Summaries

Kateryna Vasylyna
English Renaissance Pamphlet in Diachrony

The article explores the development of the pamphlet against the background of the social and cultural changes during the Renaissance in England. This new genre, primarily aimed at informing the English public about current events, was characterized by its concise, adaptable form, its biased perspective on aspects of life, and its journalistic focus. Typical features of Renaissance pamphlets included sensationalism, an emphasis on entertainment, and invective rhetoric. Readers' ongoing interest in various areas of life led to the gradual broadening of pamphlet topics, which allowed for a tentative division into three main categories: religious-political, literary-critical, and social-moral. While sharing common traits with other pamphlet literature, each category responded uniquely to broader trends in its own field, often combining different genres and stylistic approaches. The lack of strict genre boundaries in English pamphleteering created ample space for creative experimentation; its outcomes influenced other literary genres while laying the foundation for the growth of journalism.

Keywords: Renaissance, pamphlet, London, genre, jest books, picaresque, novel, narrative technique, structural pattern.

Liudmila Fedoriaka
Образ Лондона у памфлетах Томаса Неша:
локуси міста і авторська рецепція

The author focuses on the peculiarities of the structuring of the artistic image of London and its loci through the example of the social pamphlets Pierce Penniless and Christ's Tears over Jerusalem by the Elizabethan satirist Thomas Nashe. It turns out that the author's reception is ambivalent, since despite his variously outspoken criticisms, T. Nashe always shows deep empathy in interpreting the London theme. The use of the topos 'London' in the pamphlet Christ's Tears over Jerusalem and the eloquent loci to denote London places (Westminster, St Paul's Cathedral, Shoreditch, Southwark, etc.) in the pamphlet Pierce Penniless explicitly expose the social defects and moral dimensions of Londoners.

Keywords: English Renaissance, Thomas Nashe, *Pierce Penniless*, *Christ's Tears over Jerusalem*, London, topos, locus.

Ihor Orzhitskiy
The Baroque rose: Spain, Mexico, Peru

This article focuses on the modification of one of the basic images in Baroque literature, that of the rose, in three Spanish-language literatures. In Spain's American colonies, the formation of Creole literature begins in the Baroque period, when many literary images arrived from Spain undergo a fundamental transformation on American soil. This is particularly true of the symbol of the rose,

which dates back to the period of early Christianity. The starting point was the poetry of Luis de Góngora, but in Hispanic America, the literary interpretation of the rose acquired marked local characteristics.

Keywords: Baroque, the symbol of the rose, Spanish literature, Mexican literature, Peruvian literature, Luis de Góngora y Argote, Juana Inés de la Cruz, Juan de Espinosa Medrano, Martín Adán.

Olha Romanova
On the formation of the anthropological and ideological components in French travel literature of the 16th–18th centuries

This article offers a comprehensive analysis of the formation of the anthropological and ideological dimensions within French travel literature in the context of early modern Europe. The author emphasizes the necessity of a thorough investigation into the origins of travel discourse, taking into account national specificities and the cultural-historical factors that shaped its evolution. Particular attention is given to the 16th–18th centuries as a formative period for the development of intellectual and conceptual foundations that underpinned the genre's subsequent growth. The study traces processes of constructing the image of the "Other" and identity models as they emerge in travel narratives against the backdrop of Renaissance-era colonial ideology.

Keywords: anthropology, colonization, French literature, identity, ideology, Marc Lescarbot, Renaissance, the image of the "Other," travel literature.

Nataliia Peleshenko
The Middle Ages and the Renaissance in Historiosophical Conception by Mykola Berdyaev and Viktor Petrov

This paper investigates historiosophical theories by Mykola Berdyaev and Viktor Petrov, which are rooted in dualism, cyclicity, nonlinearity, and discreteness – not the idea of progress – and extend the horizons of literary studies in understanding the changes of cultural epochs. It is proved that these conceptions were shaped not only in the same European cultural and philosophical discourse, but both occurred in intellectual environment of Kyiv in the end of 19th – the first half of 20th century. The theme of dichotomy of the Middle Ages and the Renaissance as two types of epochal thinking, every of which manifests itself in social and cultural consciousness by the overturning of the previous one, is well represented in the works by the both thinkers. The comparison of the main worldview and aesthetic principles of the Middle Ages and the Renaissance helps us to elucidate specifics of every cultural epoch.

The philosophical cyclical theories by F. Nietzsche, O. Spengler, and H. Wölfflin, which had a great influence at antipositivist worldview of the end of the 19th – the first half of 20th century, based on ontological and aesthetical dualism, are also considered in the context of N. Berdyaev's theosophical doctrine of the "new Middle Ages" and rhythmical changes of historical periods; and historiosophical conception by V. Petrov, focused on the idea of cyclicity and discreteness of three epochs (the Middle Ages, the Modern Times, Our Time, which derives from the Middle Ages, but is not equal to it).

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In this paper, it is emphasized that the idea of epoch was one of the key parts of the system of thought of young intellectuals of the first decades of the 20th century, whose humanitarian mindset was developed in scientific and cultural centers in Kyiv, under the influence of the activities of outstanding scholars. In this context, the role of Fedir Schmidt, the pioneer in Ukrainian art history, who made the first attempt to divide culture into six cycles and styles, moving on a circle, should be highlighted. Moreover, the echoes of these ideas are traced in the works by Mykola Zerov, who was anchored in another methodological approach, but imagined the history of Ukrainian literature of the 19th – 20th century as the wave shaped changes of five literary trends – classicistic, sentimentalist, romantic, realistic, and neoromantic; in addition, literature process of the first half of the 20th century was treated as a competition between Neorealism and Neoromantism. Mykola Khvylyovyy's concept of alternation of two types of artistic thought, one of which is derived from Antiquity, and another – from the Christian Middle Ages, is mentioned as well.

As individuals and scholars, the fate of two thinkers, who came out intellectual environment of Kyiv in the late nineteenth and first two decades of the twentieth century, but still were the bearers of both Russian and Ukrainian national and cultural identities, was quite different, but they both joined in elucidating the mechanisms of cultural and historical epoch changing and, therefore, disclosure of "dialogue of cultures" (according to V. Bibler), which was highly topical for the 20th century as the space, where different cultural worlds were unavoidably faced.

Keywords: cultural epoch, epochal style, dualism, discreteness, cyclicity, the Middle Ages, the Renaissance, Mykola Berdyaev, Viktor Petrov.

Svitlana Lushchii
William Shakespeare on the Pages of *Suchasnist*

The article is dedicated to one of the important chapters in the history of Ukrainian Shakespeareana – the contributions of the diaspora, as presented in the journal *Suchasnist* during the 1960s–1980s. This literary, artistic, and socio-political magazine, whose first issue appeared in January 1961, was established on the basis of two periodicals (*Ukrainian Literary Gazette* and newspaper *Modern Ukraine*). Its mission was to stimulate the development of the creative and intellectual activities of the Ukrainian diaspora and to situate the Ukrainian experience within the context of global culture. The journal introduced a wide audience to the literary works of representatives of the Ukrainian emigration, published translations of foreign authors, and covered news of global and diaspora cultural and artistic life.

The editors of *Suchasnist* placed considerable emphasis on materials devoted to the figure and oeuvre of William Shakespeare, recognising both the far-reaching impact of the English Renaissance genius and the cultural significance of acquainting Ukrainian readers with his literary heritage. Shakespearean materials in the journal can be broadly divided into two categories: the first includes the translations of the Bard's texts by Yar Slavutych, Ihor Kostetsky, and Vasyl Barka; the second consists of scholarly studies on Shakespeare's work and reports on events dedicated to him.

Keywords: journal *Suchasnist,* William Shakespeare*,* Shakespeareana*,* Ukrainian diaspora*,* translations. Yar Slavutych, Ihor Kostetsky, Vasyl Barka.

Summaries

Natalia Vysotska
Hamlet of the era of "remodeling" (African)American identities
(J. Ijames' play *Fat Ham*, 2022)

The article sets out to explore a contemporary version of William Shakespeare's Hamlet authored by a Pulitzer Prize-winning African American playwright James Ijames (2022). It is argued that the adaptation entitled Fat Ham aims at celebrating the viability of African American community under the pressure of tectonic shifts in the traditional set of values resulting in the collapse of patriarchal system and remodeling of new generation's identities. The tragicomical mode of the dramatic presentation is in line with the age-old tradition of Shakespearean parodies and travesties blooming in (African) American popular culture since its origins in the 18th century. Following the principal plot line of the original, the adaptation has an ideological and aesthetic agenda of its own. Younger characters' refusal to comply with the existing norms in bodily size and/or sexual behaviors signals their departure from prescribed gender roles and determination to pursue the path of self-fulfillment. The play abounds in Shakespearean quotes and allusions not only from Hamlet, but from other canonical works as well aptly woven into its language texture. The carnivalesque motives are instrumental in enhancing its message – the triumph of ever mutable life over the motionless stagnation of death expressed through African American setting.

Keywords: Shakespeare, *Hamlet*, adaptation, African American, *Fat Ham*, travesty, gender roles, sexual identity, carnival.

Oksana Sobol
The Tower of London in Shakespeare's works

The article explores the image of the Tower of London as a symbolic urban location in English Renaissance literature, particularly in the works of William Shakespeare. The Tower of London is examined through the lens of the "city text" concept discovered by semiotician V. M. Toporov. The article is also focused on defining the role of the Tower in the formation of the urban space of Renaissance London and of its cultural code. The Tower is analyzed as an important semiotic symbol of the city and as a space that combines opposing functions and connotations. In Shakespeare's works (Henry VI, Richard III, Richard II, and Henry VIII) the Tower of London is represented not only as a historical setting but also as a deeply symbolic space that influences the creation of negative or positive connotations in the narrative and becomes one of the central elements of the city text of London.

Keywords: Tower, London, W. Shakespeare, Renaissance, histories, city text, city text of London, topos, urban location, semiotic symbol, Renaissance topographical literature.

Nataliya Torkut, Svitlana Deineka
«YES WE WILL»: The International Shakespeare Festival in Craiova as a powerful factor of cultural interaction

The article deals with the Craiova International Shakespeare Festival (CISF) as a powerful instrument of community building, an influential catalyst for creative

experiments by theatre practitioners, and a significant factor in the Shakespeare discourse. Aimed at outlining the structural and organisational model of the Shakespeare Festival in Craiova (2024), it focuses on the unique Romanian experience of holding this large-scale cultural phenomenon.

The authors trace the history of the Shakespeare ritual commemoration practices beginning with the Shakespeare Jubilee organised by David Garrick in Stratford-upon-Avon in 1769 and explore the establishment of the Craiova International Shakespeare Festival tradition initiated by the famous Romanian actor Emil Boroghină back in 1994. Being a key figure, Shakespeare has not only set a high bar for artistic mastery for theatre practitioners but also serves as a universal instrument of strengthening international collaborations and mobility between theatres, cultural institutions, and Shakespeareans from different countries.

The Festival that took place in Craiova during 16-26 May 2024 demonstrated its force of impact in various spheres of public life as well as the ability of artistic undertaking to form international communities united by common values and the awareness of the role of art in opposing totalitarianism, cruelty, and violence.

This article analyses the structural and organisational model of the Craiova International Shakespeare Festival, which has evolved into a complex and influential cultural event combining theatrical performances, fringe activities, ceremonial events, and academic dialogue. Drawing over 200,000 visitors from 30 countries in 2024 alone, the CISF has proven to be a vital platform for intercultural exchange and interdisciplinary collaboration between scholars and theatre practitioners. Its carefully designed framework, supported by both local and international funding, allowed for the use of multiple venues across the city (86), encouraging diverse programming and broad audience engagement. The model has demonstrated its effectiveness in fostering artistic excellence, enhancing international theatrical networks, and promoting cultural diplomacy. Moreover, the Festival has contributed to reimagining urban space, strengthening community identity, and cultivating sustained interest in Shakespeare's works for global audiences. By uniting artists, scholars, critics, and cultural, business and heritage institutions, the Craiova Shakespeare Festival has become a model of how theatre can function as a dynamic agent of both cultural continuity and innovation.

Keywords: Shakespeare, Festival, Craiova, community-building, theatre productions, academic discourse, urban space, interdisciplinary dialogue, intermedial studies, cross-cultural exchange.

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Yury Kovbasenko
"Shakespeare as the centre of the canon" and motive of "literary immortality"

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The article considers the specifics, basic patterns and results of self-reflection of the work of writers who are in the center of their national (world) literary canons and whose work has escaped oblivion over the centuries (Quintus Horace Flaccus, William Shakespeare, John Milton, Robert Burns, Adam Mickiewicz, Charles Baudelaire, Alexander Pushkin, Taras Shevchenko, Maksym Rylsky, etc.). Emphasis is placed on the aesthetic and axiological aspects of the functioning of the motif of literary immortality in their works. In particular, in a

postcolonial vein, the reemphasis from aesthetic to axiological aspects is considered as a means of mimicry of imperial writers.

Keywords: anthropology, antiquity, baroque. comparative studies, literary canon. literature of the 20 – early 21 centuries, middle ages, postcolonial studies, Renaissance, Romanticism.

David Livingstone
'Pocketing up of Wrongs': the Overlooked Contribution of the Page/Boy in *Henry IV Part 2* and *Henry V*

Child characters in Shakespeare's plays have often not received deserved critical attention. This paper will explore how child characters provide an insightful commentary on war and violence, particularly in Shakespeare's history plays, often articulating uncomfortable truths which the adult characters attempt to gloss over or disguise. Although they do not usually amount to significant roles in terms of size, they do often provide a critical voice, particularly in times of bloodshed and war. Child characters have affinities with Shakespeare's fools in that they have a certain immunity and can, at least temporarily, express criticism of their elders. As is frequently the case in Shakespeare's history plays in particular, children are introduced in passages to either foreshadow or echo the actions in previous or consequent scenes, or even within the same scene, involving the main, adult characters.

The primary focus will be on the Page in *Henry IV part 2* and the Boy in *Henry V*. The two characters will be treated, for the sake of argument in this paper, as one and the same person. All together, he is provided with one hundred lines in both plays, making him one of Shakespeare's most significant child characters. He is almost always interested in language, initially absorbing the verbal gymnastics of his mentor/master Falstaff, later analysing the employment of words used to disguise crimes and unethical behaviour when accompanying Pistol, Bardolph and Nym to war in France and even ending up translating from French to English for Pistol during the battle of Agincourt. There will also be a discussion on how the major film adaptations have tended to silence, minimize or downplay his voice.

Keywords: Child characters, war, history plays, adaptations, performance history.

Yurii Cherniak, Maksym Brychka
"To hold, as 'twere, the mirror up to nature": Strategies and Functions of the Contemporarisation of Artistic Space in Michael Almereyda's Hamlet (2000)

This article, situated within the paradigm of contemporary comparative literary studies, examines Michael Almereyda's 2000 film adaptation of William Shakespeare's tragedy *Hamlet*. The work of the renowned American director is examined as an intermedial phenomenon that merges the classical literary text with visual effects produced through modern technological means. The authors of the article introduce into scholarly discourse the concept of contemporarisation, understood as a specific strategy of renewing or transforming the spatio-temporal,

cultural, and symbolic coordinates of a canonical work. This strategy serves both to reactualise the implicit meanings of the original text and to render it relevant to the challenges of the present age and to new receptive contexts.

A comparative analysis of the film and its source text reveals key aspects of interartistic interaction: the transposition of the setting to New York City in the year 2000; the use of media metaphors (home videos, surveillance cameras); the retention of Shakespeare's original language; and postmodern intertextual allusions. The study identifies how the semantic potential of Shakespeare's *Hamlet* is represented on structural, imagistic, and semiotic levels of the film, with particular attention to the transformation of the play's spatio-temporal landscape, the visualisation of verbal imagery, and the implementation of intermedial dialogue.

Almereyda's *Hamlet* emerges not merely as an adaptation but as a creative engagement with the classical text – an interaction that amplifies its universal themes and brings them closer to the contemporary viewer, thereby reactivating the original's meanings within a new cultural and receptive context.

Keywords: W. Shakespeare, *Hamlet*, M. Almereyda, screen adaptation, intermediality, contemporarisation, modernisation, artistic space, cinema, artistic meaning.