55 - SACRIFICE, COMPLETENESS AND DEATH IN THE BLACK SWAN: REPRESENTATIONS OF BODY AND DANCE IN YOUTH CLASSIC BALLET DANCERS

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INTRODUCTION

During my education I could identify the need to relate classical ballet with the area of physical education. This was due to the fact that as a dancer, I realized how unprepared by teachers of ballet that focused its performance in training and choreography of the correct execution of the steps giving no time to the demands and opportunities of pupils as learners.

According Chevarlier and Gheerbrant (1998), is defined as the dance language.

> [...] through different expressions and manifestations of physical activity/ human movement/ human movement (themed in gymnastics, sports, play, dance, wrestling, martial arts, in exercise, in weight, in popular joke as well as other manifestations of bodily expression) provides services to society characterized by the dissemination and application of knowledge about physical activity, searching techniques and skills to enable users or beneficiaries of the development body awareness, possibilities and potential motion seeking the achievement of educational goals, health, sports and body expression. (2002. P.3, emphasis added)

In this sense, the goal of the study is to identify the representations of body and dance in young dancers taking the metaphor for thinking the movie Black Swan.

SOCIAL IMAGINARY

For affective needs, understand the linkages and interactions that arise from a search expressions and can not see anything beyond what their joy and happiness, to autorealizar, out beyond moral judgment. For symbolic needs to understand man's need to relate to something beyond a functional link and immediate. Thus the symbol is exposed as a "provocative feeling, indescribable feelings and perspectives, but deep concrete and inspiring the individual uses" objects "and seemingly simple images to represent these feelings and ideas." (Retondar, 2005 , p.105).

According to Maffesoli (2001), we can identify the culture in a precise way. Since the imaginary "is a social force of a spiritual, a mental construction, which remains ambiguous, noticeable, but not quantifiable" (MAFFESOLI, 2001, p.75). The imagery is a kind of aura, we can not see it, but we can feel it. This aura is an atmosphere that envelops and exceeds the most immediate sense we have of things and the world.

For Maffesoli (2001), the imaginary is powered by technology, and this technique stimulates the imagination. So the artificial image goes against divine creative power, in which only God would be the creator. And the fact that an artifact be human creation generates nuisance. But a creator is only the creator is able to capture circulating in society, as a relationship. Advertising and film deal with archetypes, symbolic images that helps to structure the social imaginary.

In this sense, think about dance and about the way it is for dancers means to access the imaginary dance in the context of its manifestation.

DANCE LIKE SYMBOLIC VALUE

To Chevarlier and Gheerbrant (1998), when words can no longer mean, man appeals to dance, because all the dances in the beginning, were sacred dances: one seeking liberation in ecstasy, through the intense rhythm representing the degree release dancer. They still believe that all these dances express and ask a junction within a movement aesthetic, emotional, erotic, and religious mystics, which refers to a single regression of Being from which everything arises and returns to him, giving that one cycle vital energy.

According Garaudy (1973), dance is a way to exist, is not just a game, but celebration, participation, holding up the magic religion, work, party, love and death. Men danced at all times, whether in war or weddings, funerals or births. The word dance in all European languages derive from a word in Sanskrit means "tension." Thus, dancing is:

> Experience and express, with maximum intensity, the relationship of man with nature, with society, with the future and with their gods. Dancing is first and foremost establish an active relationship between man and nature, is part of the cosmic movement and mastery over it. (Garaudy, 1973, p.14)

Garaudy (1973) states that every dance will involve the participation. There is an immediate contact between the dancer and the participant who brings emotion to the body of the dancer who is exerting the most of their movements and the participant who ceases to impress and seduce up for these. This gear can be called "metacinese" which is what the "relive the feelings expressed by the artist as assimilássemos in him" (Garaudy, 1973, p.21). She becomes one of the teachings of dance that is transforming our own experiences and add in our lives, the creations of others.

BLACK SWAN: THE MOVIE

The film Black Swan is a tragedy, directed by Darren Aronofsky, held in 2010. Its cast includes the participation of Natalie Portman, Mila Kunis, Winona Ryder, Vincent Cassel and Barbara Hershey.

In the plot, Nina, a woman of 28 years, dreams of winning the role of prima ballerina, the company which is part of the classic. To achieve your goal, Nina, who will be able to interpret the two antagonistic roles proposed in the ballet Swan Lake: The White Swan and the Black Swan.

Nina is determined to win and play the role of the Black Swan perfectly. So she is willing to do everything possible to achieve your goal.

METHODOLOGY

This study deals with a model of qualitative descriptive.

We applied an interview in character open / semi-structured, conducted with 10 dancers. Of these, four boys and six girls were chosen arbitrarily, which have ages between 14 and 18 years and belonging to a gym / school of classical ballet in the

city of Rio de Janeiro.

The purpose of the interview was to analyze the representation of classical ballet in their lives, and representations in the movie Black Swan.

The results from the interviews will be approached with the main ideas proposed by the movie Black Swan, and subjected to interpretation in the light of literature review.

DATA FROM REALITY

Before the implementation of the interview, it was identified that the first question about what ballet is to your life, the vast majority of respondents answered that the ballet was "everything." Furthermore, we can also see that most of the responses the word "life" is present in the responses, making up a link between life and ballet. Another answer is this mixture of the reality of day to day pain, suffering and frustration. On the other hand, also report that when they are on stage, describing the moment be happier.

The second question is related to the film Black Swan. Vast majority said they liked the movie, however, that both liked how the respondents did not like the film, pointed out the "exaggeration" director as highlighted in their responses. They also said that despite the hype expressed by the film, there is a relationship of what happens in reality. Finally, another exaggeration responses were noted in the "graphic scenes", referring to kissing scenes and sex. They considered such unnecessary scenes in movie history.

The third question which could be critical to the film, all responded that they would make a positive review. On show day by day the dancers, the determination of the character to reach the lead and despite the "hype", the film helps to show people what life is like for a dancer.

The fourth question relates to how they imagine in 5 years. The answers are alternated on a combination of being part of a "dance company", the desire to be dancing outside the country, and also want to be well off financially.

In the fifth and last question was asked what would be more accurate to get to become a dancer. On this question there was a balance between the responses obtained. Some claim that to get to become a dancer should be a lot of "will power", it is not enough just to have physical or technical. Others claim it takes "discipline." A third response was quite found, "dedication".

DATA ANALYSIS

In relation to income that pays attention to the idea of ballet as everything in your life,

"Well, the ballet? everything in reality. (..) "

"Everything! I'm nobody without ballet. Not yet part of me .. I do not see no "

This leads us to think the ballet as the only value in life. If dancing for them represents "everything", then your life will converge to the dance. The following phrases are able to reinforce this strong binding of ballet with their lives.

"(...) Is already part of the ballet, you know? I can not imagine myself without the ballet, this is my life. "

"(...) Ballet is a necessity, need to live it."

Some answers are left to show how dance is cause disturbance while trying to explain the meaning in their lives. Ultimately generate a conflict. We have then the fact the word "dance" in Sanskrit, meaning voltage, thus, understand a little more why such a disturbance.

The whole movie shows us scenes of disturbance. Some shows that Nina showing signs of bulimia and anorexia, other scenes as their itches. And then you have scenes of extreme disturbance, such as Nina having visions in the mirror all the time, until the final scenes in which she waged a battle with herself to "kill" the naive Nina existing within it, and then , giving birth to Odile, the black swan.

From this we can discuss what Garaudy reveals:

> Dancing is experiencing and expressing, with maximum intensity, the relationship of man with nature, with society, with the future and with their gods. Dancing is, above all, establish an active relationship between man and nature, and join the movement and cosmic dominion over him. (Garaudy, 1973, p.14, emphasis added)

The tension in the relationship between life and dance ultimately generates a difficulty in expressing what really is the dance in their lives. Allowing say that dance is so internalized that way they can represent their life is dancing. Paul Valery (2005) in his book "the soul and dance" states with the following words: "For the Muses, my lips had wanted those feet!" (P.34).

"(...) But expressing life in ballet or ballet in life. Dunno, Expressing life. "

"(...) It's a big part of me, as well, without him I would not have a life goal I would be an incomplete person knows? Type ... I left my family p come here, you know? So I guess it is not by anything we do, we are alone, we suffer, but for one thing, it is something else, is a dream and a goal. "

In the film, Nina also presents such disorders. Your physical body is constantly in evidence when refusing a cake, vomits, takes care of the feet, treatment with an osteopath and still cultivates oroblemas relationship with his mother, with co ee with whoever is around him. Still, it is able to tolerate and endure such hardships since the dance eventually manifest as something higher and for her pain and suffering does not end up being a hindrance.

"(...) I feel someone else when I'm dancing, rehearsing, doing classroom. Looks like you are away from everything, all the problems, I feel happier there. "

"(...) I saw that dancing is very good, relaxing, and at the hour of dancing you forget everything, forget life, forget the problems, everything."

With those speeches can say that dance in the lives of these young dancers reproduces an experience in which they are able to create a break, even for a short time with reality. With this, they are able to recreate another world. How has Retondar (2005), these events can be said as numinous experiences, in which the numinous "is a rallying of forces sweeping feeling that can, among other manifestations, provoke ecstasy body through momentary escape from reality" (p. 106). As in the movie, which shows us that the dance, the dancer ends up being capaze to not only play the role of a swan, but how to really be a swan, a swan experience in all its qualities.

All respondents watched the movie "Black Swan" and liked it, but felt annoyed to see that their lives can be compared and portrayed this way, as shown in the following statement:

"I watched. I liked it, thought it portrays a bit through half way through surreal exaggerated what the dancers are really knows, like, build a character, rivalry to get a paper and trying to seek perfection, it really has everything in life as a dancer, not is only on paper black swan, but in everything, whatever we do we seek perfection too. "

So the majority of respondents are pointing the "overkill" as highlighted in their responses. But, they are capable of scoring the relationships between their lives and what happens in the movie:

"Yes. I like it, however it has not taken much from the side of ballet, but it shows what happens. It has a lot of girl who

ends up that way. Exaggerated a bit eh? Delirium can even happen, but not like that, she started seeing things. "

"Already, I liked it, but there are parts like that are much higher than normal. Got it? But then, it is shown how to dance, that sometimes we fight for everything in dance, dance. We struggle for a role, we do everything to get a role, we work, very thin, enough for a future, maybe get a paper dancing forever (...) "

The answers make us realize some discomfort in admitting such relations. Dots appear in doubt about what is being answered. It was common to find answers in the conjunction "but" with the sense of opposition to his ideas. Possessing so often contrasts in relationships who want to express senses. As the case of the responses already made and even stronger in the following response:

"Anham. Very. Environment erotic scenes, but not bothered me, but I was kind of scared, but I found it interesting too. Because I think she kinda raved that part, because left to imply that it was not true, it was something of her head. I think sometimes she's crazy, like wanting to play both the role, whatever neurosis. "

We also analyzed the responses, that the "overkill" which refers both. Relates to the fact that the main character be willing to do anything to achieve their goals. As answered in the previous question, these young dancers representing the ballet is like everything in their lives.

When asked about criticism to be made of the film, pointing positive means to define their responses.

"Positive. Yes, I think it is all about. Everything. Since the party drug that some people end up as neurotic about things I think sometimes to relieve perhaps think this is good and will pass. Since the part of the director to teach otherwise kind whatever, making her live a really scary thing. I dunno. The film is well-crafted. "

"(...) So I think we have to filter the good passes knows? Not things kind of bad because it's just an example, just .. was done as they say, figured a way to portray reality. Do you know? I think the director or author knew well use to give a lot of luck, but it's not exactly what happens. "

Faced with this contradiction, we think that the young dancers seeking to compare their lives with what happens in the movie. There is a conflict between the real and the imaginary, and in this case, what is reality and what is fiction. In view of this shock, end up seeing themselves represented in the film "Black Swan." Their ideologies are being tested, faced with its ideals of right x wrong. Understanding that this ideology, "comes to legitimize this action on the basis of a future considered desirable. [...] With respect to the action and their legitimate purposes indicates the values and ideology decides its hierarchy. "(Ansart, 1978, p.40) it is seen that such actions are necessary to justify the means.

"(...) But just showed how it is dance that sometimes we fight for everything in dance, dance. We struggle for a role, we do everything to get a role, we work, very thin, enough for a future, maybe get a paper dancing forever. (...) "

The movie constantly shows the daily life of Nina, hours of rehearsals, lessons, preparations for the premiere of the show, among other situations.

"(...) Shows discipline, it was determined that she wanted to do and she went to the extreme to achieve."

"(...) Would help a lot to people and dancers who are not quite understand the subject they can understand a little more the role of a dancer on stage."

When you imagine five years from now, all express a desire to be dancing. It is seen that not only want to be dancing, but as being in a great dance company and even outside the country. The financial situation also appears in most of the answers, being an important point for your future.

"Ah a great company, doing what I love and making money."

"In a company money. One place I can live ballet career and retire. "

To make this possible, these young people believe that it is essential to have discipline and dedication. Must be able to pass through several hardships and waivers, to achieve their goals.

"Dedication for sure, and dedication .. in the hours you have tired you have to go there and win endurance and such .. is dedication. It is dedication. "

"Dedication. Dedication and discipline, with the hours with tests, you leave out ta rehearsing for Saturday, the Friday night here. Gotta love it. I think that is dedication and discipline. "

It is an answer that stands out, for valuing the negative feelings that dance can provide. But still the "love" that has for dance is able to withstand and overcome the evils.

"Will, love for dance whatever. You have to love what you do because it is not an easy thing, tires, mistreat, hurt. Sometimes my head hurts kind, feeling hurt then have to like very much. The important thing is this. "

As shown in the film, this "love" that is the dance, these dancers ultimately foster an environment of extreme conflict: while we love, ends up on the other side making situations of extreme stress not only physical but mental and emotional.

These forces real and imaginary grow a demonstration in which he establishes deep joys and happiness that is to be continued. And as it appears in the film, after accomplish everything perfectly, Nina dies happy. For there is nothing more she wants in her life, her goal was achieved. His dream was to be perfect conquered. And perfection is attained only by death.

FINAL THOUGHTS

This study aimed to identify the representations of body and dance that are present in the movie Black Swan in the perspective of young dancers.

In the study we observed that the passion these young dancers have at classical ballet. The way how the ballet is present in their lives, feelings that awaken the knowledge they acquire, providing a life experience that can only be expressed by words in a partial way.

The film Black Swan discusses some delicate situations and proposes a metaphor for real life. Draws our attention to what may occur on smaller scales with our students, but not without importance. Such situations are common in schools of dance, but that in turn are despised.

With the data extracted from the survey, we highlight some items that might be relevant for working with students in the classroom. As for example, exercising the discipline that is required to practice ballet. But without losing the dialogue and consider that the dancer is a human being with dreams, desires, beliefs, and with a history of private life.

Reflections on self-image and eating disorders. Since grows among young issues related to bulimia, anorexia and even vigorexia, that "it is a mental disorder that manifests itself in excessive physical exercise associated with obsessive preoccupation with muscle volume" (Priberam, 2012), in relation to practitioners' belief that idealized body translates into a need for success and identification with certain practices.

The dance practice tied to educating young people, will contribute to the transmission of knowledge that are being forgotten. The body expression is being suppressed in the name of performance achieved at any price. Little space and recognition to the playful work, creativity, expression in teaching classical ballet. But think how to dance without expression,

without joy, without pleasure and without ecstasy? How to think the dance without considering a body that speaks and does not necessarily have to suffer and redeem himself from its total destruction: death.

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SACRIFICE, COMPLETENESS AND DEATH IN THE BLACK SWAN: REPRESENTATIONS OF BODY AND DANCE IN YOUTH CLASSIC BALLET DANCERS

ABSTRACT

During my education I could identify the need to relate classical ballet with the area of physical education. This study seeks to identify the representations of body and dance in the film Black Swan at the prospect of young dancers, and then analyze the classical ballet as possible learning content in school physical education classes. Was applied an interview with ten young dancers, aged between 14 and 18 years. All belong to a gym / school of classical ballet in the city of Rio de Janeiro. With literature reviews about topics like social imaginary, representation of the body, dance and physical education, was obtained foundations that collaborated with basic information and theoretical proposal for discussion in the study. The results from the interviews will be approached with the main ideas proposed by the movie Black Swan, and reversed the interpretation in the light of the literature review presented in the work. So that was a reflection on the teaching of classical ballet as a possible curriculum in physical education classes. Thus, with the data extracted from the survey, we highlight some items that may be relevant to work for classical ballet with students in the classroom.

KEYWORDS: Classical Ballet; Body; Imaginary social

SACRIFICE, COMPLET ET LA MORT DANS LE CYGNE NOIR: REPRÉSENTATIONS DU CORPS ET DANSE DANS LA JEUNESSE DANSEURS DE BALLET CLASSIQUE

RÉSUMÉ

Pendant ma formation, j'ai pu identifier la nécessité de relier le ballet classique avec le domaine de l'éducation physique. Cette étude vise à identifier les représentations du corps et de la danse dans le film Black Swan à l'idée de jeunes danseurs, puis analyser le ballet classique comme contenu d'apprentissage possible dans les classes d'éducation physique. A été appliqué d'une entrevue avec dix jeunes danseurs, âgés entre 14 et 18 ans. Tous appartiennent à une salle de sport / école de ballet classique dans la ville de Rio de Janeiro. Avec des analyses documentaires sur des sujets comme imaginaire social, la représentation du corps, de la danse et de l'éducation physique, a été obtenu fondations qui ont collaboré avec des informations de base et la proposition théorique de discussion dans l'étude. Les résultats des entretiens seront abordés avec les principales idées proposées par le film Black Swan, et a infirmé l'interprétation à la lumière de la revue de la littérature présentée dans le travail. C'était donc une réflexion sur l'enseignement du ballet classique comme un programme d'études possible en cours d'éducation physique. Ainsi, avec les données extraites de l'enquête, nous mettons en évidence certains éléments qui pourraient être pertinents à travailler pour le ballet classique avec les élèves de la classe.

MOTS-CLÉS: Classique Ballet; Corps; Imaginaire sociale

SACRIFICIO, INTEGRIDAD Y LA MUERTE EN EL CISNE NEGRO: REPRESENTACIONES DE CUERPO Y DANZA EN JÓVENES BAILARINES DE BALLET CLÁSICO

RESUMEN

Durante mis estudios pude identificar la necesidad de relacionar la danza clásica con el área de educación física. Este estudio busca identificar las representaciones del cuerpo y de la danza en la película Cisne Negro en la perspectiva de los jóvenes bailarines, para luego analizar el ballet clásico como contenido posible de aprendizaje en las clases de educación física escolar. Se aplicó una entrevista a diez jóvenes bailarines, con edades comprendidas entre los 14 y los 18 años. Todos pertenecen a un gimnasio / escuela de ballet clásico en la ciudad de Río de Janeiro. Con revisiones bibliográficas sobre temas como imaginario social, la representación del cuerpo, la danza y la educación física, se obtuvo fundaciones que colaboran con la

información básica y la propuesta teórica para su discusión en el estudio. Los resultados de las entrevistas se acercó con las principales ideas propuestas por la película Cisne Negro, y revocó la interpretación a la luz de la revisión de la literatura presentada en el trabajo. Así que fue una reflexión sobre la enseñanza de ballet clásico como un plan de estudios posible en las clases de educación física. Por lo tanto, con los datos extraídos de la encuesta, se destacan algunos elementos que pueden ser relevantes para trabajar para el ballet clásico con los estudiantes en el aula.

PALABRAS CLAVE: Classical Ballet; Corps; imaginario social

SACRIFÍCIO, PERFEIÇÃO E MORTE NO CISNE NEGRO: REPRESENTAÇÕES DO CORPO E DE DANÇA EM JOVENS DANÇARINOS DE BALLET CLÁSSICO

RESUMO

Durante minha formação acadêmica pude identificar a necessidade em relacionar o ballet clássico com a área da educação física. Este estudo busca identificar as representações de corpo e de dança presentes no filme Cisne Negro na perspectiva de jovens bailarinos, e então, analisar o ballet clássico como possível conteúdo de ensino nas aulas de educação física escolar. Foi aplicada uma entrevista com dez jovens bailarinos, com idades compreendidas entre 14 e 18 anos. Todos pertencentes a uma academia/ escola de ballet clássico, na cidade do Rio de Janeiro. Com revisões de literatura a cerca de temas como imaginário social, representação de corpo, dança e educação física, obteve-se fundamentos que colaboraram com informações básicas e teóricas para a discussão proposta no estudo. Os resultados obtidos nas entrevistas serão aproximados com as idéias centrais proposto pelo filme Cisne Negro, e revertidos à interpretação à luz da revisão de literatura apresentado no trabalho. De modo que, foi feita uma reflexão sobre o ensino do ballet clássico enquanto um possível conteúdo programático nas aulas de educação física. Assim, com os dados extraídos da pesquisa, destacam-se alguns itens que podem vir a ser relevantes para se trabalhar o ballet clássico com os alunos dentro das salas de aula.

PALAVRAS-CHAVE: Ballet clássico; Corpo; Imaginário social