Shakespeare`s "Hamlet" as an Archetype: a Comparative Analysis

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Abstract
Canonical works like Shakespeare's *Hamlet* are always popular and are always in demand. However, the advancements in the stage and screen art and cinematography give way to new artistic interpretations of *Hamlet* with significant plot differences. Therefore, Shakespeare's *Hamlet* may be considered an archetype in the artistic sense with its subsequent interpretations. Relevant research methods include structural-semiotic and structural-functional analysis, comparison and system analysis. In addition, research experiences of domestic and foreign scholars on this subject have been summarized. The analysis of different interpretations of this work in its text, its theatrical and cinematic forms shows that the changes depend on scriptwriters (directors). Most frequent changes refer to the dialogues, time, and place. All interpretations reveal the tendency to keep the emotional content of the text intact. Thus, the interpretation of Shakespeare's *Hamlet* is influenced by the change of time and by the cultural environment, where a new story is created. This is confirmed by comparative analysis of films by Kozintsev and Zeffirelli.

Keywords: Interpretation of "Hamlet", Shakespeare's tragedy, individual perception, scene changes, typological features.

Introduction

In Aristotle's view, the drama is based on action. It may be determined by various factors: the game of fate, destiny, passion or some objective circumstances. During the time of Shakespeare, action was "subordinated" to the protagonist, although this fact was realized only in the nineteenth century (Poel 2013; Thomson 2013; Taylor 2016). In the words of Hegel,

> ". . . dramatic nature creates its fate by itself, due to peculiarities of its purpose, which it wants to achieve in the fullness of collisions among the given and perceived circumstances . . . Drama objectively exposes the internal right to act" (Hegel 1935).

Therefore, the content of the protagonist's image is important for the subsequent development of dramatic forms (Meisel 2014). The theater of the twentieth century took it a step further. Classic performances were characterized by the changes in the original forms of the text almost from the very beginning: only quotations were kept intact (Prokhorov, Chernov and Yusupov 2016, 489-498); individual pieces of performances were transposed; the classic structure was broken; poems were substituted by prose or vice versa; protagonists and critical situations were interpreted differently as compared with original ideas once expressed by authors famed in legends (Yarrow

2014; Burian 2013; Green 2013). The appearance of the interpretations was determined by the desires of the playwrights, who wanted to move the storyline into the most understandable (for the relevant audience) time, form and space, retaining its basic concept. Interpretations of Shakespeare's works became especially popular (Poel 2013; Burckhardt 2015; Goldman 2015).

Shakespeare's works turned into the most valuable performances and ideal standard of performing arts. Staging Shakespeare's works indicates the maturity of the director's personality and talent (Poel 2013; Thomson 2013). Today, Shakespeare is in demand as well. Fourteen performances are currently staged in Moscow, nine in St. Petersburg, and three in Almaty. Shakespeare's plots are used by the movie industry as well. However, the tragedy "Hamlet" is regarded as one of the most famous plays in the world of dramatic art. Finding an actor who would not dream to act the part seems impossible, in spite of the fact that it is the longest Shakespeare's play containing 4042 lines and 29 551 words (Ozerov 1977; Luludova 2015, 793-802).

2. Method

The Issues under investigation are regarded as parts of the philosophical and aesthetic approach, as well as in terms of theatrical research traditions. The author of this research used a set of complementary research methods: system analysis, dialectical method of cognition, conceptual, structural-semiotic and structural-functional analysis. These methods gave the possibility to perceive culture as an integrated conceptual and symbolic system, based on the human need for information and symbolic ordering of elements referring to the surrounding world and relevant human actions. All this is expressed in the "cultural texts". In addition, the author used a number of techniques, such as deconstruction, a generalization of domestic and international experience as well as content analysis and comparison.

3. Data, Analysis, and Results

There are generally two recognized pro-Hamlets: 1) a legend of the Danish ruler Amleth recorded by a Danish historian theologian and author Saxo Grammaticus in the third book of "Gesta Danorum" (XII century; 2) a play by Thomas Kyd "The Spanish Tragedy" (1589), where the protagonist seeks revenge for the death of his father.

The history of staging "The Tragedy of Hamlet, Prince of Denmark" written by William Shakespeare goes back to the years 1600-1601. Textual critics are interested in the texts included in the 1603 quarto, 1604 quarto, and 1623 folio, although they usually work with the consolidated text, already divided into acts and scenes.

The tragedy of the XVIII century and the protagonist Hamlet himself were studied both literally (staging) and metaphorically (interpretation, links, quotes, images) on the Russian stage after its translations into Russian. In 1748, A. Sumarokov offered his version of the tragedy, using the French alteration; in 1810, S. Viskovatov translated the most comprehensive text from French. Today, there are 34 official translations of "Hamlet" in the Russian. The most accurate translation was provided by M. Lozinski; but, however, the most artistic and interesting was done by Boris Pasternak.

The universally recognized name of this performance in the Soviet period was "Hamlet", and foreign names - "Hamlet, Prince of Denmark" and "The Tragic History of Hamlet, Prince of Denmark". Performances in the Russian Federation kept the well-known idea, however, they

eventually became more "diverse": "Dreams of Hamlet" (1994, Novosibirsk City Drama Theater), "Polonius (based on "Hamlet")" (2012, Politheatre, located in the building of the Polytechnic Museum), "Hamlet Collage "(2013, Theatre of Nations), "The Tragic Story of the Prince of Denmark"(2014, theater-studio "Horizon", Moscow), etc.

Having been introduced in 1895 as an episodic phenomenon, a film version of "Hamlet" was there already in 1900. Today, there are 39 film versions of this tragedy released by a number of countries, such as in the United Kingdom (9 times), Italy (7 times), the United States (5 times), Russia (5 times), France (4 times), Germany (once), Denmark (once), Turkey (once), Japan (once), China (once), Finland (once), Canada (once), and United States / United Kingdom (2 times). Film adaptations (along with the traditional title "Hamlet") started the interpretative line with the movie "Le Duel d'Hamlet" (1900, directed by Maurice Clément, Hamlet - Sarah Bernhardt). In the middle of the twentieth century, one could watch "To Be or Not to Be" (1942, USA, 1983, USA), "The Bad Sleep Well" (1960, Japan), "Hamlet at Elsinore" (1964, UK), "Female Hamlet" (1976, Turkey), "Strange Brew" (1983, Canada), " Hamlet Goes Business " (1987, Finland), "New York Shakespeare Festival" (1990, USA), "X Hamlet / Le piccanti avventure erotiche di Amleto" (1995, Italy), "X Hamlet 2" (1996, Italy), "Let the Devil Wear Black" (1998, USA), "The Banquet" (2006, China), "Hamlet. XXI" (2009, Russia).

In addition, the tragedy "Hamlet" was given renewed momentum in the twentieth century. For example, it became an important element of the plot in the film "Renaissance Man", developed one of the subplots in "Beware of the Car" and in "War for the Planet of the Apes". "Hamlet" was cited in the film "A King in New York"; Hamletian motifs are present in the film "Gangs of New York" as well as in "The Lion King" released by Walt Disney Pictures. Secondary characters of this tragedy served as an idea and the name of the movie "Rosencrantz & Guildenstern Are Dead" directed by Tom Stoppard.

The image of Hamlet as the eternal image of the world and the Russian culture, part of meta-consciousness of the Russian poetry, prose, and drama, its interpretations in the cultural thesauruses of several generations is presented in detail in the E- Encyclopedia, "The World of Shakespeare" (2009-2013), in "The Shakespeare Encyclopedia" and on the portal, narod.ru.

After 2010, the online research database "Russian Shakespeare" expanded; "Shakespeare Readings" and "Shakespeare Studies" were published.

Creative development of the Hamletian image started in the Russian literature in the 1820s during the Romantic Movement and became "an archetype of the intellectual protagonist, one of his eternal companions" (Bel'skaya 1997). "Hamlet" had the deepest impact on literary works by I. S. Turgenev, who gave his original ("Russian") interpretation of Hamletism in a speech " Hamlet and Don Quixote" (1860). Following the gradation provided by Vissarion Belinsky, reinterpreting the conflict of the Danish prince in 1840-1860s and condemning his "shameful indecision," his inability to engage in an "open and desperate battle" with "unjust authorities" (Levin 1968, 54-73) Turgenev revealed the "superfluous man" type in "Hamlet". Claiming that Hamlet (in contrast to Don Quixote) presents "first of all, analysis and selfishness, and, therefore, timelessness", Turgenev specified basic typological features of the "Russian Hamlet": discord with life combined with the well-developed intellect, contradiction between the force of thought and silence, "inutility for the masses" and tragic reflection (Turgenev 1980). The writer believed that Hamlets

"do not go anywhere" by themselves, they are the "beginning of denial". A new interpretation of Hamlet" was embodied in many artistic works by Ivan Turgenev, from "Hamlet of the Schigrovskiy County" (1849) to "Novi" (1876), and had an impact on the realistic fictions (in particular, on the works of Anton Chekhov).

A.P. Chekhov depicted Hamlet as a meditating protagonist, condemning his past, suffering from the tragic inner emptiness and a lack of clear sublime goals in his life, however, acutely conscious of the need for moral perfection and the search for truth. In 1882, A.P. Chekhov wrote a review "Hamlet on the Pushkin stage". In 1891, in the newspaper "New Time" in the feature article "Moscow" with the caption "Kislyayev", Chekhov portrayed the satirical type of the "Moscow Hamlet". This was an intellectual "who knows nothing, being uncultured, very intelligent and extremely important" (Chekhov 1947), hiding under Hamlet's mask of frustration and boredom his spiritual emptiness and complete uselessness. However, the Moscow Hamlet did not become just a mere parody of its "higher protagonist". That feature article was built on a monologue in the first person, on the character's self-exposure. Thus, the analysis principle, stressed by I.S. Turgenev (1980), which reached its tragic climax in the "Russian Hamlet", was implemented in its version provided by A.P. Chekhov (1947).

Subsequently, Shakespearean traditions were implemented and reflected in a number of Chekhov's stories- "Baron", "Tragedian", "Words, words, words," "In the Graveyard", as well as in various of humorous stories and vaudevilles; in the plays- "The Seagull", "Three Sisters" "The Cherry Orchard". A.I. Roskin even made a statement: "All works by Chekhov, his letters, notebooks are suffused with deep, never-ending interest in the Shakespeare's *Hamlet*". In the early 1960s, foreign researchers compared Chekhov's plays with the Shakespearean theater. A.G. Golovacheva (1998) states: "If there are some Pushkin's motives in Chekhov's texts, one could always find reasons to compare it with the basic Chekhov's text, and then one could sort out some Shakespearean analogy" (Kataev 2002).

Hamlet's reflection brings together two characters of Chekhov's stories - "A Boring Story" (1889) and "Duel" (1891). The motif of death as a "bordering" "existential" situation is extremely important for the understanding of Chekhov's interpretation of Hamlet's image and the world of Chekhov's works in general (Sukhikh 1990).

In "Duel", Hamlet's conflict of "to be or not to be" was studied by Chekhov in a love conflict between the characters. Intertextuality fostered the emergence of Hamlet's image in the play, "The Seagull" (1896). Shakespeare's motifs were included in the moral and philosophical problems of the play, contribute to the understanding of the relationship between mother and son, Arkadina and Treplev (Chekhov 1985); they clarified the author's attitude towards the depicted situation. The similarity between Treplev and Hamlet can be traced throughout the entire play.

The "Silver Age" poets identified themselves with Shakespeare's heroes and heroines in their lyrics: Anna Akhmatova – with Ophelia ("Hamlet Readings" 1909), Alexander Blok – with Hamlet ("I am Hamlet. Blood goes cold ..." 1914). However, for these poets, like for M. Tsvetaeva, the tragic collision of love was more important. L.L. Bel'skaya once said, "If Shakespeare's Hamlet suppresses the feeling of love and renounces it because the disintegrated world and dislocated century has no honor and nobility or loyalty and dedication, Russian Hamlets tend to fall in love by all their minds and souls; they consider love as the main content of life " (Bel'skaya 1997).

The archetypal image of Hamlet was considered in a different way in Boris Pasternak's poem with the same name, included into his "Doctor Zhivago". While working on this novel,

Pasternak translated the Shakespeare tragedy. The poem "Hamlet" was included in a cycle of poems, written on behalf of the protagonist - Yuri Zhivago. Twenty-five lyrical works "crowned" the prose text, being very vivid in the end. The poem "Hamlet", written in 1946, started that cycle. Boris Pasternak emphasized the "headline", very important function of the poem in terms of the novel interpretation.

L.L. Belskaya (1997) noticed that Hamlet became one of the "eternal companions" for modern poets, to be more exact, the archetype of the intellectual hero. Hamlet in the Pasternak's poem is, of course, a mask worn by the philosopher-intellectual Yuri Zhivago, reflecting his consideration of human life and his living in a hostile world. However, the nameless lyric, "defined self", of the poem combines both the Shakespearean protagonist and the actor playing the part of Pasternak himself. Lev Ozerov wrote that Boris Pasternak, while reproducing Shakespeare, "confronts his world with our world, the XVI century with the XX century" (Ozerov 1977).

Through the archetypal image of Hamlet, Pasternak's poem is characterized by "many twinkling meanings". Boris Pasternak (1997) emphasizes the archetypal "Hamlet-centered" situation of choice: the lyrical hero goes to the stage ("All the world's a stage, and all the men and women merely players"), in order to play the "role", which can be either accepted or rejected.

The convergence of Hamletian image with the image of Christ was explained by Boris Pasternak in his "Notes to translations of Shakespeare". Being disagreed with Turgenev's interpretation of the image of the Danish prince, the poet wrote: "*Hamlet* is not a drama deprived of character, it is the drama of duty and self-sacrifice <...> By chance, Hamlet is elected judge of his time and servant of a distant future. *Hamlet* is the drama of high choice, commanded deed, and entrusted mission" (Pasternak 1997).

However, the literature of the twentieth century, the era of constantly changing authoritarian ideological positions and relevant words, most frequently appropriated aesthetic and ethical precedent texts, and then mastered them as the living ones, which gave the possibility to assert interconnectedness and parallelism of eras, attitudes toward the world and to the words expressing them. Thus, Akunin's works are characterized by the analytical dominance of the text, its hybrid design as well as the scandalous statement of compatibility as regards "domestic" and "foreign" (Luludova 2015,793-802). The entire layout of "Hamlet" is an excellent material for the experiment and the unfolding of political intrigue. Therefore, the entire Shakespearean text works fine for Akunin's unexpected finale. There is a kind of Sophocles drama: it is a matter of "how", not "what". B. Akunin is engaged in a political thriller.

Thus, in contrast to the more rational Shakespeare's *Hamlet*, the "Russian Hamlet" is deeply emotional; its image concentrates on the moral and ethical problems of the Russian literature, reflecting specific features of the Russian mentality.

4. Discussion and Conclusion

The twentieth century is characterized by re-creation, or by a "new creativity based on old materials" (Zhirmunsky 1981). Director G.M. Kozintsev in his "Shakespeare's screen" created a typological multiplicity of "Hamlets" in the centuries and justified it, with regard to time. He

worked throughout twenty years on the text for the film, "Hamlet" and concluded: "Nothing is more fruitless than writing the concept for this piece. Everything, which is outside is the most valuable" (Kozintsev 1985-1986).

The most famous screen adaptations of "Hamlet" include the film directed by Grigori Kozintsev starring Innokenty Smoktunovsky (1964) and the film directed by Franco Franco Zeffirelli starring Mel Gibson (1990). Each of these adaptations is a reflection of its time, matching the capacities and needs, tastes and aspirations of relevant eras. Every generation needs its interpretation of the classics; every person needs rethinking and re-evaluation of the world cultural heritage. One protagonist embodies mobility, mimic expression, gestures, voice breaks, and the other one embodies outer restraint, detachment, even voice.

Comparing the two most popular performances of Hamlet's monologue "To Be or Not to Be", it is found that in the first case the protagonist talks about something dear to his heart and he is engaged in a dialogue with himself and expresses only personal viewpoint (Innokenty Smoktunovsky); the other Hamlet replies to someone, partially quoting and objecting someone's opinion (Mel Gibson). One of them is standing on a rocky seashore, close to a cliff, open to nature, and the other in a crypt with coffins, seeing the sky in a window or a hole in the crypt ceiling. Lack of emotions is opposite to the theatrical saliency of emotions. The analytical, rational and alleged perception and attitude are opposed to practical, life-centered experience. Emotions of the Danish prince are conveyed as verbal, active communication to some people; others perceive them through a nonverbal report (Table 1)

Table 1: Comparison of Hamlet's monologue in the Russian and American film adaptations

Smoktunovsky	Mel Gibson
Standing on a beach in the wind	Leaning on a wall
Eyes are closed, self-absorbed	Looking around, eyes are wandering
Deep in thought, mutters to himself	Thinking and uttering the words aloud
Speaking almost always flatly, clearly pronouncing each word	Speaking loudly, shouts, then whispering, distracting from the meaning of the words
To be or not to be, that is the question	To be or not to be, such is the question
Looks at one point, turns to God, to the sea, takes a step forward, ready to die	Eyes run from one subject to another, looking around, comes down the stairs
Coming closer to the stones, walking on them	Approaching the coffin, walking around it
His answer is away, beyond the sea, where he looks	The answer is at the top, where he points with his finger
He rests on a dagger hanging on his belt	Looking for something to rest on, leans on the coffin
His head is slightly lowered, his face is	His head is in motion, he makes a wry face,

impassive, his arms are hanging along the body	hands are in motion, up to the player's position
He walks over rocks, climbs up the stairs, going somewhere, to infinity	Lying on the floor, and then standing, bowing his head, then he climbs up the stairs, going outside from the crypt

Thus, the monologues oppose each other; dialogues are not repeated in any case. However, they emphasize basic archetypal components of the piece and give the possibility to finish already available dialogues.

Thus, current screen adaptations of "Hamlet" are not strictly linked to the main plot. The director can interpret the text and the content of the scene according to his concept (vision) of the tragedy.

5. Implications and Recommendations

Summarizing the above, it is possible to conclude that modern interpretations offer a series of mutually excluding Hamlets, which turned into the social and psychological generalization with the right of timeless existence. They show eternal values in the new environment, however, they are kept forever. Shakespeare's "Hamlet" has become not only a source for interpretation but also a full and permanent archetype. The popularity of "Hamlet" is determined by the depth of the meaning of the text, vivid and memorable characters, and emotional content of this masterpiece.

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