Summaries

Anastasiia Bokovets
Thomas Wayatt's lyrics in the context of English Renaissance poetry of the first half of the XVI century

The article represents a wide spectrum of creative achievements of Sir Thomas Wyatt, the poet of early English Renaissance, whose lyrical works for a long time had been treated as inferior when compared with his younger contempo-rary's, Henry Howard, Earl of Surrey. The author of the paper underlines the pioneer work of Sir Thomas Wyatt and the integrity of the poetical world of his lyrics.

Key words: sonnet, song, satire, epigram, national and continental traditions, artistic world.

George Volceanov
Difference versus sameness in Shakespeare and Fletcher's Palamon and Arcite: a study in characterization

This article refutes the current consensus about "sameness" being the key-word in the characterization of Palamon and Arcite in Shakespeare and Fletcher's *The Two Noble Kinsmen*. On the contrary, it substantiates the fact that their personalities are distinct throughout the play, that Shakespeare is the one that sets the tone in constructing two distinct personae, while Fletcher vacillates between complying with the Shakespearean model and deviating from it. Notwithstanding Fletcher's vacillations, the two kinsmen appear as round, consistent, and clearly differentiated characters. It is not their indistinguishable features but the co-authors' skill in maintaining a balance between our sympathies for one or the other that makes them seem so much alike.

Key words: William Shakespeare, John Fletcher, «The Two Noble Kinsmen», Palamon and Arcite, difference, sameness, mimicry.

Nataliya Torkut, Hanna Khrabrova
Transformation of the mythological plot in William Shakespeare's poem "Venus and Adonis": the gender aspect

The article treats of the peculiarities of transformation of the mythological plot about the love of goddess Venus to the young handsome hunter Adonis that's depicted in Shakespeare's poem "Venus and Adonis". The distinction between myth as a collective ethnic and religious concept, on the one hand, and an authorial piece of literature, that works out a mythological plot, on the other hand, has been made since antiquity. In artistic consciousness myth has always been an

open system, a certain bundle of senses each one of which can possibly be developed into a separate plot. Such a plot, preserving its genetic link with the original mythological matrix, reflects the artist's individuality and embodies his creative intention at the same time. In the classic version of the myth that's under analysis in the paper and that can be considered the proto-plot of all later literary interpretations, two major motifs are combined: the motif of the eternal circumrotation of life and death and that of love. The latter one got dominant in the poem "Venus and Adonis" that confirmed new, typically Renaissance norms of gender relations. Shakespeare turned the mythological plot into the refined hymn of erotic love that is shown through the prism of aesthecised corporality. The poet's innovations, such as the open apologetics of sexuality, a peculiar mixture of pathos and irony in the representation of inter-gender relations, tuned in to the imperatives of Renaissance and ruined the ethic principles concerning gender status and sexual relations that had been formed in the Middle Ages.

Key words: Venus, Adonis, William Shakespeare, Ovid, myth, gender relations, erotic love, aestheticisation of corporality, verbal eroticism.

Marina Scherbina
Allegorical representation of the Elizabethan era in Edmund Spenser's «The Shepheardes Calendar»

Analysing Edmund Spenser's «The Shepheardes Calendar» as an allegorical poem, the researcher shows its correlation with the social-cultural context of Elizabethan England. A great number of allusions and direct references to definite historic events, political intrigues and social collisions in the poem give an insight into Spenser's attitude towards the burning problems of the day, facilitating the general understanding of the pastoral poem at the same time.

Key words: allegory, eclogue, myth, pastoral tradition, commentator, personification, pastoral, fable.

Kyryl Tarasenko
Peculiarities of representing culture codes of English Renaissance in Henry Roberts' novel "A Defiance to Fortune"

The article is dedicated to the investigation of the peculiarities of representing culture codes of English Renaissance in the novel by Henry Roberts "A Defiance to Fortune". Special attention is given to the culture codes that were of great importance for an ordinary Elizabethan: "person vs Fate", "person vs Fortune", "person vs ambition". Also the problem of communicative cultural code is considered in the article. It is shown that in Roberts' "formula" novel all cultural codes are equivalent to the stereotypes that were typical for English Renaissance.

Key words: culture code, "formula" literature, novel, English Renaissance, Fortune.

Summaries

Kateryna Vasylyna
Manneristic Impetus in the Creative Activity
of the Post-Greene Authors
of the Conny-Catching Pamphlets

The article deals with studying the poetics peculiarities of English rogue pamphlets of the end of the 16th- the beginning of the 17th C. that evolved as a reaction to the popular conny-catching books by R. Greene. Narrative structure of the pieces that go within the framework of Greene's tradition is highlighted against the background of mannerism as a dominant aesthetic trend in cultural life of England at the end of the Renaissance. While analyzing artistic devices of reproducing English criminal life used by Greene's followers the author of the article pays special attention to the traits of tradition and degree of novelty of the men-of-letters' works.

Key words: conny-catching pamphlet, mannerism, poetics, narrative techniques, ethic and aesthetic sub-context, pamphlet core.

Ruth Morse
'Dearer than the natural bond of sisters':
Friendship in *As You Like It*

The role of friendship in the comedy "As You Like It" is under consideration in the article. In Shakespeare's text the scholar elicits those transcendental "links" that assure the integrity of the society. She also analyses the abstract senses of the feminine mutual adherence and support, incorporating Shakespeare's discussions of friendship into the ethical context of political "philia".

Key words: friendship, love, philia, pastoral, friendship literature, Celia, Rosalind, comicality.

Petro Bilous.
Tragicomedy «Vladimir» by F. Prokopovich
and «Hamlet» by W. Shakespeare

The comparative analysis of the plays «Vladimir» by Feofan Prokopovich and «Hamlet» by William Shakespeare reveals similarities of some ideas, characters and plot elements in both works.

Key words: Feofan Prokopovich, William Shakespeare, tragicomedy «Vladimir», tragedy «Hamlet», comparative analysis.

Summaries

Maya Harbuziuk
W. Shakespeare's "Hamlet" on the Ukrainian stage:
"mirror and reflection of time" (based on Lviv stage productions)

The article, based on the examination of archival materials, considers the history of "Hamlet" productions in Lviv: those directed Y. Hirnyak (1943), B. Tyahno (1957), V. Koz'menko-Delinde (1981), and F. Stryhun (1997). Each of these stage productions reflected the most pressing problems of their time. Besides that, the Shakespearean tragedy itself turned out to be a kind of an open text with the help of which the public consciousness could assert universal human values and raise existential questions in art forms.

Key words: "Hamlet", tragedy, the Ukrainian national first production, Y. Hirnyak, V. Blavatskyy, B. Tyahno, V. Koz'menko-Delinde, F. Stryhun.

Mariya Hablevytch
Hamlet as the Author of the Play-within-the-Play

The article discusses whatever aspects appear pertinent to the Mouse image as it is found (or not found) in the three versions of Shakespeare's tragedy (Q_1-1589, F-1600, Q_2-1604). Close discussion of its immediate and adjacent contexts goes beyond the obvious interpretation of the Mouse as representing the King's conscience, to be caught by the Mousetrap of the play-within-the-Play. (This meaning, 'conscience', gives a special significance to the Mouse image as it is introduced in the F/Q_2 opening scene with its gloomy overtones pertaining to the whole state of Denmark).

The context of Hamlet's final exhortation to the Queen in 3.4 ([F 2557-72]) clearly suggests that if the word 'Mouse' there used were to serve as the King's endearment for his Queen, it should be an endearment a tomcat (moreover, the witch's tomcat) would attach to its daily prey. Thus the Mouse becomes an emblem of *Frailty* whose *name is Woman* (1.2).

This idea was first expressed in Q_1, and although the phrasing remained the same in both F and Q_2, it has obviously acquired a newer, 3D philosophic dimension, since the author of the play-within-the-Play has introduced some conspicuous changes into it, all pointing to Woman's role and place in her interrelation with Man, as well as her place in Man's psychology. The implications this idea carries can well explain why the new version of the dumb show should be so elaborated as to make some readers doubtful of its purpose. They can also help to explain the shift in the very moment when the King's conscience should finally expose *his* frailty.

The latter modification brings into relief the counterpoint theme of seeing and hearing, which in turn highlights the emblematic use of *ears* and *poison* (especially the double meaning of *poison in jest*), in all three versions of the play-within-the-Play. Thus the murder done upon King Hamlet, as reflected in the inner play, switches from the material domain of history to the spiritual domain of myth

relating that sovereign power is never so well obtained and maintained by physical force, as by the power of words.

Key words: Hamlet, play-within-the-Play, Mouse image, pantomime, Woman, Man, power of words.

Yuri Cherniak
National Modification of the Romantic topos of William Shakespeare's genius

Peculiarities and mechanisms of forming the topos of Shakespeare's genius that made the English playwright an icon of the world literature, a model of artistic psychologism and poetic skill are researched in the article. The specific features of the national modifications of this topos were determined by the particular historic conditions under which the English playwright was being integrated into the intellectual and spiritual continuum of other nations. Created by the poet's fellow countrymen, the meaning potential of the topos was in special ways assimilated by the representatives of other cultures, sometimes acquiring a current culturological shade, new axiological tone or certain ideological colouring. In Germany its contents were obviously perceived within the framework of ethnic and cultural self-identification, which caused appropriating the playwright's figure ("our Shakespeare") and contributed to forming the concept of the national German psyche. In the USA the English playwright become the embodiment of the transcendent poetic perfection, while his work was proclaimed the symbol of Poetry, the gauge to measure the achievements of one's own national literature. In France where the mentioned topos became an important factor of men of letters' artistic and aesthetic self-identification, its culture-forming potential was fulfilled to the most significant extent. Shakespeare's genius here acted as a catalyst for new aesthetic views emergence, as a symbol of new aesthetics – that of Romanticism.

Key words: William Shakespeare, natural genius, topos, Romanticism, aesthetics of Classicism, aesthetics of Romanticism, nature of genius, culture-forming potential of the topos.

Olha Bandrovska
Shakespeare and the Modernists: literary-critical dialogue

The attention in the paper is focused on the analysis of English modernists' literary and critical views of the work by W. Shakespeare. The way the great poet understood and represented human nature, aesthetic resource of his work, dialogue with Elizabethan artistic tradition, in general, served as a guide for artists in search of new possibilities of artistic expression. It's natural that aesthetic consonance with Elizabethan era and the mood became a repeated leitmotif of modernist writers.

Key words: William Shakespeare, English modernism, tradition, dialogue, literary criticism.

Summaries

Denis Poniž
Why was Shakespeare's *Romeo and Juliet*
staged by Slovene Youth Theatre in 1983 censored?

The impact of "invisible censorship" (with no official censorship in former Yugoslavia) on Slovene drama texts and performances is under consideration in the article. The researcher looks into the evidence of censorship in Shakespeare's tragedy *Romeo and Juliet* staged in 1983 by the Serbian director Ljubiša Ristić for Slovene Youth Theatre. The invisible sensors found in Shakespeare's text "offense for the socialist spirit of working people" as it's stated in a report of a secret state police officer.

Key words: William Shakespeare, Romeo and Juliet, Ljubiša Ristić, Slovene Youth Theatre, censorship.

Liudmyla Kazakova
Eternal parable of love and solitude:
Hamletian motifs in the novel
«God Knows» (1984) by J.Heller

The article offers a comparative analysis of two famous works of English and American literature, with common motifs in the poetics of Shakespeare's tragedy "Hamlet, Prince of Denmark" and the novel by the 20th C American writer J.Heller "God knows" singled out. The author examines in detail those motifs that are perceptible on the subtext level and that add traits of the parable to the works.

Key words: parable, myth, likeness, confessional novel, parabolicity, subtext.

Viktoriia Marinesko
Genre model of writer's literary biography
as a form of author's self-reflection
in Peter Ackroyd's novel "Shakespeare. Biography"

The main reasons of the English writer Peter Ackroyd's interest in the personality and work of the great playwright William Shakespeare are outlined in the article along with the analysis of Ackroyd's novel "Shakespeare. Biography" in terms of its intrinsic metatextual tendencies. For Ackroyd self-reflection becomes a peculiar method of researching the essence of "literariness", which is being conducted through the usage of various artistic strategies, turning the text into a game, gradual blending of fiction and reality.

Key words: literary biography, writer's literary biography, biographical fiction, allusive conceptual prose, self-reflection, self-referentiality, meta-fiction.

Summaries

Eugeniia Kanchura
The role of the Shakespearean intertext
in the poetics of Terry Pratchett's series Discworld

Terry Pratchett, the contemporary English fantasy author, uses widely intertextual devices in his novels. Allusions to Shakespeare's works that help to introduce the fictional fantasy world into the context of the reader's background knowledge play a considerable role in his poetics. Besides that, the classics reinterpretation allows the author to express his ethical priorities as well as to convey the main ideas of the series. Depicting the world in which the textualised consciousness prevails, Pratchett emphasizes the importance of the link between man and earth, the significance of the personal choice and freedom of the will.

Key words: *fantasy, postmodernism, intertextuality, William Shakespeare, Terry Pratchett.*

Pavel Drábek
Shipwrecks on the Czech Sea: Tempest in Five Fits

The article dwells upon the cultural history of Shakespeare's "The Tempest" in the Czech lands. It has been rather turbulent and tempestuous, as the present paper observes in five anecdotal fits based on archival research – from the Austro-Hungarian era, from Czechoslovakia, as well as from the post-1989 (more precisely post-1992) Czech Republic. The author narrates the five short stories about the Czech translators of "The Tempest", alongside providing the reader with an insightful commentary.

Key words: *«Tempest», translation, «the Czech Sea», Ladislav Čelakovský, Josef Václav Sládek, Eliška Krásnohorská, František Nevrla, Otto František Babler, Milan Lukeš, Czech Shakespeare Society.*

Bohdan Bilous
William Shakespeare as translated by Boris Ten

The translator's experience of Boris Ten, the author of the Ukrainian translations of Shakespeare's plays «The Merry Wives of Windsor », «Richard III», «Titus Andronicus», «Anthony and Cleopatra» and «Macbeth», is in the focus of attention in the article. It's pointed out that the translator aimed to transmit Shakespeare's characters' speech peculiarities and to preserve specific Ukrainian traditional versification and language at the same time.

Key words: *Boris Ten, William Shakespeare, Viktor Humeniuk, translation, versification.*