakespearean resources attempt to cover a wider audience

than it is possible via academic journals, inviting the general public to participate in knowledge production through such platforms as Twitter, Digg, Facebook, or Blogger, etc.

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### **A Dating of Shakespeare's Sonnets**

This paper presents the results of our study of the problem of dating of Shakespeare's sonnets. We have determined the time when the majority of the sonnets were written with an accuracy of one to two weeks.

To obtain these results, we have started with the premise that Shakespeare's sonnets are the description of his life. This means that the obligatory initial condition is the recognition of the sonnets as diary entries made immediately after the real events and describing relationships with real people and real events.

Therefore, the selected direction of our study provides the opportunity to consider Shakespeare's indication in Sonnet 104 that he has known his 'friend' for three and a half years before the birth of the century. Based on biographies of William Shakespeare from Stratford-upon-Avon and of his most likely addressees: 'friend' William Herbert (1580–1630), the third Earl of Pembroke, and 'beloved' Mary Fitton (1578–1647), the maid of honor of Queen Elizabeth, it is possible to provide a detailed dating of the sonnets.

Such a method of comparing the content of the sonnets with the biographical facts requires the knowledge of the addressee of each sonnet.

The popular hypothesis that sonnets 1–126 are uniformly addressed to the same man directly contradicts some of the facts from the biographies of the addressees.

Therefore, a new challenge was to check the addressees of the sonnets. It led us to reconsider sonnets 1–106, in which addressees — the man and the woman, switched 20 times. For sonnets 107–154, the traditional addressees have been confirmed.

Under these circumstances of comparing the sonnets and the biographies, 31 new matches were established, which allowed us to date the majority of the sonnets with the precision of one to two weeks:

1. Sonnets 1–17 were written before August 1596.
2. Sonnets 18–88 were written from September 1596 to August 1599 with

two big breaks.

3. The order of writing of sonnets 89–154 does not coincide with their numbering. These sonnets were written in parallel to each addressee from August 1599 to March 1601 with two big breaks.

4. The first versions of sonnets 138 and 144 appeared in September 1597.

5. For sonnets 1–17 and 71, a new addressee was found — ‘the relative’.

6. For sonnet 73, a new addressee was found — Shakespeare’s wife.

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### **Ophelia and Hamlet in Fine Arts: Art as a Transformation of Reality**

The paper looks at the most famous paintings dedicated to Shakespearean characters — Delacroix’s *Death of Ophelia*, Delacroix’s *Hamlet and Horatio in the Cemetery*, D. E. Millais’ *Ophelia*. All the three paintings are united by the theme of death.

In vulgar atheist consciousness death is a phenomenon ugly, horrible and vile. The paper proves that art is able to convert the raw material by performing hedonistic, compensatory and cognitive functions at the same. Delacroix and Millais manage to transform the plot of a girl’s ugly death into a beautiful story, which has more to do with the beauty of flowering, life and youth, than with death. The cause of such a transformation is to be found within the very character of Shakespeare’s Ophelia. The author cites her poem *Ophelia’s Choice* from the cycle *Shakespeare’s Footprint*, where the image of Ophelia is primarily correlated with love, the desire to help people, and radiance conquering fatal darkness and unhappy personal life with gladness, albeit mad with grief. Delacroix’s *Hamlet and Horatio in the Cemetery* shows the notion of the beautiful give way to the sublime. It is the sensory (rather than the abstract) perception of death as a symbol of the universal transience of all things earthly that elevates Hamlet to the position of a philosopher, removed for a while from the madding crowd and struggle. This is also a case of transformation in the inner world of man.

Delacroix transforms more than human life proper: the skull in his painting becomes a symbol of impermanence of life.

The author refers to the works of such Shakespeare scholars as A.A. Anikst, N.V. Zakharov, Vl. A. Lukov, Val.A. Lukov, and V.R. Poplavskiy. Paintings depicting Shakespeare’s characters are seen as immersed in the context of other

works, clearly showing the transformation of reality by the creators of a new reality. The author calls upon the reader to focus on the fact that transformation is an important function of art that helps highlight the bright, spiritual, and sublime.

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**Shakespeare: Eternity and Modernity (Cross-cultural Context of the Study of Shakespeare's Works in Secondary Schools)**

The paper offers a contemporary approach to the study of Shakespeare's works in school, based on the use of the cross-cultural context and formation of competencies, related to archetypal component, in the process of learning; for example, a study of *Hamlet* is justified by the productivity of the mentioned ways to actualize functional links, which create a situation of 'dialogue of cultures'.

*Nadezhda I. Prozorova*  
(Tsiolkovsky University, Kaluga)

**"He Was Not of an Age, but for All Time":  
A Special Course in Shakespeare for Secondary School Seniors**

The growing interest in the classics, both national and international, is a characteristic sign of our modern culture which at the moment experiences the state of 'transition', a reevaluation of traditional values. In the transitive periods of culture it is the classical literature that provides a reliable guidepost in the world of total relativity.

The special course we offer is aimed at broadening and deepening of pupils' understanding of the classical literature and of its functions over time, as seen in the works by William Shakespeare, the greatest classic of the world literature. Besides, the special course gives the opportunity to outline the relations of our national literature with European classical traditions on the basis of pupils' familiarity with a broad cultural phenomenon known as the 'Russian Shakespeare'.

This aim also brings about the problems of the special course, the main one among them being that of polysemantic character of the classics which explains the possibility of its diverse interpretations over time. Readers' and theater-goers' perception of Shakespeare's plays in our time proves this with obvious convinc- ingness. Shakespeare's *Hamlet* is of special importance here, since this tragedy

gives the students an opportunity to understand the concept of the so-called ‘eternal images’ of literature and to discover the Hamletian genesis of many heroes of Russian classical literature.

The special course provides an opportunity to use interactive forms of study, such as stagings of Shakespeare’s plays by students themselves. Students learn by experiencing the great communication power of theater, the active nature of a theatrical word. Shakespeare’s works stop being museum exhibits for them and become a living experience of contemporary communication.

*Galina M. Temkina*  
*(Gymnasia No. 24, Kaluga)*

**Shakespeare’s Creative Work in Extracurricular Studies at School**  
**(Gymnasia No. 24, Kaluga)**

Extracurricular work at school is an integral part of the teaching process. English literature as an optional course is a part of the English language studies, but it has its own aims. It helps to form the students’ outlook, to develop their creative abilities and aesthetic views. It also builds respect for the people and culture of their native country and of the countries whose language they learn.

Foreign culture studies demand the usage of different forms and methods. Students of different forms and age groups are usually take part in this work together.

All extracurricular events can be divided into competitive (games, contests, quizzes) and cultural (festivals, meetings, theater performances). An amateur theatrical performance is certainly the most exciting event for students. It develops their individual talents and their ability to work independently. Besides, they are taught to act together. While taking part in this work, their understanding of the world becomes deeper, they develop positive emotional attitude to the world around them, and in the end their self-esteem rises. Staging of some fragments of *Romeo and Juliet* with the students of the 10th form became such an exciting experience.

Regular visits to Kaluga Drama Theater are also very important, as students always learn something new about Shakespeare and his works.

The poetic festival devoted to Shakespeare’s poetry was a great success not only with senior students, but also with 7th–8th graders. The festival was devoted to sonnets and their translations.

These festivals were held in the jubilee year and we hope that Shakespeare's creations will remain attractive to our students and teachers.

*Tatiana G. Shulikina*  
(School No. 3, Reutov)

### **Teaching Shakespeare at School: The Experience of an English Language Teacher**

This presentation describes the experience of studying the biography and works of the greatest English writer and playwright William Shakespeare, examples of forms and teaching methods.

How should we study Shakespeare act his works? What school activities should we organize? At the general English lessons, it is the study of Shakespeare's biography, his works, making oneself familiar with the subjects and characters of his immortal comedies and tragedies, sonnets, and famous quotations and aphorisms in English and Russian. We conduct the quiz "Do We Know William Shakespeare?", create and solve crossword puzzles using his works and characters, and hold a Shakespeare-themed public speech contest. Every participant can choose to present his version of William Shakespeare's biography or to render a version of one of his works. Winning the contest requires a good command of the English language, correct pronunciation, and intonation, mastering emotional and expressive speech, maintaining contact with the audience, and controlling body movements and gestures. A special focus is made on the study of quotations from the works of the great English playwright. One of the assignments is to choose and learn as much quotes as possible in the English language and their versions in Russian, so that the student can match the corresponding quotes in English and Russian, illustrate the quotation with drawing or photograph, make anagrams and crosswords out of his quotes, etc.

The contest for the best recital of Shakespeare's sonnets and excerpts from his works is very popular among students. We have drafted special regulations for this contest. In this academic year, students of our school participated in the national contest announced and held by the DROFA — Ventana-graf Publishing Group. A similar competition took place at our school.

Thus studying of the great works by Shakespeare and his biography continues.

**SPACES IN RENAISSANCE EUROPE:  
INTERCULTURAL EXCHANGE IN SHAKESPEARE'S AGE  
(A seminar organized by *Valla* journal)**

*Maria V. Eliferova  
(‘Valla’ journal, Moscow)*

**Hermione as Russian:  
From Greene’s Romance to Shakespeare’s Alternative History**

One of the enigmas of *The Winter’s Tale* is its specification that Hermione’s father was ‘the Emperor of Russia’. This detail is clearly derived from Greene’s *Pandosto*; however, the biographies of the respective characters are switched. In Greene, ‘the Emperours daughter of Russia’ is the wife of Egistus, the character whose counterpart in Shakespeare is Polixenes (we must remember that Shakespeare reversed the countries as well, making Polixenes King of Bohemia rather than Sicily).

As of 1611 when *The Winter’s Tale* was likely written, only one Russian had officially declared himself Emperor — that is, False Dmitry I (long dead, having been killed in 1606). Greene who died in 1592 would not be able to know about him. There is, however, some evidence that the English would occasionally and informally refer to Ivan the Terrible as ‘Emperor’. What sort of historical reality is depicted by Greene and Shakespeare?

Apart from the non-existent (yet conceivable for the 16th-century English) figure of a ‘Russian Emperor’, the sole oddity of Greene’s world is the fact that his (fictitious) characters worship pagan gods. Along with the fictitious names of his kings, these are the markers that efficiently remove the story from any historical context and create the sense of fairy-tale literary convention.

Shakespeare’s world, however, is much more complex. Shakespeare introduces a geographic anomaly (the non-existent sea coast of Bohemia) into the story, as well as clear signs of modernity (that is, the printing press and junk reading — his shepherdesses are literate, but their reading tastes are deplorable). To make things still more confusing, Giulio Romano had died well before Shakespeare’s birth and never practiced sculpture: yet Pauline claims that the paint on the alleged statue of his work is still wet. These oddities are, in fact, well explainable if we suggest that *The Winter’s Tale* belongs to the genre of alternative history: in this alternative world, Bohemia has sea coasts, Christianity is superseded by the

restored paganism, literacy has spread much wider than in Shakespeare's actual world, and Giulio Romano has become a sculptor.

Valeria S. Florova  
(MSPU, Moscow)

### **Modes of Addressing in Petrarch's and Shakespeare's Sonnets**

The Renaissance was a great epoch of intercultural dialogue, which was all about intercommunication. The earliest Humanists addressed past epochs as if they were living entities. Sending a letter to a specific recipient, the writer would often fill a great number of pages, as though he meant a larger audience, not necessarily his contemporaries. Petrarch's recipient is the whole mankind, all literate people of the past, present and future. It seems that for him there are no personal secrets that the poet will not share with the world. Even his autobiography is entitled *Secretum Meum (My Secret)*. In this sense, the lyrical hero of the *Canzoniere* is typical of the Renaissance. He is absolutely outspoken in making his innermost feelings public; his declarations of love for Laura are addressed to everybody who can feel and understand. "Chi per prova intenda amore" — 'those who have known love', or "gentle ladies" (as Dante styled them in *Vita Nuova* or Boccaccio in *Fiammetta*), and other authors, — these are Petrarch's immanent readers. Although the lyrical hero of the *Canzoniere* honestly claims to be glorifying his belle dame, the readers are more interested in the author's image. Laura is more of a Platonic idea, static and unchangeable, so Petrarch's lyrical hero unconsciously focuses on the one unique face — his own, not Laura's. While she remains the steady center, he is the dynamic dominant of the poetic universe.

Shakespeare is different in this respect. His lyrical hero consciously and compulsively focuses on the specificity of the Other, of the addressee who forms the center of the lyrical hero's personality. Shakespeare's hero learns human existence through self-cognition, by experiencing what the Other has undergone. This is why the hero never overlooks the trivial, unstable, contradictory or even base things in his interlocutor. As a result, there is always a contrast between the desired ideal and the real face of the person addressed, all too human.

Elena V. Haltrin-Khalturina  
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## Edmund Spenser and the Art of Flemish Panoramic Landscape

Edmund Spenser's poetics is known to abound with visual imagery — verbal emblems, ekphrases, references to architecture, topiary and cartography. Although Spenser left no map of the *Faerie Queene* land (1590–1596), several descriptions he provides in his epic read as if they were panoramic maps unfurled before the inner eye.

In 16<sup>th</sup> century Britain, panoramic maps were mainly the business of immigrants from the Spanish Netherlands. Henry VIII Tudor (reigned 1509–1547) commissioned topographic images of English towns and castles — a practice which was continued by Elizabeth, especially since thousands of new Dutch migrants resettled to England in her reign. Those newcomers left their native towns due to religious persecution. Many Englishmen spoke Dutch. Spenser was no exception — in 1569 he published his translation of Jan van der Noot's *Het Theatre...*

Two painters from Antwerp — Anton van den Wyngaerde and Joris Hoefnagel — worked in England. In 1568, Hoefnagel made watercolor sketches of Nonsuch Palace (a model for Spenser's Bower of Bliss); in 1569–1570 he published topographical sketches of southern London. The works of these painters were similar to those of their fellow-townsmen Paul Bril, Joos de Momper, Peter Breughel the Elder, and Herri met de Bles, as well as of Joachim Patinir, the originator of panoramic style in painting. Among the features of Flemish landscape art are the combination of naturalistic imagery with allegories and fictional plots, the precise, almost topographical, visualizations of each of three planes (as if all of them appear in plain sight). These are also the features of the *Faerie Queene* land in Spenser's epic.

I will use two cases to illustrate Spenser's visualization devices. In the first, a group of characters of *The Faerie Queene* escape the House of Pride and go the land of Erebus to Aesculapius' cave. In the second example, the Redcrosse Knight, standing on the Hill of Contemplation and looking around, finally looks above and sees the 'loftie towres' on the 'new Hierusalem'.

*Taisia S. Paniotova*  
(*SFedU, Rostov-on-Don*)

### **The Real and the Fantastic in Thomas More's *Utopia***

According to popular belief, Thomas More's *Utopia* belongs to the genre of social criticism in the form of speculative fiction. The proof of it can be found in the name of the island, based on the play of words 'ou-topos' / 'eu-topos', and the names of its various locations and the book's characters (the city of Amaurot ('foggy'), the river Anider ('anhydrous'), or Hythloday ('versed in the nonsense'), etc.), as well as other characteristics of an ideal society, which have little connection with the reality of that time. We can also refer to More's self-irony as an argument for 'whimsicality' of this writing, since the author never bothered to ask Hythloday about the location of the island, or to the mention of a famous character who doubts whether to treat to Utopia as "something true and really existing" or as "pure fiction". The opposite view have been defended by A. Morgan, H. Herzog, E. Estrada and others. According to Morgan, there are different classes of evidence that More's book, taken as a whole, is not a fantasy, but a story of a journey to Peru. Some authors see the historicity and reality of *Utopia* in the descriptions of Cuba, while others perceive a likeness between Utopian customs and traditions of the indigenous peoples of America. Still others pay attention to More's targeted social criticism.

It is important to take into consideration the totality of the circumstances connected with the writing of *Utopia* in order to assess the balance between the real and the fictional. These include the events during More's stay in Antwerp in 1515, where the first book had been partially written and the second was finished; the presence of real historical figures — Peter Egidius (Peter Giles) who, like More, was a friend of Erasmus of Rotterdam and 'acquainted' More with Hythloday, and cardinal George Morton, in whose household More had been a page. More might have reproduced in his book the critical comments about English customs. It is necessary to consider sources of potential information about the New World — the letters of Columbus, travellers' diaries, memoranda, decades, etc. Of significant importance were also the works by B. de Las Casas, G. Fernandez de Oviedo, P. Martyr de Angleria, and A. Vespucci's *El Nuevo Mundo (The New World)* which was published in 1503. Only by placing the work in the sociocultural context we can draw conclusions about the correlation of fiction and fact in *Utopia*.

Vladimir S. Makarov  
(STOU, Moscow)

***Philosophaster: Robert Burton on the  
Community of Scholars and Melancholy***

In this paper, I look at Robert Burton's Latin comedy *Philosophaster*, which was written in 1607 and staged at Christ Church, Oxford, in February 1617/18. Informed as it is by the traditions of Roman comedy and university playmaking, *Philosophaster* has a lot in common with *The Anatomy of Melancholy* (which had been, most likely, already started by then) as a lengthy comment on the current state of the scholastic community.

The plot of *Philosophaster* brings together almost all elements typical for early 17th century comedy (Shakespearean or Jonsonian) — a prodigal son, a sentence to marry a prostitute, a 'disguised' (or, in this case, absent) monarch, gull-duping quacks, and gulls desiring riches. Most of the 'scholarly quack' types are borrowed from Erasmus or Giovanni Pontano, down to names and whole lines quoted verbatim.

The scholars in the play fall into two categories — 'peregrinantes philosophi' Polumathes and Philobiblos, and eight philosophastri employed at the recently-founded University of Osuna, Spain. Despite the straightforwardness of this binary opposition, the two groups do have a lot in common, primarily the status of 'peregrines'. A philosopher can be distinguished from a philosophaster by his serious quest for truth ("Cui credendum? Quid statius?"), while the latter are profit-driven relativists who explain their knowledge through simplifications and binary oppositions.

Given that Burton provides most intricate details of the relations between the town and gown as each other's clients and patrons, it is rather interesting that the comedy totally omits any description of life within college. Life at Osuna is shown only on the 'outside', through philosophasters' interaction with their clients (from suburban prostitutes to respected burgesses), the Duke (who examines philosophasters in 1:1 and presides at their trial in 5:5), and the two wandering philosophers. The whole normative community of the 'digni omnes Academici' exists in reference only (except the audience who are understood as such). The final scene of the play is quite emblematic of this 'community in absentia': Duke Desiderius, enraged with the philosophasters, orders that the university be closed down, but it is saved by Polumathes' intervention in the name of all the 'viro

doctos, illustres, graves' that somehow are found among its faculty. Polumathes, who firmly takes control of the selection process, recommends a new method to weed out all the philosophasters: they should be offered a 'grant' of "minae... duae", which philosophers, "Muis addicti suis", would not bother to accept. Thus "Viri docti" remain outside the stage while on their behalf Polumathes and Philobiblos help the Duke, powerless as he is in academic issues, to mete out justice and turn Osuna into the utopian realm of "serenissimae Philosophiae".

It is the fundamental break in scholastic communication between scholars and society that accounts for their transformation into "vel Melancholicum, vel morionem Academicum".

# SHAKESPEARE AND RELIGIOUS CULTURES OF 16TH AND 17TH CENTURIES

Anna G. Volkova

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## Poetics of Shakespearean Century in Franciscan Context: Theology and Imagery

When speaking about the history of Franciscans in England it's worth to mention two people. Benedictus from Canfield was born in England, studied theology in Italy and then returned to England. Benedictus's treatise *The Rule of Perfection* (publ. 1609) is full of Franciscan motives and imagery, especially of mysticism of St. Bonaventura about how a soul can ascend to God. This treatise was one of Franciscan books that left a significant imprint on English religious culture, e.g. on one of Shakespeare's young contemporaries George Herbert. There is another person who linked Franciscans and England — Bernardino Ochino (1487–1564), the third General Vicar of OFM Capuchins, who joined the Reformation and went to England on a preaching mission.

The main point of Franciscan ethics and aesthetics is the special imagery of Franciscan poetry and sermons, as well as an interest in human life, God's creature and especially in Christ's life. This informed specific Franciscan prayers and their special kind of spirituality — the veneration of Virgin Mary, emphasis on Christ's birth and childhood (the first Nativity scene or crèche as visual remembrance of Christ's birth was made by St. Francis himself).

In works of Shakespeare's young contemporaries Franciscan spirituality took different forms: the early religious poem by John Donne *La Corona* is a poetical variant of the Franciscan prayer of Rosary. In George Herbert's poem *The Temple* one can find one of the main features of the Franciscan tradition — the contemplation of Divinity, of the invisible world through the meditation on the beauty of this world, of God's creation. The analysis of 16<sup>th</sup> and 17<sup>th</sup> century English poetry in the Franciscan context has a historical background of its own, and this context is important for interpreting the texts.

*Yekaterina B. Yakovenko*  
(*Institute of Linguistics RAS, Moscow*)

**Shakespeare and English Bibles of the 16th–17th Centuries:  
Correlation of Contexts and Sources**

Biblical quotations and allusions used by Shakespeare are sometimes cited in the standard form of corresponding passages in the King James Version, the latter being the most authoritative English biblical translation. However, its first edition appeared as far back as 1611, and thus could not gain wide recognition at Shakespeare's time. The Geneva Bible (1557) and the Bishops' Bible (1568) were then the most probable sources of Shakespeare's biblical quotations. These sources are not direct either, as they to a considerable extent reproduce passages from Tyndale's Bible (1535), Coverdale's Bible (1536) as well as the Great Bible (1540).

My paper focuses on 1) singling out biblical contexts, both in the Geneva Bible and the previous Bible versions, that correlate semantically and structurally with Shakespeare's biblical quotations and allusions; 2) determining the character of these correspondences in the frame of the theory of equivalence. The contrastive analysis of the Bible and Shakespeare's contexts (word groups, set phrases, sentences) is carried out in accordance with typology of lexico-contextual equivalents taking into consideration the identity of keywords and their contexts in correlating texts.

In the course of contrastive analysis, we have discovered an unequal proportion of different types of equivalents. It is only natural that most quotations reproduce the Scripture fully or with slight deviations of structural and semantic character. Allusions that reveal weaker reference to the Bible are of greater interest as they manifest vocabulary and syntactic structures different from those of the original. Equivalence of the kind displays Shakespeare's ability to depart from the biblical text, thus giving biblical expressions a new shape and a fresh meaning.

*Natalia V. Shipilova*  
(*STOU, Moscow*)

***Measure for Measure* and Mystery Plays:  
The Plot of the Raising of Lazarus**

This paper will attempt to examine the traditions of medieval mystery plays

in *Measure for Measure*. Although Shakespeare uses an Italian source, his problem play does not entirely become an Italianate neoclassical comedy. The importance of such contrasting themes as unrighteousness of mundane court and justice of heaven, law and mercy, connects Shakespeare's text with the themes of mystery plays and eventually with the Gospels.

The subject of the Raising of Lazarus was dramatized in the York and the Chester cycles, as well as in the Towneley and the N Town plays. Its place in the overall composition of different cycles may vary, but the story of Christ's greatest miracle is undoubtedly significant for all plays.

Claudio's soliloquy on death originates in the medieval apocryphal tradition of Visio Lazari, Lazarus's story of the torments of hell, which also influenced the mystery plays. At the same time the re-appearance of Claudio, muffled and in enigmatic silence, can be traced back to the Gospel of John where Lazarus appears before his mourning relatives with his face bound about with a napkin, representing the mystery of death.

Isabella and Mariana in the final act of *Measure for Measure* even visually remind the spectator of Mary and Martha kneeling before Christ. However, this time they plead for mercy to save Angelo, and the pardon granted to him may signify, at least potentially, the possibility for his soul to repent and be resurrected. The character of the Duke appears to be the most complicated one: though his role in the plot can be associated with the role of Christ in mystery plays, he is only a God-like figure, not God Himself, and the human nature of all his weaknesses and failures provides the play with a perfect balance between the allegorical and the psychological modes.

*Tatiana A. Shustilova*  
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**'The Language of Destiny' in A. Brooke's Poem, W. Painter's Novella  
and W. Shakespeare's Tragedy of Romeo and Juliet**

The three 16th-century English works about the tragic love of Romeo and Juliet abound in statements, which reflect a wide range of Renaissance ideas about the human will and various supernatural powers that were thought to determine to a certain extent the course of human life. Fortune, fate, stars, pagan gods, the God of Christianity are frequently mentioned in connection with numerous events of the characters' life, thus evoking different systems of belief and corre-

sponding ways of interpreting the reality, some of which are conceptually incompatible. The ‘language of destiny’ in the poem and novella is essentially eclectic: the ideas of the ‘frantic’ Fortune and a loving God, the freedom and ‘bondage’ of human will are intricately intertwined in the author’s words in Brooke’s and Painter’s texts, as well as in the speeches of numerous characters, including Romeus/Romeo, Juliet and Friar Laurence.

In Shakespeare’s tragedy, on the other hand, one can observe a direct correspondence between the idea of destiny that a character shares (and that determine to a great extent their course of action), and the kind of language they use to speak about their life, the way they interpret the play’s events. For example, Friar Laurence is consistent in expressing providential views of human life, while Romeo by the end of the play grows convinced of the existence of fatal determination. Moreover, the dramatist makes use of various devices, which help bring together different ways of interpreting sequences of events, and draws a contrast between them. He emphasizes the problem of choice between mutually exclusive interpretations of the reality by drawing metaphorical links between the heroes’ attempts to make sense of their life, to read a particular meaning into certain events, to change their own destiny and, correspondingly, the processes of reading, creating a text and giving new names to several objects. In the characters’ minds, their own life forms a text, and, considering the multiplicity of coexisting ‘languages of destiny’, the problem of finding the correct language and “the true ground” (*Romeo and Juliet*, V.3.180) of the play’s tragic events is brought to the fore.

Anastasia A. Chumachenko  
(KSU, Krasnodar)

### **The Idea of Betrayal in *Macbeth* in the Light of Biblical Scenes**

The plot of betrayal can be traced back to high antiquity to the Bible and more ancient scriptures. Biblical and other religions feature an emblematic picture of a betrayer, the most famous one being Judas Iscariot, whose name has become proverbial and his betrayal one of the key images in European art.

In general, we can find the Biblical message and its archetypes in a great number of different sources, but William Shakespeare’s works have always been the bone to pick for scholars. Peter Milward supposed that Shakespeare has had demonstrated the unique value of the Bible as a descriptor of the reality he lived in — an opinion which is closest to ours. Therefore, the reader can better sense

the jealousy in *Othello*, intensity of feeling in *Romeo and Juliet* and the problem of a crime and punishment in *Macbeth*.

The main element of the plot in *Macbeth* is thus betrayal as a typical problem of “crime and punishment”. We find in the plot numerous of allusions to the Bible. For example, famous references to a lapse from virtue, people’s response to a murder, absolute rejection of the betrayer, the visitation by the dead and the sacral meal before the act of betrayal/treason. All suchlike allusions allow us to link this work to the corresponding texts in the Bible.

However, there are several obvious differences as well: the king is a human, not the Son of God, revenge has degrees and distinctions, and the betrayer’s motivations also have little in common between *Macbeth* and the Gospel. Other characters are different as well.

Biblical and Shakespeare’s plots can and should be compared. But we must realize that by following the Biblical plot and endowing tragedy with Christian ethics Shakespeare did not aim to retell the familiar story, but rather to confirm his own.

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