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Olena Lilova

Nicholas Udall's "Respublica": politics as a factor of literary work

The main aspects of the activity of the English Renaissance 'man of letters' and teacher Nicholas Udall are under consideration in the article.

Taken as an example, Udall's play "Respublica" (1553) testifies close links between the Tudor playwright's work and the political challenges of the time. The interlude is known to be composed to celebrate the new sovereign's ascending the throne in England and it was performed in the queen Mary's presence. Mary I Tudor was expected to redress the abuses of the previous authority. So, it's quite predictable that the playwright makes reduction of things to order the key topic of his play. According to the morality scheme, in "Respublica" the aspects or displays of the state corruptness are represented through allegoric figures of the vices, with Avarice as the leading one. The rogues play intrigues to cheat Respublica and to put their hands on the common wealth. It goes without saying that at the end of the play the evil forces will be brought out into the open and delivered up to justice. In such a way Udall renders the society's urgent demand that the corruption should be defeated and the common people's life conditions should get improved.

As to the religious controversy that couldn't but get sharpened with the catholic queen coming to power in the country that had been seeing the Church Reformation over the previous twenty years, it's not made explicit in "Respublica" by Nicholas Udall. The devoted adherent of protestant doctrine, Nicholas Udall leaves his religious views beyond the interlude's subject matter complex, obviously believing them to be of less importance than urgent economic and political problems of his day. It's only observed in the play that English priests and bishops turned out to be in no better position than other impoverished strata of the society, peasantry in the first place.

Key words: *the Tudors, drama, interlude, themes and subject matter complex, Reformation, Catholicism.*

Iryna Bezrodnykh

Mannerist source of the XVIIth century English literature stylistic polyphony

The article under consideration studies the closeness of ascending aesthetic imperatives and immanent similarity of artistic searches and creative achievements of the English authors of the beginning of the XVIIth century, as well as systematizes and generalizes the theoretical works of modern literary criticism in relation to the features of Mannerism, which roots back to the period

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of late Renaissance, and the gradual fading of which coincides with the bloom of Baroque and Classicism. The article emphasizes the fact that the XVIIth century is a complicated period in the English literary tradition as not only it is known for a great number of the outstanding writers and poets, but also the scholars are still arguing as to the predominant style of those found – Mannerism, Baroque or Classicism and have not come to consensus how to label it. Thus, the given article focuses on Mannerism as the source of the stylistic polyphony mentioned above and concentrates on its peculiarities. It should be noted that Mannerism is the name given to the stylistic phase of European art and literature, the transitional phase between the High Renaissance and the Baroque. It is a well-known fact that the origin of the expression "mannerism" lies in the Italian word "maniera", which can be translated into the English word "style." The word maniera was borrowed from the literature of social manners, in which the term referred to a quality of human deportment very desirable in the XVIth century: a courtly grace characterized by effortless accomplishment, sophistication and savoir-faire. Thus, maniera, as applied to an artistic movement, implies overt stylization and an obsession with artificial conventions. In Mannerism virtuosity, then equated with great facility of execution, and the overcoming of complex and difficult problems, was highly prized in the arts, in literature, as well as in human decorum. An obsession with virtuosity and elegance, then, was the guiding force of mannerism, essentially an artificial, anti-naturalistic style. To repeat a much-quoted phrase, Mannerism is a 'stylish' style. Because it transgressed moderation, Mannerism appealed to an elite class of connoisseurs, not to the general populace. The notion of mannerism as a separate style sandwiched in between the dying High Renaissance and the dynamic Baroque era is a relatively recent phenomenon. Various and contradictory definitions and interpretations have been proposed for Mannerism. It has been construed as a reaction against the ideals of the High Renaissance, as an expression of the spiritual crisis of the time, or as a sophisticated art created solely for art's sake, exemplifying the aesthetic theories of the 16th century. In fact, all of these theories are valid, presenting parallel, rather than incompatible, explanations of the many manifestations of this consciously ambiguous means of expression.

Key words: Mannerism, Baroque, Classicism.

Kseniya Boryskina

Specifics of transforming W. Shakespeare's play "Julius Caesar" under the enlightened absolutism

The article is aimed at finding out the peculiarities of the literary reception of Shakespeare's story about Julius Caesar in the sociopolitical conditions of the French enlightenment absolutism in the 18th century.

The popularity of the Roman play "Julius Caesar" hasn't decreased over the centuries, the reason being its powerful anthropological potential and openly political conflict, which is transformed at various times under different contexts and playwrights' ideological preferences. The play "The Death of Caesar" by

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Voltaire has its prominent place among various literary receptions of this well-known plot along with adaptations by John Sheffield, Mark Twain, Berthold Brecht and others.

The French philosopher and writer, on the one hand, was in line with the critical reception of his time, noting the discrepancy in Shakespeare's heritage as seen through prescriptions of classicist poetics, on the other hand, he could not help but notice Great Bard's striking talent. Analysis of the form and content specifics of Voltaire's tragedy "The Death of Caesar" has shown how the author corrected his source so that to meet the demands of censors and audience. However, there are certain disadvantages in the text of the French playwright which in terms of classicist poetics can be called intolerable (e.g. the failure to respect the mandatory five acts). One of the reasons for the unpopularity of this play's staging was the absolute lack of female roles and the roles of ordinary Romans who are integral members of the historical process.

It is established that Shakespeare's play is complemented by the French playwright through addition of new storylines that significantly transform the pathos of the work and the reasoning implied by the Renaissance author. In this version of the Roman history, Brutus is proclaimed to be the son of Caesar, whereas Cassius is riddled of negative traits present in Shakespeare's "Julius Caesar". These changes crucially affect the play's overall axiology. To identify the ideological implications of the Voltairian play his philosophical and literary-critical legacy was involved, allowing broader understanding the issues behind his literary works. Voltaire's play casts doubt on his pro-monarchic judgment and the whole concept of "enlightened" ruler. Although Shakespeare's story of is deprived of its versatility and philosophical scope, in return it gets a sharp political content with a strong anti-tyrannical implications.

Key words: Shakespeare, "Julius Caesar", Voltaire, "The Death of Caesar" Enlightenment, ideology, intertextuality.

Olha Teterina

Shakespeare's works from the standpoint of P. Kulish regarding national literature development (literary critical context)

Literary reception of Shakespeare's works by P. Kulish is analyzed in the article. Significance of Shakespeariana is conceptualized from the perspective of national literary progress of the Ukrainian writer (focused on the idea of uniqueness of Ukrainian national literature and transformation of foreign artistic and aesthetic achievements on the native soil). Views of P. Kulish related to substantiation of general significance of Shakespeare's heritage, in particular translations of his works, for development of Ukrainian literature are considered in the context of national (M. Dragomanov, M. Kostomarov, I. Franko) and foreign (J.G. Herder, G.G. Gervinus, J.W. Goethe) literary criticism of the 19th century.

The problem of translation of Shakespeare's works into Ukrainian is interpreted in connection with the question of the ways of further national literary

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development, specifically in the context of polemics about the boundaries of existence of Ukrainian literary language, – from the theory of "literature for domestic use" (M. Kostomarov) to approval of translation as an important factor in the progress of the native language and literature (M. Dragomanov, P. Kulish, I. Franko).

Kulish's Shakespeariana is considered an integral part of literary-critical views of the writer, and therefore importance of selection of works of the English playwright to be translated into Ukrainian is emphasized. P. Kulish views of the Shakespeare heritage as an artistic and aesthetic phenomenon (in terms of ideological, thematic, genre, stylistic enrichment of Ukrainian literature that contributes to its ingress into the global context), are comprehended as such, in respect of which the question of primary source of Ukrainian Shakespearian thoughts should be examined.

Key words: *national literature process, fiction translation, Shakespeariana, literary reception, concept of national literary progress, global cross-cultural context.*

Hanna Khrabrova

History and actual state of Shakespeare Gender Studies

The article treats of the genesis and the study area of Shakespeare Gender Studies. Shakespeare Gender Studies took origin from feminist literary critical discourse spread from the 17-th century. The first woman-writer to highly appreciate Shakespeare's talent as well as his influence on the audience was Margaret Cavendish, Duchess of Newcastle (1623–1673). The women played a significant part in creating Shakespeare's image as the first national poet. The *Shakespeare Ladies Club* formed in 1736, for example, was an important force in the movement to erect a monument to the great playwright in *Poets' Corner* in Westminster Abbey (Peter Scheemakers' statue).

The English women writers had a huge impact on the process of canonizing Shakespeare as a world's genius. Charlotte Lennox got out her three-volume "Shakespear Illustrated" (1754) where the sources of Shakespeare's plays were collected and critically examined. Elizabeth Montagu associated with the the Bluestocking social and literary circle was also known for "An Essay on the Writings and Genius of Shakespear" (1769), which defended Shakespeare against a previously published attack by Voltaire. The Irish dramatist and actress Elizabeth Griffith, in her "The Morality of Shakespeare's Drama Illustrated" (1775) offered her own commentaries about the morality of Shakespeare's plays and gave special consideration to the women's question interpretation in them.

A very important promotional mission was accomplished by the women's adaptations of Shakespeare's plays. First comes "The Family Shakspeare" (1807) by Henriette Bowdler who removed all the episodes with any representation of sexual relationship, deleting about 10% of the original text. In the preface to the next famous adaptation "Tales from Shakespeare" written by Mary Lamb with her brother Charles Lamb it was noted that this edition was designed for a specific

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target audience: young ladies, as the boys from their early age were permitted to use the adult's library.

One of most popular feminist-oriented books was Anna Jameson's "Shakspeare's Heroines: Characteristics of Women, Moral, Poetical and Historical" (1832). Among the 19-th century women writers' works which are worth to be mentioned there are "The Stratford gallery; or, The Shakspeare sisterhood: comprising forty-five ideal portraits" (1859) by Henriette Lee Palmer, Madeleine Leigh-Noel Elliott's "Shakspeare's Garden of Girls" (1885), "On Some of Shakspeare's Female Characters" (1885) by Helena Faucit Martin, and Mary Cowden Clarke's "The Shakspeare Key, unlocking the Treasures of his Style, elucidating the Peculiarities of his Construction, and displaying the Beauties of his Expression; forming a Companion to "The Complete Concordance to Shakspeare" (1872). The systematic study of gender aspects in Shakspeare's works started during the latter half of the 20-th century. The basic foundations of Shakspeare feminist criticism were formulated by Juliet Dusinberre in her "Shakspeare and the Nature of Women" (1975). In 1980 Carolyn Ruth Swift Lenz, Gayle Greene, and Carol Thomas Neely made the collaborative editorial effort to publish for the first time a collection of feminist essays on Shakspeare, entitled "The Woman's Part: Feminist Criticism of Shakspeare".

Among the achievements of feminist and gender Shakspeare studies are plurilateral investigation of the issues related to the peculiarities of women literary characters, the construction of gender relationship and cross-gender manifestations in certain plays and the part of power discourse in the representation of the 'woman's voice' in the Shakspearean drama.

Key words: *gender Shakspeare studies, reception of Shakspeare, women writers, women's readership, gender stereotypes, patriarchal discourse.*

Nataliya Torkut, Yurii Cherniak

Ukrainian Hamlet and «hamletizing» Ukraine: «Will you play upon this pipe?»

Defining Shakspeare as "a founder of discoursivity" (after M. Foucault) in Ukrainian intellectual space, the authors of the article look into the actualization of the Bard's literary heritage in the 20th century Ukrainian literature. The scholars demonstrate that Shakspeare's *Hamlet*, as the core element of Shakspearean discourse, produced great response in the Ukrainian poetry of the Soviet period. As a result, a number of interpretations of the play's axiological semantics appeared in the works of Ukrainian poets.

The analysis starts with Mykola Bazhan's poem *The Death of Hamlet* (1932) that testifies the deconstruction of the initial semantics of Shakspeare's tragedy caused by the destruction of the protagonist's character. As a result, the traditional image gets endowed with negative connotation and evaluation, while the original problem of existential responsibility is substituted with pro-communist criticism of dissent, and the conflict between the internal freedom and the external absence of freedom is interpreted by Bazhan as mere

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fearfulness. Bazhan's interpretation of the character of Hamlet and of the play's problematics as well initiated the speculative usage of them for ideological goals that have nothing to do with the original text.

Allusions to the reality of his day make an important part of the semiotic space of Bazhan's poem, thus illustrating the observation about the wide use of *Hamlet's* motifs by Ukrainian poets, particularly those of them who found it problematic to fit into the Soviet social environment (e.g. Maksym Rylsky, Volodymyr Sosiura, Pavlo Tychyna, Mykola Bazhan and others).

The actualization of *Hamlet's* axiological semantics has quite different nature in the poetry of those authors, who like young Maksym Rylsky, Yevhen Pluzhnyk, Leonid Pervomaiskyi, correlated situation of «limit existence» in *Hamlet* with their own psychological state.

The concept of the ideologically independent art is emphasized in the poem *Hamlet* by Sava Golovanivskyi.

An interesting actualization of the value semantics of Shakespeare's tragedy is represented in Zynovii Krasivskyi's *Hamlet*, with the motifs of self-sacrifice, moral duty and suffering as a way to spiritual purification being central ones in this poetic text.

Hamletian intertextuality is of particular interest in Vasyl Stus' poem *This Play Started Long Ago* (1970), forming an extremely fertile ground for the birth of new meanings, which occurs as a result of continuous interlock of various semantic fields – the Soviet ideology, the author was quite familiar with, and the text of Shakespeare's tragedy.

The authors conclude that in the Ukrainian poetic discourse of the Soviet period *Hamlet's* value semantics is always ideologically determined. The protagonist's situation of "marginal existence" is often related to the poets' psychological state. In their axiological paradigm, Hamlet maintains high moral status and is associated with the reflective comprehension of the tragic human existence, reflexivity as a means of overcoming discouragement, or with a heroic mode. Hamletian intertextuality in Ukrainian poetry of the 20th C allows multi-vector actualizations of the concept of art (artist and authorities, function of poetry, freedom of creativity).

Key words: *W. Shakespeare, Hamlet, axiological semantics, ideology, M. Rylsky, M. Bazha, Ye. Pluzhnyk, L. Pervomaiskyi, S. Golovanivskyi, Z. Krasivskyi, V. Stus.*

Olena Veschikova

Mystic of theater in modern Ukrainian literature: Shakespeare Code

Intertextual approach to the analysis of cultural code that are present in fiction, especially postmodern, is efficient and adequate. The culture at the beginning of the 21st century is characterized by the performativity, existence of theatrical code in daily life, theatricalization of non-dramaturgical text.

This article analyzes the theatrical intertexts and intermediatems, that exist in the prose of modern Ukrainian writers V. Shevchuk, H. Pahutyak and

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V. Danylenko. We investigated the additional meanings that are created with the explication of theatrical code in the works. Analyzed artistic texts will be perceived in line with mystical artistic convention, provided that the recipient is decoding and interpreting Shakespeare and theater intertextemes adequately.

To actualize the picture of the world as a theater in the mind of the reader, the authors use explicit intertextemes (case names, names of Shakespeare's works, quotations), and their implicit forms – allusions and reminiscences. The novel «Dreams of Yulia and Herman» by H. Pahutyak is the most representational in terms of existence of intertextual relations with Shakespeare's works. We can find a motif of mystical directing, a motif of dream-death in the works collection by V. Danylenko «Dream out of the beak of swift». The metaphor of «the world as a theater» is manifested in the novel by V. Danylenko «Love in the Baroque style». V. Shevchuk mainly uses case names and allusions as intertextem, often with ironic subtext. His prose is characterized by the specific theatricalized composition.

Interpretation of Shakespeare's code and analysis of his works through the prism of his discourse allows deeper understanding of the author's intention and narrative strategies of writer.

Key words: *intertextuality, cultural code, Shakespeare, theatricalization, the world as a theater, motif of mask, motif of mystical directing.*

Andriy Krasniashchyykh **Hamlet – jester, mad, mad jester?**

One of the key issues of the plot of W. Shakespeare's «Hamlet» – whether it goes mad prince or just pretending to play the madman to distract enemies while he implements his plan for revenge. As a rule, literary science version adheres simulation Hamlet madness, because otherwise his behavior, thoughts and feelings are illogical and absurd, and all invested in the image of Hamlet humanistic pathos meaningless. In the article, possibility of interpretation of character of W. Shakespeare's Hamlet as a jester is considered, a role and place of figure of jester in the artistic world of W. Shakespeare and «buffoon» descriptions of Hamlet's behavior are described, the plot of the play is analyzed through the Hamlet's buffoonery and «false buffoonery» of his opponents. A jester is a very important figure in the art world of W. Shakespeare, in each of his works there is buffoon or character, functionally replacing him, acting as a buffoon. In other cases, his behavior, speech, the situation in which he finds himself, similar to the situation of Hamlet, his position, his speech, which may indicate the general idea or set of ideas and achievements of the playwright on a different scene material. A madman's behavior and speech, and a jester's are different discursive practices in W. Shakespeare's works. A madman is immersed in his own inner world, that's reflected in his actions and speech – a seemingly disjointed, abrupt, illogical, chaotic. A jester in the art world of W. Shakespeare is attentive, observant,

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analytic, endowed with qualities, which a madman, by reason of the disease, is devoid because he suffers from a mental disorder.

In the article, the categories of king-demiurge and jester-trickster, which responsible for sacral and profane spheres of world, are exposed in the mythological implication of the «Hamlet».

Key words: *Hamlet, mad, jester, trickster, demiurge, profane, sacral.*

Viorel Stănescu

A Seasoned Hamlet: A View Through Sir Kenneth Branagh's Hourglass

Neither Shakespeare nor Kenneth Branagh lack critics, and if one were to look up *Hamlet* scholarly articles, he would more than likely be engaged in a lifetime of study, but there is one aspect of Branagh's *Hamlet* that has never been brought up: his age. The present paper aims at tackling this elderly yet vigorous Hamlet, tracing his eventful inception and reception by riveting film critics, shedding light upon Branagh's motivation to preserve the entire length of the play, as well as commenting upon other representatives of the cast.

Not only is Hamlet's age discussed, but so are the dynamics between the characters, minor ones included. Consequently, a link is created between the main character's age and his reactions towards those around him.

Finally, an analysis of Branagh's personal twist to *Hamlet's* opacity serves as conclusion to the four part structured article, and also of the way in which his depiction serves to improve our everyday plights. The article makes heavy use of film criticism, however employing the aid of sonnets to create analogies and carry points across. Branagh's biography is also a pillar of the research.

Key words: *William Shakespeare, Kenneth Branagh, Hamlet, film, Hamlet's age.*