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Nataliya Torkut

Thomas Lodge: biography, literary reputation and i creative achievements

This article, which is part of a research project aimed at creating a complete literary panorama of the English Renaissance, reconstructs the biography and literary career of Thomas Lodge – the writer, from whom William Shakespeare borrowed the plot of his comedy "As You Like It." Emphasis is placed on the role of educational institutions (in particular, the Merchant Taylor's School and the Holy Trinity College of Oxford), as well as the teachers and friendly environment in the formation of T. Lodge's humanist outlook and the awakening of interest in creative writing.

The subject matter of the writer's works is directly related to the twists and turns of his personal life, filled with the typical challenges of that time (deprivation of inheritance due to unjustified parental expectations, imprisonment, participation in a worldwide sea expedition, travel to Italy and France, etc.). At the same time, they demonstrate a broad cultural erudition that brings him closer to the other representatives of the so called "university wits" as well as his being actively involved in the literary debates, religious and political discussions of the Elizabethan era, in which his satirical talent was clearly manifested.

The contradictory character of Thomas Lodge's lifetime reputation can be explained by the fact that it is at this very time that the literal borrowings from widely known works begin to be perceived by the public and colleagues not as a demonstration of cultural erudition, typical of Renaissance thinking, but as a lack of artistic originality, as a shameful practice (plagiarism). However, the role of Tomas Lodge in the formation of the national literary tradition, especially in the realm of poetry and fiction, gives reason to put him on par with such famous renaissance men of letters as Philip Sidney, Edmond Spenser and Robert Green.

Keywords: Thomas Lodge, English Renaissance, pamphlet, love-adventure novel, poetic satire, mannerism.

Tetiana Riazantseva

Lais of Marie de France in the Context of Fantasy Literature

The Centre for Fantasy Literature Studies was founded at the Taras Shevchenko Institute of Literature in Kyiv, Ukraine in June 2015. The main aim of the Centre is to provide the scholars writing on Ukrainian and foreign fantasy literature with opportunities for professional communication in the fields of literature, linguistics, art, culture, translation, etc. In 2015-2017 the Centre organised several workshops to discuss theoretical and practical issues of

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importance to scholars of fantasy (i. e. terminology of fantasy literature studies, genesis of fantasy, intermedial perspective in fantasy studies, poetry in fantasy, national versions of fantasy literature). This article is based on the paper presented during the 4th workshop (April 2017) dedicated to the role of poetry in fantasy. The Lais of Marie de France (12th c.) is considered here as one of the first Western European poetic narratives demonstrating the tendencies that later evolved into the “high fantasy” tradition. The article demonstrates the peculiarities of selection and interpretation of the plots and characters in four lais with explicit fantastic elements (Giguemar, Lanval, Bisclavret, Yonec).

Keywords: Marie de France, lais, fantasy, fairy.

Natalia Levchenko

Biblical hermeneutics in the literary texts of the European Renaissance and Ukrainian Baroque

For the first time in the Ukrainian medieval studies an attempt was made to comprehensively study the place and role of biblical hermeneutics in the works of ancient the literature of the European Renaissance and the Ukrainian Baroque. Understanding the Biblical text faced with the possibility of different interpretations of the word-sign, the word-allegory, or the word-symbol as structurians of a single linguistic figure, an excerpt, or the entire text. Biblical hermeneutics offered as one of the means to remove uncertain categories of understanding, the concept of uniqueness within the biblical canon.

A new view in the interpretation of Christian dogma introduced Lorenzo Walla in his theory of the inherent man's desire for pleasures. Ukrainian baroque literature “apologia of pleasure” has learned as one of the important topics. Through the prism of Epicurean ideas rehabilitated for Christendom Lorenzo Valla, baroque authors explained the new humanistic ideas about the nature of the human person, the relationship of the individual with God and other people.

Keywords: biblical hermeneutic, literature of the European Renaissance, literature of the Ukrainian Baroque, the word-sign, the word-allegory, the word-symbol, eudemonism, hedonism.

Victoria Marinesko

Features of the literary-critical and biographical "iconization" of the image of the Great Bard in the space of Shakespearean discourse of the XVII-XIX centuries.

The article highlights the main stages of the development of interest in Shakespeare's figure, focusing on its correlation with the aesthetic atmosphere and worldviews of a particular cultural era. The image of Shakespeare as a brilliant creator who embodied the boundless thirst for self-reflection is regarded as traditional. In today's intellectual space, William Shakespeare is seen as a cultural

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icon. His image is a kind of an invariant stereotype of a creative personality. Finding out the specifics of its formation and structuring allows to determine the peculiarities of the process of iconization of a canonical personality and to understand the specifics of the literary process more deeply.

The article deals with two main forms of "materialization" of Shakespeare's reception: the personal perception of Shakespeare's works and the figure of the Great Bard both by those who produce texts (writers, directors, etc.), and those who reproduce them (actors, translators, readers, etc.). as well the texts in the broad semiotic sense (oral texts, texts of performances, music, cinema, etc.). The author traces the gradual process of iconization of William Shakespeare's figure in the English cultural space in the diachronic aspect, touching on three main streams of Shakespearean discourse: creative (cultural artifacts, intertextually related to Shakespeare's works), interpretative (products of the hermeneutic activity of translators, researchers, directors, actors) and communicative-pragmatic (emblematic usage of Shakespeare's figures and literary imagery in a wide variety of fields of everyday life such as advertising, politics, journalism, etc., to meet certain practical needs).

The researcher identifies the most significant milestones in the formation of Shakespeare's canonical image, beginning with the process of nationalization and export of "authentic" Shakespeare, which began in the seventeenth century, and ending with the final active iconization of the figure of the brilliant playwright in the second phase of Shakespeare's reception in Europe, "beyond criticism", when English romanticists transform Shakespeare from an object of aesthetic delight and literary-critical analysis to the standard of aesthetic achievement. The author systematically and in detail traces the path of the playwright from being in the zone of "cultural amnesia" during the prohibition of the theatre in England (1642–1660) to the iconization, which began and quickly gained momentum in England of the eighteenth century, which was accompanied by the active development of the theatrical and literary-critical component of Shakespearean discourse. Along with the growing popularity in the literary and critical circles, Shakespeare also became an indisputable symbol of the English theater.

Particular attention is given to the growing interest in the biographical component of the Shakespearean discourse in the nineteenth century, which took place against the background of the transformation of the Great Bard into a national literary icon, raised onto an unattainable pedestal by the romanticists. The fascination with Shakespeare as a national genius led to the urgent need to systematize and comprehend (both on the scholarly and literary level) the information about the life of the playwright, and stimulated further research. In the second half of the nineteenth century, biographical essays became more academic, with increasing attention paid to facts, their theoretical processing and generalization. And although biographies of the nineteenth century established too close links between the biographic and creative vicissitudes of the figure of Shakespeare, their innovative and analytical significance is beyond doubt.

Keywords: iconization, Shakespearean discourse, biography, reception, canonical image, traditional image.

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Holger Klein **Robert Nye's *Falstaff* as Creative Reception of Shakespeare**

The paper is focused on a historic novel by a modern English writer Robert Nye, who is famous for his Shakespeare-related metahistoric fiction. The novel under consideration is *Falstaff* (1976) which stands aside other Nye's novels employing autobiographical narrative – this one represents autobiography of a fictional character. Firstly, the author explains the specific place of this novel in the corpus of other Nye's historical novels. Secondly, the paper specifies the peculiarity of *Falstaff* as narrator: he does not write his biography but dictates it.

The author of the article analyses the novel taking into account such aspects as its poetic structure, its intertextual character, as well as the influence of Shakespearean criticism on the reception of this post-modern text. The results of the profound in-text investigation, represented in the article, enable the author to outline distinctive features of Nye's *Falstaff* and to separate him from Shakespeare's prototype. Pondering on the genre specifics of the novel under consideration, the author comes to the conclusion that it is a perfect specimen of an intertextual novel, as well as an example of the creative reception of a literary work in another literary work. Investigating the nature of intertextuality, the influence of Shakespearean criticism and the specific feature of *Falstaff* as both a character and the narrator, the author of the article claims the unique character of this novel amongst other Shakespeare-related biographical metafiction.

Keywords: Robert Nye, William Shakespeare, intertextuality, metafiction, biography, *Falstaff*.

Kalina Stefanova **To be and not to be. At once.** **Or Daniel Spinar, The Chech Director Extraordinaire, Enters the European Stage**

This article is an attempt to recreate a very unusual and highly topical *Hamlet*, as seen at the Pilsen Theatre Festival, and via it to introduce to the readers the extraordinary talent and poignant social sensitivity of Daniel Spinar, the young director of the National Theatre in Prague. In the year of the 50th anniversary of Jan Kott's masterpiece Shakespeare *Our Contemporary*, it's remarkable to see how this *Hamlet* reflects the way Kott read the play and the main character – as a character who is not defined by the situation imposed on him, at any rate not beyond doubt, and who “accepts it but at the same time revolts against it” – and how it goes even a step further.

Keywords: *Hamlet*, Daniel Spinar, Jan Kott, constructive deconstruction.

Iryna Prushkovska “The Tempest” in Turkish child dramaturgy

The article is devoted to the analysis of the play for children of the “The Tempest” by the Turkish author Nafiz Uslu, which is based on the same work by Shakespeare. An excursion into the history of acquaintance of the Turkish society with the work of the Great Bard through the translation and stage spheres was carried out. Due to the translation from the French (1870s) of the Ottoman language (Hassan Bedreddin Pasha and Manastirly Mehmet Rifat), “Othello” became a well-known in Turkish society. Subsequently, there were three parts of “Hamlet” in the translation of Mehmet Nadir Bey from French. In 1884–1887, the translations of the Ottoman scholar Orikagasizade Hassan Sirrey Bey, in 1912 translations by Mihran Boyadzian, adaptations of Abdulkhak Hamit Tarkhan. In the 60's and 70's of the twentieth century there is a decline in interest in Shakespeare's creativity in Turkey through the renewal of the national model of drama, radical rethinking of traditional cultural values, interest in an epic drama under the influence of the ideas of B. Brecht.

The political climate in Turkey in the 1980's contributed to a growing interest in world drama, in particular the works of W. Shakespeare. Nowadays Turkish drama opens up new possibilities for literary and stage interpretation of Bard, enriched in the perception of Shakespeare's word. One of the proofs is the emergence of a Turkish children's play “Tempest” by Nafis Uslu, based on a well-known romantic comedy by Shakespeare. N. Uslu takes on the basis of a separate plot line of “The Tempest”, hyperbolizing it. The exposition of the play N. Uslu informs the reader/viewer at the beginning of the action (Monroe Prospero, addressed to Miranda, in which he mentions the history of his exile). The development of action begins with how Prospero on the remote island is freezing in the air due to the unsuccessful use of magic power and asks for Ariel's help. Having seen the ship from a distance, Prospero asks not only to help him descend to the ground, but also to make the passengers of the ship appear on the island. The storm, committed by Ariel, brings to the island of Alonzo (King of Naples), the main culprit for the “expulsion” of Prospero, and his son Ferdinand. The organization of events in the work is devoid of intrigue, the plot unfolds in four acts. The development of the action is due to the conflicts of Prospero with Ariel, Ferdinand, Alonzo and Kaliban. Meeting Prospero with Alonzo, the return of the temporarily lost memory to King Naples and his plea for forgiveness is the culmination of the drama of N. Uslu. The last stage in the development of the conflict is Prospero's decision: to forgive everyone, to give Ariel's will, to bless Miranda for marriage and to return home. In Turkish “The Tempest” there is only one scene of trial – the imprisonment of Ferdinand and his hard work. Not reflected in the play and tragic episodes, in which the original involved Sebastian and Antonio, Stefano and Trincio. The semantic loading of the drama of N. Uslu lacks important information, such as geophysical locations (Tunisia, Bermuda), mythical elements (perfumes, except Ariel, deity). At the same time, special attention is paid to the romantic relations of Ferdinand and Miranda. Simplifying the plot N. Uslu leads to a decrease in the number of actors. Prospero, Ariel,

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Alonzo, Ferdinand, Miranda and Kaliban are the main characters of the Turkish “The Tempest”. Particular attention in the article is given to the figurative palette of N. Uslu's work, the ambivalence of the characters of the main characters is revealed. Despite the inevitable simplification of the plot and the omission of many central scenes, N. Uslu manages to preserve, albeit indirectly, the philosophical content of the original. The young Turkish spectator has the opportunity to admire the world of classics, to immerse himself in the content, to decide on the views on life issues regarding power, freedom, friendship, treason. The play of N. Uslu has a didactic orientation, creates an atmosphere of fairy tales, which promotes a happy solution to the tragic nature of the conflicts.

Keywords: “The Tempest”, Shakespeare, Turkish children's drama, plot, image.

Olha Kvasnits'a **Shakespeare in modern Ukrainian media discourse: presence or exclusion?**

The article investigates the media image of William Shakespeare in the modern Ukrainian. The author believes that the study of mass media projection of Shakespeare's phenomenon today appears as the promising research area which enables the development of a holistic understanding of the texts, ideas and interpretations in diachronic and synchronic aspects. The extracts of the Ukrainian mass media articles like the locus of the relevance of Shakespeare ideas in 2016, the year of the 400th anniversary of the playwright's death, are regarded as the subject of analysis. On this occasion British Council has launched a powerful special project in Ukraine and abroad to attract the public to the worldwide campaign Shakespeare Lives. The paper hypothesizes that this symbolic date should have been the reason of mentioning the figure of William Shakespeare in the content of the national Ukrainian mass media. According to the source the following media have been chosen: nationwide editions «Den'», «Dzerkalo tyzhnya», «Ukrayins'kyj tyzhden'»; among TV channels «Suspil'ne movlennya – UA: pershyj», commercial «1+1», «5 kanal», «STB», «ICTV», «Natsional'nyj telekanal Ukrayina», «24 kanal».

The author proves that media discourse has the possibility to expand the area of culture, spread universal meanings and values, enrich the aesthetic awareness, stimulate intellectual reflection, form the critical thinking of the events, tendencies and personalities of the modern age. The analysis has revealed the following two major tendencies in the practice of the Ukrainian mass media on the image of W. Shakespeare: English playwright is present in the cultural consciousness of readers, while among the audience his image is either missing or deformed. Thus, the purpose of journalism is to humanize humanity and bring more nobleness in the world, in our context through the works of Shakespeare.

Keywords: Shakespeare media image, culture, sense of culture, aesthetic consciousness, mass media.

Olha Kovalchuk
**Shakespeare's drama and super hero comics:
comparative aspect**

The article compares the formal, discursive and receptive aspects of Shakespeare's drama and superheroics as a genre of comics in a contemporary cultural context. The researcher's attention is focused on structure, genre, image, perception, variability of the material, authorship and discursive specificity of phenomena, which are conceived as independent and equal.

Despite of the methodological and institutional establishment of comics studies in Western academic discourse, specifics of Ukrainian context brings the actuality of rethinking and legitimization of the media on the new level. Comparing superheroics with Shakespeare's works is considered by the author not only as methodological, but also as a political deed, relying on Scott McCloud's example. In the article comics media, in its core characteristics, is understood as verbal\visual narrative, organized in certain sequence; it correlates with the performative nature of drama and particularly Shakespearean material, in the very beginning meant for staging. In both cases, percipient has to actively participate in form of visual and textual interpretation, organized in time and space.

As the narrative comics has its' own structure elements, which organize the coherence of the whole, just like the drama does. Author pays special attention on fact that the spaces between this structure elements forms the proper way and sequence of perception in both media. Article also analyzes the way performative nature of drama provides typical for super heroic comics narrative variability in different aspects, including imagery, stylistics, historical and cultural scales, corporeality presentation. Popularity and universal meaning of Shakespeare's plays makes it some kind of cultural matrix, which adapts to new ways of interpretation and media translation, just as canonical super hero images do. The adaptive nature of Shakespearean material itself is also comparable with superheroics adaptation of mythological and previous or contemporary cultural models. Both phenomena are also analyzed in scales of popular\elite culture discourse and canon concept.

Keywords: comics, superheroics, drama, structure, genre, narrative, discourse, canon, adaptation, corporeality, The Other.

Victor Marynychak
**The intentional-existential catastrophe as an axiological challenge
of the late Renaissance**

The article analyses the concept of the intentional-existential catastrophe as a catastrophe in the inner world of the character, as well as uses the material of the tragedy "Hamlet" to explore a special kind of such a catastrophe, which is associated with the devastation of the intentional sphere of the subject, with its loss of completeness and the tragic impossibility to compensate it.

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The phenomenological approach allows the author to develop a conceptual apparatus for the study of the value-coloured content of the work, which offers an opportunity to elucidate the phenomenon of the internal catastrophe from a new angle, to see its connection with the problems of the fullness of being, existence and the inner world.

While doing so, the researcher regards Hamlet as an intentional subject, that is, a subject of perception, experience, understanding, awareness, choice, responsibility, behaviour, and existence. The Hamlet conflict is seen as a particular catastrophic situation, the specificity of which is that it is not purely social, related to the interaction of counterparties, but an existential and inherently intentional catastrophe, because it unfolds in the mind and though caused by external factors, appears primarily as a catastrophe of the inner world. The author resorts to the investigation of Shakespeare's work to identify those moments in the Prince's behavior, existential state, and consciousness, which are related to Hamletism which has wide typological significance. The focus is on the image as a unit of the language of culture.

The paper analyzes the state of Hamlet's inner catastrophe, his existential loneliness, his sense of the inability to reach the fullness of being. In the face of a catastrophic sense of inadequacy, incompleteness, and partiality, Hamlet has a desire to complete the image of the world and the existence as a whole. Without this, value synthesis, a worthy response to the challenge of catastrophism, the restoration of the holistic image of the world, the unity and coherence of intentional synthesis and behavior, as well as self-constitution, and, in general, restoration of all inner life from the ruin, are impossible. According to the ideas of idealistic axiology, personalism, religious philosophy, full complementarity is possible in love. Therefore, the author uses the intentional-existential approach to examine the character's relationship with Ophelia in the context of his internal catastrophe.

The author looks at the problem in phenomenological terms, defining love as a value-colored intentional relation to the object, which becomes intentional and accordingly value-colored precisely because the one at whom the feelings are directed, gives (or, from the subject's point of view, is capable of giving) an adequate answer to the manifestation of the subject's identity, supports and strengthens this identity, allows it to 'happen' in its entirety. However, for Hamlet, such completion is impossible. The scholar describes the death of Ophelia as a catastrophe without catharsis, a death without meaning, a final defeat. When the catharsis is present, the death of a person is accompanied by the preservation of value, moreover, the value is being raised. Here, in Hamlet's love situation, the value itself comes to naught. None of the aspects of Hamlet's tragic collision are as hopeless as his relationships with Ophelia. In a situation where only too many forces are directed against him, Hamlet is unable to grasp his extremely desperate position, caused by the loss: not of the beloved - of love itself (and of its possibility).

Thus, the author clarifies the essence of those positive ideas about love, which should be objectively inherent in a Hamletian personality, reveals the role of love in the model of the world, characteristic of this type of personality,

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singles out one of the varieties of an intentional-existential catastrophe that occurs due to the impossibility of supplementing the existence of the individual (and therefore of its completeness) through love.

Keywords: intentional subject, intentional-existential approach, intentional-existential catastrophe, existential loneliness, love, Hamlet, Ophelia.

Tetyana Mykhed **#nofearshakespeare #canon #ua**

The article considers the need to modernize the study of classical literary works, in particular Shakespeare's, in school. This is due to fundamental changes in the socio-political situation in Ukraine and the simultaneous changes in the consciousness of Ukrainian society, reflected in the demands of the new generations for education, their desire to practically apply the received humanitarian knowledge in their life practices and professional activities. The pragmatic approach, which characterizes demands of modern society, focuses on the use of various adaptations of Shakespeare's works. This is illustrated in the article by the variability in interpretation of "The Tragedy of Coriolanus" as a potentially productive educational frame. The use of adaptations makes it possible to rely on the knowledge of the classics which, in adapted form, was retransmitted by mass culture and the media into the consciousness of a global society. This allows using the already known simplified information about the works of the classical writer, in this case Shakespeare, to modify the corresponding topos and establish a correlation between popular memes and concepts that are genetically related to Shakespeare's works. This approach will help to overcome the fear of "Shakespeare's canonicity" that has developed in the minds of mass consumers, and an adaptation, which is originally addressed to a certain age group, will help to trig a multilevel intellectual quest – linguistic, historical, cultural, political, etc., thus strengthening the potential of Shakespearean concepts in the modern context. New times strongly demand decisive changes both in the educational canon and in the methodology of teaching.

Keywords: Shakespeare, canon, Coriolan(us), adaptation, education.

Maria Kushnareva **Unordinary adventures of an ordinary concept: teacher in Italian realities of the XIV-XV centuries**

The paper contains culturological analysis of concepts *ripetitore*, *maestro* and *precettore*, which by modern translators of original Italian texts of the XIV–XV centuries often are marked as *teacher*. For the analysis historical, literature, art texts of the period by Dante, Boccaccio, Petrarca, Cennini, Certaldo, Leonardo da Vinci, Alberti, Bracciolini, Vespasiano da Bisticci were chosen. Differences between these concepts in its functions, attitude to persons these

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concepts mark, social status of such persons are clarified. As well the attempt to define sphere of these concepts' demand, reasons of its popularity in certain period and among certain society' strata was made. Concepts of *maestro* and *precettore* mark two models of learning, one of them presupposes imitation of action, process, thing, the second is aimed at realization of one's own view and approach via imitation as method used to start with. These models had been existing earlier but in the XIV–XV centuries the sphere of applied of the second one had become essentially broader. Though popularity and prestige of *precettore* were not long-lasting, further decline of hand craft production had caused diminishing master's role whose task was to show, in production and craft learning and respectively, increasing of preceptor's (*precettore*) role in acquirement knowledges in certain discipline, whose task was to explain and to conduct, i.e. teacher or advisor, in our modern tradition. But master, *maestro* has been preserving his/her dominant position in learning handwork techniques (applied arts), artistic activity (music performance, visual arts, choreography, etc.) and it still determines the whole complex of its realization.

Keywords: teacher, Italy, Renaissance, knowledge, craft, art, Italian humanism.

Iryna Senchuk

To the History of Ukrainian Shakespeareana: M.S. Shapovalova's Monograph "Shakespeare in Ukrainian Literature"

The review focuses on the main research vectors of M.S. Shapovalova's monograph "Shakespeare in Ukrainian Literature" (1976) and analyzes the author's reception of Ukrainian translations of William Shakespeare's dramas and sonnets, as well as her interpretation of the creativity of the 19th and 20th century Ukrainian writers in the light of their perception and assimilation of Shakespeare's images, motifs and conflicts in their own works. It also outlines the scale of the work, which is based on both printed and hand-written materials, and defines the place and significance of M.S. Shapovalova's monograph in the history of Ukrainian Shakespeareana. Investigating various aspects of Shakespearean discourse in Ukrainian literature and literary studies from historical perspective, M.S. Shapovalova highlights as an integral process the reception of Shakespeare by outstanding Ukrainian writers of the nineteenth and twentieth centuries with the emphasis on Ukrainian translations of English bard's works, their critical interpretation and creative assimilation in Ukrainian literature. M.S. Shapovalova's monograph "Shakespeare in Ukrainian Literature" shows how close Ukrainian culture is to the world's one, and most importantly, that the Ukrainian-language Shakespeareana is an integral part of the conception of Ukrainian national literature and literary language development in the 19th and 20th centuries.

Keywords: William Shakespeare, Shakespearean discourse, Ukrainian Shakespeareana, Ukrainian Literature, translation, reception, M.S. Shapovalova.

Natalia Zhluktenko
“The Winter’s Tale”:
Text in the Context of W. Shakespeare’s Heritage

Reinterpretation of Shakespeare’s play “The Winter’s Tale” is topical in the context of present-day critical debates about the later period of his creative work. The purpose of this article is to emphasize those elements of the structure of the play that testify to the organic unity of “The Winter’s Tale” with other works of Shakespeare, and also to find the features of their innovation. In this critical perspective the concept of power, motives of friendship, love, jealousy are considered

Shakespeare's treatment of a central conflict of the text reveals a connection with the leading themes for his work, though the contamination of contrasting traits of human nature, sharp changes in the stylistic mode of the text from drama to farce, confirms the general assessment of the genre of the play as a tragicomedy. Thus the motive of redemption presented in the line of Leontes (i.e. the sinful father finds his lost daughter Perdita) is seen now as a convention on the verge of parody, and the subsequent reconciliation of Leontes and Hermione looks almost like a travesty of a previous element in the plot.

It is emphasized that the historical allusions in “The Winter's Tale” also remain the subject of scholarly debates. It is proved that in the contemporary cultural context, the new historicist treatment of contacts and conflicts between Bohemia and Sicily provokes the producers to play an ironic play with the Bard’s favorite ex-territorial motif. The philosophical motif of Time in drama is also ambiguously implemented: in its visualization medieval symbolism is combined and stays in contrast with the drama of the characters’ choice of identity inherent in both Shakespeare's later work and in his heritage at large.

Keywords: Shakespeare, “The Winter's Tale”, the concept of power, the motif of atonement, the new historicist treatment, the motif of Time.

Darya Lazarenko
“Lovely little tapestry”: The story of an autumn leaf, a snail and
William Shakespeare in Alexander Shurbanov's book “Essay” (2016)

The review aims to acquaint the reader with the book of the Bulgarian writer, translator, and Shakespearean scholar Alexander Shurbanov “Essay” (2016, Ciela), under the cover of which essays, poems and scholarly observations are collected. Shurbanov’s “Essay” is an intellectual and poetic journey from universal civilizational problems to the issues troubling modern Bulgarian society, to the author’s lyrical self-reflections, which are closely intertwined with philosophical meditations over the spheres of education, scholarship, and art. The paper focuses on the original, synergistic approach of the outstanding Bulgarian scholar to the key issues that structure Shakespearean discourse: the Shakespeare authorship question, the secret of Shakespeare's

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genius, the specifics of the evolution of the playwright's creative manner and the contemporary reception of his works. Shakespeare, whose image is meticulously constructed throughout the book, is treated by the author first and foremost as a human being, then an artist, and finally a metaphor. The review zooms in on the section of the book devoted solely to Shakespeare, but also touches upon the Shakespearean intertextuality which is characteristic of the work in general.

Keywords: William Shakespeare, Shakespearean question, Shakespearean discourse, reception, essay, metaphor, metaphorical concretization, aphorism.

Daria Moskvitina

Shakespearean Capital of Eastern Europe: International Conference of European Shakespeare Research Association in Gdansk

The review represents information on the International Conference of European Shakespeare Research Association (ESRA) "Atomizing Text and Stage" which took place on July 27-30, 2017 in Gdansk (Poland). This city has long been considered a certain Shakespearean capital of Eastern Europe as it has been hosting annual International Shakespeare festival, established by Professor Jerzy Limon, since 1993. Owing to this outstanding event, Gdansk has turned from a huge industrial centre into a theatrical space. The process of this transformation was completed with the erection of the Gdansk Shakespeare theatre (2014, designed by Renato Tozzi) where modern technologies intermingled with time-honoured traditions.

Conference program comprised a number of various academic and spectacular events: plenary lectures, seminars, panels, workshops, and performances demonstrated in the framework of the 2017 Gdansk Shakespeare festival. Ukrainian representatives at this remarkable scholarly and artistic event included academics from Kramatorsk, Lviv, and Zaporizhzhia (members of the Ukrainian Shakespeare Centre).

Keywords: William Shakespeare, conference, European Shakespeare Research Association, Gdansk, theatre festival.

Nataliya Torkut, Yurii Cherniak

Shakespeare's Reception in the Context of Changing Cultural Paradigms as an Object of Scholarly Reflection

The publication provides an overview of the papers presented at the international symposium "Shakespeare in Changing Cultural Paradigms", held in late November 2018 in Bratislava (Slovakia), which brought together scholars from six Eastern European countries as well as the United Kingdom. The thoroughly thought-through concept of the event and the poly-aspect nature of the issues under discussion have allowed accumulating the intellectual energies of the representatives of different fields of Shakespearean studies: literary critics,

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translators, theatre researchers, and theater critics, media technologists, and cultural studies scholars. The contemporary reception of Shakespeare's works has been represented in several dimensions: the theatre (Š. Havličková Kisová, N. Pikli, K. Földváry, A. Kowalcz Pawlik), the translation (M. Nikolaesku, G. Volceanov), the intermediality (I. Mišterová, J. Wild) and the informative dimension (A. Cetera Włodarczyk, Zs. Almási). P. Müller, K. Deres, and S. Šimková devoted their papers to the history of Shakespearean productions, focusing on the specific interpretation of Shakespeare's works in certain national cultures and on the changes that took place in the theater after the fall of the iron curtain in 1989. Metatheatricality in contemporary stage versions of Shakespeare's plays was analysed by G. Reuss, N. Torkut and D. Lazarenko. Visualization accompanying the presentations, which featured the most interesting video clips from Shakespeare's plays and films, contributed to a wider involvement of the symposium participants in the discussion of artistic interpretations and a deeper understanding of the creative intent of the authors.

Keywords: Shakespeare, cultural paradigm, Bratislava, symposium, interpretation, metatheatricality.