

Title: Not to Moscow but to Charleston: Chekhov's *Three Sisters* and Arthur Allan Seidelman's *Sisters*

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In my paper, I examine the recent movie *Sisters* (2005, Director: Arthur Allan Seidelman, Script: Richard Alfieri, based on his stage play) as a “transcultural adaptation” of Chekhov's *Three Sisters*. The movie transfers the action from the provincial Russia of Chekhov's times to the contemporary faculty club of a University in New York. All major characters in it have their counterparts in *Three Sisters*. Furthermore, although some significant changes to the protagonists' backgrounds are made, the dynamics of the relations between them and the general development of the events follow closely the pattern of Chekhov's play. Even the inversion of the opposition “the capital – the provinces” – living in New York, the American sisters are hopelessly longing for their family home in Charleston, South Carolina – might be viewed as quite Chekhovian in its hidden irony.

My particular focus will be on the poetic features of *Three Sisters*: can they be as easily transplanted to the new setting as the characters, plot, etc., and what happens if these poetic features are abandoned? Answering these questions, I will proceed to analyze the movie in the context of *Three Sisters*' other recent adaptations, from very loose to relatively “faithful” (films of Andor Lukats, Boris Blank, Aleksandr Zel'dovich and Peter Eotvos's opera *Three Sisters*). I intend to demonstrate how the peculiarities of Chekhov's poetics make his play readily adaptable to various cultural environments and suitable for the expression of diverse -- sometimes mutually exclusive -- ideas, modes, and artistic personalities.