

Summaries

Tetyana Mykhed

Quantization of exile / banishment topos in textual space of Shakespeare's tragedies

The article analyzes the semantic content of exile / banishment topos as one of the dominant in the works of Shakespeare that nowadays became actual – due to certain geopolitical reasons. Quantization is a term that is usually associated with music and mathematics. In the first case it serves to denote harmonization, alignment sounds of the rhythm or height; in the second – to convert a digital signal that is constant in its value, to fix it as a stable value. Quantization in both areas means coding of certain space with "bundles of meaning" that in Shakespeare's text means the formation of semantic topos. Topos, according to E.R. Curtius, is the archetypal essential component of the text, "the place of deployment of meaning" that structures the textual space. Quantization appears not only a means of harmonizing certain semantic components of a conceptual cluster that is discretely present in the artistic text, but ranges them in the frame structure outlined by axiological locus. Thus set of clusters form intelligible matrix level of literary text as a presupposition for possible (re) readings. Shakespeare's "The Tragedy of Coriolanus" and "The Tempest", analyzed in the frame of exile / banishment concept, turned to be concordant to our time, to Ukrainian socio-cultural space of the 21st century. The trauma of exile, all one if it is exile or banishment, though in English their semantics are different, saturates the essence and soul of a castaway, it predictably corrects / deforms his identity. A castaway lives with recalling of the Lost Past (stability), he doesn't accept inappropriate modernity (uncertainty of exile) and envisions the desired future (to return the lost stability). The banishment affects the model of behavior, the way of thinking of an outlaw; it actually becomes a *modus vivendi* of exile. This idea is illustrated by the characters of Coriolanus and Prospero which share typologically common exile/banishment clusters in the frame of quantization. Among them are: social position with accent on Romanitas / Humanitas and their gradual devaluation, liminality of social space devoid of stability, wrong identification, opposition to authority and power, exile as impulse to change identity, banishment as the potential for revenge, etc. Coriolanus and Prospero, Shakespeare's archetypal models of outcasts, have passed the ordeal with dignity, they didn't lose themselves, but they've managed to transform the hopeless situation of marginal in exile into position of moral and spiritual strength and superiority.

Key words: Shakespeare, quantization, topos, exile, banishment, Coriolanus, Prospero.

Summaries

Tatyana Potnitseva

The Motive of Exile from Paradise in the English Renaissance Drama (Ch. Marlowe “The Tragedy of Dido, The Queen of Cartage”)

The article deals with a specific topos of exile – “a sweet and free and easy prison” to which heroes-exiles fell, and from which they will be exiled anew.

The springs of this motive are found in the works of Shakespearean contemporary – Christopher Marlowe, in his early drama “The Tragedy of Dido, the Queen of Carthage” first of all. Namely here a complicated psychology of images and the philosophical basis of the problematic plan started their formation. All that leads further to the complicated images of Shakespeare and to the philosophical-psychological saturation of his drama conflict. The most important in this motive is the appearance of the situation of choice between the sweet captivity of love in an “illusory paradise” and the returning home after the call of the duty to fulfill a historical mission. The novelty of Ch. Marlowe is the depiction of a psychological complexity of the very process of choice for each of the heroes.

Key words: motive of exile, Renaissance drama, cleopatric plot, psychologism.

Oleksandr Pronkevich

The Experience of the Algerian Slavery in Cervantes’ Works

The paper focuses on studying components of the slavery discourse in Cervantes’ works. The attention is concentrated on the image of the Christian prisoner in the Muslim world. Textual analysis of the inserted “The Captive’s Tale” from Don Quixote and the exemplary novel “The Generous Lover” demonstrates that the years which the writer spent in the Algerian slavery became a school of life for him. It determined some most important features of his worldview and aesthetics, including tolerant treatment of the Other, critical thinking and Christian stoicism.

Key words: slavery, conflict of civilizations, multiculturalism, Other, women’s agency.

Iryna Pavlenko

Shakespeare’s heroines in the artistic system of A.P. Sumarokov’s “Hamlet”

The article analyzes the features of the interpretation of the plot and the image of the Shakespearean drama’s heroine (Gertrude, Ophelia) in the play by the creator of the classic Russian drama A.P. Sumarokov. The analysis of the play of "Russian Racine's" and assessment of his contemporaries (University, V.K. Trediakovskim) suggested: the transformation of the plot and characters of

Summaries

the heroines are caused not only by the desire of the writer-classicist to "fix" the product of "savage", but also by the desire to justify the legitimacy of Elizabeth's reign, and at the same time to warn of the dangers of morganatic marriage, with the result that the power can be taken by the impostor tyrant. The same reasons explains the lack of unity of action and the rule of law and good in the fifth act of the tragedy by theorist of Russian classicism. Images of heroines in Sumarokov's "Hamlet" are considered in the context of Russian history and socio-cultural situation by the reign of Elizabeth, the motif pattern of Gertrude's repentance and removal in the deserts (monastery), her concern for the transfer of the throne to his son are being proved. The idea of the need for a dynastic transfer of power has led to a rethinking of the image of Ophelia, who is destined to become a wife of a legitimate enlightened King and potential mother of legal heirs of power. The article also discusses features of implicit and explicit manifestation of the concept of exile in the plot of the play (the desert as a voluntary exile, repentance for Gertrude, the possibility of happiness in foreign lands for Hamlet and Ophelia, Hamlet's attempts to expel Ophelia from his heart as the daughter of Poloniy's killer etc.), analyzes the causes of long-term expulsion of the works from the repertoire of the Russian theater during the reign of Catherine II.

Key words: A.P. Sumarokov, Russian version "Hamlet. Tragedy", concept of exile, drama's heroine, Gertrude, Ophelia.

Iryna Prushkovska **Turkish Shakespeare Discourse**

The results of multi format large-scale celebration of the 400th anniversary of Shakespeare's death once again make sure that the creative personality of well-known author has not been studied in full, compelling is the idea of the classic text multifaceted impact on society and its culture. All this makes the relevance of our research. The development discourse in Shakespeare Turkish culture contributed to the unique ability of creativity Bard interpretation to create new cultural meanings in the new temporal and spatial coordinates. The goal of the proposed research is to explore ways of "entry" Shakespeare words to the Turkish culture and literature in particular, and to consider forms of its existence in modern Turkish literary texts.

It was found that dating phase of Turkish society with an English play writer primarily took place thanks to the translators. Revealed that the weakening of political oppression and active Europeanization of Turkish society contributed to the creation of theatrical unions and theatres that make Shakespeare was represented on the Turkish scene. The emergence of the Ottoman state in the early twentieth century individual works of poetry dedicated to the great playwright, confirms that the figure of Shakespeare gradually finds an echo in Turkish society.

In addition to stage adaptations of Shakespeare legacy of the Great Bard begins to operate in Turkish literature as intertext. Thus, in the works of modern

Summaries

Turkish playwrights, novelists, short story writers (M. Munhan, B. Erenus, A. Guner, H. Dzhumaly, M. Baydur) there are allusions to Shakespeare, and images of the famous Englishman. Works of Shakespeare actively operates in the TV space Turkey (Metin Erksan's film "Hamlet woman or angel of vengeance"). The study suggests that Shakespeare idearium has an important ideological forming, aesthetic function in Turkish culture.

Key words: Shakespeare, Turkish literature, translation, theatre, culture.

Mariana Lanovyk, Zoriana Lanovyk **Ukrainian Hamlet as European Break-Through of the National Self-identification**

In the article on the basis of the analysis of the literary works (by M. Ryl'sky, M. Bazhan, O. Tarnavsky and others), scholarly papers (by I. Franko, O. Tarnavsky and others) and journalistic writings (by D. Dontsov, E. Malanyuk, M. Hvyly'ovy) the fundamental problems of Hamlet and the concept of hamletism reception and interpretation in the Ukrainian literature are examined. The dynamics and evolution of this process in its multiplicity and non-unanimity is traced on different levels of Hamlet's discourse on the wide historical background of the first half of the 20th century. The main attention is drawn to the specific of the hamletism reinterpretation in the Ukrainian literature in Exile in its continual dialog with its continental literature. The differences of the cultural conditions of creativity of Ukrainian authors in the Soviet Ukraine and in Diaspora are underlined. Upon the interpretation of the eloquent examples it is vividly demonstrated how the image of Hamlet and concept of hamletism at large obtain additional connotations and ideological implications in different historical contexts. At the same time the history of the performances of Shakespeare's Hamlet in the Ukrainian translations is in the vigilant focus of the investigation. While pointing to the main reasons of the bans to stage the greatest British Drama in the Ukrainian language in the period of Russian totalitarianism the authors soundly convince in its significance for the improvement of European vector of the Ukrainian cultural development as well as accentuate on the urgent impotence to restore the national history of Ukrainian theatre which was falsified and totally distorted in the period of the Soviet Union.

Key words: hamletism, reception, Ukrainian Hamlet, performances of Shakespeare's Hamlet, I. Franko, E. Malanyuk, O. Tarnavsky.

Viktor Marynychak **Hamletism of V. Stus' poetic intentionality: from loss of self to self-exile**

The paper deals with Hamletism as a correspondence of existential state of lyric character in Stus' poetry with the behavior and inwardness of

Summaries

Shakespeare's Hamlet. In the scope of the intentionality theory Hamletism is being analyzed as a peculiar conscious modus (perception, emotional experience, understanding, will). The concept "Hamletism" is close to phenomenological reduction, i. e. vision of the eidos as a represented essence of a thing, of its sense-bearing picture. The source or the starting point of Stus' Hamletism is his catastrophic state or his being on the edge. For him as well as for Hamlet the catastrophe represented by eidos is the emptiness of his existential center when the entirety of his world is destroyed. After the loss of the dearest something the intentional state, which is experienced as the total loss of everything, appeared. The character has nothing to be identified with, which results in the feeling of lost identity. In Stus' poetry it is "the loss of self", "depersonalization of soul". Then come alienation and solitude, in fact in such state it is impossible to equate to anyone. Self-exile is on the verge of these feelings.

Facing intractable ontological problems V. Stus chose Hamletism as the form of his personal firmness in resistance to the system. Having failed to suppress him, the system could not reconcile with his existence. Hamlet-like denial of the conventions of system proved to be the most essential one as it was connected with the center of spiritual, existential, and social issues. The one who behaves in this way at the same time denies his own peripheralness, provinciality, and inferiority. The system did not give it to the Ukrainian poet.

Key words: Hamletism, intentionality literary work, phenomenological reduction, eidos, catastrophe, axiological synthesis, loss of identity, loss of self, self-exile.

Natalia Lebedyntseva

Ophelia as a context: The circle of "the eternal exile" in O. Zabuzhko's poetic interpretation

The specifics of Ophelia's image interpretation in the poetic reception of the contemporary Ukrainian writer Oksana Zabuzhko is studied in the article. Extra attention is given to the writer's interpretation of exile as the existence on the borderline and an opportunity for the re/thinking of her own existential experience.

The analysis is focused on O. Zabuzhko's three poems: "Ophelia's monologue", "Ophelia and "the mouse trap"" and "Ophelia and Gertrude". The motif of exile in the three poems gets the connotations of the eternal game, the state of being caught within the written part and growing alienation from it. This motif is unfolded in the diachronical perspective of Ophelia's permanent exile from her stage image.

"Self-marginalization" of the lyrical heroine opens a new perspective of Ophelia's image perception. Through this image can be seen contemporary cultural context which shows private existential dimension of the writer's fictional world.

Key words: reception, actor, part, identification, reflection, marginalization, a play, alienation, succession, identity crisis.

Natalia Zhluktenko

**Re-reading “Cymbelin”: transformation of a motif of exile
and the concept of power**

Re-reading of “Cymbelin” in this article is determined by necessity to disclaim outdated critical clichés concerning the late period of Shakespeare’s drama writing. The polemics concerning Shakespeare’s “Cymbelin” and its presentation in the British theatre at the turn of the 19th-20th century is being reconsidered. It is stated, that negative remarks on “Cymbelin” by his most ardent critic G.B. Shaw were caused rather by the specificity of Shaw’s radical conflict with strategies of the British conservative theatre, than by the nature of “Cymbelin” as a text. In interpretation of this drama to revise the statement of ‘overcomplicated structure’ of the dramatic text we rely on the methodology of motif criticism. In the search of unity of different thematic levels in “Cymbelin” we refer to contemporary means of genre analysis which claim that artistic polyphony is most reliable in reading of a Shakespeare’s text of any stage of the writer’s work. To disclaim the idea of unsuitability of pastoral elements in “Cymbelin” we refer to ideas of ecocriticism, i. e. approach to “green” Shakespeare by G. Egan. Attention was paid to history of staging “Cymbelin” in Britain; its best strategies analyzed by Harvey Granvill-Barker prove that modern ways of staging helped to discover in this play the author’s main concepts.

As it is shown Shakespeare changed in “Cymbelin” the motive of exile; instead of choosing it as the key structural point of the dramatic conflict, the author treated it as a flexible form of experience that a lot of characters had to undergo at many levels of the plot. The concept of power was also presented in a new way. Though the story of an old English king at the times of Roman rule over Britain has in the play a dynamic quasi-historical context, the quest of Cymbelin’s successor is finally presented in the mode of pastoral. Arviragus and Guiderius are treated as successors to Cymbelin not only as his sons but as persons who proved in experience their ability to serve and defend natural harmony and morality.

Key words: Shakespeare, “Cymbelin”, a motif of exile, the concept of power, ecocritical theory.

Mark Sokolyansky

**Between Scylla of archaicism and Charybdis of modernization
(on some difficulties in theatrical and cinematographic
interpretation of Shakespeare)**

The article deals with several topical problems of interpretation of Shakespearean dramaturgy onstage and on film. The most complicated task for the contemporary directors and actors is the necessity to secure themselves against two extremes, which are over-literal archaicism and undue approach of performances’ and films’ entourage to the life experience of the modern audience.

Summaries

The main goal of the essay is to underline the importance of observing a sense of proportion for the purpose to approximate Shakespearean thoughts and words to the contemporary spectators without vulgar modernization of the classical works.

Key words: Shakespeare's dramaturgy, theatre, cinematograph, over-literal archaicism, modernization of the classical works.

Nataliya Torkut

Anthropocreative potential of 'exile': Shakespeare's lessons

The article focuses on the conceptual field of the artistic comprehension of 'exile' in Shakespeare's works. The author demonstrates that the certain ideas articulated by this Renaissance dramatist are in tune with the intellectual reflections of modern theoreticians of 'exile', such as Julia Kristeva (loss of language as the most tragic determining feature of exile), Edward Said (growth of national identity as a productive pushback to the destructive power of exile etc.), Czeslaw Milosz (exile energy as a source of strength). Both the key semantic matrices of the artistic comprehension of 'exile' in Shakespeare's works and their anthropocreative potential have been analyzed in the course of investigation. It is proposed to define the 'anthropocreative potential' to mean the ability of a particular cultural phenomenon to encourage (provoke, trigger, and nourish) the development of a person's reflective attitude which helps them to "be in harmony with the world and themselves" and to overcome the existential despair at hard times. It also gives them that very vigorous spiritual force which a Christian philosopher Paul Tillich once called the 'courage to be'.

Shakespeare's dramatic space has three semantic matrices: an exile as a tragic loss of what is ontologically and axiologically valuable for the individual; strategies of living through the exile; a nature of conflict between the outcasts and the surrounding that banishes them. These matrices make the recipient face a number of complex philosophical issues, inspire the intensity of thinking activity and fuel their intellectual reflections. This is where the main Shakespeare's lesson stands: he would prefer to outline difficult life challenges avoiding straightforward verdicts and simple solutions.

Key words: William Shakespeare, exile, outcast, conceptual field, semantic matrix, anthropocreative potential, *Richard II*, *Coriolanus*, *Romeo and Juliet*.

Yurii Kovbasenko

"The Sons of Eternity and Fame": the motif "exegi monumentum" in the works of Shakespeare and his followers

The article deals with the specificity, basic laws and results of the auto-reflection and self-assessment of creativity of writers, who are at the center of their national (global) literary canons and whose work escaped oblivion for centuries (Quintus Horatius Flaccus, William Shakespeare, John Milton, Pierre

Summaries

Ronsard, Robert Burns, Adam Mickiewicz, Charles Baudelaire, Alexander Pushkin, Taras Shevchenko, Maxim Rylsky etc.), considered in comparative aspect. In particular, attention is paid to two leading vectors in self-assessment of creative works' significance of the previously mentioned writers. These vectors are aesthetic (poetical area, artistic novelty of works and its difference from prevailing tradition etc.) and moral and ethical (artist's merits for the nation, his standpoint to the critical issues of modernity). Furthermore, the specificity of realization of invariant Horace's motive «Exegi monumentum» has been traced in national literature variants depending on prevailing or enslaved nation's status.

Key words: literary canon; auto-reflection; prototext; intertext; allusion; reminiscence.

Lada Kolomiyets **Ukrainian Shakespeare as an Experience of Transubstantiation of the Native Language**

This article discusses the history of Ukrainian translations of Shakespeare's play "Hamlet" in the spotlight of developing the Ukrainian canon of foreign classics, in which Shakespeare has occupied the most important place. From the last quarter of the 19th century until today, the translations of his works have served as a yardstick to the level of stylistic maturity of the Ukrainian language. The article examines the principled positions in the views on translation of the populist writers in the late 19th century, of the neoclassics and other personalities in the Ukrainian cultural renaissance of the 1920s-30s, their disciples and followers, as well as of the sixtiers, the eightiers, and the postmodernists of the 2000s. The discussion notes a paradigm shift in the 20th-century approach to translating Shakespeare's works: from free renderings to stylistically adequate, sustainable translations. It also observes that in the early 21st century a peculiar farcical modality in style and a strategy of facetious domestication partly returned to the language of Ukrainian translations, and in particular to the translations from Shakespeare. The article compares this new low-colloquial style to that derived from Ivan Kotliarevsky's mock-heroic poem "Eneïda" (1798) that parodied the classical "Aeneid" by Virgil, and attributes it to a metaphysical rebellion against provincial modesty, insipidity, and unoriginality of the Ukrainian literature as a colonial one in the late USSR period. The article applies the concept of translation as substantial conversion of the receptor language, which has been developed recently by the British Professor of Dutch and Comparative Literature, Theo Hermans. In opposition to the long established concept of translation as transformation, Hermans considers translation through the prism of the Christian doctrine of transubstantiation, which puts national translation traditions in a new light.

Key words: Shakespeare's "Hamlet," neoclassics, stylistically adequate translation, transubstantiation of the receptor language, consubstantiation of the receptor language, new Kotliarevsky's-like low-colloquial style.

Summaries

Kalina Stefanova

SHAKESPEARE With a Baltic Accent. Notes on the New Book by Guna Zeltina and the Baltic Theatre Phenomenon

The article is a presentation of the book by Guna Zeltina *SHAKESPEARE With a Baltic Accent* – newly-published and already award-winning and nominated for more prizes. However, this is not simply a review but an attempt to view the book in the framework and context of the Baltic theatre phenomenon, thus pointing out its own main features.

Key words: Shakespeare, Guna Zeltina, book event, Baltic theatre phenomenon.

Zoriana Lanovyk

Conversation with Hamlet etc.

In the review the main philosophic, aesthetic and poetical dominants of the lyrics book by polish writer Wojciech Pestka 'Breakfast with Hamlet' in Ukrainian translation by Vasyl Slapchuk are analysed. The main attention is drawn to the reception and reinterpretation of Hamlet discourse in the book structure, and its transformation in the focus of the author's and interpreter's worldviews. It is outlined how life experience determines the frame of poetical reinterpretation of Shakespeare's drama's plot. On the foundation of the interpreter's foreword different versions of the reader's reception are blueprinted (from the point of view of existentialism, modernism and postmodernism).

Key words: Wojciech Pestka, 'Breakfast with Hamlet', Vasyl Slapchuk, translation, Hamlet discourse, poetical reinterpretation, reader's reception.