

Artículo de investigación

Russian fate of “The tragical history of doctor Faustus” by Christopher Marlowe (The second half of the 20th century– the beginning of the 21st century)

El destino ruso de "La trágica historia del doctor Faustus" por Christopher Marlowe
(La segunda mitad del siglo XX - principios del siglo XXI)

Destino russo de "A história trágica do doutor Faustus" por Christopher Marlowe
(A segunda metade do século 20 - o início do século 21)

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Abstract

The article continues the comprehension of literary and critical and translation perception in Russia of one of Christopher Marlowe's most considerable works – “The Tragical History of Doctor Faustus”, the attention is paid to researches and translations of the second half of the 20th century – the beginning of the 21st century. The comparative and historical and comparative and typological research methods, technics of the comparative analysis were used in the article. In the second half of the 1940-s – 1950-s there were new translations of “The Tragical History of Doctor Faustus”, made by Birukova and Amosova, books and articles by Anikst, Pinsky, Parfyonov, Samarin, etc. were published later. They allowed to comprehend Marlowe's text in the context of the theatrical development of Elizabethan England, to go deeper into understanding of literary details of descriptions. Zakharov, Makarov, Chernozemova, Shaytanov, Kovalevskaya's works became events of the last years (Zakharov and Makarov, 2013; Chernozemova, 2012; Shaytanov, 2013; Kovalevskaya, 2012). In them, with reference to the Western European experience of understanding of Marlowe's heritage, some separate peculiarities of his outlook, which in an essential measure had influenced the creation of “The Tragical History of Doctor Faustus”, are underlined. The research

Resumen

El artículo continúa la comprensión de la percepción literaria y crítica y de la traducción en Rusia de una de las obras más importantes de Christopher Marlowe, "La trágica historia de Doctor Fausto", se presta atención a las investigaciones y traducciones de la segunda mitad del siglo XX, a principios del siglo XXI. En el artículo se utilizaron los métodos de investigación comparativos, históricos, comparativos y tipológicos, técnicas del análisis comparativo. En la segunda mitad de la década de 1940, década de 1950, hubo nuevas traducciones de "La historia trágica de Doctor Fausto", hecha por Birukova y Amosova, libros y artículos de Anikst, Pinsky, Parfyonov, Samarin, etc. Ellos permiten comprender el texto de Marlowe en el contexto del desarrollo teatral de la Inglaterra isabelina, para profundizar en la comprensión de los detalles literarios de las descripciones. Las obras de Zakharov, Makarov, Chernozemova, Shaytanov, Kovalevskaya se convirtieron en eventos de los últimos años (Zakharov y Makarov, 2013; Chernozemova, 2012; Shaytanov, 2013; Kovalevskaya, 2012). En ellos, con referencia a la experiencia de comprensión de la herencia de Marlowe en Europa occidental, se subrayan algunas peculiaridades de su perspectiva, que en una medida esencial influyeron en la creación de "La historia trágica de Doctor Fausto". La

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conducted allows to claim that the attention of Russian literature to Marlowe's was expressed in the appearance of new translations of the tragedy, publication of interesting observations over motives and images of Marlowe's work by leading Shakespearean scholars in the second half of the 1940-s – 1950-s. In the second half of the 20th century the work was also interesting for many writers who presented literary interpretations of Marlowe's tragic death (Gubin, 1974; Nagibin, 1990; Bulychev, 2005; Parnov, 2005).

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

investigación realizada permite afirmar que la atención de la literatura rusa a Marlowe se expresó en la aparición de nuevas traducciones de la tragedia, la publicación de observaciones interesantes sobre motivos e imágenes de la obra de Marlowe por parte de destacados estudiosos de Shakespeare en la segunda mitad de la década de 1940. - 1950-s. En la segunda mitad del siglo XX, el trabajo también fue interesante para muchos escritores que presentaron interpretaciones literarias de la trágica muerte de Marlowe (Gubin, 1974; Nagibin, 1990; Bulychev, 2005; Parnov, 2005).

Palabras claves: Christopher Marlowe, dramaturgia, reminiscencia, tradición, crítica literaria, comunicación literaria ruso-inglés, comunicación intercultural, detalle literario.

Resumo

O artigo continua compreensão da percepção e crítica literária e tradução na Rússia uma das obras mais importantes de Christopher Marlowe, "A Trágica História do Doutor Fausto" atenção à pesquisa e tradução da segunda metade empresta Século XX, no início do século XXI. O artigo utilizou métodos de pesquisa comparativos, históricos, comparativos e tipológicos, técnicas de análise comparativa. Na segunda metade dos anos 1940, 1950, houve novas traduções de "A Trágica História do Doutor Fausto", feita por Birukova e Amosova, livros e artigos Anikst, Pinsky, Parfyonov, Samarin, etc. Eles permitiram compreender o texto de Marlowe no contexto do desenvolvimento teatral da Inglaterra elisabetana, para aprofundar a compreensão dos detalhes literários das descrições. Zakharov funciona, Makarov, Chernozemova, Shaytanov, Kovalevskaya tornou-se acontecimentos dos últimos anos (Zakharov e Makarov, 2013; Chernozemova, 2012; Shaytanov, 2013, Kovalevskaya, 2012). Neles, referindo-se a experiência de compreensão do legado de Marlowe na Europa Ocidental, algumas peculiaridades de sua perspectiva, uma medida essencial influenciado a criação de "A Trágica História do Doutor Fausto" é sublinhado. A pesquisa feita para sugerir que a atenção da literatura russa Marlowe foi expressa no surgimento de novas traduções da tragédia, a publicação de observações interessantes sobre temas e imagens da obra de Marlowe pelos principais estudiosos de Shakespeare na segunda metade dos anos 40. - 1950-s. Na segunda metade do século XX, o trabalho também foi interessante para muitos escritores que apresentaram interpretações literárias da trágica morte de Marlowe (Gubin, 1974; Nagibin, 1990; Bulychev, 2005; Parnov, 2005).

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

Introduction

In the first volume of "History of the Western European Theatre" Anikst stated the proximity of "The Tragical History of Doctor Faustus" by Marlowe and Greene's tragedy "Friar Bacon and Friar Bungay" (Anikst, 1956). The researcher felt the duality of Faustus, rejecting medieval scholasticism and theology and by his emergence symbolizing the origin of a new science, helping to comprehend the nature and discover its laws, but, at the same time, not saving from the fear for his "soul" for the violation of the order of

things, developing for centuries. Except external circumstances, which led to Marlowe's Faustus's defeat, his renunciation of himself, – the following to the course of events in the legend and impossibility to stage the play in case the hero isn't punished, – there was also the internal reason, reflecting the duality of that ideal of the free personality, to which Marlowe aspired: "Faustus is the most tragic of Marlowe's creations, because here is that deadlock, into

which the person, rejecting all moral norms in his aspiration to freedom, comes" (Anikst, 1956). Anikst remembered "The Tragical History...", being among "long-livers" of the English stage, while considering the reflection of socio-political and spiritual processes in the theatre of Shakespearean time – the destruction of medieval beliefs in connection with scientific discoveries, revival of ancient philosophy, freethinking development. At the same time, in England of the end of the 16th century open statements against religion and church were forbidden, what made "an atheist" and "freethinker" Marlowe send Faustus to the hell at the end of the play (Anikst, 1965).

In the preface to the publication of the separate book "The Tragical History..." in Birukova's translation under Kudryavtseva's edition Pinsky named Marlowe the most considerable figure among playwrights-"Elizabethans", Shakespeare's predecessors. Pinsky saw advantages in Marlowe's creations in the national legend plot discharge of the pious edification of a pastor, conscious weakening of the role of "vulgarly sensual motives in the story of the hero" and in giving the word to the most impudent magician that became possible due to the drama form chosen. Marlowe's Faustus is a tragically lonely rebel, "Mephistopheles's companion, who consciously disappeared from the existing world order" (Pinsky, 1949). The researcher joined the controversy with judgments of Marlowe's atheism, considering that the pathos of the playwright's works was rather anti-church than atheistic. L.E. Pinsky noted specifics of Marlowe's image of Mephistopheles, finding features of the tragic character, having nothing of the artful medieval demon from the national book or derisive and witty Goethe's hero: "Marlowe's Mephistopheles is <...> alter ego (the second "I") of Faustus" (Pinsky, 1949).

The publication of "A Legend of Doctor Faustus" in 1958 (the second edition, corrected – in 1978) became a considerable event. It was prepared by Zhirmunsky in the "Literary Monuments" series and included, among other things, Amosova's investigations. She made a new translation of "The Tragical History..." and wrote detailed notes for it. Amosova compared the texts of three editions of Marlowe's "Faustus" – 1604, 1616 and 1663, having noted a gradual evolution from the deep tragedy to the entertaining farce (Amosova, 1978). Bringing to the thought that Marlowe's initial text was

steadily spoiled in the following decades, the researcher considered it necessary to base on the earliest of his editions, in which the work wasn't divided into acts and scenes, remarks about the change of the scene of the action were extremely rare, there were no instructions, concerning the decorations of scenes. In quarto of 1604, according to N.N. Amosova, "the main scenes of "Faustus" are in their original brilliance" (Amosova, 1978).

The article "Shakespeare's Contemporaries and Russian Translators: (About the One-Volume Edition of Ch. Marlowe)" by Ovchinnikova, caused by the publication of "The Selected Works" of Ch. Marlowe in 1961, became the first attempt of the complete comprehension of Russian translations of Marlowe. Ovchinnikova claimed that the translations from Marlowe, published during the pre-revolutionary period, "often <...> hadn't informed the reader <...> of the art power of the original" (Ovchinnikova, 1965). "The Tragical History..." demanded especially responsible reconstruction of the essence of the philosophical plot with the obligatory preservation of rich figurativeness and ornamentality of the style by translators. The translations of the second half of the 1940-s – 1950-s, made by Birukova and Amosova, according to F.G. Ovchinnikova, are close to the poetic spirit of the original tragedy. However, while the first, "reproducing Marlowe's solemnity and ornamentality, didn't refuse lexical archaization", on the contrary, superfluously enriched the translation with archaisms, the second, without receding from Marlowe's figurativeness, brought lexis closer to modern, however, chose "dryish and prosy tone" (Ovchinnikova, 1965).

Judgments of "The Tragical History..." by Marlowe can also be found in Samarin's researches; he got interested in Marlowe's thirst for the depiction of the present. Even against the background of "The Massacre at Paris", written under the impression of the recent punishment of Huguenots, the story of Faustus generalized the features of the new person, gifted with knowledge power (Samarin, 1964; Samarin, 1974). Faustus's ecstatic speech, disclosing pathetics of his outlook, not always fully transfers the fight of feelings in the hero's soul, therefore, in particular, there is a need for the emergence of the scene of the Kind Angel and Evil Angel's dispute. Samarin found parallels between Marlowe's Faustus and Prospero from "The Tempest" by Shakespeare: if the first saves force

and knowledge to give satisfaction to his own titanic arrogance, “to triumph over all others on the earth”, then the second refuses power for the sake of the earth wisdom, concentrates on self-knowledge and education (Samarin, 1964). Marlowe’s concept of drama is estimated by Samarin as archaic, and, therefore, needing transformation, which happened in Shakespeare’s creative work, where Hamlet becomes a new hero of a new era.

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 Veselovsky, Alexey Veselovsky, Zhirmunsky, Alekseyev, Balashov, Gasparov, Anikst, Levin, Bagno, Bartoshevich, researches in the field of theory and history of Russian literary translation and Russian translated fiction (Fedorov, Etkind, Ovchinnikova, Girivenko, Nelyubin, Khukhuni, etc.), history of English literature (Samarin, Shvedov, Anikin, Mikhalskaya, Parfyonov, Gorbunov, Mikeladze, 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

The complete concept of Marlowe’s creative work was developed by A.T. Parfyonov, who noted the relevance of Marlowe’s works for the playwrights of the late English Renaissance. They borrowed tragic irony, gloomy demonism of passions from “Tamburlaine the Great” and “The Tragical History...” and motives of painful death of the defenseless victim from “Edward II” and “The Massacre at Paris” (Parfyonov, 1964).

Realism of Marlowe, as well as of other playwrights of his time, is directly connected with theatricality of plays, i.e. “the system of the art realities built in them” (Parfyonov, 1982). In this regard A.T. Parfyonov noted several levels of such reality in “The Tragical History...”: a frame in the form of performances of the Chorus, which is breaking through theatrical illusion;

conditional reality of the tragedy; the sphere of spiritual reality, in which there are Faustus’s meetings with Mephistopheles, Lucifer, Evil and Kind Angels; a performance in a performance (Faustus shows to Mephistopheles the procession of Seven Mortal Sins, etc.). From the mannerist point of view, according to which the earth world appears only a reflection of spiritual life, the sphere of spiritual reality would have to become the basis, however, according to Parfyonov, it is presented by Marlowe so that “it is possible to understand it as existing only in Faustus’s imagination”. The so-called “devil theatre”, i.e. roles of people, played by the demons, bringing Faustus into dangerous delusions, was called the most striking feature of theatricality of “The Tragical History...” by the researcher (Parfyonov, 1982).

The researcher underlined the initially innovative character of “The Tragical History...”: Marlowe’s play represented “despair of the person, who entered an unequal fight with the indestructible divine authority”, and did it with such power of compassion that an externally usual, not heroic figure of Faustus was filled with deep greatness. If in “Tamburlaine the Great” the hero is likened to Phaeton in the mythopoetic plan, then in “The Tragical History...” there is Icarus’s image in the first remark of the Chorus (Parfyonov, 1961).

Marlowe keeps all demonological elements of the legend: first indispensable characters of the morality – Kind Angel and Evil Angel communicate with Faustus’s soul, then there appear “friends” Valdes and Cornelius – “it is, undoubtedly, one image divided into two persons” (Parfyonov, 1964) for the only purpose – to show the prevalence of evil forces over good; for the same reason the Satan was presented in two images – Lucifer and Beelzebub. In the final the Old Man, symbolizing piety, and Helen, designating carnal joys, become figures, symmetric to Valdes and Cornelius, – they are designed to show Faustus’s soul, which is torn apart in two.

Parfyonov noted the return of Marlowe’s work into the course of the morality in final scenes. It was reflected in the aggravated fight for Faustus’s soul (Parfyonov, 1964). Correlating Marlowe’s tragedy to an example of the English morality closest to it – the play of the 15th century “The Castle of Perseverance”, the researcher in detail compared the plots of two works, saw their proximity at the motive, figurative level, breaking only in the final: if the hero of the morality by

means of Compunction, Confession and Repentance escapes in the Castle of Perseverance, then Faustus perishes, because he committed a much more terrible sin – apostasy (Parfyonov, 1964).

At the basis of Faustus's outlook there is a concept of "unrestrained spirit", characterized by Parfyonov by means of three fundamental theses: the declaration of unlimited personal freedom; approval of opportunities boundlessness of the Universe comprehension; recognition of the person's power over the earth. Comprehension of science leads Faustus to disappointment in it, as well as in religion. However, not accepting the bible precepts, Faustus, according to Parfyonov, speaks with delight about the possibility of the repetition of the bible miracles, wishes to assimilate to the God, when signing the contract with the devil, "compares himself to Christ, who is embodied from the person into the God" (Parfyonov, 1961). In fact, Faustus sought to replace the general movement of science to absolute knowledge with an individualistic attempt to make some obviously utopian magic breakthrough.

The very crash of the hero, according to the researcher, occurred in three stages: at first Faustus is free, having found absolute knowledge and power to realize his dreams, but is forced to do it at the expense of loss of his activity universal pathos; then his heroic desires turn into insignificant and even rascally, at last, he faces a dilemma "between the God-whim and the God-law, who are personified by Lucifer and the Christian God", however, Faustus-individualist doesn't trust the last (as the embodiment of the superpersonal and universal) any more, and in the kingdom of the first, founded on the personal whim and domination of the demonic arbitrariness, "his way to <...> the harmony ideal between the personal and general is barred" (Parfyonov, 1964). Faustus's tragic end is not just the tragedy of the humanist, but also "the tragedy of the intellectual, who went too far in his dreams", finally, the intellectual tragedy of an era (Parfyonov, 1964).

In 1981 Parfyonov published the article "A Legend of Faustus and Humanists of the Northern Renaissance" (Parfyonov, 1981), demonstrating that in two decades the researcher's attitude to Faustus's image underwent the essential transformation. Having put forward a thesis that "the 16th century

condemned Faustus", he joined the controversy with the idea of the main character's faith in the boundless power of knowledge (A Legend of Doctor Faustus, 1958). According to A.T. Parfyonov, in Marlowe's play from the very beginning "golden gifts of learning" and "damned black magic" are opposed, and the hero trusts "the irrational magic force of spells" (Parfyonov, 1981). As a proof of his hypothesis the scholar offered a new reading of Faustus's first monologue; according to him, it is necessary to see the formulation of the beliefs, alien to both society and Marlowe, in it. Finally, according to A.T. Parfyonov, the playwright put obviously wrong criticism of science and religion into the mouth of the main character; it brought to a bigger mistake – belief in black magic. The inaccuracy of this belief is proved by the whole text of the tragedy.

At the same time, the tragic content of Faustus's acts assumed sympathy to the hero-titan, deprived of harmony and internal balance. Parfyonov noted the emergence of "the disharmonious and dynamic concept of the person, the basis of which is the aspiration of the personality to superiority" in Marlowe's creative work (Parfyonov, 1981). Estimating Faustus as a great person and scientist, but, at the same time, a great criminal, deceiver and fool, Parfyonov saw "some caution, which humanity of an era of the late Renaissance sent to the modern times" in his image, then listed "Faustus's" features of the present, which were distinctly reflected later: "the emergence of "the consumer society", creation of the possibility of self-extermination of mankind, ecological crisis and many other things" (Parfyonov, 1981).

The playwright's realistic skill, according to Parfyonov, is implemented in the form of parody to Renaissance heroics. Elements of parody convince the scholar in inaccuracy of the opinion of his predecessors, who considered Barabbas to be the hero like Tamburlaine and Faustus, moreover, he sees some deliberate autoparody sense in a number of the scenes, which at fluent reading seemed extremely similar to the texts of earlier works (the description of Faustus's study and Barabbas's office, etc.).

Following Samarin, the researcher carried out the comparison of Faustus's and Hamlet's images, but perceived their proximity and, at the same time, foreignness in another aspect, along with some coincidence (both heroes leave the walls of the Wittenberg University, possess mind

and knowledge, are inclined to doubts, aren't capable of heroic acts, understand that time works against them); also significant distinctions were observed: "Hamlet isn't mistaken, he knows the truth too well. Marlowe's Faustus makes a mistake, then – a crime, and is naturally punished for it" (Parfyonov, 1980).

In the mid 1970-s interesting judgments of Marlowe and his Faustus were expressed in general theoretical works of the famous national scholars. So, in the article "Memory of Culture" Yu.M. Lotman considered Faust to be a through image of different eras; he noted his invariance, convincing of "the discrepancy of Faust of the German national books, Marlowe, Goethe and T. Mann", and cultural activity as "an organic part of a synchronous cultural context" (Lotman, 2010a). In the article "Technical Progress as a Culturological Problem" Yu.M. Lotman correlated "improbable" projects of Marlowe's Faustus with the realities of the environment modern for the playwright, which demonstrated the progress of the engineering thought and man-made transformation of the world (Lotman, 2010b).

In the play in 15 scenes "The Tragedy of Christopher Marlowe" Grigoryev represented his vision of the way of life and circumstances of the death of the English playwright, briefly formulated in the epigraph from "The Life of Galileo" by Bertolt Brecht: "How could those in power leave at large a man who knows the truth,?" Having quarreled with the head of the English intelligence Francis Walsingham, Grigoryev's Marlowe thinks only of creativity, of the second part of "Tamburlaine the Great" and "The Tragical History...", and correlates his creativity to the creativity of the beginning Shakespeare (Grigoryev, 1966). According to Grigoryev, Marlowe became objectionable for "the secret police", which sent the swindler Stregg to him; he gained the confidence, played the part of Mephistopheles in "The Tragical History...", helped in the work on "The Massacre at Paris", but, at the same time, spied on the playwright and tried to eliminate him.

Gubin in the story "London Tragedy" (Gubin, 1974) in details discloses Marlowe's image in the scene in a secret office of Raleigh's castle, where the playwright in a friendly circle admits his interests in chiromancy and black magic, then reads lady Southampton's hand for the luck of her future marriage. In the dialogue with Raleigh, Rutland and Shakespeare Marlowe says that "the

world develops under the tragedy laws", but "as stones in a wall are connected by clay, so gloomy towers of a tragedy are connected by ridiculous and fancy sketches" (Gubin, 1974); thereby the emergence of deliberately comic episodes in "The Tragical History..." is explained.

In Nagibin's story "Christopher Marlowe's Tomb", which was repeatedly republished since the end of the 1970-s, it is claimed that, representing the world after death, the playwright in reality doesn't believe in it, considers it "a poetic premise, which found <...> spicy, dense aroma of the real muscular life" (Nagibin, 1990). According to the Russian writer, Marlowe believes only in the Ocean with its storms and boundlessness: "...the ocean, unrestrained, boundless, is clean and innocent. To wash the soul with the Ocean, what can be more perfect!" (Nagibin, 1990). Answering Cunningham's question of the main, defining in his life, Marlowe almost without thinking, names creativity, poetry. But Cunningham doesn't trust these words, because, having read "The Tragical History...", he understood that Marlowe, alien of the God and eternal rescue, believes in the returned youth, in Helen of Troy and "eternity of a moment of pleasure". For Marlowe "the only and eternal beloved", for the sake of whom he is without hesitation ready to accept death, became such Helen of Troy (Nagibin, 1990).

A story "Envy for Ages. A Legend of Doctor Faustus" is published in the book "The Modern Times Mysteries" by Bulychev. Making a start from the concept "citing frequency", K. Bulychev ranked Faust among the most popular people on the Earth, and, unlike all others, this person only answered the question: "What am I ready to pay with for the realization of my desires?" (Bulychev, 2005). According to K. Bulychev, Marlowe's tragic death, which became a riddle for many people, "added popularity to the play, and Faust" (Bulychev, 2005) in the opinion of the English audience.

Having put Shakespeare's riddle in the basis of the plot of the book "A Circle of Miracles and Transformations, or the World around "The Globe"" Parnov names Christopher Marlowe – "the playwright without claims for blue blood" (Parnov, 2005) – among candidates for the role of "the king of poets"; he appears to be at the head of the whole list. Marlowe's secret service didn't cause approval of E.I. Parnov, who in every possible way emphasized that the cooperation with intelligence agencies for the person of art is

similar to the contract with the devil (Parnov, 2005).

Discussion

Books about authors of Shakespearean time by Komarova have been appearing since the end of the 1990-s in the publishing department of the Library of the Russian Academy of Sciences. Komarova underlined “the spirit of doubt in the truth”, duality of the main character’s image in “The Tragical History...”: “Marlowe <...> understands that his grandiose plans remain unrealized, damned questions – unresolved, power – limited. And, above all, in spite of all arguments of logic, experience and science in him there lives the unconscious belief in that truth of religion, which he rejects or questions” (Komarova, 1997). In the late 1990-s other materials, anyway mentioning “The Tragical History...”, were also published (Rusanova, 1998; Bugayeva, 1999; Ilicheva, 2010).

In the book “A Heroic Person in English Literature” Kovalevskaya brings to the forefront a religious component of “The Tragical History...”. Marlowe’s Faustus becomes a theomachist not owing to necromancy, but because of the desire to reach divinity on the earth contrary to the God, through the conflict with the God. Correlating a theomachism subject to antique plots about Jacob and Job, the researcher absolutely disagrees with those predecessors, for whom Faust was an atheist: “Faustus’s atheism can be defined as refusal to believe not in the God, but in his clemency”. In his religious beliefs Marlowe appeared “rather on the position of Catholicism or even Pelagianism than on Protestantism positions” (Kovalevskaya, 2012).

Kovalevskaya notes “a peculiar character” of Marlowe’s Mephistopheles, appearing not as a tempter, but as an accuser; in this connection she gives judgments of Harry Levin, who compared Mephistopheles with Porfiry Petrovich from “Crime and Punishment” by Dostoyevsky. The deal with the devil didn’t guarantee receiving of the desirable to Faustus: he couldn’t have a wife, but only a wanton woman or demon in a women’s dress; he saw the knowledge limit, because he couldn’t say the name of the God; at last, it wasn’t able to overcome his own inevitable death. The place of Helen of Troy, symbolizing the search of immortality in unfading glory of heroes of the ancient world, is occupied by the demon-succubus in the play

(Kovalevskaya, 2012). Helen’s image also causes associations with the image of a female-mother, at the same time, giving the birth to the child, and dooming the born person to relentless death.

Shaytanov in Shakespeare’s biography (2013) of “The Life of Outstanding People” series considers testing of the main character in his attitude to the earth values – power, knowledge, wealth – to be a common feature of “three most famous plays” by Marlowe “Tamburlaine the Great”, “The Tragical History...” and “The Jew of Malta”; “Marlowe’s titanic characters become heroes of the tragedy in the process of their awareness of the limitation of what is available to the person”. While creating the work about the magician and apostate, Marlowe, according to I.O. Shaytanov, obviously had no right to acquit his hero, but brought interest in him “to horror and delight”. Relying on traditions of the morality, Marlowe put not the person in general, but the scientist-humanist in the center of the description and presented him with “eyes of the demotic consciousness” (Shaytanov, 2013).

Chernozemova, who had referred to Marlowe’s creativity before (Chernozemova, 1994), in the article for the encyclopedia “Shakespeare’s World” fairly called the playwright “the founder of the genre of high tragedy of Renaissance in England” (Chernozemova, 2012). According to E.N. Chernozemova, “The Tragical History...” embodied reflections of Renaissance about distinctions between doubt and heresy. The very grandiose figure of Faustus doesn’t give the chance to remain in a narrow framework of the morality genre; as a result, Marlowe creates the tragedy, in which the main character himself pronounces a sentence for himself: “...first of all, for that fact that, having found inhuman knowledge, he <...> will begin to spend it for trivial focuses <...> and because he carries away onto his dangerous way people, who are absolutely not ready for it” (Chernozemova, 2012). E.N. Chernozemova especially pays attention to a buffoon scene of the call of Mephistopheles by the shepherd Robin by means of the magic book, which is both cheerful, and terrible, philosophically questions getting powerful knowledge by an unworthy person.

Zakharov and Makarov prepared an anniversary article for the 450-year anniversary since the birth of Christopher Marlowe; in it they named Marlowe “one of the first English free intellectuals, watching the life keenly and in many respects detached”, the person, who gave

intellectuality to the theatre, without having deprived it of a mass character. The authors consider the emergence of “the intellectual, university professor” on the stage to be Marlowe’s main merit: “Marlowe was the first on the British stage to try showing knowledge as power, though in case of Faustus destructive” (Zakharov and Makarov, 2014). According to researchers, in the extent of influence on the European culture Doctor Faustus is similar to Shakespearean Hamlet, so it is possible to speak not only about “hamletization”, but also about “faustization” of culture.

Conclusions

As we can see, Birukova’s, Amosova’s translations, made in the second half of the 1940-s – 1950-s, articles of Shakespearean scholars, published for the 400-year anniversary since the birth of Shakespeare and for the subsequent anniversaries, and also works of the writers, who presented literary interpretations of Marlowe’s tragic death (Gubin, 1974; Nagibin, 1990; Bulychev, 2005; Parnov, 2005), were the most noticeable events in Russian reception of “The Tragical History of Doctor Faustus” by Christopher Marlowe in the second half of 20th century – the beginning of the 21st century.

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