

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

15

Revista de Ciencias Humanas y Sociales
ISSN 1012-1587/ ISSN e: 2477-9385
Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Othello by Shakespeare traditions and specificity

Dmitry N. Zhatkin¹

¹Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation
global@ores.su

Nikita S. Futljaev²

²Department of Translation and Methods of Translation, Penza State Technological University, Baidukov Thoroughfare / Gagarin Street, 1a / 11, Penza, Russian Federation
info@ores.su

Abstract

The article analyzes the features of Aksenov's translation of the tragedy of Shakespeare (1899) «Othello». In the process of studying genetic, socio-cultural, comparative-historical and historical-typological approaches were used. The Aksenov's translation of the tragedy of Shakespeare (1899) «Othello», preserved in the Russian State Archive of Literature and Art, as well as its stage version, owned by *Zhatkin et al. (1935)*. Despite the imperfection of the translation of Aksenov and the stage version prepared by Anisimov, one cannot but recognize its main advantage, which consists in responding to mass audience and readers requests of the 1930s.

Key words: Shakespeare, Othello, Translation, Russian, English.

Othello por Shakespeare tradiciones y especificidad

Resumen

El artículo analiza las características de la traducción de Aksenov de la tragedia de Shakespeare (1899) «Otelo». En el proceso de estudio genético, sociocultural, comparativo-histórico e histórico-tipológico se utilizaron enfoques. La traducción de Aksenov de la tragedia de Shakespeare (1899) «Otelo», conservada en el Archivo Estatal Ruso de Literatura y Arte, así como su versión escénica, propiedad de Zhatkin et al. (1935). A pesar de la imperfección de la traducción de Aksenov y la versión teatral preparada por Anisimov, no se puede dejar de reconocer su principal ventaja, que consiste en responder a las solicitudes de lectores y lectores de la década de 1930.

Palabras clave: Shakespeare, Othello, Traducción, Ruso, Inglés.

1. INTRODUCTION

In the Julian Pavlovich Anisimov's fund in the Russian State Archive of Literature and Art (file 1013, inventory 1, unit of storage 11) there has been preserved the unpublished translation of the Shakespeare (1899)'s tragedy «Othello», performed by Aksenov (1935). Archival materials include three typescripts, one of which is the final one and the other two consist of various kinds of editing. On

sheets 1 – 141 there is a finishing copy of the Aksenov (1935)'s translation, edited by Anisimov. Only a few fragments from the original text of Aksenov (1935) are preserved: the beginning of the second act on sheets 142 – 150, the drafts of the beginning of the first act on 151 – 157. These fragments are not authorized, very carelessly reprinted by an unknown person, with a mechanical breakdown of the lines. The corrections made by Anisimov, are quite significant and, in the vast majority of cases, improve the quality of the translation, and also eliminate the lacuna admitted by Aksenov (1935) when reading the Shakespearean text; at the same time, some episodes were drastically reduced in favor of their stage production.

2. LITERATURE REVIEW

The books by Aksenov (1935) «Shakespeare Articles», by Shvedov (1969) «Shakespeare's tragedy Othello», by Stanislavsky (1945) «The director's plan of Othello», as well as the materials of the collection «Ostuzhev – Othello» can echo the theme of our research. The following works: «Othello», «Curly, simple speech of Shakespeare» by Aksenov (1935), «Othello», «Shakespeare's work» by Anikst (1969), «On the Russian translations of Shakespeare», «Updated Shakespeare» by Smirnov, «Analysis of the director's plan of Othello by Stanislavsky (1945)» by Zingerman (1936), «Othello on the Moscow stage [Small and Realistic Theaters]», «Shakespeare on the Soviet Stage» by Nels (1936), contain the theoretical observations, supplementing the ideas about the subject of our study.

3. MATERIALS AND METHODS

The material for analysis is Aksenov (1935)'s unpublished translations of the Shakespeare's tragedy «Othello» (fine typewritten) under the editorship by Anisimov, of the II act of «Othello» (draft) with the correction by Anisimov; of the beginning of the first act of «Othello» (draft editions), compared with the translations of his predecessors, of his more eminent contemporaries, and of the Masters of Literary Translation of the 20th century. In accordance with the subject of study, comparative, comparative-historical and socio-cultural methods, means of complex, problematic, aesthetic and comparative analysis have been used; certain facts and circumstances have been considered taking into account historical, literary and cultural experience.

4. RESULTS

Considering a number of circumstances, i.e. the full text of Aksenov (1935)'s translation being lost since only a few fragments have been preserved, the undoubted preference of the version, amended by Anisimov, compared with the original one, it makes sense not to descry Aksenov (1935)'s drafts, but rather his final translation, edited by Anisimov, which has an independent aesthetic value and interest for historians of the Russian poetic translation. The initial variants of Aksenov (1935) can still attract the attention of translation theorists when doing their textual research, as well as solving a number

of problems, i.e. what exactly and why did Anisimov correct the Aksenov (1935)'s manuscript, whether it is possible to generalize the corrections, introduced to it, into some groups in order to comprehend the direction of the work done, and so on. In particular, when editing a replica of Iago, reporting the appointment of Florentine Cassio as a lieutenant, («Why should I lie, because three noble citizens, / Breaking the hats in front of him, asked / to appoint me as a lieutenant? By honor / I swear, I deserve this honor, / But he, out of pride and petty tyranny, / read to them an exalted report, / Filled with empty rascal / Military terms. And in the conclusion / He simply refused. «I» – he says, – /«have already planned an officer». / But who is he? The great mathematician / Michele Cassio, a Florentine, / To hell with a woman in love <...>»), Anisimov either chose one of the options, suggested by Aksenov (1935), or refused all of them and offered his own one (eg, «To hell with one woman in love» instead of «head over heels in love with one beauty/ his wife»). In the second act Anisimov's edits were more significant, and in many cases deliberate rudeness was removed. For example, Aksenov:

Iago. The Holy underlay! It must be holiness, which draws her to the Moor. The Holy! She knows what's what. Have you seen her tickling his palm, haven't you? In the final text: Iago. Holy fig! The wine, she drinks, is also made from grapes. Holiness would not drag you to the Moor. Have you noticed the way she strokes Cassio's palm? (1935: 14)

Despite the fact that the typescripts of Aksenov (1935)'s drafts are not dated, one can assume that the translator turned to the Shakespearean tragedy at the turn of the 1920s –1930s, when the

literary and theatrical circles began to understand that the translation of Weinberg, created back in the late 1850s and dominating the stage for a long time, was not editable and that the new translation of «Othello» was needed in the new Soviet era. This was preceded by the lengthy attempts to present the «improved» Weinberg to the domestic reader and viewer, started by Blok, who back in 1919 had the translation edited, according to the publication, issued shortly before the death of an interpreter in the «Library of Great Writers» by Vengerov. In 1923 The State Publishes published a version of the Weinberg translation prepared by Muller; it was the basis on which Stanislavsky (1945), in the period of the end of 1929 to March 1930, prepared a director's plan of «Othello», sent from Nice, where the director was at the insistence of the doctors, to the workers of the Moscow Art Theater. Shakespeare (1899)'s «Othello» was staged by director Sudakov at the Moscow Art Theater; premiered on March 14, 1930, featuring the leading actors of the theater –Leonidov (Othello), Tarasova (Desdemona), Sinitsyn (Iago), Livanov (Cassio). The performance did not have enough press coverage, as it was played only ten times and stopped because of the tragic death of Sinitsyn on May 28, 1930 and the insupportable psychological loads for Leonidov. Apparently, just at this time the translation of Aksenov (1935), left unclaimed during the life of an interpreter, was conceived and implemented.

The translation of «Othello», which was carried out by Radlova and put on the Leningrad and Moscow scenes by her husband – the director Radlov –, saw the light in the year of the death of Aksenov (1935); the most successful performance was in the Maly Theater,

where Othello's part was played by the brilliant (Ostuzhev, 1940). It would seem, that the fate of the Aksenov's (1935) translation was predetermined, but despite the enchanting success of the performance of Radlov in general and Ostuzhev (1940) as Othello in particular, the public attitude to the results of Radlova's work remained ambiguous. Chukovsky (1940) in the articles on the pages of the newspaper «Pravda» [polemical response of Ostuzhev (1940) to Chukovsky and the magazine «Theater» showed his dislike of this translation, which did not surpassed the Weinberg's, but was rather much inferior to it, since it was made with characteristic negligence, inarticulate and absurd, with coarse syntax, intonation and sounding of Shakespeare (1899) lines. Anisimov, who was in the circle of close acquaintances of Aksenov (1935) since the days of the futuristic association «Centrifuge», actively involved in translation work on the orders of various publishing houses, decided to finish the Aksenov's translation of «Othello» for the stage, which he did in 1939; the translation passed the examination, as reported by the note on the title page of the typewritten copy, preserved in the Russian State Archive of Literature and Art, «authorized GURK №424 / 39 / Т dd. 25.VII. 1939» confirming that the play was allowed to be staged in Soviet theaters. However, subsequent events (the death of Anisimov in May 1940, then the Great Patriotic War, the translation by Morozov, translations of Pasternak, Lozinsky) led to the fact that the potential production did not take place.

A few fragments of Aksenov (1935)'s translation, preserved in the funds of the Russian State Archive of Literature and Art, make it

possible to conduct additional comparisons. Unambiguous is the fact that Aksenov (1935) was also writing for the stage; in addition, his reductions of the original text were more radical, compared to those, proposed by Anisimov. In particular, the following episodes, later reconstructed by Anisimov, were completely omitted by him, i.e. a significant fragment of the first scene of the second act (more than 20 replicas), depicting the elevated atmosphere in Cyprus after receiving the news about the Turkish fleet's wreck from the storm, and at the same time the anxiety for the fate of Othello, who was on the ship to Cyprus; another fragment of the same scene, including Iago and Desdemona talking about women's virtues – beauty and intelligence – in the immediate anticipation of the arrival of Othello's sail; Iago's song about cups and his arguments of people drinking in different countries, who and how they do it, and also Stefan's song from the third scene of the second act. At the beginning of the first act, Anisimov also reconstructs the lines that complement Iago's opinion of Cassio, appointed senior after the general, as of a man not familiar with military affairs. Meanwhile, Anisimov makes some omissions of fragments of Aksenov's (1935) text in his stage version; in particular, he omits the episode from the conversation between Iago and Cassio that the lieutenant, choosing between salvation and hell, prefers salvation; Iago's thoughts about Cassio, who he called a soldier, worthy to serve with Caesar himself, in no way yielding to him, but prone to drinking; an important part of the conversation between Iago and Cassio, characterizing these heroes as follows: the subtle schemer Iago, who condemns the strict moral virtues of the lieutenant, and the hesitant, timid Cassio; part of the replica of Iago, in which the villain

calls Desdemona as a kind, sensitive woman, possessing unlimited power over the general; the conversation of Iago and Rodrigo at the end of the second act, indicating the difference in the mindsets of the two heroes and emphasizing the sophisticated trickery of villain's mind, difficult to be perceived by the uncommon Rodrigo.

In the third scene of the second act, while editing the replica of Iago, testifying to the intention of the villain to make Cassio drunk, Anisimov renders it in prose, although the original and the translation of Aksenov (1935) are written in verse. As a whole, Anisimov's corrections made in Aksenov's translation are not very significant, since Aksenov (1935), who already had experience working for the theater (translation of Shaw's play «The House Where The Hearts Break», carried out at the request of Meyerhold), was writing for the scene. Anisimov made a lot of editorial and stylistic corrections of the text, but there were some more significant changes, in particular, the adjustment of certain semantic nuances due to the use of a more accurate lexeme: «separated» – «divided»; «case»– «opportunity»; «sins»– «debts»; «to think»– «to imagine; «empty»– «insignificant» and others. Anisimov eliminated inappropriate conversational and colloquial words and expressions, widely used by Aksenov (1935): «lift your ears» – «Listen to me»; «I swear to God» «just, nonsense»; «What are you doing? Where did it come from? » – «What's the matter here? What caused the quarrel? »; «stop the disgrace now» – «Stop this fight immediately». Anisimov carried out some softening of deliberately coarsened by Aksenov (1935) replicas of heroes and

details of artistic description: «shut up» – «drop it»; «The holy underlay» – «the holy fig»; «bawl» – «shout».

The stage version of Anisimov is characterized by maximum accuracy, which can be clearly seen when compared with the translation of Aksenov (1935), cf.: «I told him, who was what to do» – «I have informed him about the full plan of protection»; «But I think that telling the truth/ I will help him» – «But I think that the truth/ cannot hurt him». Some changes proposed by Anisimov were related to the adjustment of the situation, for example, with the mandatory tone of Iago, the execution of the orders («go»– «March»; «Beating me?» – «Just try to hit!») with the correct use of military terms («I must go to the guard» – «I've got to go roundabout»; «Awake the sentinel chiefs!» – «To wake the night watchmen»), the choice of a more precise epithet (for example, «senseless» – «ludicrous»; «A very elegant lady»– «a lovely lady»; «The eyes are fascinating» – «the attracting eyes»; «Empty» – «insignificant»; «Black sheep» – «rampant ram»), a refinement of the metaphorical description («to the mountains of the sea» – «to the mountains of the waves»); «The one like this, the Invisible Destiny / will not give to us» – «we will not meet the one like this / In the vicissitudes of fate»), the appearance of a new image («Then hit, thunder, until you wake up the death» – «Then hit, thunder, blow the whirlwind, wake up the death»), refusal from details that seemed redundant in the atheistic 1930s («do not bother to enlighten your soul» – «enlighten»), giving the text a more modern sounding («Only one cup, I'll drink for you»– «One glass. I want to drink to your health»).

When comparing the Aksenov's (1935) translation of «Othello» with other Russian translations, the attention, first of all, is paid to the careful attitude of Aksenov (1935) to the artistic details. The translator does not just offer a specific reading, but also allows the editor to choose from several options, for example: «Three great ones of the city, / In personal suit to make me his lieutenant, / Off-capp'd to him; and, by the faith of man, / I know my price, I am worth no worse a place»– «Because three noble citizens, / Breaking the hats in front of him, asked / To appoint me as a lieutenant. I swear by honor, or: they broke their caps at him for taking / me as a lieutenant. I swear by my honor/ that I deserve no less, of course, or: I know my own worth»; «I have already chose my officer. / And what was he? / forsooth, a great arithmetician, / One Michael Cassio, a Florentine / (A fellow almost damn'd in a fair wife) » – «I» – he says, – /«have already planned an officer» or: a man». / And who is he? He seemed to be a great mathematician, / Michele Cassio, a Florentine, / Head over heels in love with a beauty, or: his wife». This approach to translation was often making the descriptions somewhat heavier, for example: «O, but I fear – How lost you company? » – «I'm scared for Othello, what could / Get you to leave your husband? »; «That I extend my manners; 'his my breeding / that gives me this bold show of courtesy» – «can I, according to the Florentine rite / allow myself to be boldly courteous».

It is unlikely that the translators of the next periods could be familiar with the remaining unpublished Aksenov's (1935) translation; however, some similarities in reading the English original are all the more indicative. So, the words of Cassio «speaks home» in the second

scene of the second act, translated by Aksenov (1935) as an adverb simply, were similarly translated as in the simple manner by Lozinsky. Othello's words «O my fair warrior!», addressed to Desdemona, translated Weinberg as «Oh, my dear warrior», were read by Aksenov (1935) as «An excellent warrior of mine! »; the same interpretation can be found in Radlova («O my warrior the beautiful»), Lozinsky («O my beautiful warrior») and Leitín. When translating the words «and here without are a brace of Cyprus gallants / that would fain have a measure to the health of black Othello»– Aksenov used the vernacular expression «to drink in a circle», which can also be seen in the translation of Radlova. The ill-considered reductions made by Aksenov (1935) and Anisimov, due to their orientation to the stage performance, caused the sudden emerge of some new «dark places». Thus, the replica «Goats and monkeys» is a response to Iago's words in the third act in a dialogue with Othello, where he reports on the libertines; in the translation of Radlova: «<...> they are shameless/ as if they were goats, like monkeys». In the translation of Aksenov (1935), Iago's words are omitted, which makes the remark meaningless. The replacement of Jupiter by Zeus in the interpretation of Cassio's phrase «Great Jove, Othello guard» – «Zeus, save Othello» is very unexpected and devoid of meaning. It is not entirely correct to read the words of Othello addressed to Cassio «Do you triumph, Roman? Do you triumph? » as «Do you triumph, Roman, do you triumph? », since Cassio was a Florentine.

5. DISCUSSION

The stage version of Anisimov, preserved in full, is interesting to us in terms of comparison with the stage versions of «Othello» created by Stanislavsky and Sergey Radlov at the same period (with the participation of Ostuzhev). Stanislavsky, being far from the canonical interpretation of Shakespeare (1899), speaking about the forces, that awake certain mental processes in Othello's consciousness, argues that jealousy does not lie at the basis of the hero's actions: «I affirm that Othello is not at all jealous <...> Othello is an exceptionally noble soul». Ostuzhev also refuses to interpret Othello as a jealous person in the production of Radlov, which could «impoverish, narrow the image, and kill the most attractive in him». Unlike the directorial plans of Konstantin Stanislavsky and Sergei Radlov, the stage version of Yuri Anisimov focuses on Othello's jealousy in the episodes following Iago's insidious allusions to the infidelity of Desdemona. Othello at first appeared as a genuine Titan of the Renaissance, a courageous and brave warrior, devoid of loving emotions, solely focused on battles and assaults, but then a sudden change occurred in his mind. Accustomed to military battles in which enemies and friends can be seen immediately, Anisimov's Othello is unfit for resisting undercover games and intrigues of imaginary friends. In general, the motif of jealousy in Shakespeare's tragedy is fundamental for Aksenov (1935), who in his article «Othello», published in No.10 of «The International Literature» journal in 1935, drew attention to the nature of jealousy, that was considered at that time as a «compound and derivative passion», «able to arise out of envy and turn into hate

colored with fear»; when saying that «hatred is the opposite of love, and envy of compassion», Aksenov (1935) made interesting antithetic parallels, which, in his opinion, allowed him to deeper understand the Shakespearean plan. Jealousy can arise from love, which has become «the subject of special affection of a person», thus transforming love into «greedy voluptuousness». Speaking about how jealousy arises, Aksenov (1935) equated it to pleasure, passion, to property or right, to reputation and honor. Seeing the «personified image of jealousy of all kinds» in the tragedy, Aksenov (1935) noted that the initial rudiments of Othello's jealousy «begin precisely with the matter of honor, that is, they do not have only personal orientation». Shakespeare remained faithful to his «basic principle of triple construction», delegating one hero – Iago – «the personification of the most vile forms of jealousy», the other – Othello – «fighting jealousy, victory and defeat in this fight», the third – Desdemona – «an image of jealousy in sublime understanding of the word».

Stanislavsky aggravates the conflict of the tragedy in advance, not only stressing Desdemona being the member of the noble family, but also her external attractiveness, charm, even the incredible beauty, which is completely incompatible with the portrait of the Moor. From the conversation of Cassio with Iago in the second scene of the second act, Desdemona appears before the readers as the highest «perfection», «an elegant lady», suitable for the deity rather than for people. Stanislavsky and Anisimov both accept the double image of the main heroine. On the one hand, quiet Desdemona is just a child for Brabantio, for the nanny and all the domestic people; see in the

Anisimov's stage version: «<...> a gentle, happy maiden, / Rejecting all the time the search / of curly and noble darlings of the country». But, on the other hand, there arises the image of another Desdemona, who «does not want to stay at home, being a peaceful moth» and is able to declare her violation of the father's will in front of the Senate, her love for the Moor and her desire to be with him. Dreamy Desdemona like «a child of humanistic Venice» is not just waiting for the fairy-tale prince, but she also feels like to fight for her dream, to boldly oppose the ordinary happiness. Stanislavsky avoided the immediate characteristics of Desdemona in his directorial plan, preferring to disclose the image of the heroine exclusively through her remarks. Only once, explaining the words of Desdemona to the Senate, he found it necessary to characterize her as «a Venetian, which is very different from Ophelia, like Desdemona is usually played by performers».

Different is the understanding of how Desdemona treated Othello, whether there was a real love between her and the Moor. In particular, in the text of the rehearsal work by Radlov, made by Gotlib, one can see the director, invariably accentuating the attention of Nazarova, the performer of the part of Desdemona, who was excessively coquettish and fussy in movements, on the «boundless love» of Othello and Desdemona to each other, on the fact that «for her <Desdemona> Cassio was only an external pretext for the love game with Othello, in which she felt a hostess».

In the directorial plan of Stanislavsky (1945) at first (in the second scene of the first act) the same idea is expressed not so clearly, by a hint: according to his plan, Desdemona throws a flower from the window to be lifted by Othello leaving her. The director speaks about the relations between Othello and Desdemona more specifically in the explanations to the monologue of Desdemona before the Doge in the third scene of the first act: «There is a lot of love in it <monologue>, but it contains the strong logic of a loving woman rather than the mind and logic of an ordinary woman». And even asking Othello to return Cassio to the service in the third scene of the third act, Desdemona does not feel alarm in Stanislavsky's version; this is rather the occasion for sweet coquetry: «Desdemona seems to say that it's all nonsense: do not think that you're doing me a favor, because if I want to test you, then – wow! Stick it. This is simply the game of sweethearts».

Judging by the stage version of Anisimov, Desdemona feels everything – sympathy, pity, contempt, pride, anxiety, but not at all love; the heroine never mentions her love for the Moor. Several years later a similar interpretation was proposed by the director Yu.A.Zavadsky when he was working on the translation of Morits on the stage of the Moscow City Council Drama Theater; not satisfied with the play of Shigayeva, who could not convey the courage of Desdemona's feelings, presenting her a charming, weak woman, seeking Othello's intercession, the director replaces her with another actress – Kartasheva – her Desdemona occupies an independent niche: she defends Cassio more confidently and decisively; hopes that the husband has only temporarily distanced from her, due to accidental

circumstances; endures difficulties with great dignity. In the opinion of Nels (1936), this accenting was determined by historical concreteness, significant for Zavadsky, who put forward a particular era and certain social conditions in the life of a particular country to the fore, who managed, by virtue of his talent, to preserve «the unity of the temporal and eternal in the tragedy». The desire to recreate the rich nature of the man of the Renaissance and the characteristic spirit of the era in the interpretation of Anisimov has significantly weakened the motif of eternity, making Othello, Desdemona and other heroes of the tragedy the people of their time.

The introduction of Cassio in the stage version of Anisimov takes place through Iago's expressive replica in the first scene of the first act. In Anisimov's he is a hero who appears to be between two fires; he is disliked by the absolute majority of the other characters in the play for various reasons: Iago hates Cassio because he became a lieutenant without military merits, Montano does not like him for his too fast promotion, even drunken officers chuckle at their lieutenant. Only Othello is supportive of Cassio, but he also loses confidence in him because of the treachery of Iago. It is important for Anisimov to emphasize not only the extraordinary beauty of Cassio, but his loyalty to Othello as well.

One can see an emphasis on the learning and education of Cassio, his dignity and nobility in all directors – from Stanislavsky to Zavadsky. Not accidental even the choice of Venice, ready to withdraw Othello from Cyprus, giving Cassio the reins of the rule, making this

decision without taking into account the recent events in the life of Othello (at that time still unknown in Venice). For Anisimov and for the authors of other stage editions and director's plans, this is the blow of Venice at the back of Othello, who was only needed at the time of war, and not at all at the time of peace and prosperity; it is precisely the reason it is perceived so sharply negative.

However, Aksenov (1935) was differently evaluating the case; the fragment of the translation of this episode has not been preserved. Still, in the article «Othello» in the pages of the journal «International Literature» one can find the following notable judgment of the translator: «Without waiting for the formal end of the war, the Republic, being satisfied with the actual cessation of hostilities, hastens to grant the freedom of arranging personal affairs, arising from an uncelebrated, in military circumstances, wedding and the troubles of taking possession of a father-in-law's inheritance». As we can see, Othello's withdrawal from Cyprus was, as Aksenov understood it, a fact of special courtesy of the Republic in relation to the commander.

When interpreting the image of Iago, the filmmakers sought to see Mephistopheles, a symbol of evil and the wilderness of hell, which corresponded to the «infernal» notions of him by domestic and foreign literary criticism of that time, however, they could not fully cope with this task. Iago, in the stage of Anisimov, is a cruelly deceived and offended person who did not find an explanation for the reasons for appointing Cassio as a deputy, bypassing seniority, friendship, real military merit. However, in Anisimov, Iago does not crave the blood of

his opponents, only human justice is important to him. Iago is intelligent, but the people do not think so, because his intellect is not the greatest knowledge of the various fields, but the mastery of sophisticated intrigue that can break people's fates for the sake of realizing his career ambitions.

In Stanislavsky's version Iago is despotic and rude, unceremonious as a soldier, whereas, in the Moscow Art Theater's staging, performed by Sinitsyn, he appeared as a kind of a philosopher of bourgeois Venice, reminding «the subtle and insidious Italian politicians who breathed not the dust of campaigns, but the damp air of halls, secret chambers of palaces, and dungeons for torture». The variant of Stanislavsky (1945)'s directorial plan was inwardly close to the ideas of Lunacharsky (1958), who described Iago as a villain, aware of his enormous strength, a man of «firm will and clear mind», who was «not limited by any prejudices, was not a slave to any laws», not burdened by moral feelings, who felt like a «hero». In the production of Radlov, Meyer, the performer of the role of Iago, showed his hero as a vainglorious villain who strove for power and was alien to the greatness of the hero's soul: «Serving him <Othello>, I serve myself / And by showing the duty and love / I cover my own goals». Here Iago is deliberately criminal, cynical, cruel, and confident that if he outwardly gave out his intentions, he would never be able to carry them out. The desire of Meyer to show the strength of the negative qualities of Iago, not inferior to the virtues of Othello, did not receive a worthy incarnation, for Iago did never appear as a real rival of the Moor; there was «a rather stenciled image of a low man who

admires the virtuosity of his dirty tricks and enjoys playing with his victim» appeared on stage.

As we see, Anisimov, on the one hand, tried to avoid the stereotypical understanding of specific images, and on the other hand – he made a lot of omissions, some of which can not be explained simply by the desire for greater cynicism, but by the communist ideology that prevailed in the 1930s in Russia. In particular, the fragments that paid tribute to Othello's military merits as a participant in the expansionist campaigns of the early Renaissance, when the capitalist relations succeeded the feudal ones, were perceived as moving forward, and the conquest was one of the features of the new era. The more attention the interpreters pay to the description of Othello's military exploits, the more prominent is the image of the Titan of the early Renaissance, different to the directors' ideas of the 1930s and the understanding of Ostuzhev. In this regard, the stage version of Anisimov, perhaps more than others, was influenced by the time in which it was created; the apology of capitalist relations, even in an indirect and exaggerated form, appeared not only to be inappropriate, but also dangerous. The translation of Radlova, used for the dramatization by Radlov, was more precise in this respect, for the interpreter did not allow deliberate deviations and omissions.

6. CONCLUSIONS

Despite the imperfection of the translation of Aksenov (1935) and the stage version prepared by Anisimov, one cannot but recognize its main advantage, which consists in meeting the requirements of mass audience and readers of the 1930s; it was a bright era in Russian history, when the country, which had overcome the illiteracy, felt an intense need for new readings of world classics. Aksenov (1935) proved to be a popularizer and propagandist, thanks to which Shakespeare became more accessible to broad sections of society. His translation of «Othello», though not noted by high professional merits, reflected nevertheless both the mood of the new era and, partially, the interest taken in Shakespeare (1899), which led to the emergence of new productions, of new translations, the publication of the eight-volume collection of Shakespeare's works, edited by Dinamov and Smirnov, in the publishing house of «Academia».

7. ACKNOWLEDGEMENTS

The article has been prepared within the project No. 34.5063.2017/8.9 Russian Reception of Dramaturgic Art of Shakespeare (1899)'s Contemporaries (Problems of Textual Criticism and Poetics) of the state task to the higher education institution of the Ministry of Education and Science of the Russian Federation.

REFERENCES

- AKSENOV I. 1935. **Othello**. International Literature. N° 10. pp. 119–128. USA.
- AKSENOV, I. 1935. **Evolution of the humanism of the Elizabethan drama**. Shakespeare: Articles. Part I. Moscow: Imaginative literature. pp. 9–52. Russia.
- ANIKST, A. 1969. **Othello. Performances and years: Articles about performances of Russian Soviet Theater**. Moscow: Art. pp. 189–198. Russia.
- CHUKOVSKY, K. 1940. **Asthma in Desdemona. The Theatre**. N° 2. pp. 98–109. Russia.
- KOMAROVA, V. 2001. **Shakespeare's work. Faculty of Philology of St. Petersburg State University**, Russia.
- LUNACHARSKY, A. 1958. **About theater and drama: Moscow: Art**, Western European Theater. Vol. 2. p. 708. Russia.
- MOROZOV, M. 1954. **Metaphors of Shakespeare as an expression of the nature of the characters**. Selected articles and translations. Moscow: State Institute of Art Literature. pp. 179–222. Russia.
- NELS, S. 1936. **Othello on the Moscow stage Small and Realistic Theaters**, The Soviet Theater. N° 4–5. pp. 16 – 21. Russia.
- OSTUZHEV, A. 1940. **About the rules of grammar and the laws of theater**. The Truth. Vol. 19, p. 4. Russia.
- SHVEDOV, Y. 1969. **The Shakespeare's Tragedy «Othello»: High school**, p. 104. Russia.
- SMIRNOV, A. 2013. **On the Russian translations of Shakespeare // Gustav Spet and the Shakespearean circle: Letters**. Documents, translations. Moscow - St. Petersburg: Petroglyph, pp. 720–735. Russia.
- STANISLAVSKY, K. 1945. **The director's plan of «Othello»**. Leningrad: Art, p. 392. Russia.

- ZHATKIN, D., FUTLJAEV, N. AKSENOV, A. 1935. **As an Interpreteter of the Works of English Playwrights of Elizabethan Era**, the Turkish Online Journal of Design, Art and Communication. Special Edition. pp. 1490–1499. Turkey.
- ZINGERMAN, B. 1936. **Analysis of the director's plan of Othello by K. Stanislavsky, Shakespeare's collection**. Moscow: All-Russian Theatrical Society, pp. 364–396. Russia.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 15, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve