KORNEY IVANOVIchal CHUKOVSKY ABOUT THE RUSSIAN TRANSLATION RECEPTION OF SHAKESPEARE (ARTICLE TWO)

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INTRODUCTION
Continuing his work on literary and critical understanding of translated readings of Shakespeare in Russian literature of the first half of the 20th century, K.I. Chukovsky paid special attention to the translations of B.L. Pasternak, S.Ya. Marshak, A.D. Radlova and W.V. Levik. Describing the specifics of the work of these authors, the writer conditionally divided the translators into two groups, which differed in their approach to the text. The first group was characteristic of the desire to be close to the original, expressed in the reproduction of complex images and metaphors of Shakespeare, the preservation of the diversity of the language style.

This manner of translation interpretation was characteristic of A.D. Radlova, whose works K.I. Chukovsky did not include among the good-quality translations that reflected the artistic style and creative manner of Shakespeare. A new translation style, introduced by B.L. Pasternak, was more popular among Russian translators, which is characterized by the rejection of literalism and skillful rendering of Shakespeare by a new, modern language. This trend, which is embodied in the translations of S.Ya. Marshak and W.V. Levik, combined the necessary closeness to the original with poetic freedom and naturalness of Russian speech. K.I. Chukovsky not only described the role of each of the named translators in the system of artistic interpretation of Shakespeare’s works in Russia, but also, using specific examples, substantiated his opinion, citing examples of successful and unsuccessful methods of working with the texts of the English playwright.

LITERATURE REVIEW
The critical works of K.I. Chukovsky, devoted to the analysis of the translation of Shakespeare in Russia in the first half of the 20th century, became the first research experience on this topic, which preceded a large number of works by Russian Shakespeare scholars. Later there were published the works of M.M. Morozov, M.L. Gasparov, Yu.D. Levin (MOROZO, 1955; GASPAROV & AVTONOMOVA, 2001; LEVIN, 1988). An important role in the emergence of studies that determined the criteria for high-quality translations of Shakespeare’s works played the numerous works of a wider nature, devoted to various aspects of studying the legacy of the English playwright. The artistic features of Shakespeare’s drama, the social, philosophical and aesthetic motives of his work were especially popular and became the subject of special and general research.

A significant work on the study of the biography of the English playwright, his artistic method and textual criticism was the book by A.A. Anikst «The Creativity of Shakespeare», the first part of which contains general information about Shakespeare and the era in which he lived, the next four - a description of the stages of his work with the analysis of individual works (ANIKST, 1963). L.E. Pinsky in his monograph focused on the socio-philosophical and stylistic analysis of the works of the English playwright, and also characterized the degree of influence of the Renaissance culture on Shakespeare’s drama (PINSKY, 1971). Yu.F. Shvedov analyzed the genre specifics of Shakespeare’s historical chronicles (SHVEDOV, 1964). Various aspects of Shakespeare’s work are highlighted in the works of A.A. Smirnov, I.E. Vertsman, D.M. Urnov, A.V. Bartoshevich, and R.M. Samar (SMIRNOV, 1934; VERMAN, 1964; URNOV, 1985; SAMARIN, 1964).

MATERIALS AND METHODS
The material for the analysis was the literary critical works of K.I. Chukovsky, dedicated to the work of Shakespeare, as well as the works of researchers, that carried out the literary interpretation of the Russian translation reception of Shakespeare’s legacy. The research methodology combines the principles of historical-literary, sociocultural, historical-cultural, comparative-typological, historical-genetic and biographical analysis methods. According to the principle of historicism, certain facts and circumstances are considered in connection with others, as well as taking into account historical, literary and cultural experience.
RESULTS

Few Russian translators were able to convey the complex metaphorical language of Shakespeare's works. Back in 1935 K.I. Chukovsky in his article «Combat with Shakespeare» mentioned this circumstance and considered an undoubted merit of B.L. Pasternak to develop the most acceptable principles for working with such texts. Agreeing in many respects with the criteria of literary translation, proposed by M.L. Lozinsky, B.L. Pasternak did not adhere to a strictly scientific principle of working with Shakespeare's texts and sought to reproduce them in modern language. In the article «Combat with Shakespeare» K.I. Chukovsky credits B.L. Pasternak the development of translation principles, in which accuracy was combined with poetic freedom and naturalness of Russian speech. This approach has enriched the Russian translation tradition: «Khlebnikov, Pasternak, Mayakovskaya and a galaxy of today's revolutionary poets have expanded the range of our poetic speech and thus gradually prepared us to painlessly percept Shakespeare's phrases that are most alien to the “spirit of the Russian language” » (CHUKOVSKY, 1935).

K.I. Chukovsky highly appreciates B.L. Pasternak's translations, in which the translator's personal poetic experience plays a key role in the development of Shakespeare's artistic heritage. Interceding for B.L. Pasternak in history with his Nobel Prize award, K.I. Chukovsky places the writer's translations on a par with his original work in terms of their artistic value. In the diary of K.I. Chukovsky there is a record dated October 27, 1958, in which he notes the merits of B.L. Pasternak as Shakespeare's translator: «After all, they gave a prize to Pasternak not only for “Zhivago” – but for his poems, for translations of Shakespeare…» (CHUKOVSKY, 2013). In a diary entry dated June 28, 1962, K.I. Chukovsky, describing his meeting with the widow of the poet Z.N. Pasternak, cites her words, testifying, among other things, to the popularity of B.L. Pasternak's translations of Shakespeare in a theatrical environment: «When Borin's translations of Shakespeare were at the theater, he put all the income in my savings bank» (CHUKOVSKY, 2013). B.L. Pasternak's translations were in demand due to the fact that his works were aimed at democratizing poetic speech, which was welcomed in theatrical performances of Shakespeare's plays and responded to the features of spectacular communication.

At the same time K.I. Chukovsky sees significant omissions in B.L. Pasternak's translations, caused by the creative position of the writer, who considers translated works as a private manifestation of poetry and «imposes» his style and attitude to Shakespeare. In his letter to Marshak, dated October 9, 1963, K.I. Chukovsky, speaking about his work on the book «High Art», explains why he does not mention the translations of B.L. Pasternak: «I took his “Romeo and Juliet”, began to compare it with the original – very sloppy, confused, like an uncorrected draft. So I gave it up» (CHUKOVSKY, 2013).

K.I. Chukovsky could not allow publishing criticism of B.L. Pasternak at a time when the authorities unleashed the writer's persecution.

In the 1950s, Russian literature was enriched with the sonnets of Shakespeare in translation of S.Y. Marshak. K.I. Chukovsky outlined his position on the translation work of a contemporary poet in a lengthy article «Marshak» included in the eighth chapter of the book «High Art». The critic calls the translator «the conqueror of foreign poets, who by the power of his talent turns them into Russian citizenship» (CHUKOVSKY, 2012); he quotes the words of S.Ya. Marshak commenting on his own translations of Shakespeare: «Let the poet, leaving the old house, / Speak in a different language, / On other days, on the other side of the planet» (CHUKOVSKY, 2012). K.I. Chukovsky planned to write an essay about Marshak back in 1957; in a letter to Marshak dated June 24, 1957, the writer outlined the essence of future work: «I consider myself obliged (to myself) to write a leisurely evidentiary article about them [about Marshak’s translations], based on specific material, comparing <...> the translations of Shakespeare’s sonnets with the translations of your predecessors (an instructive topic), etc. » (CHUKOVSKY, 2013). In 1964 there was published the book «High Art» with the included article about S.Ya. Marshak.

K.I. Chukovsky first mentions the translations of S.Ya. Marshak in his letter to the writer, dated December 1941, in which he, positively speaking about the book of S.Ya. Marshak «English Ballads and Songs» (1941), regrets that it «does not include your [Marshak] translations from Shakespeare» (CHUKOVSKY, 2013). K.I. Chukovsky was among the first who got acquainted with the sonnets of Shakespeare, translated by S.Ya. Marshak, as evidenced by the entries in his diary: «Yesterday Marshak came to me <...>, he read his translations of Shakespeare’s sonnets» (entry of February 14, 1947) (CHUKOVSKY, 2013); «Three days ago, he arranged a reading of his works – translations from Burns, Shakespeare and his own» (entry of February 21, 1957) (CHUKOVSKY, 2013); «Marshak's evening show took place yesterday <...>. Then he read <...> Shakespeare’s sonnets» (entry of March 1, 1964) (CHUKOVSKY, 2013). According to K.I. Chukovsky, S.Ya.Marshak's long-term work over the translations of Shakespeare contributed to his deeper understanding of the artistic heritage.
of the English playwright, which became his «creative passionate love» (CHUKOVSKY, 2013). The aspirations of Shakespeare, who came to this world of «oppression and evil in order to resist it», were close to S.Ya. Marshak: «No wonder the glorious name of Shakespeare / In Russian means: shake with a spear» (CHUKOVSKY, 2012). In this perception K.I. Chukovsky sees not only a reflection of the tastes and moods of the era, but also a high degree of Marshak's immersion into the work of the English playwright. In his diary entry, dated February 17, 1964, K.I. Chukovsky notes one of the areas of work of S.Ya. Marshak with translations of Shakespeare, traditionally popular in Russian literature: «He [Marshak] is now working on revising his translations of Shakespeare’s sonnets, which he rendered as appeals to a woman, while they are clearly addressed to a man» (CHUKOVSKY, 2013).

In his translations of Shakespeare, Marshak continued the trend, emerging in Russian translation literature, to combine the accuracy of scientific analysis with creative freedom. The inevitable in such cases deviations from the original in S.Ya. Marshak's translations were motivated by the desire to make Shakespeare's works as accessible as possible for the Russian reader. According to K.I. Chukovsky, artistic recreation of Shakespeare’s works by S.Ya. Marshak was so individual that the author did not separate it from his own work. In a diary entry dated September 3, 1961, K.I. Chukovsky quotes A.T. Tvardovsky, who spoke with humor about the translations of S.Ya. Marshak: «What an eccentric Marshak is. He demands that his translations be printed like this: first in large letters: Marshak, then the translation, and then Shakespeare in small print below» (CHUKOVSKY, 2013). The literary critic E.G. Etkind was also writing about translations by Marshak in his book «Poetry and Translation» (1963). K.I. Chukovsky mentions it in his letter to S.Ya. Marshak of July 15, 1963: «E.G. Etkind was at my place. He gave me the layout of his book “Poetry and Translation”. Many of its pages are dedicated to your translations of Shakespeare, Burns, Rodari» (CHUKOVSKY, 2013). In a diary entry, dated February 2, 1964, K.I. Chukovsky once again names this book, commenting on the nature of S.Ya. Marshak’s relationship to writers who have ever commented on his translations from Shakespeare: «“Great person: he loves my translations of Shakespeare's sonnets so much (about A. I. Solzhenitsyn); «Etkind in his book praised Marshak very much, but allowed himself to not quite reverently speak about one translation of one of Shakespeare’s sonnets, so Marshak had been criticizing his book everywhere for two months» (about E.G. Etkind) (CHUKOVSKY, 2013).

It should be noted that the positive attitude of K.I. Chukovsky to the translations of S.Ya. Marshak could not but be influenced by the close friendly communication of two writers. One of the evidences of that friendship was the dedicatory inscriptions of S.Ya. Marshak, written on the collection of translations of Shakespeare's sonnets, presented in the handwritten almanac «Chukokkala», given to L.I. Tolstaya and I.I. Khalturin (Chukovsky, 2008).

K.I. Chukovsky's attitude to A.D. Radlova was much more critical, whose Shakespearean translations were widely known and highly appreciated by critics and literary scholars in the second half of the 1930s. In the translations of A.D. Radlova K.I. Chukovsky saw a comprehensive coarsening of Shakespeare's poetry, which he described in detail in articles devoted to this topic – «The Crippled Shakespeare» (1939), «Asthma in Desdemona» (1940). A large number of examples, characterizing the mistakes and inaccuracies made by the translator while working with Shakespeare's texts, are contained in the seventh chapter of the book «High Art».

In his diary entry dated January 17, 1936, K.I. Chukovsky mentions a meeting with the actor Yu.M. Yuriev, the conversation with who revealed an unsightly picture of the circumstances of Shakespeare's stage productions. Calling the translations of A.D. Radlova unsuccessful, Yu.M. Yuriev explained why he continues to participate in productions: «Bad translations. They embarrass the actor, tie him hand and foot. Especially is the translation of "Othello". But I still play in her "Othello" - else is impossible, the press will scold, they will start to hush me down» (CHUKOVSKY, 2013). A similar position was typical for Russian literary criticism: translations by A.D. Radlova were named masterpieces of translation work in 1935 in the «Literary Encyclopedia». Referring to this fact K.I. Chukovsky in his article «The Crippled Shakespeare» expresses his own attitude to A.D. Radlova's readings of Shakespeare's works: «... one has only to take a quick glance at these “masterpieces”, and it will become clear to everyone that they convey neither the poetry of Shakespeare's poems, nor their beauty» (CHUKOVSKY, 1939).

K.I. Chukovsky supported the controversy that began in the mid-1930s and in his critical work he sought to debunk the idea of the high value of A.D. Radlova’s translations of Shakespeare. Conjuncture realities slowed down the work of K.I. Chukovsky in this direction as the publishing houses did not always agree to publish his articles on A.D. Radlova's translations. In a diary entry
dated December 12, 1939, K.I. Chukovsky mentions the intrigues of the translator, because of which «Fadeev has cut out an article, prepared for publication, from “Krasnaya Nov”»: «Today Lida [L.K. Chukovskaya] writes that the Radlovs [A.D. Radlova and her husband, theater director S.E. Radlov] began in ten hands a furious persecution against me, full of slander» (CHUKOVSKY, 2013). The article, referred to, was «Asthma in Desdemona», later published in the «Theater» magazine.

The diary and epistolary of K.I. Chukovsky contain facts indicating a change in the official position in relation to A.D. Radlova and her translations, which finally confirmed, according to the critic, the biased nature of previous praise: «She vilely translated Shakespeare <...> But she continued to flourish - and Shakespeare was staged in her translations. But it turned out that she went to Hitler’s camp - and after that it was officially recognized that she really did not translate Shakespeare well» (CHUKOVSKY, 2013). It should be noted that A.D. Radlova, having found herself in occupied territory during the Great Patriotic War, performed before the Nazis on the stage and after the war was accused of treason, sentenced to ten years in prison and died in the camp; in recent years, the place of her original and translated work in the literary process has been rethought.

Of great importance for Russian translated literature was the perusal of Shakespeare by W.V. Levik, distinguished not only by poetry and accuracy in rendering the original, but also by his high professional culture. A high level of reading of Shakespeare’s texts by W.V. Levik, K.I. Chukovsky explained by his uncommon translation talent, which especially succeeded in diction and naturalness of all intonations; thanks to this, «so scenic is his translation of Shakespeare’s “The Two Gentlemen of Verona”: it is very easy for actors to recite their monologues, because their syntax is impeccable» (CHUKOVSKY, 1939). The following words of K.I. Chukovsky about W.V. Levik are given in the memoirs of the famous poet B.A. Slutsky: «Levik not only translates iambic as iambic, chorea as chorea, but inspiration as inspiration, beauty as beauty» (SLUTSKY, 2007). W.V. Levik was friends with M.M. Morozov, in co-authorship with whom he translated three Shakespearean plays - «As You Like It», «All’s Well That End’s Well», and «The Winter’s Tale». As directed by the M.F. Drozdova-Chernovolenko, «the joint work developed at the suggestion of M.M. Morozov, who worked on the translation of the prosaic part of Shakespeare, while W.V. Levik was responsible for the poetic text» (DROZDOVA-CHERNOVOLENKO, 2007). It was under the influence of M.M. Morozov that Levik adopted the manner of reading very attentively the text of Shakespeare, working with an artistic detail, striving for tireless spiritual growth, which greatly impressed K.I. Chukovsky.

In this case, as M.F. Drozdova-Chernovolenko correctly points out, «Shakespeare opened horizons that the Soviet era did not know, and if it knew, she would dreary turn away when they really opened up» (DROZDOVA-CHERNOVOLENKO, 2007).

I.B. Mandelstam is known for his translations of «The Merchant of Venice», «Julius Caesar» and «Pericles», published in the late 1940s - 1950s, but the translation of «Richard II», which was prepared by him for the Shakespearean three-volume book of Detizdat, but remained unprinted, is almost unknown. This is how L.I. Volodarskaya wrote about this translation and about the role of K.I. Chukovsky in the fate of I.B. Mandelstam: «The translation of “Richard II” was sent to K.I. Chukovsky for review, and he approved it. This is what Chukovsky wrote in 1948, when the question of printing this translation came up again. “The translation by I.B. Mandelstam sounds excellent: these are melodious, broad verses, in which the main thing is conveyed - the poetry. One feels that the translator is free from formalistic worries about equilinearity and other bogies of translation pedantry. I remember that I did not agree with some trifles in the translation of individual verses, but this is an editorial matter, but basically, I repeat, the translation seems to me a highly valuable work of art”. Chukovsky introduced this translation of “Richard II” to A.A. Smirnov, who then prepared a three-volume edition of selected Shakespeare’s tragedies for Detizdat. Smirnov also liked the translation, so he included it in the plan of the three-volume edition and offered I.B. to translate “The Merchant of Venice” and “Julius Caesar” for the same edition, and for the complete works of Shakespeare (Goslitizdat) - the chronicle “King Henry VIII”. (Smirnov was one of the editors of Shakespeare’s complete works)» (Eichenbaum, 1992).

Of particular research interest is the topic of the translation of Shakespeare’s works by K.I. Chukovsky himself. In 1945, Shakespeare’s play «Love’s Labor’s Lost», translated by K.I. Chukovsky, was published. The first mention of the work on this creation is found in the diary entry of K.I. Chukovsky, dated December 28, 1944: «Yesterday there came Natasha Konchalovskaya [N.P. Konchalovskaya, children’s writer, wife of S.V. Mikhailov, mother of A.S. Konchalovsky and N.S. Mikhailov] and Diky [A.D. Diky, actor, director, People’s Artist of the USSR] - the first exercises of Love’s Labor’s Lost (All the Labors of Love are in vain!) » (CHUKOVSKY, 2013). The work on the translated play became a safety outlet from everyday hardships in difficult wartime for K.I. Chukovsky. In early 1945, the writer, recalling a conversation with his wife M.B. Chukovskaya,
immersed in thoughts about the difficult situation in the family, speaks of the beneficial effect of his translation of Shakespeare’s play: «every morning I fool myself with the translation of Shakespeare (Love’s Labor’s Lost) - I have already translated almost the entire IV act in rhymed verses - so my morning is free from deepening in sorrow, failure and pain» (CHUKOVSKY, 2013).

Later K.I. Chukovsky has repeatedly expressed his desire to revise the published translation of the play. In a letter to Yu.G.Oksman dd. November 11, 1952, he stipulates the need for changes by the specifics of theatrical productions of «Love’s Labor’s Lost»: «I have translated Shakespeare’s play “Love’s Labor’s Lost”, which is being staged at Yermolova’s theater, and I need to change some too meatless verses - at the request of the theater management» (CHUKOVSKY, 2013). The reworking of the play was for a long time in the plans of K.I. Chukovsky, as evidenced by the diary entries dated April 13 and 25, 1953 (CHUKOVSKY, 2013).

K.I. Chukovsky’s plans did not materialize, and the play «Love’s Labor’s Lost» in his translation was not reissued after 1945. As time passed, K.I. Chukovsky again returns to the translation of Shakespeare’s play, which, in comparison with his own poems, seems to him unsuccessful: «But my translation of “Love’s Wasted Efforts”, I am now rereading, still seems disgusting to me» (CHUKOVSKY, 2013).

Nevertheless, it was exactly the translation of «Love’s Labor’s Lost» by K.I. Chukovsky that was used in a few theatrical productions. Researcher E.A. Pervushin connects the usage of the translation of K.I. Chukovsky with its scenic focus: «For Korney Ivanovich himself, the main thing in his work with “Love’s Labor’s Lost” was the realization of the theatrical purpose of Shakespeare’s text» (PERVUSHINA, 2020). In 1975 the play was staged in the Krasnoyarsk Pushkin Drama Theater, directed by Yu.S. Kopylov (VASILENKO, 1975), in 1984 - directed by E.D. Tabachnikov on the stage of the Primorsky M. Gorky Regional Drama Theater; in 2008, viewers were able to see «Love’s Labor’s Lost» on the stage of the St. Petersburg Maly Drama Theater in the director’s interpretation of L.A. Dodin. The directors have subjected the translation of K.I. Chukovsky to significant changes, as a result of which both the ideological concept of the play and many of the content components changed.

K.I. Chukovsky outlined his thoughts on his own translation, on the fate of Shakespeare’s play in Russia in a short essay «About “Love’s Labor’s Lost”», dedicated to the 1945 edition, as well as in a lengthy article «Love’s Labor’s Lost», first published in the collection «People and Books» in 1960. The article by K.I. Chukovsky focuses on the fact that Shakespeare’s play was unpopular in Russia due to a large number of «tortured and strained witticisms», «many of which are also set forth in dark medieval Latin», present in the play (CHUKOVSKY, 2012). W. Hazlitt, S. Johnson, F. Harris, E. Chambers, E. Dowden agreed that the play was weak, and explained its shortcomings by the heavy metaphor of the language and the low style of some plot episodes. K.I. Chukovsky sees no grounds for accusing Shakespeare of inexperience and immaturity, considering the cumbersome and pretentious turns of Shakespeare’s speech to be the costs of historical realities: «That manner of jokes, which was so relevant and vital in the most cultured circles of the English society in the 16th century, now seems to us hopelessly dead and dull» (SHAKESPEARE, 2020).

Unlike most researchers, K.I. Chukovsky is not inclined to see only the author’s struggle with eufuism as defined in «Love’s Labor’s Lost», since the role of this struggle is subordinate, service, far from central, - it is, so to speak, on the periphery of the main plot» (CHUKOVSKY, 2012). According to K.I. Chukovsky, it would be wrong to assume that the author, who later presented humanity with «Hamlet» and «Othello» and who was concerned about the philosophical problems, having worried all mankind from time immemorial, created a play for such a small task as ridiculing the pompous conversational style of a narrow circle of courtiers, popular in that moment. Moreover, there is no doubt that Shakespeare himself was a eufuist and «skillfully mastered this ornamental-metaphorical style, willingly cultivated it in his “Petrarch” sonnets and in most of his plays, even in those that belong to a later era» (CHUKOVSKY, 2012).

In order to demonstrate how the author masterfully owns this style, K.I. Chukovsky renders all the stages of the verbal manner of eufuism in his translation: the grotesque speech of the school pedant Holofernes, seeking to look like a scientist, extravagant, but at the same time polished speech of Don Armado and the true vitality of Biron’s monologues. Shakespeare ridiculed the excessive trivialization and vulgarization of his favorite style in their speech rather than eufuism. Examples of this reduction of high style in Don Armado’s high-flown speech are especially noticeable in his letter to the king («The matter is that I, overwhelmed by black, like mourning, melancholy, entrapped my spirit, oppressed by gloomy despondency, to the most beneficial medicine of your healing air» (SHAKESPEARE, 2020), and also in reflections on the subject of his love: «I even love this rough
ground, which she tramples with her even more rougher shoe, which fits her roughest leg» (SHAKESPEARE, 2020).

And while the translational concept of K.I. Chukovsky assumed to preserve the style of the play, the theatrical orientation of his work led to significant changes in the content of «Love’s Labor’s Lost». Considering that the play was specially written «for the theater of 1945-1950», K.I. Chukovsky tried to make the remarks as clear and scenic as possible, for which, at his discretion, he shortened or lengthened them for maximum audience’s reception of the words spoken from the stage of the theater. Examples of such shortenings can be seen at the very beginning of the play, where K.I. Chukovsky translated the words of the king in 6 lines instead of 18, having removed lengthy reasoning about honor and dignity, after which he significantly reduced the number of remarks uttered by the characters (SHAKESPEARE, 2020). There are also examples of expanding replicas and even including some additional phrases that have no analogue in the original in the translation of K.I. Chukovsky (for example, the words of Rosaline about Don Armando at the end of the play: «Well, perhaps love will transform even this bluster and quitter into a man!» (SHAKESPEARE, 2020).

However, as mentioned earlier, the play became «convenient for theatrical performances thanks to the revision of K.I. Chukovsky. Directors staged it in the ideological key that K.I. Chukovsky designated in the preface to his translation - as a fiery hymn to the glory of love.

CONCLUSIONS

K.I. Chukovsky’s comments about Shakespeare are not limited to the analysis of translated perusal of his works in Russia, understanding of his own translation work. Throughout the life of the writer, in his diary, epistolary and literary critical works, there are references to the English playwright, which give an idea of the specifics of the writer’s perception of Shakespeare. Although the aesthetic demands of society, characteristic of the first half of the 20th century, as well as artistic criteria on the basis of which K.I. Chukovsky formed his understanding of the work of the English playwright, made their own adjustments, they did not transform the writer’s understanding of the importance of Shakespeare’s creativity for Russian literature, in the development of which Shakespeare’s ideas, implemented by various forms of reception, played an important role.

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Korney Ivanovich Chukovsky about the Russian translation reception of Shakespeare (article two)

Korney Ivanovich Chukovsky sobre a recepção da tradução russa de Shakespeare (artigo two)

Korney Ivanovich Chukovsky en la recepción de la traducción al ruso de Shakespeare (articulados)

Resumo


Abstract
The first half of the 20th century in the Russian translation reception of Shakespeare was marked by the emerging of translations by B.L. Pasternak, S. Ya. Marshak, A.D. Radlova, W.V. Levik, I.B. Mandelstam. Characterizing their transcriptions, K.I. Chukovsky not only substantiated the artistic manner and creative position of the translators, but also presented his understanding of individual shortcomings and, conversely, successful findings. The articles «The Crippled Shakespeare», «Asthma in Desdemona» (1940) reflect his sharp rejection of the approach of A.D. Radlova to the interpretation of Shakespeare’s plays; he notes the mistakes made by the translator when working with the original texts. K.I. Chukovsky positively spoke about «Ricardo Il» by I.B. Mandelstam; he considered its undoubted merit to be his free style and the absence of a formalist approach in observing certain parameters of the original text. The most complete features of the translation concept of K.I. Chukovsky are disclosed on the example of his translation of Shakespeare’s comedy «Love’s Labor’s Lost» (1945), which has been repeatedly staged in the theater.

Keywords: K.I. Chukovsky, Shakespeare, Russian literature, English literature. Interpretation.