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Tatyana Potnitseva

Myth of Dido: from Chaucer to Christopher Marlow

The article focuses on the certain milestones in the semantic and emotional transformation of the antique myth presented in the version of Chaucer, the writer of the end of the Middle Ages and the beginning of the Renaissance in the English Literature, and Christopher Marlow, who embodied in his art its crisis point. There are obvious connections and differences between two writers defined by the very time they lived in.

Thus, a complicated psychology of images, the formation of which the literary critics find in Marlow's works, was prompted by Chaucer who outlined the turn of the antique plot to the dramatic life situations, to the study of the very essence of a man who stays alone with himself. But the clear and understandable vector of Chaucer's thoughts and feelings is substituted by Marlow's contrastive variety of them. In that one can see a reflection of the Renaissance premonition of disharmony between man and world, man and nature.

Keywords: antique myth, Middle Ages, Renaissance, psychologism, manneristic style.

Hanna Blondel

The medical discourse in Shakespeare's "The Winter's Tale"

The paper deals with studying the peculiarities of the artistic representation of medical discourse in Shakespeare's romance "The Winter's Tale". The key concepts and main strategies of medical discourse are highlighted in the play. Among its main features, the author of the article describes 1) setting current issues; 2) connection of the medical themes with socio-cultural, moral and juridical contexts; 3) timelessness and interdiscursiveness.

Keywords: W. Shakespeare, "The Winter's Tale", medical discourse, concept, sickness, cure, image, strategy.

Sabriie Slaston

Motifs of the way and marriage in the ballad of Anne Lindsay "Auld Robin Gray": transformation of generational and gender meanings

The article is devoted to the analysis of the motifs of the way and marriage in the Anna Lindsay's (Barnard) Scottish ballad «Auld Robin Gray». It was taken into account the generational and gender contexts. The article represents the biographical data of the little-known in Ukraine Scottish poetess

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Anne Lindsay and reveals the historical and literary context of writing her popular ballad "Old Robin Gray". In England and Scotland, the figure of Anne Lindsay, her songs and poems still remain popular, but for Ukrainian readers and researchers, the poet is still little known, as evidenced by the lack of even a brief digest of her work in Ukrainian Wikipedia. Involving the motivic method of analysis at the plot and character textual levels, we find that the usual ideal / anti-ideal gender characters appear in their new images, sometimes opposite to the usual or stereotypic patterns. This allows me to make a new different textual interpretation of the folk song, observing the dynamism of the characters and plots at the genre level.

Keywords: motif, ballad, gender, Scotland, Anne Lindsay.

Liudmyla Fedoriaka **Specific Narrative Structure in Thomas Nashe's Pamphlet "The Terrors of the Night"**

This paper explores the narrative strategies in Thomas Nashe's pamphlet "The Terrors of the Night" (1593). The specific character of this text narration is in the interaction of the three genre elements – treatise, essay and pamphlet. This heterogeneous approach towards textual space forming was not extraordinary thanks to the standardized features of a typical Elizabethan pamphlet. In itself, an Elizabethan pamphlet was a very eclectic structure giving the author possibility to combine characteristics of many genre elements and to interpret many urgent themes. In the late English Renaissance, the professional writers issued a large number of literary, social and religious pamphlets. Nowadays, it is acknowledged by scholars that the universal artistic signs of a typical Elizabethan pamphlet are thematic relevance and sensations, subjective author's attitude, highly emotional rhetorical stream, etc.

The representative pamphlet series created by the famous late Renaissance writer Th. Nashe correlates with other pamphlets of the Elizabethan age. He is the author of seven pamphlets, and among them "The Terrors..." is rather differential due to some features – theme and narrative. For the first time in his career, Nashe demonstrates his critical attitude towards various elements of magic sphere, doubtful social practice and realities: witches, magicians, voodooes, palmists, physiognoms, astronomers, etc. are peculiar heroes of this pamphlet. This theme was very crucial for the late English Renaissance people, and the author introduces it through the ethical and psychological aspects, in his particular way. Besides it, this fiction is very special as the author reaches his goal using features of essay, treatise and pamphlet itself. In the Elizabethan literature, there were no distinctive genre boundaries between them; they were in the stage of active development, so their usage within the same text was not considered a very exclusive fact.

More unexpected and original was the author's approach to their interaction and its pragmatics. The narration is subjected to changes during its

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progress. The story begins as a treatise, transforms into essay for a while, and then it turns into pamphlet. Transitions from genre to genre are rather gradual to create the platform for expressing Nashe's key satirical imperatives concerning the main theme of this fiction. Moreover, such type of a narrative structure is also very effective to help the author to prove his genuine religious views and his desire to persuade his contemporaries not to believe in magic instead of belief in God. It is very exceptional on the author's behalf that these genre components – treatise, essay and pamphlet – are used by him as the specific artistic media not only to represent the problem of a groundless person's belief, but to criticize it. The analysis of "The Terrors of the Night" narrative strategies gives the reason to suggest the birth of the unique Elizabethan pamphlet and to demonstrate Thomas Nashe as a very talented writer capable to unite different elements within the same text aiming to show his satirical views in a popular genre.

Keywords: Thomas Nashe, "The Terrors of the Night", narrative strategy, treatise, essay, pamphlet.

Mariana Lanovyk, Zoriana Lanovyk **Love as a disease: the genesis of traditional metaphor in the works of William Shakespeare**

The article deals with the microimage of "love as a disease" in its allegorical expression. It is considered in the works of William Shakespeare as traditional metaphor that has its origins and trajectory of development in previous cultural and historical epochs. The main attention is drawn to the problem of tradition and innovation, as well as to the sources from which the Great Bard drew his inspiration: Antiquity as an axial parallel for the analysis of works of the Renaissance; The Bible in King James Version, which appeared in Shakespeare's time; The Middle Ages in the combination of Christian-religious and courtly streams. Theoretical postulates are confirmed by numerous examples from the works of Shakespeare in comparison with the literary monuments of ancient Greece and Rome (especially the works of poets of the classical era, as well as Ovid, Virgil, Plutarch, etc.), the Middle Ages, the Bible. The influences of these sources on the features of the poetics of Shakespeare's comedies (in a humorous and ironic way), tragedies (in a dramatic light), poems and sonnets are analyzed. As a result, a special stream of Ovid's tradition in depicting the ambivalent trends of the Elizabethan era in Shakespeare's works is stated. The prospects of further studies in this area in the genetic-contact consideration and in the perspective of typological comparisons in order to create a holistic picture of the cultural continuity of the studied theme of love as a disease are emphasized.

Keywords: Shakespeare, metaphor, allegory, Antiquity, Middle Ages, Renaissance, Bible, poetics, tradition.

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Kateryna Vasylyna **Shakespeare in the Steppes:**

I. Turgenev's interpretation of stock plots and images

The article deals with the study of the specificity of reception of Shakespearean heritage in the 19th C. Russian on the basis of analysis of creative works by a famous Russian writer and connoisseur of Shakespeare's legacy Ivan Turgenev.

It is obvious that plots and images from Shakespearean dramas are processed and incorporated by different cultures with different degrees of intensity depending on the intentions of the interpreting writer, context of cultural dialogue, and the background of the recipient. Thus, I. Turgenev played an important role in popularizing Shakespeare's masterpieces by presenting his ideas in essays, translations and by alluding to Shakespeare's works in many of his writings, two of which are in the focus of attention in this article. They are "Hamlet of the Shchigrovsky District" and "A Lear of the Steppes".

Each of the works presents an original vision of the eternal images through the prism of Russian reality of the 19th C. It is notable that I. Turgenev describes topical problems of his time: passive state of Russian intellectuals, violence of the local landowners, pathetic life of eternal types in contemporary world.

His Hamlet is weak, too careful, and sometimes cruel but at the same time he is cowardly. His King Lear is outrageous, self-centered, violent and rather wild. Sudden death of the latter character is predestined by his behavior and attitude to his relatives, friends and underlings. I. Turgenev changes the genre parameters of the source texts, broadening means of characterization, alters the system of characters, includes Russian realia into the text and thus produces his own contribution into the world Shakespearean discourse.

Keywords: stock plots and images, Shakespearean discourse, Hamlet, King Lear, typization, framing, story within the story, modernization, nationalization of stock material.

Zhanna Bortnik

The reception's peculiarities of W. Shakespeare's tragedy "Othello" in the modern ukrainian theater (on the example of the performance "Othello / Ukraine / Facebook")

The peculiarities of the theatrical reception of W. Shakespeare's play "Othello", themes and issues that are actualized by modern playwrights and directors (on the example of the play "Othello / Ukraine / Facebook") are analyzed in the article. At the same time, the study of Shakespeare's tragedy made it possible to trace the latest ways of work of modern playwrights on the text of the play and its implementation. In particular, attention is focused on the trends of modern Ukrainian drama, which can be found during these observations: the movement towards an unstable text, performatization,

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narrativization, post-documentary. The basis of the stage text was the leitmotif of slander, untruth and the motive of deceived trust. The director transfers these motives to the present and concretizes the problem of slander, interprets it through the prism of today as a fake, suggestion, seeks to artistically explore the people who form fakes (collective Iago), as well as the naivety of others who perceive them. The director and screenwriters thus expand the context of the work on the basis of their own worldview, actualize the conflict of different worlds, different worldview systems. The directorial and dramatic strategies of the play "Othello / Ukraine. Facebook" led to the realization of the text of the play in the form of three blocks: post-documentary, performative and Shakespearean. A new generation of Ukrainian directors, playwrights of the theater work with classical texts, transferring events to Ukrainian modernity and counting on a critical perception by the recipient, who is encouraged to interpret, choose a reaction to the text, decoding the meanings.

Keywords: playwright, director, Othello, Ukrainian drama, post-documentary, play.

Victor Marynychak

Religious component in the artistic phenomenon of the intentional activity of Friar Laurence

The article represents a phenomenological analysis of the religious intentionality of Friar Laurence, one of the main characters of Shakespeare's tragedy "Romeo and Juliet". The author interprets religious intentionality as a directed action (in particular, mental and speech), motivated by religious values, having a goal related to these values and corresponding consequences.

Key episodes with Friar Laurence involved are considered in the article through the prism of religious intentionality, which allows the revealing of the intentional duality of the character. In the first episode, his goal corresponds to Christian values, but the chosen means of its achieving contradicts this goal, and leads to disaster. From the very beginning, Friar Laurence seemingly breaks the rules with good intentions, hides the truth, and flirts with the father of lie, thus disrespecting fundamental Christian values. His extremely difficult vocation was to convert society, which lives according to almost barbaric customs, to law and grace, to love and freedom. He reveals himself as an insecure, weak minister of the church, which could protect someone's freedom. In interacting with society, he turns to be indecisive and timid.

The motives of Friar Laurence's intentional words or actions are only partially Christian in terms of the declared goals, but at the turning points of the plot, the hidden goals, the intentional actions themselves, and their consequences contradict Christian values.

Keywords: Shakespeare, "Romeo and Juliet", Friar Laurence, the religious intentionality, Christian values, phenomenology.

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Maksym Strikha
**“Le Morte d’Arthur” by Sir Thomas Malory:
a novel and around it (a few words from a translator).**

An article presents an overview of the life of Sir Thomas Malory and the history of his novel “Le Morte d’Arthur”, being a compendium of all the legends of the Arthurian cycle, which had appeared in different countries of Europe during many centuries and received their final form in the Late Middle Ages. Special attention is paid to the knighthood culture in Europe (together with its manifestations in Ukrainian lands), the history of the Arthurian cycle of legends, the impact of the Arthurian plots on the development of the European literature, music, painting, cinematography etc., the echoing of these Arthurian plots in the Ukrainian literature.

The author specially presents the principles of his work over his Ukrainian translation of “Le Morte d’Arthur”, which was printed in 2021 in Ternopil’ textbook publishers “Bohdan”.

Keywords: Thomas Malory, “Le Morte d’Arthur”, Arthurian cycle, translation.

Natalia Levchenko
**Discussion in the Field of Literary Studies
“From the Baroque to Postmodernism:
The Problem of the Author”**

On the 25th and 26th of February 2020, T. H. Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine (NASU), H. F. Kvitka Osnovianenko Ukrainian Language and Literature Faculty, Leonid Ushkalov Department of Ukrainian and Foreign Literature and Journalism, Ukrainian Language Department, Ukrainian Studies and Applied Linguistics Department, and the Laboratory of Hryhorii Skovoroda’s Literary Heritage Studies in H. S. Skovoroda Educational and Research Institute (H. S. Skovoroda Kharkiv National Pedagogical University) organised the international academic conference “From the Baroque to Postmodernism: The Problem of the Author”. The convention was held to honour the memory of an eminent literary scholar, Professor Leonid Ushkalov, who passed away unexpectedly a year ago. Thus, in their discussion the participants of the conference “From the Baroque to Postmodernism: The Problem of the Author” focused on the main vectors of development of Ukrainian Literature and Literary Studies, considered the prospects for the integration into the European literary and academic world, and outlined the scope of further research.

Keywords: Leonid Ushkalov, the international academic conference Hryhorii Skovoroda, Literary Studies in Ukraine.

Nataliya Torkut

"The time is out of joint..." , or will Shakespeare help us not to fall asleep during Armageddon: philosophical reflections on the topics of modern Shakespeare conferences

The article is devoted to the understanding of the leading trends in Shakespeare studies of the 21st century that are quite noticeable in the topics of academic forums and conferences. A brief analytical review of the research priorities of contemporary Shakespeare conferences gives grounds for asserting that Shakespeare studies has recently expanded the circle of research interests and gone beyond purely literary and theatrical paradigms. The focus of the author of the article is the VI International Scientific and Practical Conference "The Great Bard in the Context of the Pandemic: Shakespeare and/as Medicine", held by the Ukrainian Shakespeare Center in September 2021 when the COVID-19 pandemic has already significantly changed the world in which we lived. The choice of the topic of this scientific forum is determined by the awareness of the importance of literary classics as a factor that contributes to overcoming the feeling of disaster and panic in society and increases the resistance of humanity to the demotivation of collective and individual activity. Shakespeare's works, as an inexhaustible source of spiritual and psychological experience, can play an important role in overcoming destructive social trends.

The thematic range of the conference can be represented in the form of three semantic streams that intersect with three spheres of human activity: medicine, art therapy and everyday life. The participants talked about the peculiarities of the reflection in Shakespeare's works of contemporary ideas about diseases and doctors, about the realization of the therapeutic potential of Shakespeare's texts in theater productions, film adaptations, art therapy, as well as about the ability of Shakespeare's words to perform the function of a catalyst for positive psychological changes in conditions of social despair or to serve as a trigger constructive solutions for an individual who is experiencing a state of psychological decline or desolation. The conference, which was attended by more than 70 participants from 8 countries, proved that the intellectual searches and interests of Ukrainian Shakespeare scholars are in tune with leading world trends and demonstrated the ability of the humanities to influence public opinions and participate in solving global problems.

Keywords: Shakespeare, the humanities, Shakespeare studies, analytical review, conferences, medicine, research priorities.

Olha Bandrovskya

Renaissance England in the "The Space of Literature", scholarly seminar of World Literature Department of Ivan Franko National University of Lviv

The paper highlights the work of the scholarly seminar "The Space of Literature" of the World Literature Department of the Faculty of Foreign

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Languages at Ivan Franko National University of Lviv during 2012-2021. The seminar's research is based on principles of openness and pluralism of modern literary studies, provided that the unity of theory and practice is preserved in the analysis of a work of art. The topics chosen for the sessions include the phenomenon of transition in the world literature of the Modern and Postmodern epochs, the interaction of literature and cinema, memory and literature, and the concept of "identity" in fiction and literary studies. The main attention is paid to the study of William Shakespeare's works and the literature of the English Renaissance at the seminar sessions. It is shown that contemporary literary approaches and concepts reveal the significant scientific potential for researching the work of the Bard of Avon, culture, and literature of the Renaissance. Accordingly, a separate direction of the seminar's studies is the annual "Shakespeare Days in Lviv", which are held under the joint program of "Shakespeare Days in Ukraine", organized by the Laboratory of Renaissance Studies and the Ukrainian Interuniversity Research Shakespeare Center. An important focus of presentations on the English Renaissance is the parallel between Renaissance England and modernity. At the 2020 session held under the title "Shakespeare and turbulent times" a wide range of issues on pandemics in the history of Western Europe was actively debated: inter alia, "England in the Time of Shakespeare: Epidemics, Medicine and the Role of Quarantine Measures", "Motives of the Plague in William Shakespeare's Works", and "The Plague as a Metaphor in the Plays by William Shakespeare". It is concluded that the constant attention of "Space of Literature" towards the artistic phenomena of the Renaissance corresponds to the concept of the seminar: the history of art forms is the history of the forms of the human spirit, and the work of art extends beyond the aesthetics, elaborating such fundamental categories as personality, people, history, culture, and civilization. From this perspective, the works of Shakespeare, the English Renaissance, and indeed world classic literature as a whole serve for human self-knowledge and understanding of one's own identity.

Keywords: the scholarly seminar "Space of literature", William Shakespeare, the Renaissance, English literature, "Shakespeare's days in Ukraine".