

## Summaries

*Tetiana Riazantseva*

### **Basic concepts of metaphysical poetry in the context of the theory of fractals**

Departing from the views of Ihor Nabytovych, Lucy Pollard-Gott, Alice Fulton et al. who adapted Benoit Mandelbrot's theory of fractals to the study of literature, the author makes an attempt to apply the 'fractal optics' to the analysis of metaphysical poetry.

It has never before been examined from this point of view, although the fractal analysis has been successfully applied to the studies of drama, prose and free verse. In this case the material for analysis is taken mainly from the works of English and Spanish metaphysical authors of the 17<sup>th</sup> and 20<sup>th</sup> centuries.

The article considers the basic oppositions and the thematic complex of metaphysical poetry in the context of the theory of fractals. This provides an opportunity to solve several important problems.

For example, it demonstrates the 'root' image of metaphysical poetry, which is the image of Man, and its 'root' stylistic feature (the metaphysical conceit), both presented as the instruments of 'fractal poetics'; it reveals the structure of its basic oppositions and clarifies the morphological peculiarities of its thematic complex. Theoretically it makes possible to predict (to a certain degree) the tendencies and ways of development of separate themes and the entire complex.

From this point of view the system of basic oppositions and the thematic complex of metaphysical poetry appear as the organised structures possessing the main traits of the fractal structures: They are reiterative, hierarchic and dynamic.

**Key words:** *fractals, metaphysical poetry, 'root' elements.*

*Kateryna Vasylyna*

### **Evolution of the Genre Pattern of the Conny-catching Pamphlet in its Historical and Literary Perspective.**

Literature about villains evolved and quickly won its popularity among the readership of the Renaissance England. Evolution of rogue literature was as rapid as the spread of villainous stratum of society. Within a century books of vagabonds and sturdy beggars developed from dry, business-like, precise reports and protocols of rogues' types to the refined stories of roguery.

Having no established patterns of depicting criminal world the authors of early rogue literature (R. Copland, G. Walker, J. Awdeley, T. Harman) tended to

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use different “ready-made” elements of fiction as well as non-fiction providing a set of literary clichés to be turned to by the followers.

Literary sources of the early rogue literature were treatise, “mirror”, “anatomic”, morality play, dialogue, exempla and jests. The structure of such writings included introduction to explain the reason of tackling the unworthy theme and justify the source of information and the main body which contained thorough description of villains and their practices.

The functional scope of rogue literature was enlarged due to Robert Greene who created conny-catching pamphlet as a peculiar literary genre. The main bulk of information was taken from the books by his forerunners and from his personal life experience. Greene widened the scope of literary tools by blending techniques typical of treatise and romance so the readers could not only follow the third-person narration with moralistic bias but also enjoy bright dialogues between criminals, some soliloquies of villains, their boastful autobiographical passages and a lot of amusing inserted texts. Manner of presentation was also varied from a scholarly to a highly metaphoric kind which made the pamphlets appealing to different recipients. Gradually Greene made his image of villains more and more attractive which can be explained by the apology of creativeness that was a key element of the Renaissance paradigm of values. Greene’s aesthetic experiment proved to be highly productive and popular among the following generations of fiction-writers (from T. Nashe and R. Head to J. Bunyan and D. Defoe).

**Key words:** *genre, villainy, Renaissance outlook, rogue literature, conny-catching pamphlet, narrative strategy, treatise, jest.*

### ***Anna Leščenko*** **Anthony Mundy’s comedian manner**

The article analyzes Anthony Mundy’s comedy "John Kent and John Camber" (1595) under the genre perspective, the degree of tradition and the level of author’s innovations being determined. This play, which was one of the plot sources for Shakespeare’s comedy "Much Ado About Nothing" (1598-99), presents a very interesting plot development of the popular folk tales and ballads about confrontations between two wizards.

The comedy consists of five acts, which is consistent with the dramatic contemporary European tradition. At the forefront Mundy brings not the competition of witches, but the story of two pairs of lovers who fight for their own right to a happy marriage.

The comedy’s intrigue is built on the disguise motif popular among the Renaissance playwrights who inherited the tradition of Plautus and Terence, outstanding antique comedians. The climax is preceded by a series of magical mystifications due to which the atmosphere of continuous comic misunderstandings is created in the play.

Considering protagonists’ behaviour through the prism of the new historicism methodology gives reason to state that social and common realities

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of those times, namely the role of the bourgeoisie and awareness of the role that theater can play in the lives of ordinary people and society in general, are reflected in the comedy.

As a conclusion, it should be noted that Mundy's play enriched the national dramatic tradition with devices inherited from ancient & his contemporary continental artists.

**Key words:** *comedy, plot, storyline, protostory, composition, exposure, author's remarks, climax, decorum, elements of different genres.*

### ***Oleksandra Litovs'ka***

#### **The features of open form in Aristophanes' and Shakespeare's comedies: to the problem of typological connection between Old Attic and Renaissance comedy**

Shakespeare was and still is considered as the center of European drama canon. At the same time his plays are the great examples of breaking all possible drama rules. Since the emerge of anti-Aristotelean drama theory in first half of XX century Shakespeare's works have been treated as the earliest examples of non-Aristotelean theatre, open form etc. The article discusses features of the open form as defining for composition peculiarities of Aristophanes' and Shakespeare's comedies.

Aristophanes and Shakespeare combine two plot-lines. One is archetypical goal achievement by main character (peace treaty in Aristophanes' "Peace" or happy endings for young couples in Shakespeare's "A Midsummer Night's Dream"). Other plot-line discovers fundamental contemporary conflicts such as antagonism between old and modern lifestyle which can't be solved even in fantastic worlds created by genius playwrights. The comic character's readiness and ability to change the world is considered as one of counterstones of typological closeness of Aristophanic and Shakespearean comedies. It is noted that absence of psychological characteristics in Old Comedy corresponds with dependence of psychological features of Shakespeare's characters upon action dynamics. Both authors freely violate unities of place, time and action. Combination of comical and tragical, juxtaposition of different cultural and literary codes, metatheatre and montage technics are widely used both in Aristophanes' and Shakespeare's comedies.

Closeness of principles of the organization of dramatic works correlates with analogies in world-view foundations and concepts of the comic, which are repeatedly noted in the world-wide scientific discourse. Analogies on the ideological and compositional levels of comedies allow us to consider the typological connection between the works of Aristophanes and Shakespeare. However, there are grounds to treat formation and development of the comedy, which is dominated by the open form of dramatic construction, as one of the main strategies in the formation of the canon and anti-canon of comic genre.

**Key words:** *anti-canon, Aristophanes, canon, comedy, open form, Shakespeare, tradition.*

*Olena Lilova*  
**Humanistic ideology in the play *Four Elements*  
by the English early Tudor playwright John Rastell**

A survey of the life and work of John Rastell, an enthusiast of the English Humanistic movement, is given in the article. The play *Four Elements*, that's believed to be one of Rastell's works, is analysed with the special interest in poetic traits that reflect the playwright's adherence to Humanism and characterise the play as a new type drama at the same time. The playwright's typically Renaissance interest in natural philosophy and cosmography as well as his fascination with the famous travelling campaigns of the epoch is made evident in the interlude. The allegorical figure of Nature is represented as a force providing the development of scientific knowledge while man's duty is to keep up his intellectual capacities as well as to propagate knowledge about the world among less informed citizens. Intention and the ability to study are proclaimed to be virtuous characteristics of a human being.

The generic form of the interlude, inheriting as it did the medieval morality principle of alternating didactic and entertaining episodes, allowed the playwright to demonstrate his wit, sense of humour, and linguistic ingenuity.

The problems and the characters of Rastell's interlude attest to the drama's humanistic tendency which is at the same time marked by the intellectual and spiritual challenges of the early New Age. The author of the interlude *Four Elements* is convinced of the great role of science and secular education in the process of personality formation, and this conviction is rooted in his apologetics of the humanistic movement. Humanists like John Rastell believed that man could improve his natural qualities and talents as well as the social order as it was by means of studies. The play also reflects the ethical principles of the forthcoming Reformation, especially in regard to leisure and mirth as opposed to learning.

**Key words:** *Humanism, early Tudor drama, morality play, interlude, problems, characters.*

*Liudmila Fomina*  
**Artistic originality of John Lily's "Endymion"**

The artistic originality of John Lily's «Endymion» is investigated. The author notes the active creative interpretation of the mythological material in the context of national and historical conditions of the Elizabethan monarchy. The focus of Lily's interpretation is devoted to an allegory of love of well-known historical characters: the Queen of England and Robert Dudley, the 1st Earl of Leicester, an English statesman of Elizabeth I Tudor's reigning epoch. Interpreting the antique material, Lily not only demonstrates the obvious connection with the contemporary era, but also fills the play with of a new humanistic content. The distinctive features of the play are following:

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actualization of the Renaissance realism themes (love, friendship, compassion, fight against evil), allegory and symbolism, prosaic dialogue, the introduction of a parallel action in a comedy, the development of the category of wit. An euphemistic style allows to reproduce the peculiarities of the language of aristocratic circles in the late 16-th early 17-th centuries, and the ambiance of the Elizabethan court that's based on the cult of the monarch, praise of the Queen. All basic typical features of the masque can be traced in Lily's work: escape to the world of abstraction and symbols, the frequent confusion of the images of ancient mythology and fairy tales, decorative splendor and linguistic expressiveness. Lily's merit is creation of a new genre of the court culture – a comedy of masque as early modification of Shakespeare's lyrical comedies.

*Key words: myth, Endymion, humanistic orientation, the transformation of the ancient material, masque, euphemistic style, Elizabethan court culture, the category of wit.*

### ***Yuri Peleshenko*** **Apocrypha on Sibyls in Ukrainian and Belorussian** **writings of the 16<sup>th</sup>–18<sup>th</sup> C.**

In the 16<sup>th</sup>–18<sup>th</sup> centuries Ukrainian writing was joined by three works about sibyls – mythological creatures possessing the gift of prophesy. Two earlier works among them are “The Tale of Sibyl, the Prophetess”, translated from the Czech language, and “The Tale of Sibyl, the Tsarina” that comes from the Southern Slavic tradition. In both early Tales the heroine is depicted in the times of the Old Testament Kings Solomon and David and she predicts the forthcoming birth of Jesus Christ.

The protograph of “The Tale of Sibyl, the Prophetess” was evidently composed in Byzantium no later than the 4<sup>th</sup> C. It represents an original combination of a Christian tale about ancient sibyls and legends about King Solomon's romance with the Queen of Sheba.

The text of “The Tale of Sibyl, the Tsarina” exists in two editions and fourteen manuscripts. These apocrypha are believed to be the authentic texts composed in the 13<sup>th</sup> C Bulgaria on the basis of some unknown Greek source. The first edition of “The Tale of Sibyl, the Tsarina” has been discovered in six manuscripts: three Bulgarian, two Ukrainian and one Russian. The earliest manuscript among them is a Ukrainian one that dates back to the early 17<sup>th</sup> C. The second edition of apocrypha has been discovered in three manuscripts: Serbian (late 15<sup>th</sup> C) Moldavian (first half of the 16<sup>th</sup> C) and Ukrainian one (18<sup>th</sup> C) – under the title “The Tale of Sibyl, the Prophetess, and King David”.

In the third work, “The Tale of the Twelve Sibyls”, which was probably translated from Polish into the 17<sup>th</sup> C bookish Ukrainian, the prophetesses predict the Coming of Christ. The Tale consists of twelve small fragments, each one being a prophecy of one of the sibyls. There's a thirteenth Sibyl in the German version of the Tale, just like in the Belorussian apocrypha she predicts the future birth of Jesus Christ and the Judgment Day. Thus, the author of the

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article concludes that “The Tale of Sibyl, the Prophetess” and “The Tale of the Twelve Sibyls” may be of the same origin.

**Key words:** *apocrypha, Late Medieval Ukrainian and Belorussian Writing, mythological creatures, Sibyls.*

### ***Philip Major*** **Thomas Killigrew’s *The Pilgrim***

This essay is concerned with a seldom-studied tragicomedy by Thomas Killigrew (1612–83), courtier, diplomat, playwright and theatre manager. Towards the end of his life Killigrew sat for a remarkable portrait. In stark contrast to earlier and residually familiar images of ‘cavalier’ gallant memorably portrayed by Van Dyke, among others, here he was depicted as a penitent pilgrim of St. James, complete with full beard, pilgrim’s hat and staff, and a cloak bedecked with scallop shells and a cross. Striking in its own right as a work of visual art, the picture also provokes consideration of one of its subject’s literary creations, *The Pilgrim*. Like the majority of the eleven plays in the Killigrew canon, the chief exceptions being *The Parson’s Wedding* and, pre-eminently, *Thomaso*, *The Pilgrim* has been largely neglected by literary critics.

Although the exact place and date of its composition remain elusive, we know that *The Pilgrim* was written in exile during the 1640s or 1650s. Given the increased focus on the royalist exile in recent years, and especially contemporary literary responses to it, the time is propitious for a closer analysis of this work. In this essay, I examine the ways in which Killigrew sedulously weaves topical subtext into *The Pilgrim*’s dramatic plots and characterisation, not only through employing ‘royalist’ motifs of chivalric friendship, codes of honour and disguise but also, and more complexly, through politically pregnant references to quandaries over action versus inertia. In the process, we discover a play which casts light on the political circumstances of its production, but which also hints at previously unexplored ambiguities in its author’s personal and literary frames of reference.

**Key words:** *tragicomedy, pilgrim, exilic text, royalist literature, romance, reference, allusion.*

### ***Kseniia Boryskina*** **John Sheffield’s plays as intertextual variations of “Julius Caesar” by W. Shakespeare**

The article presents the analysis of John Sheffield, Lord Mulgrave’s literary works "The Tragedy of Julius Caesar" and "The Tragedy of Marcus Brutus" based on William Shakespeare's play "Julius Caesar". The primary object of analysis are the peculiarities of Shakespeare's vision of history reconstruction that took place in the cultural epoch chronologically following the

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Renaissance era. Urgent topicality, polemical character of the protagonists, impossibility of any unilateral assessments in terms of axiology, as well as Shakespeare's canonical approach, which has become the basis for a variety of interpretations, have caused the specificity of poetics of J. Sheffield plays, which are examples of creative rethinking of famous historical conflicts.

The works under consideration illustrate not only close contact and genetic relationships, but also the particular British national mentality. Historical background of J. Sheffield's literary activity – stormy era of James II reign and monarchy overthrow as a result of the Glorious Revolution – acts as a catalyst of some significant changes in the ideological and axiological filling of overtly political plot. The author's political sympathies are reflected in the ideological implications of his plays.

Commonness and uniqueness of dramatic clashes and ideological background (in particular, the monarchy of the Stuarts, struggle between royalists and republicans, military expansion of the British Empire, modeled after the Roman Empire, and the Church dogmas) underlie the specifics of functioning in early XVIII century England of a famous historical story about the murder of a Roman general.

“Close reading” methodology has enabled revealing in J. Sheffield's plays the absence of a number of highly important episodes, noticeable simplification of the characterological aspect, along with the introduction of new plot elements, aimed at bringing about the change in the ontological and axiological paradigm of the canonical source reception.

**Key words:** *W. Shakespeare, J. Sheffield, Julius Caesar, play, Stuart, interpretation, intertextuality, monarchy, republic, ambivalence.*

### *Mikhailo Kalinichenko*

#### **Sensational announcement of Herman Melville about Shakespeare, Hawthorne and national literature**

The theme of «Melville and Shakespeare» (in American scholarship – since the publications of Ch. Olson and F.O. Matthiessen; in the ex-&-post-soviet scholarly continuum – after Ur. Kovalev) is examined exclusively in the context of artistic explorations of the author of the novel about the White Whale. Literary scholars are still unable to perceive a special interest of Melville for theoretical reflections. Such an attitude toward artistic and critical works of the writer is conditioned to a great extent by inadequate attention to the specifics of North-American Romanticism. The dominant tendency of Melville studies, as well as the entire totality of the literary process of the first half of the XIX century, brings in the center of scholarly consideration the efforts to prove the fundamentally «highbrow», elitist nature of the national literary product. Such paradigmatic concentration on the heterogeneous «high» essence of North-American Romanticism hinders proper analytical comprehension of artistic contacts of its founders with the national mass sensational literature which was distanced from the moral and aesthetical values of the classical artistic tradition.

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The article accentuates the specific reception of William Shakespeare, conditioned by the tendency toward mass sensational literature, presented in the most famous literary-critical work of Herman Melville. The essay «Hawthorne and His Mosses» for the first time examined against the background of the conflict between the adepts of elitist classical tradition and the creators of mass sensational literature, oriented toward the tastes and preferences of mass democratic readers. Literary-critical position of the author, presented in the critical review of Hawthorne's works, is qualified as the outcome of his extended attempts to discover dramatically new ways of productive determination of the aesthetical artistic principles of mass and «high» literature in the cultural progress of the United States and its national art of letters.

**Key words:** *Shakespeare, mass literature, sensational literature, highbrow literature, North-American Romanticism.*

*Svitlana Nikolayenko*

### **Elizabethan love sonnets in the mirror of Modernist criticism**

Article is devoted to the reception of the Elizabethan love sonnets through the prism of modernism, which attracts by its eclecticism and multiplicity of approaches towards Renaissance poetry. Peculiarities of the reception of the poets of Elizabethan age in the context of literary critical thought of the beginning of XX century. Review of literary critical reception of E. Spenser's lyrics is being done in the article. T. Eliot's impersonal poetical theory is taken into consideration as means of escape from individuality and emotional resonance. Edition of J. Lever's "The Elizabethan Love Sonnets" is being analyzed, in commentary to which critic formulates dominants of modernism in Renaissance and declares the poets of Elizabethan age to be the second range poets, blaming them in lack of Shakespeare's universal vision of the world. Literary critic put forward the concept of dual outlook of the English poets, which is reflected on the specifics of the form and content of the English sonnet. Modernist critical attitude to the use of allegory in the works of E. Spencer is studied. R. Tuve considers Elizabethan poetry to be forerunner of metaphysical poetry.

**Key words:** *Modernist criticism, English Renaissance sonnet, E. Spenser, T. Eliot, J. Lever, allegory.*

*Maryna Kutilina*

### **Images of "The Tempest" by Shakespeare in Latin American interpretation by Aimé Césaire (Martinique)**

The object of this research is Martinican playwright Aimé Césaire's play «The Tempest» in the context of the cultural identity's searching in francophone literatures of the Caribbean Basin. The subject of the research is the analysis of



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three images of Prospero, Ariel and Caliban in comparison with Shakespeare's images.

The comparative analysis of «The Tempest» by Shakespeare and by Césaire is carried out; other Latin-American interpretations of the play are mentioned. The examples of the changes in Césaire's play in comparison with the classical Shakespeare's play are given. They are such supplements as the play's leading at the beginning of the play; such innovations as cinematographic technique flash back; such distinctive features as the topics of slavery, racism and colonization. In Césaire's play in just a few hours slave Caliban becomes a Titan, who turns a huge mechanism, moving from compliance to rebellion. Two religion conflicts (Christianity and African religion) between Prospero and Caliban are shown. Both the new vision of the images and their philosophy are given in the article with the examples. The ideas of the movement negritude in the play are touched upon. The scientific novelty of this research is the illumination of negritude's topic in the interpretation of the classical work.

The universal sound which fit in the paradigm of postcolonial area is given by Césaire. At the same time he manages to avoid temporal and geographic concrete definition. Thus, the interpretation of Shakespeare's plays gives Césaire the opportunity to present the topical political and the spiritual problem in a symbolic way, through the images already entered into the world and Latin American's culture. Thus Martinican Césaire avoids "frontal" propaganda, however, he quite clearly outlines his civil and political position. So the topicality of this work is caused by the political and spiritual problem of the Caribbean islands, important for all postcolonial area.

**Key words:** *francophone literature, Caribbean Basin, Aimé Césaire, national identity, negritude.*

***Yuri Cherniak***

### **Hamletian intertextuality in the poem**

#### **“This play has been on for so long now” by V. Stus.**

Manifestations of Hamletian intertextuality in the poem “This play has been on for so long now” by V. Stus on its text, semantic and ideologic levels are under consideration in the paper. The article also focuses upon the peculiar elaboration of some aspects of the philosophical problematics of Shakespeare's “Hamlet” undertaken by the Ukrainian poet-existentialist. V. Stus's rhetorical manner is shown to be close enough to the reflections of Shakespeare's character. The way the axiological semantics of Shakespeare's text is represented in Stus's poem is under study in the article. Allusions to the Soviet reality that correlate with Hamletian intertextuality and metaphors are outlined in the paper.

It's the concept of the theatre that helps V. Stus to demonstrate all complex and chaotic functioning of the Soviet ideological system that used to turn the social life into a total theatrical performance. At the same time, the

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concept of the theatre allows to use the cognitive resources of “Hamlet” to the full, by implementing the borrowed allusions into the semiotically congenial text.

The character of Yorick that proves to be a peculiar condenser of new meanings in the poem, plays an extremely important role in the concept sphere of Stus’s work. Set in new semiotic surroundings (the Soviet reality) and preserving its invariant essence at the same time, this character acquires some features of a multilevel cognitive metaphor.

All in all, Hamletian intertext in Stus’s poem (the topos “all the world’s a stage”, the structural allusion to the monologue “to be, or not to be”, the concept of the identity crisis, the character of Yorick) helps to emphasise the personality’s existential drama, that is the tragic failure of self-identification. The forced denial of one’s identity that the lyrical persona faces in the poem, threatens him with the total destruction of the epistemological paradigm and complete loss of anthropological potential.

**Key words:** *William Shakespeare, Vasyl’ Stus, the tragedy “Hamlet”, the poem “This play has been on for so long now”, Hamletian intertextuality, the character of Yorick, allusion, identity crisis, life-as-theatre.*

### **Viktoria Sheremetieva**

#### **The reception of the works of Philip Sidney in foreign and Ukrainian literature studies of the end of XX – the beginning of XXI century**

Due to new methodological trends inspired with the paradigm of cultural polyphony Renaissance texts have been recently reinterpreted and reread. General changes in perception of Renaissance literary works are connected with the spread of newly coined, mostly materialist-based methodologies in contemporary literary studies. The author emphasizes that the main danger in such kind of literary analysis lies in substituting the study of the unique features of a particular literary work for the scrupulous description of the sociocultural context in general. The article represents an outline of modern scientific approaches in foreign and domestic literature studies dedicated to the works of a famous English Renaissance writer Sir Philip Sidney (1554–1586). The author traces the causes of heterogeneity of scientific interest towards this poet manifested by domestic and foreign researchers. The key points of late Anglo-American surveys dedicated to Sidney’s artistic heritage indicate a noticeable change in the reception of his works. The fundamental works by B. Worden, A. Stewart, R.E. Stillman and R. Hillyer prove that Sidney’s philosophical, political and religious beliefs were more important for the formation of his “perfect courtier” image than his literary works, which just played a nice addition to the former. One of the specific features of Sidney’s reception in the former Soviet Literature Studies is their fragmental, superficial nature. The soviet surveys mention his works mainly within the framework of the scientific discipline “History of English Literature” and thus they only briefly reveal some generally known aspects of the writer's life and works. The first thorough

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attempts in Russian and Ukrainian studies dedicated to Sidney's poetry appeared in the 1980's of the 20th century (Ukrainian theses by L. Volodarskaya and L. Nikiforova). Later on, at the beginning of the 21st century the general postmodern transformations in a theory of literary interpretations caused a new wave of interest to Sidney's works (Russian theses by V. Musvik, S. Chaplin). The article describes reasons for the lack of attention from Ukrainian scholars to this legendary Elizabethan poet and emphasizes the need to find the suitable gap-filling strategies.

**Key words:** *Philip Sidney, new literary methods, sociocultural context, reception, interdisciplinarity.*

*Nataliya Torkut*

### **“School of politics” and “school of morals”: epistemological principles of English Renaissance historiography.**

The metaphorical field that has been formed for centuries around the concept “History” is interesting enough from the point of view of historiography since it indicates not only the attitude of the present towards the past but also its intention to represent itself to successors in the most favourable way (“History is written by winners”).

In Renaissance England the manner of representing historical facts was determined by the author's attitude towards his mission while his individual style depended upon his knowledge of History and his literary talent as well. The artistic consciousness of Tudor historiographers formed in the framework of the mythopoetical world outlook of the day, was distant enough from the scientific thinking as it is and represented a complex symbiosis of artistic ambitions, allegiandy to the authorities and unrestrained striving for authenticity. The mechanisms of sense-generation in the historiography of English Renaissance that is studied through the prism of inter-disciplinary analytical strategy are under analysis in the article. The historical survey of the general panorama of formation and development of the Tudor historiography that is offered in the article, allows to reconstruct the context as well as to form the epistemological foundation for defining those basic concepts that structure the ideological level of the texts under consideration.

Sense-generation in historiographic texts got realised due to the combination of historically authentic, legendary and mythopoetic streams in them. This combination inspired readers to draw parallels between the past and the present, which endowed History with the right to be referred to as “the school of politics” and “the school of morals” at the same time.

**Key words:** *History, The Tudor historiography, metaphor, sense-generation, Renaissance, Edward Hall, Raphael Holinshed, ideology, fact, truth.*

*Bohdan Korneliuk*  
**Shakespeare's history "Richard III": scientific discourse,  
"problem zones" and the prospects of analysis**

The article provides a brief analysis of the studies of Shakespeare's "Richard III" and outlines two possible directions of its further analysis – the investigation of the gender relations of Gloucester and women characters of the play, and also the analysis of attitude of the fictional monarch to the concept of power.

The history "Richard III" stands out as one of the most frequently investigated plays in Shakespearean cannon. The scientists paid their attention to the clearing out of the year of appearance of the play, conducted numerous textological studies (comparing Folio and Quarto editions of this theatrical piece), analyzed the sources of it. Among other domains of scientific interest the following spheres should be mentioned: the comparison of the historical figure of King Richard III and Shakespearean Richard Gloucester, the Bard's interpretation of and polemics with machiavellism through the characters of the play, the so-called "problem scenes", the scene of wooing of Lady Anne being the most prominent among them. Moreover, the religious implications of the play and its theatrical realizations have already been in the focus of scientific studies.

As for the gender relations of Gloucester and women characters of the play, it has been found out that Shakespearean Richard shows misogynistic tendencies in his behavior. He considers women to be inferior to the representatives of masculine gender, thus using women as mere instruments on his way to the English throne. This character uses his marriages for political reasons and hates his mother, Queen Margaret and even Missis Shore which was the mistress of his brother King Edward IV. Among the causes of Richard's masculine chauvinism should be named lack of love and desire of power. But at the same time the Great Bard represents in "Richard III" the woman-character which becomes a decent contender of Richard – Queen Elizabeth. She dispels the stereotypical gender traits of women, showing some qualities traditionally peculiar to the masculine gender – her talent of a polemist, her gift of strategic analysis and political sensibility.

It has also been found out that fictional Richard III in this Shakespearean play is prone to clearly desacralize the concept of king's power which was considered to be divine both in the medieval and Elizabethan England. Very often Richard uses Lords name for political purposes, rather frequently he also adds his dark humor and irony to his prayers. He is not afraid to show his proteistic nature changing his masks with the great power of hypocrisy. All this leads to moral degradation of the fictional King that is the reason of his murders – Richard kills his brother and heirs of the throne, two little children of King Edward II.

At the end of the article the possible directions of analysis of this play have been mentioned. Among them the genrological studies, comparative

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investigation of character structuring in Shakespearean tragedies and histories, and culture discourse which was inspired by the play.

**Key words:** *academic discourse, gender, masculine, feminine, gender asymmetry, desacralization, concept of power.*

***Tetiana Nekriach***

### **“What’s In A Name?”: The Tactics of Translating Names with Transparent Semantics in Shakespeare’s Works**

The phenomenon of Shakespeare has always been a challenge for scholars in every sphere of knowledge and activities, with translation studies being no exception. Every new translation endeavour adds something valuable to the search of effective strategies and tactics, which help solve intricate and sophisticated problems on the levels of language, interpretation, implications. Different epochs and different national trends tend to form different systemic approaches towards translation canon; that is why there is no uniformity in reproducing a particular lingual or aesthetic feature found in an author’s work, more so if the author is William Shakespeare.

First translations of Shakespeare’s works appeared in Ukraine at the outset of the XIX century, the time which signified the revival of interest in the “Stratford bard” throughout Europe. The most renowned men of letters contributed to creating a Ukrainian Shakespeare, Ivan Franko among them, who, apart from translating “The Merchant of Venice” and a good number of sonnets, also initiated Shakespearian studies in the country. The Soviet period gave quite a few excellent translations of Shakespeare’s plays, and its highest achievement was the publishing of “Complete Works” in six volumes in 1986. The general quality of this edition is very high, although it is not entirely devoid of occasional flaws of translational and otherwise nature.

The present article focuses on the translation of proper names with transparent semantics (hereinafter referred to as “speaking names”) from Shakespeare’s historical chronicles and comedies as represented in Ukrainian and Russian translations. Speaking names are a mighty tool to create the “associative train” for a particular character, and, as such, they require special attention and concern on the part of the translator, as long as they strongly resist translation. If it is a nickname, it has to be translated, for the retaining of the sense level is of utmost importance. In case of a given or a family name, the sense level has to be transferred, but without defying the ethnic specificity of its formal design. Ukrainian translators managed to do good work in this respect, offering creative and ingenious alternatives, while Russian translators mostly resort to either treating them as nicknames or transcoding them at the expense of losing the associative train.

**Key words:** *Shakespeare, translation, names with transparent semantics, nicknames, transcoding, ethnic distinctiveness.*