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**Rivne State Humanities University**  
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## **EXPLANATORY NOTE**

to qualification work  
second (master's) level of higher education  
on the subject:

**Immortal images of William Shakespeare as a source of inspiration  
for modern art (on the example of the decorative composition  
"Romeo and Juliet")**

*Performed by: 2nd year student  
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## Introduction

**Relevance of the research.** The work of William Shakespeare remains important and relevant in the modern art of drama. Entire generations are raised on the dramatic images created by the great English writer. An example is taken from them, they are guided by them, thanks to them they find reconciliation and start a great love. What is the secret?

During his 52 years of life (that's how much he was assigned by fate; he wrote most of his works between 1589 and 1613), William Shakespeare created 17 comedies, 37 plays, 10 chronicles, 11 tragedies, 5 poems and 154 sonnets, becoming or the most famous playwright of world importance. They have been translated and translated into almost all languages of the world. The most famous works are "Romeo and Juliet", "Hamlet, Prince of Denmark", "Othello" and "Macbeth". The heroes of his images continue to win the first places in the ratings of world theater and cinema in terms of popularity; they remain an important source of inspiration for both traditional and modern art, because the drama raises themes that still concern people today. Yes, the topic of the conflict between the parties has become extremely important today, we are increasingly faced not only with misunderstandings, but also with aggression between entire cultures and peoples. At the same time, the theme of love is considered eternal, Romeo and Juliet seem to convey to the younger generation the unchanging desire for freedom, freedom, and true love.

The important moral issues raised in the tragedy have become an integral part of modern life, the presence of loyalty and devotion in the love of two young people is evidence of a high spiritual culture. The drama reminds us of the importance and necessity of loyalty between the two, on which the foundations of society are based. Therefore, the tragedy "Romeo and Juliet", which tells about love in the context of human conflicts, can be considered as being outside time and space because of the significance and relevance of the moral questions it raises. The main idea of the work is instructive: true love is worth many sacrifices, it not only deserves attention, it is not scary to die for it.

Based on the given short description of the drama, the determination of its moral factors that are crucial for today, the topic of the qualification work was chosen, because it is important for the citizens of any country due to its educational and social characteristics. This is what determines **the relevance** of both the theoretical and practical parts of the qualification work.

**The object of the study** is the complex conflict relations of famous families and the dramatic images of Romeo and Juliet from the most famous work of William Shakespeare - the drama "Romeo and Juliet".

**The subject of research** is the practice of artistic reproduction of William Shakespeare's images in modern works of art. The work of the great playwright was and remains significant and relevant for a large circle of artists from different countries. His work was and remains the source of the birth of new and new images in modern art, as well as in its various directions.

Shakespeare's images could not but find their creative reinterpretation and embodiment in artistic works of various directions - in graphics, painting, sculpture, street art, in many other artistic forms, both traditional and modern. The reflection of Shakespeare's images in various artistic works of modern art is a rather fascinating process, many modern artists work on them, and some of them devote their entire creativity to this topic. In art, the birth of new artistic images, or the newest interpretations of already known ones, has always been considered an important and difficult task. That is why the topic of the qualification work was chosen " The immortal images of William Shakespeare as a source of inspiration for modern art (on the example of the decorative composition "Romeo and Juliet") are important and relevant, especially for the younger generation.

**The purpose** of the qualification work is to highlight the importance and relevance of Shakespearean images in the context of their use and application in works of art; identifying and arguing the factors of their activation and influences on the creative pursuits of artists of contemporary art.

Based on relevance and purpose, the main **tasks of the qualification work** are as follows:

- conduct a comprehensive search and scientific-research analysis of available historical, literary and artistic scientific and literary sources on the specified topic;

- with the help of bibliographic, comparative-historical, scientific-cognitive and some other methods, conduct a thorough study of the specified problems of the qualification work;

- create a practical image-emotional composition of creative work on the theme "Romeo and Juliet" in the form of a completed working sketch in graphic materials;

- on the basis of a working sketch, execute an expressive, clear and complete artistic and graphic project of appropriate dimensions, in which all the set compositional tasks are solved;

- on the basis of all additional materials, perform the creative part of the qualification work (decorative composition "Romeo and Juliet") in the appropriate materials;

- according to the requirements, prepare and issue the theoretical part (scientific content) of the work with a consistent presentation of all aspects of its implementation, including conclusions and appendices.

**Theoretical and methodological foundations of research.** IN in the process of preparation of the qualification work, general scientific methods of research were used - observation, comparison, analysis, synthesis, which made it possible to find out the cause -and-effect relationships of Shakespeare's artistic images in various types of art, to identify further perspectives for the study of a number of issues related to reproduction Shakespeare's artistic images in modern art. Historical, cultural, and art studies methods were also used to study the state of use of the images of "Romeo and Juliet at the modern stage, their reproduction in various types and directions of art.

**Connection of work with scientific programs, plans, topics.** The qualification work was carried out in accordance with modern analytical studies in the field of literature and art, aimed at the further study and actualization of the

creative heritage of William Shakespeare. Special attention was paid to the artistic images of the great playwright reproduced in art, their transformations into the visual and emotional paradigm of modern culture. Publications of well-known scientists-practitioners were used in the writing, including the following: O. Oleksyn, V. Rozhenko , N. Pogrebnyak, Yu. Grigorenko, T. Kapinos , O. Kotova, I. Andreeva and others. In the analysis of illustrative material, the creative and artistic achievements of artists who worked hard to illustrate the works of the great playwright were used, among them as artists of past centuries F. Ayets , J. Wright , H. Dore , as well as the recent past, among which V. Yerko , D. Shmarinov , S. Brodsky, S. Next, K. Makovsky , D. Harrin and many others.

**Practical significance.** The theoretical part of the qualification work can serve as a teaching and methodical guide both for school literature offices and for higher school departments of history and world literature. The practical part of the work can be used to design appropriate interiors of educational institutions, museums, as well as an exhibition exhibit.

**The qualification work consists** of two parts: practical in the form of a completed and decorated decorative composition (a work of decorative and applied art), and theoretical in the form of an explanatory note , which talks about the course of the research, results, as well as the revealed sequence of the practical part.

## 1. WORK OF WILLIAM SHAKESPEARE AND MODERN ART

### 1.1. The multidimensionality and significance of human characters in the work of William Shakespeare.

*William Shakespeare belongs to no  
not only for our century, but also for all ages*  
**Ben Johnson**

The drama "Romeo and Juliet" by the English poet and playwright William Shakespeare (1564-1616) was written in 1595. It, like other works of the great playwright, has been translated and translated into almost all languages of the world (only the Bible has been translated into more languages of the world), which is why William Shakespeare is considered almost the most popular playwright both in the past and today. The topic of love has always been and remains interesting and relevant for the young generation, which is characterized by the principles of freedom, will, and eternal love. Such principles are closely intertwined with human vices of human society, and although love is unhappy, love and the desire for high moral values still win [16, 84] .

The summary of the drama is as follows. Montague and Capulet (in English Montague and Capulet ) are noble families from Verona, but the enmity between them dragged on. Every time new fights break out between representatives of both families. The Duke of Verona, worried by this state of affairs, seeks to restore peace between the two warring parties, but he is forced to announce that from now on the perpetrator of the bloodshed will be forced to give his own life.

Young Romeo was from the Montecchi family , he did not take part in the battle of the families. He was in love with the cold beauty Rosaline , who was Juliet's friend. Saddened, he listens to the encouraging jokes of his cousin Benvolio . The Capulet family is preparing for the holiday, Signor Capulet sends servants to the famous and famous people of Verona. The wet nurse invites Juliet to Mrs. Capulet , who is told about an important meeting in the evening at the ball - a meeting with the young and handsome Count Paris , her future bridegroom.

Meanwhile, Romeo, along with Mercutio and Benvolio , wearing masks, make their way into the Capulet house . Juliet's cousin Tybalt recognizes Romeo as a representative of the enemy family, however, Capulet himself stops his passion . However, Romeo, not noticing anything and forgetting about Rosaline , cannot take his eyes off Juliet. She also feels irresistible desires for a young stranger, finally, Romeo kissed Juliet. Right there, they open up to each other about the chasm that separates them due to the enmity of their families. In the end, they confess their love to each other, and swear an oath of love and fidelity [29] .

They immediately go to the monk Lorenzo with a request to crown them as soon as possible. He agrees, considering this union to be the beginning of the reconciliation of two noble families. Another quarrel between Tybalt and Mercutio , which leads to the death of the latter. After a fierce struggle, Romeo kills Tybalt .

Then the events unfold even more dramatically. Juliet's parents oblige her to become the wife of Paris , and do not want to hear about Romeo. She drinks a special potion that puts her to sleep, to those around her she is dead, and to Romeo as well. He, not knowing that she is only sleeping, drinks poison in desperation. The same thing happens with Juliet: seeing Romeo dead, she kills herself in despair. But right away, Montague and Capulet , the heads of families over the bodies of their children, forget about the long-standing bloody enmity and reconcile [28] .

Thus, the drama is created in accordance with the traditions of the Renaissance, it can be structured according to generally accepted rules. The initial scenes are enmity between Montague and Capulet , Benvolio's meeting with Romeo, a ball in the Capulet family . The unfolding of the plot line (tie) can be seen in the scenes of the meeting of Romeo and Juliet at the ball, the birth of love between them. The climax comes with a scene in the crypt, when the main characters, considering each other dead, decide to leave their lives. The general resolution comes at the moment of reconciliation between two warring families over the bodies of dead children. The main idea of the drama follows from this: nothing is and cannot be impossible for true love, there cannot be any obstacles



[29] . Their families were at odds, the confrontation continued, but the lovers continued to meet, in the end, and they died as a result of family enmity.

So, the author raised acute problems and contradictions that were and remain in society. The confrontation between good and evil, friendship and rejection, love and hate, life and death, as well as the eternal problems of the meaning of life, parents and children - all this constitutes the general problematic of the drama. The images of Romeo and Juliet became classic, "eternal", images of world literature because their love overcame the enmity and hatred of their families. That is how they entered the history of literature as symbols of undying eternal love, which is capable of overcoming all obstacles, even overcoming death [17, 115] .

The drama was written more than four hundred years ago, but even now it tells us important truths: in the world of stereotypes and limitations, true love has no boundaries. The main characters of the drama fought for the opportunity to love freely, and their love was stronger than their death. Their unhappy novel goes beyond the time and Renaissance culture in which it was written, because the topics raised still excite people to this day, forcing them to do extraordinary things for the sake of something big, significant [17, 19] . Which leads to tragedies, wars and military conflicts. Moral issues raised in the tragedy - loyalty, devotion, trust were and remain ideals in human relations. In addition, Romeo and Juliet are considered iconic symbols of youth and passion, they symbolize the eternal aspirations of young people for self-assertion, freedom, true love. Therefore, the story of Romeo and Juliet not only deserves our attention and respect, but also teaches the modern young generation true love, devotion, and sacrifice [3, 266] .

With the appearance of the drama "Romeo and Juliet", artistic illustrations began to appear, they were performed in various techniques, such as printmaking, various graphic images, drawing, oil painting. Among the famous artists we can name such as F. Ayets , J. Wright , G. Dore and many others who made illustrations within the framework of contemporary (17th-19th century) artistic traditions [8, 119] . They are characterized by a detailed reproduction of the

characteristic features of the characters of the drama, colorful attributes - clothes, interiors, etc., as well as the desire to recreate the characteristic environment in which the events of the drama took place. Similar features prevail in the illustrative and pictorial works of artists of the 19th and early 20th centuries. Modern illustrations, as well as illustrations of the recent past, are characterized by simplified and generalized imagery, also characteristic of these artistic eras by the reproduction of impressions from the content of the drama, the desire to give ready answers to the questions posed in the drama, or, on the contrary, to ask such questions. Artists IN. Yerko , D. Shmarinov , S. Next, D. Harrin and others are quite different and ambiguous in terms of the degree of figurative expression, the characteristics of the images themselves and their artistic interpretation. So, for example, the famous artist of the 20th century Salvador Dali performed illustrative works of classics of Western literature, such as "Divine Comedy" by Dante, "Alice in Wonderland" by Carroll , "Macbeth" by Shakespeare. All these works are characterized by a common surrealist manner, which is known and inherent to Dalí [26] . But he also created deeply psychological compositions, such as the illustrations for Romeo and Juliet. So, in 1975 in the publishing house " Rizzoli and Rizzoli » an illustrated edition was published, which included ten illustrations for the drama. In Dali's illustrations, you can trace a completely new vision of the love story of the characters of the drama. The great artist saw his heroes as symbolic, realistic and surreal at the same time, with deepened characteristics of their "portraits" - love, cordiality, loyalty, as well as tragedy [26] .

## **1.2. Reproduction of images of William Shakespeare in art: traditional and modern.**

*Love is a beacon that helps to overcome the storm;  
love can overcome anything.*

***William Shakespeare***

Reproduction of William Shakespeare's images in the arts began immediately after their creation by the brilliant playwright. It has always been and remains to this day diverse and diverse, and continues to develop in the course of constant analytical searches in accordance with time and style characteristics. Thus, the play "Romeo and Juliet" continues to "walk" around the world in the form of many theatrical productions, in the form of both classical and modern interpretations. And each of them has its own unique interpretation and expression [28] . Similarly, the story of two lovers has been embodied in many films and series, from the classic screen adaptation to its modern forms using a variety of photo, light and electronic techniques. Many directors in many countries continue to reproduce the touching dramatic story of two lovers on the big screen, and musicians and composers continue to search for musical images inspired by the drama "Romeo and Juliet". For example, let's name the famous operas of Charles Gounod, Sergei Prokofiev and many others [19] .

After all, as noted above, the images of Romeo and Juliet remain extremely popular in the compositions of many artists and writers, who continue to search for their own interpretations on canvas, in the form of retellings, in novels, stories and poetry. Popular images of the famous drama continue to disturb the creative thinking of artists of many types of art and literature, each decade of creative life gives new discoveries and discoveries based on the famous drama. Such processes obviously cannot have an end, since the heroes of the drama remain almost the most popular and well-known characters in many arts [18] .

Reproduction of William Shakespeare's images in the arts is diverse and diverse. It can be interpreted as constant analytical searches in accordance with time and style characteristics, and depending on the realistic-romantic, modernist

or surrealist preferences of artists, their creative and artistic affiliation [20] . The interpretation of the images of Romeo and Juliet in the arts was constantly faced with complex issues related to national traditions, their solution required considerable effort and activation of creative efforts from the artists. So, for example, when reproducing Shakespearean images, one always had to face various issues related to traditions, the priority of time or the images themselves, bringing them closer to modernity or leaving them in the social "norms" of the time in which the drama itself was created.

If we take a look at other types of art, for example, theatrical dramaturgy, here Shakespeare's images are considered almost the "most popular", and the reason for such a phenomenon - the long stage success of the plays of the great English playwright - is considered to be their amazing "theatricality" [15, 178] . A large number of actors multifacetedly used and revealed their talents, reached artistic heights precisely when playing in Shakespeare's plays. Screenwriters and directors constantly found and are still finding new facets in productions, in the embodiment of Shakespeare's ideas in stage images, despite the fact that the production of such dramas is considered a difficult task, albeit a pleasant one. Here we have to solve a whole series of problems and questions related to approaches, opportunities, traditions, characteristic factors of national cultures, etc. It is important to reproduce as convincingly and vividly as possible the details of everyday life, vital social arrangements, rules of conduct, habits and beliefs of people of the past era. As a result of painstaking hard work of theater groups, viewers in different countries get the most vivid theatrical impressions and aesthetic pleasure. For example, the director Charles Kane, way back in the 19th century, before staging Shakespeare's drama, studied in detail the works of archaeologists and historians who researched the relevant era, as a result, he managed to faithfully and carefully reproduce various details in the scenery, props and other clothes [8, 189] . Or other directorial decisions, for example, the action of the drama unfolds right in the city square of the city of Verona, that is, against

the background of ordinary street "scenery", to the sounds of creaking carts, the resounding clatter of horse hooves, and the echo of bells.

We also know many other directorial techniques, for example: actors change into costumes according to the time in which the play is performed. So, in 1925, the Englishman B. Jackson presented Hamlet, and his characters were dressed in the latest fashions of the time. By the way, the tradition of modernizing Shakespeare's dramas began there [29]. The main task for screenwriters and actors is to evoke a variety of sensations, emotional experiences, but also a mandatory understanding of the art of the great playwright by the modern audience. It is also important to give answers to important questions: what to focus on – the performance of the actors playing the main roles, or the acting team in general; who should be entrusted with the roles of Romeo and Juliet - young talented actors or already experienced performers who are capable of quite convincing reproduction of deep feelings and the main idea of the drama? There are many such and similar questions every time, they arise again and again, and they have to be answered. However, with each new theatrical performance, the heroes of the brilliant Shakespeare return to the audience with new faces, reproduce the general meaning and main idea of this brilliant creation in a new way [16, 145].

Not only theater directors, but also the creative imagination of many artists, sculptors, poets and musicians from different countries were excited by the images of two lovers from Shakespeare's famous tragedy. Each artist sought to depict Romeo and Juliet according to personal ideas, in accordance with their own artistic preferences, tastes, as well as specific directions of cultural development of a particular country. In painting, the plot of Shakespeare's tragedy has been actively developed since the end of the eighteenth century, when the English painter Joseph Wright from the city of Derby painted the canvas "Romeo and Juliet" [3, 123]. Without abandoning the "classical" structure of the composition, he used an interesting technique with the play of light, namely: the background of the picture was depicted in dark, muted tones, and the main characters - in bright ones, especially the figure of Juliet. It is lit as brightly as possible, and such a

strong contrast adds to the overall tension in the depicted action: Juliet is kneeling next to the already dead Romeo, hearing someone's footsteps and holding a dagger ready for suicide. Another English artist of that time, Wright James Norcott, had a similar compositional construction . On his canvas, Juliet suddenly wakes up next to the dead Romeo, but in the presence of Lorenzo's brother. The picture is named with a long title - "The Crypt belonging to Capulet , dead Romeo and Paris , Juliet and Brother Lorenzo". The canvas was created in 1789 [29] .

Artistic compositions on "Shakespearean" themes are characterized by certain features. So, for example, antiquity is actively depicted, which can be seen in the form of attributes, clothes, many toilet details, fashion, fabrics, etc. In Shakespeare's era, there was a strong interest in history (and Shakespeare himself, apparently, did not make any particular differences between past eras and his own, in which he lived), medieval works and chronicles, art and cultural traditions of the Renaissance are actively studied [33]. It is worth noting that history and historical vicissitudes were accepted by Shakespeare and his contemporaries as an annals of human destinies, in which the eternal laws of life could be "read".

The printing press, the use of which was of great importance in general, contributed to the increased interest in history. Shakespeare, his contemporaries and followers were very attracted to the landmarks of the past, especially those signs and stories that were important to the ongoing practice of life. After all, the traditions of the Renaissance differed little from the traditions of the Middle Ages, artists depicted people in modern costumes, and religious painting in general presented biblical heroes and characters of ancient myths as modern ones [5, 119] . Art did not know significant distances and severed connections between the past and the present, and even for Shakespeare himself, as well as for many outstanding artists, the past was presented as a reflection of the present. And the immutability of human nature has always been a prerequisite for famous works of art, literature, and poetry, so the past and present converged. This is how the elements of "interweaving" of different times in one work arose, and it is precisely such techniques that are especially characteristic of Shakespeare's images in painting.

The characteristic features of pictorial and graphic art on the "Shakespearean" theme include the depiction of dramatic tension with an inspired and interested vision of life. Every pictorial or graphic work, like every work of a great dramatist, depicts not only a part of real concrete life, it depicts the whole world in all its dimensions and meanings. Therefore, the creation of new compositions, including those for "Romeo and Juliet", every time creates difficulty and difficulty for artistic reproduction. The whole point is that the creation of new pictorial, or any other types of art, compositions on Shakespearean themes is combined with the reproduction of not just life events, but human characters, which is much more difficult. It is believed that the plot is given to Shakespeare by historical or literary genre interweaving, but the characters depicted are not the usual puppets that usually fill the formed plot. They should always be living human images, with their own characters and emotions, which manifest themselves differently in different life situations. Otherwise, the artistic composition will not be strong, it will not work properly [10, 132] . This is the complexity, as well as the fact that the richness and multifacetedness of the drama is organically combined with the multi-vector nature of the characters of its main characters, who are "fueled" by strong emotions, passions, principles, aspirations to loyalty, to the affirmation of their own experiences in the form of concrete actions.

### **1.3. Dramaturgy of William Shakespeare as a source of inspiration for modern art: peculiarities and characteristic features.**

The images of Romeo and Juliet from the drama of the same name by William Shakespeare continue to be one of the most popular in various arts, including modern ones. Representatives of various types of modern art made several attempts to "modernize" their productions, performances, and artistic compositions on a given subject. We mean modern art as such, which is created or has already been created now, that is, right at the present moment. Such practice is the practice of modern art (from the English Contemporary art ) - represents a collection of various artistic branches and directions, starting with the second half of the nineteenth century, and ending with our time. Modern artists in their works mainly work on a conceptual idea, which usually prevails over the form and techniques of execution [31].

It is worth noting that active attempts to "modernize" Romeo and Juliet in works of art began relatively long ago. So, for example, as early as 1961, film director R. Wise, in his film *Waitside Story*, made an attempt to modernize the content of the drama, the enmity between Montague and Capulet as he presented it as a deadly enmity and war between two gangs from Manhattan . And in A. Ferrar's film "The Chinese Girl" (1987), the famous Shakespearean love story became a cinematic story about the secret love between a girl from Chinatown and an Italian young man; Californian groups of punks became the personification of two opposing sides in the film adaptation of B. Luhrmann [31] .

In the 21st century, cinematography, more than any other art, strives to make Shakespeare's work as accessible as possible to the modern viewer. So, in 2013 another version of the famous drama directed by Carlo Carley was released , in which cinematographers from Britain, Italy and Switzerland took part. We can name a number of other examples from the world of cinema, in which an attempt is made to actualize the images of Romeo and Juliet, and to bring them as close as possible to the modern moviegoer. [30] .



In the fine arts in the 21st century, historical parallels can be traced in the interpretation of the images of the famous playwright from classical academic trends (such as, for example, the Pre-Raphaelites, realists, and others) to the violent manifestations of the avant-garde, abstractionists, and other trends. Let's take a quick look at individual works of art by modern artists.

Contemporary American artist Jeffrey Barsoni , whose creative credo is female portraits, created a particularly passionate, sensual and at the same time exquisite "Portrait of Juliet". As in all female portraits, this portrait is considered a kind of continuation of his great love for the forms of the human body, and is a richly emotional picture. In addition, excellent knowledge of the history of art and literature is palpable in the picture [28] .

Pop art depicts Romeo and Juliet by contemporary eclectic artist Doris from Connecticut. The portrait is completely devoid of classic academic elements, however, it has become almost the most popular, at least on the Internet. It is believed that it is impossible to "tie" it to someone's specific manner, or to find traces of any style or direction [29] . Portrait images of Romeo and Juliet find a place in the art of children's illustrations, inspired by the Japanese-American artist Kinyko Y. Craft in the style of fantasy. Another contemporary illustrator, Laurie A. Conley , performs illustrations for "Romeo and Juliet", albeit in a traditional style, but completely original and original. He uses graphic materials in his work, such as watercolors, pencils, ink, and ballpoint pens. As a result, the works are light, without excessive burdensome parts [26] .

And the young abstract artist Paula Archinego portrays Romeo and Juliet under the influence of various musical works, and not only as a result of imagery from Shakespeare's heroes. For example, under the impression of the ballet of the same name by the composer Sergei Prokofiev. As a professional musician, Paula strives for an absolute synthesis of painting and music. Shakespeare's heroes "fit" as best as possible to such a combination. An original and unusual interpretation of the images of Romeo and Juliet is created by the modern American artist Anthony

Falby , who likes the impressionistic manner of the image, as well as the stylistic features of cubism [36] .

It was already mentioned above about the brilliant artist of the 20th century, Salvador Dali, who, like other famous artists, found inspiration in the works of famous authors, including the works of Shakespeare. The works of the famous master are characterized by a surrealist manner of execution, but he also created deeply psychological pictures, especially in the illustrations for "Romeo and Juliet". It is believed that the artist in his works initiated a completely new reading of Shakespeare's works, especially the dramatic story of young people in love [36] .

Reproduction of the images of Romeo and Juliet in the arts seems to resonate with the means and forms of stage art, namely with unexpected but interesting *mise-en-scène*, picturesqueness and colorfulness of the theatrical spectacle, with the artistic word, music and others. In many, if not all, cases, we observe the process of synthesis of arts, which, unexpectedly for the authors themselves, helps to reproduce these images as correctly and convincingly as possible. In this case - in the case of a combination of various artistic elements - it is possible to best depict drama, or the highest points of a dramatic depiction of life, or to depict the spiritual life of heroes with incomparably strong emotional experiences, moods, and actions.

That is why the young man and the girl, who died so tragically for their love, continue their lives for several centuries in various and diverse works of painting, graphics, sculpture, theater, music and, of course, cinema. Every time we see new and new presentations of dramatic productions, performances, ballet, film plots, interesting modern compositions in the world of art, Contemporary art , modern music. Romeo and Juliet each time acquire a new meaningful expression, new shades of their feelings, new faces, new drama. Interest in them is explained not only by incredibly strong feelings and great strong love, but also by the fact that life values independent of time and geography, which are known to be eternal and unchanging, found a place in the drama [33] .

The artistic images of Romeo and Juliet in the visual arts seem to resonate with the means and forms of stage art, more precisely with unexpected but interesting mise-en-scenes, picturesqueness and colorfulness of the theatrical spectacle, with the artistic word, music and others. In many cases, a synthesis of several arts can be traced, which, unexpectedly for the authors themselves, helps to reproduce these images as correctly and convincingly as possible. In this case - in the case of a combination of various artistic forms and elements - it is possible to best reflect the drama and the highest points of the dramatic depiction of life, to reflect the spiritual life of the heroes with incomparably strong emotional experiences, moods, actions, i.e. the entire possible and necessary panorama of a psychological nature.

## **2. PRACTICAL PART OF QUALIFICATION WORK: CREATIVITY AND TECHNOLOGY.**

### **2.1. Artistic interpretation of the images of the brilliant playwright.**

When starting to illustrate the work of William Shakespeare "Romeo and Juliet", it is important for artists to remember his deep psychologism, drama and at the same time the importance of an overarching idea: the idea of all-encompassing and all-conquering love. Any author-artist faces the extremely difficult task of recreating not only characteristic portraits of heroes in accordance with the historical era, but also depicting their psychological portraits in moments of devotion, great love, and making difficult dramatic decisions [1, 78] . At the same time, it is worth noting a special " attractive " component inherent in Shakespeare's heroes. They captivate artists of any direction, style preferences and artistic techniques, as well as artists of almost all types of art - drama, television, painting, poetry and other types. Such enthusiasm requires not only professional skills, but also extensive knowledge of history, traditions, cultural heritage, and especially the psychology of the human soul. Without such factors, any illustration or any script on Shakespeare's diverse and multifaceted themes is doomed to be lifeless, ineffective, characterless. After all, the process of reproducing the images of William Shakespeare can be successful only in the case of deep analytical searches, which was discussed above. Also from belonging to the romantic, realistic or modern preferences of artists, their professionalism and direction of artistic activity [2, 198] .

Depending on the cultural era and the specifics of time, the images of Romeo and Juliet constantly acquire new meaningful forms and new artistic expression. Artists have always had to solve many problems and issues related to national cultural priorities, folk traditions, which required not only a certain activation of creative potential, but also a rethinking of the psychology of Shakespeare's work. One of the most important problems of modern artists is the dilemma of approaching the heroes of the drama to modern realities, or leaving them in the time when the drama was created [5, 101] .

For a large number of actors, acting in Shakespeare's plays, including *Romeo and Juliet*, always brought success, they fully used their acting abilities and talents, many of them reached artistic heights. And the secret lies in the wonderful opportunity to find new and new facets in the complex vicissitudes of Shakespeare's ideas, in the reproduction of picturesque and characteristic stage images [36] . And all this despite the exceptional complexity of the production material, the difficult stage characteristics of Shakespeare's dramas. After all, in the case of new productions, every time one has to solve a whole series of difficult problems regarding cultural preferences, traditions and many other factors, which were mentioned above. And the more faithfully and convincingly the details of everyday life, various social attitudes, ethical and normative rules, socio-cultural preferences of the heroes are reproduced, the greater and more expressive the general impressions and aesthetic satisfaction from what is seen and heard. For this, some directors and screenwriters delve into history in detail and devotedly investigate archaeological factors, others study changes in clothing, the development of fashion, and still others strive to maximally "modernize" *Romeo and Juliet* by relocating them to our times, adding variety to props, scenery or in the conditions of the corresponding exterior. Modern artists sometimes transform Shakespeare's heroes into hard-to-recognize clothing and attribution, and only individual details or even explanations allow us to adequately perceive such works. Contemporary art reproduces Shakespeare's heroes in various forms as diverse as possible, using installations, various author's techniques with the use of unexpected materials, the entire available arsenal of visual means of expression, which allows to achieve impressive results [34]. Famous Shakespearean images become not only modern, they become a reflection of the era in all its diversity and tension, and cause corresponding emotional experiences, because they themselves are very strongly "colored" by completely modern characteristics. In every creative work of a modern artist, the heroes of the brilliant Shakespeare are presented with a "tie" to the present, therefore they are read in a new way, as well as in a new way they reproduce the general meaning and idea of the dramatic creation [34].

At the same time, artists do not lose their individuality and creative direction; they reproduce the images of Romeo and Juliet in accordance with their own artistic preferences, belonging to individual stylistic directions. The images of two lovers from Shakespeare's well-known tragedy continue to excite the creative imagination of artists, to encourage them to specific purposeful searches in order to create completely modern works of art that correspond to the realities of today [7, 85].

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## **2.2. General structure of the composition "Romeo and Juliet".**

The creation of an original decorative composition on the theme of Shakespeare's "Romeo and Juliet" required detailed familiarization with a considerable amount of already created artistic compositions on the specified theme. Originality implies not only the absence of plagiarism as such in compositional searches, in color solutions and, most importantly, in the interpretation of the images of the main characters. The author's reading and his artistic reproduction of the content and idea of the drama, with the aim of creating a visual image in the form of an artistic image, are considered important and the main thing in this. The artistic image should be recognizable, accessible for reading and perception. As a special form of aesthetic mastering of the world, which preserves its objective and sensory character in all its integrity and completeness [ 11, 92 ], an artistic image must fully reflect the entire content and form of an artistic idea, be artistically ordered, complete and integral. Creating an author's version of a decorative composition completely excludes copying as a reproduction of the original content (that is, available in a single sample) of a work of art. Usually copying a work of art involves exact repetition of compositional means, artistic manner and other means of artistic expression of the author, including his artistic technique. In the original work of art, there may be the use of individual compositional details, certain coloristic solutions of another author or authors, but in this case, the note must indicate all the original data regarding them. Originality an artistic work involves the creation of an author's version of a composition that has not yet been used by other authors, published, presented, or reproduced [ 11, 92 ]. The originality of a work of art does not deny its perfection and artistic perfection, although it does not necessarily emphasize its exceptional position among other works of art, bordering on the concept of a masterpiece or an artistic masterpiece [ 15, 255 ].

Therefore, the performance of a decorative composition on the theme of Shakespeare's "Romeo and Juliet" required the study of both theoretical material regarding the literary merits of the drama, as well as detailed familiarization with a

considerable amount of well-known artistic compositions from the past and present. The composition was developed taking into account the basic rules and laws of composition in art, the main of which is the logical combination of all details and parts into a single artistic and aesthetic integrity. What should be presented to the viewer in the form of an artistic image should be determined by both the aesthetic ideal and the laws of beauty and harmony. Therefore, composition in art is considered one of the most important components of a work of art, it organizes all its components, gives them integrity and completeness, subordinates secondary ones to the main ones. The decorative composition "Romeo and Juliet" based on the play of the same name by William Shakespeare was built on such principles.

Obviously, it is quite difficult to reproduce the great love of Romeo and Juliet against the background of the long-standing enmity of the noble families of Montague and Capulet from the city of Verona. In order to reproduce the very atmosphere of constant clashes between representatives of both families, it was necessary to find unexpected compositional solutions that would "tell" the content and main idea of the well-known drama as fully as possible. In addition to Romeo and Juliet, the Duke of Verona, the cold beauty Rosaline, cousin Benvolio, cousin Tybalt, Count Paris, friends Mercutio and Benvolio, the monk Lorenzo and others act as effective persons. A complex relationship develops between them, which eventually leads to the death of the main characters. The compositional tasks did not include depicting absolutely all the actors of the drama, but to create a general picture it was important to find and reproduce the characteristic features and behavior of the main ones. Therefore, the overall composition is built on the juxtaposition of unique portraits of individual effective characters in the drama. They are depicted in a general way, without detail, but with a hint of a certain belonging to both families and to the category of "positive" and "negative". An important factor in the depiction is a hint of the grotesque elements of the heroes, which gives them a special artistic "charm". Here you can see the enmity of some of them, the active fervor of emotions, categoricalness, as well as a certain



detachment, or the absence of any active actions. A considerable number of emotional states can be traced in the drama, William Shakespeare ingeniously reproduced them in his plays. Their presence is considered a good working "material" for artists, they are also visible in the proposed composition. They are reproduced in the form of silent contacts between the characters, individual hand gestures, poses, head turns, etc. [19].

One of the most important compositional regularities is the compositional center (plot-compositional center) - the place where all parts are combined, which creates a sense of balance, proportionality, and order. The compositional center does not necessarily have to coincide with the geometric center of the picture plane, but it should attract the most attention to itself [25]. Without a compositional center, the entire composition of the picture will not have a coherent appearance, there will be an impression of incompleteness of the work, falsehood. In the proposed decorative composition, the plot-compositional center is shifted to the top, it is located between the figures of Romeo and Juliet, or rather, in an artificially formed logical connection between them. The image of Juliet suggests a great loss - the death of a loved one, without which her own life loses any meaning. Partially raised hands mean loss, sadness, grief, and the depicted sword complements such associations. Soon the sword would pass through her heart, stopping forever the rushes of a desperately loving heart. It's as if Juliet surrenders herself to a terrible fate, she no longer has the physical and spiritual strength to fight, and there is no point in fighting, because her beloved is no longer with her. Life has lost its meaning, the future without a loved one will not be happy, therefore, the end has come, the end of love, the end of passion, the desire for light. At the same time, her figure resembles the figure of an angel who wants to embrace Romeo. Such a decision fills the overall composition with positivity, a feeling of good and all-conquering love, and at the same time complements the general impression of the audience: without a doubt, her image evokes only positive emotions, combined with regret, sadness, and anxiety.

Romeo is depicted half-bent, with a bowed head, covered by a tired hand. He has no joy, he is forced to accept and accept the terrible sentence that evil fate has prepared for him. He evokes a feeling of sadness, pity, his, as well as his beloved, incredible pity, which is complemented by feelings of a formidable and cruel reality. Two loving hearts fell into such a reality, it tore the wings of love, it seemed to cause a "fall at the start", did not allow great love to continue and be realized, to hope for a great and happy future. In the end, the cruel reality caused the terrible unjustified death of two young people, crossed out their future and hopes for the beautiful. In his far from calm state, Romeo feels and experiences all this, in the end, in despair, he drinks poison [34] .

The depicted Romeo and Juliet conventionally "rise" above their families, which have plunged into enmity, it is no accident that their figures are depicted above all other actors. They and their love are indifferent to the bloody quarrels and conflicts of their relatives, they hover over everything material, ephemeral, earthly. Their love carried two loving hearts into the heavenly vortex, into the elements, nothing stops them and does not attract them back to earth. And all the other depicted protagonists continue their showdowns, they have not yet fully realized what is really happening, they, being in the power of human vices, continue their existence. They are depicted only partially, in a kind of interweaving with compositional attributes. Their faces express certain emotions that are difficult to call positive and peaceful; in fact, not faces are depicted, but face-masks with a hint of one or another emotional expression. However, all of them together create the impression of a family element, ready at any moment to unleash another murder, which, in fact, happened. This continued until the moment when the heads of the Montague and Capulet families finally understood - through the death of their children Romeo and Juliet - all the futility , emptiness and groundlessness of their own actions. After all, enmity between them broke a great love, led to the death of two young people. So, finally, the Montagues and the Capulets reconciled over the bodies of their children, however, a very high price was paid for their reconciliation - two human lives.

The color solution of the proposed composition is brown-ochre, with ultramarine inserts in the details. Such a solution is dictated by a creative idea, it is preserved on the entire picture field. Brown is not the main color in the color palette, it does not play a significant role in symbolism [6, 76] .

By their essence, brown and ocher shades are the colors of the earth, they casually "connect" the image with the surrounding nature [7, 103] . In the composition, brown shades only vaguely resemble flesh color, they symbolize a sign of hopelessness, disappointment, and death. A special potion that Juliet drank plunged her into sleep, for those around her she was already dead, although real death would come to her later. Romeo in despair drinks poison, causes himself death. Brown shades mean tension, dramatization, indicate the presence of death, which hovers around all actors. And they also point to the direct connection of the depicted action with the elements of nature, and to some extent evoke warm feelings that are identified with the general content of the drama. In addition, the use of brown shades complements the general "theatricality" of the action, its conventionality and artificiality.

Particular attention is paid to the depicted folds of fabric, which hang freely on the left and right in the upper part of the composition and symbolize a theatrical curtain . The introduction of the fabric image undoubtedly enriches and enlivens the composition, its drop-lacquer color with purple hues adds completeness, and its partial casual repetition in the lower parts adds integrity, generalization.

### **2.3. Practical reproduction of a creative idea in the material.**

The proposed composition has a vertical-rectangular orientation. As mentioned above, such a composition is determined by the creative idea, it helps to reproduce the main idea of the drama as best as possible. The composition is made on prepared ( primed ) linen fabric, which is stretched on plywood measuring 130 x 60 centimeters. We believe that the choice of such a format and such dimensions is justified for the most complete artistic representation of this topic. The canvas is considered the most popular and affordable basis for painting, it is strong and elastic, thanks to the texture (grain), which shows through the layer of paint, gives the image originality and attractiveness. Even a canvas with a finer grain, the so-called "portrait" quality, still reveals an exquisite unevenness and roughness of the surface of the fabric. The canvas is primed with acrylic primer , which allows the use of both acrylic and oil paints.

It is generally accepted that creativity is a psychologically complex process [2, 203] . It is not limited to just one side, but uses a synthesis of cognitive, emotional and volitional spheres of human consciousness. Creativity is closely related to personality qualities, such as character, interests, abilities, etc. In relation to color, the psychological processes of the artist play an almost decisive role, because there are no strict rules regarding the obligation of one or another color. The artist is free to use color according to his psychological preferences, creative preferences, and experience, as long as the color fulfills the task assigned to him. Here, great importance is given to imagination, it is considered the center, the focus, around which other mental processes and qualities are located, which ensure its functioning. The chosen color promotes the flight of imagination in the creative process, which is complemented by knowledge and experience. Such a combination of mental activity in matters of perception and use of color allows solving the task of creating a painting composition, as well as painting skill [4, 187] .

In this, great importance is given to fantasy, which is based on visual images and operates with visual representations. The artist's fantasy is

characterized by increased vivacity, activity, which helps to fix and reproduce the shape of an object or object, its color and lighting. The use of color in the presented composition is based on visual images supported by knowledge and experience [5, 123] .

This determines the choice of artistic techniques and materials - artistic paints, solvents and brushes.

A soft pencil and ordinary charcoal were used for drawing in the proposed composition. Such materials allow you to make corrections, change and adjust the applied image, partially model volumes. The applied contours completely reproduced the general compositional solution of the work, allowed to continue the work. Oil sketch paints, which are available in relatively large (up to 500 ml) cans, were mainly used for underdrawing. The underdrawing completely reproduces the main color solution, allowing you to continue the pictorial writing. Oil paints of various companies, such as Rosa , Winton , Van, were used for painting Gog , Lefranc Fine , mostly in tubes of 45 and 100 ml. Their wide selection is dictated by features and technical characteristics, such as, for example, density, covering ability, transparency, light resistance, and others. An ordinary tee was used as a paint solvent - a mixture of painting solvent, varnish and oil.

Brushes were used for pictorial writing - indispensable tools in creativity. Natural flat bristle brushes allow you to apply strokes of different sizes, which is especially important in decorative painting. That's why brushes of different sizes were used, mainly Rosa and Kolos .

## CONCLUSIONS

So, the complex conflict relations of famous families, the dramatic images of Romeo and Juliet from the most famous work of the same name by William Shakespeare became the object of this study, they also determined the compositional features of the creative work. While studying the famous dramatic work, we focused on the analysis of the artistic reproduction of William Shakespeare's images in modern works of art, which became the subject of the study. After all, the work of the great playwright was and remains relevant both for a wide range of ordinary viewers and for many artists from different countries.

Shakespeare's work was and remains a source of inspiration for creating new images in various directions of modern art - in graphics, painting, sculpture, street art , and in many other artistic forms, both traditional and modern. Reproduction of Shakespeare's images in works of art of modern art, as we can see, is quite an exciting process, many modern artists of various artistic styles work on them. Nowadays, the practice of the latest artistic interpretations of already created images is quite widespread, and such tasks also turn out to be fascinating and to some extent intriguing . That is why the topic of the qualification work was chosen we consider it important and relevant, including for the younger generation. As a result of the work done, its goal was achieved - certain aspects of the importance and relevance of Shakespearean images in the context of their use and application in works of art were highlighted, factors of their activation and influence on the creative pursuits of artists of modern art were identified and argued.

All the set tasks of the research were fulfilled as a whole, some of them required increased attention and an analytical approach. So, for example, among the main tasks performed, we single out comprehensive searches and scientific research analysis of available historical, literary and artistic scientific and literary sources, a thorough research of the specified problems, which was carried out with the help of bibliographical, comparative-historical, scientific-cognitive and some other methods. Based on working sketches and completed art and graphic design in graphic materials an original decorative composition "Romeo and Juliet" was

created with oil paints. As a result, the theoretical part of the work (explanatory note) was prepared with a consistent presentation of all aspects of its implementation, including conclusions and appendices. Thus, all tasks were aimed at the fullest possible reproduction of the declared theme of the qualification work " Immortal images of William Shakespeare as a source of inspiration for modern art (on the example of the decorative composition "Romeo and Juliet").

To achieve the specified goal and purpose were used general scientific methods of research - observation, comparison, analysis, synthesis, they made it possible to find out the cause-and-effect relationships of Shakespeare's images and their accumulation in various types of art, made it possible to identify further prospects for the widest possible interpretation of Shakespeare's images in modern art. Historical, cultural and art historical methods were also used, which made it possible to trace the historical context of the appearance of the images of Romeo and Juliet, to reveal the extent of their reproduction in modern art.

The qualification work was based on modern analytical studies in the field of literature and art, aimed at studying and updating the creative heritage of William Shakespeare. Special attention was paid to the artistic images of the great playwright reproduced in art, their transformations into the visual and emotional paradigm of modern culture. When conducting the research, publications of a number of well-known scientists and practitioners were used, including O. Oleksyn, V. Rozhenko , N. Pogrebnyak, Yu. Grigorenko, T. Kapinos , O. Kotova, I. Andreeva and others. The creative and artistic achievements of artists who worked as illustrators of the works of the great playwright were used in the analysis of illustrative material. Special attention was paid to the work of F. Ayets , J. Wright , H. Dore , V. Yerko , S. Brodsky, S. Next, D. Harrin , and others.

The qualification work consists of a practical part (a decorative composition made in the material of oil paint, with a project ) and a theoretical part (an explanatory note in which the main principles of the study are theoretically substantiated ). The creative and artistic part of the qualification work can be used in the field of exhibition and presentation work, as an exhibit at art exhibitions, or

for the interior decoration of the cabinet of foreign literature. The theoretical part (explanatory note) of the work can serve as educational and methodical material to help in studying the works of William Shakespeare.



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## APPLICATIONS