

нежелательные воспоминания, которые потом пытается «стереть»; и, вместе с этим, также «стирается» и сюжетная составляющая.

Название романа «Улицы тёмных лавок», наоборот, имеет конкретную привязку к реальности и связано с трагической судьбой итальянских евреев. Это название реальной римской улицы «Boggere obscura», в переводе на французский – «Rue des Boutiques obscures». По этой улице проходила граница гетто, где во время войны совершались массовые убийства евреев. В прозе П. Модiano хронотоп и реальность занимают ключевую позицию. Настоящее невозможно без прошлого, как бы говорит нам автор через действия Ги Роллана. Главный герой обращается к «утраченному» в прошлом событию и рассматривает его как причину разразившейся над ним катастрофы. Таким образом, для героя П. Модiano важно, прежде всего, восстановление логической причинно-следственной связи, обеспечивающей осознание этического смысла события.

П. Модiano создаёт разновидность романа «от первого лица», объединяющего образы героя, рассказчика и автора, что осложняет процедуру расследования, поскольку из романа изымается образ всеведущего эпического автора, а весьма ненадёжным «отражателем» происходящего выступает сам потерпевший.

В отличие от ненадёжного рассказчика П. Модiano, «регистрирующий аппарат» А. Роб-Грийе полностью обезличен и беспристрастен, благодаря чему любой объект, попадающий в фокус его зрения, становится полноправным участником действия. Эта функция позволяет создать полностью «обессмысленный» текст, «смысл» которому должен придать читатель.

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**Shakespearean Allusions in Contemporary American Novels
("Spanking Shakespeare" by J. Wizner)**

Shakespeare's anniversaries and world literature processes drew great attention to his plays and ridiculously even more to his personality. There have been written a bulk of books treating Shakespeare's life and work in various aspects. Analyzing them we see that the forms of intertextuality have changed greatly over the last decades. The most easily observable change is the reduction in pretexts. A common reader is aware of a smaller amount of texts than ever and is not able to recognize those classical works which previously were learnt by heart. Moreover nobody can be sure that the writer and the reader have got acquainted with the same choice of books as we live in the age of free choice and are not dictated what to read any more. To be honest there are less and less writers who can deal with citations and are

educated enough for it. So the list of active pretexts tends to shorten and soon perhaps will consist of the Bible and Shakespeare only. Here we addressed the latter. Shakespeare's canon has always been one of the most powerful pretexts and remains one of the few which hasn't been losing this status.

Fortunately Shakespeare is studied in educational establishments all over the world and is trustworthy to be referred to not in vain. However the majority of authors do not risk allusions without mentioning the name of Shakespeare or his characters. This transition from hidden allusions to explicit references is the second tendency we notice.

The third aspect we observe is the transposition of the mode of correlation between Shakespeare and the contemporary culture. Some writers (e.g. Tracy Chevalier in "New Boy") try to investigate Shakespearian ideas in the modern world, find out whether they work now or not, whether they are still actual for the humanity. These novels are smartly structured and semantically loaded, use the instruments of intertextuality and polyphony.

Other writers prefer to speak about our modern life just referring to Shakespeare as a source of inspiration or the acme of wizardry like Samantha Young in "Play on" or Monica Murphy in "One week Girlfriend" who – with a different level of skill – tried to insert Shakespeare's name and lines into their plain romances in order to make them more sophisticated.

We can also name writers who preferred to make a detective story out of Shakespeare's biography. They are founded either on the authorship questions or his relations with Ann Hathaway mostly such as "Shakespeare's Secret" by E. Broach or "Loving Will Shakespeare" by C. Meyer.

Some books do not fall under either category such as "William Shakespeare's Star Wars" by I. Doescher or J. Wizner's "Spanking Shakespeare". They take advantage of Shakespeare's name rather explicitly. But implicitly they imply answers or at least reasoning upon serious problems which have been essential both in Shakespeare's times and plays and now.

"Spanking Shakespeare" by Jake Wizner is a collection of "uncensored" thoughts of a 17-teen year old who is a typical teenage boy, focused on application to college and masturbation, but he also has a wonderful sense of humour and strikingly bad luck. The most weird thing about him is his name given by his previously hippie, now sophisticated but (and?) periodically alcoholic parents. Shakespeare was born on Hitler's birthday ("Whenever I did anything wrong, my father would call me Adolf" [1]), was followed by a lucky and smart brother named Gandhi, got hit in the face by a baseball at a Yankees–Red Sox game, was caught with a pornographic magazine in class by his Math teacher and taken to a porn film his mentally unstable grandmother, faced his long-dreamed-of girlfriend crying over her ex-boyfriend and a great more plenty of calamities. The protagonist is inclined to

put the blame of these mishaps on his name. The irony is that he is really the best storyteller in the whole school as his famous name suggests. He knows how to shoot his shocking jokes meeting no limits either in the sphere of religion, or sex or bowel movements. And now he obtains a great opportunity to share his writing with the classmates (and the readers of the novel) because every senior at his high school Ernest Hemingway High has to take a writing course where the final project is a memoir. Shakespeare is eager to pour out his mortifying life experience in his memoir, and hopes endlessly for some respect and a sexy girlfriend.

Alternating between Shakespeare's current events and his essay entries, Wizner's first novel demonstrates transference of a life of humiliations and misadventures into hilarious comedy of the teen age. As Shakespeare chronicles his ups, downs and perversions he falls for another buddy essayist named Charlotte and has to choose between his habitual role of a comic victim and self-respect. The sober problem whether he'll be able to win Charlotte's interest whose family life is far from comedy presents the conflict of the novel. Along the way, the boy obviously learns a few lessons, gets to know people around better and gets a little happier.

The novel is full of obvious and hidden allusions to Shakespeare and other writers.

Thus, the title of the first chapter "What's in a name?" suggests Juliette's idea about a rose smelling sweet whatever you call it. As the chapter is devoted to the boys complains of his name this citation makes clear that the author doesn't share his point of view. Success depends with a fellow's will, it's all in the state of mind. This also proved by Shakespeare's brother's success despite his even more weird name. My favourite example of intertextuality is also in a name, or rather in a surname of the protagonist – Shakespeare Shapiro. It is an allusion (never disclosed in the text) to the name of James Shapiro, one of the most famous contemporary scholars in the field of Shakespearean studies. It hints at the boy's ability not only to write but to analyze his own writing and psychological issues.

The novel also exploits allusions as an instrument of irony. Thus, the title of the second chapter "The Early Years" adds the prospect of a great man's biography to an ordinary teen life which is funny and far from being a serious buildungs-roman.

The protagonist is aware of the power of allusions and tries to impress his long-hunted for nerdy girlfriend with a poem of his own where he mingles his perversions and facts from famous writers' biographies.

This poem, I do hope, is not an intrusion
I mean it to please, not disillusion.
I know of your deep love for literature
So forgive me for being a bit immature.

We can start way, way back with the epic bard Homer
 Who wrote about Helen while nursing a boner.
 And even though Homer was totally blind
 He was blessed with something beyond a sharp mind.
 Shakespeare (the first) while writing King Lear
 Got totally hammered guzzling beer.
 And in between poems, word has it that Keats
 Liked to cavort betwixt oft-soiled sheets.
 Milton himself was a mischievous louse
 Whose favorite hobby was to egg Shakespeare's house.
 And with whom did Milton engage in this fun?
 Sometimes Ben Jonson, sometimes John Donne.
 Dante's Inferno housed souls hot and sweaty,
 But his own hell was worse after too much spaghetti.
 Every great writer needs inspiration—
 Dante's came from acute constipation.
 Not many folks know that George Bernard Shaw
 Could often be found wearing a bra.
 My pen has been leaking all over my hand
 Please be my paper; that would be grand [1].

It is not just Shakespeare the boy mocking Shakespeare “the first” and other VIPs. It is Wizner speaking ironically of the whole canon. The “old” writers cannot help the boy to succeed with his studies, social communication, sexual needs and family issues: “You think I’ve got it easy just because I’m a white, upper-middle-class Jew from New York?” The canon has left its central position leaving space for.. what? For ironic meditation upon mediocre but nevertheless valuable life as Jake Wizner suggests.

Bibliographic references

1. Wizner, J. Spanking Shakespeare [Electronic Resource] / J. Wizner. Ember, 2008. 304 p. Mode of access : <https://www.thefreelibrary.com/Wizner%2C+Jake.+Spanking+Shakespeare.-a0189598358>. Date of access : 12.06.2018

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Именования выходцев с белорусских земель в старорусских документах второй половины XVII века

Оригинальные материалы для изучения истории славянских этнонимов, катойконимов, политонимов; исследования принципов официальных номинаций лиц и социальных групп содержатся в старорусских документах XVII века, фиксирующих широкий спектр деловых отношений между Московской Русью и Речью Посполитой. Выписки из таможенных книг, расспросных речей и сказок, проезжие грамоты купцов, челобитные ремесленников и «комедиантов», отписки воевод сообщают имена и сюжеты повседневной жизни сотен выходцев из Витебска, Быхова, Могилева, Слуцка, Минска и многих других