

Plastic Expressiveness of the Actor: Directorial Searches in the Field of Visual Culture

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Abstract. *The aim of the article* is to determine features of the plastic culture of professional and non-professional performers of folk and modern dance in the stage and screen space, as well as to ground optimal directorial techniques for accommodating choreography in audiovisual art. *Results.* A number of scientific methods are applied in the research process, in particular, the dialectical method. It is used for a deep analysis of transformations in the interaction of choreographic, stage and audiovisual arts. The historical and cultural method is used to study the evolution of choreography on the stage and screen. The analytical method is used to highlight the influence of screen media on choreographic art. The empirical method is used to study the creative practices of directors, choreographers, ballet masters, professional and non-professional performers of folk and modern dances in theatre and cinema. The above methods allow to research the formation and development of the actor's plastic expressiveness in both Ukrainian cinema and theatre. It is found that the original nature of cinematography is formed in close interaction with choreographic art. *Scientific novelty.* The article reveals peculiarities of the plasticity of folk and modern dance presentation by professional and non-professional performers. It presents folk and modern dance as a unique component and representative of national identity in stage and screen works. The features of the creative cooperation between the director, choreographer and performer in the work on folk and modern dance in its stage and screen versions are revealed. The unique role of the director in the interpretation of choreographic productions on the stage and screen is highlighted. *Conclusions.* It is found that theatre and film directors not only demonstrate the originality of their own interpretation of choreographic works on stage and screen, but also disseminate and popularise folk dance, modern dance and ballet. It is specified that directors of screen arts use technological possibilities of the screen language, its universal communication capabilities in order to present complex dance choreography to the audience. The role of modern and folk dance in the formation of the actor's plastic culture is proven.

Keywords: screen arts; performing arts; subject of creativity; visual culture; artistic image; opera; folk dance

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Introduction

Choreographic art is a powerful component of the screen action during many decades of cinema history. The rhythm and tempo of the screen action, the plasticity of performers — cinema borrowed precisely from the art of choreography, both modern and folk. It should be noted that both folk dance and modern dance bring original means of plastic language, harmonious expressiveness, sensual

emotionality to the screen spectacle. Choreography is a component of audiovisual narration. It serves as an organic substitute for words, expands the narrative possibilities of the screen, presents and reflects various cultural traditions. We support the opinion that “the dialogue between dance and screen arts (cinema, television), their interaction and mutual enrichment” (Filkevych, 2018, p. 100) is a characteristic and relevant tendency of the modern cultural space.

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Analysis of previous studies. Many scientific works, in particular, by Ukrainian researchers, are devoted to the originality of folk and modern choreography and its interaction with other forms of art. In articles and monographs, scientists carry out a comparative analysis of visual and expressive means of various types of art, as well as reveal the problems of the synthesis of choreographic and screen arts.

Viktoriia Shumilova (2020) states that “the synthesis of arts is gaining great importance in the cultural and artistic space of Ukraine. It is used in music, theatre, cinema, literature, visual and choreographic arts”. The author expresses her conviction that “it is the synthesis of arts that becomes the foundation of the development of stage choreography and contributes to the enrichment of means of expression. Such a tool is plastic, which is expressed in overcoming closedness and saturation of movements. Such a process takes place thanks to the adaptation of expressive elements of other artistic systems” (pp. 41–42). The researcher analyses the work of Pavlo Virskiy and points out that “the choreographer was the first to use elements of cinema in dance — the principle of changing close-up, medium and general shots, stop-frames and much more (*What the willow is crying about, We remember, etc.*)” (p. 41).

Halyna Filkevych (2018) notes that “screen arts — cinema, television — seem to be far from dance, but they also interact with it”. The researcher points out that today the interaction of screen arts and choreography “is the use of various components of cinema and television in the artistic design of a ballet performance or choreographic production, as well as the screen adaptation of ballets of the classical heritage and today, and in addition, the creation of televised ballets and motion pictures that are built according to the laws choreography and screen arts” (p. 94).

Olena Afonina (2020) raises “the question of the depiction of plastic movement in the paintings of famous and little-known artists” and proves that “dance, ballet, dancers are vividly represented in fine art” (p. 8).

Larysa Briukhovetska (1999) studies screen directorial work in the context of choreographic art. She mentions that “in Ukrainian poetic cinema, folk and modern dance performs an important function, it is a plastic equivalent of the verbal in the author’s thought”, conveys the author’s messages to the public (p. 46).

The aim of the article is to define the specifics of the plastic culture of the performer of folk and modern dances on stage and screen, as well as to highlight the optimal directorial techniques for accommodating choreography in audiovisual art.

Results

In the last quarter of the 19th century, the synthetic nature of screen arts was formed in interaction with choreographic art. The cinematographer boldly borrowed the dynamics of movement in the choreography. After some time, cinematographers represented this expressive means (dynamics of movement) as a key feature of the then new art form. We will remind you that during the long thirty-year subsonic period, cinematographers tried to create expressive artistic images precisely with the help of bodily plasticity of performers (gestures, facial expressions, pantomime, movements, poses, tempo, rhythm). Directors and actors originally expressed human feelings, emotions, thoughts, relationships on the screen with the help of body plasticity of dance. For many decades in a row, choreographers and ballet masters were also interested in the technical possibilities of screen arts. It should be noted that due to the technical capabilities of screen arts, folk and modern dance, ballet productions can be fixed in different frame sizes. The film apparatus can present to the public a complex dance choreography in different angles, composition, colour, screen perspective, montage combinations. Screen means allow to show choreography more expressive, dynamic, rapid, and emotional.

In collaboration with the director, the ballet master can use means of screen language and make expressive plastic movements of the dancers. This helps to present the unique drama and language of dance in all its brightness. The choreographer and director use screen tools (original angles, various modern methods of filming, zooming and combining shots, editing techniques, colour correction, flashbacks), and present the unique nature and language of folk and modern dance, revealing their main essence. At the same time, on the screen (in contrast to the stage), the dancer’s body plasticity, despite the visual illusion of audiovisual art, looks more convincing and organic than in the theatre. Still, it is worth reminding that in terms of staging, creating an artistic image by means of choreography on a film set (as opposed to the theatre) has quite a lot of difficulties. We will name the key difficulties of working on the set for ballet masters and choreographers. This is a division of the screen action into separate shots. The absence of a multi-camera shooting method forces the dancers to maintain an appropriate emotional state and proper physical form, but to repeat various fragments of the dance, gestures, movements, gaze, facial expressions many times. During the film shooting, dancers should be able to accurately perform in numerous ways not only the tasks of the choreographer, but also the director, the cameraman.

If professional dancers or actors who perform folk or modern dance have to work in the frame, they should realise that with the help of the camera, the director reveals in the dance both the subtlest emotional and psychological nuances of creating an artistic image, as well as the smallest technical flaws that can be hidden on the stage. It should be remembered that the audience is placed in different ways in relation to the stage. In fact, they themselves (without technical assistance) see the dance from different (sometimes even uncomfortable) perspectives. In addition to this, the performance in the theatre is born in a new way every time. The film as a worldview model of the director is born on the set and is fixed on the audiovisual medium only once and remains unchanged. Therefore, the director cannot leave technical mistakes of the dancers on the screen. He should try to achieve a perfect reproduction of the dance.

Folk and modern dance is widely represented in Ukrainian cinema. The significance of the choreography and plastic culture of the actor in Ukrainian cinema should be evaluated by analysing the most famous domestic film by Oleksandr Dovzhenko, *Earth*. This legendary tape was highly praised at the 1932 Venice Biennale. It should be reminded that “at the World Exhibition in Brussels in 1958, according to the results of a survey of 117 prominent critics and film experts from 26 countries of the world, the film was included in the list of the 12 best films of all times and nations” (“Shedevr kinematohrafa”, 2024). In addition, “in the most authoritative modern rating of the best films of all time, conducted by the British magazine Sight & Sound, as a result of a survey of 846 film critics, historians and directors in 2012, the film *Earth* took place 171” (Dovzhenko, 1930).

It is known that the film *Earth* had a great influence on “young French, English, Italian, Japanese cinematographers”, writes Liubomyr Hoseiko (2005). The author adds that “Teinosuke Kinugase, Akira Kurosawa, Roberto Rossellini, Georges Ruqye, also owe a lot to Oleksandr Dovzhenko. The director himself is surprised to learn about the huge success of his film in Europe. However, from the first week of the demonstration, it was banned from being shown on screens in Ukraine” (pp. 65–66).

In the key episode of the film, the director uses choreographic means as the death of the main character Vasyl Trubenko, who was killed by an enemy bullet during the incendiary dance. Svitlana Zhyla (2018) points out that death appears as “a kind of symbol of the eternal contrast of the human world, its black and light glow” (p. 10). The author claims that “the archetypal images of Vasyl and Khoma have expressionist characters (one belongs to the beautiful, and the other to the ugly). The conflict between the heroes acquires

a deep essence” (p. 8). The researcher concludes that “the director creates the expression in an original way: Vasyl’s heart is full of joy after meeting Nataliia (he leaves, then he suddenly starts dancing, and at the very moment of his people’s wild, unbridled, proud dance, the hero is caught by a fatal bullet)” (p. 8). It is important to note that recently for the restored film *Earth*, the Ukrainian ethnic group *DahaBrakha* created “a new musical accompaniment that changes the emphasis of the film from ideological to generally humanistic” (Dovzhenko, 1930).

Larysa Briukhovetska (1999) also studies the choreographic culture and plastic expressiveness of the actor in the screen arts. She expresses her belief that folk and modern dance usually replaces texts or individual words on the screen, and contributes to deepening the emotionality of the action. The author points out that such a substitute for the verbal on the screen, “was the expressive dance of Vasyl in the film *Earth* by O. Dovzhenko, the dance of Ivan and Marichka in the film *Shadows of Forgotten Ancestors* by S. Paradzhanov, the dance of Dana and Orest in the film *The White Bird with the Black sign* of Yu. Illenko” (p. 46). It should be added that the film *Earth* is filled with “meditative close-ups, morning light, the boundless sky, which serves as a background for many pastoral scenes, and in the episode “Vasyl’s dance”, which was filmed in a golden haze, the melody of a folk song can be felt” (*Zemlia feat DakhaBrakha*, 2015). The lyrical and at the same time tragic episode *Vasyl’s Dance* in the film *Earth* by O. Dovzhenko is a kind of nocturne of beauty and death, a triumph of life and its extinction, which “never before has any art of the world given us” (Plachynda, 1984, p. 108).

There are choreographic numbers in some other screen works of Oleksandr Dovzhenko, especially in the film *Schors*. The author-director masterfully introduces the impromptu hopak of the division’s young fighters into the structure of the *Wedding* episode. Archetypal heroes burst into the frame in a whirlwind of dance. In this episode, the director uses means of choreography, which give lively dynamism and, at the same time, a deep drama to the screen action.

Hopak dance can also be observed in other Ukrainian films of the 1930s, in particular, in the film operas *Natalka Poltavka* (1936) and *Zaporozhets beyond the Danube* (1937). Director Ivan Kavalieridze adapted well-known theatrical plays to the screen. In these films, the director and choreographer deliberately avoided a stable choreographic composition of the hopak. He did not seek to show it in its entirety, resorted to fragmentary (clip) montage. It should be reminded that hopak is an improvised dance-competition of the Cossacks. This folk dance does not have a predetermined compositional structure. It is based

on the improvisation of the dancers. Each hopak performer has a task to perform various dance movements as best and as nimbly as possible in order not to disturb other dancers (Biloshkurskyi, 2022, p. 43).

The opinion of the researcher Liubomyr Hoseiko (2005) is worth a special interest. He indicated that “the opera was written by the composer under the impression of Ivan Kotliarevskyi’s musical drama *Natalka Poltavka*. An outstanding piece of musical art by Mykola Lysenko from 1890 became the first great Ukrainian classical opera. In this opera, all the roles were performed by famous actors: Karpo Solenyk, Mariia Zankovetska, Panas Saksahanskyi, Marko Kropyvnytskyi, Mykola Sadovskyi” (pp. 89–90). The researcher is convinced that the screen adaptation of Semen Hulak-Artemovskiy’s opera *Zaporozhets beyond the Danube* once again “confirms the director’s fascination with the Cossack epic” (pp. 91–92).

Zaporizhzhia Cossacks also dance the incendiary hopak before a military campaign in Ihor Savchenko’s extremely popular film *Bohdan Khmelnytskyi* (1941). It is worth to remind that “the ability to dance beautifully and skilfully was a matter of honour for the Cossacks: dance movements were performed not only for pleasure and entertainment. It was a certain training of a Cossack warrior: young men learned military art with the help of dance” (Biloshkurskyi, 2022 p. 43).

In the visual culture of the film *Bohdan Khmelnytskyi*, the main and secondary roles were performed by leading theatre actors. Dmytro Miliutenko, Borys Bezghin, Dmytro Kapka, Anton Dunaiskyi skillfully created vivid archetypal images. The success of the outstanding master’s tape was facilitated by the “accurately reproduced connection between the life of Zaporizhzhia Cossacks and the folk comedy culture” (Trymbach, 2016, p. 84). The positive heroes of the tape demonstrate their courage, determination, dexterity, patriotism in the fight against the Polish nobility and use plastic choreographic tools, because for more than 400 years of *Cossacks* the folk choreography of Ukraine has been enriched by the creativity of Zaporizhzhia Cossacks, who reflected their free but strict military life in dances (Kolosok, 2004, p. 15).

In the film *Bohdan Khmelnytskyi*, Ihor Savchenko contrasts the dynamics of the Cossack hopak with the lively syncopated tempo of mazurka, which is based on a folk dance. Mazurka is performed by guests at a ball held by the crowned hetman of the Polish-Lithuanian Commonwealth, Mykola Pototskyi. This choreographed episode is filled with dialogues of negative characters that reveal their predatory nature and reveal their insidious intentions. It is important to point out that it is impossible to perform a dance and conduct dialogues on the stage simultaneously. This allows the director to make screen tools. We can

state the unfortunate fact that Ihor Savchenko was reproached for a long time that “Poles are presented as representatives of European civilisation, and Cossacks as a wild horde” (Trymbach, 2016, p. 82).

Folk and modern vocal and choreographic culture is also presented in Ukrainian film projects, which are related to the production theme of depicting the labor phenomenon on the screen. Such is the film *The Rich Bride* (1937) directed by Ivan Pyriev. This film was created in the picturesque locations of the Kaniv region, and “the main idea develops around the relationship between work and collective consciousness, and the plot itself is decorated with songs and dances, filmed both in scenery and in nature” (Hoseyko, 2005, p. 89). It is interesting that the director of the choreographic numbers is indicated in the opening credits, which was not typical for the visual culture of that time.

In the key scene of the film’s dramatic exposition, young peasants diligently study the basic movements of a slow modern waltz dance (but as a type of folk dance). Each hero of the film demonstrates his ability to master choreography in quite a different way. The study of the choreographic movements of the waltz (to the music of Isaak Dunaievskyi, a composer of Ukrainian origin) is gradually replaced by the performance of the impulsive polka by the heroes of the film, which remains popular even now and in Ukraine as well. It is interesting that according to the director’s plan, initially the negative characters (for example, the capous accountant Kovinko, who is hopelessly in love with the main character Marynka Lukash) show their skills in combining the lightness and fluidity of body plasticity in the breadth and dynamics of choreographic movement. The positive, handsome hero Pavlo Zghara (B. Bezghin) is a young tractor driver and pioneer in agricultural production, who at first is unable to show his dexterity in dance.

In the lyrical scene *Meeting at the Pond*, Pavlo Zghara tells his girlfriend that he can be a tractor driver, a tanker driver, a pilot, and that he knows all types of engines. At the same time, Marynka is worried that her fiancé does not know how to dance like other boys. The hero promises the girl that he will definitely master the art of dancing in the shortest possible time. The dramatic and choreographic plots of the musical film comedy are developed organically and in unison by its authors. The main positive character successfully demonstrates his dancing skills in the final scene of the film, *Harvest Festival*.

Pavlo Zghara invites his girlfriend to dance to the accompaniment of a village amateur orchestra, which is located on an elegant stage. The heroes freely and casually circle in the vortex of the waltz. During the dance, the hero not only declares his ardent love to

the girl, but in this way, also demonstrates the ability of an extraordinary personality to ceaseless self-development and self-improvement.

Ukrainian films in the second half of the 20th century were also rich in choreographic culture. For example, films by directors of the Ukrainian model of auteur cinema, better known as poetic cinema. It is worth to point out that in Serhii Paradzhanov's film *Shadows of Forgotten Ancestors* the specific Carpathian flavour was reproduced by the director (subject of creativity) not only thanks to the "visual series, but also Hutsul chants and kolomyiks, as well as calendar and ritual songs (carols, nativity scenes, freckles, wedding, memorial)" (But, 2010).

It should be noted that this film "syncretically combines the image, author's music by Myroslav Skoryk and the dance-rhythmic pulsation of the song (folk works)" (But, 2010). In the end, a conviction is expressed that "this basis of the plastic-sound solution became defining and conceptual for the films of other directors of the "poetic wave" and the identification of specific features of Ukrainian cinema" (But, 2010).

Dance is a key integral component of the narrative in *Shadows of Forgotten Ancestors* (1965). He fills the author's messages with a distinctive Hutsul flavour. The viewer will see how the villagers dance repeatedly at the Christmas festivities; will notice how little Ivanko dances and plays the pipe near the stream for Marichka. In the next episode, the young heroes dance carelessly and timidly confess their love. The author-director and cinematographer Yuri Illienko will also show the heroes in a merry dance whirlwind at the festivities near the church, later there will be a screen appearance of the Hutsuls in a swirl of fiery dance already at the sad wedding of Ivan and Palahna, later the protagonist, blinded by the grief of losing his beloved, will find himself in a whirlwind of Hutsul dances in the inn, Hutsul ritual dances will be performed at a traditional funeral rites.

The choreographic culture of the Carpathian region (in the reading of Mykhailo Kotsiubynskyi's story *Shadows of Forgotten Ancestors*) was adapted many times (primarily in kolomyiks and arcana) not only by screen means, but also by stage means. The directors adapted the literary work within the framework of both dramatic and ballet performances. At various times, plastic and musical performances based on the improvisational nature of folk dance appeared. They still continue to be created in the theatres of Ukraine. Drama performances of *Shadows of Forgotten Ancestors* of different artistic and plastic levels could be seen in Zaporizhzhia Academic Regional Ukrainian Music and Drama Theater named after V. G. Magara (dir. R. Kozak), Odesa Academ-

ic Ukrainian Music and Drama Theater named after V. Vasylyk (dir. I. Uryvskyi), Kyiv Academic Theater of Ukrainian Folklore "Beregynia" (dir. T. Matasova). In these performances, directors combine rapid emotional movement, music, vocal art and expressive means of Hutsul folk dances with variable success.

Some ballet performances were created in theatres of Ukraine even before Serhii Paradzhanov's film. In these ballet performances, talented ballet masters tried to preserve the basic forms of the compositional structure of Hutsul dances and combine them with elements of classical dance. For example, the ballet *Shadows of Forgotten Ancestors* by the composer V. Kyreiko (based on the libretto by N. Skorulska and F. Kotsiubynskyi), the audience saw as early as 1960. This performance, directed by T. Ramonova, appeared on the stage of Lviv National Academic Theater of Opera and Ballet. Yuri Stanishkevskyi viewed the play *Shadows of Forgotten Ancestors* as "a one-line household pantomime ballet drama" (Stanishkevskyi, 2003, p. 186).

The ballet performance *Shadows of Forgotten Ancestors* was staged at T. G. Shevchenko Kyiv Opera and Ballet Theater in 1963. However, it should be noted that the artistic choreographic images of this ballet performance were somewhat burdened by ethnological elements.

In 1990, the Ukrtefilm studio created a screen version of the ballet performance *Shadows of Forgotten Ancestors*. Leading stage masters were invited to participate in this television performance (K. Kostiukov, L. Danchenko, T. Andreieva, D. Kliavin, I. Pohorilyi, M. Motkov). Director Y. Suiarko presented the audience with an original interpretation of Hutsul folk dances in a classic ballet television performance.

In 2024, V. Vovkun presented the author's version of the ballet *Shadows of Forgotten Ancestors* to the music of I. Nebesnyi at Lviv National Academic Theater of Opera and Ballet. The director managed to preserve the "main plot of the original source" (Holynska, 2024). "Vasyl Vovkun solved a conceptual and philosophical paradigm in a multi-faceted projection" (Holynska, 2024). It is mentioned that "the real world of the Hutsuls with distinctive main characters: Marichka and Ivanko in childhood and youth, Ivan Palahna's wife, the background personified characters are the families of Paliichuk and Huteniuk together with the common environment of the Hutsuls, which is stratified on different levels. This is how the corps de ballet takes on several polysemantic lines, which create an impressive polyphony of the dramatic fabric" (Holynska, 2024). In conclusion, it should be claimed that "the world of the living appears in the images of real Hutsuls, either in a pub, or during a Sunday

procession, or in the ritual dances of shepherds, the skilful movements of the Bokorash, who flooded the forest with dangerous mountain rivers, wedding or funeral rituals" (Holynska, 2024).

Leonid Osyka's film *Stone Cross* (1968) has a unique choreographic palette. In this work, the choreography of the folk dance was adapted to screen culture. At the climax of the plot, the director presents a large choreographic episode *The Farewell*. In this part, the old and young inhabitants of the mountain village are feasting, and the kolomyki dance is fun and lively. The director pays special attention to the young brawler Mykola Didukh (played by Ivan Mykolaichuk). The choreographic plasticity of this actor, the expressiveness of his movements in the frame suggest thoughts "about sacred things, about the chosenness of the Ukrainian ethnic group" (Briukhovetska, 2011). The unfolding of the action is served by "the dance of the old landlord with his wife as a dramatic cry of the soul" (Briukhovetska, 1999, p. 45). It is worth mentioning that "the melody of the polka begins calmly and measuredly, and later picks up a faster pace. Sons run to their father, tear him away from his mother. The father, as if a mechanism had been started, cannot stop and dances to the beat of an unceasing fiery melody" (Briukhovetska, 1999, p. 46). Dance and song in the film often become full-fledged substitutes for monologues/dialogues of the characters, as, for example, in the scene of Ivan Didukh's farewell to the village community. In a desperate parting with his past life and those values that were of great importance to the hero, he expresses himself with "poetic texts: "From behind the mountain of the stone eagle fly away, I have not experienced wealth — the years are already passing" (But, 2010). This song attracts attention with the expressiveness of the intonation performance.

The two Hutsul sabashes of Orest and Dana (one a wedding march, the other a tragic farewell) are key in the unfolding of the plot in the film *The White Bird with a Black Mark* directed by Yuri Illienko (1971). It is noteworthy that the dramaturgy of all dances was carefully written out already in the script. The actor and screenwriter himself wanted to play the role of the main negative character, but it didn't work out. The description of the second dance (sabbash) of the main characters is presented in the script as follows: "Orest took her by the hand... Music sounded — and they whirled in a majestic, proud dance... Orest looked at people as if he was afraid of them. Dana and Orestes danced as at their wedding, but as if they were doing hard work. Dana could feel how much hatred they were causing people now, and she wanted to shout: "Oreste, what are you up to?" (*Nichni hosti. Bilyi ptakh*, 1991).

Thus, the Hutsul dance Sabash, performed twice in the film, looks different. In the first performance at Dana's wedding, it is "the rush of loving hearts, the union of two in a fiery whirlwind, in the second appearance on the screen, it is torment, loss and doom, farewell Orestes with life. In this contrast, the fate of Ukrainians, who fought for their country, but turned into enemies of the government, is clearly manifested" (Briukhovetska, 2021, p. 249).

The key choreographic element in the artistic score of the films *Annychka* (1968) by B. Ivchenko, *Olexa Dovbush* (1959) by V. Ivanova, *Legend of the Carpathians* (2018) by S. Skorbut, *Dovbush* (2023) by O. Sanina, as well as the ballet to the music of A. Kos-Anatolskyi *Dovbush's Handkerchief* (1951) and the opera *Dovbush* by the composer S. Liudkevych is the national Hutsul dance *Arkan*. In the vast majority of the above-mentioned stage and screen productions, ballet masters have preserved the identifying features of the Arkan dance. Features of the dance canon are presented on the screen and stage in order to identify the Hutsuls as an ethnographic group (the logical structure of the composition, clear expressive choreographic movements, expansive performance temperament, etc.). However, in the film *Annychka*, the director changed primarily the spatial solution of the Arkan folk dance. This dance is performed in a closed circle. The director and choreographer present this dance only in the performance of two heroes who cannot form a circle. The content of the folk dance takes on a different purpose, because it is transformed into a dance-competition for the heart of the beautiful Annychka (L. Rumiantseva-Chornoval) between Ivanka (I. Havryliuk) and Roman (I. Mykolaichuk), and not presented as a ritual dance-initiation of the Hutsul young man.

In our opinion, Ivanka's improvised modern dance on broken glass in the village square looks brighter on the screen than the arkan, which is interpreted by the authors and actors. Ivanka's impulsive dance is full of deep meanings and experiences, as well as emotions. Larysa Briukhovetska (2011) admires plastic expressiveness in choreography and points out that in the film *Annychka* the Arkan dance demonstrates the "innate plasticity and beauty of the actor". Ivan Mykolaichuk "masterfully adapted folk art" (Melenchuk, 2021), actively and consistently incorporated choreographic culture into the cinematic text in his own directorial productions *Babylon XX* (1979), *So Long, So Warm Autumn...* (1981). It is interesting that we can notice both folk and modern dances adapted for the screen story in the film *So Long, So Warm Autumn...* In the film *Babylon XX* the most revealing is "the scene of the dance of Fabian and Malva. The woman hears the melody, does not belong to the "physical world" of

the film. The melody is definitely off-screen, and the director intended it only for the audience. However, at the director's request, the heroine can also hear the music. The effect of this scene is greatly enhanced by the fact that I. Mykolaichuk himself was engaged in the design of the soundtrack for the film *Babylon XX*. For a few seconds, the mask falls from the character played by I. Mykolaichuk, and he shows the audience and Malva his true face — the absolute author-creator of the story (Nykonenko, 2020).

O. Melenchuk (2021) notes that the plot unfolds on contrasts in the film *So Late, So Warm Autumn...* For example, Bukovyna wedding celebration takes place (girls with candles, guests dance lively). At the same time, there is a funeral procession, the deceased is carried. This is a symbolic coexistence of two worlds — the living and the dead ones.

Conclusions

The study characterised the peculiarities of interpreting choreography and dramaturgy of folk dance as an important component of dramatic and ballet performance, as well as screen work. It showed and compared the specifics of the plastic culture of professional dancers and actors of theatre and cinema. The authors singled out the adaptation canons of the director's interpretation of folk dance in the screen and stage space. All this made it possible to outline certain directions on the interaction of choreographic and screen arts in the enrichment of directing techniques in the process of creating screen and stage works.

The scientific novelty of the article lies in the fact that during the study, the modification features of choreography and dramaturgy of folk dance as an important component of a dramatic and ballet performance, as well as a screen work, were characterised. In addition, the authors identified the adaptive canons of the director's interpretation of folk dance in the screen and stage space. This allowed to outline the directions of interaction of choreographic and screen arts in the enrichment of directorial techniques in the process of creating screen and stage artistic products.

Prospects for further research: the actor's plastic expressiveness by studying the work of directors-authors in the field of visual culture of the American and Western European stage and screen space.

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Пластична виразність актора: режисерські пошуки в царині візуальної культури

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Анотація. Метою статті є визначення особливостей пластичної культури професійних і непрофесійних виконавців народного й сучасного танцю в сценічному й екранному просторі, а також обґрунтування оптимальних режисерських прийомів окреслення ролі хореографії в аудіовізуальному мистецтві. **Результати дослідження.** У процесі дослідження застосовано низку наукових методів, зокрема діалектичний метод, який використано для глибокого аналізу трансформацій у взаємодії хореографічного, сценічного й аудіовізуального мистецтва. За допомогою історико-культурного методу досліджено еволюцію хореографії на сцені та екрані. Завдяки аналітичному методу висвітлено вплив екранних медіа на хореографічне мистецтво. Емпіричний метод дає змогу дослідити творчі практики режисерів, хореографів, балетмейстерів, професійних і непрофесійних виконавців народних і сучасних танців у театрі та кіно. Зазначені методи дозволяють дослідити становлення й розвиток пластичної виразності актора в українському кіно й театрі. Виявлено, що самотутня природа кіномистецтва формується в тісній взаємодії з хореографічним мистецтвом. **Наукова новизна.** У статті розкрито особливості пластики виконання народного й сучасного танцю професійними й непрофесійними виконавцями. Подано народний і сучасний танець як унікальний складник і репрезентант національної ідентичності в сценічних та екранних творах. Розкрито особливості творчої співпраці режисера, хореографа й виконавця в роботі над

народним і сучасним танцем у його сценічній та екранній версіях. Висвітлено унікальну роль режисера в інтерпретації хореографічних постановок на сцені та екрані. *Висновки.* Виявлено, що режисери театру й кіно не лише демонструють оригінальність власної інтерпретації хореографічних творів на сцені та екрані, але й поширюють та популяризують народний танець, сучасний танець та балет. З'ясовано, що режисери екранного мистецтва використовують технологічні можливості екранної мови, її універсальні комунікативні здатності з метою представлення глядачеві складної танцювальної хореографії. Доведено роль сучасного й народного танцю у формуванні пластичної культури актора.

Ключові слова: екранне мистецтво; виконавське мистецтво; предмет творчості; візуальна культура; художній образ; опера; народний танець

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