

Summaries

Ihor Orzhytskyi

Sister Juana Ines de la Cruz: between feminism and indigenismo

The article concerns the modern perception of the works by the most famous Mexican writer of the colonial period – Sister Juana Ines de la Cruz. There are two aspects of their perception by the foreign literary criticism in recent decades: her presence in feminist studies and her role in understanding the Indian component in the contemporary Mexican culture. Since the end of the twentieth century the Mexican society has been actively losing its macho view of women's role, so the figure of the famous poetess and nun is on par with other prominent women of the Mexican culture, who were destined to break the masculine traditions of the country. The feminist perspective of research on the work of Sister Juana is particularly inherent to the research of A. Alatorre, E. Arenal, O. Blanco, S. Merrim, G. Sabat de Rivers. Sister Juana's – a non-Indian's – active interest in the indigenous culture is less well-known among researchers outside Mexico, just as the now officially emphasized multilingualism of the Mexican culture, the basic figure of which is Sister Juana. This aspect of the creative heritage has been researched, in particular by C. Egan, L. Leal, K. Zanelli, E. Flores.

However, since no special attention has been paid to the possibility of understanding the role of this writer in the perspective of the literature of indigenismo, such a task is set by the author of the proposed article. He also seeks to introduce the Indian component of Sister Juana's work into the pan-American context of the symbolic and identificational use of Indian languages by artists who did not originally come from the Indian language environment and, on the other hand, the radical turn of the Catholic Church in Latin America in the 21st century towards the indigenous cultures.

The recent publication of Sister Juana's unique Ukrainian four-volume book, thoroughly prefaced by T. Riazantseva, should draw the attention of both Ukrainian hispanists and latinamericanists to this phenomenal figure.

Keywords: Sister Juana Inés de la Cruz, Mexican literature, American Indian languages, feminism, indigenismo.

Iryna Bezrodnykh

Role-play on the Edge: Seduction Strategy as a Dominant of Robert Herrick's Erotic Narrative

The article under consideration studies the love poetry of Robert Herrick, a representative of the courtly poetic tradition of England in the first half of the XVIIth century, who is traditionally considered to be the one of "Cavalier"

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poets, with the focus on the erotic narrative of the writer.

The attention is concentrated on the constituents of the love game, which the persona initiates in order to persuade the lady-addressee of the poem to respond to the main message – to surrender to feelings, rejecting prohibitions and social constraints, following the main hedonistic motto of the era – “carpe diem”. The article defines the nature of the artist's creative search, whose poetic canvas combines Petrarchan stamps with the immodest "role-play", which later became known as "cavalier", as well as elements of voyeurism, eroticism, masculinity, which, according to contemporary feminist criticism, borders on phallocentrism.

The image of the lady the poetic work is dedicated to is often emblemized, fragmented, and embellished: to provoke the persona's desire she is to seduce by her own appearance, besides she is often the object of desire rather than an active player in a sexual game. Therefore, sometimes she is found in the passive state, and the author resorts to the technique of dreams or delusions, thus being able to be overt in the poetic text, while formally remaining within the boundaries of decency.

Keywords: courtly poetic tradition, "cavalier", love lyrics, eroticism, love game.

Oleksandr Pronkevich

Actualisation the “Cervantes Code” in the TV series “Ministry of Time”

The purpose of the article is to examine the nature and constituent elements of the “Cervantes code” in world culture, which is defined as the whole complex of messages, thematic complexes, genre conventions, poetic features, philosophical thoughts and life practices associated with the man and writer Cervantes. In turn, the “Cervantes code” consists of a number of subcodes that form their own traditions. The theoretical positions of the research are illustrated on the material of the television series “Ministry of Time”.

Keywords: cultural code, Cervantes, subcode, myth, mass culture, literature and cinema.

Nataliya Torkut, Olha Kvasnytsia

The productivity of the interdisciplinary modus of modern Shakespearean studies: *Coriolanus* as an object of bibliotherapy and psychotherapy

The article presents the text of Shakespeare's tragedy *Coriolanus* as an object of bibliotherapy and psychotherapy, demonstrating the effectiveness of an interdisciplinary method that involves a wide range of philological and art-therapeutic practices and methods aimed at psychocorrection of the individual, in particular, working through complex psycho-emotional states of the individual during the recent Russian-Ukrainian war.

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The authors pay special attention to defining the goals and revealing the possibilities of art therapy, in particular those related to self-expression (emotions and feelings associated with experiencing problems), expanding personal experience of self-knowledge, searching for one's individuality, uniqueness and significance, strengthening one's own identity, internal integration of the personality, active search for new adaptive forms of interaction with the world, and gaining psychological flexibility. Art therapy, particularly through the use of Shakespearean texts, not only allows unconscious aspects of a person's psychological life to be expressed, but also to be reflected upon, to heal traumatic experiences, to take a proactive stance in life, and to expand one's range of skills. An example of this is the "Project W: Veterans, Volunteers and William", which resulted in the creation of an amateur English-language production of Shakespeare's *Twelfth Night* for the purpose of providing psychotherapeutic and social support to combat veterans. In this research, Coriolanus is one of the portraits of a modern Ukrainian warrior who, on his return to civilian life, is living a deep personal psychodrama, who is seeking justice for the pain of loss, who is not always understood and accepted by society, and who does not always understand the world outside the war. Therefore, the analysis of the problematic and thematic spectrum of the Roman play *Coriolanus* using the psychodynamic method allows us to expand the repertoire of psychotherapeutic practices with a projection on the Ukrainian experience.

The combination of the strategy of close reading with the basic principles of the psychodynamic method aimed at revealing and bringing to the level of awareness the hidden causes of disharmony, the motivation for choosing certain patterns of behaviour, as well as outlining the areas of traumatic experience, etc. makes it possible to identify those poetic elements (conflict situations, collisions, images, artistic tropes) in the text of *Coriolanus* that have art therapeutic potential.

Therefore, bibliotherapy (reading with a focus on one's own existential situation) can assist in developing strategies to resolve complex life conflicts, taking into account the corrective experience (emotional, psychological, intellectual, social, etc.) gained during the process of reception. Furthermore, world classics, including the works of William Shakespeare, not only help to reduce the mental tension of each individual, but also provide a means of overcoming individual and collective traumas. This demonstrates the effectiveness of an interdisciplinary approach combining philology and psychology.

Keywords: bibliotherapy, psychotherapy, trauma, W. Shakespeare, *Coriolanus*, poetic elements, behavioural patterns, close reading strategy.

Yulia Shchukina

Artistic features of performance *Othello* staged by Oleksii Hlaholin and its place in the Shakespeariana of the Ukrainian drama theatre

For the first time in Ukrainian theatre studies, the article comprehensively analyses performance *Othello* on the stage of 'T. H. Shevchenko' Academic Ukrainian Drama Theatre, Kharkiv (1952). It has been found that this

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performance became the sixth stage interpretation of tragedy *Othello* in the Ukrainian theatre. Oleksii Hlaholin's production was characterized by an intelligent and non-exotic interpretation of the main character of this classic play. Despite the ideological demands of the Epoch of Stalin, with its vulgar sociological approach to the classical heritage, the director's focus was on the psychological relationship between Othello and Iago. The disadvantages of 'Shevchenko' Theatre production include the fact that it provided less insight into the motives of Desdemona's love for the Moor. The actors' execution of their storyline in a partnership sense was not convincing enough. At the same time, in the performance, in which the disciples of Les Kurbas played mainly – Danylo Antonovych, Les Serdiuk, Fedir Radchuk, Hryhorii Kozachenko, Sofia Fedortseva, Yuliia Fomina, Mitrofan Kononenko and others, and the assistant director was Berezilian Serhii Khodkevych – the laws of expression elaborated in «Berezil» Theatre can be traced: chariness, rhythmicality and showing a fragment instead of the whole. The article proves that performance *Othello* staged by Oleksii Hlaholin played a decisive role in the preparation of the troupe of Ukrainian Drama Theatre, Kharkiv, to stage mastery of the most difficult play written by W. Shakespeare, *Hamlet* (director Benedikt N. Nord, 1956).

Keywords: *Othello*, William Shakespeare, 'T. H. Shevchenko' Academic Ukrainian Drama Theatre (Kharkiv), Oleksii Hlaholin, Artists' Association «Berezil», Les Kurbas.

Svitlana Deineka

Artistic representation of the phenomenon of liminality in William Shakespeare's Roman play *Coriolanus*

The article deals with W. Shakespeare's Roman play *Coriolanus* through the prism of the theory of liminality. In particular, the liminal states and spaces in this text are being analyzed. The tragedies *Julius Caesar*, *Antony and Cleopatra* and *Coriolanus*, the plots of which are based on the historiographic works of antiquity, belong to the Roman plays of William Shakespeare. It is in these dramatic works, the heroes of which are real historical figures, that we encounter a rather extensive list of manifestations of liminality.

Liminality is understood as "threshold", transitivity, change of status, transformation which are characterized by the loss of hierarchy and the acquisition of new features, a new social level. One of the most interesting in the aspect of liminality is the tragedy *Coriolanus*. Its characters are experiencing liminal states, are finding themselves in external and internal liminal spaces, that became the object of research in this article. In addition, such new terminological concepts as liminal relations (relationships) and the pendulum of liminality were introduced into the discourse of literary studies. Under liminal relations, it is proposed to mean a specific kind of relations between people (characters), characterized by illogicality and uncertainty. For the recipients of the work of art, such relationships remain vague and ambiguous, opening up the space for reflections and interpretations, creating a perspective of proactive

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(dialogical) reception. The pendulum of liminality is a type of change or transformation in interpersonal relationships characterized by repeated transition of people (characters) from one position to another, and subsequent return from the next to the previous one.

Liminal relations can be accompanied with such fluctuations, and it is vividly presented in the tragic story of the life of the Roman general Caius Martius Coriolanus, as described by William Shakespeare in his Roman play.

Keywords: Shakespeare, Roman play, *Coriolanus*, liminality, liminal state, liminal space, liminal person, liminal relations, pendulum of liminality, exile, identity.

Alys Daroy

“I would give you some violets but they withered all”: Renaissance Collections, Shakespeare and the Troubled Act of Gathering

This article considers fraught human attitudes to the natural world as nested within the impulse to gather and collect natural resources and curiosities. It examines contradictory expressions of gathering within Renaissance England's culture of collection as symptomatic of a troubled act underpinned by competing ideologies. It questions whether Shakespeare's plays might shed light not only upon the fractured act of gathering but also offer potential solutions for reunion with the more-than-human. Applying a presentist, ecocritical and biocultural lens, it further asks whether textual collections of image clusters – as a delineated, separated and categorised expressions of gathering – could yield new ecocritical possibilities for reading the concordance. In doing so, it seeks to explore whether a biocultural ecocritical view of Shakespeare's textual landscape may reveal potential solutions to the human relationship to nature in light of the current environmental crisis.

Keywords: Shakespeare; Environment; Renaissance; Gathering; Collection; Botanical; Ecocriticism; Biocultural; Ecology.

Natalia Zhluktenko

On Renaissance and Baroque in Dutch literature

Dutch literary studies in the age of Renaissance and Baroque as a university subject is treated nowadays in a specific way: to build up a systemic picture of a literary practice of this period scholars not only present the historical and cultural typology of literary phenomena at a national level. In order to describe the conceptual characteristics of genres and styles in Dutch literature comparison with their analogues in other cultures of Northern Europe is needed. In literary studies at Ukrainian universities such critical perspective in teaching of Dutch literary process is also necessary on didactic reasons: Dutch language and literature is so far being taught as a second specialty for students majoring either in English or German philology. In the first and so far, the only Ukrainian

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manual “An Overview of Dutch literary history” (publ. in 2002), that approach was chosen as dominant.

In the article published the comparative aspect of the analysis is combined with the focus on the specific features of the Dutch and the English cultural experience of the 16th and 17th centuries, on formation of the new artistic modes that appeared as a reaction to radical political and moral changes in life of both countries at that time. Nevertheless, the comparative perspective we have chosen was directed on specifically Dutch cultural codes that influenced both individual and general trends and forms of literary process there. In overview of the literary practice in the Netherlands at the time of an early Renaissance we stress the continuity of certain expressive artistic forms typical of both the late period in Middle Ages culture and of the new times: i.e. renovation in the religious narratives in the Christian movement of “the New devotion”, the use of elements of the carnival culture and the further development of the practice of “rederijkers”, artists who used to participate in both religious and seasonal festivities, first in the cities, and later in small towns and villages of that country. In the context of transition from Latin as the language of culture to use of the national language specific features of this process in poetry of Janus *Secundus* is presented. It's important to note, that the first national Dutch theory of poetics created by Matheus de Casteleun, a priest and a poet from Oudenaarde, appeared (1555), which proves that Dutch poets and artists of that period worked in contact with their French and the English colleagues.

Concise characteristics of poetry by Jan van der Noot, the first Dutch poet who fully realized the new Renaissance poetic style, and his contemporary Gerbrand Adriaensz Bredero show the further transformation of lyrical genres in Holland. Poetical style of each of these authors had individual features, but both resorted to synthesis of verbal images with musicality and elements of art of painting. The complex of aesthetic concepts of Renaissance in the texts of this artistic generation, especially in their philosophical poetry, made up the basis for the formation of the next stage of literary development – for experiments in form and metaphysical philosophy of Baroque discourse.

Keywords: typology in studies of connection of Renaissance and Baroque in Dutch literature; factors of formation of the Renaissance literature in the Netherlands; poetical aspects of Renaissance literary discourse; plurality of artistic of styles and experiments in form as implementation of philosophy of Baroque in Dutch literary process in the 17th century.

***Yevheniia Kanchura, Daria Maslova, Zoriana Osypenko* Reproducing of Shakespeare's intertextuality in the Ukrainian translations of Terry Pratchett's *Wyrd Sisters* and *Lords and Ladies*: specifics and techniques**

The paper presents the results of the study on examples of Shakespearean intertext in the Ukrainian translations of Terry Pratchett's novels "Wyrd Sisters" and "Lords and Ladies". The research regards the translators' strategies, in

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particular, the reliance on canonical examples of Ukrainian Shakespeare. The authors focused on the selection of the approaches for the sources of certain intertext and the strategy of the translator's notes and commented on the role of the trait names translation. The authors conclude on the balance of domestication and foreignization strategies, the consistency of the translation approach and the significance of the Pratchett translation project for the Ukrainian translation school are emphasized.

Keywords: Terry Pratchett, white knowledge, translation studies, Shakespearean intertext, domestication, foreignization.

David Livingstone

Hamlet with a Cowboy Hat and Romeo as a Zombie: Shakespearian Genre Films

This contribution is a review of the recent book by the Hungarian Shakespeare scholar Kinga Földváry. The book is entitled *Cowboy Hamlets and Zombie Romeos: Shakespeare in Genre Film*. The first half consists of an analysis and discussion of westerns, melodramas and noir films inspired by Shakespeare's plays. The second half explores more recent films marketed for teenagers as well as vampire and zombie themed works and finally Shakespeare biopic treatments.

Keywords: Kinga Földváry, book "Cowboy Hamlets and Zombie Romeos", Shakespeare's plays, Shakespearian Genre Films.

Yana Nikityuk

«Not that I loved Caesar less, but that I loved Rome more»: Learning to Love Rome in Shakespeare and Shakespeare in Rome

The purpose of this article was to introduce the reader to the Rome Summer School founded in 2004. In 2022 Rome Summer School took place in Rome. The curriculum included an introduction to Shakespeare studies, studies of theater and theater productions, an introduction to the film and media industries, studies of Roman and Renaissance art history, general Roman history, gender studies, literary criticism and text analysis. The course was crafted to provide a specific knowledge and methodological tools to encompass the subject "Roman Shakespeare", which provides an opportunity to master this sphere of research from an intercultural, interdisciplinary and intermedial critical perspective. This article offers a brief overview of the lectures given by the world Shakespeare scholars to share with the reader an idea of modern Shakespeare studies and their principal tendencies as well as to explore the implications of different theatrical and performance interpretations. During the sessions the students were invited to share their own theatrical interpretations of Shakespeare plays and were asked how the meaning of a work of art may change

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in different times, contexts and cultures. Moving between the world in which Shakespeare lived and the present day, this course introduced different kinds of literary analysis that can be used when reading Shakespeare to unlock the meaning and relevance of his plays. In author's view this event was extremely important for the future international cooperation, organization of similar conferences (events, seminars, masterclasses etc) in Ukraine and discovery of the new perspective studies for Shakespeare timeless works by the young Ukrainian Shakespeare scholars.

Keywords: Rome, Shakespeare, Rome summer school, modern Shakespeare studies, Roman plays, Shakespeare's plays in the 19th century, Shakespeare's modern theater productions, Shakespearean community.