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Nataliya Torkut

**Ukrainian Shakespeare theatre studies in the research, life
and creative projects of Maiia Harbuziuk: the scale of the individual
in the context of time**

The article is aimed at highlighting and analytically comprehending the Shakespearean studies of the famous Ukrainian theatre scholar, Honorary Senior Research Fellow at the Shakespeare Institute of the University of Birmingham, Maiia Volodymyrivna Harbuziuk (06.05.1965 – 14.08.2023). The focus of the publication is on the scholarly observations and conclusions, which are important both for structuring a clear vision of the history of Shakespearean performances on the territory of contemporary Ukraine and for shaping the strategy of further activities of the Ukrainian Inter-University Shakespeare Centre.

It was Maiia Harbuziuk who first reconstructed the chronology of the first productions of *Hamlet* on the Ukrainian lands, performed by Austrian and Polish companies in the late eighteenth and early nineteenth centuries, refuting the Soviet-era concept of the primary role of Russian culture in the process of introducing Shakespeare's works to Ukrainians. Suggested back in 2007 and successfully approbated on the material of four stage performances of *Hamlet* on the Lviv stage (1943, 1957, 1981, 1997), the author's actant model of semiotic and structural analysis of the play, based on the principles of A. Greimas and A. Jubersfeld, is still of undeniable theoretical and methodological value for theatre critics and art historians. The scholar actively contributed to the revival of forgotten names and texts, thanks to which we have an idea of the specifics of the premiere of the Ukrainian *Hamlet* at the Lviv Opera House in 1943 (directed by Y. Hirniak), which became a kind of act of self-identification of Ukrainians in the European humanitarian space. The article demonstrates that Maiia Harbuziuk's works formed a systematic view on the genesis and current state of stage Hamletiana in Ukraine, and outlines the role of her Shakespeare-oriented projects in the process of decolonising knowledge about Ukraine and further developing theatrical Shakespeareana and Shakespeare studies.

Keywords: Maiia Harbuziuk, theatre studies, *Hamlet*, actant model, Shakespeare Festival, Shakespeare festival.

John Langdon

**Midsummer Moon: the moon goddess and the inversion of Ovid's
Actaeon myth in Shakespeare's *A Midsummer Night's Dream***

Like many writers, William Shakespeare frequently used myths or mythic imagery to make or reinforce specific points or ideas in his plays or poems. As

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Shakespeare was a great experimenter, he often altered the structure of underlying mythologies to suit his dramatic needs, and this is especially evident in *A Midsummer Night's Dream*. In a play which focuses on individual transformation and ultimate union, Shakespeare interweaves classical and British mythical influences while inverting the tone of Ovid's Actaeon myth which remains so central to the play. The playwright not only changes mythic elements like trait and character, but he also shifts the mythic tone from one of stern exclusion, involving expulsion and death, to one of joyous inclusion, which celebrates life, sexual union, and the resultant renewal. In the play as the hunter turns weaver, Actaeon's tragically mute stag becomes Bottom's comically braying ass, and Actaeon's banishment and death transforms into Bottom's strangely mystical union with Titania, the fairy queen. Through the union of the profane with the divine, Shakespeare transforms a punitive myth into an experience both sublime and transcendent, underscoring the play's focus on reconciliation, union, regeneration, and renewal.

Keywords: William Shakespeare, *A Midsummer Night's Dream*, Ovid's Actaeon myth.

Gül Kurtulus* Rough Seas and Blast of Wind in Shakespeare's *Othello

In Shakespeare's *Othello*, along with the themes of destruction, race, and deception, the imagery of sea and natural elements related to the sea are prominent in setting the play's background. The sea is described as chaotic and destructive. Characters' portrayal and their development are based on natural connotations, particularly on the sea motif. Sea imagery is related with military power, hierarchical imbalance between races and a lustful love affair which ends in destruction, all of which are conveyed through the characters of Othello, Iago, Cassio, and Desdemona. The sea imagery contributes to their emotional development and pronouncement. The symbol of the sea and Othello's attachment to it reveals Othello's emotions more accurately because of the strong bond between him and the sea. In fact, the sea is treated like a character and helps reveal Iago's real identity as Othello's ensign and who strives for power and reputation. Cassio's journey from success and contentment to frustration and dismay is narrated by means of the sea imagery. Desdemona's presentation as a fair, innocent, vulnerable, and divine lady figure is elucidated through sea imagery. This paper intends to explore relationships between Othello, Iago, Cassio, and Desdemona, in the light of the sea imagery.

Keywords: Shakespeare's *Othello*, sea, destruction, environment, disaster, race.

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Daria Moskvitina

Notable Pirate! Though Salt-water Thief: Depicting Piracy in Shakespearean Canon

Age of Discovery not only helped to broaden the margins of Oecumene but also laid the basis for the British Empire due to the active exploratory activity of the English fleet and the colonial policy of the English Crown. Their collateral effect was piracy and privateering that flourished across the Atlantic. This phenomenon was presented in the plays by Shakespeare as well. However, there is no pirate character in any of them – all the pirates are either mentioned by other characters or represented in a different hypostasis.

In several plays, the motif of piracy and sea battles is associated not with robbery but with rescue (*Hamlet*, *Pericles*, *Measure for Measure*). Thus, the image of a pirate in Shakespeare's plays is quite ambivalent: they are thieves but not villains and often demonstrate an inclination to noble deeds. This interpretation of pirates may be rooted in the image of Robin Hood, a noble outlaw (the motif of noble outlaws is also present in *Two Gentlemen of Verona* and *As You Like It*). In general, the depiction of piracy in the plays by Shakespeare helps to bring forward several ethical, political, and social problems.

Keywords: William Shakespeare, pirate, privateer, sea voyage, shipwreck, motif, narreme.

Oleksandr Pronkevich

The New Quixote of the American-Mexican Border in Search of Identity

The paper focuses on the innovative reinterpretation of Cervantes' classic, "Don Quixote", in Octavio Solis's contemporary play "Quixote Nuevo", set against the dynamic and often contentious backdrop of the US-Mexico border. By transplanting the quixotic quest for chivalric ideals into the contemporary context of borderland struggles, the play offers a profound exploration of identity amidst the cultural, social, and political complexities that define this region. The protagonist's journey, a reflection of the iconic knight-errant's adventures, is reimagined to address the pressing issues of immigration, cultural conflict, and the pursuit of social justice, presenting a diversity of the human experience in the borderlands. It is shown that the play skillfully applies the intertextual connection with the Spanish classic text to highlight the search for identity in a region where Mexican and American influences merge to create a multifaceted and hybrid cultural space. It is noted that the play of the American playwright contains autobiographical motifs, reproduces the experience of his family's life on the US-Mexico border. The article also examines the intertwining of American, Mexican, and European literary traditions, which powerfully help visualize the blending of identities on the borderlands, where people travel between cultural worlds and struggle to define their own national and personal identities. It is concluded that

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“Quixote Nuevo” not only underscores the enduring relevance of “Don Quixote” by drawing parallels between the timeless quest for ideals and the contemporary search for identity but also enriches the narrative with insights into universal themes of transformation and the human desire for understanding and self-definition. The play presents a nuanced portrayal of the borderlands as a space of resilience, highlighting the challenges and growth that come with the quest for identity in this unique setting. It also offers a compelling examination of the ways in which literature can bridge past and present to address the pressing issues of our time.

Keywords: Cervantes, “Don Quixote”, Octavio Solis, “Quixote Nuevo”, identity, border, borderland, migration, space, autobiography, chicano.

Katalin Palkóné Tabi

Changing the playtext – changing the meaning

An analysis of two Hungarian playscripts of Hamlet from the nineties

“You could for a need study a speech of some dozen or sixteen lines, which I would set down and insert in’t, could you not?” – asks Hamlet from the players, and of course they say “Ay my lord.” Csaba Kiss (1994), the director of one of the Hamlets to be discussed in this paper, could have asked the same from his actors when he decided to direct the play on a studio stage with eight players. His text was (not surprisingly) heavily cut, but what is more he inserted his own scenes into the Shakespearean script, which radically redefined the focus and, consequently, message of the play. Gábor Zsámbéki (1991) three years earlier did not add any foreign material to the Shakespearean text, only cut some parts for the sake of brevity. Both productions were a success. This paper aims to ponder upon the effects of textual cuts and additions on Shakespeare’s Hamlet using two theatrical versions of the play, a more traditional and a more unusual one, for the purpose of analysis.

Keywords: William Shakespeare, *Hamlet*, theatrical performance, textual additions, textual cuts, Csaba Kiss, Gábor Zsámbéki.

Ema Vyroubalová

Translating Shakespeare’s Untranslatable Histories

In comparison with the tragedies and comedies, Shakespeare’s histories are less often performed outside Anglophone countries, due to a perception that their historical specificity makes them less amenable to both linguistic and cultural translation. This essay analyzes examples of three adaptations produced in the last quarter of the 20th century in continental Europe that successfully defied this trend: Miroslav Macháček’s Czechoslovak premiere of *Henry V* (1971–75) at the Czech National Theatre, Tom Lanoye’s and Luk Perceval’s *Ten Oorlog* (an adaptation of the two Henriads into Dutch and French from 1997), and the French

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premiere of *Henry V* (1999) translated by Jean Michel Déprats and directed by Jean-Louis Benoît at the Avignon Festival. The essay argues that in all three cases the productions' appeal to their largely non-Anglophone audiences can be attributed to the respective translators' and directors' choices to transform the most serious challenges of the translinguistic and transcultural adaptation process into the main selling points of these innovative productions. *Ten Oorlog* amalgamated eight of the history plays into an immersive ten-hour spectacle prioritizing narrative consistency and continuity over any obligation to historical accuracy. The Czech *Henry V* exploited the chasm between medieval England and totalitarian Czechoslovakia to create a dramaturgically and linguistically effective element of political subversion. The French *Henry V* solved the contradiction inherent in translating an anti-French play written in a mixture of Elizabethan English and garbled French by inverting this power dynamic between the languages and rendering the script in a combination of modern French with a small number of lines in garbled English.

Keywords: Shakespeare's histories, "Henry V", «Ten Oorlog», translinguistic and transcultural adaptation, Miroslav Macháček, Tom Lanoye.

David Livingstone **Festive Comedy Galore in Ben Elton's Shakespearean BBC Sitcom** ***Upstart Crow***

The following contribution concerns the theme of festive comedy as treated in the recent BBC television series *Upstart Crow*. Mention will also be made of the theatrical play *The Upstart Crow* from 2020. Although irreverent in terms of its treatment of the source material (Shakespeare's life and work), the series captures and celebrates the spirit of Shakespeare's plays and period.

Keywords: television series "Upstart Crow", Ben Elton, David Mitchell, Shakespeare, Shakespeare's comedy, festive comedy.

Yana Nikitiuk **Italian Shakespeareana of the XVIII – XIX Centuries: Specificity of the** **National Model in the Context of the European Traditions of** **Shakespeare Reception**

This article deals with the study of the reception and appropriation of Shakespeare in Italy of the 19th century. It states that the characteristic features of the Italian receptive model are belated appearance of the Italian Shakespearean canon and the "adaptive" nature of the first Italian translations of Shakespeare. The author considers the peculiarities of the Italian appropriation of Shakespeare's heritage in comparison with the appropriation of the Bard in France and Germany, with which Italy was in close contact, as it is extremely important for a more complete panorama of the Italian reception of Shakespeare. The mechanisms of

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the great Englishman's "entry" into the intellectual and spiritual space of Italy in the 18th – 19th centuries were studied. The author delves in the influence of French intellectuals (in particular, Voltaire) on the aesthetic tastes of Italians and the attitude towards the English genius. The correlation of the Italian translations of Shakespeare with the theatrical representations and the character of its dialogue compared to other European receptions of Shakespeare are studied. The article emphasizes the role of the "Great Actors" in the popularization of the works of the English playwright in Italy and abroad.

Keywords: Shakespeare, Italy, reception, Shakespearean discourse, paradigm of reception, theatrical productions, French influence, German appropriation, adaptations, translations, sociocultural context.

Lisa Hopkins

On the Edge: Christopher Marlowe's comments on Ukraine

This essay discusses three ways in which Marlowe's plays speak to the sovereignty and nationhood of modern-day Ukraine: his representation of his most famous hero, Tamburlaine the Great; his references to the River Don; and the way in which a Zoom production of *Dido, Queen of Carthage* suggests a potential parallel between Trojans and Ukrainians. Tamburlaine is a Scythian but also a Tartarian; the intersection of the two makes it possible to understand him as an honorary Ukrainian, and helps us to see the implications of Russian looting of Scythian artefacts. Herodotus, the major classical source for the understanding of Scythia, identifies the River Don as its frontier; by Marlowe's time the Don was regarded as the dividing line between Europe and Asia, as in *Edward II* where Queen Isabel tells Sir John of Hainault that she will go with him 'even to the utmost verge / Of Europe, or the shore of Tanaïs'. Just as Ukraine has become the front line in a war for European civilisation, so for Queen Isabel the River Don is a crucial marker of what constitutes Europe. Finally in The Show Must Go Online's *Dido, Queen of Carthage* all the Trojan characters initially wear shades of orange and ochre, but they are subsequently redressed in blue when they arrive in Carthage. Aeneas puts on a layer of blue like everyone else, but his original ochre garment can still be seen underneath, and it is rather more yellowish than some of the others worn. Although this was obviously not initially intended when the production was first broadcast in 2021, it is therefore now possible to perceive Aeneas as telling the tale of Troy while wearing the colours of Ukraine.

Keywords: Enjambment, Scythians, Tartars, Lucan, Achilles.

Ivona Mišterová, Adam Mištera

Hamlet Seen through the Python's Eyes

Information and communication technologies (ICTs) play an increasingly vital role in almost all scholarly disciplines, including linguistics, and literary and

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translation studies. English language learners, teachers, scholars, and practitioners make use of online resources such as monolingual and bilingual dictionaries, thesauri (containing synonyms and antonyms), Internet fora, weblogs, and corpora. Moreover, they are familiar with search engines (e.g. Alta Vista, Lycos, Infoseek, and HotBot), which provide access to various authentic sources, and which serve to locate appropriate terms, collocations, idioms, and parallel texts.

This paper aims to explore the speeches of the characters in Shakespeare's tragedy *Hamlet* through a combination of machine learning and word embeddings using a programming language Python. The main objective is to find out whether artificial intelligence is able to understand Shakespeare's characters and the nuances of their speeches in a manner similar to that of Shakespearean scholars. Finally, the functionality and usefulness of indexing textual cases using continuous space vector representations of words in the selected "Shakespearean semantic space" will be demonstrated.

Keywords: William Shakespeare, *Hamlet*, *Will Play*, Artificial Intelligence, machine learning, Python, lexical similarity.

Jana Wild

Mercutio's malediction: historical vs. colloquial

The paper analyzes a short passage from *Romeo and Juliet* and its rendering in the Slovak translation of 2005. Mercutio's malediction „A plague on both your houses“ (*Romeo and Juliet*, III, 1, 101) may not pose a problem until a translator tries to apply contemporary colloquial language to get rid of historical references. The paper explores the linguistic interpolations of the newest translation into Slovak, at the backdrop of Shakespeare's original text as well as of an other Slovak translation from the 1960s. The new rewriting acquires different connotations and points to different historical and cultural embedding of the text.

Keywords: William Shakespeare, *Romeo and Juliet*, Slovak translations, Mercutio, malediction, Plague.

Yurii Cherniak

All-Ukrainian Shakespeare Competition named after Vitalii Keis: History, Present and Prospects

The article highlights the history of the foundation (2010) and development of the tradition of the All-Ukrainian Shakespeare Competition for Student Research and Creative Projects and outlines its priorities and achievements. This annual intellectual and educational project, implemented by the Ukrainian Shakespeare Center, is a tool for engaging Ukrainian students in interdisciplinary Shakespeare studies and one of the factors in the development of scientific and creative processes in Ukraine. The strong support of representatives of the Ukrainian diaspora in the United States and Canada (Prof. Vitaly Case, Ukrainian

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National Women's League of America, Prof. Iryna Makaryk) and foreign Shakespeare scholars demonstrates the international recognition of the competition as an effective strategy for popularizing Shakespeare among young people. Responding to the challenges of the times and the full-scale military aggression of the Russian Federation, the organizers of the competition are improving its organizational model to strengthen the resilience of Ukrainian youth during the Russian-Ukrainian war.

Keywords: All-Ukrainian Shakespearean Student Research and Creative Projects Competition, Shakespearean studies, diaspora, Ukrainian National Women's League of America, Russian-Ukrainian war.