

THE ROLE OF QUEEN ELIZABETH IN THE DEVELOPMENT OF ENGLISH CULTURE

Elizabeth Tudor, the English queen from the period of 1558 to 1603, the daughter of Henry the I and Anne is known all over the world. During her reign Anglican Church was restored, Spanish Invincible Armada was defeated, also positions of absolutism were fortified and colonization of Ireland was excessively realized. After the English victory over the main enemy, they were inspired and confident in their strength; they created the so-called the spirit of Elizabethan England. With the advent of the queen the country was called «Merry England». Thanks to Elizabeth a lot of subjects were able to get rich, rural area was reconstructed in accordance with the latest fashion in architecture. The main aim of the given article is to present the main characteristic traits of English culture and art of that time and to highlight the place of queen Elizabeth the I in the process of national development [1. P. 77].

Elizabeth did not want to grow old setting a standard of active and energetic life together with court. At the age of 50 she could dance easily, rode a horse a lot and quite often went hunting. Despite considerable difficulties connected with her right to line of succession, Elizabeth reached her goal and ascended the throne. Due to the divorce of her parents she lost the right to the crown, but the only significant obstacle appeared to be her elder sister Mary the I, nevertheless, Elizabeth coped with this thread with the help of her intelligence. Unlike Mary who supported restoration of Roman Catholicism and the power of the Pope as well, Elizabeth restored Protestantism in reasonable form, but the queen herself was a catholic and in her chapel there was the Cross which was surrounded by the lights. New Anglican Church was very close to Protestantism in its doctrine, but to Catholicism in its ritualism. During her reign there was established the law which banned avoidance of the queen rights to the crown for those who called her «heretic», among such people there was Maria Stuart.

New Elizabethan church exists even today. It is conservative church which retained Catholicism more than any other protestant church. The king substituted the Pope, he appointed bishops getting emblements and even obtaining a certain increment from secularized monastery property [2. P. 184]. Unfortunately, from the middle of XV century the church started losing love and respect of people. Even considerable measures of Mary at the time of her reign were not being

able to protect clergymen from deep human contempt. Constant assaults and offence did not stop even during the reign of Elizabeth, the power of this phenomenon only gradually decreased. Also corresponding regulations for the church were established which declared it as the lowest social level. The given regulations included reduction of specific profit, downward adjustment of precious metals, and celibacy annulment among clergymen. Moreover, the public diffidence in the image of real non-catholic temple suspended construction of new buildings.

It is necessary to mention that at the time of Elizabeth there was not any new architectural style, the combination of low-quality Gothic style, early style «Tudor» and misalliance took place. As the result, ugly buildings from the point of view of both architecture and design could be seen. Furthermore, the process of building was not carrying fast, that is why the scheme and design of the house could be changed several times. Moreover, there were no architects at that time, very often the scheme of the building was bought through court surveyor or even brigades of stonemasons. It is essential to highlight works of carpenter Edward Pitts and chief stonemason William Sessile who contributed their new ideas and made sketches for their houses.

Speaking about buildings, the brightest representatives of Elizabethan epoch were Hardwick hall in Derbyshire and Longleat in Wiltshire. These are two completely different houses built at the time of the queen reign. Hardwick hall was built in 1597 by Bess Hardwick who also built Bolsover, Oldscott and many other houses. The walls of this construction were made of wonderful golden stone with stringers. This fine chic object did not resemble the palace due to its square towers as if raising the building. Longleat in Wiltshire – is four-sided palace without protuberate quoins. Thanks to thoughtfully situated bays, the play of light creating effect of sparkling luxury and illusion of the castle consisting of windows is reached. It is one of the most momentous villa of Elizabethan epoch being peculiar with its own harmony and moderation. Nevertheless, the main line of Elizabethan era architecture is symmetry of a front elevation which is buildings with a huge number of quoins. The ordinary dwelling of the Londoner represents the first floor on which cellar, kitchen, the bench, two floors with rooms and an attic are located. Also, the interior was affected by incredible love of the British to performances, show and masquerades which was expressed by means of stone shelves and many other bits of furniture which were called in a smart manner «representations in a tree, a stone and plaster» [3. P. 43]. Painting only started developing at that time. Elizabeth's father was the first of English monarchs who was really anxious about his own smart

portraits which served as glorification of his power. But, neither Eduard, nor Maria couldn't develop fruitful undertaking of the father. Elizabeth carried out revolution in English «visual promotion». She had huge gallery of the portraits counting more than several hundred pictures. The first step in development of official image was a new State Seal with the image of the queen sitting on a throne with royal regalia. On the other side she is proudly caracoled on the racer, surrounded with the favorite symbols – the topped crown of a rose and a dogrose, and also with the «French» lilies, hinting at her rights to the French throne. Quickly enough the queen stops being satisfied with primitive schematically images without any close similarity. In the seventies there are some pictures expressing the political program. In each picture of these years there was a traced idea of the fact that with Elizabeth's arrival to England happiness, prosperity, the world and true religion appeared. One of such pictures was «Protestant inheritance» (1572) with the image of many members of the Tudor dynasty family. In the eighties with emergence of the new artist the real changes began. Nicholas Hilliard – the son of the jeweler having the same skills. For the first time, having honored to paint a tiny portrait, in 1572, he becomes the artist whose samples please the queen. In all his portraits the queen's person – with fine and graceful features dominated. The main accent was put on Elizabeth, thanks to microscopically small amount of attributes. Hilliard's workshop was filled not only with a huge number of pictures of the queen, but also active production of fashionable medallions with Elizabeth's image bought by all officials who wanted to show the devotion to the queen. During the same years Elizabeth was depicted even more often with attributes of a deity. After, in the nineties, the generation of young artists sharply increases, Isaac Oliver especially differed from them. He was the successful pupil of Hilliard and surpassed the teacher. His creativity was «a new wave» in English painting; his characters were thoughtful, reserved and serious, without pomposity. Certainly, the queen couldn't but notice Oliver. Unfortunately, all portraits of the queen painted by Isaac, were destroyed. He depicted the real woman sitting in front of him, but she wasn't ready to see herself in such «senile» look, and ordered to burn all portraits. Elizabeth differed with her fine theatrical resourcefulness, she was the fan of the theater. In the palace there were constantly various scenes, life boiled, it was impossible to disappear anywhere, all life was public therefore, staying of people at court obliged them to hide their true thoughts for status preservation. The period of blossoming of drama theater begins in the 90ths of the XVI century till 20th of the XVII century. At this time there is a formation and promoting

of the theater in original and full-fledged art form. This period got the name «Elizabethan Drama», thanks to a huge contribution of the queen to cultural development. It is characterized by fine humour, high comedy, romanticism, realism, low sneers and the rough farce. This variety in such combination gives peculiar feature to this era of dramatic art. There is a delusion that the period of «The Elizabethan drama» is connected only with great Shakespeare's creativity, but it is necessary to mention that in the process of theater formation his work played not the most important and main role. Other playwrights contemporaries who were not less talented, such as John Donne, Ben Johnson, Andrew Marvell, etc. had huge impact. During the period since the end of the 16th and before the beginning of the 17th century the history of England gains diverse socio-political character that is a push for rapid development of English drama creativity. It should be noted that Elizabeth's era is allocated with significant increase in political and economic power of the English state, and also differs in great increase of civil and national consciousness. The result of these events is actively reflected in art, namely in dramatic art. People got taste and interest to more refined entertainment. That is caused by emergence of the first constant theaters [4]. The first public theatrical building appeared in 1576 below the city of London in Shoreditch. The theater received the name «Theatre» was constructed by James Burbage. It had an image of a hotel court yard in which troupes of vagrant actors acted [3]. The theater was continuously connected with poetic activity. In the 16th century the poetry becomes the real mania. Also, the art of poetry was considered as indispensable part of knightly perfection. The poetry spread on all sectors of society, for example through books, ballads leaflets, school training. People wrote not only letters and messages this way, but also scientific, geographical, historical book and others.

With Queen Elizabeth's arrival not only economic and emotional situation of the country improved, but there was a sharp cultural and drama development.

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ИСТОРИЧЕСКИЙ И КУЛЬТУРОЛОГИЧЕСКИЙ АСПЕКТЫ ЗАИМСТВОВАНИЯ ИЗ НЕМЕЦКОГО ЯЗЫКА

В настоящее время проблема межкультурной коммуникации является актуальной и своевременной. России на протяжении всей истории приходилось вступать в политическое, экономическое, торговое, научно-культурное взаимодействие с другими странами. В результате подобных разносторонних контактов русская лексика пополнялась иноязычными заимствованиями. Изучение взаимоотношений России и Германии, постоянно находящихся в динамике, всегда представляло большой интерес не только с психологической, социальной или политической точек зрения, но и с лингвистической. Данное исследование посвящено феномену немецких заимствований в русском языке.

В творческом наследии прогрессивных деятелей, писателей, ученых XVIII в. (В.К. Тредиаковский, М.В. Ломоносов, А.П. Сумароков и др.) имеются свидетельства того, что вопросы проникновения иноязычных слов в русский язык не оставались без внимания общественности. Например, анализировались условия и факторы заимствования, обосновывался весьма рационалистический подход к их функционированию в системе русского литературного языка. В XIX в. занятия языкознанием начинают приобретать в России научный характер. Изучение иноязычной лексики в русском языке было представлено в работах академика Я.К. Грота, занимающих известное место в истории нашего языкознания. Давая ряд лексических, этимологических и фонетических наблюдений, он отмечал фразеологические сочетания, вошедшие в русский язык до 1840 г. и после него. В начале XX в. Л.В. Щербой был предложен термин «взаимное влияние языков», но почти одновременно в отечественном языкознании появилось новое обозначение иноязычной лексики – «заимствование», выдвинутое Э. Хаугеном [1].