93 - THE BODY AND THE CLASSIC REPERTOIRE BALLET: NARRATIVE TERRITORIES ON SWAN LAKE

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FIRST CONSIDERATIONS

It is not by chance that when people think of classical ballet, their first reference is Swan Lake. It pretty much defines the classic genre even though it is extraordinary to think that nothing about it is clearly defined. (Tamara Rojo in documentary Good Swan, Bad Swan: dancing Swan Lake of the BBC Network).

Speaking of the ballet repertoire Swan Lake, as the first dancer Tamara Rojo in the BBC documentary (2014) quoted above, is talking about a classic that has been passed down from generation to generation by orality and memory - whether it be refers to the text that originated it, whether in regard to its original choreography, scenery and costumes. That's because nothing about it is clearly defined other than the music of Tchaikowsky. She states that there were handwritten scores by Anton Chekhov, who were lost and that "no one knows who wrote the story".

Swan Lake has as its starting point the story of a girl turned into a bird. However, there is no precise information as to which tale served as inspiration for the Russian Pyotr Ilyich Tchaikovsky in ballet assembly. In some articles it is assumed that TA Hoffman, the same author who inspired other classics of the composer's repertoire as The Nutcracker and Copelia may also have inspired the story of the young Princess Odette who, during the day, has her body trapped in a body of swan. However, further research claims that inspiration comes from a libretto by Vladimir Begitchev and Vasily Geltzer. Thus, this is a ballet that has been passing from the legends of oral culture to tulle and sneakers and from tulle and sneakers to movie screens. It is about this transit of expressive codes that we will address here. A transit through narrative territorialities of the body - the classic ballet repertoire Swan Lake and the film Black Swan (2010) - that has as a meeting point for a comparative analysis the figure of the swan and the metamorphoses that can be found in each one of mediations.

FROM THE LEGENDS OF ORAL CULTURE TO TULLE AND SNEAKERS

Ines Bogéa (2007), in the book Ballet Tales, recounts Swan Lake: Prince Siegfried, falls in love with Odette, a princess imprisoned in swan body. The young woman, who had been enchanted by the wizard Rothbart, is destined to remain as a bird until she is rescued by a man who will swear eternal love to her. On the eve of her twenty-first birthday, Siegfried sees Odette at the lake and, enchanted by her beauty, invites her to her birthday party. However, who appears at the ball is the sorcerer, as the knight of the black swan. Rothbart is accompanied by his daughter Odille, turned into Odette. The prince notices that the sweet girl tonight finds herself restless and capricious, but she does not suspect anything. So, make an oath of love to Odille. Upon discovering the farce, Siegfried heads for the lake, where Odette is surrounded by the other young birds. Ask the young woman for forgiveness and proclaim her love. Suddenly, the couple is surprised by Rothbart, who causes a storm in the lake. The charm of Rothbart falls apart, but the two disappear beneath the waters.

Fairy tales and legends are narratives that in the process of oral transmission have been transcribed, interpreted and modified over time. The legends of the swans, for example, were common in antiquity and underwent modifications that were related to the historical context in which they were told.

Swan Lake itself was transformed. Originally the dramatic ballet divided into four acts by the Russian composer Tchaikowsky and with the libretto by Vladimir Begitchev and Vasily Geltzer debuted on February 20, 1877 under the orders of the Bolshoi Theater in Moscow and was a failure. Orchestra, dancers, choreography and set design were criticized and only the music remained in other montages.

Even with all these uncertainties and transformations, Swan Lake remains one of the most important repertory ballets and speaks deeply with contemporary man through his human ambiguities. The theme narrated by arms, legs and body, has been translated into various codes and media.

The crossing of the expression codes in Swan Lake is due to the music of Tchaikovsky and the body game of the compositions and variations of the ballet. A ballet in adage (White Swan) as opposed to the stacatto (Black Swan). It is the translator Paulo Bezerra, in the article Translation as a creation that defends the process of transcription and compares the movement of translating with the rhythm of the adage, a slow and gradual rhythm of getting in touch with other cultural values, another reception psychology, another literature and another orality to later return to oneself and interpret, to recreate the rhythm of the work understood in its referent context.

As in the adage, it is necessary to establish a sequence of steps and complex positions in a slow rhythm, such as the first part of a classic pas de deux, so that the final result does not generate misunderstandings that can be perpetuated in history precisely by a search for literality that takes into account only the word as referent.

Ballet, then, is an operation of translation-transcriation with senses and not with meanings, which must remove the illusion of literality, a literality impossible to achieve except by the play of poetry. As it is not an idiom, but a language, which is "the world of meaning", according to Octavio Paz, it is necessary to take into account that silence itself is populated with signs: "The world of man is the world of sense. It tolerates ambiguity, contradiction, madness or confusion, not lack of meaning. Silence itself is populated with signs. "(PAZ, Octavio, The bow and the Lyre, Rio de Janeiro: Nova Fronteira, 1982. P. 25). To this extent of the language of the senses of dance, White Swan and Black Swan are always on the frontiers of ambiguity and contradiction, establishing not properly good and evil opposition, but an ambiguous, conflicting and often contradictory composition of human feelings figured by the bodies' territories of dancers.

Having said that, it will be necessary to establish the concept of narrative territorialities and, finally, the transit of the signs of the dance for the film "The Black Swan". In speaking of the body as the territory of classical ballet, it will be necessary to understand that we are dealing with the biological as well as symbolic bias of a broader concept of territory related to social practice and expressive body.

Le Breton says that "Every body contains the virtuality of innumerable other bodies which the individual can reveal by becoming the arranger of his appearance and his affections [...]. Only the body remains for the individual to believe and to bind. "

(LE BRETON, 2003, p.32).

FROM DANCE TO FILM

Inspired by literature, the ballet would transcend the "caged nature" of the swan written in the text, in body performance. The issue of the double in tension occurs in dance in performance mirroring. Both characters - Odete (the White Swan) and Odille (the Black Swan) - are starred by the same dancer and compose their choreography by the same dance steps. What sets them apart are the ways of execution. The White Swan, on the one hand, presents himself in adage, with arms and delicate leg movements, accompanying with his body the sound ripples of Tchaikowsky's songs. The Black Swan performs the choreography in attack, rhythmic in the heads of the songs notes of the composer. Thus, the fluidity and delicacy of one of the plays and the assertiveness, dramaticity and technique of another, figure well and badly in universal tones. But not only that. Feelings of incompatibility, of non-belonging, of contradictions also appear in the White Swan. In each of the doubles, the contradictions present themselves in alternating senses.

Rojo in his analysis in the BBC documentary well compares Odette and Odille to Shakespeare's characters in Romeu and Macbeth literature. She says, "Both - Romeo and Macbeth - speak of love but their senses, their intensities and their intentions vary." Thus it is perceived that the relations of desire, sensuality and death which are human vital impulses structure the narrative of this double character which is perhaps a mirror of the contradictory desires of the male character Siegfried.

Swan Lake double perspective also incorporates, according to historian and mythographer Marina Warner, what is forbidden and what is allowed in a given society and this wide spectrum of possible doubles in this ballet of repertoire, entailed in varied interests of Ballet adaptation.

Among the adaptations, the film Black Swan (2011) by Darren Aronofsky explores the theme of the double and approaches ballet and literature when constructing his narrative via dialogue between the dance and the tale The double of Fyodor Dostoyevsky. Dostoyevsky's tale deals with the drama of an employee who, oppressed by the contrast between his self-image and reality, begins to see and live with his own double-which pursues him and threatens to drive him mad. So it is with the dancer Nina of The Black Swan. When quoted by a prestigious ballet company in New York to star Odete in the repertoire ballet Swan Lake, Nina finds herself on a trajectory of extreme emotional pressure. She will need to play both the innocent and fragile White Swan, and the sensual and malicious Black Swan. And, as is the case in Dostoyevsky's tale, it seems to be Odille, the Black Swan, the double that chases Nina to madness. In this operation, the repertoire ballet becomes the backdrop for the cinematographic narrative. A thriller that highlights the anguish of imprisonment of the character on a stage that engaiola in the inhuman demands of the show.

FINAL CONSIDERATIONS

The interpretation of the transit through these narrative territorialities - classic ballet and cinema - was developed in research of scientific initiation of the high school of a university of the Baixada Fluminense and caused that the students involved came in contact with theories of the translation and of the transcreation, they exercised the interpreting of narratives, knowing the history of the repertoire ballet, making from film and ballet a debate about the contemporary world and its contradictions.

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Abstract:

The classic ballet repertoire Swan Lake and the film Black Swan (2010) has as a meeting point for a comparative analysis the figure of the swan and the metamorphoses that can be found in each of the mediations. The transit between dance, cinema and literature makes it possible, from the figure of the "swan", to understand the specificities of narrative territorialities, their transcription, translation and adaptation. Inspired by literature, the ballet would transcend the "caged nature" of the swan written in the text, in body performance. The film, in turn, explores the theme of the double and approaches ballet and literature while constructing his narrative via dialogue between the dance and the tale The double of Fyodor Dostoyevsky. In this operation, the repertoire ballet becomes the background to the cinematographic narrative that highlights the anguish of imprisonment of the character in a stage that lock in the inhuman demands of the spectacle.

Keywords: Classical Ballet, Narrative territories, Swan Lake.

Résumé:

Le répertoire de ballet classique Swan Lake et le film Black Swan (2010) ont pour point de rencontre une analyse comparative de la figure du cygne et des métamorphoses que l'on peut trouver dans chacune des médiations. Le passage entre danse, cinéma et littérature permet, à partir de la figure du «cygne», de comprendre les spécificités des territorialités narratives, leur transcription, leur traduction et leur adaptation. Inspiré par la littérature, le ballet transcenderait la «nature en cage» du cygne écrite dans le texte, dans la performance du corps. Le film, à son tour, explore le thème du double et aborde le ballet et la littérature tout en construisant son récit via le dialogue entre la danse et le conte Le double de Fiodor Dostoïevski. Dans cette opération, le répertoire ballet devient le fond du récit cinématographique qui met en évidence l'angoisse de l'emprisonnement du personnage dans une scène qui atache dans les exigences inhumaines du spectacle.

Mots-clés: Ballet classique, Territoires narratifs, Lac des cygnes.

Resumen:

El ballet clásico de repertorio El Lago de los Cisnes y la película Cisne Negro (2010) tiene como punto de encuentro para un análisis comparando la figura del cisne y las metamorfosis que se pueden encontrar en cada una de las mediaciones. El tránsito entre la danza, el cine y la literatura hace que, a partir de la figura del "cisne", se entienda las especificidades de las territorialidades narrativas, su trascripción, traducción y adaptación. Inspirado en la literatura, el ballet transcribía la "naturaleza

engaiolada" del cisne escrita en el texto, en performance del cuerpo. La película, a su vez, explora el tema del doble y aproxima ballet y literatura al construir su narrativa vía diálogo entre la danza y el cuento El doble de Fiodor Dostoievski. En esa operación, el ballet de repertorio se convierte en telón de fondo para la narrativa cinematográfica que destaca la angustia de encarcelamiento del personaje en un escenario que la engaña en las exigencias inhumanas del espectáculo.

Palabras clave: Ballet clásico, Territorios narrativos, El lago de los cisnes.

O balé clássico de repertório O Lago dos Cisnes e o filme Cisne Negro (2010) tem como ponto de encontro para uma análise comparada a figura do cisne e as metamorfoses que podem ser encontradas em cada uma das mediações. O trânsito entre a dança, o cinema e a literatura faz com que, a partir da figura do “cisne”, entenda-se as especificidades das territorialidades narrativas, sua transcriação, tradução e adaptação. Inspirado na literatura, o balé transcria a "natureza engaiolada" do cisne escrita no texto, em performance do corpo. O filme, por sua vez, explora o tema do duplo e aproxima balé e literatura ao construir sua narrativa via diálogo entre a dança e o conto O duplo de Fiodor Dostoievski. Nessa operação, o balé de repertório vira pano de fundo para a narrativa cinematográfica que destaca a angústia de aprisionamento da personagem em um palco que a engaiola nas exigências desumanas do espetáculo.

Palavras-chave: Balé Clássico, Territórios narrativos, O lago dos cisnes.