Summaries

Halyna Pastushuk
**Acting Phenomenon of Robert Armin
and the "Dramatic Canon" of William Shakespeare:
Print in Performance or Performance in Print?**

By means of "new historicism" strategies and intertextual analysis, applying the recent discoveries of Shakespearean scholars abroad, the author of this article is building up a hypothesis that tight cooperation between William Shakespeare and one of the most talented actors in the history of European theatre had its impact on the formation of the final wording of plays, created at the time when literature (drama in particular) was conceived as a final printed text. Particular Shakespeare's fools (Touchstone and Feste) are analyzed in the light of Robert Armin's works – "Fool Upon Fool, or Six Sortes of Sottes" (1600), "Quips Upon Questions: A Clown's Conceit on Occasion Offered" (1600), "The History of Two Maids of More-clack: with the life and simple maner of John in the Hospital" (1609). This article also presents an attempt to look at the "Shakespearean dramatic canon" with the eyes of Elizabethan spectator.

The contrastive analysis of personalities in "Fool Upon Fool" and the comic characters of late Shakespeare reveal Armin's considerable impact on the formation of a new type of stage fool. Armin's prose narrative, yet, differs from his acting incarnation on stage. Firstly, Armin writes in the tradition of jest-books, therefore his personalities are one-dimensional and static, while Shakespeare's characters are three-dimensional and dynamic. Although created at the same time, Armin's fools are a tribute to medieval worldview, while Shakespeare's fools are creations of Renaissance paradigm. Secondly, Armin's fools are clinically insane or idiotic, bereft of capabilities to make rational choices and decisions, while Shakespeare's characters are wise fools, bearers of deep truth about human nature.

Staging activity within King's Men and Armin's own printed works manifest transition of the English stage fool from traditional folklore stage foolery, full of physicality and material humor, to an intellectual co-creation of the printed play script. In his fooling Armin broadens the frames of jest as a certain closed literary model to the scale of stage improvisation, open to both the spectator and the play fabula. Because of Armin's unique talent of multiple play, Shakespeare could make his fools not only launchers of famous narrative topoi – "the old stories" – in the consciousness of the Elizabethan recipient but also turn them into their participants with an entertaining or, at times, satiric purpose.

Key words: acting, comedian, William Shakespeare, Robert Armin, printed text, jest, Touchstone, Feste.

Tetiana Riazantseva
The Variety of Forms and Genres in the Latin American Poetry of the XVII Century (the Case of Sor Juana Inés de la Cruz)

The article considers the complex palette of forms and genres represented in the poetry of an outstanding Mexican author of the XVII century Sor Juana Inés de la Cruz, one of the best educated persons of her age. The review demonstrates that her poetry includes all the main types of Spanish Golden Age poetry (according to M.P. Palomo's classification). It describes several peculiar forms of Spanish poetry (redondilla, ovillejo, letrilla etc) and demonstrates the thematic and formal modifications that some Renaissance and folk genres underwent in the works of Sor Juana.

Key words: Golden Age, genres, poetic forms, sorjuanística.

Iryna Pavlenko
"Hamlet" by W. Shakespeare and A. Sumarokov: Change of Cultural Code (Some Observations)

The article examines the reasons of W. Shakespeare's "Hamlet" transformation in the literary work of the first Russian professional playwright A. Sumarokov. It is stated that radical changes were brought about not only by the need to harmonize the tragedy with the existing genre canon but also by the level of the Russian culture and literature in particular, by the adaptation of the work to the needs and possibilities of the Russian readers and viewers, which led not only to the changes of the system of characters and to the loss of motivation, but also to the revelation of new attitude, contemporary political allusions and moral views.

Through comparison of tragedies of two authors who lived in different times and in different countries, the obvious differences are singled out. Being a supporter of the French Classicist drama, A. Sumarokov was proud of the nickname "Russian Racine" and struggled to improve the English "savage", transforming the plot of the famous play according to the contemporary French tragedy canon, straightening storyline and dramatically reducing the number of actors, introducing typical for Classicist drama confidants, often delegated functions of the traditional choir. However, it is claimed that the causes for such fundamental transformations were more subtle and complex, and adaptation to the contemporary French drama canon was only one of them.

As it is shown in the article, the cultural code changes manifest themselves in the changes in traits and actions of characters as well as in the loss of motivation and storylines that were not understood by the viewers in the country where professional theater was just undergoing the stage of formation. The first Russian professional playwright simultaneously with the creation of his plays had to form the audience.

This article only outlines ways of interpreting Sumarokov's specific attitude to his brilliant predecessor. Further studies can more fully and

thoroughly show the author's dependence on the individual and folk culture of the mid-18th century.

Key words: tragedy, genre canon, tradition, transformation, system of characters, cultural code.

Tetiana Khytrova-Branz
Updating Shakespeare's works in dramas of J. Lenz

The creative activity of the famous German dramatist J. Lenz is remarked by the paradox of reception of his dramas – he is considered to be both "second row" author and genius writer at the same time. It must be noted that there is no single research in the Ukrainian literary studies which is aimed at investigating the problem of the influence of Shakespeare on the brightest representative of "Sturm und Drang" – Jacob Lenz.

The article deals with the peculiarities of reception of Shakespeare's works in the plays of German dramatist J. Lenz. It is shown on different levels: structural (the way of waving the plot, the uprising role of chronotope in the development of the plot, using of inner monologues) and stylistic (the role of speech characteristics in forming the image of the character, combining tragic and comic pathos, allusions to the Shakespearean text). It is shown that J. Lenz successfully tries to combine Shakespearean technique with the typical literary conventions of his time, uses theatrical practice of the late English Renaissance period. J. Lens uses the principle of consolidation of the plot lines around the certain centre, which is represented by the main character of the drama. The brightest representative of "Sturm und Drang" is also greatly influenced by Shakespeare when combining both tragic and comic within the paradigm of one play. Moreover, J. Lenz describes the drama in the way of script writing, paying attention to the details and decorations. So he tries to combine Shakespeare's technique with the conventions typical for his time. It should be also noted the expressiveness and specific language organization of the plays what happened certainly under Shakespeare's influence. Lenz is the writer who creates a drama in the narrow sense of this word - drama which will achieve its height in the works of B. Brecht.

Key words: Shakespearean discourse, shakesparezation, reception, pre-romantic drama.

Oksana Temna
Medieval Genre of Vision in Poetry of Maximilian Voloshin

The author of the article aims to find out, as far as in the Voloshin's poetry is observed visionary tradition of the medieval texts, in which measure ideas about sacral spheres, non-material life is contingent led by cultural context and which functions of visions are presented in the texts. An analysis comes true in a wide religiously-philosophical context, the author studies the influence of V. Soloviev, compositions of alchemists, anthroposophies, theosophies on the world view of

poet. The author comes to the conclusion that visions it not a poetic embodiment of spiritual experience, result of internal Voloshin's vision – they are a form of comprehension of contemporaneity on the basis of the already formed religiously-mystic traditions. We are dealing with a process of secularizing of religious genre: that in medieval texts perceived as an object of faith, at Voloshin's works becomes the reception of poetics. The genre forms of vision are used both in historiosophic texts and in the love lyric poetry. A poet applies freely with traditional genre clichés, freely mixes up "cultural codes" ascending to different religiously-mystic traditions, that corresponds to the symbolism setting on creation of the special form of synthetic art. Precursor texts is easily known in Voloshin's visions; sometimes they are directly specified by an author in a title or epigraphs. In addition, visionaric episodes are actively used by Voloshin in the poetic setting to of hagiography texts. The poet modifies medieval ideas about sacral and infernal spheres in the context of modern mystic and esoteric manoeuvres. Actualization of genres of vision, apocalypse, hagiography, prophecies on the border of centuries contingently the general mystic atmosphere of epoch of "fin de siècle", being in a state of the cultural "tearing" down.

Key words: visionary tradition, vision, apocalypse, hagiography, theurgy, alchemy, anthroposophy, theosophy.

Kseniya Boryskina
The specifics of W. Shakespeare's "Julius Caesar" recontextualization under the totalitarian regimes formation in Europe

The article is aimed at analyzing the semantic richness of the core ideologemes of the play "Julius Caesar" by W. Shakespeare that offers a great opportunity for actualizing various aspects of its conceptual field with the help of various theatrical means. The inter-semiotic analysis has proved that theatrical aesthetics allows emphasizing the political meanings present in the play at the implicit level, and their decoding in the light of modern ideas leads to a shift of certain ontological and axiological accents of the Renaissance text and postulates the ability of classics to be a powerful object for intentional synthesis.

Under the totalitarian regimes of Hitler and Mussolini, the play was one of the tools for manipulating the mass consciousness. Herewith discursive deployment of Shakespeare's text, depending on the specific historical conditions, occurred in different axiological direction, acquiring a purely pragmatic slant. The article highlights two leading strategies of Shakespeare's "Julius Caesar" implementation in the cultural and political life of societies in times of totalitarian regimes formation and strengthening. The first strategy involves modifying the play, allowing appropriate "commenting" on a specific political situation (L. Schiller's production in Poland (1928), E. Smiļģis' in Latvia (1934), I. Frejka's in Czechoslovakia (1936), O. Wells' in the United States (1937), H. Refish' in the UK (1940) etc.). The second strategy – adaptation in favour of dictators – is aimed at the manipulation of the mythologeme of the ancient Roman statesman's greatness for the sake of

pragmatic historical parallels (N. Tamberlani's performance (1935) staged in favour of Mussolini, as well as J. Fehling's version (1940) containing explicit allusions to divine Julius Caesar's status as a forerunner of Hitler).

Key words: Shakespeare, "Julius Caesar", theater, ideology, intermediality, adaptation.

Daria Moskvitina
En/decoding Shakespeare on the Present-day Ukrainian Stage: a Case of Vlad Troitskyi

The performance of Shakespeare's dramatic works has always been a response to different aesthetic, political and social challenges. Every new Shakespeare production in today's changing world not only reveals new facets of the familiar plots, but also helps to revaluate certain traumatic experiences by means of stage practices. Due to their extraordinary flexibility, Shakespeare's texts are able to interact with the very spirit of a national culture, their plots intermingling with its essential elements, thereby creating new artistic precedents. They can become, in turn, powerful hermeneutic tools either for Shakespeare's literary legacy or for the culture itself.

This strategy is successfully employed by Vlad Troitskyi. His artistic encounter with Shakespeare has a long and fruitful history: since 2004 he has staged the most unexpected, innovative and controversial Shakespeare productions in Ukraine. The trilogy *Mystical Ukraine,* directed by Troitskyi, is a perfect example of fitting Shakespeare's texts into the cultural space of a nation with totally different ethnic roots. On the one hand, these performances staged as 'prologues' to *Macbeth*, *King Lear* and *Richard III* accentuated the idea of Shakespearean drama as a perfect tuning fork, capable of revealing discrepancies in a society. On the other hand, Troitskyi's approach to Shakespeare's texts as soil on which elements of authentic Ukrainian culture can bloom, enables discovering new horizons for interpretation and re-interpretation of the ideas contained in Shakespeare's plays within a European cultural space.

Key words: William Shakespeare, Vlad Troitskyi, Dakh theatre, production, post-modern interpretation, transmutation, Coriolanus, Mystical Ukraine.

Borys Shalaghinov
The Ways and Thoughts of Francesco Petrarch

Lyrics of Petrarch is analyzed here as an emotion experience expanded in the real, aesthetic, mystic and religious spheares, according to the Medieval aesthetics. In his poems we can observe the painful borning of the Renaissance poetical individualism, yet to be far from the internal harmony. Taking as initial point the mystic love of Dante, Petrarch leads the way for the future 'romantization' and "symbolization" of the reality in XIX century's poetry.

Key words: lyrics, love, imagination, mystic, nature, Renaissance.

Nataliya Torkut
Hamletism: a Ukrainian version (prolegomena to discussion)

The article deals with the discussion platform that formed around the notion "Hamletism"; it generalizes the experience of scientific analysis of national modifications of Hamletism as well as creates the theoretical foundation for further integrated study of the manifestations of Hamletism in the Ukrainian culture of the 20th – 21st C. Shakespeare's tragedy *Hamlet* functions within the context of the world culture as a permanent source of discursive energy that nurtures numerous inter-pretations, metatextual intermedial projections, new texts and artifacts as well. One of the products of the development of Hamletian discourse is Hamletism, an extremely complicated intellectual and psychological phenomenon that moulds in the individual or collective consciousness as recipients of Shakespeare's tragedy educe similarities between their contemporary's and Hamlet's emotional state, behavior or features of character.

Peculiarities of any model of Hamletism are determined by the pattern of correlation between conceptual valences of the hetero-symbolic character of the Prince of Denmark and the social and cultural context within which the tragedy is being perceived and interpreted, and the Hamletian discourse is being developed. Ukrainian Hamletism is a dynamic phenomenon that not only correlates with the specific nature of the national mentality but also reflects some key social and political, ideological and esthetic conflicts. When totalitarian tendencies aggravated (in the 1920–30-s) and Ukrainian arts intelligentsia found itself in the situation of moral and ethical choice it was Hamletism as a picture of the reflective attitude of an individual that became one of the forms of spiritual resistance, a conscious alternative for those who were not ready "to shoot the enemy in the forehead" by order of the regime. Thus far, thanks to the efforts of Ukrainian and foreign Shakespeare scholars, all necessary theoretical and methodological premises have been created for the realization of the systematic and integrated research of the specific character of Hamletism as a style of thinking that became a life style of the whole generation of Ukrainian artists under the conditions of the dramatic intertwinement of totalitarian, post-genocidal and post-colonial tendencies in the development of the society.

Key words: Hamletism, Hamletian discourse, reflective attitude, situation of moral and ethical choice, supertype, "paradoxical inversity", Mykola Bazhan, Yevgen Pluzhnyk.

Tetyana Mykhed
Topos "Liberty / Freedom" as a Semantic Optimiser of Literary Space in "The Tempest" by William Shakespeare

This article analyzes the topos of *liberty / freedom* in Shakespeare's "The Tempest". This play is constantly in the field of scholars' view, largely due

to the very nature of Shakespeare's work, which, according to R. W. Emerson, was able to create new from old material. Conceptual potential that lies in Shakespeare's play, allows it to independently produce new meanings in the new historical and cultural context, in response to the challenges of modern times. So to the fore in our time came the discourse of freedom, demanded as a major need for the global world. Thus Shakespeare's play "The Tempest", which focuses on the problems of essence and domination of power, gained new relevance and meaning in the context of reflection on the nature and forms of *liberty / freedom*.

The article discusses the etymology of these synonymous concepts, their proximity and connotative differences. Finding *liberty / freedom* is possible in opposition to the power of other people, communities or institutions, in gaining equal rights to choose or act that it is possible in the absence of restrictions, surveillance or control. In understanding of the problem of *liberty / freedom* in "The Tempest", scholars mostly pay attention to Prospero's authoritarian discourse and his understanding of power. This angle of analysis leaves without explanation the fragmentary nature of the text, integrity of which is provided within and by the *liberty / freedom* frame. It is being implemented at various levels – verbal, motivic, situational etc., and it is also the core of central conflict. With the mediation of Prospero Shakespeare turns the fictional space of his enchanted deserted isle into a mini theater, which reinterprets the main themes of his oeuvre – love and death, power and betrayal, conspiracy and madness etc. They take on new significance and meaning when they pass the test of *liberty / freedom*. "The Tempest" becomes a metadrama in which Shakespeare, on the one hand, reflects on the problems of creativity in general and his own art in particular, and, on the other, rises to the understanding of *liberty / freedom* as an inalienable right of man and nature. By the will of Prospero all the characters lose their *liberty / freedom*, either physically or spiritually. Prospero achieves this by imprisoning them with the help of Ariel, and they do not suspect that they are under constant surveillance and total control. Thus in his play Shakespeare prophetically realized Bentham's idea of panopticon as means of repentance and re-education. With the development of action it becomes clear that the topos of *liberty / freedom* has two modes of implementation – the physical freedom as the freedom of body and spiritual freedom as the freedom of thought. Prospero is supposed to be the personification of the Renaissance ideal, but instead he consistently takes the freedom of everyone being on the island, they are deprived of freedom in all its variants. The right to freedom of action and thought he reserves only for himself, forcing the others, in one way or another, to earn it. The methods of coercion, which uses Prospero, are different – love, gratitude, violence, however, each of the characters finds the ability to turn them into his own version of liberation. At the end of the play all the characters gain freedom, albeit in varying degrees, but Prospero is still a prisoner of his own knowledge, biases/addictions and passions. The play ends with his request "to set him free". From what he wants to be free? And who should give him freedom? The connotative meaning of the noun "freedom" implies independence of thought and decision-making. Is it this from which Prospero refuses of his own free will? "The Tempest" is considered as an autotelic text which has innate potential to

produce that particular new aspect of meaning which is needed by the society at certain moment of it history; this is the endless source of actuality of Shakespeare's oeuvre.

Key words: Shakespeare, "The Tempest", topos of liberty / freedom, panopticon, catalogization, autotelic text.

Kyryl Tarasenko
Bilingual Interpretation of Shakespeare's Sonnets translated by Georgy Pilipenko

It is the first attempt in modern Ukrainian translation studies to identify the features of translation strategies of famous translator Georgy Pilipenko, who is the author of bilingual translation of the sonnets by W. Shakespeare into Ukrainian and Russian languages.

The analysis is made within the paradigm of translation within comparative studies, that is widely used by such outstanding and prominent scholars as R. Zorivchak, M. Novikova, L. Kolomiets, V. Radchuk, A. Vasylyk. Having taken into account that terms «literary translation», «bilingual translation», «strategy in translation» are in the focus of translation studies and also the nature and coexistence of such terms as "literary translation" and "translation within comparative studies" is under discussion, it is shown that the bilingual translation can be considered a strategy of translation.

Using the methodology of translation within comparative studies, a comparative analysis of the sonnets (110, 66, 91) in the original and their interpretations in Ukrainian and Russian, is undertaken. A wide translation context is also taken into account: the sonnets of Shakespeare in the interpretation of Ukrainian translators (such as I. Kostetzky, D. Palamarchuk, D. Pavlychko, O. Tarnavsky, N. Butuk, V. Marach) are also used. It is shown that the translation strategy of G. Pilipenko to use bilingual translation is very successful and both Ukrainian and Russian translations created by G. Pilipenko are explicitly oriented and complement each other.

In the process of translation of the sonnets of G. Pilipenko uses such transformations as descriptive translation, modulation, omission, transposition, addition and tries to keep the structure of the original both in grammatical and lexical terms. The strategy of bilingual translation helps the author of the translation to compensate those «omissions» for the sake of rhyme: when in the Russian translation, the meaning is lost and then it isn't lost in the Ukrainian one and visa versa. He manages to decode the «message» of Renaissance epoch, keeping rhythm and melody of the sonnet and, what is the most important, succeeds to maintain the energy of translation.

Key words: Georgy Pilipenko, bilingual translation, sonnet, comparative translation studies.

Holger Klein
The Dramatist, the Text, and the Director:
reflections on an ever-intriguing triangle

During the later twentieth and the early twenty-first century there has been a new wave of drastically altered versions of Shakespeare's plays, reminiscent, *mutatis mutandis*, of the Restoration and eighteenth-century handling of his texts. Of course directors are free to do with the texts whatever they list, just as audiences and readers are free to react to the results as they feel and think fit. While recognising that the notion of "text" is often problematic in Shakespeare, the paper starts from Plato's *Republic,* Ch. 10 with its bed and table: the *idea* of either is the reality, what a joiner makes is a partial, incomplete and imperfect imitation of the real thing (and a Poet's description of them is an imitation of an imitation). Taking the text as the equivalent of the Platonic idea, this model can, shorn of Plato's conceptual framework and suitably adapted (in particular preferring Roman Ingarden's term "concretisation" to imitation), usefully serve in discussions of production and performances on stage and screen. It is in this sense that Maurice Charney (in *Hamlet's Fictions*, Ch. 4) refers to Plato, and Jan Kott (in *Shakespeare our Contemporary*) comes close to this when talking about the several *Hamlets* "potentially existing" in Shakespeare's play, while Stephen Orgel ("The Authentic Shakespeare") talks about the play "as a platonic idea, only imperfectly represented by its text" and locates authenticity in "the acting text", regardless, it seems, of the fact that there are legions of them.

After these and related general considerations the paper looks (disregarding for the purpose in hand the differences between stage and screen) at some specific aspects: cuts, additions, restructuring as well as significant details of presentation and the recreation of particularly important moments in contemporary productions of Shakespeare plays, starting from Zeffirelli's *Romeo and Juliet* film (1968). Examples include the RSC *Othello* (1989), Branagh's *Hamlet* film (1996). The Vienna Burgtheater *King Lear* (2004) and *Romeo and Juliet* (2007), the Globe *As You Like It* (2009), and the Berliner Ensemble *Hamlet* (2013).

Key words: dramatist, text, director, stage, production, interpretation, presentation, comparison, concretization.

Bohdan Korneliuk
Strategies of Creating the Fictional Universe
in the Screen Version of "Richard III" directed by R. Loncraine:
modernisation or polytemporal synthesis

The article is dedicated to identifying the key strategies of creating the fictional world in the screen version of Shakespeare's history "Richard III" directed by R. Loncraine. It synthesises several temporal codes which are familiar to the European audience. The code "Middle Ages" is actualized through

the connection of fictional Richard III with the king as the historical personality. The possibility of making such comparisons and drawing such parallels is enabled by the background knowledge in the domain of history that should be possessed by the recipient. The temporal code "Renaissance" is employed through the usage of the Renaissance texts (Shakespeare's history "Richard III" and the extract of Ch. Marlowe's poem "Passionate Shepherd to His Love"). It should be noted that these Renaissance texts are included into the film in the original non-modernised form.Next temporal code – "Europe of the 1930s" – has a visual nature and is unfolded through the things and objects which can be seen in the film. The attempt to replicate the world of the 1930s results in hyperdetailing. The temporal code "modern-day world" is actualised with the help of employing the elements of postmodern aesthetics. Due to postmodernistic optics Shakespeare's "Richard III" located in the fictional European state in the 1930s may be regarded by the recipient as one of the possible variants of implementation of this story, as a flexible explanatory matrix. This proves the immense receptive potential and thematic versatility of this Shakespeare's play. So, the author of the article maintains that not the modernisation but the polytemporal synthesis should be regarded as the leading strategy of shaping the fictional world of this screen version. As a result of polytemporal synthesis different temporal codes are combined in a way that allows the addressee of this work of art to form different perceptions depending on the point of temporal focalization. Moreover, the polytemporal synthesis often eliminates the temporal boundaries of a certain work of art and facilitates the timelessness of its characters and messages.

Key words: screen version, history, R. Loncraine, temporal code, modernisation, polytemporal synthesis.

Boika Sokolova
A Very Modern Tragedy: Ralph Fiennes' Adaptation
of Shakespeare's *Coriolanus* (2011)

The article considers Ralph Fiennes' film adaptation of Shakespeare's *Coriolanus* (DVD) and the effect of the historical legacy of the places where it was shot. It looks at issues of setting, casting, gender relations and at the changes to the Shakespeare play in the processes of modernization. Particular attention is paid to the way the film creates a militarized world, renders political process and allows a view into a military family in this context.

Key words: Coriolanus, Ralph Fiennes, Vanessa Redgrave, Gerald Butler, Balkan wars, political transition, Shakespeare, military family.

Daria Moskvitina, Bohdan Korneliuk
Urbi et Orbi: the 9th International Shakespeare Festival in Craiova

The article is dedicated to the 9th International Shakespeare Festival which was held in the Romanian town of Craiova. The festival is a high-profile art

project which allowed Craiova to compete for the status of the cultural capital of Europe. The concept of this festival involved the interaction of theatre, criticism and science. The combination of these three fields highly contributed to the heuristic potential of the festival activities. Among the participants of this international event were the prominent professional companies from the United Kingdom, Lithuania, Russia, Romania etc. The motto of the festival was "Shakespeare for everyone", so the program included not only traditional interpretations of the Bard's plays, but also experimental stage versions, including monodramatic readings of Shakespearean works. The scope of the productions was expanded by the stage version of "'Tis Pity She's a Whore" – a play by John Ford who was Shakespeare's younger contemporary. The project "Workshop for theatre critics" brought in the leading European reviewers and critics. A series of public interviews with actors, directors, Shakespearean scientists and festival organizers proved to be a very thought-provoking format which inspired heated discussions. The powerful resonance was caused by the book launches which often included the question-and-answer sessions with the authors. Of great significance was the scientific seminar organized under the aegis of the European Association of Shakespeare Researchers (ESRA). The seminar was attended by Shakespeare researchers from Romania, Poland, Germany, Spain and Ukraine. The scientific event was joined by the representatives of the Shakespeare Institute (Birmingham, the UK) and the Shakespeare Birthplace Trust (Stratford-upon-Avon, the UK). One of the final happenings of the festival was the presentation of the complete works of Shakespeare translated into the Romanian language. The research fellows of the Ukrainian Shakespeare Research Centre plan to use the experience they have gained during their visit to Craiova, for establishing the 1st Ukrainian Shakespeare Theatre Festival.

***Key words**:* Shakespeare, Craiova, theatre festival, workshop for critics, Shakespeare research seminar.