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DIRECTOR'S TECHNIQUES OF RECREATING CIRCUS CULTURE ON THE SCREEN AND IN THE ARENA

Galyna Pogrebniak

*Doctor of Study of Art (DrSc), Associate Professor, Professor at the Directing and Acting Department named after People's Artist of Ukraine Larysa Khorolets;
e-mail: galina.pogrebniak@gmail.com; ORCID: 0000-0002-8846-4939
National Academy of Culture and Arts Management, Kyiv, Ukraine*

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Abstract

The purpose of the research is to expand scientific ideas about the significance of the culture of circus and film directing in the system of humanitarian knowledge. **Research methodology.** The researcher applied an interdisciplinary approach based on the use of the following general scientific methods: induction, deduction, identification, complex art analysis, and synthesis to define the culture of directing as a universal variety of artistic-aesthetic and creative-production activity. These methods made it possible to work out the factual basis of the reproduction of circus productions on the screen and in the arena. The methods of systematization and generalization were used to argue for the originality of circus directing in the context of audiovisual art. The typological approach was applied to examine common artistic principles in the creative search for circus and cinema art directors. **The scientific novelty** of the research lies in defining the culture of the directing profession as a universal type of artistic activity; identifying and an in-depth analysis of the factors influencing the artistic and aesthetic potential of adapting a circus performance on the screen; revealing specific canons for building film and television films based on circus creativity; clarifying the mutual influence of circus and screen arts in the development of directing culture; expanding scientific knowledge about the place and role of screen and circus directing in the system of humanitarian expertise at the present stage of social development; defining directing as a universal multi-vector type of artistic and aesthetic, creative and production, moral and ethical, educational activity. **Conclusions.** The researcher substantiates that the creativity of film and television directors develops and expands knowledge about circus art, and gives impetus to the development of creativity of directors and circus performers in the screen space. The materials of the scientific article enrich the arsenal of knowledge regarding the specifics of the production and distribution of circus performances by means of screen arts in society and can be applied in educational courses, the creation of educational and

methodological literature on the history and practice of the circus, the theory and history of cinema and television, directing, producing.

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Problem statement

It is known that cinema is a unique synthetic form of art that has absorbed the culture and artistic means of many traditional art forms, particularly circus art. Like the circus, "cinema, this enfant terrible in the family of arts, from the first years of its existence began to look into the faces not only of people but also of nature" (Musienko, 2018, p.165). Each new step in the development of film and television art was usually closely connected with the culture of circus art. For many decades, masters of audiovisual art have presented numerous films dedicated to the various activities of circus performers. A smaller part of the screen creativity of the masters of the world was made up of tapes in which well-known circus productions were adapted to the space of the screen. Today, the process of mutual influence of circus audiovisual art is observed, and therefore the problem of finding original directorial methods of interpreting circus culture in the screen environment remains relevant.

Recent research and publications analysis

The theoretical basis of this study was the work of national and foreign scientists and cinematographers who study and analyze the problems of circus culture development, the direction of circus action, as well as the problems of cinematographic and circus creativity. K. Stanislavskaya (2016, p.196) emphasizes that "at the first

stages of its existence, the circus had a hard time gaining aesthetic authority because it was traditionally assigned the lowest rung in the hierarchy of fine arts." For a long time, it was believed that the art of circus performance is a temporary phenomenon since it occurs only at certain moments of human life, and therefore it should not be treated as a professional direction of art. In the monograph "Artistic and performing forms of modern culture", K. Stanislavskaya (2016, p.196) says that "the second-rate nature of circus art, its problems have not been of interest to scientific opinion for a long time", however, the author of the study develops her reasoning and claims that "the 20th century rehabilitated the aesthetic status of circus art and many scientists began to study its various aspects."

O. Pozharskaya in the article "Circus as a subject of humanitarian scientific analysis" believes that "the vast majority of literature on circus issues is the study of its history by art critics and sociologists." The author claims that "the research "renaissance" of circus art is dictated by the popularity of the circus as a social institution and as a spectacular form of mass culture due to the invasion of it by new information technologies and other forms of art, new contours of visualization and reception" (Pozharskaya, 2017, p.83).

O. Pospelov (2019a) in the article "Circus art in space and time: from the Coliseum to the Astley Amphitheater; from buffoons to modern times" indicates that "the circus has always been influenced by the development of scientific thought,

evolutionary changes in the social worldview and attitude to the value of human life." In the study "Circus art in the scientific discourse (the end of the 18th and 19th centuries)" O. Pospelov (2019b) claims that today "scientific justification and public understanding of the concept of "circus art" actually puts the performances of acrobats, jugglers, aerial gymnasts, clown reprises on the same level with classical musical works, theatre performances, ballet, opera, painting".

The analysis of the mutual influence and mutual enrichment of audiovisual and circus art is presented in the studies of P. Andrian and T. Gunning. P. Andrian in the scientific investigation "Circus in the cinema. Cinema in the circus" (1984, p.16) examines the phenomenon of synthesis and mutual influence of cinematography and the circus, defines and compares the fundamental differences in the means and methods of creating an artistic image, focusing research attention on the influence of cinematic images on the systematic renewal of the circus theme, as well as the special cross-impression that both make on the viewer spectacular types of art. T. Gunning in the article "Cinema of attractions: early cinema, its audience and the avant-garde" (2006, p.383) analyzes the attractive nature of cinematography and circus arts and proves that "the attraction is still designed to surprise the audience, it has a powerful effect on the viewer and can cause an instant reaction of fear, sympathy, audience laughter, this is also characteristic of early cinema."

We have analyzed the research and publications on the stated topic and agree with Yu. Romanenkova's (2020a, p.70) opinion of "circus studies in the national science is at the stage of formation, and the industry itself is at the stage of formation." The view of O. Pozharska

(2017, p.82) that "the current stage of cultural development is characterized by increased attention of scientists and society in general to the art of the circus, the so-called "small form" of mass art, which is associated with turbulent processes not only in culture but also in public life" seems interesting.

We can state that articles that would comprehensively cover the synthesis of circus and cinematic creativity, the peculiarities of film directors' techniques in the interpretation of circus art, are practically absent both in Ukraine and abroad. In our research, we will try to overcome this gap in film studies and circus studies' scientific discourse. At the same time, we agree with the opinion of academician V. Skurativskyi (2018, p.15) that "film studies is one of the most eccentric scientific disciplines in the intellectual circulation of our civilization: after all, the whole sum of facts and phenomena that are investigated by this discipline, which only recently celebrated its first centenary anniversary (1895–1995)." While K. Stanislavska (2011) claims that "all circus genres are eccentric in nature – they are based on sharp contrasts, unusual techniques, bizarre turns of action and go beyond everyday life perception." We can also assume that circus science also has an eccentric component.

The purpose of the article is the expansion of scientific ideas about the peculiarities of mutual influence and mutual enrichment of audiovisual and circus art directing techniques, and the determination of their significance in the system of humanitarian knowledge.

Main research material

For many centuries, the circus "was the most democratic form of art, because it

was extremely popular with almost all age and social categories of spectators" (Stanislavska, 2016, p.196). O. Musienko says that the cinematography emerges and for a certain time functions as "an amazing fair amusement that attracts crowds of curious people." The author is convinced that:

"One of the paradoxes of the general development of cinematography was that this seemingly undemanding attraction will soon give artists the opportunity to express themselves extremely fully and deeply, who will create their unique intimate world on the screen – the world of delusions, dreams and symbols and will search for a way to self-expression already in new for them visual forms". (Musienko, 2018, p.24)

For a long time, circus art presented a variety of expressive means, plots, manners, styles, and methods of creating an artistic image by directors, who actively and gradually contributed to the formation of the unique aesthetics of cinematography. Cinematography borrowed from circus art the work on the director's idea of *mise-en-scène*, the artistic and figurative decision of the production, the methods of co-creation between the director and the actor, the creation of his body plasticity, forced the performers to work on facial expressions, gestural culture, and calculate every movement. All this in audiovisual art is captured by film technology and does not remain unnoticed on the screen. K. Stanislavska (2016, p.212) emphasizes that "circus as a cultural product realized its semantic field and throughout the history of its existence built relations with other arts like an exchange."

To this day, screen arts are in no hurry to separate themselves from circus aes-

thetics, do not require the viewer (like the circus) to have certain established social skills for viewing artistic products, and adhere to available methods of display and distribution in society. I. Zubavina in the monograph "Ontology of Virtual Space: Screen Studies Notebooks" points out that this situation has arisen because "it is through the mediation of numerous screens (televisions, computers, telephones, various gadgets) that we get to know the world." The researcher adds that "it is difficult to deny: the screen confidently occupies a dominant place in the life of a modern person" (Zubavina, 2021, p.48).

We will remind you that already in the early films of subsonic cinema, circus clown entrances, amazing tricks of acrobats and gymnasts, animal training, and performances of illusionists were recorded on film. The theme of the circus is still present on film and television screens today and arouses the interest of the audience. O. Pospelov (2019b) emphasizes that "the circus today is not the leader of the entertainment and entertainment industry and its popularity is significantly inferior to the circus in the 19th century." Perhaps that is why circus art has appeared on the screen more and more often in recent decades because sometimes film and television directors manage to successfully present the image of the circus not with absolute accuracy but to capture its forms and methods.

Today, the cinematography is still actively developing the practice of self-affirmation in modern society. This form of art surprises the audience with combined shots and attracts and impresses the audience (especially young people) with visual surprises and spectacular effects that are built on exciting tricks. Perhaps this is connected with the significant at-

traction of the audience to “a miracle that goes beyond ordinary life and opens up new possibilities” (Stanislavska, 2016, p.196). K. Stanislavska in the article “Evolution of the circus: from horse racing to a theatrical art form” says that “the main expressive means of the circus is a trick – a specific technical technique, usually dangerous to life and inaccessible to an untrained person.” The researcher emphasizes that:

“With the help of tricks, a circus artist creates a certain artistic image, and the combination of tricks with acting techniques forms a circus number – a separate finished performance of one or more artists, that is, a work of circus art.” In the end, the author states that “the combination of various genres into a single whole constitutes a circus performance”. (Stanislavska, 2011)

V. Zhukovin in his study “The art of the trick in the context of spectacular culture” proves that: “The spectacular nature of stage forms (performance, mass holiday, revue, concert show, pop-circus act, musical, etc.) and screen forms (cinema and TV movie, video clip, TV show, etc.) always involves the use of a trick. A trick is a specific means of expressing the image of an action” (Zhukovin, 2015, p.3). The scientist clarifies that a trick is an effective, skilful, sometimes risky, specific way of expressing the image of action in various forms of performing arts. He is convinced that the trick is a combination of physical, mimetic, and psychological components and “acquired special relevance not only in the circus and mass spectacles (in particular, grand concert and spectacle programs such as the opening and closing ceremonies of the Olympics) but also cinema” (Zhukovin, 2015, p.3). The author shows that the

cinematic “works of S. Spielberg, J. Lucas, J. Chan and many other directors of world cinema” (Zhukovin, 2015, p.3) testify to significant achievements in the direction of the development of stunt culture.

Today, the presentation of the culture of circus art by means of audiovisual art often takes place in the form of adaptations of bright and high-tech performances of Cirque du Soleil, which is “considered the standard of modern circus art” (Pospelov, 2019a). Each performance of the Cirque du Soleil is “the pinnacle of entertaining spectacles, a kind of exhibition of technical achievements in theatrical art. The wild imagination of the creators is limitless in every performance. Each new scene is a step forward, and each new trick is something special and unique. Technical perfection of circus performances is not an end in itself” (Elkin, 2019). We will remind you that since 1984, Cirque Du Soleil has been consolidating in its performances all the best that is available in Canadian, American and European circuses. Performances of the world-famous circus team have incorporated fairy tales of many peoples of the world, directors, actors, artists, musicians, and choreographers strive to stun the audience with extremely vivid spectacles in which circus art is combined with strange design, unusual lighting, beautiful choreography, original music, acrobatics, the stunning athleticism, street performances, vaudeville. This concept of a synthesized theatrical circus without animals was developed by its founder, Guy Laliberte (2007).

Today, Cirque Du Soleil employs about four thousand people. More than 1,300 artists are members of the circus troupe. The performers represent more than fifty countries of the world and speak twenty-

five languages. Cirque Du Soleil actors also speak Ukrainian. The problems of our article appear to us to be relevant to the modern realities of the functioning of circus art in Ukraine because according to Yu. Romanenkova (2020a, p.71), "there are many examples of the work of Ukrainian circus artists in foreign circus programs. Ukrainians work in the circuses "Knie" (Switzerland), "Fratellini" (France), "Circus Kron" (Germany), the circuses of China, the USA, Canada, and, of course, the famous Canadian Circus of the Sun ("Du Soleil")." In the article "Modern Ukrainian circus school as a tool for presenting the country in the world cultural space", the researcher notes that "unfortunately, after sometimes many years of cooperation with foreign circus shows, not all artists want to return home" (Romanenkova, 2020a, p.71). The juggler, hero D. Haladzhi, who worked for a long time in the USA, and acrobats D. Orel and S. Kashevarova, who were successful in the Circus of the Sun in Canada, returned to Ukraine. The author emphasizes that:

"More often it happens differently: the star of the Canadian Du Soleil is A. Zalevskiy, the aerial gymnast G. Zaslavets works in Canada, the world-famous juggler V. Key lives in Switzerland, etc. Of course, it's a pity that artists of this level are not in demand at home, either because they can't find opportunities for self-realization or because the existing conditions don't meet the standards that professionals of this genre should have. And the country is quickly losing its unique potential, the young circus constellation that is the pride of Ukraine". (Romanenkova, 2020a, p.72)

In the article "Modern circus art as a field for combating stereotypes",

Yu. Romanenkova writes: "Circus today is also a business. The talent of an artist, a number, a trick, a program – everything is a product for which there is considerable demand in the world." The author adds her thoughts:

"The demand for circus performers in the post-Soviet space outside their countries has two sides to it. The front side of the coin is the global recognition of top-level professionals who perform tricks that are unique in terms of direction and technical performance, and the back side is their unpopularity in their homeland". (Romanenkova, 2020b)

Interesting in this context is the opinion of engineering genius Henry Ford – a world-famous businessman and one of the richest people of all time. He said in the book "My life and work":

"The moral foundation is the right of a person to the fruits of his labour <...> There is no reason why a person who is ready to work cannot work and receive full value for his work <...> No there can be no greater absurdity and worse service to mankind than to declare that all men are equal. After all, it is obvious that people are not equal <...> There are fewer talented people than ordinary people". (Ford, 2016, pp.18-19)

The fantasy "Cirque du Soleil: Fairytale World" became the opening film of the Tokyo International Film Festival and was nominated for an Academy Award "Oscar." The film will be released worldwide in 2012. The theatrical release also took place in Ukraine. Producers and directors James Cameron (he was associated with Cirque du Soleil for a long time) and Andrew Adamson join forces and bring the magic of Cirque du Soleil to the big screen – the world's largest circus corpo-

ration, "whose geography extends to five continents" (Stanislavska, 2016, p.219). Filmmakers reproduce a fantastic love story in 3D format, in which they present original performances of a world-famous circus troupe. The authors of the film armed themselves with their imagination, the latest equipment and technologies, and it was as if they entered the inside of a real spectacle. They "not only multiplied the world of the world-famous circus in 3D but also launched their heroes into it" (Zhuravlova, 2012).

In the film "Cirque du Soleil: Fairytale World", the authors have brought together "an anthology of the greatest hits from seven productions of Cirque du Soleil" (Scott, 2012). In the article "Almost like in Vegas. Cirque du Soleil: Worlds Away in 3D" A. Scott believes that the director tells a story that is similar to "Soleil's mixture of athletic bravura, surreal wit and abstract family eroticism. It is easily recognized, but difficult to describe" (Scott, 2012). This film provides a rather valuable opportunity through the mediation of audiovisual technologies (especially the camera) to examine the phenomenon of circus art in detail on the screen. This fact does not seem accidental to us, because in his childhood Andrew Adams dreamed of being an architect. Thus, the engineering type of thinking is characteristic and organic for this artist (Adamson, 2020). L. Zhuravlova in the article "No matter how world-famous Cirque du Soleil is, what can be more successful than replicated miracles of Hollywood? " believes that the authors of the spectacular audiovisual product take the audience:

"Into a carnival show, the spirit of plasticity of the extraordinary beauty of real human possibilities. "The author adds that, "the view of the

creators of the film performance notices everything not from the audience seats, but from the height of the dome, the centre of the arena, from under the water – from the inside". (Zhuravlova, 2012)

Director Andrew Adamson has a track record of films such as the Oscar-winning animated blockbuster Shrek and the commercially successful saga (\$750 million box office) The Chronicles of Narnia, in which the characters enter a parallel world through a closet. The characters of the film "Cirque du Soleil: Fairytale World" seem to appear on the screen out of nowhere. The magnetism of circus art calls them to the screen, and the director establishes a "balance of mesmerizing beauty and acute sensations" (Zhuravlova, 2012). Director E. Adamson adapts modern circus aesthetics to screen conditions and skillfully uses the means of audiovisual art: the play of light, multi-camera shooting, combined and "slow-motion shots, close-ups and inventive camera angles, intricate editing. He does this to smooth the rapid transition from the work of performers in the arena to their appearance on the big screen," writes Megan Lehmann (2012) in the article "Cirque du Soleil: Worlds Away: Tokyo Review." O. Pershko in the article "Live extravaganza" points out that Brett Turnbull's camera captures various tricks in a three-dimensional frame and does not follow the movements of the artists, but pays considerable attention to the depth of the frame. The author emphasizes that the camera "follows splashes of water or clouds of smoke, which are integral elements of the choreography of circus productions" (Pershko, 2012). The critic concludes that "in general, the technical elements of this production (both circus and screen) are at an almost unattain-

able height" (Pershko, 2012). K. Stanislav-ska's opinion is that:

"A work of art emerges only when the trick becomes expressive when the number has a rhythmic composition-al organization and is decorated with artistic communication of partners" is also interesting. The researcher is convinced that "the demonstration of skill becomes art when this process is distinguished by a bright, spec-tacular, aesthetically expressive, sig-nificant artistic form". (Stanislavska, 2016, p. 210)

In the film "Cirque du Soleil: a fairy-tale world", Andrew Adamson successful-ly realizes the author's goal of a subtle synthesis of cinematographic and circus arts in a single harmonious audiovisual space. Such a directorial technique sig-nificantly expands the audience of circus fans. A tape appears on the screen, in which the verbal component in the act-ing is insignificant, and therefore it can be watched without translation. In gen-eral, the cinematographic text is under-standable directly from the visual series of the film, which can be easily perceived and "read" by viewers of any nation, any continent.

The director presents an experimen-tal film in terms of narrative, which has abandoned plot linearity. A. Frolov (2020) notes that "the director was so engrossed in the numbers that he forgot about the story. The numbers stole the plot component." The authors offer the audience a story that "begins with something that would never happen in a live Cirque du Soleil show – with a fall" (Lehmann, 2012). We will remind that the story in the film begins from the moment when the main character Mia gets to a strange fan-tastic place, where a tattered travelling tent circus sets up its tents. The heroine

walks through the platforms where circus tents are set up, her attention is drawn to a young gymnast. He, together with oth-er artists, fastens the strings of the tent. The heroes do not have the opportunity to communicate, but mutual sympathy aris-es between them. In a moment, the hero-ine will see the Aerial Gymnast at a circus performance, where he skillfully demon-strates his art. Mia catches the guy's ardent gaze and causes the performer to lose concentration while working on the trapeze under the dome and fall from a crazy height. However, the hero does not die but falls into a chasm (similar to an hourglass) in the middle of the arena. The girl herself also jumps into the ravine and hurries to help her beloved boy. The heroine essentially becomes a story-creating link that combines all the com-ponents of the screen-circus spectacle. The director of the film builds a shaky plot so that the good and evil sides of the spectacular film narrative cannot di-vide the protagonist. Negative characters seek to take away the handsome gym-nast. Probably, he should atone for his inattention in working under the dome. Positive characters try to free the hero from captivity. On this, the authors build a changing storyline, saturated with di-rectorial, cameraman and artistic fanta-sy. The creators demonstrate a virtuoso and free use of the possibilities of au-diovisual art and successfully adapt the circus performance on the screen plane, because "freedom is needed by those who speak about it, who lack it" (Puchkov, 2021, p.11).

In our study, we take into account the key dominants in the artistic nature of modern circus directing and conclude that the authors build the film "Cirque du Soleil: a fairy-tale world" in such a way that everything in it impresses the imag-

ination: unusual characters, bright costumes, inventive make-up actors, incredibly spectacular adventures of the heroes. According to the author's definition of K. Stanislavska (2021, p.86), spectacle should be perceived as "a characteristic feature of a creative act, which is embodied in a number of expressive techniques and causes the viewer to be involved (to one degree or another) in the action."

We will remind that in the subsequent screen story, the heroine presses a small poster with a portrait of the Gymnast to her chest and tirelessly searches for her beloved among the masters of circus art. The girl travels through the spaces of the circus show accompanied by the Sad Clown and the Children's Bicycle. She discovers fantastic worlds inhabited by characters. These characters skillfully jump on trampolines; juggle fiery spears and maces; demonstrate fantastic flexible compositions in the air and water and the synchronicity of performing all circus numbers and tricks. The acrobatic numbers on the symbolic ship of the Vikings are especially impressive. O. Pershko in the article "Living extravaganza" says that:

"The goal of the creators of "Fairytale World" is to show the achievements of the world-famous circus team to its fans, and especially to those who have never seen the performances of the solar circus, all the magnificence of their grand productions as best as possible." The researcher is convinced that the filmmakers "succeed to the full extent, especially since all the latest cinematographic technologies (their availability is guaranteed by the executive producer D. Cameron) only follow the incredible imagination of the organizers of circus extravaganzas and incredibly professional performers". (Pershko, 2012)

The bizarre plot of the film develops in such a way that the heroine breaks into the world of the impossible and enthusiastically observes the heroes of numerous circus shows. She is surprised that the heroes ignore the laws of gravity and skillfully fly in the air on dynamic futuristic structures. The girl looks with interest at tricycles that move without riders; pays homage to amazing animals (giant spiders, whimsical birds, graceful zebras, etc.); contemplates magical ominous landscapes. Complex stunt numbers are performed against the background of fantastic landscapes.

The director builds the sound score of an almost wordless cinematic show in a combination of amazing sounds and exquisite epic and at the same time soft synthetic music (Lehmann, 2012). The music in the movie "Cirque du Soleil: Fairytale World" deserves special attention. The tape's authors successfully combined the original music of Benoit Jutras and the compilative music in the screen image. Compilative music is a complex creative process in which the composer uses musical fragments from concert works that have been written before, or involves original music in other audiovisual works, which always has a train of associations. Benoit Jutras has deeply immersed himself in the world of audiovisual art. He managed to choose from a large number of expressive musical means exactly those that work flawlessly to create an artistic screen image. The composer skillfully caught and "heard" all plastic images, and transformed them into sound ones. He subtly captured their emotional core – lyrical, heroic, tragic, etc. In our opinion, Benoit Jutras, in addition to the composer's gift, also has the gift of a kind of reincarnation, which is similar to that of an actor. We

are sure that the ability of the composer of film music to penetrate the screen image, to feel in the place of this or that character in a certain time and space creates a unique emotional mood and helps to feel the artistic atmosphere of the film.

The cinematic narrative of the film "Cirque du Soleil: Fairytale World" is accompanied by powerful and varied musical material. This, undoubtedly, actively influences the construction of the tape's dramatic structure, supports the shots' dynamics, reveals the characters' psychological and emotional state, and characterizes their relationships. The director and composer take into account the fact that "different people understand the same thing in different ways" (Puchkov, 2021, p.19), and they make sure that every viewer finds something interesting in the music for the film. The authors honour the creative legacy of Elvis Presley, The Beatles, present a medley of songs by the Liverpool Four, compositions by Paul McCartney, John Lennon, and George Harrison, born already during the building of a solo career.

We consider circus and screen directing as a synthetic type of artistic and aesthetic activity, and therefore we consider it appropriate to analyze the unique circus production of Michel Lem'e and Victor Pilon's "Toruk – The First Flight." This circus performance was created in 2015. Work on the play lasted 5 years. The performance was created by the actors of the Cirque du Soleil troupe, based on James Cameron's film *Avatar*. It will be recalled that James Cameron's film *Avatar* appeared at the global box office in 2009 in 3D format (RealD 3D, Dolby 3D, XpanD 3D and IMAX 3D). This film is the winner of many awards. It was presented with nine nominations for the Oscar award (it won three), and it won two nominations at the

67th Golden Globe ceremony – Best Drama Film and Best Director's Work (Winners & Nominees, 2010). In addition, the film was nominated in nine categories for the BAFTA Award (2010), winning two of them – Best Production Design and Best Special Effects. The film was also named Best Film by New York Film Critics Online (Davis, 2009) and recognized as Most Original, Innovative or Creative Film by the St. Louis Film Critics Association (SLFCA), where it also won the nomination For Best Visual Effects (Montgomery, 2010) and, according to Frank Segers (2010), became the director's record blockbuster, "earning \$1.78 billion internationally for a worldwide total of \$2.47 billion." James Cameron recalled that when he was looking for financial support for the production of a future film project, he had to prove to the producers his ability to justify the funds invested in his production. The director had many high-grossing films under his belt, so he "wasn't particularly concerned about the quality of the script, because he wouldn't have been able to get financing for *Avatar* if he hadn't made *Titanic* a few years earlier" (Williams, 2009).

The appeal of the circus directors to the plot and plasticity of the film *Avatar* was not accidental. The film *Avatar* by James Cameron, after several years of distribution, has many times raised a wave of imitations, in particular, in circus art. Thus, the appearance of the prequel *Avatar* – the performance "Toruk – the first flight" in the arena of Cirque du Soleil is a natural phenomenon. The audience was waiting for the circus performance. The audience wanted to be enchanted by the original spectacle, to gradually become active participants in the circus act, and to be co-creator of a vivid performance. The creative consultants of the performance

were James Cameron (he was involved at an early stage of the show's creation and took part in writing the script), as well as the developer of the circus concept, its creator, and the head of the Cirque du Soleil company.

Among the audience of the circus show "Toruk – the first flight" at the premiere screenings were the movie actors of the movie *Avatar*: Sigourney Weaver, Zoe Saldana, and Joel David Moore. The performers got an unforgettable impression from watching the large-scale production of Cirque du Soleil, whose creators managed to bring Pandora to life, transfer her beauty to the stage, and show numerous (as in D. Cameron's film) real 3D effects and landscapes of distant space just in the auditorium.

The creators of the performance "Toruk – the first flight" skillfully fill the entire stage space of the circus show with projections, they achieve a unique opportunity to very quickly change the colourful landscape background of the planet Pandora, surprise the audience with how the hot desert instantly turns into a sleeping forest; the forest gradually "flows" into the vastness of the ocean; the ocean rises and stretches to the mountain tops. The authors of the circus production skilfully use the latest automated means of creating the show; about a hundred inconspicuous hatches are skillfully hidden in the plane of the stage area; they creatively present to the public the instant appearance/disappearance of Pandora's amazing plants; use the BlackTrax system; synchronize performers' movements with projections in real time; realize the flight of Toruk.

The participants of the circus production "Toruk – the first flight" successfully made numerous tours to the countries of North America, East Asia and Oceania,

because this performance is the result of the cooperation of a multinational team from 25 countries of the world. The directors of the spectacular show "Toruk – the first flight", as in the movie *Avatar*, transported the audience to the world of Pandora, filled with generous imagination, various discoveries and amazing possibilities of characters. The directors of the performance use the means of circus art and tell an ancient legend of the Na'vi people. Masters use such key aesthetic categories as sublime, beautiful, ugly, comic, and tragic. These categories are embodied by clowns, aerial gymnasts and acrobats. The creators build a story from the person of the last member of the Anurai clan, they cover in detail the story of the adventures of the very first Toruk Makto among the Na'vi. The performance's authors take into account that the atmosphere in the circus has unique properties that can be transmitted from the performers to the audience, and vice versa, and from the audience to the audience.

The directors of the performance "Toruk – the first flight" were aware that the adaptation of the screen product in the circus space requires not only the transfer of the creative framework of one art form to the environment of another. The authors of the performance hoped that the transformation would take place without loss and gave the audience a unique opportunity to compare the cinematic and stage-circus *Avatar*. Together with the audience, they observe how the environment of the action is gradually born. The authors entrust the formation of the circus environment to the performers themselves. The performers themselves assemble and prepare one or another extraordinary gigantic construction on the arena – special devices

for performing various intricate tricks, they cannot fail and do a take like in the movies. The conventional environment of the performance "Toruk – First Flight" expands and complements the universe of James Cameron's film *Avatar*. Circus performers, unlike cinematographic performers, can experience closer contact with the environment (water, fire, smoke), and not just imagine it and later see it at the premiere of the film in an unexpected graphic design. The circus performance "Toruk – the first flight" takes place before the eyes of the audience, its continuity allows the performers to live the lives of the characters as a whole (in contrast to the cinematic laws of creating an image). However, the work of the actors (Raymond O'Neill, Kumi Dunio, Gabriel Christo, Jeremiah Hughes, Daniel Crisp) is complicated by the fact that they must not only incarnate, play roles without words, but also be skilled acrobats, and gymnasts, flawlessly possess the body, portray not only humanoid creatures but also animals.

In the circus show "Toruk – the first flight", the authors present both animals known from the movie *Avatar* and completely new creatures: Snake, Direhorse, Austrapede, and Turtapede. These creatures appear in bright action, full of a riot of colours, and unique natural and extraneous sounds. Artists present 25 shades of blue in the circus show "Toruk – first flight." Some images of a circus performance were created with the help of puppets. Puppeteers were involved in the management of puppets, they managed marionettes of huge sizes. Toruk was the most powerful of the puppets.

The circus show "Toruk – the first flight" became the first production in the history of the Canadian company Cirque du Soleil, in which the plot and creative concept

were borrowed from the cinema. This performance proves that the use of directing techniques and expressive means of the circus contributes to the disclosure of aesthetic ideas and the manifestation of aesthetic emotion in various forms of art. Interestingly, the show "Toruk – the first flight" of 2016 was also presented in the cinematographic version directed by Michel Lem'er, Victor Pilon and Adrian Wills. The virtuoso cameras of cinematographer Jeremy Benning joined the work on the cinematic version. The cinematic show was immersed in musical content by Guy Dubuque and Marc Lessard and supported by a cohesive performance ensemble of Kumi Dunio, Raymond O'Neill, Gabriel Christo, Jeremy Hughes, Jeremy Hughes, Guillaume Paquin, Daniel Crisp, Julia Pilanti, Zoe Sabatti, Priscilla Le Foule and others. This proves the close relationship and mutual influence of cinematography and circus art, as well as the relevance and demand of the circus as a multifaceted and socially significant cultural phenomenon (Stanislavska, 2011) in modern society.

Conclusions

We analyzed the films "Cirque Du Soleil: Fairytale World" by Andrew Adamson, "Toruk – First Flight" by Adrian Wiles, Michel Lem'e, and Victor Pilon and draw the following conclusions: the director cannot authentically transfer the culture of the circus, the circus artistic image to the screen. The presentation of the circus environment and images in audiovisual art suffers significant losses. This happens because the subjective author's view of the circus image is present in audiovisual art. The director captures his vision of the artistic image with a camera. Circus art is dominated by the spectator's view of the

artistic image, the feeling of the arena's space in real time and space, and there is live communication between the performers and the audience. We are convinced that it is important for the director's in-

terpretation of the circus action on the screen to foresee the transformation of circus images since they are refracted in the individual vision of the artist and acquire a conditional, subjective character.

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РЕЖИСЕРСЬКІ ПРИЙОМИ ВІДТВОРЕННЯ КУЛЬТУРИ ЦИРКУ НА ЕКРАНІ ТА АРЕНІ

Галина Погребняк

доктор мистецтвознавства, доцент; професор кафедри режисури
та акторської майстерності імені народної артистки України Лариси Хоролець;
e-mail: galina.pogrebniak@gmail.com; ORCID: 0000-0002-8846-4939
Національна академія керівних кадрів культури і мистецтв, Київ, Україна

Анотація

Мета дослідження – розширити наукові уявлення про значущість культури циркової та екранної режисури в системі гуманітарного знання. **Методологія дослідження.** Застосовано міждисциплінарний підхід, базований на використанні таких загальнонаукових методів, як індукція, дедукція, ототожнення, комплексний мистецтвознавчий аналіз, синтез – для визначення культури режисури як універсального різновиду художньо-естетичної та творчо-виробничої діяльності. Ці методи дали змогу опрацювати фактологічну базу відтворення циркових постановок на екрані та арені. Методи систематизації та узагальнення були використані для аргументації оригінальності циркової режисури в контексті аудіовізуального мистецтва. Типологічний метод було вжито для розгляду спільних художніх принципів у творчих пошуках режисерів циркового та екранного мистецтва. **Наукова новизна дослідження** полягає у визначенні культури режисерської професії як універсального різновиду мистецької діяльності; виокремленні та глибокому аналізі чинників, що впливають на художньо-естетичний потенціал адаптації циркової вистави на екрані; виявленні специфічних канонів побудови кіно- і телевізійних стрічок, базованих на цирковій творчості; в уточненні взаємовпливу циркового й екранного мистецтв у розвитку культури режисури; розширенні наукових знань про місце та роль екранної й циркової режисури в системі гуманітарного знання на сучасному етапі суспільного розвитку; визначенні режисури як універсального багатовекторного різновиду художньо-естетичної, творчо-виробничої, морально-етичної, виховної діяльності. **Висновки.** Обґрунтовано, що творчість кіно- і телевізійних режисерів розвиває й розширює знання про циркове мистецтво, дає поштовх для розвитку творчості режисерів та виконавців цирку в екранному просторі. Матеріали наукової статті збагачують арсенал знань щодо специфіки виробництва та поширення циркових вистав засобами екранних мистецтв в соціумі й можуть бути застосовані в навчальних курсах, під час створення навчально-методичної літератури з історії та практики цирку, теорії та історії кіномистецтва і телебачення, режисури, продюсування. **Ключові слова:** культура; аудіовізуальне мистецтво; цирк; режисура; арена; режисерські прийоми; циркова творчість



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