

Reception of the B. Shaw's play «Pygmalion» in Russian literature

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Abstract. The article is devoted to the analysis of reception of B. Shaw's play «Pygmalion» in Russian literature. The article emphasizes that Russian literature had a huge impact on the formation and development of B. Shaw's aesthetic system and drama, as a result of which B. Shaw's drama acquired an epic character. The standard of «epic drama» is B. Shaw's play «Pygmalion». The extreme popularity, relevance and significance of B. Shaw's comedy «Pygmalion» for Russian literature are noted. The article examines translations of B. Shaw's play «Pygmalion» and individual-author's interpretations of Russian directors of English comedy as a form of reception of B. Shaw's play in Russian literature. It is said that the plot and images of B. Shaw's play «Pygmalion» received a new life in Russian literature. The author analyzes allusions and reminiscences with B. Shaw's comedy «Pygmalion» in Soviet prose and drama of the 20th – early 21st centuries. It is proved that B. Shaw's play «Pygmalion» is characterized by a rich reception in Russian literature.

1 Introduction

In the context of the dynamics of the development of modern literary criticism, interest in intercultural communication, namely, in the interpenetration of Western and Russian literature, has not weakened over the years. On the world stage, the figure of B. Shaw (1856–1950), as the largest representative of the «new drama» of the late 19th – early 20th centuries, along with G. Ibsen, M. Maeterlinck, A. Strindberg, G. Hauptmann, K. Hamsun, L.N. Tolstoy and A.P. Chekhov, attracts special attention of Russian philologists. In this regard, the most urgent is the understanding of B. Shaw's artistic dialogue with Russian literature. Russian literature played an important role in the formation and development of B. Shaw's aesthetic system and drama, so L.N. Tolstoy's and A.P. Chekhov's literary works contributed to the fact that B. Shaw's drama acquired an epic character. Many of B. Shaw's plays, like the plays of Russian classics, can be defined as «epic dramas».

In modern science, B. Shaw's aesthetics and drama are studied in the context of the mainstream of modernity's philosophical and artistic trends, especially in, Nietzscheism.

In the historical and literary process B. Shaw's merit lies in the fact that he, along with other founders of the «new drama», made an aesthetic revolution, proposed qualitatively new approaches to the creation of a dramatic text and to its staging on stage. In his treatise

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«The quintessence of Ibsenism», in addition to Western European writers and playwrights, B. Shaw himself, referred to the representatives of the «new drama», I.S. Turgenev, L.N. Tolstoy, M. Gorky and A.P. Chekhov. Contemporaries perceived B. Shaw as a deeply social artist with a heightened sense of justice. Indeed, most of the plays of the English playwright are responses to the news of the day, which, however, were accompanied by deep artistic, philosophical and social generalizations.

Continuing G. Ibsen's theatrical traditions on a new basis, B. Shaw opposed the «well-made plays» that filled the stages of Western European theaters in the second half of the 19th century. The originality of the English playwright's aesthetic position is manifested in the fact that throughout his entire work he polemicized with W. Shakespeare's mythologizers and interpreters [1, p. 182]. In B. Shaw's drama, as in the plays of other representatives of the «new drama», internal conflict, the plot of moods, the principle of double dialogue, subtext, and open finals are of fundamental importance. The English playwright was convinced that the drama was not intended to entertain the reader and viewer, but to make them think about current philosophical problems. For this, he, like G. Ibsen, resorts to a new artistic form – the form of discussion in the paradoxical drama of ideas. Intense discussions conducted by the heroes of B. Shaw's plays help to create a polyphonic figurative system, reflect the positions of not only various social groups, but also the dominant psychological moods of the era. The result of a lively dispute should be not so much a solution to the problem posed as its paradoxical and illogical development and exacerbation.

B. Shaw's play «Pygmalion» (1912–1913) became such a standard of the «new drama». B. Shaw's comedy «Pygmalion» is one of the most demanded and popular plays in the world theater repertoire of the 20th century. The English playwright also recognized the new aesthetic possibilities of cinema: B. Shaw himself wrote scripts for such plays as «Pygmalion», «Saint Joan», «Androcles and the Lion», and «Major Barbara». The film «Pygmalion» was directed by G. Pascal, in which a scene at the ball was added. In this adaptation, the finale has been significantly changed. In 1956, the play underwent yet another metamorphosis: on the basis of the 1938 film adaptation of «Pygmalion», the Broadway musical «My Fair Lady» was staged in the USA (screenplay by H. Pascal, music by F. Loewe).

B. Shaw's «Pygmalion» is considered to be the most popular play by the English playwright not only abroad, but also in Russia, as evidenced by the rich history of theatrical performances on the domestic stage and the emergence of many options for translating comedy in comparison with other works of the playwright.

B. Shaw's comedy «Pygmalion» has acquired special relevance for Russian culture. The mythological plot that formed the basis of the comedy is one of the most famous in world literature, which is one of the compelling reasons for the popularity of the play in Russia at the present time. The plot and images of B. Shaw's play «Pygmalion» received a new life in Russian literature. In particular, in the works of Soviet prose writers and playwrights.

In the context of the constantly growing interest in the interpenetration of Western and Russian literature, it is important to comprehend the reception of B. Shaw's play «Pygmalion» in Russian literature.

In Russian science, such researchers as P.S. Balashov, S.M. Breitburg, Z.T. Grazhdanskaya, S.S. Dynamov, I.B. Kantorovich, V.I. Kravchenko, N.M. Nazarov, G.P. Nemets, A.G. Obraztsova, A.S. Romm, V. Chernysheva, V.V. Chumak and others turned to the study of B. Shaw's dialogue with Russian literature.

In Western European science, an impressive number of biographical books, monographic studies touching upon various facets of the life and work of the English playwright have been written. Let's name the most significant works: A. Henderson's books: «Bernard Shaw: Man of the century», «Bernard Shaw: His life and works»,

«Bernard Shaw: His life. A critical biography», «Bernard Shaw: Playboy and prophet», as well as the monograph by St.J. Erwine «Bernard Shaw: Life, work and friends», which reveals the main milestones in the life and work of B. Shaw, the evolution of his aesthetic views [2–6].

B. Shaw's social and political views and worldview have been studied in detail by the English-speaking philologists: by E.E. Stokes in his book «William Morris and Bernard Shaw: a socialist – artistic relationship», by A. West in his work «A good man fallen among Fabians», by E. Strauss in his work «Bernard Shaw: Art and socialism» and others. Scientists unanimously characterized Shaw's outlook as socialist [7-9].

The scientific novelty of the article is determined by the fact that the reception of B. Shaw's play «Pygmalion» is interpreted in Russian literature in a new way. This work is the first to study allusions and reminiscences with B. Shaw's comedy «Pygmalion» in Soviet prose and drama of the 20th – early 21st centuries (based on the story by I. Grekova «On the trials», journalism by V.V. Ovchinnikov, the novel by I.M. Efimov «Court and deed», the tragicomedy by A.M. Volkov «The Liquidators»).

2 Materials and methods

This study uses descriptive-comparative, comparative-historical, cultural-historical methods.

The article is based on: 1) B. Shaw's play «Pygmalion»; 2) the works of domestic researchers of B. Shaw's life and work such as A.A. Anikst, P.S. Balashov, S.M. Breitburg, Z.T. Grazhdanskaya, S.S. Dinamov, I.B. Kantorovich, V.I. Kravchenko, N.M. Nazarov, G.P. Nemets, A.G. Obraztsova, A.S. Romm, V.V. Chumak, etc. 3) the works of foreign researchers of B. Shaw's life and work, such as E. Bentley, I. Brown, H. Pearson, F. Harris, E. Hughes, G.K. Chesterton, V. Erwin, A. Willianson, 4) the works of foreign researchers of the aesthetic position of Shaw-playwright and poetics of his works, such as: B.F. Dukor, M. Ellenhoig, A. Carpenter, M. Colbourne, L. Crompton, H. Menken, K. May, K.B. Purdom, H. Fromm, L. Hugo, E.E. Stokes, A. West, E. Strauss, Y. Bab, F. Denninghouse and others; 5) translations of B. Shaw's play «Pygmalion»: translation by I. R-skoy, S. Razsohin; translation by B. Lebedev; translation by G. Ryklin; translation by P. Melkova; translation by E. Kalashnikova; translation by V. Babkov; 6) the works of translation theorists such as A.M. Fedorov, Ya. I. Retsker, L.S. Barkhudarov, V.N. Komissarov, A.D. Schweitzer, V.S. Vinogradov, J. House and others. 7) the texts of Russian prose and drama of the XXth – early XXIst centuries: the story of I. Grekova «On the trials», journalism by V.V. Ovchinnikov, the novel by I.M. Efimov «Court and deed», the tragicomedy by A.M. Volkov «Liquidators».

3 Results and discussion

As a result, we have a rich reception of B. Shaw's play «Pygmalion» in Russian literature.

The Russian readership got acquainted with the works of B. Shaw already at the turn of the 19th and 20th centuries, but it was quite difficult for the reader to fully appreciate the true beauty of the language and the sparkling style of the English playwright due to the fact that his works were published mainly in «craft» translations. The first translated works of B. Shaw into Russian were «The man of destiny» («The man of destiny») translated by E. Mattern and A. Vorotnikov (1905), translated by N. Zhukovsky (1906); «Rich mother» («Mrs. Warren's profession») translated by M. Weikone (1907), «Mrs. Warren's profession» translated by E. Mattern and I. Mark (1907); «How he lied to her husband» («How he lied to her husband») translated by M.A. (1907). The first collection of B. Shaw's

plays appeared in 1910, it included two plays by the English playwright «The chocolate cream soldier» («Arms and the man») translated by A. Andreeva and «The man of destiny» («The man of destiny») translated by M. Maevsky. The first complete collection of works by the English playwright in 10 volumes was published in 1910–1911. L.N. Tolstoy's review was published in this edition. On the whole, the favorable opinion of the Russian classic served as the best recommendation of the English playwright.

B. Shaw's comedy «Pygmalion», created in 1912–1913, has been repeatedly translated into Russian. For the first time the play was translated by I. R-skoj and M. Rzsokhin in 1914, in the same year B. Lebedev translated the comedy; then in 1914 the third version of the translation of the play, performed by M. Potapenko and Z. Lvovsky, was published. In 1915 the play was translated by G. Baklanov and L. Rakhata, in 1938 it was translated by G. Ryklin, in 1946 it was translated by E. Kalashnikova, in 1980 it was translated by P. Melkova, and in 2006 it was translated by V. Babkov [10–17].

Translations of the comedy «Pygmalion» are significantly different in their artistic adequacy and the desire to convey the peculiarities of the style of the English playwright.

Despite the nuances, each translation of B. Shaw's comedy «Pygmalion» is original and corresponds to its time. Although the first translation made by I. R-skoj and S. Rzsokhin in 1914 contains factual errors and inaccuracies, it deserves attention and recognition primarily because thanks to it the Russian reader first became acquainted with the play by the English playwright. Variants of translation of the main character's name made by B. Lebedev (Liza, Lizka, Eliza, Elsa, Elizabeth, Betsy, Bess) (Лиза, Лизка, Элиза, Эльза, Элизабет, Бетси, Бесс) and by V. Babkov (Lisa, Eliza, Elizabeth, Betsy, Bess) (Лиза, Элиза, Элизабет, Бетси, Бесс) are the most successful, because they contain a rich complex of associations that reflect the entire value context of the main character's name. G. Ryklin and E. Kalashnikova made the greatest dominance of deviations from the original when translating toponyms. V. Babkov's interpretation of toponyms does not deviate from the original [18–21].

Judging by the interpretations, all translators, except V. Babkov, support the concept of librettist A. Lerner and film director G. Pascal, which is based on a «romantic» reading of the comedy finale: Eliza dutifully returns to the laboratory after a quarrel with Higgins, finds him alone, and he asks to bring him slippers [22, p. 149–152]. According to the author's intention, Eliza leaves the house of Professor Higgins forever and marries Freddie, making a logical basis for her choice, which was reflected in his interpretation only by V. Babkov.

The latest translation by V. Babkov is the most adequate of all the translation options. Only V. Babkov managed to fulfill the requirement, which, according to the conclusion of the modern scientist Ya.V. Usacheva, contributes to an adequate interpretation of the literary text: «in a collision with the peculiarities of two cultures», not only to clearly imagine their differences, but also «to convey information as accurately as possible from the bearer of one culture to the bearer of another» [23, p. 250].

V. Babkov's translation can be regarded as the closest to the authentic text, i.e. the most «harmonious». Researchers L.V. Kushnina and L.P. Raskopina operate with a new dominant of translation, in addition to traditional translation dominants (adequacy and equivalence) - «harmony as the highest criterion for a quality translation». L.V. Kushnina and L.P. Raskopina believe that harmony in translation arises when «the relationship between the original and derived texts is built on semantic proportionality, semantic consistency, which are due to the manifestation of interlanguage and intercultural asymmetries» [24, p. 117]. In his research V.A. Milovidov reveals the concept of «semantic consistency and proportionality» of translation of a work of art: «this is a structural analogy that goes beyond literal analogies (equivalence at the level of vocabulary or syntax)». The scientist explains that «if the basic characteristic of the structure of a literary text is

understood as a special type of relationship between form and content, then it is this relationship that should be re-expressed in translation» [25, p. 249–250]. The nomenclature of elements subject to harmonization in translation can be found in the work of a modern foreign researcher in the field of translation studies – J. House [26].

Despite the fact that V. Babkov's translation is the most adequate and harmonious of the existing ones, that is it conveys the author's intention with the greatest completeness and accuracy, most often the play is published in translations by P. Melkova and E. Kalashnikova. While studying the work, literary scholars wrote their research works about «Pygmalion», relying in most cases on the translation made by E. Kalashnikova, from which it follows that the reception of the play in Russia is formed mainly by E. Kalashnikova's translation.

Various interpretations of the comedy show that the translators often became «co-authors» of B. Shaw and participated in the creation of his author's myth and mythology that developed around the play.

Numerous translations of B. Shaw's play «Pygmalion» show the involvement of the English author's drama in the context of Russian translation literature, thereby in intercultural dialogue.

A.I. Deich, in supplements to the publication of «Pygmalion» by B. Shaw, traces a brief stage history of the play in Russia. Since this history is very rich, A.I. Deich recalls only the main productions of B. Shaw's play in pre-revolutionary and Soviet times. After the staging of the play «Pygmalion» on the English stage in 1914, several of its Russian translations by I. R-skoy, S. Razzokhin, B. Lebedev appeared in Russia at the same time. In the same year (1914) famous actors E. Granovskaya (Eliza) and S. Nadezhdin (Higgins) played «Pygmalion» on the stage of the Saburov Theater in St. Petersburg. According to the memoirs of contemporaries, the actors «managed to create a lively and cheerful performance, which clearly lacked the depth and paradox of B. Shaw» [27, p. 105].

Director Vs. Meyerhold approached the production of «Pygmalion» analytically. He staged Shaw's play as a one-off performance with a strong cast at the Mikhailovsky Theater in Petrograd on April 26, 1915. Eliza Dolittle was played by E. Roshchina-Insarova. According to critics, the actress performed her role expressively and thoughtfully, the role of Higgins was played by B. Gorin-Goryainov. In the 1915/16 season Vs. Meyerhold staged B. Shaw's «Pygmalion» again at the Alexandria Theater, he tried to maintain the strict style of English comedy. The director managed to emphasize the philosophical paradoxicality of B. Shaw's comedy [27, p. 105].

Before the October Revolution, the comedy «Pygmalion» was extremely popular on the provincial stage. The play was staged in many provincial theaters. The role of Eliza was played by the actresses V. Yureneva, V. Alekseeva-Meskhieva, E. Polevitskaya and others.

After the October Revolution, the comedy became even more popular. In the Alexandria Theater, L.S. Vivien contacted it twice (1925 and 1945). In both productions, he himself played the role of Professor Higgins, his constant partner was E.M. Wolf-Israel. The play has become a part of the repertoire of metropolitan and provincial theaters. At the same time, the production of «Pygmalion» at the Moscow Maly Theater in 1946 stands out for its special wit and analyticalism. In 1952, «Pygmalion» was staged at the Pushkin Theater by director B. Dmokhovskiy with T.I. Aleshina (Eliza) and V.I. Yantsatom (Higgins), the performance was designed by N.P. Akimov.

As for the modern productions of the comedy «Pygmalion», we would like to highlight the most significant of them. G. Volchek offered her original version of B. Shaw's play at the Sovremennik Theater in 1994–1995. The role of Henry Higgins was played by Valentin Gaft, the role of Eliza Doolittle was played by Elena Yakovleva. The play is based on the translation by E. Kalashnikova. The performance invariably attracted a full auditorium, like

most of the performances of the Sovremennik Theater. This allows us to conclude that the English comedy has not lost its relevance for the modern audience.

In March 1998, the premiere of «Pygmalion» was staged by Honored Art Worker A. Belinsky. In this production the role of Professor Higgins was played by the People's Artist of Russia N. Burov, the role of Eliza was played by Y. Sokolova. The staging of «Pygmalion» by A. Belinsky is the long-awaited return of one of the best works of B. Shaw to the Alexandria stage. In the play, through the witty dialogues of the comedy, a nostalgic note is clearly heard. It is felt both in the music of Ch. Chaplin, which suddenly appeared in this work, and in the design by O. Zemtsova and M. Vorobeichik, who stylized the sets and costumes in the spirit of black and white cinema. The famous ballet film, filmed by A. Belinsky with the magnificent E. Maksimova in the title role, is invariably remembered.

In 2002, in the Moscow Art Theater named after A.P. Chekhov, the avant-garde performance «Imago» appeared on the stage. It is a modern reworking of «Pygmalion», a new eccentric project by Pavel Kaplevich and the production center «Face Fashion». The author of the revised version of the play is M. Kurochkin, and the director is N. Chusova. The role of Professor Higgins is played by V. Simonov, the role of Eliza is played by A. Vertinskaya. In 2005, the Moscow Operetta staged the musical «My Fair Lady». The history of theatrical performances of B. Shaw's comedy «Pygmalion» in the personal reception of the critic and theatrical actor is presented in the works of Y. Elagin «The Dark Genius», V. Volk «Silver Ball» and V. Smekhov «Theater of My Memory».

Numerous appeals of Russian directors to B. Shaw's comedy «Pygmalion» once again underlines the popularity of the play in Russia. Individual-author's interpretations of Russian directors of the English comedy «Pygmalion» by B. Shaw on the basis of Russian translations of the play can also be attributed to one of the forms of a kind of interaction between Russian and English literature.

The plot and images of B. Shaw's play «Pygmalion» firmly entered the artistic world of Russian authors, so in the works of Soviet prose writers there are allusions and reminiscences with the Shaw comedy «Pygmalion», for example, in I. Grekova's story «On Trials» (1967). In this story, Ada Trofimovna, the owner of the Lux Hotel, is related to the main character of the comedy of the English playwright: «- What is it? Gindin asked. – Duchess! Straight Eliza Doolittle from the play «Pygmalion»» [28, p. 277]. There is a bright detail in Gyndin's complement that indicates the purpose of Professor Higgins' experiment – to teach Eliza to speak as the Duchess speaks. Gindin explains his parallel with Ada Trofimovna's manners, her tact. The image of Ada Trofimovna acquires a contrast: the artistic elevation of this female character is replaced by irony: «Yes, in this sense, Ada is irreplaceable ... One problem is stupid as a goose» [28, p. 278].

Russian cultural consciousness of the XXth and XXIst centuries perceives Great Britain in many respects through the prism of the work of B. Shaw and his comedy «Pygmalion». A striking example of such cultural reception is V.V. Ovchinnikov's journalism, in particular, his book «Oak roots» (1974-1978), where scenes of London life evoke associations in the author's mind with the comedy of the English playwright and its film adaptations. The Russian publicist was convinced that the main problem of the comedy «Pygmalion» is the portrayal of the social barriers of English society. In the essay «City by the bridge» V.V. Ovchinnikov emphasizes: «On both sides of such barriers, as in the times described by Bernard Shaw in «Pygmalion», Londoners not only speak different languages – they are physically different people» [29, p. 306].

Allusions and reminiscences with B. Shaw's comedy «Pygmalion» are manifested in modern prose, a striking example of which is the novel by I.M. Efimov «Court and deed». The author of the novel permanently resides in the United States, in connection with which the influence of American mass culture is reflected in his work, in which one of the key is the plot of the comedy of the English playwright in various adaptations. In the novel «Court

and deed», the images of Pygmalion and Galatea functionally replace each other. The psychoanalyst Polina appears to be a powerful, intelligent and practical woman; she occupies a socially higher position than the «artistic nature» of Kiper. It was Polina who saved the hero from a prolonged depression. Metaphorically, Kiper is related to the stone: «He was then like a piece of stone - insensible, frozen, dangerous» [30, p. 53]. If Professor Higgins awakens Eliza's self-awareness, then psychoanalyst Polina helps Kiper to better understand his inner world, he gets rid of neurosis. The hero figuratively correlates Polina, who became his wife, with Pygmalion: «So he then had every reason, in moments of tenderness, to call his wife «my Pygmalion». She smiled flatteringly and waved her off. Nothing special to talk about! She was just lucky to find several important overtightened strings in it – and loosen them» [30, p. 53]. In the figurative world of the novel, two motive complexes arise, associated with the plot of Pygmalion and Galatea:

- 1) the ancient myth of the sculptor (artist);
- 2) allusions and reminiscences with B. Shaw's comedy «Pygmalion».

The first motive complex is embodied in a number of artistic details. So, the heroes settle after the wedding in the artist's house with a «four-height workshop». Although the acquaintance of Polina and Kiper ended in a wedding, their marriage is far from happy. In the image of Keeper, there are traits that bring him closer to Professor Higgins, first of all sarcasm.

The influence of B. Shaw's drama is manifested in the plays of contemporary Russian authors, in particular, in A.M. Volkov's tragicomedy «The Liquidators». Genre specificity, detailed remarks, the attitude to create a paradoxical (absurd) discussion bring this play closer to the drama of B. Shaw. The play by A.M. Volkov «The Liquidators» is a typical intertext for postmodernism, woven from allusions, reminiscences, and quotations. The play mentions numerous historical figures, writers, philosophers, and works of art. The characters in the comedy play with cultural contexts, one of which is the UK context: «Thank you sir!»; «Complete collection of plays by Sir William Shakespeare. London. One thousand eight hundred and fifty-nine year»; «Internship in England».

In the introductory remark of the tragicomedy the theme of the artist and creativity is already introduced: «There is a working mess on the table: a can of brushes, cans of paints, bottles of solvents, boards – here the owner works. He paints small icons, city landscapes, paints nesting dolls, in general, makes everything for which there is a tourist demand» [31, p. 85]. The artist's theme becomes see-through in the play; in connection with it allusions with the myth of Pygmalion and Galatea emerge organically. Comparison of Natalia with Galatea is born in Shakhov's mind spontaneously and explainable by the everyday context, by the nature of his occupation: «Yes, take off your raincoat, don't stand like Galatea, now it will be hot here, you will sweat, you will catch a cold ... » [31, p. 90]. The play metaphorically brings together the images of Aphrodite (Venus), Galatea and Madonna. Skulyaev, on the other hand, gives the myth of Galatea and Pygmalion an individual, biographical meaning associated with his attitude to his wife: «Which of us is Frankenstein then? Who is Pygmalion? Who is Galatea? You will say that you stayed with me, because sorry?» [31, p. 112]. In the play by a modern Russian author, as we can see, the plots about Frankenstein and Pygmalion, actively used by modern mass culture, are contextually brought together.

The myth of Pygmalion and Galatea was significant for Russian culture as well. In Russian classical poetry, we see frequent reference to this mythological plot, allusion and reminiscence with it. A striking example of individual myth-making is E.A. Baratynsky's elegy «The Sculptor» (1841), where the artist spiritualizes the stone with his creative impulse. The plot of Pygmalion and Galatea in this work of the Russian romantic becomes more complicated: the poet creates a series of images of the Nymph, the goddess, Galatea. An important role in the artistic world of the elegy is played by the symbol of the cover,

which serves as the line between the real and the ideal world. Baratynsky reveals the artist's spiritual universality in the process of creativity: «infinitely longed for», «unhurried, gradual». In the final stanza, the image of Galatea appears which symbolizes the sculptor's insight into the meaning of life and creativity, the absolute ideal: «With the reciprocal gaze of Galatea ... ». Allusions with the myth of Pygmalion and Galatea are manifested in the lyrics of V.K. Kuchelbecker, D.V. Venevitinov, N.M. Satin.

The mythological plot about Pygmalion and Galatea was reflected not only in Russian poetry, but also philosophical reflection in prose. So, in the work of L.I. Shestov «Athens and Jerusalem» the Russian religious thinker, considering the metaphysics of God, immortality and free will, enters into polemics with the rationalistic philosophy of I. Kant, who perceived Pygmalion as a «voluptuous». In the myth of Pygmalion and Galatea, the Russian philosopher sees an assertion of a free creative impulse and hope for a miracle, which are more universal than a cold mind: «If Pygmalion's unbridled passion would enter our «thinking» as a new dimension, much that we consider «impossible» would become possible and what seems to be false would become true» [32, p. 97–98]. The image of «Pygmalion is considered by Shestov in unity with the images of Orpheus, Don Juan, the Biblical book «Songs of Songs», and the works of Alexander Pushkin. According to L.I. Shestov in the myth of Pygmalion a person's striving for liberation from the law, necessity, for the manifestation of his individuality, for gaining spiritual fullness is revealed.

In V.V. Nabokov's novel «The King, Queen, Jack» (1927–1928), an appeal to the myth of Pygmalion and Galatea appears in unity with the motivational complex of an automaton man, traditional for European culture. Dreyer, together with the inventor, creates a series of electric mannequins. The hero hides his plan from his wife, mentally anticipating her ironic assessment: «I would consider it an empty whim. Elderly Pygmalion and a dozen electric Galateas. They were already coming to life, coming to life ... » [33, vol. 1, p. 239–240]. In the analyzed episode, there are numerous allusions with the myth of Pygmalion and Galatea: «The sculptor, who looked like a scientist, and the professor, who looked like an artist, also seemed extremely pleased with themselves» [33, vol. 1, p. 247]. This episode of the novel is built on the sharp contrast of expectation, first impression of the invention and further disappointment in it. The inventor surrounds the experiment with an aura of mystery. At first Dreyer admires a believable imitation, stylization. But later the hero realizes that electric mannequins are «sleepwalkers», monotonous and dead. In their image, the figurative series of death is forced. The technique did not justify the hopes for the miracle of the protagonist of the novel: «And Dreyer realized that all that these figures could give, they had already given, - that now they are no longer needed, devoid of soul, and charm, and meaning» [33, vol. 1, p. 271]. The miracle of transformation took place in the soul of the protagonist, in reality; electric mannequins grotesquely express the deadness of a technogenic civilization.

Images of Pygmalion and Galatea appear in Russian literature of the second half of the 20th century on the pages of works belonging to various thematic areas. So, these mythological heroes are mentioned in the science fiction prose of the Strugatsky brothers («Monday begins on Saturday», 1964), in the memoirs of N. Voronel («Without embellishment. Memories», 1975–2003), L. Smirnova («My love», 1997).

Allusions and reminiscences with the myth of Pygmalion and Galatea are widely represented in the prose of the late twentieth century, for example, in the story of M.N. Kuraev «Notes of a fugitive cinematographer». The allusion with the myth of Pygmalion and Galatea arises in this story in the context of an everyday scene and has an ironic orientation, ridiculing the artist whose wall panel adorns the restaurant: «Not every day, tankers manage to meet a master and a model nearby, as they say in a civilian,

Pygmalion and Galatea ... And as if at the crime scene, I'm just kidding, in the workshop» [34, p. 77].

In his comedy, B. Shaw presents the reader with an ancient myth in a new context, transferring it to the atmosphere of modern London, i.e. modernizes it. [35, p. 93]. According to B. Shaw, British phonetics professor Henry Higgins becomes Pygmalion, and Eliza Doolittle, a flower seller, becomes Galatea. B. Shaw in his play «Pygmalion» reflected his ideas about the nature of man and woman, embodied reflections on an urgent scientific linguistic problem (about the absence of a universal phonetic alphabet) and demonstrated interest in Nietzschean philosophy about man and the superman. In B. Shaw's play, the myth of Pygmalion received a qualitatively new philosophical and artistic facet.

B. Shaw's comedy «Pygmalion» is very popular in Russia and largely determines the main directions of reception of the myth of Pygmalion and Galatea in Russian literature. The plot and images of B. Shaw's play «Pygmalion» are interpreted in Russian literature in a new individual-author's way.

The play is characterized by a rich reception in Russian literature.

4 Conclusion

1. B. Shaw's contribution to world literature lies in the fact that he was one of the founders of the «new drama», was the pioneer of the main directions of the Western European theater of the twentieth century. According to the English playwright, analytical art should turn the reader and viewer to reflect on the problems in modern society, to debunk false ideals.

2. The important role of Russian culture, especially Russian literature, in the formation and development of B. Shaw's aesthetic system and drama is noted.

3. B. Shaw's dialogue with L.N. Tolstoy and A.P. Chekhov reveals the dialogue between English and Russian cultural traditions. The creativity of L.N. Tolstoy and A.P. Chekhov contributed to the fact that Shaw's dramaturgy acquired an epic character.

4. B. Shaw's comedy «Pygmalion» is the standard of the «epic drama» of the playwright.

5. The extreme relevance and significance of B. Shaw's comedy «Pygmalion» for Russian culture is noted.

6. The presence of many translations of B. Shaw's play «Pygmalion» proves the rich reception of the play in Russian translation literature.

7. The rich history of domestic theatrical performances of B. Shaw's play «Pygmalion» demonstrates the involvement of the English author's drama in the context of Russian culture. Individual-author's interpretations of Russian directors of B. Shaw's English comedy «Pygmalion» based on Russian translations of the play can also be attributed to one of the forms of interaction between Russian and English literature.

8. The myth of Pygmalion and Galatea is a favorite subject for Russian poets and writers and serves as the basis for their individual myth-making.

9. The myth of Pygmalion and Galatea is deeply rooted in the Russian artistic consciousness and takes on different semantic, author's content in specific texts. So in the domestic Soviet prose and drama of the twentieth – early twenty first centuries there are allusions and reminiscences with B. Shaw's comedy «Pygmalion».

10. The English playwright gave the myth of Pygmalion and Galatea an individual author's interpretation, which reflects his ideas about the nature of man and woman. The playwright in his play embodied reflections on a topical scientific linguistic problem. The comedy also reflects a complex of ideas related to the philosophy of Nietzsche.

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