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База данных: лекция по английской литературе на тему «Шекспир в мировом искусстве» (на английском языке) для студентов отделения иностранных языков филологического факультета/института

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ЕЛЕЦ

 ЕЛЕЦ – 2019

**Методическая записка** к открытой лекции «***Шекспир в мировом искусстве***»

Предлагаемый материал (на английском языке) разработан и апробирован автором в процессе аудиторных занятий в рамках изучаемой дисциплины «Английская литература», но он также предназначен для тех, кто использует дистанционную форму при освоении указанного предмета.

Имеется множество надёжных источников для изучения творчества Вильяма Шекспира, созданных отечественными и зарубежными учёными, которые доступны при знакомстве с данным учебным курсом. В них можно найти сведения о жизни поэта, анализ его драматургии и поэтических произведений, упоминание о роли Шекспира в развитии английской и зарубежной литературы.

Однако обучающиеся не получают полного представления о влиянии творчества поэта на искусство Европы и США, если говорить о музыке, живописи, театральном искусстве и кинематографе. В данной работе сделана попытка отметить основные вехи освоения творчества Шекспира различными видами европейского искусства. Это будет способствовать формированию у студентов более полного представления о той роли, которую продолжает играть этот великий представитель ренессансного реализма в развитии современного мирового искусства. Одной из целей разработки данного материала было продемонстрировать, что отечественное искусство и деятели культуры также внесли свой вклад в освоение и интерпретацию шекспировских образов в театре, музыке, живописи и кинематографе, не говоря уже о прекрасных по форме и содержанию переводах его произведений на русский язык.

Представленная работа сопровождается ссылками на довольно объёмный визуальный материал (45 иллюстраций, 2 авторских презентации Power Point и 24 видео из сети Интернет), который можно использовать частично, в пределах имеющегося лимита времени, а также финальный тест, который позволит проверить степень усвоения предлагаемого материала.

 Лекция состоит из пяти разделов (при расчёте на 4 аудиторных часа): первый (1) из них – это краткий обзор жизни и творчества В. Шекспира, остальные четыре (2-5) посвящены отражению творчества английского поэта в различных жанрах и видах мирового искусства. Каждому из пяти разделов лекции соответствует иллюстрирующий его видеоматериал, маркированный той же начальной цифрой (от 1 до 5).

**Открытая лекция доц. Новосельцевой Л.А. по дисциплине *Английская литература* на тему *«Шекспир в мировом искусстве»***

П Л А Н

*Практическая цель*: сформировать базу знаний студентов по теме

*Сопутствующие*расширить компетенции студентов в области

 *задачи;* британской и мировой культуры

*Реализация межпредметных связей:* с культурой Британии, историей,

 теорией языка и перевода, ПК английского языка

*Развивающая цель*:развивать лингвострановедческие компетенции

 студентов

*Воспитательная* содействовать формированию у студентов собственной

*цель***:**  эстетической оценки произведений искусства

*Образовательная*расширить компетенции студентов в области

 *цель***:** отечественной литературы и культуры

*Оборудование***:** экран, ноутбук, видео-поддержка лекции, наглядность:

 портрет В. Шекспира

*Тип урока:* **интегративный урок** изучения программных

 дисциплин (integrated skills lesson): английская

 литература и национальный язык, история Британии,

 искусство и культура Англии (музыка, драматический

 театр, живопись, кино)

*Методические приёмы и*использование методики «мозговой штурм»

*современные педтехнологии:* и «виртуальная экскурсия» в процессе

 интерактивной лекции

 ***Структура занятия***

1. Оргмомент. Обоснование темы урока совместно со студентами. Запись вопросов к лекции (составление плана).

2. Место В. Шекспира в истории английской и мировой литературы (*виртуальная экскурсия по Стратфорду*: комментарий студентов к достопримечательностям родного города Шекспира).

3. Роль поэта в становлении национального языка.

4. Музыкальные произведения на основе шекспировских сюжетов.

5. Сюжеты шекспировских пьес и их герои в европейской живописи (*мозговой* штурм: создать подпись к иллюстрациям пьес Шекспира).

6. Развитие европейского театра под влиянием драматургии Шекспира.

7. Искусство нового времени: кинематограф и творчество Шекспира.

8. Подведение итогов занятия и оценка совместной работы.

9. Домашнее задание: выполнить тест по творчеству В. Шекспира (см. после текста лекции)**.**

**WILLIAM SHAKESPEARE IN THE WORLD ART**

 **Introduction**

For a student of English the heritage of William Shakespeare is an inexhaustible source of materials for cultural and linguistic studies. Besides the inspiration that we may receive from getting involved into the life of his dramatic characters and enjoying the music of his sonnets there is a lot we can receive studying the influence of this greatest master on the world art and literature.

We are going to offer you several directions for investigating the aspects of this topic, which are aimed at creating more generalized an deeper understanding of the role W. Shakespeare played in the development of various kinds of art besides Literature. But first it is necessary to give you a brief account of his life and poetic heritage.

**1. William Shakespeare (1564-1616): a short account of his life and literary activity**

The greatest poet of all times William Shakespeare enriched the treasury of world literature and culture in many respects. His poetry and dramatic works reflect the ideas of Renaissance and the world outlook due to which he managed to create a lot of characters of great artistic power [1.1]

Unfortunately there is very little information about the life and the personality of that man: one can easily find these scanty facts in a lot of sources, so to understand the significance of that figure for the world culture it will be proper to ponder over the information we are going to dwell on. It concerns the question of influence of this brilliant master on the art and culture not only in his own country but in a lot of others. We ought to make a common effort in order to find out an answer to the question, why this person managed to create such unforgettable characters and how we can still feel his influence through centuries. So we should plunge into the world of Shakespeare to understand the power of his mind and talent. But first it is necessary to remind you the main points of his life and literary activity.

William was born in 1564, his birthplace is Stratford-on-Avon, quite a small town. It is situated to the North-East of the English capital, the distance between London and Stratford is 132 km. [1.2] It will be simpler to imagine this distance if I remind you that it is a few km more than the distance from Yelets to Voronezh (120 km). Even now, the home-town of Shakespeare is very small, its population is about 24 thousand people (there are 4 times more people living in Yelets – 105 000 for a comparison). But hundreds thousands of people from all over the world are eager to visit that town every year. It takes a second place after London as the greatest tourists’ attraction of Britain. Let’s enjoy *its sights and you are to give some commentaries to them*. [1.3]

William was the son of a well-to-do merchant who sold gloves. The boy might have attended a local grammar school but not a line of that fact was fixed in any preserved school documents, though the record about his being christened in the local church has still remained. He got married very young and had two children. In 1578 Shakespeare went to London leaving his family in the native town. First Shakespeare worked in an outskirt inn taking care of guests’ horses, and then served as a prompter and an actor at one of the theaters. Later he began to write dramatic works and poetry. The most remarkable part of his poetic heritage is the collection of 154 sonnets and two poems. The central figure of his sonnets is a dark lady; both the author and his close friend are in love with her, but she gives her heart to his rival. It does not break their friendship but the poet suffers as he feels all the torments of passion, jealousy and unrequited love. Shakespeare ponders over the lot of a rejected lover and on various problems of life injustice. Those speculations constitute the contents of the sonnets. A perfect poetical form, deep feelings and a profound philosophical meaning are combined in a wonderful unity of these lyrical creations. We are going to speak about his poetry in more detail a little further.

The dramatic works of the poet can be relatively divided into four periods. It is reasonable consider only three of them as the main ones. Here we do not enlist all of the works written by Shakespeare but only the most prominent ones.

 **Periods of literary activity of William Shakespeare** (Power Point Presentation one ) [1.4]

***1-st PERIOD (1595 - 1600) - best comedies and historical chronicles***

*The taming of the shrew (1590/92) Henry VI* (1590 – 92)

*A Midsummer Night’s Dream*” (1595) *Richard III* (1591)

*Romeo and* *Juliet* (1596) *Richard II* (1595)

*The Merchant of* *Venice* (1596) *Henry IV* pp.1-3 (1596 – 99)

*The Merry Wives of Windsor* (1597) *Henry V* (1599)

*Much Ado* *about Nothing*” (1598)

*Julius Caesar* (1599)

*Twelfth Night* (1600)

Nevertheless of the fact that there are 3 tragedies, the author demonstrated his optimistic and cheerful world outlook in the works from this list even in some tragic plots. Those plays reflect the author’s belief in the great power of love and mind – the forces that are able to win a victory over evil. They prove the Renaissance world outlook of the author.

***2-nd PERIOD (1601 to 1608j – greatest tragedies***

*The Twelfth-Night* (1601/02)

*Hamlet, Prince of Denmark* (1601)

*As you like it (1603)*

*Othello* (1604)

*King Lear* (1605)

*Macbeth* (1605)

***3-d PERIOD ( 1609-1612) – tragic comedies and a historical chronicle***

*Cymbeline* (1609) [`simbi:li:n]

*The Winter Tale* (1610)

*The Tempest* (1612) *Henry VIII* (1612?)

For better understanding the historical background of the Shakespearian chronicles it is necessary to remind you the years of lives and reign of the Kings who are the main characters of those plays.

 **The years of life and reign of certain English kings**

 Richard II (1363 –1399) (1377 – 1399)

 Henry IV (1366 – 1413) (1399 – 1413)

 Henry V (1386/7 –1422) (1413 – 1422)

 Henry VI (1421 – 1471) (1422 – 1461; 1470 – 1471)

 Richard III (1452 – 1485) (1483 – 1485)

 Henry VIII (1491 – 1547) (1509 – 1547)

In 1599 Shakespeare became one of the shareholders of the Globe Theater, his plays were put on its stage and were a success. It is essential to note that none of his plays was published during Shakespeare’s life. Only their copies for the theatrical rehearsals were known to the actors. About 1612 the playwright left London for Stratford where he lived and died 4 years later. The first folio of his works was published after his death in 1623, it contained 36 of his plays.

The lack of information about the authentic facts of his life gave birth to numerous myths concerning the authorship of his dramas and sonnets. Some critics think of the personality of Shakespeare as a poorly educated man whose name was used by someone else after having received consent for using his surname. The reasons for that were quite reasonable as the occupation of writer was considered humiliating and dishonorable for noble-born aristocrats. The authorship of Shakespeare’s plays was ascribed to such representatives of English high society as Francis Bacon, Lord Rutland, Earl Southampton, Philip Sydney and even Elizabeth I. Some critics consider it unreal for a provincial and almost ignorant man to create such brilliant poetical works. But we believe it is not necessary for us to plunge into the discussion of that disputable question. We are ready to recognize any author of those works to have been a genius.

 **The memorial celebrations and the monuments to the poet in Britain**

All over the country of Britain on the 21st of April they mark the anniversary of Shakespeare’s birth (1564). Of course, it is celebrated most solemnly in Stratford-on-Avon (county of Yorkshire) where a parade and the fireworks in his memory are arranged. These celebrations are specially magnificent and spectacular on the poet’s half-centennial and centennial jubilee dates. Then they hold a Shakespearian festival when thousands of actors from a lot of countries come to Britain to take part in hundreds of performances of plays by Shakespeare in cities all over the country including Scotland and Welles. The reconstructed old Globe theatre is the stage on which almost all Shakespearian plays are going to be performed by foreign actors in 37 languages. The participants of the community “Live Cannon” are ready to recite all 154 sonnets by Shakespeare in various languages. [1.5]

According to the legend once an Anglo-Saxon countess Godiva /ɡəˈdaɪvə/ rode naked on the horse to save the citizens of the town from devastating taxes. Now a 20-feet high fully costumed doll symbolizing that legendary person is going to head the parade moving along the streets of Stratford-on-Avon as a public event of festivity held in honor of Shakespearian jubilee birthday.

Most people in the world are familiar with the image of the poet by his well-known portrait. But there are a lot of other memorable monuments to the writer erected in his Fatherland. And many of them you can find in his native town Stratford-on Avon. Let’s get acquainted with them too.

1.6 A bust of Shakespeare is set up above his tombstone in the home-town.

1.7 It is situated in St Trinity Church where the poet was christened.

1.8 Another monument to the poet by Lord R.S. Gouver you can find in the central park of Stratford.

1.9 Now we can see a blow up of this erection.

1.10 And certainly there are a lot of other memorable images of the poet in the British capital: a fountain monument in Leicester Square in London.

1.11 Another notable monument to a glorious countryman was made by the English sculptor Thomas Banks for a memorable place of Shakespeare in the Poets’ corner of Westminster Abbey.

 **The language of the poet**

In the lifetime of Shakespeare the English language was still in the period of setting and fixing its standards if we speak of its grammar forms, spelling and pronunciation. So the writer contributed to its development by his masterly handling the native language: the lines of his plays sounded from the stage and in from the mouth of many strolling groups of actors. They were caught by the people of various social statuses and carried away all over the country. In this way the usual norms of the tongue were fixed at that period.

The poetic language of Shakespeare is very rich. There are about 35 thousand words that we can find in his works. He coined and used some new words in his texts for the first time. And we can also mark a lot of phraseological units from his works which became widely quoted and used in the language of many nations. [Power Point Presentation two – [1.12]

***New words from Shakespearian works***

with bated breath - *букв*. затаив дыхание (*The Merchant of Venice*)

a foregone conclusion - *букв*. предрешённый исход (*Othello*)

Addiction (*Othello*)

Advertising (*Measure for measure*)

Assassination (*Macbeth*)

Belongings (*Measure for measure*)

Eyeball (*Tempest*)

Fashionable (*Troil and Cressida*)

Hot-blooded (*King Lear*)

Lonely (*Coriolanus*)

Luggage (*Tempest*)

Manager (*A midsummer night’s dream*)

***Phraseological units introduced by W. Shakespeare***

A fool’s paradise

A horse, a horse, my kingdom for a horse

All that glitters is not gold

To be or not to be

The green-eyed monster

Forever and a day

To wear one’s heart upon one’s sleeve, etc.

And before we get down to the artistic qualities of his poetic language it is necessary to improve a frequent misconception about the quotation “the Moor has done his duty, let him go”. It is mistakenly attributed to Othello (or Shakespeare), but in fact, they are the lines told by a Tunisian moor [m ɔ:/muә] Mjulley-Gassan from the play “The conspiracy of Fiesco at Genoa” (Die Verschwörung des Fiesco zu Genua – *Заговор Фиеско в Генуе*, 1783) by Friedrich Schiller (1759-1805) – “Der Mohr hat seine Schuldigkeit getan, der Mohr kann gehen”.

It is proper to remind you that all dramatic works of that time were in poetic form. That is especially concerned the genre of tragedy was thought to be a “high genre” and only the alleviated language could be used in it. A standard foot for the dramatic language of Shakespeare is blank verse, with regular metrical but unrhymed lines stuck in iambic pentameter of ten syllables to a line, with a stress on every second syllable. Let us consider some of his lines to prove it.

She lov'd me for the dangers I had pass'd; Она меня за муки полюбила,

And I lov'd her that she did pity them. А я её за состраданье к ним.

- / - / - / - / - / (10 syllables: 5 unstressed and 5 stressed)

- / - / - / - / - / ( iambus: changing of unstressed and stressed syllables)

Shakespeare brought much to the development of a traditional form of an Italian sonnet. The thoughts about injustice of the contemporary world, the profound feelings of the lyric character of the sonnets were the instruments that helped the author to approach this perfection of the form and the contents. [1.13]

His sonnets became exemplary for the writers of following generations. A lot of brilliant translations of his works in different languages have been made up to now; the most talented poets feel it as a challenge to compete in rendering the poetic heritage of Shakespeare in their native languages. It gives us grounds to assert that this English author as no one else promoted the development of the theory and practice of translation implicating the very fact of existence of his works, which cast this challenge to any national poet or translator. S.Y. Marshak (1887—1964), A.M. Finkelj (1899-1968), V.Y. Tyapin (1949) are considered the best Russian translators of Shakespearian sonnets, and his plays are interpreted in the best way by А.I. Кroneberg (1814 – 1855), M. Lozinsky (1886 – 1955) and B.L. Pasternak (1890 – 1960).

**2. Shakespeare in Musical Art**

The plots and characters of Shakespearian plays have inspired a lot of composers, though most of them are not British because (as you know from our course of English culture) they are not perhaps “a very musical nation”. It is considered in general that hundreds of music pieces are connected with the works of the English playwright and his characters.

One of the most popular plots with the musicians is “Romeo and Juliet”: we can name 3 operas: «I Capuleti e i Montecchi» (1830) by an Italian composer Vincenzo Bellini (1801–1835); “Roméo et Juliette” (1867), by a French composer Charles-François Gounod (1818 – 1893) and “A Village Romeo and Juliet” (1907) by a British composer of German origin Frederick Delius /ˈdiːliəs/ (1862-1934). Also we should mention the overture-fantasy under the same name (1869) by P.I. Tchaikovsky (1840-1893) and the most popular ballet *Romeo and Juliet* by Sergei Prokofiev (1891 – 1953). We have a chance to see two short clips from its performance.

2.1 The dancers are Galina Ulanova and Yuri Zhdanov, the choreographer is M. Lavrovsky.

2.2 A Dance of the Knights (*Romeo and Juliet,* music by by S. Prokofiev).

The character of Hamlet was of great interest for a lot of musicians, a proof of it is the fact that they composed about 30 operas on this plot, but none of them is popular enough to be often heard or seen [3].

2.3 Many experts in the field of music believe that the best piece was created by D. Shostakovich (1906 – 1985) for the dramatic performance of the play in E. Vakhtangov Theatre (1932) and later this music was used for the film *Hamlet* by G. Kozintsev (1964, we’ll speak of it later).

2.4 The fantastic world of magic in a Shakespearian tragic comedy *A Midsummer Night's Dream* has always attracted composers. Perhaps two of the best patterns on these plots are represented by the overture and the music to the play by a German composer F. Mendelssohn (1809 – 1848).

 2.5 And a beautiful piece of music combining the dramatic fantasy of Shakespeare with the choir performance for *The Tempest* was created by a French composer H. Berlioz (/ˈbɛərlioʊz/, 1803 – 1869).

And the most famous and popular operas made on the plots of Shakespearian plays undoubtedly belong to the Italian composer Giuseppe Verdi (/vɛːdi/, 1813 – 1901). They are *Falstaff* (1893) based on *The* *Merry Wives of Windsor, Othello* (1887) and *Macbeth* (1847, in a second reduction – 1865).

2.6 First we shall see a clip from the opera *Falstaff* (G. Verdi), staged by San Francisco Opera Theatre in 2013. A namesake part of the plot is performed by a famous British bass-baritone opera and concert singer Bryn Terfel (born in 1965, /ˈbrɨn ˈtɛrvɛl/), who was an engaged guest-singer in the American theatre for a time.

2.7 And now we have an opportunity to listen to the same British actor who is singing an *Othello* (G. Verdi).

2.8 We also have a chance to hear the voice of the untimely deceased great Russian performer Dm. Hvorostovsky (2062 – 2017) singing an aria from *Macbeth* (G. Verdi).

Making a conclusion to our short survey of the musical pieces based on the Shakespearian plots it could be marked that those most attractive to the musicians and composers seemed to be *Romeo and Juliet, Hamlet, The Tempest, A Mid-summer Night’s Dream, Falstaff, Macbeth and Othello.*

**3. Shakespeare in painting**

A lot of representatives in the field of painting were inspired by the characters of Shakespearian plays and historical chronicles especially it is true when we speak about romanticists and Pre-Raphaelites. We can observe the images of Romeo and Juliet, Ofelia, Hamlet, Othello, Falstaff, King Lear and other personages of the greatest English dramatist on their canvasses. Some of these pictures were made as illustrations to various editions of the plays published in various languages. I hope you know the plots of Shakespearian plays well enough, so get ready to say some words about the plots and *t give your own capions to the pictures* we are going to see*.*

3.1 We are to listen to a recital of Benedict Cumberbatch who is reading a famous extract “All the world is a stage” from the play *As you like it*.

3.2 And that is the picture illustrating this famous monologue of Jack “All world’s a Stage” from the play *As you like it* by an American painter James Christensen (1942-2017)

3.3 This painting is a reflection of the comic character Sir John Falstaff [`fo:lstɑ:f] by a German artist E. von Grützner (1846-1925) – this knight is shaped by the author as a resilient, cowardly and cynical character, a cheerful swindler who is always drunk and apt to make some cruel joke on people. He takes part in the plots of two plays *The Merry Wives of Windsor* and *Henry IV*.

3.4 The third picture by an American painter Washington Allston (1779-1843)  shows us the characters from the play *The Taming of the Shrew* – Kathаrina /kӕθә`ri:nә/ and Petraccio/Petruchio /pi`tru:kiou/.

3.5 The next painting is devoted to the characters of the comedy *12-th Night* by a British artist William Hamilton (1751 – 1801)

3.6 This is an illustration to the tragic comedy *The Tempest* by a Chech artist Artush Sheiner (1863-1936).

3.7 The sixth of the following pictures demonstrates us the characters from the comedy *A Midsummer Night’s Dream* by the Russian-Idish painter Marc Chagall (1887 – 1985).

3.8 Next picture is easily recognizable: it is showing us the denouement of the tragedy about Othello [ou`θelou] and Desdemona [dezdi`mounә] by a Spanish painter Antonio Muñoz Degraín (1840 – 1924). But do you know that the real play ends a bit differently? Can you correct the ending?

3.9 The 8-th painting is an illustration to the play *King Lear* of a Scottish artist William Dyce (1806 – 1864).

3.10 In this picture by a prominent English artist John Everett Millais (1829 – 1896) we observe the beloved girl of Prince Hamlet Ophelia, who is drowned committing suicide.

Very many pictures and sculptures are connected with the tragic love of Romeo [`roumiou] and Juliet from the play under the same title. Among these painters we can also find some Russian names.

 3.11 Konstantin Makovsky (1839 – 1915): *Romeo and Juliet* .

 3.12 Many famous painters took part in designing the scenery for various theatrical performances of this play. Here we can see the one which is made by a famous Spaniard Salvador Dali (1904 – 1989).

 3.13 I would like to mention a monument to Romeo and Juliet by a Russian master Anatolii Sknarin (1940) which was erected in 2008 in a town of Bataisk (not far from Rostov-on-the-Don) in front of the city House of Culture.

 3.14 There is a wonderful sculpture devoted to that young couple by the French sculptor François-Auguste-René Rodin (1840 – 1917).

 3.15 A lot of brilliant illustrations were made for various editions of the plays by W. Shakespeare. Look at this one to the play *Hamlet* by a Ukrainian artist Vladislav Yerko.

 3.16 And let me finish this review with the painter whose picture has opened this part of the survey – James Christensen. This wonderful picture is called *Shakespearian fantasy*. The American artist managed to collect a lot of Shakespearian characters together in one place.

So judging by the plots of the pictures which we have seen it can be asserted that Shakespearian plots and characters are rather popular with the painters. They are made to *Romeo and Juliet, Hamlet, Othello*, *A Midsummer Night’s Dream, As you like it,* *Falstaff, The Taming of the Shrew, 12-th Night, King Lear* and of course there are a lot of others we haven’t spoken about.

**4. The role of Shakespeare in the development of the theatrical art**

Shakespeare himself served in the theatre first as a prompter and then as an actor. The major male parts in his plays were Hamlet, Othello, Makbeth, Romeo, Petraccio, King Lear, Shylock, Falstaff and some others which were performed by the leading actors of the Globe Theatre: Richard Burbage, William Kempe, Henry Condell and John Heminges. By the witness of his contemporaries the poet did not succeed in acting and was only trusted playing a role of the ghost in *Hamlet, the Prince of Denmark*. But Shakespeare managed to combine a poetic genius with the art of acting in the tragic and comic parts, that is why his plays made such a lasting impression on later theatre, which could be compared to the influence of Old Roman and Greek playwrights.

The British are very anxious about the inheritance of Shakespeare. They have about 20 premiers of his plays in the theatres annually. Thanks to Shakespeare the theatrical art is still welcomed and loved in the country.

4.1 The first contemporary actor of the dramatist performing all the male parts in his plays was Richard Burbage (1567 – 1619), which was in the XVI- XVII centuries.

4.2 In the XVIII c. the most famous English performer of male parts in the plays by Shakespeare was David Garrick (1717 – 1779).

4.3 In the next picture we see him playing the role of Hamlet.

4.4 And if we speak of the XIX century there were two greatest English actors who made their fame playing the parts in Shakespearian plays. One of them was Edmund Kean (1787/9 – 1833).

4.5 In this photo we see the other British actor who was considered to have been best performing Shakespearian roles: he is Henry Irving (1838 – 1905).

4.6 It would be proper to remind you two greatest Russian actors who left their trace in the history of national theatrical art as well. They were reported to be brilliant in Shakespearian parts. One of them is Vasilij Karatyghin (1802 – 1853) who performed his best tragic roles on the stage of the Alexandrinsky Theatre in Saint Petersburg in the middle of the XIX century (it is now the Russian State Pushkin Academy Drama Theater).

4.7 Another greatest Russian theatrical actor is Vasilij Kachalov (1875 – 1948) who made his fame playing greatest tragic parts on the stage of the Moscow Art Theatre in the first part of the XX century.

4.8 In the recent past the best English performer of Shakespearian male parts in Britain was considered a brilliant actor Laurence Olivier (1907 – 1989).

And two more English actors deserve mentioning in this respect.

4.9 Paul Scofield (1922 – 2008) was the first British actor playing Hamlet on the Russian stage in 1955.

4.10 And here we see him (P. Scofield) playing the role of King Lear.

4.11 John Gielgud (1904 – 2000) is the only actor holding all of the 6 possible awards for the performing art and the parts in Shakespearian plays (*Oscar, Grammy, Emmy, Tony, BAFTA* - The British Academy of Film and Television Arts and *Golden Globe*). He is considered one of the best interpreters of the mail Shakespearian parts in the middle of the XX century.

Now it is necessary to add a bit of information about other national theatrical schools performing Shakespeare in the history of performing art.

4.12 The American actor Ira Frederick Aldridge (1807 – 1867) was a talented black actor, the persecution of racists deprived him of acting in American theatres and he left for Britain but the situation in that country also made him go on a long-term tour of Europe in 1850-s. In 1858 he came to Russia where he was welcomed as one of the best performers of Shakespearian parts of Othello, Macbeth, King Lear and Richard III. In the opinion of his fellow actors Aldridge possessed such an explosive temperament that many actresses were afraid to be his partners for Desdemona. Having heard of this the actor showed a good sense of humor. Once our famous critic A. Stachovich asked him, how his acting tour in Russia had been going on. Aldridge answered that the Moscow actress (that was L.P. Nikulina-Kositskaya) playing the part of Desdemona to partner him had been very nervous for nothing. The actor said that the rumors about his cruel temper were greatly exaggerated as he had played 300 times the role of Othello on the stage and had suffocated only three actresses, which was not many at all.

There were two famous Italian actors who also toured Russia attracting a lot of public by their wonderful performing of Shakespearian parts in the plays *Hamlet, Othello, Macbeth, King Leаr* and some others.

4.13 In the XIX century that was a celebrated Italian tragic actor Ernesto Rossi (1827-1896) who visited Russia in 1858 and played Shakespeare on a few theatrical stages.

4.14 Another Italian actor who made a few artistic tours of Russia at the end of the XIX century was Tommaso Salvini (1829 – 1915). He impressed our public by his temperament acting in the tragedies written by the English playwright.

But speaking of the greatest male parts created by Shakespeare we should not forget about the female characters of Juliet, Ophelia, Desdemona and others. Certainly there were a lot of gifted actresses in Britain and other countries, who became famous playing these parts. We ought to begin with the Motherland of the dramatist.

 4.15 The talent of Sarah Siddons (1755 – 1831) as a tragic actress was discovered to its best while performing the role of Lady Macbeth which brought her fame. She was one of the most prominent British actresses at the end of the XVIII and at the beginning of the XIX century.

4.16 Her counterpart Patric Campell (1865-1940) became famous on the border of the XIX –XX centuries playing the parts of Juliet, Ophelia and Lady Macbeth as well.

4.17 A famous French actress Sarah Bernardt /bә:`nɑ:d/ (1844 – 1923) was famous not only for female Shakespearian roles but for performing male parts such as Romeo and Hamlet.

Do you remember the time when female parts were performed by boys and young man on the old theatrical stages? It was still accepted in Shakespeare times. And in the second half of the XIX c. we observe the opposite process when actresses started playing male parts. It was at that time that the process of feminization got its impact for developing in fact. The same situation we can notice in German theatres where the role of Hamlet was successfully performed by F. Abt and F. Westfali.

Sarah Bernardt acted on the Russian stages in Michalowski Theatre (Theatre of opera and ballet) of St Petersburg as well as in the theatres of Moscow, Odessa, Kiiv and Harkiv.

And now I offer you to see three extracts from stage versions of Shakespearian plays.

4.18 The first one is a scene from the comedy *A Midsummer Night's Dream* (Shakespeare's Globe Theatre performance, Act 3, Scene 1).

4.19 The second video is the production of *Miracle* – the English Language and Literature Institute made in a form of a comics cartoon. It is based on the plot of *Macbeth* – Shakespeare's Tragic Play.

4.20 Now we are going to see an extract from *Othello* by W. Shakespeare, part 1, staged and performed by the students of School of Law, Christ University (Bangalore, India.). They decided to represent a plot of the tragedy in the form of a Court (judicial) proceeding.

**5. Shakespeare in cinematography**

Cinema is quite a young kind of art and speaking about Shakespeare in cinema we do not have a very long history of the question. But it is not less eventful and notable. Film directors and producers are interested both in the plays by Shakespeare and in the personality of the author. In 1998 a film about the dramatic theatre in Queen Elizabeth I time “Shakespeare in love” appeared on the screen. The main part of young Shakespeare was played by Joseph Fiennes. The director of the film John Madden got 7 Academy awards (Oscars) for the film. [5.1]

But the history of screen versions of Shakespearian plots started at the dawn of cinematography. A lot of cinema productions based on his plays have been shot during XX – XXI centuries. As it appears the most popular of them were about Hamlet and Romeo and Juliet.

 The play **“Hamlet”** has been screened for 130 times since 1900. First it was only an episode “The duel of Hamlet” that was filmed by a French director (1900) with Sarah Bernardt as Hamlet. The next one was the film “Hamlet” made by a French producer Georges Méliès in 1907 where he performed the leading part. A notable production of the play was released by Laurenсe Olivier in 1948 as a producer and a leading actor. There is a film made by Kenneth Branagh, who also stars as Prince Hamlet (1996) in it. We have a few screen versions of the play shot in this century (2000 and 2013). On average this plot is reproduced more often than once a year in the world cinematography. The newest of the English ones is the film with Benedict Cumberbatch as Hamlet (Britain, 2015).

The most beautiful screen version of “Hamlet” is considered a version by Franco Zеffirelli with Mel Gibson (1990). There is a film “Rosencrantz and Guildenstern are dead” (1990) based on the play by Thomas Stoppard who tried to modernize the plot by Shakespeare. We can’t but mention the brilliant film “Hamlet” of a famous Russian producer G. Kozintsev (1964) with Innokenty Smoktunovsky performing the role of Prince of Denmark [5.2]. And I would like to show you the last British performer of this part – Benedict Cumberbatch, who played this role both in the theatrical and screen versions of the play [5.3]. Even Bollywood (it is a synonym for Indian or Mumbai /'mʌmbei/ cinematography) has its own variant of that Shakespearian plot – the film “Haider” (2014).

 The films under the title **“Romeo and Juliet”** have regularly appeared – approximately every other year – since the one made in 1902. The first sound film based on this play was released in 1936. The film staged by F. Zeffirelli with Olivia Hussey and Leonard Whiting [5.4] is considered one of the best variants of the plot and it has been among the favorites as a cult film with the public for a long time. The Australian Oscar-winning director and producer Baz Luhrmann tried to make the heroes of this love story closer to contemporary young people in his film “Romeo + Juliet” (1996) with the American actors Leonardo Di Caprio and Claire Danes. There were a few other variants of this dramatic story on the world screen made in this century (2009 and 2013). The last of them is the production of an American director Don Roy King (2015) with Orlando Bloom as Romeo. And there is also a Bollywood variant of this plot with Indian actors of 2013.

As for the other plays by Shakespeare a short account of their filmed variants looks like the following. A notable version of “**Othello**” was screened by Orson Welles in 1952 where he played a leading part. Another film by the Russian director Sergei Yutkevich with Irina Skobtseva and Sergei Bondarchuk in leading parts appeared in 1955. In 1995 a new American film was released and for the first time an Afro-American actor Laurence Fishburne played the part of Othello in it. There is a German film by Franz Peter Wirth made in 1968 and the last of those is the British variant of “Othello” (2013) shot by Sir Nicholas Robert Hytner.As for the latter in fact it is a previously staged theatrical variant of the plot modernized by the director, who transferred the action into a contemporary military community of a modern army. First it was performed in the Royal National theatre and then the film was made on its basis by the director who wanted to carry this plot impregnated with pain of strange passions to contemporary public. [5.5]

 “**King Lear**” was staged and shot by a famous producer Peter Brook with Paul Scofield playing the leading part in 1971. A famous English actor Laurence Olivier performed all the greatest Shakespearian roles not only on the stage but also in the films, and certainly King Lear was among them (1983). There is a Swedish variant of the plot with Anders Andersson as King Lear, a French one of 2007 with Michel Piccoli, films made by the American director Woody Allen (1987) and the Japanese producer Akira Kurosawa (1985), and two newest English versions of 2017 with Kevin McNally and of 2018 with Jim Broadbent. Also I would like to remind you a brilliant film based on that plotby Grigori Kozintsev with a Baltic actor Juri Jarvet and Oleg Dahl as the King and the Fool. [5.6]

 The play **“Macbeth**” was filmed a lot of times, the most notable versions of the XX century are the following: of the American director and actor Orson Welles (1948), of the Japanese director Akira Kurosawa (1957), the Canadian TV film [5.7] with Sean Connery (1961) and one more of Anglo-American producer Roman Polański with John Finch (1971). Of six films released in this century we can mark the British film with Kenneth Branagh (2013) and a French-English version of “Macbeth” shot by the Australian director Justin Kurzel with an Irish actor Michael Fassbender and a French film-star Marion Cotillard. The rest of the screen versions are also available on the Internet: a Hungarian film of 1982, an Australian version of 2006, British variants of 2001 (by Gregory Doran) and of 2010 (by R. Goold) with Patric Stewart and an American one of 2014.

 The play “**Much Ado about Nothing**” also has had a few screen versions for the last half a century – of 1993 (Britain – USA) and of 2005 (Britain). It would be proper to add to this list a Russian film made by Samson Samsonov in 1973 with Konstantin Raikin as Benedicto [5.8] and an American black-and-white interpretation of this comedy for the screen produced by Joss Whedon.

Many musical versions of Shakespearian plays are worth mentioning, among them there is a musical “**Coriolanus**” of 2017 besides a dramatic version of 2013 and a thriller of 2011. It is also necessary to name the film “**Cymbeline**” (USA, 2014) with Milla Jovovich that transferred the plot of Shakespeare into our time. We should remind you about such British films as “**The Tempest**”(Britain, 2011) with the actress of Russian origin Helen Mirren, “**Love's Labour's Lost**” (2009/2010), a filmed stage version of Globe theatre (2014). There are also some films of joined production “**As you like it**” (Britain-USA, 2006), “**Titus Andronicus**” (USA-Britain-Italy,1999).

Most of the films made on famous Shakespearian chronicles have been renewed lately. They are the films “**Henry V**” (2012) after a notable one with L. Olivier of 1944, “**Julius Caesar**” (2018) after the previous one with Marlon Brando of 1953, “**Richard III**” was screened three times (1962, 1995 and 2008) [5.9] after the film with L. Olivier of 1955 and “**Henry VIII**” was released in 2003 after the former one of 1972.

Three most popular and beloved comedies by W. Shakespeare are “**A Midsummer Night’s Dream**”, “**Twelfth Night**” and “**The Taming of the Shrew**”. The first plot (*The Midsummer Night’s Dream* ) has had a lot of variants: an American film of 1935, an Italian-British-American version of 1999, two British films of 2014 and 2016, an American film of 2017 – the 15-th screen version of the play.[5.10] There was a Russian film *Twelfth Night* with Clara Luchko of 1955 and there are three British interpretations of this plot made in 1996, 2012 and 2018. [5.11] The last of the comedies mentioned above (*The Taming of the Shrew*) was first filmed in Hollywood with famous stars of silent cinema Dоuglas Fairbanks and Mary Pickford (1929), later in 1967 there was a very popular American film with Elizabeth Taylor and Richard Burton (1967) [5.12], there also exists a Canadian film of 1988, two British films of 2005 (BBC TV) and of 2012. It will be also proper to add to this list two Russian films *The Taming of the Shrew* of 1961 with Ludmila Kasatkina and that of 1971 with Alisa Freindliсh.

A new tradition has appeared lately of transferring the time and the place of action of Shakespearian plots to modern time and place, which gives producers and actors some new opportunities in interpretation the ideas and characters of his plays. The adaptation of four works by the great dramatist in 2005 got the title “Shakespeare Re-Told” online. It included *Macbeth*, the above mentioned *Taming of the Shrew*, *Much Ado about Nothing* and *12-th Night*, the action of these four plots now takes place in our Millennium.

 A special mentioning should be made about “**The Merchant of Venice**”, the history of its screening started with an Italian film of 1911 and has had about dozen notable film versions of Russia, Sweden, Germany production since then. The film of 2004/05 of joined production of four studios (Britain-USA-Italy-Luxemburg) with Al Pacino [5.13] as the title actor deserves special mentioning. The actor shapes the main character of Shyloch so masterly that we are beginning to share the real feelings of the heroes. Each of the previous films based on this play had good actors and all of them were made by talented producers such as Orson Welles (1969), L. Olivier (1973), and the last British version of the plot made in 2016 with Jonathan Pryce and Michael Hadley.

TV also undertakes new projects based on the plays written by Shakespeare. One of the last and successful ones was the BBC-2 series “The Hollow Crown” (director Sam Mendes who produced the last project of James Bond films) based on Shakespearian chronicles (Richard II, Henry IV, Henry V, Henry VI and Richard III). The series lasted for two seasons (2016-17), a lot of brilliant actors took part in this project: Ben Whishaw who got his fame having played the leading part in the film «Perfume: The Story of a Murderer» (based on Patrick Süskind's novel,1985), Jeremy Irons, Tom Hiddleston, Benedict Cumberbatch and some others. The film got a few honorable awards. B. Cumberbatch performed the part of Richard III, who is considered a very cruel man [5.14] that is why his compatriots do not feel sorry for him, though Richard III was killed on the battlefield. According to the legend, the words “A horse, a horse! My kingdom for a horse!" belonged to him. But nevertheless the negative appreciation of his personality, English people respect their history. Since the death of Richard III great efforts had been made to find the remains of that King on the battlefield and at last they succeeded in it: his relics were identified and reburied in the Cathedral of the town of Leicester in 2015. And the British actor Benedict Cumberbatch who played the role of the King on the screen was present at the funeral ceremony as he is happened to be one of the descendants of Richard the III in the 16-th generation.

**Conclusion**

So we have reviewed the works of the greatest English author and the way they found their reflection in various kinds of art besides literature both in his country and Europe as well as in the USA in many national cultures and works of art. It was also proper to attract your attention to the works of Russian painters, composers, theatrical and film actors, producers and directors who contributed to creating artistic images of Shakespearian characters. Now it is necessary to check up your knowledge in this field (have a look at the test to examine your competences on the problem in question).

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3.There’s a list of eight operas having been composed within a century and a half and not a single one belongs to a British author. The composers who were inspired by the plot of *Hamlet* were Franco Fraccio (1865), Ambroise Tomas (1868), Janis Kalnynjsh (Jānis Kalniņš, 1935), Mario Zafred (1961), A.D. Machavariani (1967), Sándor Szokolay (1968), Pascal Bentoiu (1974), S.M. Slonimsky (1991).

4. Электронные ресурсы, на которые даны ссылки в ходе лекции:71 объект, два из них (PP Presentations) принадлежат автору \*

***Ссылки к 1 разделу:*** *1.1 – 1.13*

1.1 A portrait of William Shakespeare (image) --<http://tolstoymuseum.ru/upload/medialibrary/704/Shakespeare.jpg?1519671940379167?1519671940379167> 1.2The map of Britain(picture of a map)– <https://img11.postila.ru/resize?w=490&src=%2Fdata%2F8f%2F11%2Fc2%2Fd1%2F8f11c2d11ca798b42607fd507079c59dc129f91d12daf2e53f3a4ca795111c0c.jpg>

1.3 Stratford upon Avon, Warwickshire (video, 59 sec.) - <https://www.youtube.com/watch?v=2Ey_WUYxDN4>

1.4 The periods of literary activity of W. Shakespeare– Power Point Presentation-1 (by the author)

1.5 Stratford-Upon-Avon marks Shakespeare 400 death anniversary (video, 1,42 m). - <https://www.youtube.com/watch?v=hcy9L1QewMg>

1.6 The Bust of Shakespeare above his tombstone (image) -<https://shakesquery.files.wordpress.com/2013/12/stratford-0725-14012007.jpg>

1.7 Shakespearian tombstone in Holy Trinity Church Stratford on Avon (picture)[https://res.cloudinary.com/fleetnation/image/private/c\_fill,g\_center,h\_640,w\_640/v1505531806/dnmj0ftelbavqa8wilcr.jpg](https://res.cloudinary.com/fleetnation/image/private/c_fill%2Cg_center%2Ch_640%2Cw_640/v1505531806/dnmj0ftelbavqa8wilcr.jpg)

\_\_\_\_\_\_\_\_\_\_**\*** Автор не является правопреемником остальных материалов из приведённых ссылок, но все они находятся в свободном доступе сети Интернет (последнее обращение 06.03.19).

1.8 A monument in Stratford by Lord R.S. Gouver (picture) - <http://900igr.net/up/datai/75001/0024-018-.jpg>

1.9 Blow up of 6.3. (image) - <http://www.ammostravel.com/wp-content/uploads/2017/10/shakespeare-statue-moscow-plan.jpg>

1.10 A fountain monument to W. Shakespeare in Leicester square in London (image) - <https://salik.biz/upload/000/u1/26/bc/85dca23d.jpg>

1.11 Thomas Banks Shakespeare attended by Painting and Poetry, 1789 (image) - [https://i.pinimg.com/736x/90/78/b9/9078b988cccee1257bbe393f11466f72.jpg](https://i.pinimg.com/736x/90/78/b9/9078b988cccee1257bbe393f11466f72.jpg%20)

1.12 New words and idioms from Shakespearian works – Power Point presentation-2 (by the author)

1.13 Sonnet 91 by W. Shakespeare (video, 1 min 02 sec ) - <https://www.youtube.com/watch?time_continue=13&v=tUG1Tik9JIU>

***Ссылки ко 2 разделу:*** *2.1 – 2.8*

2.1 Galina Ulanova is dancing Juliet in the ballet by S. Prokofiev (video, 39 sec ) - <https://www.youtube.com/watch?v=RRgE0UMXQ0Y>

2.2 S. Prokofiev *Romeo and Juliet*: Dance of the Knights (video, 3 min 16 sec) - <https://www.youtube.com/watch?v=MDHc40aT_AY>

2.3 Dm. Shostakovich *Hamlet* (1964) Madness and the death of Ophelia (video, 3 min 38 sec) - <https://www.youtube.com/watch?v=4eutq5Og5OE>

2.4 Felix Mendelssohn *A Midsummer Night's Dream*, Op. 61 - II. Scherzo ( video, 4 min 45 sec) - <https://www.youtube.com/watch?v=ksLWUBXHQ8w>

2.5 Hector Berlioz *The Tempest* Overture (video, 6 min 39 sec) - <https://www.youtube.com/watch?v=kpnLW30ONLQ>

2.6 Falstaff (San Francisco Opera Theatre, 2013, video, 5 min 53 sec). – <https://www.youtube.com/watch?v=NKDiF3f2RXs>

2.7 Bryn Terfel *Credo in un Dio crudel* (*Otello*, Verdi, video, 5 min 08 sec). - <https://www.youtube.com/watch?v=Uq517L5XdS4>

2.8 Dm. Hvorostovsky in *Macbeth* (Verdi) (video, 5 min 36 sec) - <https://www.youtube.com/watch?v=pNhncpsY5AY>

***Ссылки к 3 разделу:*** *3.1. – 3.16. 21+16+20+14=*

3.1. W. Shakespeare - Benedict Cumberbatch *7 Ages of Man* (video, 2 min) - <https://www.youtube.com/watch?v=hLk4rXC8YoQ>

3.2 J. Christensen *All world’s a Stage* (picture) --

<https://www.1staab.com/wp/wp-content/uploads/2018/12/lrsChristensenJC-AlltheWorldsAStage_s.jpg>

3.3 *Falstaff*  E. von Grützner (picture) - <https://yandex.ru/images/search?text=Э.%20фон%20Грюцнер%20Фальстаф>

3.4 Washington Allston  *The Taming of the Shrew* (picture) - <https://holstshop.ru/media/hires/vashington-olston/131675.jpg>

3.5 William Hamilton *Twelfth Night* (picture) - <http://art.famsf.org/william-hamilton/shakespeare-twelfth-night-act-v-scene-i-19633020046>

3.6 Artush Sheiner *Tempest* by Shakespeare (picture) - <https://hyperallergic.com/wp-content/uploads/2016/09/kmtemp7.jpg>

 3.7 Marc Chagall *The Midsummer Night’s Dream* (picture)  *-* <http://www.artlib.ru/objects/gallery_917/artlib_gallery-458859-b.jpg>

3.8 Antonio Muñoz Degraín *Othello and Desdemona* (picture)  *–*

[https://upload.wikimedia.org/wikipedia/commons/9/91/Otelo\_e\_Desdémona\_-\_Antonio\_Muñoz\_Degraín.jpg](https://upload.wikimedia.org/wikipedia/commons/9/91/Otelo_e_Desd%C3%A9mona_-_Antonio_Mu%C3%B1oz_Degra%C3%ADn.jpg%20)

3.9 William Dyce *King Lear* (picture) - <https://www.artfund.org/gallery/800x442/assets/what-we-do/art-weve-helped-buy/artwork/1993/scottish-national-gallery/003972_005443_0.jpg>

3.10 John Everett Millais *Ophelia* (picture) - <https://arthistoryproject.com/site/assets/files/8765/john_everett_millais_-_ophelia_1851-1852_oil_on_canvas_76_2x111_8cm_tate_britain.png>

3.11 K. Makovsky *Romeo and Juliet* (picture) –

<http://bm.img.com.ua/img/dnevnik/uploads/cmu_1518/54410/4.jpg>

33) 3.12 Scenery to *Romeo and Juliet* by S. Dali (picture) -

<https://i.pinimg.com/736x/d8/cf/50/d8cf50c29ea8d6a8e551c505b6420b9b--salvador-dali-paintings-romeo-and-juliet.jpg>

3.13 Anatolii Sknarin *Romeo and Juliet* (picture) - <https://otvet.imgsmail.ru/download/b6612914b414375012be71b29b5c9bc8_i-1484.jpg>

3.14 François- Rodin *Romeo and Juliet* (picture) – [https://3.bp.blogspot.com/-vy7X4fz8LlQ/UuV7lyER\_DI/AAAAAAADE\_I/iP9r8u1qFfc/s1600/Auguste+Rodin+-+Romeo+and+Juliet,+1905+(3).jpg](https://3.bp.blogspot.com/-vy7X4fz8LlQ/UuV7lyER_DI/AAAAAAADE_I/iP9r8u1qFfc/s1600/Auguste%2BRodin%2B-%2BRomeo%2Band%2BJuliet%2C%2B1905%2B%283%29.jpg)

3.15 Vladislav Yerko *Hamlet* ((picture) - <http://static.diary.ru/userdir/1/0/3/5/1035921/36996595.jpg>

3.16 J. Christensen *Shakespearian fantasy* (picture) - <http://www.arbgames.com.au/image.php?type=T&id=13613>

***Ссылки к 4 разделу:*** *4.1. – 4.20.*

4.1 Richard Burbage (image)

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4.2 David Garrick (image) –

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4.3 David\_Garrick\_as\_Hamlet (image) – <http://beyondkmjnow.com/wp-content/uploads/2016/06/1466878467636.jpg>

4.4 Edmund Kean (image) –

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4.5. Henry Irving (image) –

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4.6 Vasilij Karatyghin (image)

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4.7 Vasilij Kachalov (image) – <https://img-fotki.yandex.ru/get/53638/97833783.126c/0_18545a_8e5e3924_XXXL.jpg>

4.8 Laurence Olivier (image) –

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4.9 Paul Scofield (image) –

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4.10. Paul Scofield as King Leer (image) –

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4.11 John Gielgud as Hamlet (image) –

<http://www.w-shakespeare.ru/images/shen/1-46.jpg>

4.12 Ira Frederick Aldridge (image) –

<https://cdn8.picryl.com/photo/2016/05/14/aldridge-ira-frederick-24a2a6-1600.jpg>

4.13 Ernesto Rossi (image)- <http://odessa-memory.info/index.php?id=388>

4.14 Tommaso\_Salvini (in the image of Othello) –

<https://images.bonanzastatic.com/afu/images/4853/1236/b737.jpg>

52) 4.15 Sarah Siddons (image) –

<https://holstshop.ru/media/hires/tomas-geinsboro/116442.jpg>

4.16 Patric Campbell (image) –

<https://cdn.quotesgram.com/img/59/64/326195534-main_php_g2_view_core.jpg>

4.17 Sarah Bernhardt as Hamlet (image) –

<http://tlf.msk.ru/books/shakespeare/shakesp_pss8_t8_files/image109.jpg>

4.18 *A Midsummer Night's Dream*, Act 3, Scene 1 ( Shakespeare's Globe, video, 1 min 35 sec)

<https://www.youtube.com/watch?time_continue=3&v=yGgsJd4_r4k>

4.19 *Macbeth,* Shakespeare's Tragic Play (video, 8 min 45 sec)

<https://www.youtube.com/watch?time_continue=4&v=Fl-E4euAdRE>

4.20 *Othello* by William Shakespeare performed by School of Law, Christ University (video, 22 min 05 sec)

<https://www.youtube.com/watch?v=miayispMAi8>

***Ссылки к 5 разделу :***  *5.1. – 5.14.*

5.1 *Shakespeare in Love* with Joseph Fiennes (Trailer, 1998, video, 2 min 08 sec) - <https://www.youtube.com/watch?time_continue=3&v=p7RVL4wPWAk>

5.2 Innokenty Smoktunovski as Hamlet, 1964 (image) -<http://visualrian.ru/images/old_preview/70/54/705455_preview.jpg>

5.3 Benedict Cumberbatch as Hamlet (Spoiler of the London performance, 2015, video, 1 min 02 sec) <https://my.mail.ru/mail/9037858124/video/25/229.html>

5.4 *Romeo and Juliet* - the film by Zeffirelli, 1990 (image) –<https://robertoalborghetti.files.wordpress.com/2018/08/romeo-giulietta-1.jpg>

5.5 *Othello* (Trailer, 1995, video, 3 min 10 sec) - <https://www.kinopoisk.ru/film/3735/video/26760/>

5.6 *King Lear* - the King and the Fool, 1970 (video, 1 min 31 sec) – <https://www.youtube.com/watch?v=yEi-fGqTriw>

5.7 Sean Connery - *Macbeth*, 1961 (image) - <https://image.tmdb.org/t/p/original/3yXi6DiDvr5LdK05YmAONVD3Laj.jpg>

5.8 *Much Ado about Nothing,* 1973 (video, 1 мин. - с 52 по 53) <https://www.youtube.com/watch?v=SPAl2nRU0z0>

5.9 Laurence Olivier as Richard III, 1962 (image ) – [https://cdn-images-1.medium.com/max/2000/1\*CbfOFSpgiyh6CVIJGcpw-w.png](https://cdn-images-1.medium.com/max/2000/1%2ACbfOFSpgiyh6CVIJGcpw-w.png)

5.10 *A Midsummer Night's Dream*, Trailer, 1999 (video, 1 min 27 sec) –<https://www.kinopoisk.ru/film/son-v-letnyuyu-noch-1999-5208/video/19423/>

5.11 *Twelfth Night*, Trailer, 2013 (video, 31 sec) -<https://www.youtube.com/watch?time_continue=3&v=Am3kAFKAi3A>

5.12 *The Taming of the Shrew*, 1967 (video, 1 min 01 sec) <https://www.youtube.com/watch?time_continue=3&v=wUcKUpRxTgg>

5.13 *A Merchant of Venice*, 2004/5 - a monologue of Shyloch by Al Pacino (video, 1 min 58 sec) <https://www.youtube.com/watch?v=A0StxUMPHdE>

5.14 Benedict Cumberbatch as Richard III - Series of seasons 2016-17 (image) <https://i.pinimg.com/originals/fb/5f/ed/fb5fedf33ede598df396166b53512232.jpg>