

## Summaries

*Olena Lilova*

### **The Vice-figures' interplay in Nicholas Udall's interlude "Respublica"**

The play, usually attributed to Nicholas Udall, gives a bright sample of an affiliation of Vice-figures pursuing their goal to gain control over Respublica. The Vice-characters' relations are considered from the point of view of their being a research instrument meant to study the phenomenon of corruption in the play.

The interplay of the Vice-figures (Insolence, Oppression and Adulation, all governed by Avarice) within the group seems to be determined by their vain ambition to usurp power in the country and to get their hands on riches. In such a way links between the characters make it possible for them to spin intrigues against their naïve opponents. At the same time, splitting the principal vice concept – that of the corruptness of the authorities in "Respublica" – into four individualized allegorical figures representing its various aspects, allows "to anatomize" the problem as the playwright saw it. The mentioned strategy gives an all-sided reflection of the phenomenon under consideration, reconstructing it in its diversity and variability.

Besides that, the Vice-function dissemination among several characters helps to enhance the play element in the interlude by tightening its folly repertoire with assumed false names, clowning, singing, brawling etc., which would not be so easy for one character to perform. Thus Vice-figures contribute considerably into the implementation of the dramaturgical strategies of playfulness in "Respublica".

**Key words:** Tudor drama, Nicholas Udall, "Respublica", Vice-character, corruption, ludic action, psychologism, compound image.

*Marina Scherbina*

### **Refugee poet at the time of Shakespeare: the case of Edmund Spenser**

Edmund Spenser was much admired in his time. He was known to his contemporaries as the prince of poets as great in English as Virgil in Latin. Edmund Spenser stands with the likes of William Shakespeare and John Milton in the history of English poetry. He is recognized as one of the premier artisans of Modern English verse in its infancy, and one of the greatest poets in the English language. He was greatly preferred over Shakespeare by Queen Elizabeth and many others of the day.

## Summaries

The author of the article examines the exile motive in the life of the English Renaissance “poet of poets” Edmund Spenser. Numerous allusions and explicit hints to certain historical events and some historical figures, political realities and social conflicts of the time, reflected in the works of Edmund Spenser, clarify the author's attitude to the theme of exile that had happened to him after writing the famous “The Faerie Queene”.

Edmund Spenser chose Ireland as the place of his exile, where he found the love of her life later and the shelter after the blows of the fate. After finishing the Pembroke Hall, Cambridge Spenser was on the service of Lord Gray two years. Then he began an independent career and worked in the south of Ireland, Munster, where he was lucky to get an estate and land near Cork, where he entered the circle of large landowners and gradually freed from their duties. All this time he worked on “The Fairy Queen”. Thanks to Walter Raleigh, English statesman, who at the time enjoyed queen's great favor, and who at that time lived in Munster, offered to show the manuscript of the poem to Queen Elizabeth I.

Walter Raleigh returned with Edmund Spenser to London. Spenser return to London took place nine years after he'd left it. It was nine years of his exile. But by this time Spenser adopted to the life in Ireland, which'd already become his sweet home. Edmund Spenser wrote a poem to express appreciation to Walter Raleigh. It was “Colin Clout's Come Home Again”.

**Key words:** Edmund Spenser, exile, “Colin Clout's Come Home Again”, Walter Raleigh, the exile motive, Ireland.

### *Viktoriiia Sheremetieva*

#### **The power of a word: moral, political and existential issues in sir Philip Sidney's “Arcadia”**

Since the end of 16<sup>th</sup> century Sir Philip Sidney's Renaissance novel “Arcadia” had quite different reception from complimentary verdicts to unfavourable reviews. Nevertheless, all of them point out the great importance of his literary work to the genesis and development of the English modification of this genre.

The artistic experiments of Ph. Sidney in prose aim at “rereading” the established Renaissance tradition of writing pastoral. The national, cultural, religious, social and gender types of the writer's identity are brought into action in his “Arcadia”. The pastoral canon has undergone a significant transformation as it has been widely expanded by means of heroic, chivalric and adventure components. All the three versions of “Arcadia” (the early and manuscript “Old Arcadia”, the remade and unfinished “New Arcadia” and the third composite “The Countess of Pembroke's Arcadia”) bring into action the aesthetic and epistemological resources of the pastoral genre. Ph. Sidney effectively reaccentuates the dominant themes, enlarges the system of characters and

## Summaries

enriches the text with the topical mentality, axiological, political and philosophical collisions.

The novel offers the reader a reality filled if not deliberately with historical prototypes, still with relevant sociopolitical issues and reflections on the important moral and psychological problems of his time (love, power, education etc.). The variety of philosophical, political and theological thought on the pages of "Arcadia" demonstrated characteristic of Sir Philip Sidney's understanding of the most important feature of a successful novel i.e. realistic heterogeneity and an abundance of exemplary virtues.

**Key words:** Sir Philip Sidney, English Renaissance romance and novel, New Historicism, Elizabethan pastoral, versions of Sidney's "Arcadia", "Arcadia's" topics and ideology.

### *Daria Moskvitina*

**"He is inconceivably wise...":**

#### **W. Shakespeare in the reception of R.W. Emerson**

Early reception of William Shakespeare and his works played a truly crucial role for the intellectual and aesthetic formation of the young American nation. Paradoxically, though, the highest status that the Bard has always been enjoying in the USA was not disturbed even under the circumstances of intense "deanglization" which was observed in America after the War for Independence. On the contrary, the reception of Shakespeare's legacy became a factor of consolidation which enabled the emergence of the American national culture. "Shakespearization" of the USA which began in the late XVIII century as mainly theatrical, by the beginning of the XIX century had developed into a powerful intellectual movement, one of the leaders of which was a famous romantic poet and the founder of transcendentalism, Ralf Waldo Emerson.

It is hard to overestimate the role of Emerson for the promotion of the Bard and his legacy in the United States. Being outstandingly keen on the investigation of the nature of a genius, R.W. Emerson used the phenomenon of Shakespeare as the material for his research. In the essays "The Poet" and "Shakespeare, or the Poet" (the latter is a part of the collection 'Representative Men') he explained his views on the essence of Shakespeare's genius. Emerson was deeply convinced that the mind and talent of the English playwright were far beyond his time and his contemporaries could hardly estimate him properly. As many other romantic authors, Emerson expressed disappointment with the fact that Shakespeare wrote for the stage: he was deeply convinced this to be a waste of genius. In his opinion the Bard was among those rare personalities who could perfectly imitate Nature as they were natural themselves. It is interesting that Emerson's poetic dedications to Shakespeare can be viewed rather as the so-called 'tribunes' for the expression of his religious and aesthetic beliefs.

**Key words:** R.W. Emerson, W. Shakespeare, American Romanticism, poetic dedication, essay, poet, nature.

## Summaries

*Natalia Vysots'ka*

**Three Desdemonas: Shakespeare's model  
as an analytical tool for the US socio-cultural environment  
in the late 20th – early 21st Centuries**

The paper sets out to explore three works by American authors of the late 20<sup>th</sup> – early 21<sup>st</sup> cc. (plays by Paula Vogel and Toni Morrison, a short story by Linda Bamber) who are “rewriting” *Othello* factoring in present-day takes on gender, race, and class. All three texts move female characters center stage as legitimate subjects. Each work, however, is original in terms of genre and style as a unique variation on Shakespeare’s topics: events taking place behind the scene (Vogel), setting the play in afterworld (Morrison), and inventing an impossible sequel (Bamber). The authors make use of Shakespeare’s pretext to discuss topical issues of today’s America.

**Key words:** William Shakespeare, Othello, Desdemona, feminism, American literature, Toni Morrison, Paula Vogel, Linda Bamber.

*Oksana Starshova*

**Role of Water Space in Exile Discourse  
(W. Shakespeare’s “Tempest” and  
J. Barth’s “Lost in the Funhouse”)**

The situation of a Creator stranded on an uninhabited island caused comparison of two texts: the play of the English playwright and the experimental book of stories by the American writer. Besides cultural symbolism of water as a tool of death/renovation, water space is also considered as the means of alienation and estrangement from the social norms and conventions, as well as the means of construction of the hero’s new identity. Due to the necessity to conquer the elements and the world of the magic Prospero learns to restrain his passions and scraps the violent idea of revenge. Existential solitude of the anonymous minstrel transformed his identity from naïve and gullible Poet Laureate (he was rather considered as a court jester) into an idyllic shepherd inspired by wine and further on into a seasoned Author of his poetry, who would dismiss tradition as exemplary literature in search of his own authorial voice. It is emphasized in the article that exile on an island surrounded by water brings forth optimistic discourse of transformations and spiritual renovations. In “Anonymiad” story by John Barth water space is also interpreted as timeless and unlimited locus of Literature. It generates the currents that carry forth the Word itself between authors, readers, times and countries.

**Key words:** exile discourse, migration trauma, water space, Minstrel show.

## Summaries

*Olha Smolnyts'ka*

### **Shakespeare myth in the chosen works of contemporary Ukrainian poets (using the case of the New York Group): comparative analysis**

The article deals with the comparative aspect of the Shakespeare myth as a rethinking of classical stories, images, and symbols using the example of the selected works of the New York group poets. The focus of interest was the poetry of the Ukrainian writer in Brazil, Vira Vovk, the Ukrainian writer in the US Bohdan Rubchak, and also experimentally – the poetry by the authors of Ukrainian origin Anna Akhmatova and Irina Goncharova. The Hamlet-related artistic legacy of all four poets is demonstrated, the Ukrainian and Brazilian contexts of the newly created image of Hamlet are revealed. The mythological subtext of Hamlet is analyzed. For comparison, the tragedy “Romeo and Juliet” and “The Merchant of Venice” are used as a material for Vera Vovk's selected poems. The motivation of characters' actions is analyzed in comparison with the original works, different translations of the key lines considered necessary for research are compared. The plot of “Hamlet” is contrasted to the ancient Greek myth of the tragedy of the House of Atreus. The work has theoretical and practical significance.

**Key words:** Shakespeare; Vira Vovk; Bohdan Rubchak; the New York Group; translation; myth; allusion; comparative analysis.

*Anastasiia Limborska*

### **Crime as an existential motif of estrangement by W. Shakespeare and C. McCarthy (on the basis of historical chronicle “Richard III” and novel “The Child of God”)**

This article is aimed to analyze existential motif of estrangement in historical chronicle “Richard III” by W. Shakespeare and in the novel “The Child of God” by C. MacCarthy. Among motifs which were represented in the world literature, the motif of power became the central one. According to author's point of view, crimes of characters, who belong to different epochs and authors, have a lot of similarities including psychological state of mind and “metaphysics” of their behavior, which is based on special philosophy of “evil”. Characters-criminals have real historical prototypes and image of the criminal is depicted as a character of the future gothic literature (in Shakespeare) or as a representative of postgothic literature in South gothics (C. MacCarthy), which has a wide range of vivid features such as: mix of classic gothic novel with traditions of American South, appeal to crucial social problems (racism, poverty, violence), interest to naturalistic crime depiction, horrible realias of the main character far from civilization with its social norms. The image of Richard III is depicted on background of tragic events in history of England, and philosophy of

## Summaries

history is based on the idea that power is a consequence of secret crimes, unfaithfulness and fraud. Existential motif of loneliness and estrangement in the novel by Cormac McCarthy is full of tragic and symbolic sense; main character is a criminal and victim at the same time, so far as society made him such a kind of person with its cruelty and indifference.

**Key words:** motif of estrangement, gothic crime, South gothic, historical prototype, metaphysics and philosophy of evil.

### *Olena Zozulia*

#### **Grotesque characters in the works of W. Shakespeare and D. Barthelme: motives of alienation and refuge**

In this article the motive of alienation in the literatures of Renaissance and postmodernism has been analyzed. The concept of alienation is associated with the grotesque and comic representations of the protagonists' behavior in the literary works of W. Shakespeare and D. Barthelme. The objective of the article is to determine from the position of the grotesque theory how the problem of alienation is functioning in the texts of different genres written by the authors of different literary epochs. Governed by existential themes, the heroes of Shakespeare's play and Barthelme's short story seek their personal motivation in establishing communication with their surroundings through individual philosophical (as is with Romeo in Shakespeare) and artistic (as is with Edward Lear in Barthelme) vision. Therefore, their paths to these poles lead to the loss of identity from which the alienation emerges. Their painful progress results in total distress and the loss of the feeling of achievements in life. The protagonists are forced to mandate themselves as being marginalized and remote from the society. Thus, Shakespeare's Romeo distances himself from the intercourse with his family who are overwhelmed by his behavior. In "The Death of Edward Lear" the story's tone fibrillates between comic and tragic while the hero does not win acclaim for his absurd art. The grotesque in both writers' narration becomes a heterogeneous means of the distortion of the reality which intensifies the protagonists' feeling of remoteness.

**Key words:** the motive of alienation and refuge, illogical behavior, grotesque, comical discourse, laughter, Renaissance, postmodernism.

### *Mykola Korpaniuk*

#### **"On the same soil thorns and roses grow"**

The research takes a look at the life and activities of one of the first domestic humanists of the Renaissance, Hryhorii Sianotskyi, an intellectual, philosopher, writer, scholar, educational reformer, Roman Catholic archbishop, gentry. He was interested in rhetoric, poetics and ancient literature, wrote his own comedies, poems and prose works. During a trip to Italy, he got acquainted

## Summaries

with the activities and teachings of Italian humanists and became their loyal successor in Poland and Ukraine. After the appointment as the Archbishop of Lviv, he organized the first Humanism group of intellectuals “The House of Poets” in Dunaiv. Hryhorii Sianotskyi laid a solid foundation for the development of the National Renaissance in the fields of philosophy and natural sciences, creating the basis for the further development and establishment of Renaissance humanism. His activities give reason to assert that the era of the Renaissance in Ukraine began in the fifteenth century in close creative collaboration with the Italian humanists.

**Key words:** Renaissance, humanism, Lviv Bishop Hryhorii Sianotskyi, the circle of intellectuals and humanists in Dunaiv, philosophy, literature, teacher and preacher.

### *Kseniia Konstantynenko*

#### **Communiqué report of a diplomat as a literary genre: the image of Ukrainian territories in the notes of the Venetians J. Barbaro and A. Contarini**

The article examines the image of the Ukrainian lands as it is presented in the descriptions and communiqué reports of the Venetian diplomats of the Renaissance, J. Barbaro and A. Contarini. At that time in Italy, and in Venice in particular, travel literature was extremely popular. The growth of interest in such works was facilitated by the merchants' trade and diplomatic missions, the aspiration of humanistic thought for the opening of new territories and the “redevelopment” of lands blessed with the authority of ancient writers. It was also caused by a special place which, according to the Venetians, the territory of Poland and its “Ruthenian” provinces could occupy in the anti-Turkish league they dreamed about.

Describing the territory of present-day Ukraine, the lives and customs of its inhabitants, the Venice travelers-writers J. Barbaro and A. Contarini constantly raise the topic of the frontier – the borders between the “European”, “Christian” and “Tatar” world. Moreover, in A. Contarini the latter causes unhidden fear.

Concerning its genre characteristics, the text of A. Contarini is a report by a diplomat, which is typical of the Venetian literature of fact. It is a so-called “relatione”, i.e. communiqué report that gave pictures of lives of other states and peoples; it was written according to a certain scheme and in a certain sequence. Communiqué report is a special genre that has historical nature, but cannot claim the breadth and rigor of principles behind a work on history.

**Key words:** Josephat Barbaro, Ambrogio Contrastini, travel literature, relational, borderline, image of boundless forest.

*Rowland Cotterill*  
**Shakespeare's Troilus and Cressida:  
multiple roles, narrative complexities and moral inconsistency**

The article considers one of the most problematic Shakespeare's play Troilus and Cressida, which is unsurpassed in its relational complexity and narrative economy. The author sets out some of the basic choices demonstrably made by Shakespeare in his overall dramatic treatment of the play's material. Special attention is given to numerous major roles in the play, whether measured by numbers of lines, by stage presence or by indispensability to dramatic narrative. Twenty well-defined, narratively necessary, and mutually interacting characters in the play bear familiar names and sustain roles of some narrative and/or thematic and moral salience. The extraordinary virtuosity with which the playwright introduces, defines and sustains in sharp definition the colossal number of roles is stressed.

It is suggested that Troilus and Cressida deploys no fewer, and perhaps rather more, than four plots – that is, four distinguishable and dramatically significant projects for action which are to some recognisable degree developed and are in due course brought to bear upon one another so as to make up the play's overall network of causally connected events. The uniquely large number of distinct agents within the play engenders an extraordinarily complex and many-stranded group of actions, driven by a set of explicit projects which develop into contention with one another.

Amidst many characters whose inconsistencies (between high reputation and low behaviour, between moral professions and actual choices) can be put down to amorous or political immorality, the role of Hector, loyal husband and Trojan mainstay, exhibits a significantly disappointing case of self-defeat and moral dereliction. Several ways in which Hector's challenge and his concomitant “resolution”, to continue fighting, are contemplated.

In Troilus and Cressida, an immense and often unperceived complexity of dramatic action coexists with a set of intelligible and even admirable personal relationships, and a generic uncertainty which answers to the uncertain closures, and the possible unexpected openings, at once of (the play's ostensible subject) the siege of Troy and (arguably its meta-subject) the possibilities of dramatic form.

**Key words:** Troilus and Cressida, plot, role, narrative complexity, character, inconsistency.

*Sabrie Slaston*  
**The example of a gender dialogue in British Poetry  
of late XVI-and the beginning of the XVII century.**

The article is devoted to the analysis of a dialogue in two: gender and intertextual aspects. The examples of realization of two following dialogue



## Summaries

functions: communicative and informative are highlighted in the poetry of Elizabethan period and later the epoch of the King James I. Given analyses show not only the specific features of each very poet but also reveal the inner interaction of the poetic texts in their gender and motivic contexts. Analyzed “companion poems” by Christopher Marlowe (“The Passionate Shepherd to His Love”, 1599) and Walter Raleigh (“The Nymph’s Reply to the Shepherd”, 1600) and tagged dialogue-poem by Samuel Daniel (“Ulysses and the Siren”, 1605) were observed according to the several methods: intertextual, genderological and the realities commentary method. The motifs of these texts were revealed from two sides textual and subtextual. Therefore, the analyses of poetic texts of the Elizabethan era and the epoch of King James I enable us to make further general conclusions: qualitative changes in individual motifs and motivations (motives) and also in their complementation provide historical and literary dynamics of gender discourse; communication feature of dialogue in poetic texts connects the deep meanings and implications, thereby pointing gender dialogism. Implementing the method of realities commentary on the analysis of verbal portrait of the characters in these verses, we find that the usual ideal / non-ideal character-images through "gender-speech" appear in their new option, sometimes opposite to traditional ideas. This enables a new way to interpret poetic texts, highlighting dynamism either through degradation or through the evolution of different textual levels or its components.

**Key words:** gender, dialogue, motif, motivations, Christopher Marlowe, Walter Raleigh, Samuel Daniel.

### *Nataliya Torkut* **Intralingual translations of “The Canterbury Tales” by Geoffrey Chaucer**

The article aims to form an integral view of the intralingual translations of G. Chaucer's “The Canterbury Tales,” taking into account the sociocultural, linguistic and aesthetic context in which they were created, from the fierce literary-aesthetic discussions of the XVII century to poetic experiments of the XX century. Within the six centuries that separate the modern reader from the times of Chaucer, not only the phonetic, lexico-grammatical features of the language have changed, but also cultural thesaurus has been significantly transformed, hence the necessity to review the ways in which Chaucer’s canonical text can/should be adapted to the needs of the contemporary readership. The paper traces the evolution of the translation approach to reproducing the poetological specificity of Chaucer's masterpiece, paying special attention to the work of John Dryden, Thomas Tyrwhitt, Charles Cowden Clarke, Waler W. Skeat, H.R. Haweis, Francis Storr and Hawes Turner, Mary Seymour, Janet Kelman, V.F. Hopper, R.M. Lumiansky, Theodore Morrison, Nevill Coghill, J. Nicolson, A. Kent and Constance Heatt, David Wright, Ronald Ecker, Peter G. Beidler. The author defines the key functions of the intralingual translation of “The Canterbury Tales,” emphasizing its importance

## Summaries

for the popularization and educational purposes. The article is intended to highlight undeniable value of the experience of creating intralingual translations for the humanitarian discourse, as they reflect not only the specifics of the recipients' expectations and their tastes, but also those requirements for translation imperatives that prevail at certain stages in the development of the translation tradition.

**Key words:** G. Chaucer, "The Canterbury Tales", intralingual translations, Middle English, modernization, adaptation, prose translation, poetry translation.

*Bohdan Korneliuk*

### **Designing the artistic world of Shakespeare's Richard III: the experience of receptive re-creation**

In W. Shakespeare's history "Richard III" one can find a number of semantic gaps that inspire the creative activity of recipients. The potential of such lacunas can be actualized when the recipient attempts to comprehend the visual images of characters, interpret their non-verbal behavior (gestures, facial expressions), imagine the intonation pattern of the lines, and get clearer understanding of the play's scenographic features. Modern theatrical and cinematographic conventions require a clear scenic representation of the scene, so proactive recipients are actively involved in the process of creative dialogue with the author of the original source. Shakespeare's text inspires scenographic experiments. Therefore, there may appear both versions of the history, in which the spirit of the epoch has been recreated in detail, as well as performances with an out-of-historical stage design. The lack of clear interior directions opens wide prospects for the use of symbolic stage sets.

Another powerful source of receptive-phenomenological intentions in the play is the so-called "problem" scenes. At first glance, such episodes seem psychologically unmotivated, which stimulates the search for their rationalistic interpretation. Adequate interpretation of these scenes requires from the recipient a special connection to the text and involves identifying the motives that guide the characters, determining the specifics of intonation of the lines actors say, and modeling the spatial interaction of actants in the scene. To the "problem" scenes of "Richard III" we can attribute scene I, 2, in which Gloster seduces Anna, and a similar in structure scene IV, 4, in which King Richard negotiates with Elizabeth on marriage with his niece, and also scene IV, 2, where the Duke of Buckingham at the time of King's wrath demands from him County Hereford.

The length of the play's text encourages proactive recipients to shorten it. The selection of those episodes that are missed during the production or adaptation, clearly reflects the nature of intentionality of recipients.

Filling the semantic lacuna of the Shakespeare's play, the recipients – especially those whom we call proactive – get an opportunity not only to understand the work of the English genius more deeply, but also to become his co-authors. Therefore, reading and/or staging of "Richard III" stimulates the

## Summaries

manifestation of individual traits of recipients, promotes their involvement in the process of interpretation, inspires their creative search.

**Key words:** William Shakespeare, artistic world of reception, inner world of work, hermeneutic intentions, receptive-phenomenological intentions, proactive recipient.

### *Maksym Strikha* **Preface to the Ukrainian translation of “The Canterbury Tales” by Geoffrey Chaucer**

The article contains notes and reflections of the translator on the Ukrainian version of “The Canterbury Tales” by Jeffrey Chaucer – one of the most influential authors of the “Western literary canon”. The masterpiece of the renowned English poet, who played a prominent role in the formation of the national literary language, is represented in the context of the then-stormy era (Hundred Years' War between England and France, “the Great Ecclesiastical Schism”, the reformist movement of lollards under the direction of John Wickliff, “Great Plague” 1347-50 years, the peasant uprising under the leadership of Wat Tyler, the endless wars of the British with Scots and Irishmen, the slaughter of barons, etc.).

The article covers the life of the prominent English poet and discusses some aspects of his work. Particular attention is paid to the structure and content of “The Canterbury Tales” (a collection of 22 verse and 2 prose tales), on the peculiarities of their translation into the Ukrainian language, as well as on the difficulties and problems encountered by the modern interpreter of the poetic masterpiece, which was written in Middle English.

**Key words:** “The Canterbury Tales”, Geoffrey Chaucer, verses, Middle English, the Ukrainian translation.

### *Dar'ya Lazarenko* **To be or not to be Hamlet: CREW invites on a virtual tour**

The review introduces the reader to the innovative multimedia show “Hands-on Hamlet”, an intermedial project created by the Belgian creative collective CREW (headed by Eric Joris) in collaboration with a number of literary scholars. CREW are pioneers working on the edge of science and art, creating immersion-based performances. These performances combine 360<sup>0</sup> ODV and HMD video to allow viewers to dive into alternate reality (AltR). Plunging into the virtual world of “Hands-on Hamlet,” the viewers find themselves in a 3D reconstruction of the key scenes of the tragedy which includes a possibility to attend the rehearsal of the corresponding scene. The author views this performance as a multi-layered metatextual construct that

## **Summaries**

reflects on art in general and its own place and function in the cultural context: the project focuses not only on “Hamlet” as its primary subject of investigation, but also – in the spirit of a postmodern metatextual game – involves the spectators into the performance turning them into both actors and objects of scrutiny. The paper dwells on the issues of artistic, research and educational value of “Hands-on Hamlet” and other modern experimental interpretations of Shakespeare’s canonical tragedy.

***Key words:*** Shakespeare, Hamlet, metatextual, CREW, Virtual reality, multimedia, immersion.