

Summaries

Olena Lilova

The peculiarities of representing biblical texts in English mystery plays of the Middle Ages (on the material of the *Play of Noah and his Sons*)

It's shown that the farcical component not only charges the pageant with a powerful entertainment element but also helps to reveal the play's subject matter at its best. The farcical character of Noah's wife Jill comes out to be an embodiment of human sins that cause the Deluge in the biblical story. Jill's salvation together with other inhabitants of the Ark allows treating the catastrophe as an ordeal a sinner has to go through to be restored to God's grace.

The author of the article concludes that Medieval mysterious drama was highly open to the influences of the laic popular theatre of the day.

Key words: *mystery, pageant, farce, biblical plot, dramatic structure, the Corpus Christie day.*

Nataliya Torkut

John Lyly as a fashion-maker in literature: biography and works in the context of the epoch

The article represents an outline of literary heritage of John Lyly, one of the most gifted Elizabethan "men of letters", whose style greatly influenced many of his contemporaries. Lyly's creative searches are brought into correlation with his biography and the broad socio-cultural context of the late English Renaissance which discovers a perspective of understanding the nature of this artistic ambitions and major imperatives of his life activity. Literary credo of this writer was determined by renaissance traits (enthusiastic attitude to ciceronian rhetorics, apology for antiquity and cult of erudition) combined with manneristic striving for being eccentric. This combination resulted into assiduous polishing his personal style (euphuism) and numerous innovations in the field of comedigraphy.

Key words: *John Lyly, Elizabeth Tudor, Renaissance, antiquity, rhetorics, euphuism, "Euphues", comedy.*

Kseniia Boryskina

Specifics of representation of «Roman text» in W.Shakespeare's «Julius Caesar»

The article deals with the analysis of the «Roman text» in the play «Julius Caesar» by W.Shakespeare. It is suggested that it would be relevant to single out three main layers in the text formation. The first is built with the help of various

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toponyms and helps to create integral view of the city's limited chronotopos. The second is based on the cultural decoding of religious beliefs and philosophical views. The third – metaphysical layer – provides the most complex vision of W.Shakespeare's understanding of Rome as a model for civilization progress.

Key words: «Roman text», local text, chronotopos, locus, model, romanness, antinomy.

Nikolayenko Svitlana **Symbolism of the Rose topos in 'The Sonnets' by William Shakespeare**

The analysis of the image of the Rose reflected in 'The Sonnets' by William Shakespeare, is done in the article. Shakespeare's Rose has many guises, which, on the one hand, embody the harmony of spiritual treasure and beautiful appearance, and, on the other hand, demonstrate the imperfectness of earthly beauty, the danger of distortion of the perfectness given by the Nature and of the genuine ideal substitution. The image of the Rose is one of the core symbols in Shakespeare's imaginative system and it can be a clue to understanding his sonnets.

Key-words: the image of the Rose, Shakespeare's sonnets, symbol, the Rose of beauty, beauty, love, good.

Iryna Bezrodnykh **Poetics of the book of poetry "Hesperides" by Robert Herrick**

The article considers the stylistic peculiarities of the book of poetry "Hesperides" by the senior representative of the Cavaliers.

Key words: Cavalier poet, topos, concept, poetic style.

Mark Sokolyansky **"Rebellion of giants" and the new reality (Shakespearean irony as the key to modern history)**

The article analyzes the scene of Laertes's rebellion in "Hamlet" which was interpreted by the orthodox Soviet critics largely in terms of "class struggle." Consideration of this episode in view of the ironic sense implied by the playwright, paves the way for a new reading, which takes into account the inherent Shakespeare's criticism of Caesar-like stereotype of thinking.

Key words: Shakespeare, "Hamlet", Laertes's rebellion, irony, usurpation of power, Caesar-like stereotype of thinking.

Dar'ya Lazarenko

**Metatextual potential of Shakespeare's "Hamlet"
and the Specificity of its Realization**

The authors of the article attempt to shed light upon the problem the metatextual resources of Shakespeare's "Hamlet". Basing her research on the experience accumulated in the sphere of linguistics, philosophy and literary studies, the author distinguishes three main levels of actualization of the metatextual potential of Shakespeare's "Hamlet" (intratextual, intertextual and intersemiotic) and describes each of them.

Key words: *Shakespeare, Hamlet, metatextuality, meta-operator, meta-fragment, intersemiotic metatext.*

Olha Tsyhanok

**About the popularity of Renaissance epitaphs
in the Ukrainian poetics of the XVII–XVIII centuries**

The article determines the popularity of a Renaissance epitaph as the sample of the genre in old Ukrainian poetics. The study is based on the analysis of all the epitaphs in the manuscripts stored in Ukrainian libraries. In terms of Ukrainian courses, a Renaissance Flemish epitaph to a teacher of grammar was extremely popular. The frequency of sixteen Italian epitaphs quotation was different (occurred in one to seven treatises). Six epitaphs written by the Polish poets occur in two to five courses. Some of the British, French, and German Renaissance epitaphs were occasionally quoted.

Key words: *Renaissance, poetics, epitaphs.*

Ivan Mehela

**W. Shakespeare's comedy "Midsummer Night's Dream"
an exploration of the unexplored
(attempt of hermetic reading)**

The article represents the attempt to analyze the deep sense of W. Shakespeare's comedy "Midsummer Night's Dream" with regard to its hermetic, magic-astrological component. The author argues that hermetic ideas were an important element of Shakespeare's creative thinking, and therefore playwright's focus on them in this play is quite deliberate.

Key words: *Shakespeare, hermetism, comedy-fairytale, dreams, astral script, imagination, infatuation.*

Mykola Sulyma

**Place of "Novokozatski Sonnets" (1886) by Fyntyk Shlyahychenko
in the history of Ukrainian sonnet**

The article deals with the unrenowned "Novokozatski Sonnets" (1886) by Fyntyk Shlyahychenko (Bogdan Didytsky's pseudonym) – one of the ideologists of Russophiles movement in Halychyna. This work, which represents description of Russophiles activity in the form of a sonnet, contains considerable controversy with Ukrainians, particularly with P.Kulish, M.Drahomanov, I.Franko, Om.Ohonovsky and others.

Key words: *Fyntyk Shlyahychenko, Bogdan Didytsky, Ivan Franco, "Novokozatski sonnets", Russophilia.*

Darya Moskvitina

**Shakespeare's echo in the early American drama
(based on "Prince of Parthia" by Thomas Godfrey)**

The article gives a review of the development of the late XVIII century American drama which is presented as the result of European drama reception, Shakespeare's works in particular. Analysing the tragedy "The Prince of Parthia" the author demonstrates the presence of highly concentrated Shakespeare intertextuality in early American drama, which is sure to make a remarkable impact on it in the future.

Key-words: *W. Shakespeare, early American drama, reception, Th. Godfrey, «The Prince of Parthia».*

Natalia Liubarets'

**Shakespeare in Virginia Woolf's artistic reception
(on the material of the novel *Orlando*)**

The article is devoted to the analysis of the artistic reception of Shakespeare's works in *Orlando* by Virginia Woolf. Shakespearean discourse functioning on the level of the novel subject, plot and poetical associations is under consideration in the article. The modernist author's reception of Shakespeare's personality and works is argued to be meta-textual.

Key words: *Shakespearean discourse, the disguise motif, metamorphosis, androgyny, artistic reception, autobiographical principle.*

Viktor Marynychak

**Hamlet Phenomenon in Pasternak's Intentionality:
Focus, Comprehension, Intentional Synthesis**

The article deals with the analysis of Hamlet as a culture-making phenomenon in the context of B. Pasternak's conscious intentional reception. The double heuristics of the intentionality, which enables the perception of intentional thingness and self-perception, is highlighted in the article. Due to the semantic multi-layeredness of "Hamlet", that should be treated in the broad textual and non-textual contexts (i.e. through the life and creative work of Iury Zhyvago and B. Pasternak), the author emphasizes that in the process of intentional synthesis the actualization of the elements with axiological meaning is of a top priority.

Key words: axiological synthesis, intentionality, cultural phenomenon, spirituality, intentional horizon, axiological semantics, context.

Tetyana Sverbilova

**Shakespearean intertext as genre-creating dominant
of vaudevillian situation in comedy
"In Ukrainian Plains" by O. Korniychuk**

The article is devoted to the peculiarities of vaudevillian situation formation in one of the most popular comedies of the Soviet era "In Ukrainian Plains" by O. Korniychuk, which is unique sample of collective experience in vaudeville-kitsch in the Soviet drama of 30's. It is noted that the Ukrainian playwright combines in one story two plays of Shakespeare – tragedy ("Romeo and Juliet") and comedy ("The Taming of the Shrew") making travesty and respectively converting them into melodrama and farce. Whereby Shakespearean intertext becomes a means of creating a popular text belonging to mass culture of socialist realism.

Key words: intertext, O. Korniychuk, W. Shakespeare, "In Ukrainian Plains", socialist realism, farce, melodrama, kitsch.

Dmytro Drozdovs'kyi

**Philosophical aspects of Shakespearean discourse
in Eagor Kostetzky's interpretations: 'simultaneous of multifaceted'**

In the paper, we have an attempt to define the philosophical aspects of the Shakespearean discourse in Eagor Kostetzky's works. The key concept 'simultaneous of multifaceted' has been analyzed as the central one and according to Kostetzky's views, it has the medieval and renaissance philosophical ground; however, in the XX Century, it was also explained in sciences. The Baroque

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elements in Ukrainian Shakespearean discourse and Shakespearean poetics have been discussed.

Key words: Eaghor Kostetzky, Shakespearean discourse, comparative literature, Baroque, symbolism.

Oleksandr Pronkevich **Transformation of Don Quixote's Somatic Code in the Russian Film of the 20th Century**

The first part of the paper starts with definition of “Don Quixote’s somatic code”, which consists of the fixed features of the corporeal representations of Don Quixote and Sancho Panza in the visual arts. In the second part of the paper the concept of the somatic code is used for interpretation of body representation in three films *Don Quixote* (1957) by G. Kozintsev, puppet cartoon *Liberated Don Quixote* by V. Kurchevky (1987), and *Don Quixote Returns* (1996). In the first movie the images of Don Quixote’s and Sancho Panza’s bodies express tragic comic attitudes towards life. In the animated cartoon they symbolize tragedy of the epoch. In the film by V. Livanov they are used to parody the values of Romantic Quixotic heroism.

Key-words: quixotic behavior, somatic code, visual arts, film, semiotics of body.

Olha Luchuk **Panteleimon Kulish and Shakespeare: a 19th century translation project**

The subject of the paper is one of William Shakespeare’s first Ukrainian interpreters, an outstanding Ukrainian writer and translator of the 19th century, Panteleimon Kulish. In the mid-19th century, when Kulish started his literary career, one of his “programs” was the Europeanization of Ukrainian literature through the translation and interpretation of world literature. In Kulish’s time, Ukrainian literature was in need of “a high style,” and Kulish was really the first who not only realized that it was possible to achieve this goal through translations, but also started working towards that goal himself. His translations of the Bible, Shakespeare’s plays, as well as his poetry collection *Pozychena kobza* are good examples of such work. Kulish’s translations from canonical authors such as Shakespeare, Goethe, and Byron demonstrate his intentions to Europeanize Ukrainian literature. His expert knowledge of several European languages allowed him to familiarize himself with the latest developments in European literature and to integrate them into his poetry and novels. In the context of Kulish’s “program” of Europeanization of Ukrainian literature, his translations from Shakespeare deserve special attention. As a matter of fact, Kulish planned to translate all of Shakespeare’s plays into Ukrainian, just as August Wilhelm Schlegel did for

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German literature. From Kulish's letters to his friends, we learn that he planned to translate 27 of Shakespeare's plays and wanted to publish them in a nine-volume edition. But for certain reasons he did not realize his plans fully and translated only 13 of the plays into Ukrainian. Unfortunately, only three of Kulish's translations were published during his lifetime and appeared in Lviv in 1882 as volume one of Kulish's translations from Shakespeare. The remaining ten appeared posthumously in Lviv in 1899-1902 and were edited by Ivan Franko. In her research, the author analyses Kulish's correspondence, in particular those letters in which Kulish wrote about his plans concerning Shakespeare. The paper also explores some archival materials which help to understand Kulish's great interest in Shakespeare and his works. In addition, the paper traces the reaction to Shakespeare's works in Kulish's translations in the early 1880s, as well as in modern times. In fact, Kulish's translations from Shakespeare did not receive an appropriate reaction either at the time when they were published, or later, when Shakespeare's complete works were being prepared for publication in Ukraine. Kulish's translations were assigned only a minor place in the literary history, and they ended up without an audience of scholars and readers. The author emphasizes that it is important to begin efforts to return Kulish's translations into the corpus of Shakespeare in Ukrainian, as masterful specimens of the artistic incorporation of foreign literary works into Ukrainian culture. To make it possible for these translations to be included in future academic editions of Kulish's works, it is essential to restore Kulish's authentic text, which, among other things, also illustrates Kulish's theory of "the Old Slavonic rebirth" of the Ukrainian language. Since Kulish's authentic translations have never been made available to the Ukrainian reading public, the author believes that it is an appropriate time now to publish them with extensive analysis and commentaries.

Key words: *Shakespeare, Translations into Ukrainian, Panteleimon Kulish, Translation Studies.*

Michael Dobson On Anonymous

The article represents a short analysis of the Antistratfordian theories in "Shakespeare authorship question" popular from the mid nineteenth century. The author combines his scientific observations with a scathing critical review of a recent contemporary mass-cultural attempt in interpreting "Shakespeare question" - the film "Anonymous" directed by a German-born American R. Emmerich.

Key words: *William Shakespeare, Roland Emmerich, "Anonymous", Shakespeare authorship question, Victorian conspiracy theories, antistratfordians, Delia Bacon, 17th Earl of Oxford.*