

Artículo de investigación

Russian fate of “The tragical history of Doctor Faustus” by Christopher Marlowe (The 19th century – The first half of the 20th century)

"La historia tragical de Doctor Faustus" por Christopher Marlowe

(The 19th century - The first half of the 20th century)

Destino russo de "A trágica história do Doutor Faustus", de Christopher Marlowe

(O século 19 - A primeira metade do século 20)

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Abstract

Objectives: The article, prepared in a year of the 425th anniversary from the date of the tragic death of one of the brightest Shakespeare's contemporaries and predecessors Christopher Marlowe, is devoted to the study of literary and critical and translation perception of one of his most considerable works – “The Tragical History of Doctor Faustus” – in Russia of the 19th century – the first half of the 20th century. **Methods:** The comparative and historical and comparative and typological research methods, technics of the comparative analysis were used in the article. **Findings:** The history of Russian reception of “The Tragical History of Doctor Faustus”, having almost two centuries, dates back to the first mention of this tragedy in 1825 in the diary entry of “the Russian European” A.I. Turgenev. Literary and critical articles by I.S. Turgenev, N.A. Nekrasov, E.M. Feoktistov, S.F. Uvarov, V.P. Botkin, D.D. Minayev, M.L. Mikhaylov testified gradual and, at the same time, harmonious penetration of Marlowe's “Faustus” into Russian literature and culture of the 19th century. The early literary studies, comprehending Marlowe's tragedy in general or its certain details, were written in the last third of the 19th century by N.I. Storozhenko, Alexander N. Veselovsky, N.V. Shakhovskoy, M.Ya. Frishmut. The appearance of the full translation of “The Tragical History of Doctor Faustus”, made by K.D. Balmont in 1899,

Resumen

Objetivos: El artículo, preparado en un año del 425 aniversario desde la fecha de la trágica muerte de uno de los contemporáneos más brillantes de Shakespeare y predecesores, Christopher Marlowe, se dedica al estudio de la percepción literaria y crítica y de la traducción de uno de sus más importantes obras - “La historia trágica del Doctor Fausto” - en Rusia del siglo XIX - la primera mitad del siglo XX. **Métodos:** los métodos de investigación comparativa e histórica y comparativa y tipológica, las técnicas del análisis comparativo se utilizaron en el artículo. **Hallazgos:** La historia de la recepción rusa de “La historia trágica del Doctor Fausto”, que tuvo casi dos siglos, se remonta a la primera mención de esta tragedia en 1825 en la anotación del diario “el europeo ruso” A.I. Turgenev. Artículos literarios y críticos de I.S. Turgenev, N. A. Nekrasov, E.M. Feoktistov, S.F. Uvarov, V.P. Botkin, D.D. Minayev, M.L. Mikhaylov testificó la penetración gradual y, al mismo tiempo, armoniosa del “Fausto” de Marlowe en la literatura y la cultura rusas del siglo XIX. Los primeros estudios literarios, que comprenden la tragedia de Marlowe en general o sus ciertos detalles, fueron escritos en el último tercio del siglo XIX por N.I. Storozhenko, Alexander N. Veselovsky, N.V. Shakhovskoy, M.Ya. Frishmut. La aparición de la traducción completa de “The Tragical History of Doctor Faustus”, realizada

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and judgments of Marlowe and his most famous tragedy in the articles "How I Learned to Write" (1928), "About Plays" (1933), in the note "Concerning the Plan of the Anthology" (<1935>) by A.M. Gorky became considerable events of the subsequent time. The outstanding philosopher G.G. Shpet's interest to the playwright's creative work was notable against the background of the vulgar-sociological statements about Marlowe's play in the articles of Russian literary critics of the 1930-s (S.R. Babukh, I.A. Aksenov, early A.A. Smirnov). He addressed to the translation of Marlowe's "Faustus".

Novelty: The research conducted allows to claim that the attention of Russian literature and literary criticism to Marlowe's tragedy had a systematic character and, at the same time, differed in variety of manifestations. The most considerable translations of Marlowe's "Faustus" were created at the end of the 1850-s – the beginning of the 1870-s and at the turn of the 20th century. During the era of the Silver Age interest in the work found its reflection in creative work of such leading writers as K.D. Balmont, V.Ya. Bryusov, M.I. Tsvetaeva, M.A. Kuzmin.

Key words: Christopher Marlowe, dramaturgy, reminiscence, tradition, literary criticism, Russian-English literary communications, cross-cultural communication, literary detail.

por K.D. Balmont en 1899, y los juicios de Marlowe y su tragedia más famosa en los artículos "How I Learned to Write" (1928), "About Plays" (1933), en la nota "Concerning the Plan of the Anthology" (<1935>) por AM Gorky se convirtió en eventos considerables de la época posterior. El destacado filósofo G.G. El interés de Shpet por el trabajo creativo del dramaturgo fue notable en el contexto de las declaraciones sociológicas vulgares sobre la obra de Marlowe en los artículos de críticos literarios rusos de la década de 1930 (S.R. Babukh, I. A. Aksenov, A. A. Smirnov). Se dirigió a la traducción de "Fausto" de Marlowe. Novedad: la investigación realizada permite afirmar que la atención de la literatura rusa y la crítica literaria a la tragedia de Marlowe tenía un carácter sistemático y, al mismo tiempo, difería en variedad de manifestaciones. Las traducciones más importantes de "Fausto" de Marlowe se crearon a fines de la década de 1850, a principios de la década de 1870 y en el cambio de siglo XX. Durante la era de la Edad de Plata, el interés en el trabajo encontró su reflejo en el trabajo creativo de escritores tan destacados como K.D. Balmont, V.Ya. Bryusov, M.I. Tsvetaeva, M.A. Kuzmin

Palabras clave: Christopher Marlowe, dramaturgia, reminiscencia, tradición, crítica literaria, comunicación literaria ruso-inglesa, comunicación transcultural, detalle literario.

Resumo

Objetivos: O artigo, preparados em um ano o 425 ° aniversário da data da morte trágica de um dos mais brilhantes contemporâneo de Shakespeare e antecessores, Christopher Marlowe, é dedicada ao estudo da percepção e crítica literária e tradução de um de suas obras mais importantes - "A trágica história do doutor Faust" - na Rússia do século XIX - a primeira metade do século XX. Métodos: os métodos de comparação e pesquisa histórica e comparativa e tipológica, as técnicas de análise comparativa foram utilizados no artigo. Resultados: A história da recepção russa de "Doctor Faustus", que levou quase dois séculos, que remonta à primeira menção desta tragédia em 1825 na entrada de diário "Russian Europeia" A. I. Turgenev. Artigos literários e críticos de I.S. Turgenev, N. A. Nekrasov, E.M. Feoktistov, S.F. Uvarov, V.P. Botkin, D.D. Minayev, M.L. Mikhaylov testemunhou a penetração gradual e ao mesmo tempo harmoniosa do "Fausto" de Marlowe na literatura e cultura russa do século XIX. Os primeiros estudos literários, que compreendem a tragédia de Marlowe em geral ou seus certos detalhes, foram escritos no último terço do século XIX por N.I. Storozhenko, Alexander N. Veselovsky, N.V. Shakhovskoy, M.Ya. Frishmut O aparecimento da tradução completa de "A História Trágica do Doutor Fausto", realizada por K.D. Balmont em 1899, e dos juízos da Marlowe e sua mais famosa tragédia nos artigos "Como eu aprendi a escrever" (1928), "Sobre Plays" (1933), a nota "A respeito do Plano do Anthology" (<1935 >) por AM Gorky se tornaram eventos consideráveis do tempo posterior. O notável filósofo G.G. Interesse Shpet pelo trabalho criativo do dramaturgo foi notável no contexto das demonstrações sociológicos vulgares sobre a obra de Marlowe nos artigos de críticos literários russos da década de 1930 (S. R. Babukh, I. A. Aksenov, A. A. Smirnov). Ele se virou para a tradução de Marlowe de "Faust". Novidade: a pesquisa realizada nos permite afirmar que a atenção da literatura russa e da crítica literária à tragédia de Marlowe era sistemática e, ao mesmo tempo, diferia em uma variedade de manifestações. As traduções mais importantes do "Fausto" de Marlowe foram criadas no final da década de 1850, no início da década de 1870 e na virada do século XX.

Durante a Era de Prata, o interesse pelo trabalho encontrou seu reflexo no trabalho criativo de escritores tão proeminente quanto o K.D. Balmont, V.Ya. Bryusov, M.I. Tsvetaeva, M.A. Kuzmin

Palavras-chave: Christopher Marlowe, dramaturgia, reminiscência, tradição, crítica literária, comunicação literária russo-inglesa, comunicação intercultural, detalhe literário.

Introduction

“The Tragical History of Doctor Faustus” (1589) became in Russia the most demanded drama work by Christopher Marlowe though estimates of its creative level, place in the playwright’s heritage in articles on literary criticism and works on literature study significantly differed in different years. The complexity of the style and composition structure of Marlowe’s text can be considered the main reason for differences in estimates. It combined problem, pathetic scenes with clownery and household episodes, contained both vulgar jokes, and solemn remarks of the chorus, causing associations with the antique tragedy.

The first evidence of acquaintance in Russia with “The Tragical History of Doctor Faustus” by Christopher Marlowe can be considered the diary entry of “the Russian European” A.I. Turgenyev, made on July 14, in 1825: “Wittenberg – once the first central point of the German education. – “Would I had never seen Wittenberg, never read book” (Marlowe’s Faustus?)” (Turgenyev 1964: 283).

Pushkin’s “<Sketches to the Plan of Faust>” (Pushkin 1949: 338–339), correlated with the contents of Christopher Marlowe’s tragedy by G.I. Glebov, refer to the same 1825 (Glebov 1933: 45). G.I. Glebov’s conclusion as one deprived of logic was disproved in M.P. Alekseyev’s article “An Unnoticed Folklore Motive in Pushkin’s Draft Sketch”, which for the first time was issued in 1979 (Alekseyev 1979: 17–68), and then, in 1987, included in a set of selected works of the scholar (Alekseyev 1987: 402–468). M.P. Alekseyev separately noted that circumstance that “Pushkin’s acquaintance with the text of the specified Marlowe’s scene is impossible and can’t be proved by anybody” (ibid: 425).

Expanding the traditional circle of comparison with Faustian problem and figurativeness, while comprehending Pushkin’s plan of “<Popess Joan>” (1835) (Pushkin 1948: 256), Yu.G. Oksman suggested to consider not only J.W. Goethe’s drama work, but also “The Tragical

History of Doctor Faustus” by Marlowe and J. Spies’s national book “History of Dr. Johann Faust, the notorious sorcerer and black artist...”, which A.S. Pushkin knew in the reduced French alteration of 1776 (Oksman 1935: 699). It should be noted that A.S. Pushkin could learn about Marlowe and his tragedies from the four-volume edition “Œuvres complètes de L. Tieck. Contes d’Artiste. Première livraison. Shakespeare et ses contemporains” (Paris, 1832) available in his library and cut, but containing no his notes. It had the full translation of Ludwig Tieck’s tale “A Poet’s Life” (“Dichterleben”, 1825) into French, in which Marlowe acted as one of the main characters along with Shakespeare and Robert Greene (Modzalevsky 1910: No. 1438). In his article “A.S. Pushkin and the Last Edition of his Works” (1855) A.V. Druzhinin named also other sources due to which Pushkin, probably, “was familiar with the works of playwrights of Elizabethan period, Shakespeare’s predecessors” – Charles Lamb’s extracts, William Hazlitt’s lectures, materials of the journals “Quarterly Review” and “Edinburgh Review” (Druzhinin 1865: 55).

In the middle of the 19th century in Russia “The Tragical History of Doctor Faustus” was steadily comprehended as the topmost work by the English playwright. In the review “Faust, A Tragedy. Goethe’s Work. The First Part Translation and the Second Part Interpretation. M. Vronchenko. 1844. St. Petersburg”, written in 1845, I.S. Turgenyev admired the English playwright Marlowe, while reporting his desire to devote a separate article on literary criticism to his creative work: “He <Goethe> was not the first to have the thought to use this image <Faust>: one of Shakespeare’s predecessors, Marlowe, had already written “Faustus” – an extremely remarkable work about which we shall talk with our readers some time or other...” (Turgenyev 1978: 205). The plan of the article wasn’t realized, however, the tragedy by Marlowe remained in the field of I.S. Turgenyev’s attention in the following years. In particular, the quote from the scene of “The Tragical History...”, in which Seven Mortal Sins appear,

among them there is Sloth, is given in I.S. Turgenev's letter to P. Viardot (Turgenev 2002: 309).

N.A. Nekrasov as the editor and publisher of the journal "Sovremennik" considered it important to introduce readers to new translations of works by Shakespeare's contemporaries, in particular, in 1850 in his note "From the Edition" he wrote about his intention to publish "the translation of six best works of the most remarkable drama writers contemporary to Shakespeare", including "The Tragical History...", in the journal of 1851 (Nekrasov 1997: 97). This plan, which had appeared, most likely, not without the influence of the active employee of Nekrasov's journal and expert of English literature V.P. Botkin (Melgunov 1997: 435), was carried out only partially in 1853–1855.

Publicists, literary critics quite often made prose word-for-word translations of separate fragments of "The Tragical History...". The first fragments from Marlowe's tragedy in Russian were printed by E.M. Feoktistov in 1856 (Feoktistov 1856: 289–292), however, both this, and other word-for-word translations similar to it, made quite often from intermediate languages and having no literary value, hardly deserve any attention. Among all prose translations only the fragments, used in S.F. Uvarov's sketch "Marlowe, One of Shakespeare's Predecessors", attracts interest (Uvarov 1859: 27–35). In this sketch for the first time in Russian criticism a complete, though short, characteristic of the whole Christopher Marlowe's creative career was presented. S.F. Uvarov saw some certain proximity between "The Tragical History..." and Shakespeare's "Macbeth": "...there is already <...> as if anticipation of Shakespeare's art in how Marlowe brings demons and ghosts onto the stage, how he moves their appearance and disappearance into the area of conscience and imagination..." (Ibid: 20).

In 1865 the material of S.F. Uvarov's sketch was used by V.P. Botkin, when writing the article "Literature and Theatre in England before Shakespeare" (Botkin 1865: IX–XLVI), preceding the first volume of the first in Russia "A Complete Set of Shakespeare's Drama Works in Russian Writers' Translation". As a separate note V.P. Botkin stated his judgment of Marlowe's "Faustus", which, basing on the national German legend, preserved "with little changes" the whole its storyline, having marked out as a dominant the

contrast of transience and ephemerality of earth happiness and eternity of torments in the hell, into which the lost soul is plunged (Ibid: XXXIV).

Along with S.F. Uvarov's prose translations the first poetic translation of the fragment from "The Tragical History...", made by D.D. Minayev (Minayev 1859: 591–594), was issued in 1859. The publication was accompanied by the editorial note, demonstrating that at that moment Faust was well-known in Russia due to J.W. Goethe, but not thanks to Marlowe (The Editorial Note 1859: 591). In No. 2 of the journal "Russkoye Slovo" in 1860 there appeared one more fragment from Marlowe's tragedy – Faustus's last monologue in M.L. Mikhaylov's translation, recreated with the close correspondence to the original and minimum excess of the size (64 verses instead of 56) (Marlowe 1860: 416–418); subsequently, this translation was repeatedly republished. The full text of D.D. Minayev's translation was printed under the name "Faust" (Marlowe 1871: 1–107), in many respects its appearance marked the end of the early stage of understanding of Marlowe's tragedy in Russia. The translation is made not according to the first edition of 1604, but according to the version close to the edition of 1616.

Materials and Methods

Responses to "The Tragical History of Doctor Faustus" by Christopher Marlowe in Russian literary criticism, magazine journalism, original works, diaries and correspondence of Russian writers and also translations of this tragedy into Russian became the material for the analysis. Methodologically, the research relies on fundamental works of classical writers of national literary criticism and art study Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, A.K. Dzhivegov, M.P. Alekseyev, N.I. Balashov, researches in the field of theory and history of Russian literary translation and Russian translated fiction (A.V. Fedorov, E.G. Etkind, etc.), Russian-English literary and historical and cultural communications (G.N. Boyadzhiev, L.E. Pinsky, etc.), history of English literature (N.I. Storozhenko, M.M. Morozov, A.A. Smirnov, R.M. Samarin, etc.). In the course of the analysis cultural and historical, comparative and historical, historical and typological, historical and genetic approaches and also technics of the problem, comparative analysis of literary works were used.

Results

Among Russian literary critics, who referred to the comprehension of "The Tragical History of Doctor Faustus" in the last third of the 19th century, it is necessary to distinguish especially N.I. Storozhenko, who already in his early article "Shakespearean Criticism in Germany" (1869) named Marlowe's "Faustus" among the pinnacles of English literature and social thought of the second half of the 16th century, along with Bacon's "real philosophy" and creative work of Shakespeare, "the first-born son" of the era (Storozhenko 1902: 45–46). When comparing the national book of Doctor Faustus, resembling "a fairy tale", and the tragedy by Christopher Marlowe – a peculiar philosophical poem – N.I. Storozhenko noted that while in the national book "the thirst for life" was the main motive, which had determined Faust's appeal to magic, in Marlowe's work this motive had been firmly merged with "the thirst for knowledge" (Storozhenko 1872: 135). Marlowe's enthusiasm with the image of Faustus as a psychological problem, fixed interest in the hero's state of mind led to the fact that "The Tragical History..." not only surpassed "Tamburlaine the Great", but even in many respects conceded to it: in it "there are a lot of fine monologues, lovely lyrical things, but there is no drama action, no scene skillfully made" (Ibid: 138).

Recognizing that "The Tragical History...", having shared the fate of many popular plays of Elizabethan time, reached us in "a terribly distorted look" (Ibid: 139), N.I. Storozhenko correlated texts of the tragedy in editions of 1604, 1609, 1611 and 1616 for possible Marlowe's original text. The most authoritative, according to N.I. Storozhenko, was the edition of 1604 as the one free from the latest text additions.

Also Alexander N. Veselovsky wrote about Christopher Marlowe in his "Historical Poetics". He apprehended "The Tragical History of Doctor Faustus" as "the poetic apotheosis" of an ancient titanic legend of the good and evil cognition, which reflected "the mood of the era in front of which unprecedented intellectual horizons were opened", mastering which became the most important supertask of "the youthfully self-confident consciousness" (Veselovsky 1940: 68).

N. Shakhovskoy in his article "Faust on the English Stage. Marlowe" characterized the

author of "The Tragical History..." as the person, "who experienced a strong internal fight", which brought him to scepticism (Shakhovskoy 1881: 755). After psychologically saturated monologues of the first scenes, characterizing that "tragic height" onto which Marlowe "rose due to the flash of his genius" (Ibid: 764), the critic sees "unevenness and haste", appearing especially brightly "starting with the third act and to the final scene" (Ibid: 761–762). And only in the final monologue it is possible to see the former Faustus, recreated by another "flash" of Marlowe's genius (Ibid: 778). Another character of Marlowe's tragedy – Mephistopheles – is presented, according to N. Shakhovskoy, "almost without any change" in comparison with the German national book and is "an ordinary type of the devil as it was developed in the minds of pious people of that time" (Ibid: 780).

In the 1880-s researchers considered a national legend of Doctor Faustus in detail (Shakhovskoy 1880: 369–401; Shakhovskoy 1897; Korelin 1882; Frishmut 1887; Frishmut 1902: 1–140]. M.Ya. Frishmut in the sketch "Faust's Image in the World Literature" (1887) among features of Marlowe's tragedy named "fast transitions from one feeling to another, opposite one", "naive positivity with which Faust every time proclaimed the new decision triumph over himself", at last, reflection of "the hostile and derisive attitude to the Roman curia of Protestant England at that time" (Frishmut 1887: 116–117).

The appearance of "the etude on comparative history of literature" by the famous Polish critic-subjectivist I. Matushevsky "The Devil in Poetry: History and Psychology of the Characters, Representing the Evil in Belles-Lettres of All Peoples and Centuries" in V.M. Lavrov's translation into Russian in 1902 became a considerable event. In the chapter, devoted to the influence of Renaissance and Reformation on the ideas of the devil changes I. Matushevsky compared P. Calderon's drama "The Wonder-Working Magician" and "The Tragical History...", considering the first of works "a magnificent illustration of <...> the Catholic doctrine of free will", the second – "the artistic embodiment of Protestant fatalism" (Matushevsky 1902: 138). Comparing Mephistopheles from "The Tragical History..." and Lucifer from "The Divine Comedy" by Dante, I. Matushevsky stated the absence of any attributes of a medieval devil (hoofs, horns, a tail) in Marlowe's image, noting that Mephistopheles didn't just want to possess

Faustus's soul, he was comforted that he saw "the companion in misfortune" in him (Ibid: 139). The researcher came to the conclusion that Mephistopheles's tortures had a moral, but not physical, basis in comparison with Lucifer's ones. A bit later Faust's and Mephistopheles's images in the context of the national book of Doctor Faust were also comprehended in A.I. Beletsky's research "A Legend of Faust in Connection with Demonology History" (Beletsky 1911–1912).

The five-volume edition of Shakespeare, issued in "The Library of Great Writers" series under S.A. Vengerov's edition, included a number of articles, containing mentions of Shakespeare's predecessors. So, in F.F. Zelinsky's article "'The Comedy of Errors'" Marlowe is called "the founder of English classical drama", "the age-mate, and, at the same time, the predecessor of and ideal for Shakespeare", in whose creative work it is possible to see the merge of the school court theatre and medieval morality. Also F.F. Zelinsky paid attention that in "The Comedy of Errors" by Shakespeare there is a scene-caricature "like clownish wit of English drama", similar to how in Marlowe's work "the tragic act of the hero <...> is caricatured by the clown's corresponding action" (Zelinsky 1902: 58, 63).

N.K. Bokadorov, who devoted a separate chapter in his "History of the Western European Literature of the 16th–17th Centuries. Cervantes and Shakespeare" (1913) to Marlowe's creative work, compared Marlowe's Faustus with the Covetous Knight from A.S. Pushkin's "little tragedy" with the same name – both sell souls, having fallen under the charm of the power, whereas Faust in the national legend sells his soul for money, in Goethe's work – for comprehension of the being completeness, in Charles Gounod's opera "Faust" – for possession of Margarita. N.K. Bokadorov, relying on H. Taine's opinion, represented Marlowe's Faustus as "the slave of his impulse", who, being proud of lusts and contradictions, slides into the abyss, and Goethe's Faust – "the embodiment of divine breath of life, Prometheus's fire..." (Bokadorov 1913: 215, 217).

The publication of "The Tragical History of Doctor Faustus" by Christopher Marlowe in K.D. Balmont's translation (the first edition of the translation was issued in 1899 (Marlowe 1899), the second one – in 1912 (Marlowe 1912)) was preceded by two articles, one of which – "A Preface to the English Text" – belonged to the English psychologist and writer Havelock Ellis

(Ellis 1912: 3–4), another one – "Some Words about Faustus's Image" (Balmont 1912: 5–18) – to K.D. Balmont.

Having addressed to the comprehension of Faustus's image, K.D. Balmont recognized that this was "the image of the Middle Ages", when the world was seen "closed, strictly limited", similar to "the heavy, gloomy castle". The medieval symbols of inevitability were extremely important for the story of Doctor Faust. In it "the incurable nature of a soul's infection, lying already in the fact of the meeting of the person and Devil", was guessed (Ibid: 6). According to K.D. Balmont, Faustus's image, as well as Don Juan's and Prometheus's images, developed "under a black star", determined by the concept of demonism and inevitably bringing all his representatives to the fatal end owing to "the aspiration to go beyond their own "I"" (Ibid: 12).

According to K.D. Balmont, "touching naivety, determinativeness and common old-fashioned ponderousness", characteristic for Marlowe's scenes, are that fundamental principle, which allows to plunge deeply into the old historical era (Ibid: 16–17). And even some content limitation of Marlowe's tragedy in comparison with J.W. Goethe's "mosaic poem" was seen by K.D. Balmont as rather an advantage, than a shortcoming, because it demonstrated not "limitation of poverty", but "harmonious isolation of literary integrity" (Ibid: 17).

Being interested in Marlowe's creative work, K.D. Balmont created the sonnet "Marlowe" in 1916; it was published for the first time one year later in the author's collection "Sonnets of the Sun, Honey and Moon: The Song of the Worlds" (Balmont 2010: 419).

V.Ya. Bryusov paid his attention to Balmont's work of understanding "The Tragical History..."; the second edition of his letter to K.D. Balmont (January 20–30, 1898) contains a short mention of it (Letters to V.Ya. Bryusov 1991: 766). In the diary entry of March 17–22, 1899 V.Ya. Bryusov noted how fast K.D. Balmont made the translation of Marlowe's tragedy: "This Friday <at K.K. Sluchevsky (Mochulsky 1997: 392)> Balmont was to read his translation of Marlowe's "Faustus", made by him in 9 days..." (Bryusov 2002: 81). Estimating K.D. Balmont's contribution to Marlowe's interpretation, V.Ya. Bryusov in his review of the first book "Elizabethans" by I.A. Aksenov in 1916 stated his sincere conviction in the existence (thanks to

K.D. Balmont and translators-predecessors, and also N.I. Storozhenko's literary activity) of almost full "Russian" Marlowe (Bryusov 1916: 5). Years later, characterizing his translation skill in "A Word about Balmont" (1936), M.I. Tsvetayeva didn't fail to mention his addressing to Marlowe's plays (Tsvetayeva 1994: 276).

The art and literature critic B.A. Griftsov responded with the review to the publication of "The Tragical History..." in K.D. Balmont's translation. In "The Tragical History...", according to B.A. Griftsov, "there is not only an outline of Goethe's <...> poem, but also a prototype of its particulars (Wagner, Faustus's servant, Spirit, having the shape of Helen of Troy, etc.)" (Griftsov 1912: 427). Comparative poverty and simplified nature of Marlowe's descriptions were perceived by B.A. Griftsov as the only opportunity "to express the spirit of the tragedy, lost among Goethe's vast complexity of thoughts" (Ibid: 428).

M.A. Kuzmin's review became another response to the book; he characterized Shakespearean era as one full with "the spirit of thrilling life and magnificent exaltation", happening, however, "not because of pensiveness, not because of disgust to modern life, as in the German romanticists' works, but because of full-blooded, carnal vitality". M.A. Kuzmin considered the main shortcomings of Marlowe's tragedy its sketchiness and "some naivety", caused by the correlation to traditions of medieval mysteries and expressed, for example, in the scenes at the Pope and Emperor, coming down to "superficial jugglery" (Kuzmin 1912: 53).

Discussion

Against the background of attention to the era of Shakespeare's predecessors, reflected in the works on theatre art of the 1910-s – the first half of the 1920-s by B.P. Silversvan (Silversvan 1918: 1–46), S.K. Boyanus (Boyanus 1920: 54–68), early A.A. Smirnov (Smirnov 1923: 142–178), the basic research of the famous lexicographer, Shakespearean scholar, translator V.K. Müller "Drama and Theatre of Shakespeare's Era" (1925) attracts interest; it concerns Christopher Marlowe's creative work and personality in many aspects. Müller stated some interesting assumptions, which, however, are difficult to prove or disapprove. According to the researcher, the buffoonery, representing the papal curia, "isn't typical at all" and "hardly belongs to Marlowe" (Müller 1925: 132). V.K. Müller correlates reasoning on morals in

"Sejanus: His Fall" by Ben Johnson to the era of the morality and traditions of "The Tragical History...", in particular, its final fragment (Ibid: 140).

Nearly a decade divides the book by V.K. Müller and the first works of the Soviet literary critics about Christopher Marlowe's dramaturgy. The second half of the 1920-s – the first half of the 1930-s were the silence time, in many respects caused by the change of the social pattern. This prolonged silence was broken only incidentally. So, P.S. Kogan included fragments from "The Tragical History of Doctor Faustus" by Marlowe in K.D. Balmont's translation in the first part of "An Anthology of History of the Western European Literature" (Kogan 1929). It should be noted that it was made according to A.V. Lunacharsky's recommendation: "Having greatly reduced famous Shakespeare, it was necessary to give though one scene from Ben Johnson and one from Marlowe" (Lunacharsky 1970: 314).

M. Gorky mentioned Marlowe and his most famous tragedy in his articles. So, in the article "How I Learned to Write" (1928) the writer noted that he had read Goethe's "Faust" at the age of twenty, and "after a while learned that about two hundred years before German Goethe an Englishman Christopher Marlowe had written about Faustus <...> and that the basis of all books about Faust had been the medieval national legend of the person, who, wishing personal happiness and power over the mysteries of the nature <...>, sold his soul to the devil" (Gorky 1953b: 494). In 1933 in the article "About Plays" M. Gorky underlined that "much earlier than Christopher Marlowe <...> on the shop holidays handicraftsmen of England and Germany had been playing "The Comedy of Doctor Faustus" self-made" (Gorky 1953a: 421). In the note "Concerning the Plan of the Anthology" (<April, 1935>), sent to A.S. Shcherbakov, M. Gorky noted the expediency of the preparation of three books, designed to show the history of the development of several subjects, connected with Don Quixote's, Don Juan's and Faust's images: "'Faust' – all, beginning from the fair comedy and Marlowe to Goethe, Kraszewski, etc." (Gorky 1964: 397).

Judgments of "The Tragical History of Doctor Faustus" in the early Soviet literary criticism are quite often tendentious. For example, S.R. Babukh in the seventh volume of "The Literary Encyclopedia" correlates dreams and desires of Marlowe's Faustus to "the program of

expansion, carried out by greedy adventurers” (Babukh 1934: 18), and to the characteristic motive of worshipping for power of reason, subsequently distinctly reflected in Lucifer’s image in “Paradise Lost” by J. Milton. In the spirit of vulgar-sociological works of literary critics of that time S.R. Babukh deliberately underlined Marlowe’s protest “against medieval thinking” (Ibid).

According to I.A. Aksenov, “a war formula of new ideology” is declared in plays by Marlowe: “Marlowe’s ideology is a declaration of the rights of the human personality <...>. The whole world belongs to each person, to seize it the person needs only to want it” (Aksenov 1930: 27).

M.M. Morozov, who was permanently emphasizing Shakespeare’s superiority over other contemporaries, including Marlowe, not capable of “the dialectic development of an image”, leaving his heroes with all their brightness “static from the beginning to the end of the play” (Morozov 1945: 61), correlated Marlowe’s images to frescos owing to their two-dimensional and immovable character (Morozov 1954: 150). The researcher was forced to recognize the lack of adequate translations of Marlowe’s works into Russian: “In higher educational institutions <...> our youth have always admired “Faust” in the original. But where students don’t know English, “Faust” in translation always causes some disappointment” (Morozov 1938a: 122). For this reason M.M. Morozov considered active address to Marlowe’s creative work by masters of literary translation of a new era necessary (Morozov 1938b: 41).

In 1934 in the book “Shakespeare’s Creative Work” A.A. Smirnov formulated a different approach to Marlowe’s personality and creative work, having apprehended him as “the ideologist of the revolutionary <...> English upper merchant bourgeoisie of the end of the 16th century” and, at the same time, “a true humanist” (Smirnov 1934: 50). In his latest researches A.A. Smirnov distinguished two periods of Marlowe’s creativity – early (“Tamburlaine the Great”, “The Tragical History...”), when in the center of the playwright’s works there was “the power of the human personality, exempted from fetters of any authorities and prejudices” (Smirnov 1957: 8), and late (“Edward II”, “The Massacre at Paris”), when Marlowe succeeded to come to the way of

“broader reflection of vital processes and conflicts, <...> taking a big step to <...> mature works by Shakespeare” (Ibid: 10–11); the researcher considered “The Jew of Malta” to be a transitional work between the periods; in it the image of the superman was presented in a negative aspect.

“The Tragical History...” is comprehended by A.A. Smirnov as “an anthem to the real world, and human individualism as well” (Ibid: 9). The deviations from the text of the German national book, made by Marlowe, were, according to him, caused by democratization of public moods, strengthening of attention to care of people’s benefit; because of this Faustus dreams “to develop industry, to dress students like rich noblemen in silk and velvet”. Marlowe’s Faustus is deprived of clownish features of his prototype from the national book, presented as “a giant of thought and aspiration”, not free, however, from the human weakness – fear of the devil’s claws. But this circumstance doesn’t weaken the soundness of the strong personality problem, major for early Marlowe, – Marlowe’s heroes “are similar to granite blocks, indestructible and unchangeable” (Ibid: 9–10).

Correspondence of A.A. Smirnov and an outstanding philosopher G.G. Shpet is published in the book “Gustav Shpet and Shakespearean Circle”. The years of the beginning of the Great Terror didn’t promote written revelations, therefore, in some cases it is only possible to guess what was meant by participants of correspondence. So, on October 19, in 1933 A.A. Smirnov wrote to G.G. Shpet: “...the fact that you have reported about Marlowe throws me into great confusion. I will tell you all my thoughts in this respect at the meeting <...>” (Gustav Shpet 2013: 73). The same subject was continued in A.A. Smirnov’s letter to G.G. Shpet on November 4, in 1933 (Ibid: 77). It is possible to assume that G.G. Shpet stated the idea of the preparation of the new translation of “The Tragical History...”, and, maybe, of the full translation of Marlowe’s plays. Possibly, Shpet began the work on the translation of “The Tragical History...”. In his letter to N.I. Ignatyeva, sent from Tomsk on March 13, in 1936, G.G. Shpet, being in exile, suggested her contacting with A.M. Efros and convincing him “that Marlowe’s Faustus was mostly <...> made, and it would be a scandalous shame <...>, if another person were charged with the translation of this tragedy” (Gustav Shpet 2005: 402). The fate of this translation is unknown to us.

A.K. Dzhivegov saw in “Tamburlaine the Great”, “The Tragical History...” and “The Jew of Malta” the thematic unity in the concentration of all actions around the subject of power (Dzhivegov, Boyadzhiev 1941: 261). For Tamburlaine – gains (a feudal method), for Faustus – science (a humanistic bourgeois method), for Barabbas – wealth (Machiavelli’s method) become a source of undivided power (Dzhivegov 1943: 369). Faustus, who was full of passion to comprehensive knowledge, ready to deal with Mephistopheles, at the same time doubts the correctness of his act and endures an internal fight; in this regard the researcher especially noted Faustus’s monologue “about one thousand ships” as one of “the poetic pearls of all Elizabethan dramaturgy” (Ibid: 373).

Another famous art critic G.N. Boyadzhiev steadily emphasized the imperfection of Marlowe’s plays. In “The Tragical History of Doctor Faustus” he first of all saw bright buffoonery colours, which brought to the link of the philosophical tragedy with the national farce. Also Faustus is contradictory: being “a nature chosen, towering over the environment”, he, however, is “not an aristocrat of spirit”, “democratic features are preserved in his character” (Boyadzhiev 1973: 311).

The director G.M. Kozintsev left observations about Marlowe’s Faustus in a cycle of publicistic notes ““Othello””. According to the director, for Faustus there are neither borders, nor moral ethical norms, nor “heights achievable” as “the person can win everything”, “everything belongs to his unrestrained courage” (Kozintsev 1947: 151).

Conclusions

As we can see, Russian literature and literary criticism attention to Marlowe’s tragedy differed in variety of manifestations. Literary and critical reception had a systematic character, and ideas of Faustus and Mephistopheles in many respects depended on both general tendencies of interpretation of Marlowe’s tragedy during this or that era, and civil beliefs, public positions of its Russian interpreters. There are two distinct periods of translation reception: the end of the 1850-s – the beginning of the 1870-s (fragmentary prose translations of E.M. Feoktistov, S.F. Uvarov, a fragmentary poetic translation of M.L. Mikhaylov, the first full poetic translation of D.D. Minayev); the turn of the 20th century (K.D. Balmont’s translation, which

caused a wide public response). During the era of the Silver Age it is possible to speak about interest in Marlowe’s “Faustus” and its Russian translation reception from the leading writers (K.D. Balmont, V.Ya. Bryusov, M.I. Tsvetayeva, M.A. Kuzmin, M. Gorky).

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