Summaries

Olena Lilova
**Farce tonality in *A Merry Play betwene the Pardoner and the Frere*
by John Heywood**

A Merry Play betwene the Pardoner and the Frere is an amazing example of English early Tudor drama created after the genre model of farce as one of the most popular genres in the town culture of the Middle Ages and Renaissance. At the same time J. Heywood's play demonstrates considerable transformations of the genre parameters of farce. These changes mainly concern the subject matter in the play that is made topical enough due to the criticism of the clergy's indecent behavior as well as their manipulative practices that threaten the social order and peace. Their destructive activity is made evident in their manipulations with Christian relics as well as in their manner of communication with each other and with other characters in the play. The famous early Tudor playwright exposes the priests' vanity and deceitfulness. Desacralization of their mission results in their turning into vicious figures.

The main issues of the play are made topical due to the introduction of the representatives of the clergy as the central characters and opposing them to the secondary characters that represent the official religious and civil authorities. Emphasizing the Pardoner's and the Frere's vicious nature the playwright makes them similar to the Vices of morality plays, a genre of mediaeval allegorical drama that deals with religious themes and that is known for its didactic character. It influences the nature of the laughter in the play as well: behind the careless joyfulness there is the playwright's anxiety and bitterness caused by the current state of affairs in the sphere of religion.

Keywords: early Tudor drama, farce, morality play, problematic, desacralization, relics, "low" culture of Middle Ages and Renaissance, Reformation.

Liudmila Fedoriaka
**Specific features of the protagonist in Th.Nash's novel
"The Unfortunate Traveller": from the trickster to the conny-catcher**

The author of the given article intends to research the specific character of the main hero from the first English satiric novel *The Unfortunate Traveler* written by the famous Renaissance man-of-letter Thomas Nash. It falls out of the representative set of Elizabethan novels thanks to its non-typical poetics as the author used extraordinary approach to the arrangement of the narrative stream,

genre system, stylistic peculiarities, and, especially, to the description of the main hero Jack Wilton.

The image of Jack Wilton has some specific features. The author of the article proves that this hero is of dynamic and ambivalent character, and this characteristic of the hero gives the author possibility to demonstrate his critical attitude towards the urgent problems of that time, and this critic is of personal, moral and social nature.

Jack Wilton performs two roles – the character and the narrator, so, Jack's position is in the text and above the text, and, at the moment he narrates he declares his position concerning he witnessed being a hero. As the main hero of the novel, he plays many roles, such as an occasional witness, a necessary assistant, a passionate lover, etc. This character is undergone to the transformation in the currency of the narrative development. To confirm this thesis, the author of the article makes the analysis of the tale *About the Seller of cider* that begins as a comic fragment, and ends as a satirical one. Firstly, Jack plays tricks, lies, cheats, and later he begins criticizing the seller, as a result of which the latter changed his mind and started acting as a generous person. Thus, owing to juxtaposition of two actions simultaneously (laughing and mocking), Jack Wilton is appeared to be not only the hero of jest-books, but also the hero who was aware in cheating. Thus, jest model of this tale is modified into a pamphlet, and Th. Nash gets the opportunity to criticize greediness. The author of the article proves that here is also an implicit call for struggle against this moral vice uttered by Jack Wilton, the image of which is considered to be the wonderful creative fortune of Th. Nash-satirist.

Keywords: Renaissance, English satiric novel, jest-books, narrative development, Thomas Nash.

Kyryl Tarasenko
The titles of the novels by Elizabethan writer Henry Roberts in the context of the Renaissance tradition

The Late English Renaissance novel has already become an actively (re)considered field of literary analysis in the modern Ukrainian literary studies, though some of its aspects need to be in the focus of attention in order to create a coherent and complete view. This article deals with the analysis of the titles of Henry Roberts' novels *A Defiance to Fortune* (1590) and *Pheander. The Maiden Knight* (1595). These novels have been chosen as an example of Renaissance tradition in giving the titles as they are very representative in the aspect of literary tradition; though in some ways contain elements of the author's new approaches.

It is demonstrated that the titles of Late Renaissance novels are very difficult for a proper reader's reception as they for the first time seem to be wordy, multi-component and contain the hidden meanings. These hidden meanings can decoded by means of considering the text within Renaissance cultural practices, Renaissance literary conventions and analyzing it using the

methodology of receptive aesthetics. The analysis has shown that the author's and reader's expectations after having read the titles can either coincide, or be different.

This article shows that the title of the English Late Renaissance novel functions not only as the category of foretelling the plot or declaring the name of the main character; it can function as a commercially-oriented title, a title which contains a certain intrigue, a declaring/metaphorical title. All this certainly refreshes the view on the English Late Renaissance novel as a combination of literary traditions, but also the epoch which produced the analogues of modern literary categories.

It is demonstrated that Henry Roberts used different approaches to attract the reader's attention. The author's effective use of commercially-oriented tricks as well as compliments for the reader proves his creative potential in the sphere of marketing of his novels. Some of the tricks are identical to those used by his contemporaries; some of them are new for the reader.

The analysis of the titles of the novels also helps to reconstruct the social and cultural codes that were in the centre of reader's attention in the Late Renaissance (the concept of Fortune, exotic geographic locations, the atmosphere of noble characters and their deeds). All that helped to understand the creative intentions of the author and to understand the nature and origins of such popularity of his creative writings.

Keywords: title, English Late Renaissance novel, Henry Roberts, Elizabethan Age.

Olena Filatova
The personality of Robert Greene as a biographical author through the prism of research analysis

The article deals with the life and career of English Renaissance writer Robert Greene. The goal of the research is to reconstruct the biography of this Elizabethan writer. The main objects of this study are the articles and monographs literary devoted to Robert Greene and his works. The special attention has been paid to comparing the facts presented in various scholarly works related to the life of Robert Greene. It has also been defined, that there are a lot of "mysterious things" in the biography of this writer. These "things" will never be discovered because of the lack of facts and documents. The author of the article analyzes a lot of Robert Greene's biographical information and studies the circumstances under which certain works of this man of letters were written. The relationship between Robert Greene and his famous contemporaries (Tomas Nashe, William Shakespeare) is also observed. The reconstruction of Robert Greene's career as a writer gives the grounds to prove that his social mobility was quite different from that one typical of his famous contemporaries.

Keywords: biography, Robert Greene, life, literary works, Elizabethan, conny-catching pamphlets.

Iryna Bezrodnykh
A Mob of Gentlemen Who Wrote With Ease:
"Cavalier" poetry in the sociocultural perspective

The article under discussion focuses on the poetic nature of the literary heritage by the representatives of the Cavaliers (Robert Herrick, Thomas Carew, Richard Lovelace, Sir John Suckling, Edmund Waller, Lord Herbert, Aurelian Townshend and others) in the sociocultural perspective of the XVIIth century. The special attention is paid to the peculiarities of the worldview focus, ethical and aesthetic preferences of the stated poetic group, taking after Ben Jonson.

The novelty and scientific significance of the work is obvious due to the fact that the courtly poetry of the Cavaliers has been labeled as minor and of low poetic value for a long time and the representatives of this poetic group are still not familiar for the domestic readership. There are still tendencies to analyze their works only in binary oppositions to "metaphysical poets", or regarding them as royalists and opposing them to Puritans and Roundheads, thus taking into consideration only literary or historical contexts. Besides the literary heritage of the Cavaliers has not been studied through the prisms of the New Historicism – with special emphasis on the mobility and constraint principles in their works.

Studying the poetic heritage of the Cavaliers in the sociocultural context allows the reader to better understand the aesthetic imperatives and immanent similarity of artistic searches and creative achievements of the stated English authors of the of the XVIIth century – the age of English poetry "which begins with Donne and ends with Dryden", impressing the reader with its variety and confusing with its greatness. The epoch is quite complicated not only due to dramatic historical events (the civil war, execution of the King, the Commonwealth and further Restoration), but even in terms of the time limits – the familiar extension of the term Elizabethan to the period from 1600–1642 is coupled with the application of the term Augustan to the period from 1660 to 1700. Thus, when studying the courtly poetic tradition, represented by the Sons of Ben (another name of the Cavaliers), we have focused on the first half of the XVIIth century – from 1603 till 1660.

Though the Cavaliers preferred the so-called light style, trivial themes and playful tone, their poetry can be regarded as the social comments upon the given epoch and the social stratum they belonged to – they were elite authors and the addressee of their poetry belonged to the same circle. Despite the dramatic historical events they witnessed (and as Royalists they supported King Charles I, some with arms), they promote the carpe diem motive, persuading the readers to enjoy the moment, "make much of time" and treat life and love cavalierly, as a game to enjoy. The themes, motives and emotional colouring of their works prove to oppose those of the previous epoch thus embodying the mobility principle, while the form of their poetry is still traditional and is the example of constraint principle.

Keywords: the courtly poetry, poet-Cavalier, poetic manner, sociocultural perspective, mobility, constraint.

Summaries

Nataliya Torkut, Oksana Sobol
**Peculiarities and functions of paratext
in P. Ackroyd's work *Shakespeare. The Biography***

The article is focused on the study of one of the representatives of modern biographical Shakespeare studies, which combines fictional and non-fictional elements. Non-fictional layer in many cases is formed by paratextual means. Thus, the aim of the work is to trace the peculiarities and functions of paratextual elements in P. Ackroyd's *Shakespeare. The Biography* (2005) and define the main author's strategies in the representation of paratextuality and their correlation with the genre of the text. The article includes two main aspects of literary studies: theoretical- and historical-literary. Concerning theoretical-literary aspect authors of the article offer own definition of paratextuality based on profound analysis of other studies. Paratextuality is understood as a complex system of intertextual connections of the main author narrative with those elements (components) of the work, which are directly involved in the formation of its composition and visual representation, being involved in the production of meanings and providing semantic unity and completeness. Depending on the subject of creation of paratext two types of paratextuality are separated: author's paratextuality and editor's paratextuality. According to place, paratextual elements are divided into three groups: pretextual (author's name, title, preface, dedication, and author's fore- word), textual (headings, subheadings, heading clusters, epigraphs, and illustra- tions), and post-textual (afterword, comments, notes, bibliography, chronological table, interviews and conversations with the author, placed at the end of the book or on its cover, design of the book, etc.). In the article, it is also proved that text's genre defines choice of paratextual components. Besides, authors of the article distinguish three categories of paratextual functions: gnoseological (nominative, semantic, factual, thematic, predictive), communicative (informative, dialog function, function of keyword-password), and pragmatic (aesthetic, emotional, actualizing).

In historical-literary aspect the research shows that genre determines the use of not only basic elements of paratext (author's name, title, thanks, preface, headings and subheadings, illustrations and comments) but specific to genre of literary biography (bibliography and chronological table). P. Ackroyd uses pretextual (author's name, title, thanks, and preface), textual (illustrations, headings, subheadings and quotations from the works of W. Shakespeare), and posttextual (bibliography, chronological table of W. Shakespeare's works, and commentaries) elements in his work to set reader on the necessary perception tune and provide him with all necessary information while reading. Elements of posttextual category of paratext are the most significant for P. Ackroyd's work, since they are aimed at forming a holistic vision of the text, deepening the basic knowledge of W. Shakespeare's life and those elements which are underestimated in classical scientific biographies (peculiarities of natural conditions, information about customs and rituals, realia, and lexical material). They also aim at explaining the dependences between W. Shakespeare's biography and his work.

Keywords: William Shakespeare, Peter Ackroyd, literary biography, paratextuality, paratext.

Summaries

Natalia Levchenko
**Theoretical background of the
Western denominations' canons in the Biblical hermeneutics
of the Ukrainian Baroque literature**

Denominational disputes activated the emergence of polemical treatises where Catholic, Protestant and Orthodox theologians tried to persuade an opponent or to incline him/her to their denominations by making an appeal to the Bible as to the highest interdenominational authority.

Exegetical emphasis of the polemics considerably influenced the development of the Biblical hermeneutics as of a structuring unit of the polemical texts poetics, taking into account that before the Reformation, which was critical towards the sacred tradition, disputants appealed to the Church Fathers' texts, to theological dogmas, and to the church canons and rituals. However, after this period, they tended to prove the validity of their ideas by appealing to the sanctity of the Word of God which needed new interpretations according to the agenda.

Debating with the opponents, the Ukrainian authors either consciously or unconsciously employed their writing techniques and interpretations of the Bible, thus developing and enriching Biblical hermeneutics as a structuring unit of the Ukrainian Baroque literature poetics.

Keywords: exegesis, Biblical hermeneutics, Bible, polemical literature.

Daniila Besklepna
**The perception of the Moor in Elizabethan England and its resonance
in the tragedy of W. Shakespeare *Othello***

This research focuses on the perception of the Moor in Renaissance England as a whole, and in particular in William Shakespeare's play *The Tragedy of Othello, the Moor of Venice*. The study identifies and analyzes passages that are directly related to the behavior and attitudes towards the protagonist due to his race. It is thought that Othello's skin color serves not only as a marker of racial difference, but also as a symbolic embodiment of any other forms of otherness that are doomed to hostility by the rest of characters. In addition, this article discusses the interpretation and popularization of the concept of «race» in Renaissance England, which at that time meant the social status of the individual rather than his or her origin. It is suggested to rethink the conceptual emphasis of the play and its shift depending on social moods and current ideas at one time or another.

Keywords: William Shakespeare, Rensissance, Othello, the Moore, the Other, race, discrimination, reception, loss of identity.

Summaries

Natalia Gutaruk
Children in Shakespeare canon: the state of theme research

The article deals with studying the peculiarities of children's representation in Shakespeare canon. This area is "*surprisingly undiscovered*" however it influences the whole history of childhood and its representations in literature. In the course of research it was defined that all the scholars revealed various reasons of children's presence in Shakespeare's works. It is pointed out that all the children characters were not used as the simple background of the main dramatic events.

The author examines in detail various points of view on the quantity of children characters, their functions, way and aim of their representation in Shakespeare's dramas. While analyzing artistic devices of reproducing images of infancy in dramas it was noted that they are closely connected with specific societal concerns of the Elizabethan age such as abandonment, deformity, infanticide, inheritance, legitimacy. Attending to the potential of children roles both in performances and sonnets can be a crucial way to raise important questions about the perception of childhood in Renaissance society.

Keywords: child, childhood, reception, Shakespeare canon, Renaissance.

Michael Dobson
Nationalisms, national theatres, and the return of *Julius Caesar*

The paper explores the way in which the productions of Shakespeare's Roman plays construct complex spatiotemporal structures which include heterogeneous layers ranging from the narrative content that may date from two thousand years ago, the words from sixteen hundred years later, to the modernized costuming and design. The investigation of the intricate interplay of these layers allows for a better understanding of the ambivalent nature of Caesar's archetype, the semiotic (poly)valence of the image of Rome as a historical cognitive metaphor, and the role of Shakespeare's literary authority as a litmus paper that helps define the social and cultural maturity of a nation (which begins to see itself as the heir of Shakespeare and Rome alike). The author offers striking examples that date back as far as 1599 (The Globe, London) and 1680 (Comedie Francaise, Paris). The Roman 'torch' is taken by Kemble's super-Roman Rome (London, 1816), 'friends, brethren, countrymen' in the USA (Washington, DC, 1865), and Shakespeare, our contemporary, acting as a radical romantic nationalist and an honorary national poet (Riga, 1900; Romania, 1844-2016). More recent examples have been provided by prominent revivals of *Julius Caesar* worldwide in the second decade of the 21st century. This play, which the author characterizes as more respected than loved in the canon of performed Shakespeare, has between 2012 and 2017 seemed especially relevant and timely. The paper focuses not only on its recent revivals, but it also examines a broader subject of the relations between the Roman plays, national theatre institutions and notions of historical time. The article explores how *Julius*

Caesar in particular and the Roman plays in general have contributed to Shakespeare's importance for different nation-states around the world across four centuries. The aim of the paper is to define the ways in which different theatrical institutions in different countries have tried to co-opt Shakespeare's Roman plays, reflecting but also shaping the contemporary notions of history, progress, and time.

Keywords: Shakespeare, Roman plays, history, time, Rome, *Julius Caesar*, nationalism, national theatre.

Georgi Niagolov
Teaching Shakespeare through Performance for the 21st Century

The article summarizes the author's experience of creating and teaching an elective course *"Shakespeare through Performance"* at Sofia University "St. Kliment Ohridski." The idea of this course was prompted by the necessity to adopt and implement adequately the framework of Key Competences recommended by the Council of the European Union in 2006 (restated in 2018) within the field of English studies in Bulgaria. The course aims at familiarizing the students with the life and work of Shakespeare while developing such basic competences for lifelong learning as literacy competence, multilingual competence, digital competence, personal, social and learning to learn competence, citizenship competence, entrepreneurship competence, cultural awareness and expression competence, etc. Its mission is to facilitate the transition from the textbook and teacher centred approach which rarely rewards creativity and initiative to alignment with the new expectations of purpose, quality, and relevance of the 21st century. This transition is especially urgent under the current conditions when the global challenges are putting to the test the humanist values of developed societies which have proved to be unprepared to face the negative consequences of the rapid globalization and technological progress.

The course *"Shakespeare through Performance"* was inspired by the project-based and performance-based pedagogies. In the article, the author outlines the evolution of the overall design of this course and then reflects on several 21st-century competences in the context of three stories taken from the actual implementation of the course. *"Shakespeare through Performance"* is a thirty-academic-hour, one-semester elective course, open to B.A. students of all year groups. There are two phases, preparation, and production: the course only covers the former, while the latter is entirely voluntary and extracurricular. Students are encouraged to collaborate in the classroom and also in the virtual learning environment of the university. Students' participation in the course is assessed on the basis of two assignments: an independent research assignment and a creative contribution assignment.

In the author's opinion, the most valuable asset of the extracurricular project was that it managed to create the congenial conditions for the students to

reach a state of flow (Mihaly Csikszentmihalyi's term), a state in which they were fully immersed in the process of staging the play for the sake of the joy of self-expression and cooperation rather than the grade.

Keywords: Shakespeare, performance, basic competences for lifelong learning, elective course, extracurricular project, project-based learning, state of flow/

Yana Nikityuk
"There is no world without Verona walls": global shakespearization and Verona as the capital of literary tourism in Italy

In the article, the author examines how geographical Shakespearization in Italy unfolds both at the level of touristic objects and structures associated with theatrical discourse, and at the level of "domestic", "everyday" topography. Although the issue of intertextual relations between Italy and Shakespeare is dealt with by a fairly wide range of scholars, Shakespeare's touristic sites in Italy have not received due attention yet. This study is interesting and promising in terms of active development and productive interaction of different streams of Shakespearean discourse. A detailed examination of Italian locations allows us to explore the peculiarities of the interaction of the imaginary world of Shakespeare's "Italian" works and the modern cultural landscape of Italy in particular and Western countries in general. The influence of the development of Shakespeare's literary tourism on topography is studied on the example of Verona, a city which, thanks to Shakespeare's tragedy *Romeo and Juliet*, gained worldwide fame as a symbol of the invincible power of love and how Shakespeare, through his own works shapes the cultural memory of the humankind.

Keywords: Verona, "Italian works", Italian reception, toponymy, literary tourism, "Shakespeare's places", Italian loci, literary locations, *Romeo and Juliet*.

Hanna Blondel (Khrabrova)
The literary-critical reception of W. Shakespeare's poem *Venus and Adonis*

This paper sheds light on the state of study of Shakespeare's poem *Venus and Adonis* in contemporary literary studies. The research discourse associated with it is represented by the works that may be divided into two main categories: representative-review (O. Alekseenko, O. Anikst, D. Bevington, V. Botkin, V. Komarova, M. Morozov) and analytic ones (G. Bullough, Th. W. Baldwin, M. C. Bradbrook, A. Ch. Hamilton, B. E. Cantelupe, S. T. Coleridge, J. H. Lake, J. W. Lever, N. Lindheim, C. S. Lewis, R. P. Miller, K. A. Muir, H. T. Price, R. Putney, N. Rabkin, M. Dobson, N. Torkut, H. Blondel (Khrabrova). The issues such as the genetic primary sources of the poem, the compositional structure and the specifics of the plot have been thoroughly studied. Today, those

aspects of the poetics that are correlated with gender-oriented issues are of scientific interest. The fruitful foundation for such research is laid by the works of W. R. Streitberger, D. Bevington, M. Dobson, G. Kruzhkov, N. Torkut, H. Blondel (Khrabrova), as well as the works of those culturologists who studied the specifics of intergender relations during the Renaissance (J. Le Goff, J. Delumeau, E. Fuchs, and others).

Keywords: W. Shakespeare, the poem *Venus and Adonis*, representative-review works, analytic works, the sources, the compositional structure, the plot, images and characters, gender-oriented issues.

Iryna Prushkovska
Renaissance in Turkish dramaturgy: discussions and argumentation

The presented Renaissance studies of Turkish literature aim to explore its paths to cultural challenges and renewal. The appeal to Turkish dramaturgy is explained by the inseparable connection of the achievements of Turkish verbal creativity with action, improvisation. The specificity of the oral transmission of a large amount of information of written and oral origin is characteristic of Eastern cultures and was realized in performances of folk theatres, as well as dervishes and ashiks who travelled through settlements. The basic coordinates of the study are timelines of cultural-historical trends related to cultural evolution. The Sufi theme, with its metamorphic Sufi doctrine and actions painted by the rituals of the Sufi orders, was particularly prevalent. High poetry sounded in the palaces. Among the non-literary factors that influenced the problematic of the works, the statement of the position of Islam at the state level, the development of the empire and the formation of ideology are stated. The study covers the period XIII–XIX centuries. The cultural renaissance in the Ottoman state dates back to the eighteenth century when the Ottoman Empire showed great interest in Europe, European culture, and literature, mainly French. This is the period of the "Tulip era" (1718–1730), which marked the birth of an era of changes in historical and cultural life and science in the Ottoman Empire. The Tulip Age was a prerequisite for Westernisation, a departure from classical values, Sufi doctrine. Linda Darling, an American orientalist at Arizona State University, thinks it is legitimate to date the Turkish Renaissance not even in the 18th century, as noted above, but in the 15th century or even earlier when there was significant economic and cultural development in the Ottoman state. It criticizes the position of Europeans regarding "non-existence" in the history of the renaissance of the Ottomans and Turks as incorrect and unjustified because historical sources indicate the opposite. In the early nineteenth century in Turkish literature and dramaturgy, there is a tendency to secularize culture and the phenomenon of the discovery and liberation of a person close to the charm of its Renaissance. The aesthetic and artistic orientation of culture is being formed as opposed to the religious dominant, which is one of the hallmarks of the Renaissance culture. The period of reforms of the second half of the nineteenth

century is the transition of Turkish literature from the medieval level to the new, European one. The first half of the twentieth century (the time of Ataturk's rule) is marked by the formation of Turkish literature according to European standards on Turkish cultural grounds. The first half of the twentieth century – the process of total Europeanization of Turkish society in most Turkish cultural studies about this period, the prevailing view is that the very formation of the Republic and the reign of the first President of Turkey Mustafa Kemal Ataturk is a period of Turkish renaissance. A new vision of the Turkish renaissance examines the current trend in the culture of Turkey in the 21st century, assessed internationally (H. Dogan). And the process of returning to purely Turkish, Islamic sources is considered rather than a renaissance, but a return to the sources (M. Chevik). On the Renaissance in Turkey at the end of the XX – beginning of the XXI centuries, and more precisely on the Islamic Renaissance, there is controversy beyond Turkey (L. Sadykova). It can be argued that the renaissance of Turkish culture is national and is a debatable question about the validity of European parallels and chronological coordinates. In Turkish dramaturgy, the national potential of humanitarian criteria in achieving the Turkish Renaissance is the object of study of Turkish culture. If we take the view of the researchers about the very meaning of "rebirth", then the problem of the need to expand our humanitarian ideas is real.

Keywords: Renaissance, Turkish dramaturgy, cultural trends, Turkish folk drama, "tulip era", humanitarian ideas.

Bohdan Korneliuk
"I, in this weak piping time of peace": the first monologue of Shakespeare's Richard III as a manifesto of the identity crisis

The article analyzes the intentional acts of Richard Gloucester, reflected in the text of the first monologue of the play's protagonist. At the beginning of the play, this character recalls with great melancholy the time of armed confrontation between York and Lancaster royal dynasties. Richard's nostalgia is explained by the fact that at wartime he had a holistic identity and acted in a hypostasis Warrior. A specific axiological paradigm of wartime allowed him to commit crimes with impunity. Moreover, his iilegal deeds were motivated by a primary purpose – victory in the battle and in the war as a whole. At this time, the intention nucleus of the protagonist is formed, which will determine his behavior throughout his life. The features of Richard's intentionality are thought to be immanent cruelty, determination, desire to win at any price, excellence and his penchant for strategic calculations.

In peacetime, the Warrior hypostasis of Richard cannot be realized, so the protagonist finds himself in a situation of a personal crisis. He begins to mould his new identity that could coexist with the features of his intentionality, formed during wartime. Richard's intention nucleus involves an intrinsic attraction to atrocities, so the character logically chooses for himself a hypostasis of a

Scoundrel. However, Gloucester is used to doing evil only when it is motivated by a certain great purpose. For this purpose, the protagonist starts to desire to ascend the English throne. In order to integrate into court life, the character uses one more aspect of his intentionality – he is naturally endowed with a gift of acting and performing. So the hypostasis Richard the Rogue is unfolded in a play in conjunction with the hypostasis Richard the Actor. In this case, the protagonist uses his talent of a military strategist for the purposes of peaceful life, building up the strategy of ascension to the throne.

Keywords: Shakespeare, Richard III, identity, intentionality, crisis, hypostasis.

Olha Bandrovska
Contemporary Shakespeare: artistic axiology of *Julius Caesar* in Paolo and Vittorio Taviani's *Caesar must die*

The artistic specificity of Italian directors Paolo and Vittorio Taviani's works is determined, firstly, by the unity of artistic views, which makes their films a unique, individual product; secondly, by the correspondence of the directors' early works to the aesthetics of neorealism and the subsequent expansion of neorealistic themes and cinematographic techniques through interaction with postmodernist artistic strategies; thirdly, by the experimental character of their adaptations of world classics. The article focuses on the film poetics of the Taviani brothers' *Caesar Must Die* (2012) based on Shakespeare's political tragedy *Julius Caesar*. The storyline of the film, which represents the "plot in the plot", is analyzed: the "external" plot – rehearsals of the performance in the prison of Rebibbia, filmed in the style of neorealistic cinema, and the "inner" plot – the key scenes of "Julius Caesar". The article examines how the problems of Shakespeare's tragedy affect the process of actors-prisoners' internal search for new life meanings and the formation of qualitatively different worldview and life morals. As a result, the distance between the character, the actor and the audience changes: the actors' play is based on the principle of double-coding, accordingly, the recipient is invited to simultaneously track the dynamics of characters and actors-prisoners' development. It is stated that *Caesar Must Die* emphasizes the Shakespeare's humanism as a central component of his artistic axiology.

Keywords: Shakespeare, *Julius Caesar*, Paolo and Vittorio Taviani, *Caesar Must Die*, film poetics, neorealism.