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INTERPRETATION OF BALLET ART THROUGH SCREEN DIRECTING MEANS

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Abstract

The purpose of the article is to carry out a holistic analysis and determine the specifics of directorial means of interpreting ballet art in showing the formation of an artistic personality and delineating scientific guidelines that will contribute to studying the phenomenon of ballet directing in the screen and stage space. **Research methodology.** The research used an interdisciplinary approach based on the following general scientific methods: induction, deduction, complex art analysis, and synthesis, which contributed to the elaboration of a broad factual basis of the screen interpretation of ballet creativity in the context of the formation of the ballet personality of the performer. Argumentation of the uniqueness of ballet directing in the context of screen art was provided by using methods of systematization and generalization. The typological method helped to consider common artistic principles in the creative pursuits of masters of screen and stage art. Analytical and systematic methods contributed to the study of the art history aspect of the problem. **Scientific novelty.** The article systematizes and expands scientific ideas about the place and role of screen and stage directing in the system of humanitarian knowledge. The art of directing is defined as a universal type of artistic and aesthetic activity; the mutual influence is clarified and the mutual enrichment of theatrical and audiovisual arts in the development of directing tools is shown. **Conclusions.** It has been found that the directors' screen creativity expands and deepens knowledge of ballet art, and gives impetus to the active development of the ballet masters' creativity, ballet performers in the stage space, in particular, in the production of musicals.

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Problem statement

During the century-long history of cinematography, masters from many countries of the world have created a large number of films dedicated to the work of famous ballet companies, ballet dancers, and choreographers. We will remind that for the first time, the term "ballet" (valletto) was applied by "Dominichino da Piacenza to a suite of contrasting dance tempos combined in the form of one dance" (Kovalenko, 2022, p.19). In the first years of cinema, artists tried to film ballet or choreographic numbers. The American inventor of the kinoscope, T. Edison, recorded on film the plot of *the Snake Dance* performed by the dancer A. Whitford-Moore in 1894. In 1899, the French film entrepreneur J. Melies invited the Italian ballerina P. Legnani to the filming of the film *Cinderella*. He boldly used fragments from the ballet of the same name in the experimental film. The film camera was not mobile enough at the end of the 19th and the beginning of the 20th century. It was difficult for filmmakers to synchronize dance and music, but already at the dawn of cinema and throughout the history of silent cinema, artists sought to include ballet and choreography in films. Each new step in the development of screen arts was organically connected with ballet culture. Many films throughout the long history of the development of cinematography were devoted to the formation of a creative personality through ballet, its formation and development on the professional stage.

The interaction between ballet art and cinema in screen adaptations developed in two directions. The first direction is "the mechanical transfer of a ballet performance to the screen: preserving the stage area, and conventional decorations"

(Filkevych, 2018, p.96). The second direction provided for "taking into account the specifics of cinematography during filming: live shooting, angles, close-ups, enriching the visual range with details, an ideal rhythmic fusion of camera movement and music" (Filkevych, 2018, p.96). The artists took into account the specifics of the screen arts and adapted the libretto, the cinematographic solution of the scenography, and changed the spatial realization of the mise-en-scène. "The means of acting and dance technique were adapted to the requirements and conditions of filming" (Filkevych, 2018 p.97).

We can state that "the visual aspect of culture has changed significantly" (Chmil, 2022, p.192), but the interest of cinematographers in screen interpretations of ballet productions has not disappeared to this day, and "the spread of screen technologies has caused fundamental transformations in being as individual subjects, as well as whole communities" (Chmil, 2022, p.192). According to M. Korostelova (2018), interpretation is a kind of cultural process and the result of "the creation of a new author's work of art based on the reinterpretation, transformation of the original, and the creation of a new artistic artefact" (p.8).

Recent research and publications analysis

The problems of directorial creativity about the interpretation of ballet art on the screen were studied by such scientists as K. Bortnyk, P. Garth, E. Kovalenko, A. Korol, M. Korostelova, I. Koschavets, O. Lan, I. Maha, S. Lysenko, O. Morozenko, O. Musiienko, A. Pashchenko, K. Stanislavska, Yu. Stanishevskiy, G. Filkevych, D. Sharykov, F. Van der Wiele, L. Vyshotravka. In the monograph "Modernism @ avant-garde: the unity of Opposites:

Cinema of the 20th Century”, O. Musienko studies the interpretation of ballet art in the films of representatives of the French film avant-garde. The researcher points out that avant-garde directors “resolutely denied the kinship of cinema and theatre, but at the same time were ready to see the kinship of the Great Silent with ballet” (Musiienko, 2018, p.216). The author analyzes Fernand Leger’s film *Mechanical Ballet* and concludes that the director resorts to “enlarging the plan, individualizing details” (Musiienko, 2018, p.217). The researcher finds that the director operates with “ordinary household items placed on the shelves and stove in the kitchen, baskets with vegetables, linen, he gives them full symbolic colour, turns them into an aesthetically meaningful object” (Musiienko, 2018, p.217). In addition, O. Musiienko examines Rene Clair’s film *Intermission*, which was a kind of manifesto of Dadaism in French avant-garde cinema. The scientist claims that the director makes fun of established ideas about beauty in the film, while “the subject of the Swedish ballet suddenly turns into a bearded man under the gaze of his camera. The camera is located under a glass floor, which makes it possible to see the dancer from a rather risky perspective. Instead of a traditional ballet leotard, the viewer sees rather stale underwear worn by ordinary housewives, but by no means a ballet dancer. These shots caused special indignation of the public, which was shocked by such blasphemy, and the author’s sincere satisfaction that the outrage achieved its goal” (Musiienko, 2018, p.225). The researcher concludes that the appearance of the ballerina’s bearded face on the screen testifies to the direct demonstration by the director of the motif of androgyny – one of the most common motifs in the work of the Dadaists.

H. Filkevych (2018) in the article “Dance and screen arts: initiation and development of contacts” points out that

“screen arts – cinema, television – seem to be far from dance, but they interact with it. This is the use of various components of cinema and television in the artistic design of a ballet performance, this is the screen adaptation of ballets of classical heritage and today, as well as the creation of televised ballets and films that are built according to the laws of choreography and screen arts”. (p.94)

M. Korostelova (2018) articulates the opinion that nowadays in scientific and creative practices

“controversies regarding the artistic level of ballet master’s editions of ballets do not subside – from the understanding of the naturalness of the processes of integration into new artistic-aesthetic and technical-professional conditions (V. Vanslov, V. Krasovska and etc.) to harsh criticism and accusations of distortion of the primary source (V. Haievskiy, Yu. Yakovleva, etc.)”. (p.6)

O. Lan (2014) in the article “The practice of directing a one-act ballet using the techniques of modern performance” rethinks the interaction of choreographic and audiovisual arts. The researcher believes that today’s revaluation of the meaning-making factors of ballet and cinematography “is justified not only by a person’s attitude to the world, but also by his perception of the artist, the viewer, and creativity in general”. The author adds that “new forms of art create the need for new means of information transmission”.

The purpose of the article is to identify the problems of directorial creativity and to determine the specificity of the direc-

torial means of interpreting ballet art in showing the formation of an artistic personality, outlining scientific guidelines that will contribute to the study of the phenomenon of ballet directing in screen and stage space.

Main research material

In our opinion, it is interesting to consider the problem of interpreting ballet art through screen directing through the prism of the concept of personal freedom as a universal human value and a component of artistic creativity, "without which the spiritual progress of both a person and civilization as a whole is unthinkable" (Braterska-Dron, 2009, p.136). M. Moisieieva (2011) in the article "Freedom of Creativity and Creativity of Prisoners" believes that "for a creative personality, freedom is a vital value, a guarantee of achieving the highest goal – the manifestation of one's own uniqueness, inner essential uniqueness, integral creative self-affirmation. For this purpose, we single out the concept of personal freedom as one of the dominant elements of the author's ballet and cinematographic creativity. We focus our attention on the interpretation of freedom in the film *Billy Elliot*, staged by the famous theatre actor Stephen Daldry. We will remind you that S. Doldry was the director of the Royal Court Theater in London for many years and staged more than a hundred plays of new drama. Many of his plays were shown in different countries of the world. To this day, he remains the director of the Royal Theater reconstruction program (Billy Elliot, 2000b).

It is important for the creators of the video to showcase how ballet contributes to a well-rounded individual. I. Koshchavets in the article "Aesthetic education of children through choreography" points out

that nowadays, in the conditions of dynamic socio-cultural changes, "the prominent place in the educational process is occupied by the problem of comprehensive and harmonious development of a young personality, which plunges into social life". The researcher is sure that "in the formation of an individual's aesthetic and artistic culture, choreographic art is the most important aspect of aesthetic education" (Koshchavets, 2014). The work expresses the belief that "choreography is a world of beauty, movement, sounds, light colours, costumes, that is, a world of magical art, and children want to see it in ballet performances, art albums, and films" (Koshchavets, 2014).

In our opinion, the slogan of the film "Billy Elliot" is symbolic: "Inside each of us is a special talent that is waiting to be released. The trick is to find that way out" (Billy Elliot, 2000a). The authors of the film convincingly prove that such a talent, which powerfully breaks through in personal discovery, is the mad desire and ability of the main character – Billy Elliot – to engage in ballet creativity. He makes great efforts to overcome life's obstacles in gaining his own inner and outer freedom. At the same time, the film's director reminds us that it is necessary to take into account "the presence of a social order and its influence on freedom" (Moisieieva, 2011). Director Steven Daldry indirectly supports O. Lahn's opinion. The researcher in the article "Practice of directing one-act ballet using modern performance techniques" emphasizes that "today requires a choreographer to have a high level of artistic vision, the ability to turn a ballet performance into an almost interactive action with a powerful and spiritual educational potential" (Lan, 2014), and this requires a high level of personal freedom from the choreographer.

The authors of the film, created “with great charm, great humour and great heart” (Billy Elliot, 2000a), offer the audience a simple and accessible story about the fierce struggle of a brave, talented boy for his freedom. The battleground for the eleven-year-old boy is primarily his dogmatized provincial family (“because a boy who practices ballet becomes a disgrace to his father and family” (Billy Elliot (by Alive, 2005)), and also the community of the fictional mining town of Everington in the north of Great Britain. In the film, the young hero experiences a crisis of self-affirmation against the background of inconsolable grief – the death of his mother, a social crisis associated with a bloody miners’ strike. The ballet class teacher in a brilliant performance by Julie Waters (winner of numerous prestigious awards for the best performance of a supporting female role) – “with her keen sense of talent” (Billy Elliot, 2000b) – is the only one from the boy’s environment who feels adolescent problems and undertakes to help him. Mrs Wilkinson felt that the young man’s dance “with its soaring language of the human spirit could be his ticket to another life not in poverty” (Billy Elliot, 2000a). She offered to “audition to a ballet school” (Billy Elliot, 2000b) and study choreography at a prestigious educational institution.

The article by O. Morozenko “Let’s make Ukrainian ballet great again! What is wrong with ballet education in Ukraine?”. The researcher analyzes the level of domestic ballet education and notes that

“the school of modern ballet is suffering in Ukraine, and therefore our students cannot fully compete in international competitions. Students successfully pass the stage of classical dance and often fail at the stage of modern choreography. That is why it is critically important to rejuvenate

the teaching staff in ballet educational institutions, to invite progressive artistic directors there and, of course, to constantly develop teachers who have dedicated their lives to this work”. (Morozenko, 2022)

The author analyzes the international experience of training ballet dancers and points out that “the world’s top ballet schools build their work on constantly expanding horizons – they exchange students and teachers, attract foreign specialists, and the students of these schools are regular participants in international competitions” (Morozenko, 2022). The researcher concludes that foreign ballet “schools keep up with the trend, provide stable teaching quality, and develop their students. In Ukraine, the situation with the international component of the work of ballet schools is much worse. International cooperation and exchanges of experience require the desire and additional efforts of management on the one hand and funding on the other” (Morozenko, 2022).

In the film *Billy Elliot*, the main character painfully experiences a mental disorder, which is an unbearable brake on his development as a person and is expressed in fiery dances. His dancing is both “an expression of his sadness and a symptom of his frustration” (Billy Elliot, 2000a). At first, the boy reluctantly dances with the teacher to the famous single “I Love to Boogie” by the English rock band T-Rex (recall that the film features many soundtracks from The Clash, The Jam, as well as the famous Swedish musician Eagle Eye Cherry). This scene perfectly complements the later episode “when Billy performs his fiery dance of rage in the street, and his father forbids him to dance” (Billy Elliot, 2000a). The young hero’s dance appears out of nowhere, out of logical motivations, simply because walking,

stepping, and crawling on the ground is more painful than dancing. In the article "Dance and Screen Arts: Initiation and Development of Contacts" H. Filkevych points out that a dancer "neglecting the laws of gravity can appear suddenly, like a ghost, or appear in the frame from above or below". The researcher clarifies that the director can "apply the technique of double exposure (simultaneously in the frame the background and the foreground), the location of stage areas on different levels, rapids, etc." (Filkevych, 2018, p.97). Billy gives true freedom to his feelings in the dance, confused by his family's misunderstanding (Billy Elliot, 2000b). It is in the dance that his self-disclosure and outpouring of emotions that he previously held back takes place. After all, according to D. Sharykov, "the interpretation of the plot and the creation of an artistic image in the new stage ballet dance is possible through the transmission of the psychological load and the content of the movement, the combination while preserving the virtuosity of the performance" (Sharykov, 2016).

It is important that each dance of the main character is not an artificial insert number in the film. The direction and choreography of Billy's Christmas dance is brilliant. He dances in front of his furious father (Gary Lewis). In this episode, the young man passionately dances, jumps and makes hellish pas, rapidly attacking both his father and the audience in a frantic turn, because "the point of applying talent, as before, is not important: talent is important", according to A. Puchkov (2019, p.79). Each charismatic dance of the "provincial youth" (Puchkov, 2019, p.79) allows the film to reach a metaphysical level, is the convincing and at the same time happy proof of the meaning of life for Billy, who chooses personal freedom for himself.

It is no accident that the authors place the events of the film in the environment of the workers' mining strike of 1984. This approach makes the testing and hardening of the young hero even more difficult. The bright and tense episode of the police chase after one of the union leaders, Billy's brother Tony Elliot, seems interesting. The chase scene, brilliantly conceived, filmed and edited, takes place before the eyes of the title character. This episode has a high level of directing and cinematography, impresses with dynamic editing and makes you want to analyze it frame by frame. We see the following unfolding of the action on the screen: the policemen step on the strikers and ominously knock on the shields with rubber batons, the hero runs away, breaks into other people's houses, quickly crosses apartments, yards hung with linen, rooms and, exhausted, falls into the tent of the mounted law enforcement. We will remind that authoritative representatives of the film community will not for nothing recognize the tape for the best cinematography (Award of the Academy of Motion Picture Arts and Sciences Oscar) and editing (Award of the Academy of Motion Picture Arts and Sciences Oscar, Award of the American Guild of Editors). There is another key screen moment in Stephen Daldry's film. The director presents it as an "average" scene. We see Billy walking past a wall of police shields, casually talking to his girlfriend about various trifles and mechanically tapping the shields with his hand. This is usually done with the wall of the building. In this way, the authors indirectly hint that police boundaries have become commonplace in the society of the mining town.

The authors of the tape showed a typical community of strong men in a provincial mining town. The boy tries to escape and free himself from the influence

of a community that is alien to him. He seeks to overcome a wide range of stereotypes but is faced with a choice. The hero seeks to overcome "the idea of ballet dancers as completely perverted and homosexual, which oppresses with all the force of its stereotyping" (Billi Elliot (by Alive), 2005). Billy makes his decision and chooses a free ballet dance. The young man secretly studies classical ballet lessons from his father and strives for dance, which "contains a psychological meaning with refined and perfect virtuoso technique" (Sharykov, 2016). In this way, the boy bravely tries to escape and free himself from the musty atmosphere of the provincial town, which oppresses him as a person. He naively but desperately fights against becoming a clone of his father or brother. They believe that boys should play football, boxing, and rugby, but not the damn ballet. In the development of the plot of the film, charged with the romance of artistic impulse, the authors show that Billy realizes that it is "easier to walk on a flat road" (Puchkov, 2019, p.79). However, he understands that if he does not take an important step for his self-development, he will always exist like his older brother (Jamie Draven) and father – ordinary miners who live very poorly and cannot actively influence their fate. Viewers witness the fact that gradually the father of the hero – Jack Elliot changes under the influence of his son. At first, he categorically rejects the possibility of teaching his son to dance. Jack believes that choreography is not a man's business and the son disgraces his father's boxing gloves and even the history of the boxing club.

One day, Jack saw Billy dancing and was impressed by his zeal and insistence. He gradually changes his mind and realizes that the boy has abilities and needs

help, so he secretly thinks about the Royal Ballet School. The father helps his son realize his dream and frees himself from social prejudices and stereotypes (Corey, 2005). Little by little, Jack Elliot, like his son, begins to yearn for freedom as a perceived necessity (Malakhov, 2000, p.260). In the final scene of the film, as proof of liberation from stereotypes, both Billy Elliot and his father, brother, the director chooses the performance of an already adult hero in the role of Lebed. It will be exactly the production that he lively discussed with the teacher of the ballet class Mrs Wilkinson, unrealized in creativity. Paradoxically, the part of the Swan from *Swan Lake* performed by Billy will be seen by the emotional Jack and Tony in the scandalous adaptation of Matthew Bourne's *Men* ballet, because "the director has the right to discover and introduce new meanings, use historical experience, refuse textbooks and shock the audience" (Korostelova, 2018, p.9). A ballet performance will appear on the screen, in which "unlike academic ballet, the movements are seemingly fleeting, attention is not focused on the technical performance, but on the psychology of the artistic image created by the choreographer and embodied by the performer" (Sharykov, 2016).

Stephen Daldry, an experienced theatre director, but a film debutant, insightfully tells a symbolic story through the means of the screen and choreography, which gives a powerful charge of life-affirming energy. This story can touch anyone who is going through a search for himself in the struggle, by revealing his potential in rather difficult circumstances (Billy Elliot, 2000a). Interestingly, screenwriter Lee Hall based the story of the film on the biography of a famous ballet performer from the British north – Philip Marsden,

the premier of the London Royal Ballet. In the artist's family, men worked in the mine for several generations, and he became a ballet performer and in this way embodied his understanding of personal freedom, "freedom of creativity, the possibility of improvisation" (Kovalenko, 2022 p.34). The public could see the works of F. Marsden as the premiere of the London Royal Ballet in the screen versions of the ballets *Alice in Wonderland*, *The Vain Warning*, *Coppelia* and others. These screen interpretations probably attracted the attention of both the public and critics because "one of the main starting points for the success of the postmodern interpretation of the primary source is its popularity, the public's knowledge not only of the plot but also of the main compositional structures. This enables the interpreter to create a multi-level associative-compositional performance or use oppositional techniques" (Korostelova, 2018, p.9).

The fate of the lead actor, Jamie Bell, also turned out to be tangential to the story of the main character of the film. The boy began practising classical ballet professionally at the age of six. Later, the young man prefers the steppe. He actively developed the traditions of his family, because the lives of his grandmother, mother, aunt and older sister are connected with ballet. Interestingly, it is the mother who at first categorically forbids her son to learn choreography, and later becomes one of the choreographers of the film.

Jamie Bell strives for personal freedom as a kind of value reference (Braterska-Dron, 2009, p.141) and makes an independent decision to become an actor. At the age of nine, the boy entered the local theatre school. The young man later becomes a member of the National Musi-

cal Youth Theater (NYMT), a British arts foundation that provides young people with quality pre-professional education and stage experience in musical theatre (Jamie Bell Biography, n.d). The formation of the theatrical career of the young performer will take place even earlier than the cinematic one. His debut on the professional stage will take place in 1998 in the musical parody *Bugsy Malone*. All the roles in this musical were performed by children. Ukrainian researcher K. Stanislavska defines the musical as "a stage-show genre, the characteristic feature of which is the secrecy of its artistic components: acting, music, speech, dance" (Stanislavska, 2016, p.185).

We will remind you that it was stage experience (still insignificant, but already present in the life of a talented teenager), as well as amazing plasticity and dancing skills, that helped Jamie Bell win the casting for the main role (with 2000! competitors) in Stephen Daldry's film *Billy Elliot* in the 1999 year (Pearce, 2008). In one of the interviews, the director of the film said that he had difficulties in choosing a performer. The difficulty of the director's task was to choose from a huge number of applicants such as a boy who could dance (after all, the entire cinematic action rests on the plasticity and ability of the young actor to move), was endowed with acting talent (the film completely depends on the performance of the child actor) and also corresponded to the age category of the main 11-year-old hero. This is exactly the age when you can enter the Royal Ballet School. In addition, the boy had to have certain visual characteristics, namely: to look like a resident of a mining town (Maga, 2018).

The director did not make a mistake with the choice of performer. He approved Jamie Bell for the main role, who

was endowed with a unique sense of rhythm. The boy's competitors mainly felt the energy of the music. The debutant actor created an incredibly lively, sincere, touching image of his contemporary. Jamie Bell received many prestigious awards for the main role created, in particular, the Movie Award for Best Young Performer from the National Society of Film Critics of the USA and the award of the British Academy of Film and Television Arts – BAFTA. We will remind you that the winners of the Oscar award were nominated for the BAFTA award in 2000 – world-famous film actors Michael Douglas, Russell Crowe, Geoffrey Rush, and Tom Hanks (Jamie Bell, 2015). The audience enthusiastically welcomed Jamie Bell as the ballet prodigy from the British countryside, Billy Elliot. The performer has entered the constellation of the best actors of his generation and is building a career in Hollywood with powerful steps. However, it is a shame that the actor no longer dances, but plays roles that correspond to his acting idol James Dean (Moss, 2005).

Stephen Daldry creates an original film in which the characters of the main characters were created by actors from the British theatre school. The director leads the main characters through a crucible of obstacles and skillfully demonstrates their gradual evolution. It is not by chance that this brilliant directorial production was nominated for an incredible number of prestigious film awards around the world. The film received awards from national academies and professional foundations, and prizes from international film festivals, in particular, from the Molodist International Film Festival. The film *Billy Elliot* was awarded Best Screenplay, Best Director, Best Cinematography, Best Supporting Actor, Best Feature Film, Best

Foreign Film, Best Debut, Best Dance, Best Editing, Best Music, etc. (Billy Elliot, 2000b).

The wild success of the film *Billy Elliot* caused a desire in theatre circles to create its stage version – a musical. According to S. Manko (2012), "in the Western world, thanks to the stable traditions of show business, the genres of musicals and rock operas are one of the most popular types of entertainment". Such a decision by theatre producers is an unprecedented case in the field of stage art, because, usually, the opposite happens. Theatre entrepreneurs have well studied the stage experience of Stephen Daldry and he was invited to become the director of the musical *Billy Elliot*. Elton John wrote music for a musical theatre play. Peter Darling (as in the film) took care of the choreography. The premiere of the musical took place in the West End Theatre Victoria Palace in May 2005. This stage production turned into a London hit and received rave reviews for its exquisite music and choreography, which emphasized Lee Hall's cinematic concept.

The popularity of the British theatrical version of the film *Billy Elliot* aroused interest in other countries as well. The international process of preparing variations of the musical began in Australia (production of the show opened in Sydney in 2007), in South Korea (the premiere of the show took place in Seoul in 2010), and in the USA. The premiere of the musical *Billy Elliot* at the Theatre on Broadway was presented by the creative team that also worked on the London version. Ian McNeil presented the scenery, Nicky Gillibrand – costumes, Rick Fisher – the lighting, and Paul Arditti – the sound. The performance of the musical took place in October 2008 at the Imperial Theater (*Billy Elliot – The Musical*, 2017). The musi-

cal *Billy Elliot* (like the film) was crowned with several awards, among which the most prestigious are: Laurence Olivier, Drama Desk Award, Tony Award, and Young Artist Award (Lloyd, 2015).

Stephen Daldry inventively and delicately tells the screen and stage story of Billy Elliot. He creates a brilliant acting ensemble, subtly uses ballet choreography, music and demonstrates an objective view of the world. The director makes a successful attempt to find the moral and ethical dominants of mutual understanding and trust, tolerance and respect, passion and self-sacrifice in the actions of screen and stage heroes. These moral virtues allowed him to highlight "the meaning of love in general as a search and finding of a person's longed-for integrity – bodily, spiritual or bodily-spiritual – the integrity to which it strives" (Malakhov, 2000, p.350), and which, as it turns out, is not always and not everyone manages to find on the path of life.

In our study, we consider the problem of creative freedom as a universal characteristic of human existence and its interpretation in Indian cinema. The category of freedom is reflected in Indian cinema through choreography and, in particular, ballet, in which "the mastering of folk forms of dance and lexical elements is presented" (Korol, 2019, p.152). We will remind you that there are 7 types of classical dance in India. The eighth variety is called bolino. Every gesture, the subtlest facial movement, and emotion has its own meaning in this type of choreography and reveals the hidden meaning of the dance. Bolino was intended specifically for Indian cinema and has no less importance than the verbal component of acting images. The musical scores of such dances are "saturated with melodies and modified forms of folk songs"

(Korol, 2019, p.152). In India, there is even a special treatise in which the entire technique of mimicry in dance is clearly described, namely: 36 different views; 13 head movements; 6 nose movements; 7 movements of the eyebrows, etc. O. Babii notes that "about a thousand tapes are released in India every year – we are talking not only about Bollywood but also about Bengali cinema, the vast majority of which are powerful arthouse" (Kabachii, 2021). The author adds that Indian cinema offers films for every taste while noting that when talking about the national cinematography of any country, it should be remembered that each of them has its characteristics, in particular, Indian cinema has a unique specificity – in songs and dances. The critic emphasizes that in Indian cinema, as a rule, there is a song or a song with a dance, which usually illustrates the action on the screen. Many Indian cinematographers believe that the support of this specificity ensures the preservation of the authenticity of Indian culture, and its immortality (Kabachii, 2021).

Today, in Indian cinema, the artificially inserted choreography and song numbers have undergone a rather serious transformation. O. Babii points out, "before we saw scenes in the rain, in a saree among mountains and beautiful landscapes, now it resembles high-quality clips of pop stars" (Kabachii, 2021). Another slice of traditional Indian cinematographic culture is classical ballet, which acts as an element of the plot of the film's direction. Such is, for example, the film *Yes, Ballet!* directed by Suni Taraporevala, in which ballet dance is "a peculiar manifestation of national artistic thinking" (Korol, 2019, p.152).

The authors tell a sincere and somewhat naive story about two boys from

Mumbai. The plot of the feature film is based on real events. The authors of the feature film tell about young men who grew up at the very social bottom of India. They overcome their parents' resistance and desperately try to find their way in life. They long for personal freedom of choice and want to devote themselves to the art of classical European ballet. While the plot of the film may be simplistic, it is still honest and genuine. The authors present to the audience the purely Indian characters Asif (Achintya Bose) and Nisha (Manish Chauhan), who have different faiths. This factor indicates that the heroes have different attitudes towards choreography. The director masterfully "avoids the same type of plastic characterization" of the heroes (Korol, 2019, p.15). There is a charismatic image of the American choreographer-ballet master Saul Aaron in the film. He is a famous dancer in the past, but due to his age, he turned out to be useless in his homeland. The ballet master in search of earnings ended up in distant Mumbai. He was invited to the ballet school for its greater importance and image building. Sol (played by Julian Sands) is a true professional in his field. He saw many young dancers in his life who never made a ballet career. The ballet master recognized the ballet talent and creative potential of the young men. He convinced and then forced Asif and Nisha to move towards the artistic heights of classical ballet, which are almost unattainable in impoverished India. Suni Taraporewala uses a specific artistic technique and introduces a strange "character" into the narrative of the film – this is Mumbai. The director herself was born and raised in Mumbai. This city continues to inspire her in her personal and professional life. The introduction of the named "action

figure" (Mumbai) into the plot enables the artist to give shelter and home to the fiery Saul Aaron and to create a favourable platform for the development of the ballet abilities of young performers Nish and Asif, competitors and friends at the same time (Ramnath, 2020).

The history of the creation of the feature film *Yes, Ballet!* is quite interesting. This left a unique mark on the means of expression used by the director. We will remind you that the events of the named game tape were not only based on real facts. Suni Taraporewala's short documentary *Yes, Ballet!* was preceded by a full-length feature film of the same name. There are similarities and deliberate differences between fiction and documentary filmmaking. Both films are united by ballet dance, as a unique dynamic and plastic action that comes to life and gives the performer freedom of movement, thoughts, and behaviour. The 2017 documentary of the same name focused on working-class dancers Manisha Chauhan and Amiruddin Shah who were trained by an Israeli ballet instructor named Yehuda Maor. The heroes of the documentary came from an economically disadvantaged environment in India, had no familiarity with ballet or Western European classical music since childhood, and started their ballet choreography lessons quite late. However, the teenagers overcame difficulties in their studies and achieved success under Maori tutelage. Dancers sought freedom of self-development, and self-expression, and overcame their technical disabilities in mastering ballet technique. They passed a grueling audition and were invited to the Oregon Ballet Theater in the United States. Chauhan has since returned to Mumbai and Shah has enrolled at the Royal Ballet School in London.

In the feature film *Yes Ballet*, Manish Chauhan plays Nisha, a fictionalized version of his real self. In one of the interviews, Manish Chauhan admitted that he had to follow the instructions of the director. A professional ballet dancer had to pretend and demonstrate his incompetence in ballet technique. The director, in the implementation of her directorial means, "was very careful that the ballet should be correct" (Ramnath, 2020). For this purpose, the director involved Cindy Jourdain, an experienced ballet dancer who still lives and works in Mumbai. The film *Yes, ballet!* achieved recognition primarily outside of India, where ballet enthusiasts are more knowledgeable. This happened because the classical art of ballet today requires for its development the interaction and mutual influence of choreographic languages, which have their basis in different cultural spheres and, accordingly, their characteristics.

We can state that in Suni Taraporevala's tape *Yes, ballet!* stereotypes regarding the traditional use of ballet choreography in Indian cinema are decisively broken, and the boundaries of conscious and free human existence in the artistic world are boldly expanded. Indian actors surprise and convincingly prove that classical ballet and its sacred language can be organic in the multinational stylistic environment of Indian cinema.

The film *Flash Dance* (1983), directed by Adrian Lyne, also tells a story about the search for personal freedom in creativity. The main character of the tape is Alex Owens (Jennifer Beals), who is eighteen. She dreams of achieving personal freedom and becoming a professional ballerina. In her spare time, she takes ballet technique lessons from the famous ballerina Hannah Long. By day she works as a welder at a steel mill in Pittsburgh, and

in the evenings she has a job as a dancer at Mawby's Bar. The cinematic story of a dancer who seeks freedom of choice according to her desires (as in the films *Billy Elliot*, *Yes, Ballet!*) is based on a real story. The script was based on the biography of the famous ballerina Maureen Marder. She, like the heroine of the film, long sought to enter a prestigious ballet school, in particular, the Pennsylvania Conservatory (Salem, 2011).

The authors of the film are not concerned with the original methods of screen narration. They tell a simple story about a girl who is unsure of herself. She dreams of a stage career, and tries to follow her dream, but is afraid of failure, so she constantly avoids demonstrating her abilities to experienced professionals. However, "unexpectedly" her life turns into a fairy tale. Nick Hurley (Michael Nouri), a rich, handsome "prince" appears in her life, who takes care of the talented girl and helps her turn her dream of ballet school into reality. The viewer is offered a primitive story of a ballerina-Cinderella, who becomes a princess by fate. The reaction of critics to the rather mediocre tape was restrained. The film had a weak plot, and the frame was dominated by dim lighting. This is explained by the presence of a stunt double on the set. French ballerina Marine Jehan performed most of the main character's dances. Alex Owens' final dance jump during the exam was performed by professional gymnast Sharon Shapiro (*Flashdance*, 2013). However, the audience met the film with enthusiasm. Perhaps this contributed to the phenomenon of a stage adaptation of the film many years later. The musical *Flashdance* premiered at the Royal Theater of Plymouth, UK in 2008. The author of the stage version was Tom Huddleley (screenwriter of the film *Flash Dance*),

and the choreographer was Arlin Phillips, who also participated in the production of the ballet numbers of the film (Atkins, 2008). Interestingly, the film *Flash Dance* was dedicated to ballet work and the theme of the artist's search for personal freedom in dance, but the recognition of American film academics was won by its main musical theme. The song "What a Feeling" performed by Irene Cara and composed by Giorgio Moroder received an award. The musician received his second Oscar for Best Original Song and was awarded two awards from the Hollywood Foreign Press Association Golden Globe.

Conclusions

In our research, we deeply analyzed the films *Billy Elliot*, *Yes, Ballet*, and *Flash Dance*. In the article, for the first time, the phenomenon of ballet as a meaning-making factor in the formation of an ar-

tistic personality is considered through the prism of screen direction. The author analyzed and outlined the original directing techniques used in the audiovisual and theatre arts to popularize the ballet stage performance in the wider Hdyadat society. The article demonstrates that talented directors – Stephen Daldry, Suni Taraporevala, and Adrian Line, with their screen and stage work, convince the audience that ballet on stage and screen has freedom and original expression. It has been proven that the art of ballet exerts a powerful influence on the moral-ethical, aesthetic and transcendental nature of the individual and allows one to maximally reveal the limits of a person's conscious and free existence in the world. At the same time, a person who dances is endowed with a unique ability to think with movement. This is one of the manifestations of the freedom of a creative personality.

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ІНТЕРПРЕТАЦІЯ БАЛЕТНОГО МИСТЕЦТВА ЗАСОБАМИ ЕКРАННОЇ РЕЖИСУРИ

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Анотація

Мета статті – провести цілісний аналіз і визначити специфіку режисерських засобів інтерпретації балетного мистецтва в контексті формування мистецької особистості; окреслити наукові орієнтири, які сприятимуть вивченню феномену режисури балету в екранно-сценічному просторі. **Методи дослідження** ґрунтуються на міждисциплінарному підході, що передбачає використання таких загальнонаукових методів: індукції, дедукції, комплексного мистецтвознавчого аналізу, синтезу, що сприяло опрацюванню широкої фактологічної бази екранної інтерпретації балетної творчості в контексті формування балетної особистості виконавця. Аргументацію унікальності режисури балету в контексті екранного мистецтва було забезпечено завдяки використанню методів систематизації та узагальнення. За допомогою типологічного методу розглянуто спільні художні принципи у творчих пошуках майстрів екранного та сценічного мистецтва. Аналітичний і системний методи сприяли вивченню мистецтвознавчого аспекту проблеми. **Наукова новизна.** У статті систематизовано та розширено наукові уявлення про місце та роль екранної й сценічної режисури в системі гуманітарного знання. Мистецтво режисури визначено як універсальний різновид художньо-естетичної діяльності; уточнено взаємовплив і показано взаємозбагачення театрального й аудіовізуального мистецтв у розвитку режисерських засобів. **Висновки.** З'ясовано, що екранна творчість режисерів розширює та поглиблює знання про балетне мистецтво, дає поштовх для активного розвитку творчості балетмейстерів, балетних виконавців у сценічному просторі, зокрема у виробництві мюзиклів. **Ключові слова:** балетне мистецтво; режисура; екранні мистецтва; сценічний простір; балетмейстер; мюзикл; режисерські засоби; сценічне мистецтво

