INTRODUCTION

As a professional ballet artist who has been dancing leading roles for almost 30 years, I was always interested in the dualism between the abstract and the narrative approaches to ballet works. After completing my education in Croatia as a dancer, I was trained at the *Vaganova* Academy in St. Petersburg, Russia, but later during my career I worked with many western contemporary choreographers and received my BA degree in Dance education from the Royal Academy of Dance in London, UK. During my early career, ex-Yugoslavia was a location from where one could have an insight into both the eastern and western European comprehensions of art, so I was able to detect a difference in their approach. I realised that Russians, although very strict in the formal sense regarding the classical ballet technique, preferred to see ballet on stage in large narrative works, whilst western choreographers arguably preferred shorter and more abstract works. The ballets of John Cranko, Kenneth MacMillan and their followers were an exception to this, but still, there remained a noticeable difference in their approach in relation to eastern choreographers. A paradigmatic example is Sergey Prokofiev's ballet *Romeo and Juliet*.

As a choreographer I also have experience of choreographing narrative pieces like *Hamlet* (Tchaikovsky) and *Caligula* (Khachaturian) where I tried to retell the story in the language of classical ballet, but also contemporary abstract choreographies like *The Fifth Instrument* where I treated a dancer's body as an instrument. However, I noticed that my vocabulary differs greatly in narrative and abstract pieces. This encouraged me to think about what is the language of classical ballet and how it changes; how abstract choreographies widen its vocabulary and what influence the difference between the eastern and western artistic approach has on it. As it may be of interest to other choreographers and ballet artists, I

decided to analyse Prokofiev's *Romeo and Juliet*, as a well-known narrative ballet work of the 20th century. I will focus on four different choreographic versions and analyse various choreographic attitudes towards the same drama libretto and music score, as a product of diverse historical, political, stylistic and social perspectives.

In Chapter One I will use broad references to explain the concept of classical ballet, the most significant theories of art and a historical perspective on William Shakespeare and dance focusing on *Romeo and Juliet*. Chapter Two starts and continues throughout Chapters Three to Five with case studies based on Janet Adshead's book *Dance Analysis - Theory and practice*, but differs in the way that instead of a detailed description (since the reader can watch the video), I will go more into interpretation and evaluation, comparing each version both with Shakespeare's original and choreographic predecessors. Besides other expert literature that puts Prokofiev, the choreographers and their works in their context, I drew on the book by Camille Cole Howard *The Staging of Shakespeare's Romeo and Juliet as a Ballet.* However, she compares more historical staging of *Romeo and Juliet* as drama versus ballet staging. I also used the book *Ballet 101: a complete guide to learning and loving the ballet* by Robert Greskovic who analysed MacMillan's version, but without taking into account the wider context. For the analysis I used the Arden edition of Shakespeare's *Romeo and Juliet,* edited by Brian Gibbons, whose comments were of great use for the comparison of Shakespeare's literary model with the selected choreographies.

My methodology is concentrated on the language of classical ballet and its capabilities and inabilities to retell a written text through movement and the various solutions of different choreographers in diverse contexts. I will analyse DVD recordings of Leonid Lavrovsky's

model that will be considered as the original, MacMillan's choreography, as still the most performed version in the West and Angelin Preljocaj's and Jean-Christophe Maillot's choreographies that have a very contemporary approach, but differ from each other greatly.

I hope that this methodology consisting of the analysis and comparison of the four selected versions will throw some light on the development of choreographic approaches to narrative choreographies in the 20th century and give some guidelines to possible development in the future, helping the choreographers as well as interpreters, to comprehend their approaches and their works in a wider context.

CHAPTER ONE

INTRODUCTORY CHAPTER

CLASSICAL BALLET AND ITS LANGUAGE

In order to be able to analyse the staging of Shakespeare's *Romeo and Juliet* in the language of classical ballet, one must determine what is classical ballet and its language. It may be argued that classical ballet, in its core, is a codified dance technique that demands formal perfection and consists of named codified steps that are classified into groups. These steps and their combinations can metaphorically be comprehended as a ballet vocabulary. It was not definitely defined until the first half of the 20th century. However, this vocabulary is abstract and in order to retell something outside its formal perfection, it must be put into the context of a performance. Only in combination with other stage elements, as well as acting, pantomime or other choreographic devices, may it be considered as a language that to a certain extent may be paralleled with the language made up of words. Nevertheless, choreographers throughout history have used this ballet language in different ways and the final products were performances that span from romantic, (neo)classical, over post-classical to anti-classical. The following paragraphs will explain how classical ballet emerged and developed.

According to Michael Greenhalgh (1990:7) classical art is connected with imperialistic politics and ideologies. It may be argued that, regarding the art of ballet this idea corresponds to historical facts. The first court ballet emerged in Paris, *Ballet Comique de la Reine* (1582) after the libretto of Balthasar de Beaujoyeulx (Cohen 1992:19). From a historical point of view, this was a very important Court Masque that created 'the first integrated theatrical dance, the forerunner of our ballet' (Sorell 1957:371). It coincided with the structure and

values of Catherine de Medici's court in Paris and could easily be read as a political allegory, perhaps even national propaganda. During the reign of Louis XIII, Cardinal Richelieu gave the court ballet a further political bent, employing it to consolidate the power of the king (Au 2002:17). Like Louis XIII, Charles I performed leading roles in court masques (Au 2002:20). Louis XIV, who established the Paris Opera, was the most famous dancer of the mid-seventeenth century. He dominated the ballet of France that prevailed over the European ballet (Cohen 1992:9). The closing decades of the 18th century marked the emergence of dance as an autonomous theatre art in the form of *ballet d'action*; the pre-Revolutionary repertoire developed at royal courts. Imperial Russian ballet had its peak at the end of the 19th century in St. Petersburg, whilst after the Russian Revolution, with the establishment of the new Soviet empire, the capital moved to Moscow, which became the centre of the new Soviet ballet. Even in Britain, according to critic Luke Jennings after the coronation in 1952, the audience saw Aurora in *The Sleeping Beauty* as 'a balletic representation of the young Queen Elizabeth' (2003:5). However, after having historically been left without the support of various monarchies and empires, classical ballet has survived in democratic countries. The following paragraphs will discuss the manner in which its classical forms have changed.

Historically, the origins of Western Classicisms are located within the art and culture of the Greco-Roman antiquity. After its revival in the Renaissance, themes from Greek mythology and Roman history were again used in *ballets d'action* of the 18th century. Yet, according to Alistair Macaulay (1986:64) the word 'classical' became much more applied to ballet after the 18th century, when the Greco-Roman themes had been rejected. Furthermore, ballet as a theatre art emerged much later than other art forms simultaneously embracing romantic trends of the 19th century and establishing its classical vocabulary. Macaulay followed the

development of classical ballet and showed how romantic and classical ballets were reconcilable. For critic Lincoln Kirstein 'romanticism becomes not an opposition to, but a stylistic department of classicism' (cited in Copeland & Cohen 1983:365). Macaulay drawing upon critic André Levinson's (1887-1933) discussion of classical dance stated that in the 19th century and even earlier, 'ballet was no longer seen as imitating another classicism, but as possessing its own' (1986:65). Macaulay highlighted three reasons for this change. The first is the loss of the aristocracy when ballet ceased to be related to the social dances of the ruling class. It remained 'an art that proposed a physical and emotional ideal' and 'ordered the dancer's body and language according to geometrical principles of alignment and proportion' (Macaulay 1986:65). This bodily classicism re-invented old Greco-Roman principles of expressing harmony. Ballet's own formal rules took the place of old Greek and Roman ideals. The second reason was the development of its 'array of vocabulary, forms, devices, rhythms and structures...' (Macaulay 1986:65). Language and structure of the 19th century ballet were developed by Marius Petipa (1818-1910), whose ordering of dances was classical in the musical sense in terms of formal perfection. The third reason was the development of *danse d'école,* the academic dance, making dance itself the subject of choreography, putting aside narrative and mime, and praising dance composition as the choreographer's main achievement (Macaulay 1986:65).

Taking into consideration all of the above, a question can be raised - what is classicism in ballet? Macaulay, drawing on deliberations of Sergey Diaghilev (1872-1929), said that one can speak of classicism in two senses. The first one implies that 'classicism is simply the academic training of ballet' (Macaulay 1986:68), a point of view close to Mikhail Fokine

(1880-1942) who in his *Les Sylphides* (1907) actually made academic ballet his subject matter. Accordingly, the famous dance teacher Vera Volkova (1905-1975) stated:

> ballet is a science as well as an art because it has rules. It is a science, also, because if any of the rules which are propounded in the classroom are broken, not only the experts can see it is wrong but the audience too can see it is wrong. It is our job as teachers to see that the rules are maintained and that the dancers understand the rules. It is the job of the choreographer then to break all the rules, to use distortions from the basic classroom technique (quoted in Crisp & Clarke 1974:63).

The second meaning of classicism is more philosophical than technical (Macaulay 1986:71). It stands for idealism and order upon conventions and traditions that originate in classical heritage. Macaulay states that in looking at classical dancing one was looking at life, but 'life refined and ordered, life where aggression and emotion and sensuality are not repressed but used within a code of manners or used to enlarge that code of manners...' (Macaulay 1986:76). In this statement one can see the key difference in the philosophy of the modern and the classical. For Macaulay this was about 'a code of manners, 'a system of morality' and certain 'etiquette' (Macaulay 1986:71). Diaghilev stated that this is the kind of classicism that evolves (cited in Macaulay 1986:68). A code of manners can be widened or changed, drawing upon tradition and its classical heritage. While Macaulay sees elements of classicism in a lot of contemporary works, the British choreographer Frederick Ashton (1904-1988) saw all the modern dance as tributaries of the main stream. He considered classical ballet so rich, that it can take in anything and absorb all outside influences in itself (cited in Cohen 1992:171).

In analysing the staging of *Romeo and Juliet* in the language of classical ballet, this thesis will deal with both meanings of classicism. It will analyse choreographies that demand the academic ballet training as a base, whilst the choreographic view will differ between the

authors, depending on the theories of ballet art that have influenced them the most. Such key theories will be discussed in the following paragraphs.

THEORIES OF ART AS IMITATION, EXPRESSION AND FORM

It may be postulated that the history of classical ballet may be seen as a history of dichotomy between narrative works based on librettos that try to tell a story, and self-sufficient *art for art's sake* abstract works in which the dance itself is in the main focus. Roger Copeland and Marshall Cohen in their book *What is Dance?* (1983) go further and split that dichotomy into three traditional theories – the theories of art as imitation, expression and form.

Art as imitation

The dominant theory of art in the Western tradition, deriving from Aristotle's *Poetics*, assumed that art was a form of imitation (Copeland & Cohen 1983:2). It may be argued that this is a doctrine after which the first ballets on the theme of *Romeo and Juliet* were created, but which also influenced numerous versions choreographed in the 20th century. This theory received its most influential statement in the literature of dance in the famous *Lettres sur la danse et les ballets* of the great eighteenth-century choreographer and theorist Jean Georges Noverre (1727-1810) that were first published in Stuttgart in 1760. Noverre's *Lettres* was a manifesto whose importance lies not only in the theories, but also in their practical application. At that time ballet was mainly 'a fanciful ornament that frequently interrupted the flow and the mood of the opera' (Guest 1997:6). Opposing that, Noverre contended that ballet should be an imitative art. It should combine pantomime and dancing in a manner that conveys passions and sentiments stirred in a gripping narrative and include its related elements of music, scenery and costume in order to add cohesion and enhance the general

effect. Noverre's proposed reform of the traditional ballet 'aroused the antagonism of almost all other European choreographers' (Nagler 1952:330), but Cohen (1992:58) states that Noverre attracted disciples who carried on his concepts of the *ballet d'action.*

Guest claims that 'the *ballet d'action,* which marks the emergence of ballet as an autonomous theatre art was essentially a phenomenon – one can even say the invention – of the European Enlightenment' (Guest 1997:1). The mimes and pantomimes of Roman antiquity and the legacy of the Renaissance court ballet were combined in a development that produced the first generation of professional dancers.

Noverre was very influential in publicising these theories, but he was not the first choreographer who worked in the new way. His most renowned predecessor was John Weaver (1673-1760) whose main interest was pantomime. He was the most important choreographer and dance theorist who pre-dated Noverre in using plots drawn from Greek drama (Cohen cited in Copeland & Cohen 1983:16). Around the same time in Vienna, Franz Hilverding (1710-1768) and Gasparo Angiolini (1731-1803) were pointing the way for the liberation of their art with a series of ballet–pantomimes. Noverre omitted the names of Weaver, Hilverding and Angiolini in his Lettres, but was aware of their attempts to restore the art of pantomime (Guest 1997:5). For some time choreographers accepted Noverre's line of thought, but some, like Salvatore Vigano (1769-1821), the author of Coriolanus (1804) and Othello (1818), carried it to such an extreme that 'ballets became mere pantomime, practically devoid of dancing' (Cohen S.J. cited in Copeland & Cohen 1983:17).

Art as expression

Expression is very important in some of the analysed choreographies, so the following paragraphs will give an insight into the theory of art as expression. According to Copeland and Cohen, 'the theory that art is a form of self-expression or an expression of emotions has been especially influential since the romantic era' (1983:3). Honour (1981:20) states that the entire art of the first half of the nineteenth century was more or less influenced by romantic ideas which were much more pervasive than the 18th century Enlightenment. He explained that the criteria that were accepted to judge all works of art, literature and music of all periods were 'spontaneity, individuality and the 'inner truth'' (Honour 1981:20). This highlighted a very characteristic quality of romantic art; the supreme value the Romantics placed on the artist's sensibility and emotional authenticity as the qualities that alone conferred validity on his work. Honour concludes that unlike the timeless, universal values of classicism, romantic works of art were unique expressions of the artists' own personal experiences.

Yet romantic ballets, in addition to creating expressive dance, were also responsible for the revival of the formal dance through *ballet blanc* (white ballet), a pure academic form of ballet. It can be argued that this dualism, expressionism – formalism can be paralleled with Fokine's work who had expressive works like *Petruschka* or *Scheherezade*, but also choreographed retrospective formalistic works like *Les Sylphides* and in those works actually made academic ballet more or less his subject matter.

However, both Noverre, a proponent of imitation, and Fokine, who spoke mainly of expression, rejected what they considered 'empty spectacle and meaningless virtuosity', but they did so 'in the name of significantly different ideals' (Copeland & Cohen 1983:3). Fokine

urged reform within the tradition. He set out to destroy the firmly entrenched dualism of mime and dance, that way advocating a complete unity of expression (Copeland & Cohen 1983:18). It can be argued that Fokine's work can be linked with romanticism, but also considered to be the predecessor of modern ballet. The theory that art is a form of self-expression or an expression of emotions is a theory that has been especially influential with advocates of modern dance, one of them being critic John Martin. He believed that the 'art of dance is the expression and transference, through the medium of bodily movement, of mental and emotional experiences that the individual cannot express by rational or intellectual means' (cited in Copeland & Cohen 1983:3). This thought-conveying quality of movement Martin called metakinesis.

Fokine believed that dance was the development and ideal of the signs of emotional states (Cohen S.J. cited in Copeland & Cohen 1983:19). He was involved in an argument with Martha Graham (1894-1991). Cohen S.J. explains how Fokine insisted on 'beauty' and the 'ideal' and for him dance had to be at once significant and beautiful, the latter in both a moral and a pictorial sense. For Graham, dance had to be 'a revelation of experience, regardless of how unpleasant the result might be' (Cohen S.J. cited in Copeland & Cohen 1983:19). This separated Fokine from the next step in choreographic development. The pioneer of modern dance is considered to be Rudolf von Laban (1879-1958). Laban expanded the dance language and enlarged the capacity for expressiveness, but together with his followers rejected the entire ballet vocabulary (Au 2002:96). Fokine's renowned colleagues Bronislava Nijinska (1891-1972) and George Balanchine (1904-1983) remained loyal to the ballet vocabulary, but arguably contributed to ballet art more through formalistic works, she being a constructivist and he being a neo-classicist.

Art as form

The classical ballet technique demands formal perfection, so the theory of art as form is of special significance. There were artists and theoreticians who thought that this form should be the main focus of the choreographer's work. Since arguably, this theory has a strong influence even in narrative ballets like *Romeo and Juliet*, it will be briefly discussed here.

Levinson stated that ' it was not until the great romantic renaissance of 1830 of which Marie Taglioni is the supreme incarnation, that the dance came into its own again' (cited in Copeland & Cohen 1983:51). He claims that ever since the artists of the Renaissance created the ballet inspired by the Greek *Orchesis* , there have been two elements competing for dominance in the dance: abstract form and pure expression, execution and pantomime, movement and story. In *La Sylphide*, the dance instead of being subservient to expressive gesture, itself became the interpreter of the emotions and their symbolic equivalent, meaning that the classic step, (which even Noverre called the mechanical and material part of the dance) and the dancer's technique came to express the highest aspects of the soul (Copeland & Cohen 1983:51) The *ballet blanc* was able to transmute dance movement into a mysterious and poetic language. Carlo Blasis (1797-1878) codified the new laws of the dance and remained faithful to the poetics of the 18th century (Levinson cited in Copeland & Cohen 1983:52). Then, a new generation of critics led by Théophile Gautier (1811-1872) began to follow the principle of 'art for art's sake', applauding the achievements of the Romantic ballerinas in emphasising dance values above all others.

Levinson argued that dance is neither imitation nor expression and for him dance is 'pure form and it is wrong to think of the dancer's steps as gestures imitating character or expressing

emotion' (Copeland & Cohen 1983:5). He attributed to Mallarmé the crucial theoretical difference between gestures (through which mime expresses emotions or character) and the dancer's steps which he regards as fundamental, (Copeland & Cohen 1983:5). Levinson stated that choreographers should present 'the intrinsic beauty of a dance step, its innate quality, its aesthetic reason for being' (Levinson in Cohen 1992:113). For him the dance technique is not additional reinforcement of his art. It is the soul of the dance, in fact, it is the dance itself.

Lynn Garafola (2005:131) discusses how Levinson rejected realism. He believed that classical forms might originate from tradition alone. Furthermore, he expected the choreographers of the time like Fokine, Nijinska and Balanchine to continue 'where Petipa had left off, as if Petipa's own forms had existed in a vacuum, divorced from habits of feeling and the imperial surrounds that had made his great works possible' (Garafola 2005:131).

It may be concluded that if there is a connection between *romantic ballet - Fokine - modern ballet*, there is also a connection between *formal court dances – Petipa's classical choreographies – Balanchine and neoclassical choreographers* – and arguably *post-modern neoclassicists* like William Forsythe (1949-) and his followers, who make abstract choreographic works, where the choreography and the steps itself are the subject matter of their 'art for art's sake' approach.

However, this is a simplified standpoint. Romantic ballet, except expressionism, brought new beginnings of formalism through *ballet blanc.* Fokine, besides expressive works, choreographed *Les Sylphides* as homage to formalism, but also *The Dying Swan,* as a mixture of formalism and expression. In the same manner, classical and neo-classical choreographers

like Balanchine and Ashton created formal, but also narrative ballets. Nevertheless, it is important to note how they did it. What this thesis would like to present is that the formalistic choreographers paradoxically contributed to a further development of narrative choreographies by creating more and more abstract dancing combinations. They were *de facto* widening the ballet vocabulary that narrative choreographers could then use in their works. This will be elaborated later on in the analysis of the selected ballet works.

TWO ARTISTIC BALLET DIRECTIONS

It may be argued that Petipa's work, especially his most influential masterpiece *The Sleeping Beauty,* had immeasurable consequences on the further development of ballet art which will in time have direct impact on the subject of this thesis. *The Sleeping Beauty* may be postulated as a paradigmatic classical ballet. According to Tim Scholl it united the entire history of classical dance. In his work *From Petipa to Balanchine* (1994) he explains how references to classical dance roots of the 15th century French and Italian Banquets (that were the predecessors of the earliest ballets such as Beaujoyeulx's *Ballet comique de la Reine* [1582]), together with *apogée* of the court ballet with Louis XIV and the structural similarities of romantic ballets united various periods and styles. These were the *ballet-féerie*, *ballets à entrées*, court spectacles, blended into a *Gesamtkunstwerk,* a total work of art, together with rich costumes, sets and the music of Tchaikovsky and the libretto by Vsevolovsky after the fairy-tale of Perrault. Its creation in 1890 marked the beginning of a period of classical revival in Russian culture.

Unlike the romantic predecessors, this work had separate formal dancing parts like solo variations and *divertissements*, dance for the sake of dance. Scholl explains how *The Sleeping*

Beauty also significantly influenced artists like Diaghilev who led the artistic movement assembled around the journal *Mir Iskussniki* (World of Art) and the famous touring company Ballets Russes. After the Revolution, Ballets Russes remained in exile in the West, spreading a significant influence on western art by drawing on the early influences from the Imperial Ballet.

Concurrently, in Soviet Russia, 'the tradition of full-length ballets continued uninterruptedly across the great divide of the Revolution' (Crisp & Clarke 1974:42). That way the Russian imperial ballet whose peak was, according to Scholl, *The Sleeping Beauty,* was divided into two courses, one that went to the West and one that remained at home in a new socio-political environment. With the fall of the Russian empire in the region there was a new Soviet empire whose capital moved from St. Petersburg to Moscow.

It may be argued that the most prominent representative of the other line that went into exile from Russia and Ballets Russes in the West was Balanchine. Scholl argues that the revival of classical aesthetics was *The Sleeping Beauty*'s legacy. Macaulay (1986:68) mentioned that Balanchine saw himself as a part of a chain from Petipa through Fokine, though later he omitted Fokine, retaining a special esteem only for *Les Sylphides*.

Macaulay (1986:73) calls Petipa, Balanchine and Ashton the 'Holy Trinity' of classical ballet. Ashton agreed with Balanchine who once said that ballet is a shape in time and space and nothing more. Generations of western choreographers were continually evolving on the heritage of Balanchine and his colleagues in diverse individual styles, whilst the other artistic line that stayed in Russia remained quite homogenous, creating the Soviet ballet style.

This thesis will argue that the *Romeo and Juliet* of Leonid Lavrovsky (1905-1967) and Sergey Prokofiev (1891-1953) initiated the connection of the two artistic directions elaborated above. These were connected and complemented each other when the next generation of choreographers re-examined Prokofiev's *Romeo and Juliet*, commencing with Ashton's followers like Kenneth Macmillan (1929-1992) and John Cranko (1929-1973). This will be dealt with in the following chapters, after discussing Shakespeare and dance more generally.

SHAKESPEARE AND DANCE

When Shakespeare wrote *Romeo and Juliet* circa 1595[1], it was already more than ten years since the first court ballet emerged in Paris, *Ballet Comique de la Reine* (1582). Sorell (1957:367) mentioned that in the 16th century the French dancing masters and Italian actors often crossed the Channel and whole companies of English players left for the continent. Furthermore, dancing was a necessary accomplishment for all actors because they often had to dance in the plays. This was the spirit of the *commedia dell'arte,* which had its peak at that time. Actors of the *commedia dell'arte* were excellent mimes, acrobats and accomplished musicians, dancers and swordsmen.

Music, poetry and dance were essentials of the Elizabethan education. The music and the dance were 'close to the heart of most poets, and they figure prominently in Shakespeare's writing' (Sorell 1957:369). Dances in Shakespearian plays came necessarily out of the plot. Although, as far as is known, Shakespeare did not collaborate directly on masks and court ballets like Ben Jonson (Au 2002:20), he made many references to courtly and popular dance.

[1] A short analysis of the play is in Appendix One.

The masked dance is an integral part of the action of *Romeo and Juliet*. It is the catalyst that finally brings Romeo and Juliet together (Balletmet/Notes 2008 online:para. 15).

Shakespeare's *Romeo and Juliet* as ballet

According to Robin Wharton (2005:7), after Joseph Roach, ballet can serve as a surrogation for dramatic performances, meaning that ballet can replace the play to a certain extent. For Roach surrogation is a process through which 'culture reproduces and re-creates itself' (quoted in Wharton 2005:11). Dramatisations of Shakespeare in ballet often depend upon the audience's prior knowledge of Shakespeare to provide narrative coherence. Wharton says that:

> textual interpretation results from a staged confrontation between the inherited kinaesthetic vocabulary of the surrogate and the cultural meaning associated with its authoritative source text. Rather than exploring themes or problems that are necessarily already present in and a preoccupation of the source, these ballets instead seem at least equally invested in probing and critiquing the medium of ballet performance itself (Wharton 2005:20).

Wharton says that turning to Shakespeare allows a choreographer to take advantage of an audience's presumed familiarity with the plot in order to introduce a previously unavailable level of narrative complexity. Wharton (2005:20) concludes how 'study of dance as surrogation provides yet another opportunity to study how cultural texts have been transmitted and manipulated historically and how that process continues to occur', which is an aspect of what this thesis will deal with.

Shakespeare's play *Romeo and Juliet* became a dance in 1785[2], when the five-act *Giulietta e Romeo* choreographed by Eusebio Luzzi to a score by Luigi Marescalchi was presented at the Teatro Samuele in Venice, Italy (Charles 1998: para. 23). *La Scala* in Milan staged its own

[2] A list of selected choreographic versions throughout history is in Appendix Two.

version in 1788 with Filippo Beretti and Vincenzo Martin and St. Petersburg staged its own production of *Romeo e Julia* choreographed by Ivan Valberkh to a score by Daniel Steibelt in 1809. Valberkh embraced the concepts of Noverre in his *Romeo and Juliet*, a five-act ballet with choirs that was inspired not by Shakespeare, but by the opera *Romeo et Juliette* composed by Steibelt. Being a well-known dancer and mime, Valberkh himself danced the role of Romeo (Gantz 2003: para. 1).

Vincenzo Tomaselli (1733-1816), called Galeotti, staged *Romeo and Juliet* in 1811 for the Royal Danish Ballet in Copenhagen to the music score of Claus Schall. His work was strongly influenced by his teacher Angiolini, who in turn was the student of Hilverding. Galeotti was known for his gift for mime, and expressive gesturing remained an essential part of his career. According to Howard (1992:16), his work reflects the influence of Noverre.

A central difference between Shakespeare's play and Galeotti's 'tragic ballet' is that all the comic scenes and comic characters (for example the Nurse and Peter, but also Mercutio) are missing from the dance (Howard 1992:16). Noverre in his second *Letter* wrote that:

> it is a capital fault to associate opposite styles and to mix them without distinction; the serious with the comic, the noble with the trivial, the elegant with the burlesque. The characters and the style of a ballet must never be disfigured by episodes opposed in style and characters (quoted in Howard 1992:16).

Galeotti accordingly streamlined Shakespeare's play in a *ballet d'action* whose only focus was the lovers. It may be argued that such neoclassical approach using the heritage of Aristotle and his rules was appropriate for choreographing classical tragedies, but was too rigid for translating Shakespeare's works, like *Romeo and Juliet*. Shakespeare did not follow Aristotle's rules as explained in Marvin Carlson (1993). Voltaire thought highly of Shakespeare,

although he believed that Shakespeare disregarded Aristotle's sense for order, propriety and truthfulness in scenes like the strangling of Desdemona in *Othello*, the gravediggers telling jokes in *Hamlet* or the witty remarks of noblemen in *Julius Caesar* (Carlson 1993:160). It can be concluded that Shakespeare expanded the borders of the classical tragedy and in that sense Noverre's rules were too rigid to translate Shakespeare's work completely into the medium of dance.

The renowned colleagues from Ballets Russes Nijinska and Balanchine both worked on the staging of *Romeo and Juliet*. According to Charles (Balletmet/Romeo and Juliet online 1998: para. 33) Diaghilev commissioned Nijinska to create the choreography that turned out to be less than successful, although the production was well received at its opening night in Monte Carlo in 1926, thanks to Tamara Karsavina and Serge Lifar in the lead roles. (Lifar himself staged a production of *Romeo and Juliet* to the score of Tchaikovsky in Paris in 1942 and to the score of Prokofiev in Paris in 1955). This 1926 Nijinska production of *Romeo and Juliet* was an interesting divergence from the original tale. Set to the music by English composer Constant Lambert with set designs by Surrealist artists Joan Miró and Max Ernst, this ballet began with Juliet and other dancers in a rehearsal studio. After the performance Romeo and Juliet elope by airplane (Balletmet/Romeo and Juliet online 2008: para. 34).

In 1924, Jean Cocteau (1889-1963) produced an innovative take on Shakespeare's tale *Romeo et Juliette.* In a series of staged pictures stage hands were incorporated in the choreography. Professional dancers were described as mobile parts (Charles in Balletmet/Romeo and Juliet online 1998: para. 37).

Arguably, the most famous music for ballet *Romeo and Juliet* was Prokofiev's score, first performed as a ballet in Brno, Czechoslovakia in 1938. The score of *Romeo and Juliet* has a very strong structure based on Shakespeare's original libretto. Early in the 1940s, Lavrovsky and other associates created their *Romeo and Juliet* that will be the subject of an in-depth study in the next chapter.

The difference in the eastern and western comprehension of ballet art at the time is best described by Prokofiev:

> [The Russians] like long ballets which take a whole evening; abroad the public prefers short ballets....This difference of viewpoint arises from the fact that we [Russians] attach greater importance to the plot and its development; abroad it is considered that in ballet the plot plays a secondary part, and three one-act ballets give one the chance to absorb a large number of impressions from three sets of artists, choreographers and composers in a single evening (quoted in Balletmet/Romeo and Juliet online 1998 online para. 52).

Perhaps the work of neoclassic choreographers in the West in the 1940s is best described by Cohen S. J. in Crisp and Clarke, in a text about Anthony Tudor (1908-1987):

> The dancer as character may contribute movement ideas to Tudor's choreography. But as a dancer he is never allowed to 'interpret' a movement. Margaret Black, Tudor's assistant at Julliard says, 'In Tudor's choreography you never have to super-impose feeling. You don't have to make the movements speak: it does,' and Diana Adams elaborates: 'Tudor does not want interpretation; he wants simplicity of execution. When he refrains from telling a dancer verbally about her role, it is because he does not want her to be influenced by her personal feeling about the character. The movements itself should suffice, without interpretation being added to it' (quoted in Crisp & Clark 1974:49).

In 1943 Tudor created a one-act version of *Romeo and Juliet* to music by Frederick Delius. It was more a straightforward narrative than a meditation on the story of the star-crossed lovers. He discarded swords in the duels in order to stress his choreographic solutions combining neo-classical and modern expression. Using Prokofiev's score Birgit Cullberg (1908-1999)

staged an abridged version in 1944 for the Stockholm Opera Ballet, and Tatjana Gsovsky (1901-1993) staged her version at the Deutsche Staatsoper Berlin in 1948. For the first time the audience in London saw Prokofiev's *Romeo and Juliet* in the version presented by the Zagreb Ballet in 1955 in the choreography of Margareta Froman (1890-1970), whilst that same year Ashton had the opening night of his production at the Royal Danish Ballet in Copenhagen, Denmark.

It may be argued that a new page in staging *Romeo and Juliet* in the Western world was turned when Ashton's artistic heirs Cranko and MacMillan decided to choreograph this work to Prokofiev's score. After the initial Lavrovsky-Prokofiev model, they developed the potential of the long narrative ballet, arguably connecting the two artistic lines discussed previously. Kenneth MacMillan's version will be the subject of an in-depth study in Chapter Three.

In time, numerous choreographic versions using Prokofiev's music have been created both in the East and the West, of which two are especially interesting. These will be selected for an in-depth study in Chapters Four and Five. Angelin Preljocaj (1957-) sets the plot of *Romeo and Juliet* in a dictatorship and Jean-Christophe Maillot (1960-) presents a purified version of *Romeo and Juliet* without poison or swords.

The analysis of four different choreographies with the same narrative as Shakespeare's *Romeo and Juliet* and set to the score of Prokofiev's music will attempt to show which features from the written text could be successfully transmuted into the medium of ballet and which could not. It will display the difference in the approach and the work of the choreographers in

various historical and cultural contexts, drawing on the theories of ballet art and keeping a common denominator of the language of classical ballet in the widest sense.

CHAPTER TWO

ANALYSIS OF PROKOFIEV/LAVROVSKY *ROMEO AND JULIET*

INTRODUCTION

In this chapter the ballet *Romeo and Juliet* choreographed by Leonid Lavrovsky to the music score of Sergey Prokofiev will be analysed. The analysis will consist of description, interpretation and evaluation. Making sense of a dance requires an interpretation derived from description of movements, supported by additional knowledge of the context in which the dance was created (Adshead 1988:13). Dancers, movement, aural accompaniment and visual elements will be described and interpreted. However, not every movement will be described in detail, but choreographic devices and dances used will be described more generally in order to show which solutions the choreographer implemented to present characters and retell the original story. The ballet will be interpreted and evaluated drawing on the theories discussed in the first chapter of the thesis, comparing the original work (analysed in Appendix One) with the solutions used and the issues the choreographer focused on. There will be a discussion of which features were successfully transferred into the medium of ballet.

Prokofiev's music score of *Romeo and Juliet* and its socio-political background

Due to the importance of the music score and its intertwinement with Lavrovsky's choreography at the time of its creation, this section of the thesis will deal with the socio-political and cultural background in which this work had been created. This is in accordance with Adshead (1988:60) who proposes that interpretation starts with the socio-cultural background and then context, genre and style and the subject matter follow. The thesis will not go into an in-depth study of the music itself, since the thesis topic is ballet language, but it

will comment on the music events to the extent that it is necessary for the analysis of the choreographic solutions. Prokofiev's music is much more than just aural accompaniment and it was composed in such a manner that it thematically sets the events on the stage.

Western audiences in the 20th century preferred programmes of two or three one-act ballets, but Russians wanted much longer works because greater attention was paid to the plot and its development. Prokofiev's early ballet scores that he composed abroad, such as *Le Pas d'Acier* and *Ala and Lolli* were written under Diaghilev's influence (Serotsky 2001:para. 1). Variety was in fashion, so these ballets were relatively short. Upon his return to the USSR in 1933, Prokofiev entered a climate of socialist realism. It is defined as 'a style of realistic art that had as its purpose the furtherance of the goals of socialism and communism' (New world encyclopaedia 2009 online). The ideological doctrine of socialist realism was announced in 1934. It was explained as 'a truthful and historically concrete depiction of reality in its revolutionary development'. It demanded 'patriotic, elevating scores, preferably with a topical or folkloric content, that were supportive of the Communist ideology and the regime, as well as being simple and accessible to the masses' (Wikipedia /Union of Soviet Composers online 2009:para. 2). It is also mentioned how everything that deviated from these ideals was marked as formalism and condemned together with the so-called decadent music of the decadent West. Non-compliance to the regime's artistic rules could have resulted in an arrest (Serotsky 2001 para. 2). The artistic climate in Stalin's Russia darkened in dance, music and drama and conservative neoclassicism superseded innovation (lovelives.net/Discovery online 2008:para. 2).

Prokofiev elected to write a full-length opera on the occasion of his return after fourteen years of exile from the USSR. He extensively used *leitmotif* and expressed the dramatic developments of relationships and characters through symphonic developments of associated musical ideas. Prokofiev connected the necessary short ballet numbers into a cohesive whole. He mirrored Shakespeare's tale very convincingly and that way avoided formalism (Serotsky 2001: para. 2).

Within this framework, Prokofiev succeeded in maintaining his artistic integrity, at the same time getting a green light for his performance. Despite its two and a half hours long score, it feels very compact. Every moment, including passages for changes of scenery contributed something to the development of characters or the plot. However, Prokofiev admitted that his concert suites 'do not follow each other consecutively' and that 'some numbers were.. compiled from diverse.. material' (Serotsky 2001:para. 3). It may be argued that Prokofiev succeeded in making a specific jigsaw puzzle of music numbers that can be joined in different ways, depending on the background and choreographer's vision. With this, Prokofiev and his associates made firm scaffolding for performing this work that is sufficiently elastic to be manipulated with various artistic visions in future.

The first productions of Prokofiev's *Romeo and Juliet*

In 1935 in collaboration with the innovative Soviet dramatist and a long-time friend Sergei Radlov and Adrian Piotrovsky, a dramatist and Radlov's disciple, Prokofiev wrote a detailed, number-by-number scenario of his ballet *Romeo and Juliet*. According to Morrison, Radlov re-imagined the familiar tragedy 'as a struggle for the right to love by young, strong, progressive people battling against feudal traditions and feudal outlooks on marriage and

family' (lovelives.net/Discovery online 2008:para. 2). In June 1935, he wrote an article for the newspaper *Sovetskoye iskusstvo* (Soviet Art) in which he points out that the ballet's central themes are 'class struggle, radical conflict between comedy and tragedy, the clash of youth and feudal society' (lovelives net/Chronology online 2008:para. 4). In a related essay for *Teatr I dramaturgiya* (Theatre and Dramaturgy) he declared Romeo and Juliet politically the most appropriate of Shakespeare's dramas to be staged in their society (lovelives net/Chronology online 2008:para. 4).

It is hard to comprehend that *Romeo and Juliet*, one of the most popular ballets of the 20th century, has never been performed as the Prokofiev intended. He endured five years of artistic and political interference before seeing the ballet premiered (lovelives net/Discovery online 2008: para. 1). The ballet was vetted and revised by the Soviet cultural officials, including Sergey Dinamov, a Central Committee official on the board of the Bolshoi Theatre and Vladimir Mutnykh, the new artistic director of the Bolshoi Theatre (lovelives net 2008 online).

In 1936 Platon Kerzhentsev, the Chairman of the All-union Committee on Arts Affairs, began to 'purge the Bolshoi theatre administration as part of an ideological campaign against anti-democratic, 'formalist' experimentation in Soviet art" (lovelives net/Chronology online 2008:para. 9). In those dangerous times political and ideological correctness was changing and often those who had been in favour with the government fell out of favour and suffered because of this. Mutnykh and Piotrosky were arrested in July 1937 and in September 1938 Dinamov was arrested. After Mutnykh's arrest, the works he commissioned for the Bolshoi, including *Romeo and Juliet* were withdrawn from the repertoire. After Piotrovsky's arrest,

Kerzhentsev commented in 1938 that Prokofiev was 'seeking to overcome formalism and approach realism' (quoted in lovelives net/Chronology online 2008:para. 16).

In August 1938, Prokofiev received a telegram from the Kirov theatre in Leningrad expressing interest in staging *Romeo and Juliet* during the 1939/40 season. Lavrovsky, who had earlier proposed staging the ballet with students from the Leningrad Choreographic Technical College, initiated this invitation (lovelives net /Chronology online 2008:para. 17). However, the work first had to pass the test in the fraternal country of Czechoslovakia, in Brno in December 1938 in the choreography of the Brno ballet director Ivo Vána Psota. The happy ending advocated by Dinamov was changed and it featured the tragic ending. Prokofiev was unable to attend the performance (lovelives net/Chronology online 2008:para. 14).

For the Kirov production, Lavrovsky, as well as the soloists Galina Ulanova and Konstantin Sergeyev, were seeking changes to the ballet. At the Russian premiere at the Kirov Theatre in Leningrad, Prokofiev discovered that Lavrovsky had altered the orchestration without his approval, thickening the textures and amplifying the dynamics. Repeats had also been added without his knowledge. Prokofiev protested the unauthorised changes to his music (lovelives net/Chronology online 2008: para. 23).

However, in March 1940 Stalin approved a request from the Committee on Arts Affairs for a performance of the ballet at the Bolshoi Theatre, Moscow. *Romeo and Juliet* was revived with the same soloists in 1946 for the Bolshoi Theatre and thereafter entered the world repertoire (lovelives net/Chronology online 2008:para. 25). During the 1950s, *Romeo and Juliet* was

performed abroad on tour. The film adaptation was recorded in 1955 in order to reach a wider international audience.

DESCRIPTION AND INTERPRETATION

For the analysis, the 1955 recording of *Romeo and Juliet*, the film-ballet based on the choreography by Lavrovsky, in the Corinth Films release, Sovexportfilm and Mosfilm production, featuring Galina Ulanova and Yuri Zhdanov will be used. This ballet version is divided into four acts and 9 scenes (originally with 52 thematic music numbers which determine the content and the order of events on the stage of which some have been omitted in this filmed version).[3]

ACT ONE

SCENE ONE

1. INTRODUCTION Duration 2:50 [0:07 – 2:57]

The performance begins with an overture in A minor, but after 8 bars it changes to B major. The metre is ¾ and the tempo is *andante assai*. Throughout the whole overture the dynamic changes between piano and mezzo forte. It contains recognisable music motives that will be repeated throughout the entire ballet.

[3] Regarding the version of Lavrovsky's ballet on which this thesis is based, arguably the filmed version is closest to the original version and to the spirit of the time in which it was created. There are other available recorded versions from the 1960s to the 1990s, but it can be argued that they do not depict the original choreography of the ballet. Due to my knowledge and personal experience, there was a new period of classical ballet in Soviet Russia in the 1960s and 1970s, with Vladimir Vassiliev as dancer in the lead. The dancing technique advanced tremendously and was implemented into all the previous ballets, both where necessary and not. Besides this, there was already certain feedback from the West and regardless of the quality of those versions I believe that they do not reflect the real state of things from the opening night.

During the prologue, after the cast list, the spectators are introduced to the place and time of the plot by a series of drawings of Verona, creating an impression of a picture book. We see the streets of Verona and Romeo appears anticipating the next music number.

2. ROMEO Duration 1:53 [3:00 – 4:53]

The first scene begins with the second music number titled *Romeo*. The tonality is C major in metre 2/4. The tempo is *andante*, with the calm music supporting Romeo's contemplative mood.

Unlike in Shakespeare, already in the first scene we meet many of the main characters. The visual effect contributes to their characterisation, that is to say, the way they are dressed and how they appear. First we meet Romeo who is dressed in a black cloak and light renaissance ballet jacket and tights and ballet shoes with small heels. He has black curly hair. With his appearance he reminds us of a typical Latino lover. He walks calmly down a Verona street and reaches a fountain with real water flowing. Although there is no dancing, his straight back, noble and elegant posture indicate a balletic representation of a nobleman. The sets are huge and extremely realistic, with large balconies, columns, stone bricks, large statues, ivy-covered walls and stairs. The realistic sets not only suit the film adaptation, but also are in accordance with the period of socialist realism that demanded an exceptional realistic presentation both in the movie and on the stage.

The streets are empty and the lighting gives the effect of dawn which suggests that Romeo is awake in the early morning, which is in accordance with the original where his father in 1.1.129 says 'Many a morning hath he there been seen…' and continues in 1.1.132-1.1.136

'But all so soon as the all-cheering sun should in the farthest east begin to draw the shady curtains from Aurora's bed, away from light steals home my heavy son and private in his chamber pens himself…'. In the background, there are the surrounding mountains in a mild fog, arguably metaphorically giving an atmosphere of overhanging danger.

Juliet in her first appearance is seen in her room, stretching and looking through a huge window that is covered with richly embroidered curtains and doorposts. Her straight back and extended *port de bras* give a hint of a balletic expression. She lives in luxury. There is wind blowing through her hair and she is wearing a light transparent gown with pointe shoes on her feet. She looks into the distance with an expression of yearning and arguably an anticipation of something uncertain in life. It looks as if she is standing on the bow of a large ship. Capulet compares Juliet's little body with a bark: '…in one little body thou counterfeits a bark, a sea, a wind' (3.5.130-131), but here the visual image arguably evokes the sailing of a large ship that is going towards its uncertain future.

Romeo and Juliet in the drama are often compared with light in the dark, for example, 'The brightness of her cheek would shame those stars…' (2.2.19), '…Her eyes in heaven would through the airy region stream so bright that birds would sing and think that it were not night…' (2.2.20-2.2.22) and to Juliet Romeo is ' …day in night…' (3.2.17). Similarly, in the ballet expression, right from the beginning, Romeo and Juliet are connected with dawn and sunrise. It is noticeable that Juliet's and Romeo's appearances introduce them as the leading couple, although there is not yet any dancing.

The film cuts back to Romeo who is reading a book. The fact that we see Romeo from early dawn thoughtfully reading a book is a possible parallel with Petrarchism in the original literary model mentioned in Appendix One. Gibbons (2006:47) says that in Shakespeare Romeo is first described in the manner of 'a typical Elizabethan melancholy lover'. Gibbons claims that there is even at first an element of parody in Shakespeare's presentation of Romeo and his bookishness and conventionality are obvious in the first words he speaks (2006:47). Even later, when Romeo and Juliet meet for the first time, Juliet gently mocks Romeo when she says 'You kiss by th' book' (1.5.109). However, Gibbons (2006:47) explains that at the beginning of the play his mood has unusual rapid and intense alternations. In the ballet his alternations of the mood are not evident, but he is portrayed as a young, contemplative and calm man, which corresponds to the fact that, according to Gibbons (2006:53) at the opening of the play Romeo lives only to dream in his introspective solitude.

Mercutio appears around the corner. He has a striking face. He is dressed in black and has a red hat. Mercutio walks in a cool, comical manner and has a sword on his side. He is carrying a mandolin. He comes down the stairs to music beats, swinging his right arm. Whilst passing along he makes one half of a *grand pirouette* in an easy-going manner. Arguably, such a walk interrupted by a sudden turn introduces Mercutio as a comic figure who even when he is alone cannot be serious, but habitually thinks of some new prank. There is no such thing as his Queen Mab's speech (1.4.53-94) or his witty remarks. The entire wealth of the language expression through puns and quibbles could not be adequately transformed into the medium of ballet. Mercutio is visually characterised by his black clothes that arguably hint at a darker side and a very bright red hat, which conversely suggests a desire for exhibitionism. The mandolin and the sword, from which he never parts, also express his dualism between an

entertainer and a dangerous individual. Mercutio is a good interpreter with a striking face, which is in accordance with Shakespeare's original where he considers his face as grotesque as a mask (Gibbons 2006:107). We immediately meet Mercutio as a joker who surprises Romeo by playing a chord behind his back. He comes to the fountain to drink water and notices Romeo who is absorbed in reading. Although he is fooling around, from his turned-out positions in *demi-plié*, elegant posture whilst holding the instrument, his straight back and stretched front leg, we can see that under the comical manners there hides a noble gentleman. Gibbons (2006:66) explains how Mercutio (but also Friar and the Nurse) during the play underestimate the depth, mystery and danger of the lovers' experience. Mercutio's affectionate concern and deliberately infectious exuberance in countering Romeo's melancholy is based on a radical misconception of Romeo's nature. For Mercutio dreams are 'simply the product of physical appetites and anxieties' (Gibbons 2006:67). From the beginning of the ballet, Romeo and Mercutio are juxtaposed as two friends of opposite natures.

On a balcony above the fountain there is a girl sensually stretching with an extended *port de bras*. Since Rosaline does not exist in this ballet version, arguably this scene gives us a hint of the content of Romeo's reading and imagination. The two friends walk up the stairs. Mercutio holds Romeo's right shoulder as a sign of friendship and they leave around the corner that is in accordance with Gibbons' claim that under the surface differences, Mercutio and Romeo feel brotherly affection (2006:69).

It is noticeable that characters in this scene express themselves with pantomime and not dance, although from their postures and costumes we can see that they are dancers. Just as Shakespeare uses prose, blank verse, rhymed couplets and the sonnet for different types of

expression, the choreographer uses ballet pantomime as one form of ballet language among many. This use of pantomime could arguably be paralleled with prose in the original. The pantomime is also supplemented with strong facial expressions and with the acting, in which the protagonists very convincingly identify themselves with the roles they play. Arguably this is in accordance with the spirit of the time and the heritage of the Stanislavsky method from the 1930s. In this analysis other dance forms used by Lavrovsky will be paralleled with language forms used by Shakespeare in the original.

3. THE STREET AWAKENS Duration 1:15 [4:56 – 6:11]

The music is in D major with a metre of 2/4 and an *allegretto tempo*. This music discreetly introduces liveliness that associates it with awakening.

Women gather around the fountain with laundry. They wash themselves and playfully sprinkle water at each other. In the distance we see other market-women passing, two friars, workers, fishermen, women with baskets on their heads. People pass with animals. The architecture on the stage is monumental and extremely rich. In the last bars of this music number, three Capulet servants, who wear distinctive dark robes with red sleeves, come out of a building. It seems that they have been drinking and eating, and there is an air of exuberance. They kick each other in the backside and they have swords on their hips. One of the servants stretches his arms with a *port de bras* and yawns not covering his mouth. On the last chord, one of the servants notices someone behind a column that is of great interest to him.

In this scene alongside the realistic sets, it is noticeable that cast includes numerous animals and extras that contribute to the lavishness of the production. This scene parallels the

beginning of Shakespeare's drama in which we meet the Capulet servants who are seeking a fight. In the original 1.1, the Capulet servants, Samson and Gregory exchange vulgar humour of low order. In the ballet, they are dressed similarly, in characteristic red colours and clothes that indicate liveried servants of a rich house. The aggressive red colour indicates they are representatives of the Capulet house. In the play, before the fight they use coarse puns and body jokes. In this recording, vulgarity is shown by gestures like a kick in the backside and yawning without covering the mouth, perhaps indicating there was not much sleep the previous night.

4. MORNING DANCE

Omitted.

In this production several of Prokofiev's music numbers have been omitted. Although this is partly because of the film adaptation of the work, arguably the reason is narrative coherence that is achieved by shortening. Through the entire Shakespeare's original there is a rapid forward movement and a noticeable short duration of the plot. In ballet, there is no comparable way to indicate the fast flow of time, but the way in which the scenes change rapidly give the impression of a fast flow of events. Choreographic numbers already begin in the previous music number, anticipating the next scene. For example at the end of the *Introduction* we already see Romeo before his music starts. Also the intention of the choreographer to omit some dancing numbers that do not contribute to the development of the plot is evident.

5. THE QUARREL Duration 1: 24 [6:13 – 7:37]

The ominous chords in the music score hint at a possible future misfortune. The music is in B-flat minor with a 4/4 metre in an *allegro brusco* tempo. The dynamics range from forte to forte-fortissimo. The strings in the base give a sense of creepiness, although the melody in the upper voices is calm and soothing. The end of the music number is fortissimo and in F minor. The two Montague servants appear in brown tunics and boots with swords at their sides. They have neat renaissance hairstyles, they walk with dignity and when they notice the Capulet servants who surround them, they turn their backs to each other and seem somewhat cautious, even frightened. The Capulet servants sarcastically bow before the Montague servants as if they were great noblemen. One Capulet servant imitates an easy-going walk of the Montagues before their encounter.

For the first time in the performance, alongside pantomime, there is dance performed by the Capulet servants. They begin a grotesque dance around the Montagues with bent backs and grotesque facial grimaces. Two servants hold their arms and turn around with *attitudes*, and with dancing steps like *ballonné* and three-step and do not allow the Montague servants to pass. Lavrovsky intends for them the so-called character dance of rough and grotesque movements, bent backs without *épaulements* and accurate positions or postures of the body. The posture and positions of the body do not require a refinement and purity, but reflect a lower social status of the protagonists, unlike Mercutio in the previous scene. This positions the servants as people of the lower rank. This is in contrast to the later noble dances of their superiors. Although it seems a paradox that during the Soviet era servants were so depicted, this relates to the fact that the Montagues are presented as modest, therefore their servants are also polite. This corresponds to the discussion in Appendix One that arguably the Montagues

present the Left, whilst the Capulets the Right. The Capulets are presented as exceptionally extravagant, almost arrogant. Their servants are also caricatured in a manner that corresponds to the comprehension of the Soviet time; the spectators could recognise their declined aristocracy and their servants.

One Capulet servant shows a fig and they start pushing each other around. In the original, the direct motive for the fight is the biting of a thumb, which was at that time a challenge and an insult (Gibbons 2006:84). In order to clarify this for the audience, Lavrovsky makes the Capulet servant show a fig, a gesture that can be recognised as an offence even today. There is no doubt that the Capulet servants are the challengers, whilst the Montague servants wish to avoid conflict. This is intensified, unlike in the original, with the number of the Capulet servants. There are three Capulet and two Montague servants and this immediately encourages audience sympathy for the Montagues that is in accordance with the discussion in the previous paragraph.

6. THE FIGHT Duration 3:50 [7:38 – 11:28]

The music, with a large number of strings, suggests fast fighting and fencing. It begins in C major in a 2/4 metre in *presto* tempo.

The three Capulet servants begin fencing with the Montague servants. They fight throughout this number. Women run around scared and more Capulets approach. Benvolio appears and notices the fight. Tybalt arrives. There is a recognisable theme *(leitmotif)* of the Capulets that will appear several times during the ballet. Tybalt wears a magnificent costume with golden sleeves and an embroidered jacket. He has wavy blond hair and tights with different coloured

legs, one being the recognisable red colour, the other a slightly lighter shade. He has a cynically grotesque smile and he appears to be very pleased. He throws himself into the fighting, preventing Benvolio from intervening. Tybalt is an excellent swordsman, fighting with two swords at the same time.

The fencing that follows is realistic and not balletic, but choreographed exactly to the music. The connection between music and fencing is in accordance with Shakespeare's original in Mercutio's later puns on fencing and music: 'Here's my fiddlestick, here's that shall make you dance.'(3.1.47) and '…he fights as you sing pricksong, keeps time, distance and proportion. He rests his minim rests, one, two, and the third in your bosom…' (2.4.20-3).

In the music there are fanfares and horns and in this cacophony of sounds ordinary folk put away their products in the marketplace and run away. The number of people who fight is increasing. Old Capulet appears, to the accompaniment of the recognisable leitmotif music, dressed in a black tunic with a heavy sword, as well as Old Montague, dressed in a grey tunic also with a heavy sword. They join the fighting and cross swords several times. They have difficulty holding their swords because of their weight. Old Capulet has a larger figure and Old Montague is thinner and taller. Lady Capulet and Lady Montague do not appear, so there is no Lady Capulet's 'A crutch, a crutch!' (1.1.74), but according to the physical stature and the years of Capulet and Montague, and the difficulty with which they try to hold the heavy old-fashioned swords, it is evident that for them the fighting days are long gone.

All the participating fighters appear neat, both in clothing and in hairstyle showing the social rank of their families. The Capulets all wear exceptionally lavish clothes. They are real

renaissance rich noblemen who are not shy to show off their wealth. The Montagues although also being noblemen are presented in a more restrained manner with a less conspicuous appearance. Their costumes are of subdued colours. During the fight of the two family heads, Tybalt on the other side of the square continually fights and the wounded and dead fall down. The fighting is cinematic and realistic, and there are no ballet steps. The church bell starts to ring. Music changes into a calmer, but sinister tone. Heavy accents in the music reflect the seriousness of the moment.

The most extreme representative of the Capulets is Tybalt. His facial expressions suggest perverted satisfaction with the fighting and the killing of the opponents. He is extremely obtrusive in his entire appearance, in contrast to Benvolio who appears relatively unobtrusively and is dressed modestly and neatly. In this manner one general characterisation of the conflicted sides is achieved.

7. THE PRINCE GIVES HIS ORDER Duration 1:20 [11:29 - 12:49]

The music is played by horns in *andante* tempo going from mezzo forte through crescendo into fortissimo. Suddenly the dynamics change to pianissimo and then back to forte and fortissimo. The metre is 4/4.

People run towards the main square carrying clubs which is in accordance with the original 'Clubs, bills and partisans! Strike! Beat them down! Down with the Capulets! Down with the Montagues!' (1.1.70-72). Soldiers appear with spears. They start separating the two sides. Prince Escalus appears on his horse and from above, with a large sword, orders the fighting to end. There is no choreography to indicate this. It is sufficient that he has raised and lowered

his sword slowly for everyone to understand his order, which recalls, 'Once more, on pain of death, all men depart' (1.1.101). His minimal movement is in contrast with very strong music and arguably gives him additional significance. Old Capulet and Old Montague lay down their heavy swords. Both groups continue to look with hostility at each other and the scene ends with the strict facial expression of Prince Escalus. In the original Prince Escalus commands Capulet to follow him and orders Montague to come the same afternoon, but such details were not transferred into the medium of ballet.

Pantomime and acting in this number continues. We encounter Prince Escalus as the absolute ruler. His power is visually intensified with the number and outfit of his soldiers who arrive on horseback. Arguably, the reconciliation of the conflicted parties under strong leadership is something that suited the Stalinist time.

8. INTERLUDE

Omitted.

It is noticeable that Lavrovsky in the dance medium went for the simplified linear narration. Benvolio's explanation of the fight and the conversation of Romeo's parents about their concern for their son and his falling in love with Rosaline have been omitted. There is no scene in which Romeo and his friends find out from the Capulet servant about the guest list for the party that will be held in the Capulet mansion. There is also no scene in which Paris asks the Capulets for Juliet's hand. Arguably scenes, which discuss a third person who is not present on the stage, are avoided because it would be difficult, actually almost impossible to interpret by movement. Also, arguably for the same reason in the following numbers there is

no information about the Nurse's life, her baby and husband, about Juliet's birth when her mother was thirteen, about events from Juliet's childhood and about references to the wedding next Thursday.

SCENE TWO

9. PREPARING FOR THE BALL (Juliet and the Nurse) Duration 0:41 [12:50 - 13:31]

The music order is changed. 18 bars from the music number 11, *The arrival of guests*, is used here. The music is light-hearted.

The scene takes place in the Capulet villa. The servants bring food for a huge banquet that will take place in this house. There is no hurried dialogue between the servants about the preparations (1.5.1-15), but certain commotion and exciting working atmosphere are evident in the ballet. There is a large drapery in the background with beautifully ornamented columns and arches. The Nurse appears, carrying a dress in a hurry to Juliet's room. The Nurse is fat and has graceless movements, although she climbs the stairs lightly. There is no choreography and she expresses herself with pantomime. Wearing the typical clothes of a nanny, she is characterised by a large figure and the manner in which she moves. This is in accordance with the original where in 2.4.100-1 'Here's goodly gear. A sail! A sail!' Romeo describes her 'voluminous garments and ship-like motion' (Gibbons 2006:148).

We have seen Juliet's room only for a glimpse at the beginning of the ballet. Now for the first time we see the interior of the Capulet mansion that is exceptionally luxurious. It may be argued that the choreographer and the set designer decided to go for such an interpretation of their home in order to achieve the visual impression and the attractive spaces for dance.

Gibbons (2006:87) explains that Shakespeare's predecessors also mentioned this. In Painter the name of the Capulet's house is Villafranca, and in Brooke, Freetown. The dignity of living in a castle Shakespeare gives to Escalus and puts the Capulets in a merchant's house. .

10. JULIET AS A YOUNG GIRL Duration 2:40 [13:33 – 16:13]

The music begins in a 4/4 metre, in C major for 26 bars, changing into A-flat major and after 8 bars going into A major. Modulations enhance the basic tonality of C major. The tempo is *vivace*, with a small ritardando, going back to *a tempo*. Lady Capulet enters to the bars of slow music, *andantino,* followed by *animato* and *vivace*, ending with *andante*. Dynamics range from piano to mezzo forte and forte. The music for Juliet is light and full of movement and she appears to be a high-spirited girl playing with her nurse. The music has a series of rising and falling passages punctuated by quiet, short chords. The theme of doom first appears in a fragmentary form on cello and English horn in an *andante* tempo with *espressivo* mezzo forte and in a 2/4 metre.

Juliet appears and peeks behind a huge sofa. She is very playful like a small girl. In this number for the first time choreographic combinations of strictly classical ballet are appearing. This is a continuation of utilising various types of ballet language, in accordance with the different types of Shakespeare's language. Only Romeo and Juliet and her companions will continue to express themselves with pure classical ballet. Juliet is distinguished for her dance on pointe. As the noblest offspring of the noble family, her character expresses itself with the most sophisticated style of the classical dance - dance on pointe.

She performs several different ballet jumps and tours. Tiny *bourrées*, fast spins and jumps with which she almost flies across the stage present a child's playfulness that is shown with tiny steps and with her movements to the left and the right side in relation to the Nurse, as if they were playing tag. However, due to the lightness and elegance with which she masters the space, she also presents her significance in the family. The manner in which she performs *rond de jambe* gives her character a certain youthful charm and physical sensuality. She dances around the Nurse, teases her and plays with her like a small child. Their mutual affection is evident. Juliet points to the mirror and the Nurse takes a look. Juliet teases her for being fat. There is pantomime. They hug each other and Juliet, sitting in Nurse's lap, tickles her. Unlike in the original where Lady Capulet and the Nurse start the scene and call for Juliet, here the Nurse and Juliet begin the scene in order to present their close relationship. When Lady Capulet enters, Juliet behaves more restrained which is in accordance with her short and official sentences in the original like 1.3.6 'Madam, I am here, what is your will?'

Lady Capulet enters the room. Juliet ceases to dance. She calms down and her expression becomes serious. Her mother is dignified and stiff. Lady Capulet is a tall and thin woman, with a face expressing strong character. There is pantomime and Juliet kisses her hand. Her mother with a restrained gesture checks Juliet's hairstyle with which she is not satisfied. Juliet performs several *bourrées* and *soutenu en tournant*, steps that enable her mother to examine her appearance from all angles. But Lady Capulet looks at herself in the mirror. In Shakespeare's original Juliet is thirteen. Her mother claims that she gave birth to her at the same age (1.3.72). This implies that she is about 26 years old. Although the interpreters of these roles are older, it is evident that Lady Capulet is still seeking traces of youth on her face in the mirror.

Juliet has a short ballet variation repeating same ballet steps like *attitude, pirouette and ronde de jambe* that express her youthfulness and playfulness. After the variation, she plays a childish game again with the Nurse. Lady Capulet stops the game and points to Juliet to look at herself in the mirror. Pantomime with which they indicate Juliet's curves of the body shows that she has matured and is ready to be married. Juliet appears to be shy. Both the Nurse and the mother look at each other significantly. Just as in the original it is obvious that they have concluded how Juliet has matured. However, there is no expanded discussion as in the original, nor is Paris mentioned as the person that is not present on the stage.

The mother remains restrained, whilst the Nurse assumes an air of importance, satisfied with what she has seen. She sits with spread legs. She puts her right hand under her chin and her left one on her thigh. It is understood that she is more a mother to Juliet than her real mother, at least emotionally. Gibbons (2006:150) explains that in 2.4.147 'the joke is that the Nurse *unintentionally* expresses indecencies through unfortunate choice of words'. In ballet her conduct gives away a person that could express herself indecently. Whilst the mother expresses pantomime with restrained gestures and the posture of her body indicates nobility, the figure and gestures of the Nurse are opposite to all ballet conventions. Her gestures are rough, exaggerated and ungainly.

11. ARRIVAL OF GUESTS (Minuet)

Omitted (except for the part played as number 9).

12. MASKS

Omitted.

After the omission of the eleventh number, *Arrival of Guests*, the twelfth number is also omitted – the *Masks*. In this number a dance of Mercutio, Romeo and Benvolio is presupposed. Most probably Lavrovsky omitted this number since it would be decorative and in a way a standstill in the development of the plot. The concept according to which only the leading protagonists and Juliet's friends are expressing themselves with pure classical ballet would be interrupted.

13. DANCE OF THE KNIGHTS Duration 5:36 [16:14 – 21:50]

Brilliant orchestral colouring and powerful dance rhythms accompany the scene of the Capulets' ball. Music is in E-flat minor in a metre of 4/4 and *allegro pesante* tempo. The recognisable theme of the Capulets appears in the bass. The music changes to F minor for the ladies' dance and the tempo is *andante* in a 3/4 metre with pianissimo to mezzo forte dynamics. When the key changes to G major, the music calms down to *poco piu tranquillo* and the duet of Juliet and Paris begins. The dynamics are predominantly soft and the metre remains 3/4. After their duet there is a repetition of the main theme. The theme introduces a certain note of decadence into the prevailing strong sound of the score ending fortissimo.

In this number we encounter Paris who is courting Juliet strictly by the book. In Shakespeare Paris is first introduced in close juxtaposition to Romeo; 'as Romeo leaves the stage lamenting his unhappy love for Rosaline, Paris enters, talking to Capulet about his suit to Juliet' (Gibbons 2006:40). Shakespeare makes a structural parallel between the scenes emphasizing throughout the play the persistence of Paris as a threat to the hopes of the lovers (Gibbons 2006:41). As in Shakespeare, in ballet Paris is seen again later, after the death of Tybalt, but is not discussing the proposed marriage. Instead, he physically enters her room with her parents.

He will not meet Juliet at the Friar's cell, but will come to the Capulet mansion on her wedding morning to find her seemingly dead, as well as to her funeral. That way, Shakespeare's structural parallels are preserved.

In the ballet, Paris is not asking Capulet for Juliet's hand in private, but his courting is presented in public before everyone at the Ball. Gibbons (2006:41) says that 'Shakespeare develops Paris into a noble rival to Romeo; he has public acceptability and observes the rules of conventional courtship, so contrasting with Romeo's secret and unconventional love.' That is suitable for physical or dance language. Paris has a large role at the Ball, unlike in the original, where he has no text in this scene.

Juliet is shy. His page gives him flowers for her. Kissing the edge of her gown marks formal courtesy. Gibbons (2006:104) explains how Lady Capulet's lines in 1.3.81-2, describe Paris like 'an open book in which beauty has written delight'. Gibbons (2006:47) states that this is a predictable and literary mode of feeling and perception. He explains 'how the play progressively distinguishes between characters who contentedly express themselves through received verbal and rhetorical conventions, and the hero and heroine who learn that greater maturity and fulfilment require language true to their own particular selves' (Gibbons 2006:48). According to Gibbons (2006:47), Paris lacks Romeo's 'sweetness of tone' and temperament and is one of the characters that express themselves conventionally to the end of the play. When he finds out that Juliet is presumably dead, Shakespeare only gives him conventional phrases. In the ballet Paris is presented as a narcissistic nobleman who checks his looks several times in the mirror held by his impeccably dressed page. That way Lavrovsky accentuates differences between the main male characters. Tybalt is obtrusive and

aggressive, Mercutio is witty and comical, Romeo is calm, contemplative and amorous and Paris becomes a more formal, self-sufficient member of the higher class. He wears expensive clothes and gives the impression of better taste in dressing than the pretentious Capulets. Showing him as narcissistic, Lavrovsky increases our liking of Romeo. In the original, Paris is a good catch for the Capulets, since he is a rich kinsman to the Prince.

Tybalt looks favourably at Paris's courting. He behaves extremely politely and in a sophisticated manner, unlike in the scenes on the street, so it is clear that he respects family obligations very much. However, he never detaches himself from his sword, even when he drinks. Tybalt leads the feast. At one point, he even stands on the table, confirming his significance in the Capulet house.

A huge cast with a lot of extras is present on the stage. In the grandiose, luxurious premises the guests dance a renaissance dance, another aspect of classical dance that Lavrovsky uses as the equivalent of a language form. Not every dance can be equally paralleled with spoken language, but such dance mostly resembles rhyme, since rhyme is in the larger part of the play associated with formality (Gibbons 2006:49). This dance is characterised by a noble carriage of the body and spatial elements like certain geometrical pathways. Steps are small in size in the range upward and downward the stage and inward and outward regarding the partners. The first part is danced in pairs, the men expressing their nobility and the women their grace. With it the significance, virtues and the greatness of the nobility are expressed. Light steps, which are in contrast with powerful music, accentuate the easiness with which the Capulets express their significance.

The second part is danced only by the ladies with cushions in their hands, inviting their partners to kneel beside them. Juliet and Paris watch the ball. Old Capulet kisses Juliet in the forehead. Lady Capulet throws down the cushion before Old Capulet. He kneels and kisses her. Old Capulet is quite passionate in this and we notice that life energy has still not left him. There are no witty remarks with the ladies like those in 1.5.16-20, but his appearance gives away a lively old man.

The duet of Juliet and Paris follows. She dances with ballet steps on pointe and he is merely her partner. He partners her in high lifts, *pirouettes*, *attitudes* and supports and everyone watches them. The high lifts mark her elation with the events, and the *pirouettes* make her the pivot of all events at the Ball. It is noticeable that Paris uses steps appropriate for a renaissance dance while partnering her, and she continues to use the technique of classical ballet. This functions because he is merely partnering her, not really dancing. Together they perform steps like *glissades* and *chassés* that are used in classical ballet, but originate in historical dances, so they appear very harmonious. His reliable partnering of her ballet elements and lifts shows his capability to be the appropriate selection for her life partner as well. However, when Romeo later on appears with his classical ballet vocabulary, it is evident how much more suitable he is for her than Paris.

Tybalt leads Paris and other noblemen away. The other guests continue to dance in the same mood. Juliet's companions appear also on pointe. They have light dresses and they all leave for another room. Lavrovsky here uses a multiplication of the main character in the form of her friends in the tradition of romantic and classical ballets, although in Shakespeare's original Juliet does not have close friends. Unlike in Shakespeare, the Ball scene is relatively long

which is in accordance with the fact that the physical aspects of the drama, like the dance and the fights, are more accentuated and elaborated than the features that are more easily expressed verbally.

The film then cuts to show Romeo and his friends in front of the entrance. Benvolio and Mercutio mock the Ball dance of the Capulets in front of their mansion by caricaturing the dancing steps. They invite Romeo to put on the mask and join them inside. Mercutio, Benvolio and Romeo prepare to sneak in wearing masks. This is suggestive of masquerades, '...traditional disguising and dancing associated with Christmas and other festivals, a custom of Italian origin though influenced by English mummery; essentially social and impromptu in character, .. '(Gibbons 2006:105). Thus the perfect harmony of the Ball will be disturbed by the arrival of the masked guests. In the original, Romeo, Mercutio and Benvolio appear masked with several other masked persons in the fourth scene. Before that, at the end of the third scene, a servant informs us that the guests have arrived and that the supper is served up (1.3.100). In ballet we encounter the masked friends after the beginning of the Ball in order to comprehend where they are going.

14. JULIET'S VARIATION Duration 2: 21 [21:51 – 24:12]

Music begins in E minor, with a 3/4 metre in a *moderato* (*quasi allegretto*) tempo. The dynamic begins piano, gradually increases to forte, just to end in piano again. The music number ends in a *meno mosso* tempo.

Romeo, still outside the Capulet mansion, expresses an uncertainty, perhaps an anticipation of something. This is suggestive of his lines in 1.4.106-107 'I fear too early, for my mind

misgives some consequence yet hanging in the stars'. However he agrees with his friends and puts on the mask that is in accordance with his last lines '…But he that hath the steerage of my course direct my suit. On, lusty gentlemen' (1.4.112-113). In the original he does not wish to dance, but asks for a torch to be a torch-bearer, which is avoided in ballet since it would be an obstacle when expressing himself through movement.

Juliet and her friends dance in the ballroom, accompanied by musicians. The three men sneak into the villa with masks and watch her dance. When Romeo notices Juliet she is in the middle of her ballet variation at the centre of everyone's attention, unlike in the original where Juliet has no text before her encounter with Romeo. According to the tradition of classical ballet, her role is promoted almost to the role of a Princess. She is showered with flowers, which could mark that the time of her maturity for marriage has arrived. She repeats ballet steps that are characteristic of her youthful charm, like the sensual *rond de jambe* and the playful *bourrée*. Her *manège* in the direction of all who are watching her arguably shows her openness and straight-forwardness, whilst the combination of *pirouettes* which concludes her variation makes her the centre of the event. At the end of her variation their eyes meet. There is a moment of silence. This accentuates the significance of their first encounter. In the original Romeo first notices her and comments (1.5.52) ' For I ne'er saw true beauty till this night'.

Tybalt appears and notices the masked Romeo. He runs towards him, throws his glass to the side, which marks the end of hospitality and swings his arm to hit Romeo. This aggressive reaction of Tybalt obviously shows his exceptional sensitivity to family honour, because he immediately stands to protect his cousin Juliet before a stranger. In the original Tybalt

recognises Romeo immediately by his voice 'This by his voice should be a Montague' (1.5.53) and instantly shows his aggressiveness 'Fetch me my rapier, boy…' (1.5.54), but is prevented by Old Capulet from attacking Romeo. In the ballet, Tybalt does not recognise Romeo until he takes off his mask.

15. MERCUTIO Duration 1: 16 [24:13 – 25:29]

The music starts in A-flat major in a 3/4 metre and *allegro giocoso* tempo. The dynamics range from mostly forte to mezzo forte. The tempo changes to *moderato scherzando*, *allegro primo* and ends in *meno mosso*. The staccato mode of playing gives certain sharpness to the character of Mercutio under his merry appearance when teasing Tybalt.

Tybalt tries to confront Romeo, but Mercutio interferes. In the original Mercutio has no text in the Ball scene, but in the ballet Lavrovsky positions Mercutio between Tybalt and Romeo anticipating the later tragic event when Mercutio takes the duel instead of Romeo. Since in the ballet there were no witty escapades in Mercutio's speeches like, for example, the Queen Mab speech, Lavrovsky gives Mercutio space in the Ball scene to depict and shade his character and wittiness by mocking Tybalt. Mercutio performs several ballet steps, a lot of high kicks, one *pirouette* and several jumps in order to fool around and tease Tybalt who is after him. He mainly uses pantomime and character comical movements that can arguably be paralleled mostly with prose. He dances on the table and pushes through the crowded feast. Tybalt loses him constantly in the crowd. Mercutio has an extremely grotesque mask with a big nose and horns. The mask is perhaps an association with Mercutio's graphic phallic jokes mentioned by Gibbons (2006:150). Everyone runs after them around the villa. Mercutio even punches the

nose of Tybalt who cannot catch him. The moment when he catches Tybalt's nose perhaps illustrates his deadly, precise wittiness that always hits the centre of things.

16. MADRIGAL Duration 2: 22 [25:30 – 27:52]

The music starts in G major and a 2/4 metre. The tempo is *andante tenero* changing to *poco più mosso*, *andante* and ends again in *più mosso*. The dynamics range from mezzo piano, mezzo forte, back to pianissimo and piano. Prokofiev called this number a 'madrigal' with a cantabile theme for violins and violas. Here Juliet's themes are heard lyrically and tenderly: there is no hint of the playful girl and they lead into their lyrical *adage*.

Whilst Mercutio is busy catching the attention of all the guests, Romeo and Juliet, alone, have their encounter. He still wears his mask and goes towards her. She performs *bourrées* backwards. The trembling of her feet and the backward direction of the movement with her facial expression give the impression that she is slightly frightened of an unknown masked stranger. He manages to reach her and kisses her gown, showing formal courtesy. Their duet starts as a slow *adage*, but after they kiss the music accelerates and they consecutively start to perform high jumps as a sign of inner ecstasy. He partners her and the second part of the duet is more animated than the first *adage*. She takes the mask off his face and playfully runs away into the next room. She throws away his mask, which he lifts. Their gazes meet.

Gibbons (2006:118) explains how Romeo's first words begin a sonnet which Juliet shares and which ends in a kiss. In choreography this is manifested on several levels. First is that the formality of the sonnet is indicated by Romeo's kissing the edge of her gown at the beginning. Second are the choreographic elements like a cluster of *pirouettes* that she first commences by

herself. Subsequently Romeo joins her and partners her until the end of the combination. The third is that Juliet finally finds a partner who communicates with her through classical ballet. This is the highest form of classical dance which is arguably here equated or paralleled with the sonnet in poetry. Besides this, the impression that they are a perfect match is complemented by the music which is lyrical, gentle and amorous and with the visual compatibility of their costumes which are harmonised in the way that his ballet jacket and her bun net are made of the same material. The formality of their duet is in accordance with the previously mentioned claim by Gibbons that they start to express themselves through verbal and rhetorical conventions and that they will later on develop language that is true to their particular selves (Gibbons 2006:48). Therefore, their next duets will be less and less formal and more expressive. Their duets differ from the classical duets before that time, and could be called neoclassical duets in the sense that before the partner used to stand behind the ballerina in order to present her to the audience. Here, although the supportive male role remains very important, in the lifts they turn more one towards the other, exchanging their affections.

17. TYBALT RECOGNISES ROMEO Duration 1: 03 [27:53- 28:56]

The music begins with a 2/4 metre in forte and *allegro* tempo and in G-flat minor. The basses in the music score are the recognisable part of the Capulet *leitmotif* in the music.

The Ball comes to an end and the guests leave. Mercutio and Benvolio cannot find Romeo, so they leave without him. Once again Mercutio's witty remarks will be skipped, so there will be no Romeo's 'He jests at scars that never felt a wound' (2.2.1). Juliet and the Nurse look at the guests leaving. After the lyrical duet we return to pantomime. Romeo expresses his infatuation by leaning on a stone pillar with both of his hands lowered beside his body as if

disarmed by her beauty. He lowers his mask once again, despite the danger. Juliet and the Nurse look at him from a distance. The Nurse recognises him, but so does Tybalt.

He runs after him with his sword. Tybalt is furious because he cannot catch him. The Capulet *leitmotif* clearly lets it be understood that Tybalt is the main representative of the Capulets. In this scene Old Capulet is not present to stop and prevent Tybalt's aggression and with this, Tybalt gains in importance. He has no dancing, but his fierce look and the sword in his hand speak for themselves.

From the facial expression of the Nurse that suddenly becomes serious and from Juliet's face that also becomes solemn with a slight hint of fear in it, we understand that the Nurse recognised a member of the rival family. In the original she says to Juliet 'His name is Romeo, and a Montague, the only son of your great enemy' (1.5.135-136). Juliet's facial expression is in accordance with her line 'My only love sprung from my only hate' (1.5.137).

18. DEPARTURE OF THE GUESTS (Gavotte)

Omitted.

19. BALCONY SCENE Duration 2: 21 [28:57 – 31:18]

In the balcony scene Juliet's and Romeo's themes are first exposed broadly and then interwoven polyphonically, but there is no real symphonic development. The music is in a 2/4 metre and a *larghetto* tempo going into an *andante*, in C major. The music is played very expressively.

Juliet and the Nurse are in Juliet's room. The Nurse leaves and Juliet stands lit by the moon, which is again an association of imagery of Romeo and Juliet as light in the dark. We see an enclosed garden full of rose bushes and fountains and a balcony. It arguably presents not only a protected place where she resides, but also her virginity.

Romeo peeps out of a rose bush and looks towards the balcony. Gibbons (2006:129) mentions that there is implicit comparison of Romeo to a rose in Shakespeare. Juliet stands on the balcony and the theme is played by the English horn. There is no monologue 'O Romeo, Romeo, …' (2.2.33), so in the ballet the point that Romeo hears Juliet express her concern and love for him whilst he is hiding in the bushes is missing. Juliet physically descends into the garden in order to meet with her loved one. Whilst in the play they could express themselves verbally over the balcony, in the ballet they have to meet in order to physically exchange their affections. There is light on her and the wind blows whilst she walks through the rose garden. Romeo appears and they look and hold each other.

20. ROMEO'S VARIATION

Omitted.

21. LOVE DANCE **Duration 3:02 [31:20 – 34:22]**

This is C major in a 4/4 metre and *andante* tempo with forte dynamics. The tempo changes to *più mosso* ending with *a tempo* going to *meno mosso* and sounding pianissimo.

Romeo and Juliet immediately start dancing together. From the real world of the garden they find themselves in imaginary space, and everything disappears around them. This is in

accordance with Gibbons' explanation (2006:56) that in the world of ideal love time and mutability do not exist. It has no local habitations and no names. It is free from Verona and the feud. They start their *adage* with the same lift they had in the *Madrigal*. The repetition of this lift signifies the continuation of their love relationship. They become the centre of everything. They dance a neoclassical *pas de deux* with high lifts and turns. From this whirl we return to the garden where Romeo kisses her gown. They embrace each other and she runs off into the house. They touch each other's hands over the balcony. In the last scene, imagery of the two lit by the moon in the dark is repeated. Their hands that meet across the balcony express their yearning for each other and their unwillingness to part that resembles the original where in 2.2.184-185 Juliet says 'Good night, good night. Parting is such sweet sorrow that I shall say good night till it be morrow'.

It is obvious that in the ballet Romeo and Juliet do not discuss complex things like their names and surnames, that is to say, that they are offspring of the rivalled families, as is in the original. In terms of narrative, they discuss their love and passion and possibly marriage, although it is not as obvious as in the original. However, not every ballet step can be given a specific meaning, but the meaning comes not only out of the combination, but also out of context, acting and interpretation. Arguably this is the peak of the choreographic expression that occurs between Romeo and Juliet in the Balcony scene when we are left with almost abstract neoclassical choreography in which they exchange their affections. This part is choreographically most pure, whilst their other sections together, like the duet of departing at dawn, are more dramatically tied to the story itself, both in the place and the time of the plot.

SECOND ACT

THIRD SCENE

22. FOLK DANCE **Duration 4:54 [34:23 –**

23. ROMEO AND MERCUTIO

24. DANCE OF THE FIVE COUPLES

25. DANCE WITH THE MANDOLINS **- 39:17]**

The music starts in this number, but spreads all the way to number 28 (*Romeo with Friar Laurence*) and the music score is shortened and combined. It begins in D major with a 6/8 metre in *allegro giocoso* tempo with sforzando accents and mezzo forte dynamics, changing to pianissimo and piano.

There is a carnival and a large crowd. People wear masks. Unlike in Shakespeare's original, in this ballet version we have street festivities and many people on stage. With this, Lavrovsky creates a contrast between a merry and carefree scene in which everyone is celebrating and the ensuing tragic event. He also gets space for physical aspects of the story like the dance and later on the fight. In this number, Lavrovsky introduces more types of dance that will be mentioned in the following paragraphs.

Mercutio is in the crowd with women. There is a church procession carrying a statue of a saint. People dance with tambourines. Men and women dance a *tarantella*. Mercutio is in the centre of the event with his mandolin and everyone is focused on entertainment. Romeo is passing by, completely uninterested in the events around him and in a contemplative mood, which reveals his isolation in relation to the crowd. In Shakespeare, this isolation is achieved

'through a series of such moments where his mood, tone and thoughts contrast strikingly with those of his companions' (Gibbons 2006:109).

The next scene follows with four dancers dressed like *commedia dell' arte* actors wearing masks and dancing. They make several classical steps like *ballonné* and *double tour en l´air*. A man dressed as a jester joins them, performing high acrobatic jumps and *grand pirouettes*. Mercutio plays the mandolin in the background. He and Benvolio are in the company of women. They watch three gypsy women dancing in the style of *flamenco* with castanets. The jester jumps acrobatic *en tournant* jumps, and after him a man wearing a death costume and carrying a scythe performs *en tournant* jumps, trying to cut the jester who runs from him. This symbolises several things. First it marks the conflict between a comedy and a tragedy. Second, it is a kind of a dark omen that is characteristic for the play. Also the costume of the jester is in a way in accordance with Romeo's 'O, I am fortune's fool' (3.1.138).

Lavrovsky uses the Carnival sequence to present three basic types of dance. The first are folk dances based on the *tarantella* and gypsy dances. The second are predecessors of theatre dances that remind us of *commedia dell'arte* in which already certain exhibitionistic virtuosity is being presented, and the third, the church procession, which refers to church mysteries of the Middle Ages. This way he not only explores the medium of dance presenting various types of dances that precede classical ballet, but also creates the atmosphere of a picturesque renaissance Verona, depicting the time and place of the plot.

The scene moves to a tavern where Tybalt is in the company of women who dance on the table. He is obviously not in the mood for entertainment, as his facial expression gives away

that something is troubling him, most probably Romeo's intrusion. Tybalt frowns, drinks, throws his glass into the air, grabs his sword and invites his company to go outdoors by a hand gesture. We see Mercutio who has fun with the dancing crowd. The dancers hold Mercutio up in the air. Romeo goes about his business.

In the last chords, we see Friar Laurence in his cell, this again being an anticipation of the next scene. Friar Laurence is an older monk dressed in a clergyman's dress. He sits at his working table under a gothic vault. On the wall there is a crucifix and on the table there is a skull, a globe and an hour-glass. The Friar studies some herbs. His dualism is manifested with a crucifix on the wall as a sign of his spirituality and with a skull, globe, an hour clock and herbs on a table that are signs of his interest in science. Gibbons (2006:137) states that the emphasis on Friar Laurence's medical interests prepares us for his subsequent offer of the potion to Juliet.

In this version the scene in which Romeo and Friar Laurence as his confessor discuss Romeo's new love and arrange details for the wedding is missing. Romeo enters, kneels before the Friar and kisses his hand. They look at each other directly in their eyes. We see they have a relationship full of trust and respect. There will be no clever advice, but his calm, dignified and slow gestures and motions are reminiscent of 'Wisely and slow; they stumble that run fast' (2.3.90). From outside we hear the last bars of the Carnival music and this once again accentuates Romeo's isolation from the others.

26. THE NURSE

Omitted.

27. THE NURSE GIVES ROMEO THE NOTE FROM JULIET

Omitted.

SCENE FOUR

28. ROMEO WITH FRIAR LAURENCE

Omitted.

The scene in which Benvolio and Mercutio talk about Tybalt who wants a duel with Romeo, and the scene in which the Nurse and Peter bring Juliet's message are missing. Juliet's impatient awaiting for news about Romeo that the Nurse brings in the original is not present either. With this, Lavrovsky continues a simple narrative line in which he does not try to tell through movement difficult and complex things like discussing a third person who is not present on the stage or the events that will follow. He simply lines up the events on the stage.

29. JULIET WITH FRIAR LAURENCE **Duration 3:52 [39:18 – 43:10]**

The music starts in A-flat major, in *lento* tempo and in a metre of 4/4. It starts in pianissimo dynamics and develops up to forte towards the end of the number.

Juliet rushes to Friar Laurence, avoiding the crowd on the square. She hides behind the columns. Her ignoring of the crowd isolates her in the same way as Romeo, although she is followed by her Nurse. The Friar and Romeo expect her. Juliet enters alone and Romeo showers her pathway with lilies. This can be interpreted as a bad omen; in the tradition of romantic ballet, lilies are flowers that Count Albrecht is carrying to Giselle's grave. This connects Juliet's wedding with the grave. It is in accordance with Juliet's premonition in

1.5.134 'My grave is like to be my wedding bed' as well as Lady Capulet's curse 'I would the fool were married to her grave' (3.5.140). They greet each other and Romeo kneels before her, kissing the edge of her cloak, which is once again used as a sign of formality of the event. In the original we do not actually see the ceremony, but Friar Laurence invites them to come with him 'For, by your leaves, you shall not stay alone till holy church incorporate two in one' (2.6.36-37). In the ballet the wedding ceremony is performed with stylised ballet steps before a statue of a saint. Harmonious movements of parallel lines with synchronised *port de bras* as a symbol of prayer mark Juliet's and Romeo's ideal compatibility as partners, whilst their mutual look, with raised heads towards a holy statue signifies hope and belief into a better future that will follow. The Friar puts his hand on their palms as a sign of blessing. In the air he makes the sign of a cross. They kiss each other. They are married.

SCENE FIVE

30. THE PEOPLE CONTINUE TO MAKE MERRY Duration 1:01[43:11 – 44:12]

This music number is shortened and it is in a *vivo* tempo and in 2/4 metre.

On the square the crowd is still merry. The atmosphere is in contrast with the thing that is about to happen soon. Mercutio is carried in the air, as a sign of his being the man of the show. His playing of the mandolin evokes his energetic zest, which in the original is characterised by his witty and intelligent use of the language. Romeo comes back from the ceremony and notices him. On the other side we see Tybalt and his companions who make way for him through the crowd, pushing people around and forcefully dominating the crowd. In the original, Benvolio and Mercutio discuss the hot day when Tybalt and his companions approach them enquiring about Romeo, but Mercutio only mocks Tybalt. In the ballet the

entire scene is expanded as a continuation of the Carnival scene. Tybalt does not address Mercutio, but frowns when he notices Romeo who is approaching with a smile. Tybalt runs towards Romeo down the stairs. They meet.

31. A FOLK DANCE AGAIN

Omitted.

32 TYBALT MEETS MERCUTIO Duration 0:56 [44:13 – 45:09]

The music begins in a *moderato* tempo, A minor, forte dynamics and in 2/4 metre. The music has a sinister tone with several strong accents.

Tybalt tries to take out his sword, but Romeo peacefully puts it back into the scabbard with his hand. It is evident that he does not want to fight. This is in accordance with Romeo's lines in the original 'Tybalt, the reason that I have to love thee doth much excuse the appertaining rage to such a greeting: villain I am none, therefore farewell....'(3.1.61-64).

Mercutio is lowered from the air and has a worried expression. He puts down his instrument and takes his sword. The music changes in character and during the gentle Romeo theme, Romeo opens his hands towards Tybalt as a sign of peace, but Tybalt only mocks him and makes a gesture with his hands, as if praying. The characters express themselves with pantomime. Tybalt's imitation of a prayer with which he mocks Romeo signifies that Tybalt recognises a reflection on Romeo's face of some new refinement. However, he does not know that Romeo just came from the church where he married his cousin. He pushes Romeo away and points his sword towards him. Mercutio steps in with his sword pointed towards Tybalt

and takes over the duel. That way the triangle Tybalt, Mercutio and Romeo, anticipated at the scene of the Ball is repeated. Mercutio once more stands between Tybalt and Romeo and distracts Tybalt. In the original, Mercutio first makes witty comments about Tybalt in 2.4.19-26. He describes him as '…the very butcher of a silk button…' (2.4.23). Since Romeo does not answer to Tybalt's provocations, Mercutio takes the duel instead of Romeo - 'Tybalt, you rat-catcher, will you walk?' (3.1.74). After certain reluctance and Mercutio's persistence, Tybalt accepts the duel with the line 'I am for you' (3.1.82).

33. TYBALT AND MERCUTIO **Duration 1:02 [45:10 – 46:12]**

There are strong accents in music, *furioso*, fortissimo and *precipitato* tempo.

Tybalt attacks strongly. Mercutio fights in a comical manner, mocking Tybalt. In the original he teases him by addressing him as the 'Good King of Cats' (3.1.76). In the ballet, the fight is expanded and Mercutio performs character ballet steps like *jeté entrelacé, saut de basque* and several turns around Tybalt whilst fighting. The music is comical in character and resembles Mercutio's music from Act one when he teases Tybalt at the Ball. Mercutio's quick and tiny three-steps and *chassés* depict his playfulness with which he provokes Tybalt. They fight up and down the stairs. In one moment Mercutio jumps over Tybalt who bends down and runs towards a stone pillar and lies on it as if resting, with a desire to entertain the folk watching the fight. Romeo grabs a sword and enters the fight between them. The music suddenly changes its character with several sinister accents. As Romeo grabs Mercutio's sword, Tybalt stabs Mercutio below his arm. Just as in the original we see Tybalt's unscrupulousness when he does that.

34. MERCUTIO DIES **Duration 3:31 [46:13 – 49:44]**

The music begins in *moderato* tempo and a 4/4 metre. One of the most striking music numbers is Mercutio's dance of death after he has been stabbed by Tybalt. The music is based on the gay, jesting themes that accompanied him in the scene of the Capulet's Ball, coming hesitatingly, in fits and starts, as he tries to summon his strength for a last brave effort of gaiety and defiance.

Mercutio wishes to continue the fight, but he cannot. Tybalt gloats, wiping off his sword and raises it into the air as a sign of victory. In the original he just exits, but in ballet his arrogance is accentuated. He kisses his sword and three Capulets place their hands on his shoulder as a sign of support. They leave. Mercutio holds his chest and we see blood on his hand that is in accordance with the realistic approach to the entire work. Romeo and Benvolio are devastated. Romeo puts his head on Benvolio's right shoulder. Mercutio tries to walk by using his sword like a walking stick, but he falls down and Romeo and Benvolio catch him and hold him under his arms. There is a scene of pantomime in which Mercutio tries to act as if he is well. He fools around, but stumbles giving away his feebleness. Everyone in the crowd is appalled. Mercutio continues his charade until the end. Gibbons (2006:163) notes that Mercutio cannot be grave even about his own death '…Ask for me tomorrow and you shall find me a grave man' (3.1.98-99). However, in the original Mercutio curses both the Capulets and the Montagues (3.1.92) and is carried off the stage before he dies. His page is sent for help. In the ballet, Mercutio's death is presented more emotionally. He tries to repeat the steps he had with his mandolin in the Carnival, but is not successful in this. He imitates the playing of the mandolin on his sword that drops out of his hand. The movements are interrupted just as is the music and he falls on the square before the crowd. With the last few sinister accents

in the strings, Tybalt appears on the balcony above and looks down. Mercutio with his last power tries to get up, but falls down dead. Everyone's head is bowed. Romeo leans over his friend. The women cross themselves.

Mercutio's body is left on the stage unlike in the original. Gibbons (2006:168) notes that Mercutio is carried off stage to die, whilst Tybalt's body continues to attract attention until the end of the scene. The action of bearing him off, claims Gibbons, 'gives visual emphasis to the turning point of the action and the dark second half of the play begins' (2006:168). In ballet, both bodies remain on the stage, which increases the impression of a tragedy.

35. ROMEO DECIDES TO AVENGE MERCUTIO'S DEATH

Duration 1: 55 [49:45 – 51:40]

The music begins in *andante animato* tempo and is in a metre of 4/4 played forte marcato. The tempo through *piu mosso* changes to *presto*.

Romeo kisses his dead friend on the cheek as a sign of their gentle friendship. Tybalt triumphantly returns to the square with his group. The music reaches a new peak with several accents as if inviting a fight. Romeo grabs his sword - 'Either thou, or I, or both must go with him' (3.1.131). Tybalt attacks. There is furious fighting and the music repeats the theme of fencing from Act One where strings imitate the sounds of swords. The fencing is once again in accordance with the music, but also realistic. They fight with one, then with two swords. Tybalt goes furiously after Romeo and impales himself on Romeo's sword. Wounded, he angrily tries to get up to the sound of crashing chords. The strong accents in the music give the impression as if some wild beast is dying. With his last strength, he tries to kill Romeo

with a dagger. He falls into Romeo's arms who pushes him away. With the last chord, Tybalt falls dead in the middle of the square. Once again the fight is expanded in the ballet and the way Tybalt fights depicts him as a person of extreme aggression and blind hatred.

36. FINALE **Duration 2: 15 [51:41- 53:56]**

The music begins with a 3/4 metre in a tempo of *adagio dramatico.* The dynamics are forte to fortissimo.

Romeo understands what he has done. Juliet appears on the balcony and sees what has just happened. Romeo kneels and spreads his hands towards her as a plea for mercy. Benvolio drags Romeo away. The theatrical solution that one of Juliet's balconies is overlooking the square where the swordfight occurs simplifies the plot, and the scene where Juliet hears the news from the nurse avoided. Arguably such a complex dialogue would be difficult to interpret just through movement. Gibbons (2006:168) says that 'Juliet's soliloquy of longing for Romeo in 3.2.1-31, uttered while his sentence of banishment still rings in our ears, is an astonishingly powerful dramatic juxtaposition'. In the same sense visually it is exceptionally powerful that Juliet comes out on the balcony and meets with Romeo's gaze just moments before he is forced to flee.

The Capulets arrive. Lady Capulet tears the upper part of her dress as a sign of despair. This reminds of her desperate speech that begins with 'Tybalt, my cousin, O my brother's child!' (3.1.148). Old Capulet takes his sword and everyone swears revenge by raising their swords into the air and pointing them to the ground. The servants take away Tybalt's body and Lady Capulet kneels beside him on the stretcher in the air, showing her exceptional grief.

On the other side of the square the Montagues look at Mercutio's body and take it away. Two processions of the conflicted sides, carrying the victims high in the air are visually very effective. The processions are stopped by the appearance of the Prince on a horse and his party. With his sword raised in the air he commands everyone to bow before him. Lady Capulet cries over Tybalt. She looks furiously at Old Capulet who gives the sign to everyone to bow before the Prince. In the next scenes there will be no dialogue between Lady Capulet and Juliet in which she plans to send someone to poison Romeo as a sign of vengeance, but in her furious expression in the eyes we can see that she is capable of anything. This recalls her line directed at the Prince, 'For blood of ours shed blood of Montague' (3.1.151).

Once more Benvolio's explanation of the fight is omitted. Prince Escalus dominates the scene. He makes it clear by raising his sword that he, as the absolute ruler, demands obedience of both parties, but the banishment of Romeo is not explicitly evident. We are just aware that Romeo ran away. Details like Prince's personal interest in the event, since Mercutio is his blood relative, could also not be transmuted into ballet. In silence we see the Prince who slowly and threateningly puts down his sword ('I will be deaf to pleading and excuses' [3.1.194]). Once again his minimalistic acting, this time even in silence, accentuates his significance.

ACT THREE

SCENE SIX

37. INTRODUCTION

Omitted.

38. ROMEO AND JULIET (Juliet's bedroom) Duration 1:08 [53:59 – 55:07]

The metre is 4/4, the tempo is *lento* and the dynamics throughout the number are pianissimo and legato. The first four bars of this number are skipped and the number begins in the fifth bar when the metre changes to 2/4.

The flute plays soft, quiet chords. We see Verona by night. Romeo is below the walls of the Capulets' house with Benvolio. He gives him his sword and sneaks into the Capulet mansion wearing his cloak. Once again we see the landscape of Verona, but now it is already dawn. It is partly cloudy, but there is light, penetrating in a manner that symbolises the possibility that everything might still turn out well. The clock tower shows that it is already morning and that Romeo spent the night in the Capulet mansion. The scene moves to Juliet's room. Romeo is kneeling before Juliet who is sitting on the bed. They embrace and exchange tender gestures, looking gently at each other. In the original we also find Shakespeare's lovers after their wedding night. Lavrovsky here sticks to his simplified linear narrative procedure. He omits Juliet's and the Nurse's dialogue and Romeo's and the Nurse's meeting at Friar Laurence's, as well as Paris's dialogue with the Capulets. However, unlike in the original, we see Romeo accompanied by Benvolio, sneaking into the Capulet villa. Benvolio in the original does not appear in this scene, but in the ballet he will remain until the end of the scene. His keeping watch below the walls of the villa accentuates the impression of danger and the short time that is at Romeo's and Juliet's disposal.

39. THE LAST FAREWELL Duration 5:12 [55:08 – 1:00:20]

The music begins in *andante* tempo and a metre of 4/4. The tempo changes to *adagio* and with an acceleration of *pochissisimo piu animato.*

To the sound of the first chord, Romeo suddenly moves as if he hears something. He opens the curtains. It is daylight. He takes his cloak as a sign of his intention to depart. Juliet goes after him, puts down his cloak and closes the curtain returning darkness into the room. She wants him to stay. His indecisiveness is very brief and he stays. There is no equivalent of the dialogue between Juliet and Romeo about the nightingales and larks, but Juliet's actions persuade him that it is still not daylight. Everything is explained through these several movements with the cloak and the curtain. When Juliet closes the curtain and they stay in the semi-dark room this explains her desire to stop the time. This is in accordance with Romeo's remark in 3.5.36 'More light and light: more dark and dark our woes'.

They turn towards each other and begin their duet. Although in the original this scene before the interruption of the Nurse and entrance of Lady Capulet is relatively short, in the ballet version it is expanded with their farewell duet, where Lavrovsky explores the possibilities of dance vocabulary in expressing emotional states of Romeo and Juliet and arguably shows that it could be even richer than words. Love, ecstasy, concern, yearning, everything is expressed through rich choreographic combinations in which their bodies intertwine. Similar to the balcony scene, this is a neoclassical *pas de deux*. Here it is not the ballerina or the virtuoso technique that is presented; the movements serve for the expression of shared emotions that give out harmony and an attitude towards the outer world that is deeply disturbing.

She comes to his open arms and makes a fourth *arabesque* pointing towards the ground that can be connected with her thoughts of dying in 3.5.54-56. They repeat several combinations from the wedding duet and other combinations ending in her *chaînés*, making a whirl that symbolises her inner turmoil. We see their reflections in the mirror. In front of the mirror she

covers her face with her right arm, as if not being able to face their reflections. This corresponds to their lines in the original when Juliet says in 3.5.57 'Either my eyesight fails, or thou look'st pale', and he replies 'And trust me, love, in my eye so do you' (3.5.58). A statue of a saint in the background indicates that her love is not sinful, but honourable. They embrace each other and in the music we hear the recognisable theme from the balcony scene.

Outside we see Benvolio who is waiting. Romeo and Juliet do not have much time. Inside the love *pas de deux* continues. After several combinations with high lifts in the air, he puts her down in a swift turn and they embrace again, facing each other. He abruptly opens the curtain to show that it is daylight and turns towards her with his arms open as if he knows that he should go, but will stay if she insists. This corresponds to the original 'I have more care to stay than will to go' (3.5.23). She jumps towards him as if she will fly out of the window. This jump might be associated with Shakespeare's imagery in 2.5.75, where the imagery of birds, the bird's nest, is associated with Juliet's bedroom.

After several combinations in the air where different levels of lifts symbolise different stages of ecstasy and happiness, with a sudden turn Romeo lowers her to the ground and they both kneel. This abrupt lowering and a gaze towards the window, mark the fear of the outer world and the environment that surrounds them. Romeo holds her strongly in his arms, as if protecting her from an invisible enemy. It is evident that in ballet he is portrayed more heroically than in the original. In 1919, Maxim Gorky (1868-1936) was dreaming of a 'hero, nobly self-forgetting, passionately in love with his ideal, a hero in the true, broad sense of the word' (Cohen 1992:166) that depicts the artistic conventions of Soviet Russia.

They repeat the choreography from the wedding accentuating their harmony after the consummation of the first night. She falls off the balance leaning on Romeo's backside, showing that she is too feeble alone, but he gives her all the strength. Suddenly they look towards the door as if they hear someone coming.

We see the Nurse outside the door knocking. Gibbons (2006:48) notices how the Nurse's interruption causes excitement and acceleration of pace in the play. Likewise the steps of Romeo and Juliet are accelerated and they turn around with their backs to each other, as if protecting themselves from the outside world. After several jumps marking their inner screams, Romeo embraces her. She drags him towards the window and makes first *arabesque*, pointing with her arms to the outside as if telling him to leave as in the original, 'O now be gone, more light and light it grows' (3.5.35). After several combinations showing their inner struggle between staying together in jeopardy or being separated and safe, she embraces him and makes a fourth *arabesque* facing the ground as if in fear of the worst. In the original, in the second part of their dialogue he speaks to her from below her window and she says 'Methinks I see thee, now thou art so low, as one dead in the bottom of a tomb' (3.5.55-56). In the ballet he remains in the room, but several times she points to the ground. This can be understood as pantomime expressing fear of death. (The same way later, by pointing to the ground, she will ask Friar Laurence whether she is going to die after taking the potion). They embrace for the last time, looking at each other as if wishing to remember each other's face. He kisses her hand and flees through the window. This is in accordance with Romeo's 'Farewell, farewell, one kiss and I'll descend' (3.5.42), although this line comes earlier, and he finally departs with a short '…Adieu, adieu' (3.5.59). She looks after him standing in the same pose she had when introduced at the beginning of the ballet. Her desperate look through the

window parallels 'Then, window, let day in and let life out' (3.5.41). In the original she has a short soliloquy addressed at fortune (3.5.60-64). In the ballet it is not explicitly shown, but arguably we could imagine her last words addressed to fortune 'For then I hope thou wilt not keep him long, but send him back' (3.5.63-64). We see Romeo running away with Benvolio in silence. We hear only the church bells from the tower clock counting off their time together.

40. THE NURSE **Duration 1:02 [1:00:20 – 1:01:22]**

The first fourteen bars of this music number are omitted. It is in *andante assai* tempo and in a 4/4 metre.

The Nurse appears with the parents and Paris. Unlike in the original Paris appears in this scene. In this manner, the audience visually gets information that there are further plans of the parents to marry Juliet to Paris whilst, in the original, we find this out from their dialogue. Lavrovsky this way again avoids the attempt to physically discuss a third person that is not present on the stage. In the original, before the farewell duet of Romeo and Juliet, the Capulets and Paris discuss the wedding next Thursday and old Capulet expresses a certain insensitivity regarding Tybalt's death in 3.4.4 '…Well, we were born to die'. Also Capulet changes his mind and decides to force Juliet to marry Paris. None of this is present in the ballet version or the dialogue between Lady Capulet and Juliet where she refuses to marry Paris. However, in this scene we see from the Capulets' behaviour that they have swiftly recovered from their loss of Tybalt and are firmly determined to give Juliet's hand in marriage. They are restrained and we see that they persevere in their intent in order to satisfy the noble suitor. Paris's physical presence suggests his persistence mentioned previously and his eagerness to marry Juliet as in 3.4.29 'My lord, I would that Thursday were tomorrow'.

Paris, in a pompous way and with a large cloak, sticking to strict formality, approaches Juliet in a large circle and tries to kiss her gown, but she does not allow it. In the music their theme from the Ball can be heard, but in a faster tempo. Paris attempts to repeat several previous combinations with Juliet, which signifies his persistence. Juliet refuses to dance with him and runs to her mother. The Capulets look at each other. Just as in the original neither Paris nor the parents are aware of the fact that she is married and has consummated her first wedding night. The father kindly spreads his hands towards Paris as if apologising. Paris leaves the room.

41. JULIET REFUSES TO MARRY PARIS Duration 1:49 [1:01:23 - 1:03:12]

The tempo is *vivace* in a 4/4 metre. The dynamic is forte. The theme in the music resembles her childlike variation in Act One, only it is faster and more fierce and nervous. It indicates that the Capulets expect Juliet to continue to be an obedient child.

Juliet jumps a *grand jeté* to the door, opens the door and points with her hand outside for everyone to leave the room. At this moment she realises that she has been rude to her father and puts both of her hands on her face. She makes a first *arabesque* leaning on her father's chest as if desperately seeking understanding. Her inner struggle and relation to her father corresponds to her line that she is '…thankful even for hate that is meant love' (3.5.148). Old Capulet pushes her away. He is determined in his intentions. She falls on her knees before her mother. The Nurse runs to her but Juliet performs *jeté entrelacé* towards the window and reaches out with her hand as if she yearns after Romeo who left through that window. Lady Capulet drags her back. The Nurse closes the curtain. That way the events in the room are isolated from the outside world, but also signify a separation from Romeo. Juliet cries, looks

at her parents as if she sees them for the first time. She then turns to the Nurse as if trying to find understanding in her facial expression, but she understands, just in a glimpse, that the Nurse is on her parents' side and not in a position to back her up. In the original the Nurse advises her to accept Paris's courting, although she is aware that Juliet has secretly been married. This in Juliet causes repulsion and she no longer considers the Nurse a person of trust. Here it is not so explicitly shown as in the original where in 3.5.235 Juliet refers to the Nurse as 'Ancient damnation! O most wicked fiend'. However, Juliet is aware that she will get no help from the Nurse and she desperately grasps her face and runs towards the window, opens the curtain and yearningly looks out for her Romeo.

Old Capulet is furious and he drags Juliet around which parallels his line in 3.5.155 'Or I will drag thee on a hurdle thither'. The recognisable Capulet chord from the Ball and his aggressive behaviour remind us of his patriarchal domination. In the original he uses offensive language like '…you green-sickness carrion…', '…you baggage!', 'You tallow-face!' (3.5.156-157). In the ballet he pushes her into a *jeté entrelacé* after which she performs several *chaînés* and drops on the floor. He comes to Juliet and wishes to hit her. Lady Capulet and the Nurse try to prevent him, but he pushes them away. As in the original, the Nurse is more energetic, whilst Lady Capulet is more restrained, as is her line in 3.5.175 'You are too hot'. Juliet tries to embrace him and this corresponds to her line in the original 'Good Father, I beseech you on my knees' (3.5.158), but he mercilessly pushes her arms away and throws her to the ground. He stands over her spreading his arms as if he is barely controlling himself not to beat her. This corresponds to his lines in the original, 'Speak not, reply not, do not answer me. My fingers itch…' (3.5.163-164). He furiously goes towards the door and once again turns to Juliet showing his finger as a sign that she must be obedient. This can be paralleled

with his text in 3.5.176-195 where he threatens her and finishes with '…I'll not be forsworn' (3.5.195). This scene shows how emotions like anger can successfully be transmuted into the dance medium. Juliet turns and kneels facing him boldly, showing that her character is not broken and that she is still defiant. The Nurse and Lady Capulet leave, which is in accordance with Lady Capulet's line, 'Talk not to me, for I'll not speak a word' (3.5.202). Old Capulet follows them banging the door behind him. Juliet stays alone on the floor, devastated.

42. JULIET ALONE **Duration 1:28 [1:03:13- 1:04:41]**

This is an *adagio* tempo in a 3/4 metre. Piano dynamics grow into forte and fortissimo and return to piano, reflecting Juliet's emotions that peak, then calm down, enabling her to take action.

In the original when Juliet stays alone, angry at the Nurse's betrayal, she immediately decides to go to Friar Laurence for comfort and advice. In the ballet Lavrovsky expands this scene with a solo variation that expresses her inner turmoil. Juliet is torn between her obligation towards her parents and her love for Romeo, expressing this by dancing between the door and the window.

She makes *bourrées* in a semi-circle as if trying to find an exit from this situation and finishes her variation by feebly extending her arms as a sign of the impossibility of making a decision. She calms down and raises her two fingers making an association of the vow that she has with Romeo. This reminds us of the original where she will not listen to the Nurse urging her to break her marital vows with Romeo by marrying Paris. She lowers her arm and closes both of her palms as if in a prayer. She markedly squeezes her palms together as a sign of unity with

Romeo. This corresponds to Juliet's line in Shakespeare on their first encounter '…And palm to palm is holy palmers' kiss.' (1.5.99). She runs to the chair and takes her cloak, which is just as in the scene with Romeo, a sign of departure.

43. INTERLUDE **Duration 0:46 [1:04:42-1:05:28]**

This is an *adagio* tempo in a 2/4 metre with mezzo forte dynamics.

Juliet is running with her cloak through the empty streets of Verona to Friar Laurence. Her long cloak gives a romantic touch. This time she is not only isolated from the crowd, but she is really alone. In 3.5.241-242 Juliet says 'I'll to the Friar to know his remedy. If all else fail, myself have power to die'. The fact that in the choreography she runs to Friar Laurence alone indicates that he is her last trustworthy person.

44. AT FRIAR LAURENCE'S **Duration 2:34 [1:05:29-1:08:03]**

The music begins in *andante* tempo with a 4/4 metre and pianissimo dynamics, very calmly.

She reaches Friar Laurence and with expressive movements seeks his help. He spreads his hands as if unable to help her. She performs several high jumps and falls on her knees before the statue of a saint, praying. The Friar is watching her compassionately. She seizes a knife, but he takes it away from her. Although Juliet is presented as ready to commit suicide, in the ballet there is no emphasis on Juliet's part with the beauty of death, as in the original, for example in 3.2.21-25 'Give me my Romeo; and when I shall die take him and cut him out in little stars, and he will make the face of heaven so fine that all the world will be in love with night…'. In the original, Juliet talks about death quite a lot, but in the ballet this is not present,

since Lavrovsky decided to picture Romeo and Juliet according to the conventions of the time, like a hero and a heroine who wish to live here and now, not in some imaginary afterlife. However, although they desire to live, they are ready to sacrifice themselves.

Friar Laurence offers her a potion that he considers to be the solution to her problems. In the original, Friar Laurence extensively explains to Juliet what will happen and she takes the potion from him. In the ballet it is not possible to explain all of this, so it is simplified. Pantomime shows that it is not a deadly potion. She asks whether she will die from it (points to the ground). He shakes his head. She takes the bottle. After the first fear expressed by facial expressions she reveals her happiness about a possible way out of this difficult situation which is in accordance with her lines in 4.1.121, 'Give me, give me! O tell not me of fear' and in 4.1.125, 'Love give me strength, and strength shall help afford'. He puts on her cloak and she runs away. The old man, concerned, remains alone.

Unlike in the original, Juliet at Friar's Laurence does not meet Paris that is in accordance with Lavrovsky's simplification of the plot. In this manner Lavrovsky avoids the possibility of confusing the audience with the encounter of Paris and Juliet at Friar's Laurence, who only a short while ago married Romeo and Juliet.

45. INTERLUDE **Duration 0:57 [1:08:04 – 1:09:01]**

The tempo is *molto tranquillo* and in piano dynamics.

Paris, Old Capulet and Lady Capulet wait for Juliet in her room. Paris's physical presence again signifies his persistence, which is a threat to Romeo and Juliet. Juliet arrives, kneels and

bows before her father. This is a sign of consent to his wishes. Gibbons (2006:202) explains that 'Juliet's act of humility, on the Friar's instructions, has the unforeseen and disastrous effect of prompting Capulet to this impetuous advance of the day of marriage'. This is not evident in the ballet version, since it would be too complicated to explain the date changes. Lady Capulet and Paris are content. Juliet goes to the window. Lady Capulet encourages Paris to go after her.

SCENE EIGHT

46. AGAIN IN JULIET'S BEDROOM Duration 3: 18 [1:09:02- 1:12:20]

The tempo is *moderato tranquillo* and the metre is 3/4. It begins softly.

Paris approaches Juliet. He takes off her cloak and the music and dancing combinations from the Ball duet are repeated. However, no matter how much effort he puts in, she is completely blank in expression and spirit, as if hypnotised. The dancing combination that Paris repeats with Juliet, but in another context and with her different mood, gives the effect similar to Mercutio's death. The steps that were the subject of elation and entertainment now become agonising.

The Nurse and her parents retire. There are several lifts and combinations in which he tries to embrace and kiss her and sensually touch her body, but she does not allow it. He departs unhappily. The duet between Juliet and Paris, that is not present as a dialogue in the original, visually describes through dance Juliet's inner emotional experiences.

47. JULIET ALONE **Duration 2: 55 [1:12:21 – 1:15:16]**

The tempo is *andante* in a 4/4 metre with a mezzo forte dynamics. It goes into an *adagio tranquillo*.

Juliet stays alone in her room. Gibbons (2006:73) explains how 'finally the Friar's potion scheme focuses sympathy on the isolated heroine, demanding of her an act of lonely courage and faith in love: "My dismal scene I needs must act alone"' (4.3.19). She listens to whether someone is approaching the door. She gives the impression of having an internal fight with herself. With hand gestures towards the door, she expresses her repulsion of those who have left her room.

Music themes change, as does her inner deliberation. Twice she performs a combination double *pirouette*, *bourrée* in a circle with expressive arm gestures. Whilst in the scene at the Ball the performing of a ballet step in a circle signifies openness towards the people who are surrounding her, here it symbolises a search for an exit that cannot be found. Her initial doubt of Friar Laurence and all the horror gothic images in her mind could not be illustrated by dance language, but it is obvious that she is going through terrifying states of soul. In the music we hear Tybalt's chord and Romeo's theme, so this number can be identified with Juliet's soliloquy 4.3.14-58 where in the last two lines she mentions Tybalt and Romeo.

She runs to the bed, touches it and jumps a *grand jeté* and embraces herself as if she is remembering her moments of love with Romeo. She performs an *arabesque* and *grand jeté* towards the window that gives her strength and she drinks the potion. This corresponds to her line in 4.3.58 'Romeo, Romeo, Romeo, here's drink! I drink to thee!' She grabs her mouth not

to scream. What is done is done. Pantomime and facial expressions show her inner fear. She goes towards the bed and falls into it. She tries to get up once more, but fails and falls back into the bed.

48. MORNING SERENADE Duration 1:00 [1:15:20- 1:16:20]

In a metre of 2/4, the tempo is *andante giocoso* and pianissimo dynamics.

It is daylight. Paris arrives carrying lilies. This we can again interpret as a bad omen, since the lilies have a double meaning. In the same manner Gibbons (2006:212) explains that in the original the rosemary, as herb that was a symbol of remembrance, was used at funerals, as well as weddings. Paris, followed by men with mandolins, is surrounded by girls dressed in white gowns, carrying lilies. They give a hint of *ballet blanc* that is in the history of ballet connected with the after-life. The wind blows through the costumes very realistically and they walk in a procession across the square. The Capulets expect them in their home. Once again in the ballet this scene is expanded.

49. DANCE OF THE GIRLS WITH LILIES Duration 1:35 [1:16:21- 1:17:56]

The tempo is *andante con eleganza* and the metre is 2/4, with mezzo piano dynamics.

Girls in white dance an ensemble dance on pointe with their cavaliers who play mandolins. Paris passes through two rows of people who bow to him. The dance is continued in another room. The page with a cushion walks in front of Paris who is showered with flowers. During the dance Lady Capulet, Old Capulet and Paris stand in the middle of the room. We see the Nurse running with the wedding gown towards Juliet's room. Paris looks at himself in the

mirror held by his page and takes his cloak and goes towards Juliet's room. Paris's means of expression remain pantomime and renaissance dance. The only characters that use classical ballet besides the protagonists are Juliet's companions accompanied by their dancing partners.

50. AT JULIET'S BEDSIDE **Duration 1:22 [1:17:57 - 1:19:19]**

Several of the first bars of this music number are omitted. It is an *andante assai* tempo with a metre of 2/4 and piano dynamics.

Everyone follows Paris towards Juliet's room. The Nurse runs back upset, obviously with very bad news. This is in accordance with her line in the original, 'Alas, alas! Help, help! My lady's dead!' (4.5.14). The idyll music and the dance are abruptly stopped with an arpeggio. Everyone backs away for a second and then follows the Nurse in a rush, back to Juliet's room.

Everyone is in Juliet's room. Paris kneels beside her bed and holds Juliet's hand. After several moments he drops her hand, obviously comprehending that she is dead. There is pantomime expressing their grief. Women fall on their knees. They hold their heads in shock and despair. Gibbons explains that the reaction of Juliet's relatives in Shakespeare's play is artificial to a certain extent, showing more their formal family duty than true love for Juliet. For example, Lady Capulet's lines 'O woeful time!' in 4.5.30 continue with the lines of the Nurse 'O woe! O woeful, woeful, woeful day' in 4.5.49 which Gibbons (2006:211) explains as a parody of a translation of Seneca's tragedies. In Lavrovsky's choreography, the pantomime of Paris and the present crowd is also exaggerated and pathetic, since although in a state of shock, they manage to take formal body postures and positions. It is already mentioned how in the

original Paris only has conventional phrases. For example, 'O love! O life! Not life, but love in death!' (4.5.58).

Friar Laurence is not present in this scene since arguably his comforting words could not have been translated into the medium of dance. The witty dialogue between Peter and the musicians is also omitted.

ACT FOUR – EPILOGUE

SCENE NINE

SILENCE: Duration 0: 22 [1:19:21 - 1:19:43]

The fourth act begins in silence. This sequence without music has obviously been introduced for a better following of the plot. We see Friar Laurence holding a letter that he folds and gives to Friar John who leaves Verona on a horse. A woman falls before his horse's legs begging him to follow her. She takes him to a room with a sick man. The facial expression indicates there is a serious illness. The guards with covered faces close the exits. In the background there is smoke. Obviously it is the plague. In the original we find out from the dialogue between Friar John and Friar Laurence that he was unable to deliver the letter, but Lavrovsky decided to visually present it since it was impossible to transfer their dialogue into movement.

51. JULIET'S FUNERAL Duration 7:10 [1:19:44 – 1:26:54]

The tempo is *adagio funebre*, the metre is 2/4 and dynamics are piano.

The scene shows Verona where, in the dark, a funeral procession with torches is carrying Juliet's coffin. We see Benvolio who crosses himself and leaves Verona on a horse. The music is sad and elegiac. The chords are intensifying with a tragic note. The scene moves to the grandiose tomb where the priest is holding a crucifix above Juliet's body. Paris and the girls with lilies kneel. The torches light up the tomb. Juliet lies on a raised bier with stairs. Paris leaves. Juliet's white coffin is covered with lilies, so Juliet's wedding bed is indeed her grave. There are no other corpses around Juliet's bier, unlike in the original. She is illuminated in the centre. This scene with the huge tomb reminds us of the verse 'womb of death' in 5.3.45, with Juliet's body placed in it.

The music is interrupted again with a purpose of a faster flow of events in order to see Romeo who waits for news and is worried. He yearningly stands next to a stone vault, but then turns and places his head and hand on the wall in a sign of despair. We hear music repeating the theme in which Juliet ran to Friar Laurence for the wedding. Romeo performs several large jumps in recognisable clusters: *saut de basque* to the knee, *chaînée*, *jeté entrelacé*, *chaînée* to the knee. His expression is however different. It implies uncertainty. His jumps to the knees are interrupted by poses with expressive arm gestures that signify despair. There are no such things as Romeo's ponderings on his recent sleep, which could arguably be difficult to express in physical story telling. Benvolio appears, runs towards Romeo and kneels before him. Obviously he is telling him the bad news. He has taken over the role of Balthasar (this is partly because of the simplification of the story, but arguably it might not have been opportune at the time that characters we favour have a servant). When Benvolio informs him of the bad news Romeo, just as in the original, makes peace with his destiny without

hysterical reactions. Gibbons (2006:218) states that in the original, Romeo now admits the influence of the stars, unlike in his reaction to his banishment from Verona.

Romeo with a cloak runs towards the tomb. When Romeo enters Juliet's tomb the stage is empty and this contributes to dramaturgical simplification. Unlike in Shakespeare's original, Romeo does not encounter any other characters. There is no duel with Paris or dialogues of the other characters that would distract us from the direct linear narrative story telling of Lavrovsky in which he concentrates on Romeo and Juliet and their tragic end.

Two torches illuminate Juliet in the centre of the tomb. It resembles the imagery mentioned in 5.3.84-86 'A grave? O no, a lantern, slaughter'd youth. For here lies Juliet, and her beauty makes this vault a feasting presence, full of light'. 'To Romeo the dark tomb is turned by Juliet's presence into a great hall in a palace, brilliantly lit for a feast. The source of light is Juliet herself' explains Gibbons (2006:226).

Climbing the stairs he comes to her bier. He takes off her veil and kisses her. He takes her down from the bier. She is stiff like a doll. He carries her heroically down the stairs, puts her on his knee, repeating the same support from their love duet as a sign of his affection. Once more, the same combination that once expressed ecstasy in this context accentuates agony. As explained at the beginning of the chapter, there were intentions to change the end into a happy ending. Besides political reasons mentioned earlier, the authors were not sure how to make dead people dance. In the words of Prokofiev 'living people can dance, the dying cannot' (quoted in lovelives net /Chronology online 2008:para. 26). Therefore it was considered whether to change the end or stick to the original. Since it was decided to adhere to

Shakespeare's original, Lavrovsky decided that Romeo should express his feelings by dancing with a seemingly dead corpse of Juliet. He was unable to find choreographic solutions in a form of a dancing solo that would express Romeo's affections for dead Juliet.

Romeo embraces her and lifts her up to his chest and then into a high lift above his head. The fact that she is lying high up in the air horizontally, reminds us of the scene where Tybalt and Mercutio were carried dead by their companions, but she is supported only by Romeo. This is in accordance with the spirit of the time and comprehension that the man is the one who must be supportive and heroic. The final sign of his affection is the last lift on one hand where Juliet is above Romeo as a statue. He puts her down back on the bier, takes out the poison from his pocket and drinks it. It parallels his words in the original in 5.3.109-110, '…O here will I set up my everlasting rest' and in 5.3.119 'Here's to my love!...' when he drinks the potion. In the ballet it was not shown how he acquired the poison, but it is clear that it is such a potion, because as soon as he drinks it he falls to his knees. With his last strength he tries to go towards Juliet, but falls dead on the stairs next to her bier. This corresponds to his last line in the original 'Thy drugs are quick. Thus with a kiss I die' (5.3.120).

52. DEATH OF JULIET **Duration 4:00 [1:26:55 – 1:30:55]**

The tempo is also *adagio,* but *meno mosso del tempo precedente* and the metre is 2/4. The dynamics are pianissimo.

The strings play gentle music. Juliet wakes up. She sits on the bier looking around, afraid. She is shocked when she sees Romeo dead. There will be no appearance of Friar Laurence, as Lavrovsky concentrates only on the lovers. The music theme is that of Romeo. She embraces

his dead body and kisses him. She makes a gesture that her lips are wet and realises that there must be a bottle of poison nearby. She finds it, but realises that it is empty. In the original she kisses him trying to poison herself, since she immediately notices that he has poison in his hand - '…I will kiss thy lips. Haply some poison yet doth hang on them' (5.3.164-165) and concludes 'Thy lips are warm!' (5.3.167) meaning that he recently died. Then she overhears the watchman and this accelerates her action 'Yea noise? Then I'll be brief. O happy dagger' (5.3.168). In the ballet, after realizing there is no more poison, she takes Romeo's dagger and to an accent in the music stabs herself. She holds his hand, caresses his face and falls dead over his body. Juliet's music and reaction are much gentler than Romeo's. Although she is very tender, her character is strong enough and she is determined to take her life after concluding that Romeo is dead without despair and hesitation. The fact that there are no other characters present in this scene results in a weaker dramatic tension, so Paris's character is blended out of the story without a tragic end. This to a certain extent disrupts the previously mentioned parallels between Paris's and Romeo's scenes. But the fact that the focus is on the lovers accentuates the lyrical and emotional side of the story.

From the outside Friar Laurence and Friar John arrive with a torch. They find them dead. Friar Laurence sends Friar John to fetch everyone. We hear a church bell. Everyone rushes into the tomb with torches. Friar Laurence points with his finger that it is everyone's fault that this happened. The Montagues and the Capulets bow their heads in sign of remorse. We see the two family heads making peace and embracing each other. They all kneel in the tomb looking towards the bodies of Romeo and Juliet. The devastated Friar Laurence stands above their bodies. We see Lady Capulet, the Nurse and others in grief. During the last few chords, we see a book page with the text:

FOR NEVER WAS A STORY OF MORE WOE THAN THIS OF JULIET AND HER ROMEO.

That way Lavrovsky concludes the story, just as he began in the *Introduction*, with an image of a book that accentuates the narrative purpose of his choreography.

The final scene of reconciliation is under the patronage of Friar Laurence and not Prince Escalus. Since the scene in which Friar Laurence leaves Juliet in a cowardly manner is omitted, ('Come, go, good Juliet. I dare no longer stay' [5.3.159]), it was a possibility for Lavrovsky to present Friar Laurence as a moral figure. This corresponds to a strange fact that, according to my personal knowledge, the church in Russia kept its strong influence over the masses despite the socialist and communist ideology. Furthermore, in the original the Stalin-like figure of the Prince himself includes his own name among the guilty when pronouncing judgement (Gibbons 2006:76) which is avoided in the ballet by his non-appearance.

A question can be raised here if the authors were, at the time of Stalin, sufficiently subversive to sell *Romeo and Juliet* as a story in which the conflicting sides must reconcile for the general good under a strong authority, but at the same time to conceal a more complex story about love and hate, and about the sacrifice and redemption. Arguably, the destinies of Romeo and Juliet were able to bring around more change than any order from the top. The non-appearance of Prince Escalus was perhaps a hidden message saying that dictatorship cannot direct human lives. It may be postulated that the greatest quality of classical works is that they can be applied at any time and space, even in the USSR of that period where the story was explained in the way that suited them best. However, the story of Romeo and Juliet could metaphorically be an invitation to a reconciliation of the conflicting sides more generally. That could have been dangerous at the time when the world was divided into the East and the

West and their reconciliation had no prospect of success. At the beginning of this chapter I have explained how the composer concealed his artistic expression satisfying the outer form that was demanded at that time. Arguably, the choreography and the direction of the work can also be comprehended in a similar manner. The greatest value that inspired the next generations is that the music and the choreography successfully translated some of Shakespeare's values like the moral victory of love, forgiveness, redemption and reconcilement. The analysed work will be evaluated in the next section.

EVALUATION AND CONCLUSION

It may be argued that Lavrovsky successfully transmuted Shakespeare's story into the medium of classical ballet. However, Lavrovsky went for the simplified linear narration, very convincingly mirroring the *sjuzet*. The *fabula* in the original is much richer and in the written text we find information on what has happened in the past or is planned to occur in the future, as well as discussions of a third person not present on the stage. Information, which can be obtained from the text, and the entire wealth of the language expression through puns and quibbles, could not be transformed into the medium of ballet.

On the other hand, the physical aspects of the play like dancing and fencing as well as love scenes are augmented and expanded. That way some structural changes were successfully made in order to present the events on the stage in a simplified linear narration that allows the audience to follow the plot, but also to enjoy the beauty of dance. Characters were very convincingly depicted. There is also an attempt to present, to a certain extent puns and quibbles through movement, as well as the contrast between comedy and tragedy. Some of Shakespeare's imagery was very successfully pictured on the stage. It may be argued that

Lavrovsky was extremely successful in presenting Shakespeare's language in the medium of dance. Prose, blank verse, sonnet, etc. were paralleled with pantomime, character and historical dance and classical ballet vocabulary. Although due to the extensive use of pantomime the work in some scenes is devoid of dancing, these contributed to the convincing translation of the original into ballet. To retell Shakespeare's story Lavrovsky used not only the dancing vocabulary, but also all theatrical elements like sets, costumes, lighting and acting, which all together successfully presented Shakespeare's tragedy. The performers were carefully selected for their interpretative abilities and physical appearance, and not only for their dancing skills, which contributed to the complete impression. Prokofiev's music was successfully followed in the choreography and in some parts even manipulated and shortened with several stops in silence, which all contributed to the dramatic tension of the performance.

However, the value of this work lies not only in the successful retelling of Shakespeare's original, but is of special value to ballet art in a wider sense. Arguably, its significance lies in the connecting of the two artistic lines elaborated on in Chapter One, the eastern in the USSR of that time and the western. If it may be agreed that St. Petersburg was at the turn of the 19th century an artistic melting pot and that *The Sleeping Beauty* was the most important ballet work at the time, *Romeo and Juliet* was the work that bridged the two artistic lines that emerged from the imperial St. Petersburg. Not only did Prokofiev compose this work upon his return from the West, but with Lavrovsky and other associates arguably created a central ballet piece of the 20th century whose firm scaffolding was a base for numerous later versions to come. After the bridging of these two lines, both lines continued to develop independently, so the Soviet line had its peak in the 1960s with Yuri Grigorovich (1927-) in Moscow and his most renowned work *Spartacus*. However, it was kind of a dead end and this work did not

arouse such interest in new versions in the West. With the decline of the USSR that line slowly faded and disappeared. Under the influence of globalisation today's eastern ballet companies have a similar repertoire as companies in the West, which include both classical and contemporary works. Hereby greater is the significance of *Romeo and Juliet* that, in the middle of the 20th century, in the period of world bi-polarisation, artistically succeeded to bridge and connect the two sides. It may be argued that regarding its significance for classical ballet, *Romeo and Juliet* can be paralleled with *The Sleeping Beauty*. Both of these works introduce various stage dancing expressions that preceded classical ballet, but also leave a striking influence on the following artistic generations. Whilst *The Sleeping Beauty* was exceptional for its formalistic classical dance, Lavrovsky created *Romeo and Juliet* as a narrative piece under the influence of Noverre and his imitative theory of art that comes out of Aristotle's philosophy, as explained in Chapter One. Unlike the western choreographers of that time, like Tudor and Balanchine, who did not allow for much interpretation beyond the set choreography, Lavrovsky gave to his dancers wide freedom in acting and entering into their characters with their own interpretations. With that he united the imitative and expressive theory of art. Furthermore, if it is considered that classical ballet in its essence is a codified technique, that is in itself abstract and demands exact form, then parts of Lavrovsky's choreography that depend mostly on classical ballet vocabulary in the narrowest possible sense, had to satisfy the theory of art as form. With this, Lavrovsky in his *Romeo and Juliet* succeeded to create a synergy of ballet art as an imitation, expression and form. That arguably gave the next generations of choreographers the possibility to try themselves out by creating their own combinations on a firm model that already existed.

Finally, Shakespeare's and Lavrovsky/Prokofiev's *Romeo and Juliet* had its predecessors and followers, but they can arguably be described as the most important versions of this work that were regarded as the originals for the following generations. The next chapter will analyse how various choreographers departed from Lavrovsky's model.

CHAPTER THREE

RESPONSE IN THE WEST – KENNETH MACMILLAN'S *ROMEO AND JULIET*

INTRODUCTION

As mentioned previously, this thesis postulates that the remaking of the ballet *Romeo and Juliet* based on Lavrovsky's version and choreographed in the West by the followers of Frederick Ashton, John Cranko and Kenneth MacMillan, denotes a bridging of the two artistic lines, the eastern and the western, but also a new beginning in the approach to narrative ballets in the West. According to Howard (1992), Ashton's version for the Royal Danish Ballet in 1955 preceded Cranko's and MacMillan's versions. He choreographed his version of *Romeo and Juliet* without having seen the Lavrovsky-Prokofiev version. He performed some score-cutting and his fighting scenes were choreographed dances, instead of the realistic street brawls of Lavrovsky. In his version, there was no reconciliation of the two houses (Howard 1992:93). Ashton used a lot of mime that moved the dance from scene to scene, since the actual movement vocabulary of Ashton's classical ballet was unable to connote more than beautiful pictures. Howard concludes that 'Ashton had mounted an almost reflexively balletic classical piece, replete with de rigueur mime, *pas de trois* and not enough innovations to provide much interest' (1992:94).

It may be argued that the more famous versions followed after the London audience saw the Bolshoi production of Lavrovsky in 1956. Cranko's version of *Romeo and Juliet* for La Scala Ballet Milan, Italy followed in 1958, and was restaged, already as a famous production, for the Stuttgart Ballet, Germany, in 1962. Cranko borrowed from Lavrovsky the pillow dance at the Ball and the Soviet-style partnering, like the overhead lifts and tosses for his duets

(Kisselgoff 1998: para. 10). His version distils Shakespeare's Romeo and Juliet into 12 short scenes (Weiss 2003: para. 2). Cranko took the ballet out of the traditional mime-and-dance format with a new gestural language, almost expressive as speech (Walker 2009: para. 4). It may be argued that this version had impact on many following choreographers, one being John Neumeier (1942-), who danced the role of Mercutio in Cranko's ballet. In a reaction to Cranko's setting, Neumeier created his own version for the Frankfurt Ballet, Germany in 1971 and for the Hamburg Ballet, Germany in 1974 (lovelives net/Romeo and Juliet online 1998:para. 42). Cranko eventually became even more famous for his creations of *Onegin* (1965) and *The Taming of the Shrew* (1969), establishing himself as one of the greatest narrative ballet choreographers of the 20th century. However, regardless of the worldwide success of Cranko's version, it may be argued that probably the most famous version of *Romeo and Juliet* in the West is Kenneth MacMillan's *Romeo and Juliet* that is still in the repertoire of not only the Royal Ballet, but also other leading world ballet companies like the American Ballet Theatre. According to Macaulay (2007: para. 1), MacMillan's *Romeo and Juliet* became the standard version of the ballet, so I selected it for the analysis to present the style and choreography of that period.

It was a decade after the opening night of Ashton's version that the Royal Ballet decided to restage *Romeo and Juliet*. At the time, Ashton was the artistic director of the company and he stood aside and let MacMillan choreograph his own full-length version. According to Simpson (2003: para. 4) this was a pivotal moment for the company, since the entire history of the company might have been different if Ashton had not made this decision. Ashton's version, even with the changes and expansion, might have shown us that 'a full-evening ballet can make its point—dramatically and poetically—without heavy sets, a huge cast, and a literal

trundling through the plot' (Simpson 2003: para. 4). MacMillan's *Romeo and Juliet* followed the style of the Lavrovsky and Cranko versions, so a 'precedent for the succeeding blockbusters was set' (Simpson, 2003: para. 4).

The production premiered at Covent Garden in 1965. However, MacMillan did not have an easy task. Simpson (2003: para. 4) states that although MacMillan had created it on Lynn Seymour and Christopher Gable, he was forced to give the opening night to famous stars Margot Fonteyn and Rudolf Nureyev. Arguably the stars were most probably selected to attract audiences and additional income. This affair strongly influenced MacMillan's decision to break with the Royal Ballet when he was offered the directorship of the company in Berlin. The whole affair became known as one of the Royal Ballet's major scandals (Simpson 2003: para. 4). History repeated itself again. It was previously mentioned how Ulanova and Sergeyev, as meritorious artists meddled with Prokofiev's score and how Lavrovsky and Prokofiev were under great pressure from the political circles. Arguably, what happened to MacMillan could be paralleled with this. It has been mentioned in the first chapter in the discussion on imperial cultural politics that Fonteyn as a dancer was glorified to such a measure that she was considered a balletic equivalent of Queen Elizabeth for her appearance as Aurora in *The Sleeping Beauty*. Even critic Gantz in his article *Looking back at the dance history of Romeo and Juliet* (2003: para. 8) considered Fonteyn as the Queen Elizabeth II of ballerinas. She was a wife of a diplomat, had political connections and was eventually made a Dame. Fonteyn, like Ulanova was in middle-age, but according to Howard (1992:95) reviewers were unanimous in their praise of her performance. Although she was near retirement at the time, her career rejuvenated with the arrival of Nureyev.

As a Russian immigrant, Nureyev became a big star in the West. It may be argued that he suited the western propaganda in their attempt to show how misunderstood artists from the East can succeed in a democratic society. He was in his prime and as a Russian-educated dancer contributed to the melding of the previously mentioned artistic lines. Along with Prokofiev as a composer and Lavrovsky as a predecessor, MacMillan had to cope with the strong artistic individuality of Fonteyn and Nureyev as interpreters. However, this gave a new quality and dimension to the performance and attracted the attention of the entire cultural *milieu*. It may be argued that they really made this ballet famous internationally.

According to Jennings (2009: para. 1) MacMillan's *Romeo and Juliet* 'set the seal on the Royal Ballet's reputation as the most exciting narrative dance company of its day and his subsequent oeuvre', since in 1970 MacMillan returned to the Royal Ballet as its director and created many other masterpieces of the 20th century like *Manon* (1974) and *Mayerling* (1978). MacMillan's version of *Romeo and Juliet* had great impact on the next generation of choreographers, one of them being Nureyev himself, who choreographed *Romeo and Juliet* for the London Festival Ballet in 1977.

The following paragraphs will compare Kenneth MacMillan's version to the Lavrovsky version and discuss the way he artistically departed from it.

DESCRIPTION AND INTERPRETATION

For the analysis, the 1966 recording of *Romeo and Juliet* choreographed by MacMillan and presented by Joseph E. Levine and Paul Czinner Production featuring Margot Fonteyn and Rudolf Nureyev will be used. This ballet version is divided into three acts and 12 scenes.

There will not be an in-depth description of choreographic details, since Robert Greskovic did this in his book *Ballet 101: a complete guide to learning and loving ballet* (2005). The focus of the analysis will be the similarities and differences in relation to Lavrovsky's model and Kenneth MacMillan's innovative choreographic solutions.

ACT ONE

INTRODUCTION

Instead of Prokofiev's overture, Macmillan uses a selection of music numbers and the *Introduction* begins with the music number *The Arrival of Guests*. MacMillan names and arranges the scenes differently from Prokofiev and Lavrovsky.

After the opening credits and short summary of Act One, the scene begins with a series of scenery drawings as in the film recording of Lavrovsky's ballet. It starts with a drawing of the lovers, revealing that the main focus of this production is Romeo and Juliet. Czinner's cinematic style described in an on-screen introductory note and the appearance of the red plush curtains of the Royal Opera House Covent Garden at ballet's curtain up, give the spectator a sense of being in a theatre. Unlike in the Lavrovsky version where the sets are very realistic, here the sets resemble renaissance theatres of Shakespeare's time. Arguably, it is evident from the beginning that MacMillan is more interested in the theatrical adaptation of Shakespeare's play than in the literal retelling of the story.

1. SCENE ONE - THE MARKETPLACE

In the first scene we see Romeo wearing a cape and carrying a mandolin. He amorously trails Rosaline. Benvolio and Mercutio watch what is going on. Rosaline looks at Romeo

favourably, but when Romeo tries to stop her by standing on her cloak, she orders her guard to make way for her. The guard discreetly shows his sword to Romeo and he lets them pass with an ironic theatrical bow. Romeo is joined by his two friends. People start gathering on the marketplace. Unlike in Lavrovsky, where the townsfolk walk around realistically, here, from the beginning they have choreographed steps in groups of two or three people, carrying barrels, brooms and similar items indicating this is a choreographed ballet. In a careless mood Romeo, Benvolio and Mercutio dance and flirt with three harlots. This significantly departs from Lavrovsky's as well as Shakespeare's original. Already in the first scene we have a dance that is purely entertaining. It does not contribute to the plot.

Whilst Lavrovsky tried to differentiate the characters and draw them closer to Shakespeare's original, MacMillan, presents the three men as close friends, renaissance young men who only have entertainment on their mind. Romeo is depicted as a womaniser and lover, not a dreamer and a romantic. In this version Romeo is carrying an instrument, partly taking over Mercutio's role of an entertainer. Although costumes are created as a balletic representation of the renaissance style, there is a visible influence of the 1960s.

Tybalt arrives with a cold and stern expression. He wears lavish red clothes and has a beard, which arguably indicates that this is a character role. Although there is pantomime, acting is much less expressive than in Lavrovsky's version. There are no strong, exaggerated facial expressions and gestures are exact and minimalistic. Tybalt and his two guards push away the harlots after which Mercutio, Benvolio and Romeo joke around Tybalt and provoke him. Tybalt and Benvolio begin to fight and the others join them. Unlike in Lavrovsky's version that is closer to Shakespeare's play, Romeo and Mercutio are immediately involved in the

conflict and it is the three friends that provoke a conflict with the arrogant Tybalt out of amusement. The fighting immediately begins amongst nobility and not amongst the servants of the two households. Old Capulet and Old Montague also appear and fight with their swords. The fencing is very convincing and performed perfectly. The crossing of the swords can be heard and the sword fighting is not as violent as in Lavrovsky's street-fight, but shows more academic fencing that is probably inherited from Ashton.

Prince Escalus appears on the stage with soldiers and the fighting stops. Unlike the Stalin-like figure in Lavrovsky's version, Prince Escalus comes amongst the folk bare handed and is worried for their fate. He descends the stairs and with his arm makes a gesture for everyone to step back. With minimum pantomime he asks what has happened. This is a more democratic approach. It clearly depicts the difference in the perception of authority in Lavrovsky's and MacMillan's societies. In this version Prince Escalus is touched by the fate of the individual. For him all the dead are equal, so he demands that they be piled up all together and commands that everyone must lay down their swords at his feet. He demands that Old Capulet and Old Montague shake hands as a sign of reconciliation. In this version Lady Capulet and Lady Montague are present on stage during the fight, which is closer to Shakespeare's original. They bow to each other before Prince Escalus. The Capulet and the Montague family members continue to look at each other with hostility, just as they did in Lavrovsky's version.

2. SCENE TWO - JULIET'S ANTEROOM

The scene opens with Juliet who wears a renaissance-cut high-waisted dress and pointe shoes. Just as in Lavrovsky's original she lives in luxury. There are two large golden birdcages with birds inside dominating the room. It may be argued that this associates with the imagery of

birds in 2.5.75, where the Nurse refers to Juliet's bedroom as the bird's nest, but arguably also suggests that Juliet herself metaphorically lives in a golden cage. There are two cages, which can be associated with the fact that birds live in pairs and can be interpreted as a distant reference to Juliet's maturity to be paired. The Nurse naps in a chair. She is also fat and bulky, wearing a similar costume to that in Lavrovsky's version. Juliet dances playfully around her in a frolicsome mood and tosses her doll around. The doll is MacMillan's idea that depicts the youth of the leading heroine. Lady and Lord Capulet enter her room to present the wealthy young nobleman Paris who seeks to marry her. The mood shifts and Juliet becomes shy and sedate as her mother introduces her to the man she is to wed. After Lord Capulet does the formal honours and places their hands together, Juliet slips apart and makes several *arabesque* poses. According to Greskovic (2005:454) every step on pointe that Juliet makes 'puts her on a different plane from the surrounding characters. With her *pas de bourrées* and *arabesque* turns she demonstrates her poise and gracious manners'. Her *relevés* have a singular quality that according to Greskovic (2005:454) 'dramatizes the character's special dimension'. Paris makes a bow of pleasure and Juliet a curtsy of respect.

Juliet shows no special awareness of him. She dances her solo dutifully and resumes her playing when he leaves, only to realise suddenly what this visit means. Juliet becomes aware of her maturity when the Nurse points to her body curves and more explicitly than in Lavrovsky's version, Juliet touches her breasts.

By introducing Paris already in the second scene where he courts Juliet, MacMillan simplifies Lavrovsky's treatment of the plot even more. This way he avoids not only the dialogue between Old Capulet and Paris in Shakespeare's original, but also the fact that Lady Capulet

and the Nurse must explain to Juliet with pantomime that she is to be married and that her childhood days are over. He solves this by juxtaposing on one side her doll and her playfulness and on the other Paris as the suitor.

3. SCENE THREE - CAPULET HOUSE

Outside the house, the three friends masked watch the guests arrive for the Ball that will introduce Paris and Juliet formally. The huge gate leading into the house shows that MacMillan, just like Lavrovsky, intended for the Capulets to live in a huge luxurious palace.

Tybalt waits for Rosaline. They meet at the gate. They both wear lavish historical costumes of same red colour and pattern, like an ideal matching Capulet couple. Old Capulet invites the guests inside. Rosaline shortly flirts with Romeo. She drops a rose that she received from Tybalt. Romeo picks it up and interprets it as encouragement to follow the guests into the house.

Before entering the Capulet's house Romeo, Benvolio and Mercutio dance a *pas de trois* in which their *attitudes*, *pirouettes* and leaps express their carefree feelings. They dance to the music number titled *Masks,* which was omitted in Lavrovsky's version. It is choreographed as a demanding dancing number with a good amount of synchronised technique. Romeo is in the middle of the group. He wears a light coloured ballet costume, which indicates that he is the male lyrical hero, whilst his friends wear different darker shades. Unlike in Lavrovsky, they all wear ballet slippers without heels that enable them to dance technical ballet elements. Mercutio gives a sign with his arm to go into the house. They put on their cloaks, take their mandolins and enter the house.

In this number it becomes evident that MacMillan was primarily interested in elaborating dance and choreography, whilst the story is merely a background for doing this. The demanding technique in the narrative sense only shows their comradeship, but in the ballet sense it is a significant step forward and can be considered as genuine neo-classical ballet choreography. In the previous chapter it was explained how Lavrovsky's *adages* can be considered neoclassical in relation to previous choreographies. MacMillan has implemented this not only in *adages*, but also in technically demanding solo parts that are different from the old classical style that Lavrovsky used. For example, in classical choreographies monumentality and simplicity were necessary, as well as movement in geometrical pathways (diagonals, *manèges*) with a repetition of certain cluster of steps like *grand jeté*, *chaînes*, *double tour en l'air*, etc. Instead of these, MacMillan's solo parts are much more ornamented with many more steps in the same music span. Dancers dance not only towards the audience, but in all directions and a certain dose of virtuoso technique that is a purpose to itself and has no influence on the narrative character of the performance is also evident.

MacMillan's addition of putting Rosaline on the stage makes the reason for Romeo's going to the Ball obvious. However, there is no deep profiling of the characters, except for the costumes. Benvolio, Mercutio and Romeo are equal in their joking and playing around. Romeo lasciviously, instead of romantically, approaches Rosaline. In Shakespeare's original Mercutio was the one who thought Romeo's love problems were of a lascivious character. For example: 'If love be rough with you, be rough with love; prick love for pricking and you beat love down' (1.4.27-28). Gibbons (2006:107) explains that there is an obvious body quibble in Mercutio's punning on prick = stab and that *beat love down* can be interpreted as 'causing sexual detumescence'. Romeo's feelings are much deeper which is evident especially in his

sentence 'He jests at scars that never felt a wound' (2.2.1) when he falls in love with Juliet. However, it may be argued that with this MacMillan achieves a counterpoint between Romeo's infatuation with Rosaline and true love with Juliet.

4. SCENE FOUR - THE BALLROOM

When this scene opens the sets are the same as in the first scene, *The Marketplace,* additionally decorated with candles, now presenting the interior of the Capulet house. The fact that the same sets represent another setting accentuates MacMillan's theatrical approach to the staging of this ballet.

The men dance a formal court dance in which Old Capulet is in the centre. The women join them. Their light steps are in contrast with the strong music just as in Lavrovsky, but Macmillan did not like the original idea of using pillows in this dance. 'Front-to-back lines of men led by Paris, Tybalt and Old Capulet pace through striding, marking time and dragging steps. Women's streaming trains and pelvis- forward posturing recalls images captured in Renaissance prints of dancing at Italian *ballos'* (Greskovic 2005:456). Romeo, Benvolio and Mercutio enter the Ball.

A mild fanfare announces Juliet's arrival during the court dance, although she is not the pivot of the event. In Lavrovsky she was treated almost as a Princess, whilst MacMillan achieves a certain isolation of the heroine in relation to the other characters who are preoccupied with themselves, so that at the beginning of the Ball, her parents almost ignore her. She shyly greets Paris and pays honour to her parents. At the same time Romeo tries to woo Rosaline, as the court dance resumes and comes to a pause. Juliet dances a *pas de deux* with Paris, who

wears boots and does not dance much, but merely partners her, in a more elaborate ballet-styled court dance, similarly to Lavrovsky's original. Just as their dance is about to end, Romeo and Juliet suddenly become aware of each other. Romeo becomes spellbound with her appearance.

Juliet joins her friends who dance a *pas de six* on pointe and accompanies them playing the mandolin. (As in Lavrovsky, only Juliet and her friends dance on pointe. The Capulets, Paris and Tybalt dance mostly stylised court dances, whilst unlike in Lavrovsky, besides Romeo, both Mercutio and Benvolio use pure classical ballet vocabulary). Romeo dances to her music. He has a technically demanding variation with numerous turns and jumps. The girls join him. He takes the mandolin from Juliet and Paris leads her to the dance floor. Juliet dances a solo variation with elegant *arabesques*, presenting herself to the guests. Romeo follows her around with the mandolin. He dances with her and she appears completely enchanted. At the end of their dance, Paris calmly intervenes surprised by their closeness. They run off the stage, leaving Paris confused. Arguably their dancing in which she first plays and he dances, then he plays and she dances and then they dance together is MacMillan's solution for a balletic interpretation of their shared sonnet in Shakespeare's original. Paris's presence visually accentuates the rivalry between him and Romeo. However, here it is also evident that MacMillan is much more interested in exploring the medium of dance in the elaborated solo variations than in the literal translation of Shakespeare's original.

To distract attention from Romeo's obvious interest in Juliet, Mercutio dances *pirouettes* and various turns. Benvolio and Mercutio clear the room with their teasing dances. The guests withdraw from the ballroom. Mercutio teases Tybalt with his jumps and *pirouettes* and Tybalt

follows Mercutio off stage, grabbing his hip as if going for his sword. That way MacMillan, like Lavrovsky, anticipates Mercutio's fight with Tybalt, which in Act Two Mercutio takes on instead of the reluctant Romeo. This anticipation is not present in Shakespeare's original. (However, in 2.4.69 Mercutio referring to Romeo says 'Come between us, good Benvolio, my wits faints'. Gibbons [2006:146] explains how 'Mercutio jestingly appeals for his second to intervene in the duel: a remarkable anticipation of the fatal event in the duel with Tybalt').

Juliet enters alone seemingly lost in thought and Romeo appears and kisses her hand. The Nurse appears, so Romeo hides. When she leaves, Romeo reappears and they start their *pas de deux*. When Lady Capulet arrives with Paris, Romeo hides again and Juliet feigns an indisposition. Tybalt notices how Juliet dismisses her mother and suitor and follows them out. Romeo re-enters and takes off his mask and the *pas de deux* continues until Tybalt re-enters to the sound of horns. Tension peaks when Tybalt removes Romeo's hand from shielding his face and orders him to leave. Instead Romeo goes and kisses Juliet's hand. Lord Capulet intervenes and welcomes the intruding Montague as his guest. There is pantomime, but in a much more discreet and minimalistic manner. Old Capulet forbids Tybalt to attack Romeo and this coincides with his sentence in the original '…He shall be endur'd. What, Goodman boy! I say he shall! Go to, am I the master here or you? Go to.' (1.5.75-77). Gibbons (2006:117) explains how 'Capulet slights Tybalt's youth with *boy* and his ill-bred attitude with *goodman*, prefixed to the names of persons below the rank of gentleman...'. Whilst Lavrovsky omitted this event MacMillan, by introducing this scene in the ballet, achieves a relationship between the characters that is closer to Shakespeare's original. They shake hands in peace. Romeo is invited to stay. During the *gavotte* that follows seven trios form and the rearrangements of the configurations during the dance put Juliet and Romeo together for a

moment. They remain paired until Tybalt intervenes. Mercutio gestures to Romeo to leave, since the time has come for the three to withdraw.

5. SCENE FIVE - THE BALCONY

Juliet comes out onto her balcony to dreamy, contemplative music. Romeo appears. The music starts to build, whilst he remains perfectly still fixated on Juliet, who remains similarly immobile. According to Greskovic (2005:461) MacMillan will work with the dramatic contrast between 'big' musical effect and 'frozen' dance effect at select moments in his ballet, this being the first.

Juliet descends to join him in a *pas de deux*, which becomes a graphic confession of love. Cutting loose in virtuoso leaps, turns and *pirouettes*, Romeo expresses his intoxication. According to Greskovic (2005:462) in this solo, 'the particular kind of jumps and turns displayed by the then recently arrived Soviet-school dancer contrast with the English-school details MacMillan had worked into his Romeo choreography'. Greskovic claims that 'like the idiosyncrasies Nureyev displays in his ballroom solo, the steps he does near the balcony are somehow his own' (2005: 462). Then in the spins and turns, the lifts and the carries, Juliet expresses the ecstasy of her newly discovered love. According to Greskovic (2005:463) 'the *demi-arabesque* line of Juliet's legs is a favoured position with MacMillan'. Finally Juliet seals her love with a kiss and runs upstairs to her balcony. As in Lavrovsky the lovers physically meet under the balcony to express their feelings in a love duet, but Romeo is much less heroic and there is no pathos. Everything is more playful. Kissing is much more realistic and passionate.

ACT TWO

6. SCENE ONE - THE MARKETPLACE

The curtain opens right to the bars of Prokofiev's folk dance. Unlike Lavrovsky who treated the dance as a recognisable folk dance, Macmillan uses it more as a general, scene-setting dance. It must be noted that according to my personal knowledge and experience Soviet ballet schools have a very extensive syllabus for character dances that originate in folk dances, which is evident in Lavrovsky's choreography, whilst MacMillan endeavours to find his own specific choreographic combinations that would depict the mood and be in harmony with the music. However, MacMillan sticks to Lavrovsky's idea that ensemble dances be performed in soft and character shoes, so that pointe shoes remain only for Juliet and her friends.

The street dancing of the harlots acts merely to tease and flirt with men and to annoy the womenfolk. The men and harlots repeatedly twirl through the square. 'Intermixed with kicking, prancing, and twirling', steps show 'the displeasure of the townswomen with both the harlots' behaviour and with the townsmen's playful response to that slightly lewd activity' (Greskovic 2005:464-465).

Amidst general merriment and love making there is a change in music and a different Romeo enters, dreaming of Juliet. He no longer finds chasing girls interesting. The harlots try to distract him, but his distant gaze remains fixed. Benvolio and Mercutio appear and dance. They want to cheer him up. Romeo's melancholy music returns and neither his friends nor the harlots can get him to join their merry-making. This way MacMillan tries to show Romeo's maturing and transformation. Whilst prior to his encounter with Juliet he was frivolous and playful, now he is in a contemplative and calm mood, giving the impression of a mature man.

However, this change is not a straight-forward process. For a moment Romeo snaps out of his mood and returns to his old self. He begins to dance. Unlike in Lavrovsky, Romeo has a very demanding variation, full of technical display. This shows again MacMillan's interest in exploring the ballet medium.

The three harlots and Romeo's companions join him in dancing. MacMillan introduces a wedding procession in order to show us visually Romeo's thoughts and his indecisiveness between his current bachelor's dissolute life and the love that is taking him towards maturity and marriage with Juliet. Mandolin-playing men from the procession launch into their acrobatic dance. Just as in Lavrovsky, these dances have demanding technical elements. However, unusual and innovative neoclassical choreographic combinations are present in MacMillan's version like turning jumps *à la seconde* followed consecutively with *grande pirouettes à la seconde* and *pirouettes.* They are not directly connected to the story, but serve as a choreographic exploration of ballet movements and a display of technique.

An all-mime sequence follows in which the Nurse appears and brings Juliet's letter. When she delivers Juliet's message about their marriage, he expresses his joy by performing many turns and kisses the Nurse. By introducing the scene with the letter, MacMillan approaches Shakespeare's plot more closely where Mercutio teases the Nurse and Romeo gets Juliet's message.

7. SCENE TWO - THE CHAPEL

According to Greskovic (2005:468) MacMillan has cut the next scene of Prokofiev's score (*Romeo with Friar Laurence*) probably because it does little more than duplicate the scene following (*Juliet with Friar Laurence).* Lavrovsky did the same cutting in his version.

The hanging icons introduce us to the location of the plot. Friar Laurence enters. Unlike in Lavrovsky where he made an effort to depict the character of Friar Laurence as a man not only of faith, but also of science (herbs, skull and the globe), MacMillan does not bother with this, but depicts Friar Laurence as a typical monk with a book in his hand, probably the Bible.

Romeo arrives and shows Juliet's letter to Friar Laurence who, with a gentle gesture, pushes it away and looks aside, showing his disapproval. The letter is an excellent stage solution with which MacMillan explains the reason for Romeo's visit to Friar Laurence. When the Nurse arrives with Juliet, the Friar agrees to marry them. With simple and short pantomime he blesses them, touches their heads and marries them. There is no dancing. It is all very simple. The Nurse weeps traditionally, which depicts her character as sentimental and simple-minded. Romeo and Juliet kiss. The Nurse leaves with Juliet.

8. SCENE THREE - THE MARKETPLACE

The folk dances continue. Whilst in Lavrovsky they dance a *tarantella*, MacMillan again choreographs his own inventive structures, turns and combinations. MacMillan omits the next musical number (*The people continue to make merry*) probably because of its similarity to the previous scene. Tybalt watches everyone from above and drinks. Without any provocation, he scatters the crowd to the sidelines with his sword, expressing his aggressive character.

Mercutio immediately provokes and teases Tybalt. It is not evident that Tybalt is looking for Romeo and that he is not willing to fight Mercutio, as in Shakespeare's original. Since from the beginning of this version Mercutio is involved in the fighting, they are immediately hostile, each in his character, Mercutio as a provoking entertainer and Tybalt as a pompous bully. Romeo walks down the stairs and is dazed from the marriage with Juliet. Tybalt challenges him, but Romeo, as in Lavrovsky just pushes away Tybalt's sword and acts in a friendly manner. Tybalt insists on fighting. When Romeo does not react, Mercutio takes over the fight. The fencing is much elaborated. Tybalt has choreographed combinations when attacking Mercutio, but MacMillan depicts Mercutio as a better swordsman than Tybalt who at one moment loses his sword. As Mercutio turns to Romeo and walks towards him, Tybalt in a cowardly manner stabs Mercutio in the back. Tybalt fights in more formal poses (which to a certain extent relates to Shakespeare's original where Tybalt is depicted as a trained swordsman). The fact that Tybalt stabs Mercutio from behind and not under Romeo's arm eliminates every doubt - this was a cowardly act.

As in Lavrovsky, Mercutio has a small variation, acting that he is well and playing on his sword. He also very realistically shows blood on his hand. Mercutio plays his role to the very end. However, before he dies, unlike in Lavrovsky he makes an accusatory gesture with both arms towards Tybalt and then towards Romeo, evoking his words in the original '…A plague o' both your houses…'(3.1.108).

Whilst Mercutio is taken off stage, Romeo takes his sword and fights for revenge. He stabs Tybalt who rolls on the floor in agony and dies. Lady Capulet appears and lies on Tybalt's body on the ground. She grabs the sword and wants to revenge Tybalt, depicting her

revengeful character. Benvolio stops her. Whilst in Shakespeare she plans revenge by poisoning Romeo, here she acts directly. Romeo tries to reconcile with her by kissing her gown. She is revolted. She beats at herself in mourning in a choreographed, almost ritual manner. Benvolio pulls Romeo off stage. Old Capulet appears devastated. The body of Tybalt lying in the arms of Lady Capulet and Old Capulet are the only figures left on the stage. MacMillan focuses on intimate drama. There is no carrying of Tybalt by the masses. There was no appearance of Prince Escalus who would banish Romeo and we do not see Juliet's reaction to all that has happened.

ACT THREE

9. SCENE ONE – THE BEDROOM

As dawn breaks Romeo embraces Juliet in her bed and prepares to leave. He opens the curtain and lets in the morning light. There are some similarities with Lavrovsky's version in the set. There is a bed in the centre of the stage, an altar with saints in the corner of the room and there are two curtains instead of one that are a part of the game of light and dark, implying Romeo's indecisiveness between staying and going. They dance a neoclassical farewell *pas de deux*. MacMillan concentrates more on the beauty of the dance expression and less on the dramaturgical intensity. Romeo leaves through the window. She looks after him and retires back to bed.

The Nurse comes, followed by Lady Capulet who is still in mourning for Tybalt (wearing black clothes). Old Capulet and Paris arrive. Juliet tries to avoid him. The Nurse pushes her towards Paris, but Juliet does not want him. This reminds of Shakespeare's original in which the Nurse unintentionally betrays Juliet's feelings. Old Capulet is angry and he throws her to

the floor. He forbids the Nurse and Lady Capulet to comfort her. They all leave. Pantomime and the rough behaviour of Old Capulet is similar to Lavrovsky's version. The appearance of Paris in this scene, just as in the second scene, is MacMillan's solution that explains the topic of their argument.

Juliet is alone weeping. There is much less dance and Juliet only acts during the intense, powerful moments in the music. She sits by the bed and looks into the distance. This is again MacMillan's use of the 'frozen' effect in contrast to strong music. Minimalistic acting and movement are in counterpoint with the peaks in music and they give a powerful dramatic tension that returns our focus from previous dancing numbers to emotional experiencing of the plot. Just as in Lavrovsky, her cloak that she puts on is a sign of her departure. She rushes off to see Friar Laurence.

10. SCENE TWO - THE CHAPEL

Juliet runs to Friar Laurence. Sobbing, she performs simple *port de bras* into the distance that serves as an explanation of her problems. He brings her a potion. MacMillan finds a gestural solution to explain that this potion is not a deadly poison, but one that will make her sleep. He makes a circular hypnotic movement with his arm over her head and she simultaneously moves her head back in a small circle as if dizzy. After a short indecisiveness she takes the potion and runs.

11. SCENE THREE - THE BEDROOM

She is in her room staring through the window. The Nurse comes in and covers her with a shawl. Lady Capulet enters and Juliet kisses her hand. Old Capulet and Paris follow. Juliet

kneels before her father and approaches Paris. She dances with him, although in agony. When Paris forces himself upon her she breaks their dance and goes towards the window. She suddenly realises that she must conceal her love for Romeo and fake acceptance of Paris's courting. She kneels on one knee. They all leave. It is similar to Lavrovsky's version where the repetition of her duet with Paris is an accentuation of her agony. The idea to fake obedience comes to her after approaching the window through which Romeo left.

She takes the potion, looks at it doubtfully and throws it away. In her solo she has an internal struggle whether to drink the potion or not, which is interrupted by her prayer at the altar. She does not have a ballet variation in its classical sense nor pure pantomime. The manner in which she walks towards the potion, her *port de bras* and other gestures are not improvised, but MacMillan tries to express her inner state by choreographed movements of her body, hands and feet.

She drinks the potion. She makes a similar gesture of an inner cry just as in Lavrovsky, where she covers her mouth with both hands. She slowly drags herself into the bed. Her friends enter and dance a *pas de six* on pointe in her room. This is an ornamental number. Unlike in Lavrovsky there is no wedding procession going to her house. Her friends try to wake her up, but find her seemingly dead. The Nurse enters with a wedding dress. Old Capulet and Lady Capulet follow. The Nurse realises that Juliet is dead. She falls to the floor. Lady and Old Capulet are restrained in their grief and the Nurse keeps hitting the floor. Paris is not present in this scene.

12. SCENE FOUR – THE CRYPT

MacMillan skips all the events relating to Friar John's unsuccessful delivery of the letter and there is no solo for Romeo in exile–'Is it e'en so? Then, I defy you stars!' (5.1.24). The next scene is placed in the monumental crypt.

This is not a massive scene. Lady and Old Capulet, the Nurse and Paris are mourning quietly around the bier. Monks pass with candles and Romeo is disguised as one, hiding under the hood. Everyone leaves except Paris. Romeo sees him, takes his knife and stabs Paris who has pulled out his knife to attack Romeo. Although in Shakespeare Romeo does not recognise Paris in the dark until he is mortally wounded, here Romeo and Paris consciously come up against each other as two rivals. With this MacMillan returns Shakespeare's structure in which Paris, until the very end, is a rival to Romeo and a threat to leading couple's love.

As in Lavrovsky, Romeo dances with the dead Juliet and tries to repeat some elements from their love duet, but she is not as stiff and several times she slips to the floor from his arms. This adds a dose of credibility. After Romeo drinks the poison and Juliet wakes up, she sees dead people around her, Tybalt, Paris and Romeo, which is closer to Shakespeare. She tries to wake up Romeo. She kisses him and touches his mouth. She makes a hand gesture that his mouth is wet and realises that he is poisoned and dead. She takes the knife and stabs herself in the chest. Instead of dying instantly she theatrically climbs the bier and unsuccessfully tries to raise Romeo onto the bier. She gives him a kiss with her hand and dies. After Romeo stops dancing with her seemingly dead body and poisons himself, dancing disappears and everything is performed with acting and pantomime. The movement slowly calms down and dies together with Romeo and Juliet. Gibbons (2006:65) states that 'the life-giving and death-

dealing drive of instinctual life is the beginning of the play, though the ending presents an image of the body in its most mysterious state, stillness'. There is no reconciliation at the end as in Ashton, nor do any of the other characters appear. With this MacMillan finally focuses on the fate of the lovers whose death marks the end of the story.

EVALUATION AND CONCLUSION

It may be argued that MacMillan took over Lavrovsky's model as a base for the narration, but some of his choreographic solutions follow other artistic predecessors like Ashton. However, according to Greskovic (2005:451) Macmillan did not only depart from the aesthetics that were nurtured in Soviet Russia, but he also departed from the ways his predecessors in England, like Ashton, conceived and worked ballet theatre. Although MacMillan stuck to the basic plot, it may be postulated that he was interested more in exploring the medium of ballet, creating a new choreographic expression. However, unlike his western predecessors who did not allow dancers to superimpose feelings in the choreography, as was explained in Chapter One, he permits his interpreters individual artistic self-expression. Whilst in Lavrovsky, the accent was put on the narrative, in MacMillan it is moved to the formalistic, but likewise allows the adding of expression. Lavrovsky used extensive pantomime, character, national and historical dances and pure classical ballet. MacMillan partly respects this formula. He retains pure classical dance for Romeo, Juliet and her friends and expands it to include Mercutio and Benvolio. He also retains court and character/folk dances, but choreographs them in his manner and not on the basis of historical heritage like Lavrovsky who used dances like the *tarantella*, Spanish dance, etc. The greatest difference is in the use of pantomime that is still the key part for the retelling of Shakespeare's story, but it is reduced to a minimum and overacting is avoided. In certain parts pantomime transforms into choreographic movement

that, almost in the manner of contemporary dance, tries to depict the inner feelings of the protagonists. (Cranko did something similar in his version mentioned earlier.) This is evident in Lady Capulet's mourning of Tybalt and Juliet's indecisiveness whether to drink the potion.

From a purely balletic standpoint, MacMillan's *Romeo and Juliet* is a large step forward in ballet history that not only linked the eastern and western manner of artistic thinking, but also continued developing neoclassical ballet language. However, in the sense of loyalty to Shakespeare's work, by putting the dancing expression in the foreground MacMillan somewhat simplified Shakespeare's story and departed from it. Not all characters are deeply profiled. Romeo, Mercutio and Benvolio resemble the three musketeers more than the original characters. Some more complicated parts of the play (exile to Mantua, the plague, etc.) and some of the characters (Friar John, the page) are merely omitted as insignificant and some are returned to the stage (Lady Montague and Rosaline). MacMillan, like Lavrovsky, also avoids the discussion about a character that is not present on the stage, so he introduces Paris into some scenes in which he was not present previously. Besides this, he deftly uses props for a better comprehension of the story, such as Juliet's letter, potion, etc. MacMillan retains a dose of romanticism by allowing the characters to express their emotions through acting. However, it is evident that the story serves primarily as a framework for enjoying the dancing expression.

The liberal-democratic political philosophy of western society is present in MacMillan's ballet – Prince Escalus does not appear as an emotionless dictator and the fate of the individual is more accentuated. There is no reconciliation scene and everything amounts to the tragic destiny of Romeo and Juliet. There is no one who could be blamed at the end. Mercutio,

Tybalt as well as the lovers are dead and the future of the Capulets, the Montagues and Verona is something we can only imagine in the shade of the tragedy of the main protagonists.

MacMillan did certain rearrangements and cuttings of the music score. It was explained in the previous chapters how the Prokofiev score is made in such a manner that a skilful choreographer can manipulate it to a certain extent like a musical puzzle. MacMillan restored some scenes because of the technical ballet display, (*Masks)*, and some he shortened, (*Marketplace)*, in order to focus on the things that interested him the most, like the lovers and their emotional display. He also successfully translated into the ballet medium things like the fencing, the entertainment of the noble circles in the Ball scene and the street festivities.

Since the partnership of Fonteyn and Nureyev has already been mentioned and other characters had mainly character and historic dances and choreographed fights, there is only the dancing of the three friends that needs to be discussed. David Blair as Mercutio had extensive technique, notably in the scene *Mercutio dies*, but arguably depicts the manner of dancing of the period before Nureyev's arrival. The ballet positions are not very precise. Nureyev shines with immense energy, although the over accentuation of turnouts of some ballet positions with heels pushed forward to the extreme, especially in *demi-pliés* in the fourth position, from today's point of view can be considered as affectation. Nureyev in any case grabs the attention and he is more than skilful enough to conceal some impurities in the fast and virtuoso Macmillan combinations, keeping his slightly self-indulgent poses in the upper part of the body. Young Anthony Dowell dances Benvolio. Although he does not have demanding acting scenes, his role is technically equal to the other two. With his elegance,

lightness, accuracy and dancing purity he evidently represents a new generation of English dancers.

It can be concluded that MacMillan's version is a turning point in the artistic path of the Royal Ballet, that eventually became 'the most exciting narrative dance company of its day' that performed many of the other subsequent masterpieces of MacMillan (Jennings 2009: para 1). Together with Cranko's, MacMillan's *Romeo and Juliet* anticipates choreographic expression in the narrative ballets of the late 20th century.

CHAPTER FOUR

HYBRIDISATION OF GENRES – ANGELIN PRELJOCAJ'S *ROMEO AND JULIET*

INTRODUCTION

In Chapter One it was discussed how understandings of classicism in ballet evolved and changed. It was concluded that for the purposes of this thesis, all ballets that demand academic training as a base can be considered as ballets that use the language of classical ballet to a certain extent, regardless of the other characteristics of the work. As discussed previously, numerous works followed after the MacMillan and Cranko versions, but arguably Angelin Preljocaj was the first to make radical changes and create a new contemporary version of Prokofiev's *Romeo and Juliet*. Arguably, his version choreographed in 1990 for the Lyon Opera Ballet is a paradigmatic example of a choreography that requires classically trained dancers, but discards many of the other classical conventions.

Preljocaj altered not only Prokofiev's music score, by selecting certain musical numbers and interrupting them with sound effects created by Goran Vejvoda, but also Shakespeare's original story and its structure. There is no nobility, nor do the Capulets and the Montagues resemble the families from the previous versions. According to Kisselgoff (1992:para. 4) Preljocaj's treatment is 'decidedly un-Shakespearean'. She is critical of his treatment and claims that 'the flaw is not that the poetry of the text can rarely be identified with a score that has been cut and rearranged', but rather that 'the play's symmetry has been destroyed and with it a degree of dramatic tension'. For Preljocaj the Capulets are 'the oppressive ruling class' and the Montagues are 'the underclass' (Kisselgoff 1992:para. 4). The traditional balance is disturbed and results in a simpler study of power. She claims that the story is transmuted into

a fictitious futuristic dictatorship, a totalitarian regime influenced by George Orwell's *1984*, (Kisselgoff 1992:para. 7) which was confirmed by Preljocaj himself in the programme notes. Bruce Mariott (2000:para. 4) connects it to Fritz Lang's 1927 film *Metropolis* and Judith Mackrell (2000:para. 2) finds in this work a Kafkaesque atmosphere. The ballet was first produced in 1990 for the Lyon Opera Ballet and then adapted for his own company, the Ballet Preljocaj based in Aix-en-Provence, in 1996. Arguably, considering the date of its creation, the ballet mostly associates with eastern European dictatorships such as Ceausescu's government in Romania (Mackrell 2000:para. 1), and the fall of the Berlin wall (Kisselgoff 1992:para. 5). Bearing the stamp of his Albanian origins and culture, Preljocaj chose to set this everlasting love story in the totalitarian regime of an eastern European country. He did not present it traditionally as a fight between families, but 'a confrontation between militia responsible for keeping social order and the "family" of the homeless, on the fringe of society' (Ballet Preljocaj online 2009:para. 4). Preljocaj's parents were Albanian political refugees, so he is very aware of politics. His associates Goran Vejvoda, the author of the soundscape, and Enki Bilal, the set and costume designer, came from Yugoslavia. It may be interpreted that the three authors found a similar kind of inspiration based on their origins.

Such an approach demanded contemporary choreography. Alice Naude (1998:para. 2) mentions that although Preljocaj's *Romeo and Juliet* 'includes hints of ballet', his 'idiom is distinctly modern'. Naude continues that Preljocaj 'favours rigorous physicality and a non-narrative style that tells the story in big, evocative gestures' (1998:para. 2). According to Kisselgoff (1992:para. 8) the work is typical French contemporary dance in that it refers to a theatrical image derived from Sartre's *No Exit*. A world from which there is 'no escape', she

claims, becomes a 'metaphor for the human condition', a subject that obsesses the new French choreographers.

Meisner (2000:para. 9) explains how Preljocaj started early with ballet classes, but eventually sensed that classical dance could not allow him to invent new forms. He stopped studying for a while, until he was introduced to contemporary dance, which he considered a revelation, because he was able to dance with possibilities of invention. In Paris he studied intensively with Karin Waehner and to her expressive German brand of dance he added dispassionate American postmodernism, studying with Merce Cunningham and others in New York (Meisner 2000:para. 11). It may be postulated that all of the above created a platform for his new inventive approach to the well-established work.

Mackrell (2000:para. 5) mentions that *Romeo and Juliet* was Preljocaj's first attempt at a large-scale narrative. However, it resulted in commissions for new ballets by prominent theatres like the Paris Opera Ballet and the New York City Ballet. According to Meisner (2000:para. 3) the esteem for Preljocaj became almost as great as that for *Romeo and Juliet*. He leads his own widely touring Ballet Preljocaj and is a worldwide guest choreographer.

DESCRIPTION AND INTERPRETATION

For the analysis, the 1992 recording of *Romeo and Juliet* choreographed by Angelin Preljocaj and performed by the Lyon Opera Ballet, featuring Pascale Doye and Nicolas Dufloux in the title roles will be used. This ballet version is divided into four acts and 20 scenes. The scenes are named after the selected Prokofiev's music numbers interpolated with silence and

Vejvoda's sound effects. The analysis will focus on the differences in relation to productions previously discussed.

1. INTRODUCTION

The recording begins in silence. A drawing of the lovers, resembling a sketch of a costume design appears. Romeo is in greyish shabby clothes and Juliet wears a white bra with accentuated nipples and a white corset. This already indicates that this version will be different from previous ones. The drawing of the sets follows, resembling some fictitious futuristic megalopolis in a comic book. Since the sets are not too specific, they can also be seen as part of a huge spaceship or factory. They create a cold and metallic atmosphere. The drawing blends into the real sets. Above the stage there is a balcony with metal handholds.

On the stage we see walls with holes that serve as entrances in front of which are three bodies of men in greyish shabby clothes resembling homeless persons resting. There is no music, but from the depth of the stage we hear footsteps. Three men wearing stretch black trousers and leather boots appear. The two men dressed completely in black follow their leader who wears a red waistcoat, presumably representing Tybalt and his men. They perform a few repetitive ballet sequences. Tybalt performs a small solo followed by the same common dance patterns that they perform all together. Steps like *grand battement, fouetté en attitude derrière,* different combinations of *battements* and *attitudes*, *chassés* and turns and synchronised leaning forwards in the fourth position, in their coordination and formality of movements, arguably connect ballet and military training. This impression is accentuated with the visual effect of their black leather boots and the costumes that resemble a balletic interpretation of a military uniform. Tybalt’s black suit jacket and a red waistcoat suggest that he is not just a

soldier, but also a leader and a person of distinction. The red colour is in the tradition of the Capulets from the numerous previous versions. After repeating their dance patterns several times, they come to the homeless persons that lie on the ground. Every soldier grabs one man and raises him to his feet. They obviously represent the Montagues and Preljocaj's personal idea becomes clear; the Capulets are the military representatives of the ruling class in a dictatorship, whilst the Montagues are the oppressed class. In Appendix One, it is mentioned how the Capulets can tentatively be categorised as the Right and the Montagues as the Left. Preljocaj brings this to the extreme.

ACT ONE

2. SCENE ONE: THE FIGHT

After the initial pushing around of the men passes in silence, Prokofiev's music number *The Fight* follows. A choreographed fight starts. The choreography is formalised and there are no swords nor wounded. The counterparts perform their sequences facing each other. Some perform high kicks and the others perform turns in the air. They make joint supports and lifts, so that at one moment the Capulets are in the air, consecutively followed by the Montagues. The sequences are repeated and more and more members of both sides appear and fight. Whilst the movements of the Capulets are still quite rough, almost robotic, the movements of the Montagues are more loose, free and much less rigid, which is additionally achieved with the lightness of their costumes. They contend with each other until the end of the music number when a whistle is heard and the Capulets retreat to one side of the stage and the Montagues towards the holes in the walls.

There is no acting or facial expression. This can be associated with Tudor's work mentioned in Chapter One. There is an attempt to express everything with formalistic choreography. There are no other remaining characters like Lady and Lord Capulet or Lady and Lord Montague, who would make the scene more realistic. There is no Prince Escalus, the representative of the government, who would assign justice - there are only the oppressors and the oppressed.

3. SCENE TWO: PREPARATIONS FOR THE BALL

As the conflicting parties depart, two nurses appear in white and black costumes that resemble Ying and Yang. Arguably, Preljocaj wanted to show the dualism of this character who is at the same time Juliet's best and only friend, but also the '*most wicked fiend* '(3.5.235). The two nurses perform several repetitive dance patterns; an awkward pompous walk in combination with large *port de bras* and *révérence*, during which they show off their arm muscles. The unusual automated and grotesque movements in their walk, the slightly autistic facial expressions and the ceremonial sequences repeated automatically, clearly indicate that the nurses are a part of the same system as the Capulets and that in it they perform their given duties like human robots.

4. JULIET AS A YOUNG GIRL

Juliet appears dressed in a white long shirt, tights and jazz shoes. She starts to dance in silence in the company of the two nurses, repeating her dance patterns several times. Juliet begins her dance with an insecure walk, as if walking on a rope, followed by a backwards *attitude* and balance on *demi-pointe*. She then makes several insecure steps like trying to find her balance again, a *développé* to the side and balance *en relevé*. The entire choreography gives away her

insecurity and inexperience and her seeking of a balance in life. Even the moment, in which she is fully spirited she performs a *jeté en tournant* cut off by a *fouetté* into the first *arabesque*; her dancing does not develop continuously. It is interrupted by steps that return her to the initial position in a slightly awkward manner. Her extreme height and thinness associate her with a child that grew up too rapidly. This, in combination with the choreography, gives the impression that she is insecure whilst standing on her own feet.

The nurses join in and perform their combination. Their *port de bras* are again interrupted, as if they are showing off their muscles, but then they smoothly continue, most probably recalling the power of the Capulets and the desire of the nurses to tell Juliet that she is a part of the ruling, powerful family. The character of the music changes, but Juliet continues to repeat her choreography. This time in her attempt to perform a balance after a *développé à la seconde*, she falls off her balance and the nurses return her to balance, which once again indicates her insecurity and their endeavour to place her on her feet. Gibbons (2006:64) states that in Shakespeare's original the Nurse recalls Juliet's first insecure steps as she learned to walk as an infant. . Such memories cannot be portrayed in ballet, but Preljocaj presents Juliet as a young person who matures under the patronage of the Nurses, seeking their support. The nurses hug Juliet and lead her towards the building. The white shirt that is suggestive of a nightgown, now in the strong hands of the nurses appears almost as a straitjacket and Juliet is treated as a mentally immature child. The Nurses are at the same time both caretakers and guardians of Juliet.

5. MASKS

The wall with holes and cracks in it is clearly seen at the back of the stage. It can be argued that it can symbolise isolation in dictatorships and can be associated with the Berlin wall. The message is clear; every such wall has its cracks through which people eventually manage to pass and leave. The number again starts in silence and continues with Prokofiev's music. This is a sequence where Mercutio, Benvolio and Romeo, express their comradeship with dancing exhibitions. They are dressed in similar greyish shabby suits that give an impression of airiness to the choreography. Mercutio wears a light red shirt, being the counterpoint to Tybalt. They have a large amount of synchronised ballet technique like *double tour en l'air* and other jumps and turns choreographically enriched with many *port de bras* and arm movements that come out of the rigid ballet frameworks. The lightness of their movements differentiates them from the more rigid and exact movements of the Capulets. As the number ends, the friends lean on the wall and for the first time we see some acting and facial expressions. Mercutio roguishly pushes Romeo around and the friends smile at each other, which accentuates their humane side in relation to the dehumanised Capulets.

6. DANCE OF THE KNIGHTS

The silence is interrupted by some inarticulate sounds. The Capulets push the Montagues into a joint formation of several rows in which they march automatically and perform robotised choreography consisting of *chassés* and several smaller kicks and turns. The choreography resembles a ritualised walk in a prison yard in which both sides intertwine and are a part of a strictly supervised world.

The men stand in their formations as if frozen. The women appear on stage and go around from one man to another as if searching for the right partner. One gets the impression that

everything is supervised by some Big Brother who decided to give admittance to women. Juliet is also amongst them. She selects Romeo and hangs around his neck with an *attitude en derrière*. After several of her attempts, he responds and they grasp each other. Romeo touches her whole body very sensually. There are no parents, no Paris, no court and no sonnets. They just feel animal passion for each other. The women retreat to the side of the stage and look at the men who dance, as if they are evaluating which man to select for themselves.

7. MERCUTIO

The men remain in strictly defined formations. Suddenly Mercutio intentionally goes out of the formation. He bumps into Tybalt and the Capulet men, who remain in their positions. Mercutio starts his teasing, mocking dance, pushing around everyone else. It is evident that Preljocaj presents Mercutio as a man who does not accept social conventions, but mocks and teases the men that stick to form. At one moment, Mercutio pretends to have injured his leg, just to restart his dance soon after. He approaches other men and despite being smaller, he pushes everyone around and jokes with them. He bumps into Romeo who joins Mercutio's game and soon after they are joined by Benvolio. They dance a mutually synchronised choreography that makes them leave the allowed framework and mock the formalism of the Capulets. The three friends finish the dancing combination on their knees and realise that above them there are Capulets standing. They stand up in silence and push the Capulets away. The next music number starts.

8. TYBALT RECOGNISES ROMEO

A dancing sequence begins that will be repeated in this number several times. The Capulets grab the Montagues under their armpits and take them a few steps forward. The Montagues

then push them back and the formalised choreography follows where they dance face-to-face representing their antagonism. A sequence where the Capulets try to show their dominance follows with a short solo by Tybalt in which he wishes to step over the three friends. Since there is no Old Capulet, Juliet is the one who stops him. The three friends leave. It is not quite clear how the Montagues appear at the Ball, what they do there and how they leave it. Since they are not masked, it is very apparent that they are members of the oppressed class, so their role at the Ball is not quite evident, except if Preljocaj's intention is to make obvious that they are all integral parts of the same system.

9. BALCONY SCENE - ROMEO'S VARIATION – LOVE DANCE

On the balcony catwalk we see a guard with a lamp securing the area. Romeo sneaks in the darkness behind the guard and slits his throat. With this act Romeo becomes a cold-blooded murderer unlike in the Shakespeare's original. Juliet is waiting for him on the stage and takes off her shirt under which we see her sexy corset and bra with accentuated nipples. Symbolically Preljocaj shows that under the child-like garment, which makes her infantile, is a mature woman. Romeo appears and their duet starts in counterpoint with music. The movement becomes completely contemporary, almost losing all characteristics of classical ballet. First they dance separately, contorting, jumping and falling to the floor, expressing their raw desire, anxiety and suppressed passion. Then they meet in an impassioned embrace and end on the floor. They throw each other around and repeat their *attitude* from their first encounter. There are many rough lifts and supports in which she insanely throws herself into his arms. There are no aesthetic ballet lines or *arabesques*; everything is very erotic. Their relationship is not lyrical, but almost aggressive. At the same time they passionately attract each other, but their desire is on the verge of a fight that is most probably Preljocaj's way of

showing the dual feelings of Romeo and Juliet ('My only love sprung from my only hate' 1.5.137). After the end of the duet, they both, very uninterested in each other, leave on separate sides, as if they have satisfied their lust. The emotions beside physical love are unknown to them.

ACT TWO

10. SCENE ONE: DANCE WITH MANDOLINS

Four barefooted girls in short skirts and bras entertain Mercutio and three other Montagues. The women's steps are based on the ballet vocabulary, but with freer movements of *port de bras* and the entire body, whilst the dancing of the men who join them increasingly enters the category of contemporary dance. The number is entirely decorative. It shows that the Montagues, although being the oppressed class, have a desire for entertainment. The absence of pantomime and acting is evident.

11. THE NURSE-THE NURSE DELIVERS JULIET'S MESSAGE TO ROMEO

The nurses appear and repeat their mechanical dance patterns. Montague men and women mockingly repeat their automatic gestures and movements. This is to a certain extent in accordance with Shakespeare's original where Mercutio and his friends mock the Nurse. The nurses continue to make their synchronised movements, but from their choreography it is not obvious that they are delivering Juliet's message to Romeo. The nurses move to the back.

12. SCENE TWO: ROMEO AT FRIAR LAURENCE'S

A man enters dressed in a black robe representing Friar Laurence with four other men in black. They bring two chairs. One nurse brings Juliet and the other nurse brings Romeo. They

place them on the two chairs. They perform a ceremony that is suggestive more of a ritualistic ceremony of a secret brotherhood society than of a religious ceremony. There is no acting and there are no religious symbols. The movements are quite abstract. On the chairs Romeo and Juliet repeat their dance patterns that are more associated with contemporary dance than with classical ballet. Their synchronicity indicates that this relates to the harmonisation of two individuals under the supervision of a certain system or organisation.

13. SCENE THREE: THE PEOPLE CONTINUE TO MAKE MERRY

The girls continue to dance with men and are joined by the two nurses. The movement is evidently based on the technique of classical ballet, but is much more diverse. It is freer in the sense of positions. The hands and legs do not always go through classical positions, but numerous new positions are created.

14. ROMEO RESOLVES TO AVENGE MERCUTIO'S DEATH –FINALE

Tybalt appears in silence and repeats his dance patterns. Preljocaj depicts certain characters with the same dance patterns performed to different music. He then adds several new dance sequences in which Tybalt grasps his throat giving a sign to his group with baseball bats and helmets to enter the stage and start the fight. Despite the realistic bats and helmets, the choreography is again formalised. There are no facial expressions or realistic blows, but the dance patterns are repeated just as in Act One. The Montagues retreat. Mercutio appears and once again tries to perform his teasing and mocking sequences. This time the men beat him up with bats. He limps due to an injured leg, just as he did in the mocking scene at the Ball. Like his predecessors, Preljocaj once again shows that what was funny in one context is now doubly tragic. Tybalt gives him the final blow and Mercutio retreats to the wall, lies down and

dies. There is no sequence showing Romeo's revenge or his exile. The fact that Romeo does not kill Tybalt seriously disrupts Shakespeare's structure. Mercutio's death is the turning point of the plot, but Romeo is not placed in a tragic position as in Shakespeare's original in which he kills Tybalt, Juliet's close family member ('O God! Did Romeo's hand shed Tybalt's blood?' [3.2.71]). That way Juliet's feelings are not put before such a temptation. However, Romeo previously murdered a guard, so he is far from innocent.

ACT THREE

15. SCENE ONE: ROMEO AND JULIET (JULIET'S BEDROOM)

A guard with a real German shepherd appears on the balcony catwalk, supervising the area, accentuating the atmosphere of a police state. The take moves onto a stylised slanted squared bed on which Romeo and Juliet lie in opposite directions. They both hold the bed with their spread arms and make identical dance patterns with their legs. There are no ballet movements, but the choreography imitates more the poses of sleepers who change their positions in early morning. The entire scene takes place on the bed. Romeo sits on the bed and they have a duet that is multiplied with four couples in the background, probably indicating not only an aesthetic experience, but the fact that there are many Romeos and Juliets in this world. The duet is gentle and is reminiscent more of a waking up, rather than an expression of passion and emotions.

16. THE NURSE

The two nurses appear and repeat their mechanical grotesque dance pattern. They go around the bed and wake up the lovers. There is again no acting, but the nurses have a few comical

gestures and choreographed movements. One of the nurses takes Romeo away and leaves Juliet lying on the bed.

17. JULIET REFUSES TO MARRY PARIS

Tybalt enters the room and repeats his usual dance patterns. Two men accompany him. It seems as if they wish to force Juliet to do something, but it is not clear what. She makes two jumps into supports with the men, as if she wishes to fly away, which distantly associates her with Shakespeare's imagery of a bird's nest in the previous analysis. They bring her down and she repeats her walk on the rope. She pushes Tybalt and runs away. The guard with the German shepherd appears again on the balcony catwalk.

18. SCENE TWO: AT FRIAR LAURENCE'S – INTERLUDE

Juliet is with Friar Laurence and his men. They perform their ritual dance with neoclassical combinations. It is evident that they perform ballet movements, but with a widened range of moves of the body and hands. The Friar and two men have red scarves wrapped around their right hand. They demonstrate to Juliet how the person who is wrapped in this scarf falls asleep and when unwrapped wakes up. The men leave and the Friar does the same experiment with Juliet. Instead of poison, Preljocaj gives us this magical game with a red scarf and hypnosis that assists Juliet to fall asleep (although dramaturgically the reason for her faking death is unclear).

19. SCENE THREE: DANCE OF THE GIRLS WITH LILIES

Juliet remains on the stage alone and wraps herself into the red scarf. She has a multiple hypnotic vision of herself – the female ensemble appears dressed identically to Juliet wearing

pointe shoes. They perform a ballet number that is completely abstract and to the end develops the idea seen in the dance of the Capulets and even more in the dance of the nurses. The idea is the development of movement based on classical ballet, but with a wider range of movements. To an extent it recalls the work of William Forsythe. The female ensemble dressed in white dances several combinations that show the contemporary approach to neo-classical ballet vocabulary. Former classical positions still exist, but are insufficient, so a whole series of new positions of arms and legs develops. However, they are equally strict and formal and in no case can be considered free and improvised. In its abstractness this style could be called post-modern neoclassicism. There is an evident homage of Preljocaj to previous classical versions in which Juliet's friends, who do not exist in Shakespeare's original, in a way multiply Juliet's character. Preljocaj goes a step further and presents them as a multiplied vision of Juliet herself. At one moment they disappear and Juliet remains alone on the floor wrapped in the red scarf.

ACT FOUR (EPILOGUE)

20. JULIET'S FUNERAL - JULIET'S DEATH

Juliet lies on her bed wrapped in the red scarf, supposedly dead. The nurses sit on a chair on each side of the bed. There are no other characters, nor do we see the tomb or the procession. The stylised square that symbolises her bed is now her grave. The chairs from the wedding ceremony are now a part of this final scene. Romeo appears and the nurses leave in silence. He kneels next to Juliet and starts their final duet. There is an awkward piece of choreography where he takes her thumb in his mouth and moves her arm and repeats that with the other arm, just as she will do over his dead body at the end of this scene, arguably evoking that their love is at the same time infantile and sexual. There are no hints of balletic vocabulary. He grabs

her and places her on one chair and sits on the other, repeating some of the choreography from their wedding ceremony. Preljocaj here clearly makes the connection between their wedding, the bed they shared on the first night and death. It is in accordance with Juliet's premonition in 1.5.134 'My grave is like to be my wedding bed' as well as Lady Capulet's curse 'I would the fool were married to her grave' (3.5.140). Romeo performs the duet with Juliet's body. He puts her arms around his neck several times, the same way he did in previous duets when she was reluctant to embrace him. Now the arms keep falling down because she is seemingly dead. As in previous duets, the movements are very rough. Romeo manipulates her body as if she was a lifeless doll. He tries to revive her, but acts almost as if angry when she does not respond and throws her around the stage. Then again with passion he clings to her body, cuts his abdomen with his razor and dies.

Juliet wakes up and caresses Romeo. She realises that he is dead. She is strong enough to raise his body and place it in the chair. She throws herself desperately into his lap several times, just as she was throwing herself into the support and lifts in previous scenes. Now she keeps rolling down his legs onto the floor. Finally she manages to sit in his lap and puts his arms around, grabs his razor, slits her veins and dies.

All the movements in their duets seem as if they originate in everyday movements, but are much more exaggerated, sometimes even awkward or grotesque in their power and expressiveness. There is no acting or facial expression. This choreography is opposite to the choreographic expressions in other numbers that build up on elements of neoclassical ballet. Here every attempt to make the movement aesthetic disappears. As previously mentioned Gibbons (2006:48) states how 'the play progressively distinguishes between characters who

contentedly express themselves through received verbal and rhetorical conventions, and the hero and heroine who learn that greater maturity and fulfilment require language true to their own particular selves'. Whilst in other numbers a continuation of ballet conventions is visible, for Romeo and Juliet Preljocaj creates this raw vocabulary that arguably appears more sincere in this context.

It may be postulated that such choreography in relation to style can best be described as 'Eurotrash' style (Gantz 2003:para. 9). The term is invented by critics for contemporary ballet choreographies that leave the ballet aesthetics and conventions and drastically approach contemporary dance. This is reminiscent of the discussion mentioned in Chapter One between Fokine and Graham. Whilst he believed that dance must express beauty, for Graham, dance had to be a revelation of experience regardless of how unpleasant the result might be. It may be argued that this is exactly what contemporary choreographers like Preljocaj do.

After the completion of their final duet and music, the performance is not over, as if Preljocaj wishes to tell us that there is more in his choreography than there is in the original music score. In silence, on the catwalk above the dead lovers, stands Tybalt looking at them coldly. He turns around and calmly leaves. The message is clear. Much more than love is needed to destroy a dictatorship.

EVALUATION AND CONCLUSION

It may be concluded that Preljocaj's version is arguably un-Shakespearean and anti-classical. Even the way he manipulates Prokofiev's music is drastically different. As Enki Bilal's walls have its cracks through which Romeo's group appears, so does Preljocaj leave a crack

between Prokofiev's music numbers filled with silence and additional sound effects by Vejvoda. Previously it was argued that Prokofiev succeeded in making a specific puzzle of music numbers that can be joined in different ways, depending on the background and choreographer's vision. Preljocaj breaks down Prokofiev's musical puzzle by selecting certain numbers and not connecting them into one coherent whole.

Furthermore, it is un-Shakespearean because it disrupts Shakespeare's structure of the story. Inspired only by the elementary idea of Romeo and Juliet coming from the opposing sides, Preljocaj eliminates most of the main characters and leaves only traces of Shakespeare's story. The intention of this manipulation is to critique the idea of a dictatorship. Although he succeeded in this to a great extent, several inconsistencies appear; the lack of Juliet's reason to fake death, the unclear role of the two nurses and the undefined reason for the participation of the three friends at the Ball. Old Capulet and Tybalt become one character and there is no Paris. This way, the main antagonist both to Romeo and Mercutio and to the love of Romeo and Juliet remains only Tybalt. This gives him additional strength, but also simplifies the story.

Preljocaj's work is anti-classical, although he uses the technique of classical ballet for the basis of his choreography. Previously it was explained how classical ballet is related to the empire politics. Petipa's ballets were created under the patronage of the Tzar, the Prokofiev-Lavrovsky ballet during the Stalinist Russia, whilst MacMillan's ballet is also a reflection of the British society that is both a democratic society and a monarchy. Preljocaj's ballet is anti-classical in its core, not just because he uses contemporary movement, but because he

confronts the authoritative system and state. There is no Prince Escalus who would seek justice in the name of higher power, but it is this power that is the source of all problems.

It may be argued that Preljocaj's exceptional work on himself, both as a classical dancer and a dancer of contemporary dance, is transmuted into his version of *Romeo and Juliet* that is less a story of the star-crossed lovers, but more a story about lust and desire to live, even in politically supervised systems. His innovative movements extend the borders of neo-classical ballet and connect them with contemporary expressions, moving far from classical ballet. There is complete absence of pantomime and realistic acting. For certain dances, like the numbers of the Capulets and the Nurse, he uses a widened neoclassical style, the post-modern neoclassicism. He accentuates formality of such type of an expression, connecting it with certain dictatorial society customs and manifestations, as well as military practices and para-religious rituals. The entire choreography is danced without the use of pointe shoes, except the scene of Juliet's vision. There is place for pointe only in her dream, but it is not a romantic dream, but a formalised and abstract choreography. Formality is present even in the fighting scenes, but the movements of the Montagues, especially in their separate numbers, are slightly freer and lighter, but still choreographed very precisely and without any improvisations. The Montagues are perhaps the oppressed and maybe more liberal, but they have an order of their own. They are not a group of anarchists. The only two characters who seemingly express themselves without any rules, following only their own instincts and inner impulses are Romeo and Juliet, respecting neither the orders of the ruling nor of the oppressed class. A new approach is visible also regarding the interpreters. There is no prima ballerina or a first male dancer. Arguably, all the roles seem as if they could be interpreted by anyone else in the company and even that way Preljocaj remains anti-classical.

Instead of pantomime Preljocaj uses an increasing range of movements that, from a neoclassical base, extend the boundaries of post-modern neoclassicism. He then adds contemporary movements, breaks down these boundaries and the classical expression completely disappears in the duets of Romeo and Juliet where arguably his studies with the German expressionists in dance come to light. Other influences, like the influence of Merce Cunnigham are also noticeable in his work. The expression is extremely powerful, not in the manner of romantic ballet, but in the manner of contemporary dance. However, Preljocaj never allows it to take over the entire performance, but he returns to formal frameworks. Arguably, this is a post-modern hybridisation of genres that together make one mixture with which Preljocaj addresses the key moments in *Romeo and Juliet* that are of interest to him (political and social aspects), not dwelling on the untangling of the complex interrelationships from Shakespeare's original and not entering into topics and various problems of Shakespeare's and Prokofiev's work that are not of his prime interest. However, regarding the main topic of this thesis, the staging of Shakespeare's *Romeo and Juliet* in the language of classical ballet, this analysis has once again showed that the language of classical ballet is abstract and regardless of the choreographic widening of the borders, it is not sufficient to retell such a complex story by itself. Whilst in Lavrovsky this is compensated with pantomime and acting that is minimised in MacMillan, in Preljocaj pantomime and acting disappear almost entirely. Instead of them, he adds the vocabulary of contemporary dance, which together with other stage elements makes the following of the plot plausible. It may be concluded that Preljocaj's choreography has the value of being amongst the first choreographies to use such hybridisation of genres on the theme of *Romeo and Juliet*. He set new contemporary rules with his non-literal approach to narration that is often on the border of the abstract.

CHAPTER FIVE

POST-CLASSICISM – JEAN-CHRISTOPHE MAILLOT'S *ROMEO AND JULIET*

INTRODUCTION

In the previous chapter it was postulated that Preljocaj's version was anti-classical. Arguably, it was a matter of time before the pro-classical choreographers would respond. However, to be a match for Preljocaj, the answer could not be rigidly classical ballet without any new inventions. It should continue the new approach to classics where the predecessors have stopped, but not destroy its set conventions. It may be argued that such a response came in Jean-Christophe Maillot's choreography of *Romeo and Juliet* in 1996 that will be analysed in this chapter. In his own words Maillot accepts his work to be categorised as 'post-classical', a term that was allegedly used by Rudolf Nureyev for Maillot's work (Boccadoro 1999:para. 6).

Maillot himself states that his work is a subtle exploration of the neo-classical works, oscillating between narration and abstraction. He claims that '…his work is more a research into Balanchine coupled with a fascination for Pina Bausch and Cunningham, but has nothing to do with the contemporary dance …' (Boccadoro 1999:para. 6). As artistic director of Les Ballets de Monte Carlo he claims that 'the company is anchored in history and it is their responsibility to present traditional works as well as the Balanchine heritage, but at the same time to have their feet planted firmly in the here and now and Maillot's intention is to make dance move forward' (Boccadoro 1999:para. 4).

Whilst Preljocaj sets off from two starting points, in some scenes from neo-classical vocabulary and in other from contemporary dance, seeking the porosity of boundaries between the genres in order to blend them into his hybrid form, Maillot pushes the neoclassical boundaries to the extreme, but does not break them. Every moment of his choreography originates from the classical ballet vocabulary that serves as its departing point.

Such an approach was not well accepted by some rigid traditionalists. Geoffrey D'Onofrio claims that Maillot wishes to be 'modern and innovative for the sole sake of modernity and/or innovation' (2009:para. 5). D'Onofrio admits that he personally does not care much for modern dance. However, he states that Maillot's work is a 'transgression against the music (and the story) with a profusion of rigid, jerky and spasmodic dancing…' (2009:para. 6).

Many other critics and viewers see it differently. One review mentions that Maillot uses 'a seamless mixture of gestures, ballet and sharply modern angles to tell a richly detailed and dramatic story' (Saturday matinee blog 2009: para. 3). Rosie Gaynor claims that Maillot's *Romeo and Juliet* is so suited to the music that in many places the movement seems to be markings in the score. She expected beauty, style, abstraction and got all of these, as well as weird movements which show that the choreography is a somewhat blended mix of modern and classical (2008:para. 2 & 3).

Maillot returned to Prokofiev's standard music score with a few cuts and rearrangements that were also present in various ways in the previous versions. In his *Romeo and Juliet* 'Maillot has taken inspiration from the episodic character of Prokofiev's score, structuring the action in a manner akin to a cinematic narrative' (*China Daily*, October 2004: para. 4).

To a certain point Maillot returns to Shakespeare's structure, although there is also no Prince Escalus, Lady and Lord Montague or Lord Capulet. He returns the role of Paris, positioning the main characters in their interpersonal web of relations closer to Shakespeare's original. However, rather than focusing on the political-social opposition between the two rival families, Maillot's *Romeo and Juliet* 'highlights the dualities and ambiguities of adolescence' (*China Daily* 2004:para. 5). Maillot's main intervention in the story is putting Friar Laurence as the central character. Kisselgoff (1999:para. 1) sees Friar Laurence as 'Destiny, a master of ceremonies who cannot avert the course of events that his meddling sets in motion'. Kisselgoff criticises this and says that 'Maillot has taken a risk by putting Friar Laurence at the centre. His ballet is already too short on Shakespearean resonance to afford a grand if ineffectual manipulator in clerical collar and black tights' (1999:para. 4). Furthermore, there is no poison and no swords. This corresponds to Tudor's work, who was one of the first to discard swords in duels (Kisselgoff 1999:para. 3). A puppet show is interpolated into the ballet and becomes 'an omen for the tragedy that follows' (Campbell 2008:para. 4).

The set designer was Ernest Pignon-Ernest who created 'a décor marked by transparency and lightness' and 'the luminous white panels are resolutely modern and abstract, and all but a hint of the Renaissance is banished from the stage' (*China Daily* 2004:para. 9). Kisselgoff describes the modular sets

> ...huge curved panels and a smooth ramp, is elevated for the balcony scene and, at other dramatic junctures, recalls Fredrick Kiesler's architectural elements in Martha Graham's *Canticle for Innocent Comedians* (inspired by St. Francis). The scale is nonetheless grander and Dominique Drillot's ingenious shafts of lighting change the environment, while white panels set off Jerome Kaplan's striking and stylised Renaissance costumes, including gowns that could serve as evening dress today (1999:para. 6).

In order to comprehend the origin of Maillot's style, we must look at his biography. Maillot was born in 1960 in Tours where he studied classical dance and music at the local conservatory before completing his education at the Rosella Hightower's International School of Dance in Cannes. Already at the age of 18 he became a member of Hamburg Ballet where John Neumeier (from whom he most probably inherited the affinity for an innovative approach to narrative ballets) created leading roles for him. At the age of 23 he was appointed choreographer and director of the Ballet du Grand Theatre in Tours where he choreographed some 20 ballets and in 1985 founded *Le Choregraphique* Festival. In 1992 Maillot joined Les Ballets de Monte-Carlo, first as artistic consultant and a year later he was promoted to director and principal choreographer (*China Daily* 2004:para. 10 to 14).

Les Ballets de Monte Carlo is not the same company as Diaghilev's Ballets Russes, whose centenary was celebrated recently in Monte Carlo. The company was founded in 1985 and 'is the most recent of a succession of companies bearing the same name' (Boccadoro 1999:para. 1). All the previous companies depended on private sponsors, whilst today's company is financed by the Monaco government. Maillot as the present director is there at the request of S.A.R. the Princess of Hanover, the company's president who is fulfilling the wish of Princess Grace that 'a dance company would once again become an essential part of the cultural life of Monaco (Boccadoro 1999:para. 2 & 3).

Therefore, it may be argued that for Maillot's approach to choreography there are two basic reasons, one indicating why it is classical and the other why it is modern. The first reason, besides his classical education, is that Monaco, which is financing Maillot's work, is a monarchy. Maillot depends on the desires and decisions of both the Princess of Hanover and

of Prince Albert, up to the point that he was even asked to choreograph for the circus. Prince Rainier asked Maillot to choreograph the *Nutcracker Circus* in which Maillot 'transposed Hoffman's tale into the world of the circus to see how far classical dance can go in such a setting' (Boccadoro 1999:para. 16). It may be argued that this is in accordance with the postulate that runs through this thesis, which states that imperial politics is traditionally connected with the classical artistic expression. Although Monaco is just a principality and not an empire, with a hierarchical structure and a monarch at its top, it may be argued that on a small scale it reflects the same authoritarian model of ruling. With the heritage of Balanchine, this is perhaps one of the main reasons why Maillot does not address the political and social aspects of the work, but is dealing more with the development of the neoclassical expression.

The second reason is that in a way his company is a successor to Diaghilev's Ballets Russes that in the spring of 1909, performed for the first time at the Théâtre du Châtelet in Paris, and already in 1911 settled in Monaco. After years of international tours, it was dissolved in 1929 on the death of its founder (Government of Monaco 2009 online). The company created innovative works that were predecessors of modern expression in ballet art and was succeeded by other companies bearing the same name. This in a way opens the way for Maillot to be not only classical, but also innovative and contemporary in expression.

However, had the artists of Ballets Russes stayed in St. Petersburg and secured finances from the imperial treasure house, perhaps they would not have evolved ballet art in such a manner, as they were forced to do as members of a self-financing touring company. Anyway, Monaco today is not St. Petersburg at the start of the 20th century, nor is Maillot Marius Petipa. On the

other hand, he is not in the position of the emigrant artists like Balanchine and Fokine. Besides this, as Boccadoro mentions (1999:para. 2) 'Maillot is not surrounded by the greatest painters, composers and dancers of the day; Balanchine, Massine, Ravel, Stravinsky, Debussy, Picasso, Bakst, Matisse, Pavlova and Nijinsky...'. The following paragraphs will analyse how much and in what manner Maillot's *Romeo and Juliet* departed from the previous versions and how developments in dance style and technique allow new solutions to problems facing a choreographer.

ACT ONE

1. INTRODUCTION

The opening credits and the cast list of the 2002 recording of *Romeo and Juliet* of Les Ballets de Monte-Carlo featuring Bernice Copieters as Juliette and Chris Roelandt as Romeo are displayed during Prokofiev's overture. A sketch of the Monte Carlo Opera appears. This confirms the previous discussion that the performance has been created for the Monte Carlo theatre under the patronage of Monaco's royal family.

2. THE PRINCE GIVES HIS ORDER

The projected sketch slowly disappears on the gauze curtain and the stage is illuminated. Friar Laurence stands in the centre of the stage. The stage contains four large white panels. Romeo lies in front of the left panel. Friar Laurence stands between the two central panels, dressed in black with white sleeves. Two acolytes dressed in white run up to him and make some spasmodic movements together. They lift him into the air and he makes a soundless scream. An interesting comment on the Saturday matinee blog says that '…the ballet opens grippingly with the freakishly weird Friar Laurence, a character torn with the responsibility and burden

of playing a vital part in this tragedy.' (2009:para. 4). It describes how 'Friar Laurence's mouth opens in a horrified, soundless scream at the horrific results.' (2009:para. 4). Furthermore, it concludes that the themes of fate and destiny and chance are reflected in his tortured movements. It states that 'Romeo lies dead on the side.' (2009:para. 4) and argues how this opening brings to mind the prologue of Shakespearean play, where the conclusion is presented before the play flashes back to the events leading to the conclusion.

I would agree with the first part of the comment, but not with the part on Romeo, who sleeps in front of the panel and is a link to the further plot and wakes up with the arrival of Mercutio. In Shakespeare Benvolio tells Lady Montague 'So early walking did I see your son' (1.1.121) and Lord Montague adds 'Many a morning hath he there been seen…' (1.1.129) describing Romeo's wanderings during the night time. Had the author commenced the ballet with the final scene, we would then probably see both Romeo and Juliet, dead.

The gauze curtain rises. Acolytes dance with Friar Laurence an abstract dance, playing with their palms, joining and separating them, just to connect them at the end with the head of Friar Laurence, who repeats his silent scream, predicting tragedy. Right at this stage the game with the palms is still not yet completely clear, but later Romeo's and Juliet's first encounter will be sealed with their palms together which corresponds to Juliet's line in Shakespeare '…And palm to palm is holy palmers' kiss.' (1.5.99). Arguably, this scene predicts the events that will follow, although in a very abstract manner, with no literal pantomime and acting. Acolytes then place their hands behind his head and form a shape that resembles a crown, which is slowly lowered over his head, returning into two hands between which his head rests. After a sudden movement of the arms, the acolytes run away to separate sides and Friar Laurence

holds his neck as if the acolytes' hands have cut or strangled him. In these events, in a very abstract manner a certain premonition can be interpreted, as well as the role of Friar Laurence, who attempts to manipulate fate and interferes in the relationship between the two main characters. Had he been successful in his manipulation he would have been praised, but this way he becomes a victim of his own moves.

3. ROMEO - THE STREET AWAKENS

The lighting on one of the panels turns to light blue and depicts dawn. Mercutio enters with a girl. Friar Laurence slowly leaves the stage. Romeo stands up holding a woman's handkerchief.

Mercutio and Romeo both wear ballet tights and boots and the girl is on pointe. The first dancing combinations of Mercutio are very balletic with slightly freer arm and upper body movements, all of which are characteristics of contemporary neoclassical movements. The panels and one smooth ramp between the two central panels in an abstract way depict a square in Verona. Mercutio calls Romeo, but he daydreams with a woman's handkerchief on his head; obviously he has not slept at home. Whilst in MacMillan there is arguably not enough difference in the depiction of the characters of the three friends, Maillot tries to depict Romeo as different from his friends, in his daydreaming. Gibbons (2006:53) says that at the opening of the play Romeo lives only to dream. Whilst Lavrovsky puts a book in his hand (probably love poems or something similar), Maillot gives him a handkerchief of a woman he dreams of. Gibbons (2006:47) states that Shakespeare describes Romeo as a typical Elizabethan melancholy lover, but that there is also an element of parody in Shakespeare's presentation of Romeo. Maillot shows skilfulness in handling the props because Romeo, with a female

handkerchief, is simultaneously both ecstatic and comical. (The use of the handkerchief is not a novelty in choreographies of modern ballet. Jose Limon used the handkerchief as the key element in his *Moor's Pavane* [1949] based on Shakespeare's *Othello*).

After Mercutio's game with the girl, he runs after Romeo on the slanted ramp. He takes the handkerchief from Romeo and runs back to the stage. Benvolio and two more girls appear. They try to include Romeo in their play, but he cuts off his dance with his partner and continues to daydream with the handkerchief. As mentioned before, in Shakespeare, there are a series of such moments where Romeo's mood, tone and thoughts contrast strikingly with those of his companions and this results in an isolation of the hero (Gibbons 2006:109). Soon after, the object of his desire appears. Rosaline descends on the ramp and Romeo runs and jumps behind her.

With this introductory dance Maillot clearly depicts the characters of the three friends. Mercutio is the *spiritus movens*, Romeo is reluctant to entertain himself with his friends and Benvolio is very eager to accept any kind of joint entertainment. The fact that Rosaline appears on stage in person clearly explains Romeo's daydreaming. Romeo theatrically returns the handkerchief to Rosaline, whilst Mercutio in his character entertains himself, hopping light-heartedly in front of them. Whilst in MacMillan Rosaline drops a rose for Romeo to pick it up and follow her to the Ball, Maillot decides for a game with the handkerchief.

Tybalt appears on the ramp with two companions. He pats Romeo on the shoulder and there is commotion. Whilst Romeo is dressed in white with light hair, Tybalt is dressed in black with dark hair and a black beard. This corresponds to the balletic conventions set for a lyric and

character dancer. Tybalt moves and his two companions push Romeo into Rosaline's bosom. The fight is soon to begin. Maillot, just as MacMillan but unlike Lavrovsky, departs from Shakespeare and Romeo is present in the scene already from the very first fight. Maillot gives Tybalt a concrete reason for hostility towards Romeo right from the beginning in the character of Rosaline.

4. MORNING DANCE

The light is dimmed. Tybalt and his two companions perform several synchronised combinations and jumps like *double assemblé en tournant* and dance with their female partners. The three friends dance with their girls and in some abstract way there is competition in dance. To pure neoclassical ballet Maillot adds some of his own characteristic arm movements; the Capulets with their squeezed fists signify power and toughness, whilst the Montagues, with their palms *allongé,* depict lightness and easiness. Tybalt stops the game, pushes away everyone, takes Rosaline from Romeo, and grabs him by his hair showing his ruthlessness. Maillot depicts Rosaline's character as the main cause of the conflict, thus departing from Shakespeare, as did MacMillan.

5. THE QUARREL

The pushing around starts. Romeo grabs Tybalt's arm and presses it onto his heart as a sign of love for Rosaline. Tybalt moves his arm, under which Mercutio suddenly appears and throws Tybalt away in one large aerial lift. Friar Laurence appears on the ramp and makes a gesture as a magician. The entire scene freezes. He makes several interrupted movements as if torn apart, separating the two sides. He slowly leaves the stage and gives a sign for the scene to proceed, continuing his struggle with destiny. Romeo in vain tries to make a gesture of

reconciliation and leaves the stage, whilst Mercutio and Benvolio with a couple of friends continue in their stylised competing with the Capulets. There are no swords. This follows Maillot's predecessors like Tudor, who wanted to avoid a too literal approach and to express as much of the narrative elements as possible through pure choreographic movement.

6. THE FIGHT

The movements are very formal and abstract in the fight. Tybalt leads his group that competes against the other by performing jumps, lifts, supports and falls. Friar Laurence observes the scene from upstage. The Montagues are dressed in white and the Capulets are in black. Although the choreography is predominantly abstract, one Capulet lies down as if dead and the Capulets take him off stage. One Montague is also taken off stage. Here Maillot departs from the formal approach and depicts the victims in the conflict in order to accentuate the seriousness and tragedy of the event. Friar Laurence runs to the middle of the stage and disperses everyone with several resolute arm movements, continuing in his effort to mould destiny. He clasps his head, showing anxiety and awareness of his inability to prevent the final development of the events.

7. THE PRINCE GIVES HIS ORDER

Friar Laurence dances his solo performing movements which appear as if he wishes to push the panels/walls and the upcoming events into the distance. Several times he hits his forehead in a stylised manner as if searching in his brain for a solution to prevent the inevitable. That way his movements are somewhat more contemporary and specific than those of the rest of the main characters, since they do not go through classical ballet positions and are more associated with the development of the plot. However, they are not literally narrative. The

Nurse appears to the last few bars of this music number, carrying a stylised bench. Like Lavrovsky, Maillot introduces a character from the following number in the last bars of the previous number. With this he binds together the events of the plot and achieves a faster flow of events.

8. JULIET AS A YOUNG GIRL

The Nurse sits on the chair and Friar Laurence leaves the stage. We hear the music of Juliet's variation. The Nurse starts her dance on pointe. There is no pantomime, although there are facial expressions. The fact that even the character role of the Nurse is on pointe accentuates Maillot's wish that in this ballet everyone expresses themselves with movement that originates in classical ballet. The Nurse has a wide grey dress that expands her figure. Her variation is quick, funny and entertaining, although in its greater part it is abstract. She bends over, stares between her legs and falls on her backside. It portrays the Nurse as silly and bawdy in her attempt to dust the bench.

In one moment the Nurse uses her index finger of her right hand to invite Juliet to the stage and show her where to stand exactly. However, from this gesture that originates in pantomime, even in everyday life, Maillot inventively builds up an entire array of abstract choreographic movements and shows his talent for not only avoiding dull pantomime, but also for making choreographic movements with any part of the human body, like a finger, palm, hand, etc. From this single movement, he creates an entire game. Whilst in the past the characters like the Nurse were interpreted only by acting and pantomime, the development of the choreographic imagination and the contemporary comprehension of ballet and dance enable even such characters to entirely express themselves through dancing.

Juliet enters in a golden robe and brings a golden dress that she shows she will wear at the Ball. They have a small interplay. Unlike in previous versions, Juliet's maturity and readiness to be married is not expressed through the Nurse's gestures; instead Juliet turns her back to the audience and strips to the waist. The Nurse's reaction and facial expression clearly indicate that Juliet has grown into a woman. Juliet is very tall, has short hair and in her appearance, just as in Preljocaj, resembles a child who has grown up too rapidly. She dances on pointe and just as with the other characters her facial expressions are present and follow the development of the plot.

The atmosphere is additionally supported by the lighting effects on the panels. This time vertically slanted parallel lines on one of the panels suggest the light that enters through a shuttered window.

9. PREPARING FOR THE BALL (Juliet and the Nurse)

Lady Capulet enters on pointe, dressed in black, with naked thighs. In her costume and dominant appearance, she matches Tybalt. Unlike in the Lavrovsky and MacMillan versions, all the dancers are young, even those playing the Nurse and Lady Capulet. Lady Capulet dances a small duet with Juliet. The choreography is mostly abstract. Several movements indicate that there are ongoing preparations for a Ball. Juliet takes the hand of her mother and after Lady Capulet withdraws her hand, Juliet makes a shape of a heart with her hands. Lady Capulet and Juliet are in harmony and their love for each other is strongly manifested unlike in Shakespeare, where Lady Capulet is aloof. Her youth and sensuality are accentuated which is in accordance with Shakespeare's original in which she is about twenty-six. She puts Juliet's hands one over the other and Juliet comprehends that she is to be married. After this she runs

off stage with the Nurse and Lady Capulet ascends the ramp as the panels once again change the setting on the stage.

10. MASKS

Romeo, Mercutio and Benvolio enter and dance their number titled *Masks*. They perform very standard, neoclassical steps that accentuate their unity of young playful friends. They have several bodily gestures with which they imitate the breasts and buttocks of the ladies at the Ball, which is in accordance with the bawdy character of their jokes throughout Shakespeare's play. They put on their masks. Rosaline appears and dances in front of Romeo. She departs on the ramp and he follows her. She sends him a kiss and invites him inside. With this, similarly to MacMillan who used the play with the rose, Maillot gives a new dimension to the character of Rosaline who is not only an untouchable lady from Romeo's daydreaming, but a sensual renaissance woman ready to flirt.

11. DANCE OF THE KNIGHTS

Friar Laurence performs several movements and leaves. A black panel is lowered in front of the central white panel, changing the location of the plot and acting as an entrance to the dancing hall. The Capulets with masks come running to the stage and start to dance.

The fact that the dancers storm onto the stage and start dancing, unlike in previous versions where the dancers wait on stage to start their dancing number, gives a dose of passion, unpredictability and vehemence. This is not a court, renaissance or historical dance, but an ensemble dance in pairs with high lifts and a noticeable neoclassical technique that they can perform due to light costumes and youth of the interpreters. There is no Old Capulet, but the

central couple is Lady Capulet and Tybalt. Tybalt performs several high ballet jumps showing off his dominance and he finishes the dance with Lady Capulet with a *double tour en l'air* on his knee towards her, bowing to the Lady of the house. Unlike Lavrovsky and MacMillan, Maillot made a choreography that is not in contrast with the powerful music, but he tries to follow the music with imaginative combinations. However, only one dimension of Shakespeare's structure is retained and that is youth and passion, whilst the dimension of the opposition between the younger and the older characters is lost.

Paris, in contrast to the Capulets appears dressed in red. His attire emphasises his status as a special guest at the Ball and his high position in society. He performs a short choreography in which he bows towards Lady Capulet. Tybalt brings Rosaline with whom he is flirting. Lady Capulet pats him on the shoulder to gain his attention. The couples change partners. Paris begins to dance with Rosaline and Tybalt with Lady Capulet. In the meantime, the three friends arrive and mingle amongst the guests. Just at the moment when Tybalt wishes to intervene the Nurse brings Juliet to the stage. Juliet wears a grey outer cloak.

Tybalt oversees Juliet who has a small duet with Paris. There is a dance of the three couples (Tybalt-Lady Capulet, Juliet-Paris and Romeo-Rosaline). They change partners and Juliet comes before Romeo. Tybalt bends over and purposely pushes Romeo who bumps into Juliet, which emphasises the element of chance. It seems that it is at this moment that he becomes aware of her beauty ('For I ne'er saw true beauty till this night' [1.5.52]). This way Maillot places Romeo between Tybalt's hatred and aggression and Juliet's love and affection that are yet to emerge.

Maillot creates his own structure of relations between the characters by leaving out Old Capulet and by matching together the three couples. Tybalt is paired with Lady Capulet, but wishes to be with Rosaline and pushes Romeo away, who then wishes to go to Juliet, whilst Juliet's partner Paris has nothing against courting Lady Capulet. With this, Maillot depicts the renaissance spirit as open and free-minded.

Romeo's and Juliet's infatuation with each other is interrupted by Tybalt who steps in between them. Lady Capulet pulls Tybalt back into the dance and Romeo takes off his mask. Maillot here seriously departs from Shakespeare, because Romeo reveals his identity in front of everyone. This is problematic even more, since he is involved in the conflict from the very beginning. In the moment when Romeo and Juliet find themselves face to face, Friar Laurence appears and pushes them away from each other in a desire to separate them. However, they are pulled back together as if by a magnet. This way Maillot shows that Romeo and Juliet are connected by destiny and that Friar Laurence cannot prevent the inevitable.

11. JULIET'S VARIATION

The Nurse enters and takes off Juliet's outer cloak, revealing the golden dress. The fact that Juliet appears as Cinderella, wearing an imperceptible grey coat under which she wears an attractive golden dress symbolises her character. Under the unobtrusive exterior, her interior hides the richness of her character, psyche and emotions. Juliet joins the dance. Her choreography does not display great technique like *pirouettes* and *manège*, but plays more with the movement itself. Juliet becomes the pivot of the event. The men run around her, whilst their female partners pull them away from Juliet. This way Maillot presents Juliet's

entrance into the society, depicting her as a young desirable woman. During Juliet's dance, Romeo wishes to approach her several times, but Tybalt pushes him away. Lady Capulet appears. Since there is no Old Capulet, Lady Capulet takes over the role of the master of the house. Mercutio begins his solo.

12. MERCUTIO

Mercutio shows an elbow to Tybalt in a bawdy manner and with Benvolio performs a teasing and mocking dance. The Nurse also joins in and Mercutio grabs her breasts. Tybalt intervenes but then Mercutio grabs his chest. Romeo tries to pull his friends away, but they stay to entertain themselves and make fun of Tybalt. It may be argued that Lavrovsky and MacMillan created their ballets at a time when it was not acceptable to use vulgar body gestures in ballet, whilst Maillot uses the present, more liberal time to present Shakespeare's bawdy puns and quibbles with movements like grabbing for the bosom, vulgar showing of the elbow, etc.

Only soloists are present on the stage. This way he purifies the scene and allows the focus to be on the event and the plot between the soloists. Romeo and Juliet meet at the centre of the stage, whilst Tybalt and the others leave after Mercutio and Benvolio.

13. MADRIGAL

Romeo and Juliet stay alone, touching their fingertips in the air. Now choreography that was anticipated with the two acolytes in the touching of their palms develops and corresponds to their text in Shakespeare. Inspired by that part of the text, Maillot choreographs the entire Madrigal as one imaginative play of the palms and hands between Romeo and Juliet.

14. TYBALT RECOGNISES ROMEO

Benvolio and Mercutio fly over the stage in high leaps, followed by Tybalt. He notices Romeo and Juliet and intervenes, but is stopped by Lady Capulet. This again confirms her dominance in the house. Her intervention is choreographed with several movements and pantomime is avoided. Romeo extends his hand as a sign of reconciliation, but Tybalt responds with a threatening fist. The Nurse takes Juliet off stage. Benvolio and Mercutio continue to provoke Tybalt and he runs after them. In Shakespeare 'the first meeting of the lovers is separated from the second by an exuberantly comic and bawdy interlude involving Benvolio and Mercutio' (Gibbons 2006:55). In the ballet they continue to tease Tybalt, whilst the other guests slowly prepare to leave. Lady Capulet stays behind with Paris and is presented as easy to flirt with.

15. DEPARTURE OF THE GUESTS (Gavotte)

Guests appear and leave in choreographed groups. Lady Capulet stays alone and grabs her heart, showing us that she is lonesome. Narrative pantomime has been avoided. Everything is expressed by choreographed movements that are on the edge of the abstract, but still associate with the plot or a state, such as drunkenness, gossip, flirtation, etc. The central black panel is raised and with the change in lighting the next scene begins.

17. BALCONY SCENE - ROMEO'S VARIATION – LOVE DANCE

Juliet appears on the sloping ramp that in an abstract stylised way turns into a balcony on which she sits as if on a slide. Romeo appears and walks with a jacket over his shoulder, surprised to see her on the ramp. She is not aware of his presence. Dreaming of their love, Juliet connects her palms in the same manner as they did when they danced together. This

corresponds to Shakespeare where Juliet has her soliloquy 'O Romeo, Romeo…' (2.2.33), unaware of Romeo's presence. However, there is no discussion of names and families, but only dreaming about love. He is on his knees, watching her. He takes off his jacket and hides when he hears Benvolio and Mercutio coming which is in accordance with Shakespeare when Romeo does not wish to be found and Benvolio concludes speaking to Mercutio '…Go then, for 'tis in vain to seek him here that means not to be found' (2.1.41-42). The two friends pretend to hide from Tybalt who finds Romeo's jacket. They all leave. Romeo returns and dances a solo with technically demanding elements like *pirouettes*, jumps and turns. Everything is directed towards Juliet. Under the stylised balcony Romeo invites Juliet to come down. She disappears for a moment and everything stops ('Or, if thou think'st I am too quickly won' [2.2.95]), but she reappears and slides down the ramp. Their love duet follows.

Although at every moment, unlike in Preljocaj, we are aware that this is a ballet, the movements and the choreography have gone much further than neoclassical movements. There are no lifts into *arabesque*, nor the usual aerial supports or *pirouettes*. Romeo and Juliet dance their sequences both separately and together expressing their infatuation and emotions through the imaginative distinctive choreography of Maillot, rich in *port de bras* and unusual combinations. At one moment Romeo rushes forwards and slides through Juliet's legs. He pretends to be dead and not until the moment she listens to his heartbeat does he wake up and smile. This way Maillot accepts Shakespeare's text, which is rich in bad omens and premonitions. Later on, Romeo with his palm, as if with a magnet, attracts Juliet's face to his own and seals their duet with a mouth-to-mouth kiss, passing from a play with the palms to a kiss. This way Maillot inspired by Shakespeare's sentence on the lovers' palms develops an entire imaginative play between the lovers. At the end of the duet, her eyes are closed with her

arm extended into the distance as if she desires to touch Romeo who has left. These movements have already been introduced in the small duet in the *Madrigal* and evoke Juliet's yearning for Romeo. This part of the ballet corresponds to Juliet's lines 'Good night, good night. Parting is such sweet sorrow that I shall say good night till it be morrow' (2.2.184-185)'.

SECOND ACT

18. DANCE OF THE FIVE COUPLES

The second act begins with 17 bars of the music number *Madrigal* and continues with the music number *Dance of the Five Couples*. Friar Laurence walks amongst the dancers who seem as if frozen. With a gesture he gives a motion for them to return to life, confirming his central role as the manipulator of destiny.

A dancing number follows, in which the Capulets and the Montagues are mixed. There is no noticeable tension, although there is a certain competition in technical abilities between Benvolio and Mercutio and the Capulet men. It seems that in Maillot's version, despite the fact that the two sides are clearly defined, the feud between the two families is not accentuated, especially with the absence of most older characters (Old Montague and Lady Montague, Old Capulet, but also his relatives mentioned in Shakespeare) and it appears that the main conflict will arise due to the rivalry between Romeo and Tybalt.

Three individuals covered with cloaks carrying trunks pass by. Romeo comes in after them and dances an animated dance with his two friends in which he expresses his infatuation. His friends joke around him and imitate him. This is in accordance with Shakespeare where the

friends mock Romeo for his melancholy. In the meantime a black cloth is raised and stretched, acting as a theatre curtain and a puppet show begins.

19. DANCE WITH THE MANDOLINS

We see dolls of Juliet, Romeo, Tybalt, Benvolio and Mercutio. The puppet show that is watched by the three friends and another group of people in detail predicts the events that are about to occur on stage and serves as a premonition. The Nurse appears on the stage with ungainly movements, finding her way through the theatre curtain held by the puppeteers and the new music number follows.

20. THE NURSE

The three friends joke around and have a grotesque bawdy dance with the Nurse who copes well with this and pulls Benvolio's nose. In this scene Maillot also decided to search for a balletic interpretation for puns and quibbles from Shakespeare's original and presents their bawdy characters by explicitly showing the touching of the body parts and phallic jokes. The Nurse's character is also depicted as vulgar enough to accept it.

She finally pushes Romeo aside and gives him the letter. The doll of Juliet grabs the letter. Romeo kisses the doll and gets the letter back. With this game it is indirectly shown that the letter originates from Juliet. The entire show becomes clearer when we see that the puppeteers are Friar Laurence and his acolytes. Although it may be argued that such a show would be more suitable in *Hamlet* than in *Romeo and Juliet*, with this show they give a warning and try to prevent the inevitable. With this Maillot indirectly presents the theatre as a medium that can send out strong messages, but is insufficiently accepted.

21. THE NURSE GIVES ROMEO THE NOTE FROM JULIET

Romeo reads the letter whilst his friends try to snatch it away from him, teasing him for his infatuation, which is in accordance with Mercutio's speech in Shakespeare 'Without his roe, like a dried herring…' (2.4.38). In the background we see Friar Laurence. Romeo kisses the Nurse and leaves. The Friar starts moving the panels changing the location of the plot. Juliet enters.

22. JULIET WITH FRIAR LAURENCE

Juliet dances a duet with Friar Laurence. The acolytes appear as well as Romeo. The Nurse stays upstage, observing the scene. The Friar prevents Romeo from running to Juliet. He wishes him to calm down first. This parallels with his line in Shakespeare where he says 'Wisely and slow; they stumble that run fast' (2.3.90). The acolytes bring a large rectangular piece of transparent cloth which is very imaginatively used for the wedding ceremony, enveloping Romeo and Juliet, as an altar, a wave (of destiny), a roof (of a church) and a curtain behind which Romeo and Juliet stand. At the end, the cloth is in the shape of a heart that Friar Laurence unfolds. Everyone runs off stage. Friar Laurence remains alone beside one of the panels. In this choreographed wedding ceremony Maillot shows his witty usage of props that is in accordance with his non-literal, semi-abstract approach that is made possible by contemporary comprehension of dance art.

23. THE PEOPLE CONTINUE TO MAKE MERRY

The panels move offstage, but Friar Laurence tries to stop the walls leaving in order to prevent a further development of the plot. Despite his endeavours, the panels slide off stage and reveal a frozen picture of dancers who are ready to continue the scene. Maillot once again

depicts Friar Laurence as a character who wishes to direct destiny. Maillot gives him power to temporarily freeze some scenes, but he is unable to prevent the inescapable. Thus, Maillot in his semi-abstract way portrays the moves of Friar Laurence from Shakespeare's original where he tries to assist Romeo and Juliet to escape their destiny.

Tybalt and his companions, as well as the three friends, dance with girls. They all entertain themselves dancing in groups of two, three or more. Maillot does not keep the *corps de ballet* on stage all the time. He makes them come in groups, dance their sequence and rush off the stage, leaving space for the next group. This way we get the impression of dynamics and liveliness. By avoiding the presence of an excessive number of dancers on stage, he enables the spectator to focus attention on specific scenes and events occurring on the stage, providing an almost cinematic framing of each scene. More and more Montagues and Capulets dance together. There are again no serious tensions between them, except for a short male dancing competition, until the arrival of Mercutio, who provokes Tybalt with several vulgar body gestures like a flick of the chin that he used at the Ball, which recalls his rude and provocative behaviour towards Tybalt in Shakespeare. Mercutio kisses one of Tybalt's female companions. For a short while Benvolio dances with Mercutio for entertainment. Tybalt nervously goes after Mercutio.

24. TYBALT MEETS MERCUTIO

Mercutio mockingly acts as if he is afraid of Tybalt by kneeling and shivering on the floor, continually provoking Tybalt. Mercutio challenges Tybalt while Benvolio tries to intervene, they both hit him unintentionally. Romeo appears and places his hand on Tybalt's shoulder which Tybalt immediately pushes away. The friends wish to leave, but Romeo calls them

back. Romeo stops the fighting and shakes hands with Tybalt who spits into Romeo's palm, which clearly depicts what Tybalt thinks about reconciliation with Romeo. This corresponds to Tybalt's lines in Shakespeare 'Boy, this shall not excuse the injuries that thou hast done me, therefore turn and draw'. (3.1.65-66).

25. TYBALT AND MERCUTIO

Mercutio cannot tolerate this insult and Romeo's reluctance to react to Tybalt's challenge which corresponds to his line in 3.1.72 'O calm, dishonourable, vile submission:'. Mercutio hits Tybalt in the knee from behind ('Tybalt, you rat-catcher, will you walk?' [3.1.74]). He takes Tybalt's doll from the puppet show and rudely licks it. There is a choreographed fight in which Mercutio provokes Tybalt. Romeo, together with Benvolio tries to calm the conflict. Mercutio provokes Tybalt with the sceptre from the puppet show by putting it between Tybalt's legs like a phallic joke. Romeo and Benvolio take away the doll and the sceptre. Mercutio pushes Tybalt, trips over him and in slow motion Tybalt grabs the sceptre from Benvolio, strikes above Romeo's head and hits Mercutio right in the face, just as in the puppet show. It may be argued that the sceptre represents Tybalt's ego that is blamed for the tragedy. Maillot uses the cinematic slow motion technique for the scene he predicted with the puppet show in order to accentuate its significance as the turning point after which everything will turn into a tragedy.

26. ROMEO DECIDES TO AVENGE MERCUTIO' S DEATH

Mercutio is dead the moment he falls to the floor, so the number in which he dies performing a choreographed dance is omitted. This sudden event increases the shock, but it does not

attempt to have an emotional impact on the audience with Mercutio's slow dying. There are no last words of Mercutio.

Romeo and Benvolio try to revive him. Romeo kneels over Mercutio, while Benvolio wishes to approach Tybalt, but the Capulet men prevent him. Friar Laurence appears and gives a sign for everything to slow down. There is a slow motion fight between the Montagues and the Capulets. Romeo pushes his way through the crowd carrying a white shirt covered with blood taken off Mercutio's face, which symbolises the reason for Romeo's hasty decision for revenge. Just when it seems that Tybalt will leave avoiding destiny, Romeo grabs him, puts the shirt with blood over his head and throws him to the floor. Whilst Romeo strangles him on the ramp that is slowly rising, everyone else remains frozen. The repeated cinematic technique of slow motion and a frozen picture accentuate the significance of the tragic fatal moment in which Romeo kills Tybalt.

27. FINALE

The movement returns to real time. Tybalt slides down the ramp. Romeo throws away the shirt and climbs the ramp. Friar Laurence stands above Tybalt. Lady Capulet appears dressed in a black cloak that she throws away. She unties her hair and dances a variation expressing her anger and despair. It corresponds with her lines in Shakespeare 'Tybalt, my cousin…O cousin, cousin' (3.1.148-152), although, since there is no Prince Escalus or Old Capulet, her grief is expressed more generally and not directed at someone specific.

During her dance the acolytes drag the dead bodies off stage. Maillot introduces Paris in this scene as support to Lady Capulet. Romeo faces her and spreads his arms ('O, I am fortune's

fool' [3.1.138]). She falls into Paris's arms and Romeo runs off stage. Her encounter and reaction to Romeo's attempt to explain the tragic event are sufficient reasons for Romeo to flee. There is no Prince Escalus who would force him into exile. Everyone leaves. Friar Laurence is unable to prevent these events and stands on the ramp with his back towards the audience.

ACT THREE

28. THE PRINCE GIVES HIS ORDER (INTRODUCTION)

Friar Laurence and the two acolytes dance an abstract choreography. The Friar repeats his silent scream. He makes an arm movement and the acolytes lying lifelessly on the floor in slow motion roll off stage. This arguably associates with his desire that from this tragic turning point he pushes the events to their end.

29. ROMEO AND JULIET (Juliet's bedroom) – LAST FAREWELL

Friar Laurence dances. In the background Juliet is in a stylised triangular bed. A corner of Juliet's room is evoked with the lights and a cloth hanging on the panel. The Nurse shows Juliet the shirt with blood. This way Maillot finds a solution to the problem of telling Juliet the events of the tragedy. Maillot again shows that he can skilfully manipulate with props. While in Act One the handkerchief depicts Romeo's daydreaming, in Act Two, Maillot uses the doll and the sceptre to create the premonition. Here he uses a shirt that is surprisingly realistically blood-spattered. In Lavrovsky, Mercutio's bloody hand does not stand apart from the realistic approach, but here it is somewhat out of harmony with the more formal and abstract approach of Maillot in which there is no place for swords, daggers and poisons.

Although this is a neat solution, it shows that Maillot has not found a way to retell every detail of the plot just by movement.

Friar Laurence dances an abstract solo in which the moves of one hand seeking another and yearning to join and connect can be recognised. This is reminiscent of the fate of the lovers. Romeo appears and the Friar withdraws. The Nurse leaves. Maillot skips the events of Romeo's exile to Mantua and later the plague.

Juliet takes a swing at Romeo, but he stops her. They push each other expressing double feelings of fury and love, as in her conversation with the Nurse in 3.2.73-74 ('O serpent heart, hid with a flowering face. Did ever dragon keep so fair a cave?' and in 3.2.79 'O damned saint, an honourable villain!'), where Shakespeare expresses double feelings with oxymoron. Since in the ballet this conversation is omitted, she expresses her entire scale of emotions, from anger, through helplessness and sorrow to joy and unquestionable love in her encounter with Romeo.

Unlike in previous versions where we find Romeo and Juliet in the morning after, on their last farewell, Maillot presents Romeo's arrival and the love duet with Juliet until the moment of going to bed, leaving to the spectators' imagination what will happen next after she covers them with a bed-sheet.

30. THE NURSE - JULIET REFUSES TO MARRY PARIS

The Nurse enters and peeps under the sheets. Romeo rolls out of bed and Juliet gets up. The Nurse dresses her and drives Romeo away because Lady Capulet is coming ('Your lady

mother is coming to your chamber. The day is broke, be wary, look about' [3.5.39-40]). Lady Capulet appears with Paris who is playing up to her the entire time. In this scene Maillot, like Lavrovsky, introduces him physically on the stage in order to show to the spectators what Juliet is forced to do. Even he cannot find a solution to choreographically present a text about a third person who is not present on the stage. Juliet refuses his courting and attempts to kiss her and runs for comfort to the Nurse. Lady Capulet is resolute and with determined choreographic arm and leg movements shows off her domination and takes over the role of Old Capulet. She is relentless and leaves with Paris.

The music theme of the Ball that was in previous versions used to express the rage of Old Capulet, Maillot uses for Juliet, who expresses her anger and fury because of her mother's determination to marry her to Paris. This way Maillot shows that Juliet has Capulet blood and that she is capable of expressing a range of feelings, from pure love, through sensuality to anger and rage, something we have not seen in previous versions to such an extent. This to a certain degree corresponds to Shakespeare where Old Capulet addresses Juliet and says '…In one little body thou counterfeits a bark, a sea, a wind' (3.5.130-131), depicting her character.

Juliet struggles with the Nurse who tries to calm her down. The Nurse takes Juliet's hand and imitating the moves of joined palms of Romeo and Juliet suddenly interrupts these movements, as if throwing their love to the ground. This associates with her lines in Shakespeare in 3.5.216-219 '…Since the case so stands as now it doth, I think it best you married with the County. O, he's a lovely gentleman. Romeo's a dishclout to him…'. This way, Maillot presents the Nurse as the 'most wicked fiend' (3.5.235). Juliet extends her arm

towards her, but the Nurse with folded arms, as if suppressing her inner pain, runs off stage. This depicts the dualism of her character.

31. JULIET ALONE

Juliet in sorrow dances a solo variation expressing despair. Her bare feet from the moment of leaving their bed make her additionally exposed and vulnerable. The choreographic vocabulary used for the arms and hands in her dance with Romeo is repeated as a sign of yearning. At one moment she makes a soundless scream and goes to the bed. Friar Laurence and his acolytes appear behind the panel.

32. INTERLUDE

They dance an abstract trio that finishes in a movement of the acolytes' arms around the neck of the Friar, just as at the beginning of the ballet when it anticipated the upcoming events. The Friar with a resolute movement pushes them away and is once again ready to confront destiny.

33. AGAIN IN JULIET'S BEDROOM

Juliet approaches Friar Laurence and dances a duet with him. With movements she expresses her despair, yearning, anxiety and tears which corresponds with her lines in Shakespeare 'Love give me strength, and strength shall help afford' (4.1.125). The Friar supports her and leads her into a hypnotic state.

34. JULIET ALONE

Friar Laurence and acolytes perform hypnotic moves. Juliet holds her head and sways as if hypnotised. All the three men have supports with Juliet in which they carry her whilst working on her hypnosis. In a somewhat supernatural flow of events, Maillot blends the events from Shakespeare that occur at Friar Laurence's and in her bedroom before she drinks the potion: 'I have a faint cold fear thrills through my veins that almost freezes up the heat of life' (4.3.15-16) where Juliet is as if dazed.

The curtain above her bed is removed and the Friar places Juliet onto the bare black surface that was her bed and that will symbolise her grave, once again associating with Shakespeare's original. The panel with her bed moves to the centre of the stage, lit in the shape of a cross. This way, the location of the plot is moved from her room to her tomb and her wedding bed is indeed her grave. On the back curtain we see a night sky with stars. Although Shakespeare's text is rich in imagery of death, such imagery is not much present in ballet versions, but here Maillot, by presenting the night stars over her tomb, reminds of Juliet's imagery of death in 3.2.21-22: 'Give me my Romeo; and when I shall die take him and cut him out in little stars'. Gibbons (2006:170) explains how Romeo with this will experience 'a metamorphosis into shining immortality'. That way, Maillot makes a distant association with the lovers that will, after their death, become immortal like the stars in the sky.

Maillot choreographically avoids the literalness of the potion, but in an almost abstract manner shows how the Friar with the acolytes leads Juliet into a hypnotic state and places her on the bier. The Friar comes down from the bier/bed and walks backwards retreating behind

the panel. As he leaves the stage we hear 10 bars of the music number *At Juliet's Bedside* and the following music number follows. The Nurse appears.

35. JULIET'S FUNERAL

She takes Juliet's arm and in fear pushes it away, convinced that Juliet is dead. The Nurse dances a solo in which she expresses her suffering and leaves. In the background we see a funeral procession that carries dead bodies. Lady Capulet appears dressed in black. She has a solo expressing her grief, but it is much more lyrical and gentler than her dance just after Tybalt's death. She grabs her abdomen ('O me, O me! My child, my only life' [4.5.19]), pulls on the black veil and leaves. Paris is not present in this scene to express his grief. Throughout the ballet his feelings for Juliet are not depicted as deep or sincere. Paris's absence in this scene disrupts Shakespeare's structure in which he is a rival to Romeo to the very end. After the Nurse and Lady Capulet exit, Romeo appears. The three characters appear separately, one by one and the spectator can focus on each one individually as in a cinematic frame.

With a kiss he raises her and tries to wake her up. She falls back on the bier. He touches her body and repeats their play with the joined palms in the air. There is no duet with dead Juliet unlike in previous versions. He moves away and stares awhile from a distance. From this position he runs to the triangular bier, pierces his body on its point and dies below her feet. Maillot once again avoids Romeo's literal taking of the poison (and of course the complication of the apothecary) and uses Juliet's bed/bier as a means for Romeo's suicide.

36. DEATH OF JULIET

Juliet wakes up. Friar Laurence appears. He sits on the bier, holding her hand. He helps her get up and drop beside Romeo. She comprehends that Romeo is dead. She turns her head away and places her hands over his face as if she does not want to look at him. Once again she makes the soundless scream and cries over Romeo's body. The Friar holds Juliet whilst she pulls out a long red scarf from Romeo's shirt. He runs upstage. She remains alone with Romeo and this recalls the Friar's cowardly act in Shakespeare when Juliet is left alone in the tomb. With Romeo's hand she touches her face and body. Slowly she pulls the red scarf that is beside Romeo, winds it around her neck and strangles herself. She falls on Romeo's body. The Friar faces the panel with his back towards the audience, because he is unable to help. Such abstract and not literal ways of depicting suicide of the lovers decrease the emotional tension, just as does the absence of Mercutio's dying variation. This way Maillot indicates that with his artistic work he aims more at the spectators' intellect than on emotions. There is no reconciliation or the appearance on stage of other characters. Maillot is not interested in the political and social character of the play.

EVALUATION AND CONCLUSION

It may be argued that all of the above depicts Maillot's work as a new and innovative approach to Prokofiev's score with fresh references to Shakespeare's text. Maillot returns to Prokofiev's and Shakespeare's originals and the ballet vocabulary, at the same time developing his own *oeuvre*. Although blog comments have weak reference validity, I would argue that his work is nicely described by a blog comment that says that 'Maillot's richly cinematic *Romeo and Juliet* proved .. that classics never grow old. Classics were never meant to be museums of tradition or to be coddled, but to be infused with fresh intellect, humour,

and emotion'. Furthermore, 'audiences want to be swept up and entertained as well as intellectually challenged,...'. It concludes that 'this production is a rare jewel that deserves to be seen again and again' (Saturday matinee blog 2009:para. 8). Maillot's *Romeo and Juliet* which has been performed more than 150 times throughout the world and is usually greeted with ovations, 'stands out as one of his major choreographic works' (China Daily 2004:para. 1).

Boccadoro (1999:para. 16) states that with his international company of fifty young dancers from 18 countries and his 'determination to break down all frontiers between classical and contemporary dance', Maillot dares to go further than other choreographers. However, he should ask audiences around the world why they prefer classical, traditional ballets. As he himself said, 'there is not one truth, but many', concludes Boccadoro.

It may be argued that in comparison with Lavrovsky, Maillot seems much freer and ignores many details in Shakespeare's script and concentrates more on what ballet can do well. It shows images of juvenile boyish ostentation and competition, of exuberant, young, affluent and stylish society, of a party/ball/celebration, of violence and aggression and of love, vulnerability, defiance and anger. Previously it was discussed how already Lavrovsky went for a simpler linear narration. The *fabula* in Shakespeare's original is much richer and in the written text we find information that could not be transformed into the medium of ballet. On the other hand, the physical aspects of the play like dancing and fencing, as well as love scenes are augmented and expanded. Maillot went a step further and by omitting the literal details, like swords and poison, created a work that still tells the core of the story without Lavrovsky's use of extended pantomime. Nevertheless, it may be argued that this comes at a

loss too, since due to the above-mentioned comments, there may be many ballet lovers who would prefer the traditional scale and classicism of Lavrovsky. Arguably, it is not just because of the decrease in literal narrative parts, but also because of Maillot's non-emotional, intentionally anti-romantic approach that many spectators may consider a flaw.

However, it may be postulated that Maillot continues to develop the neoclassical ballet expression and push the boundaries beyond where his classical predecessors such as MacMillan stopped. Furthermore, the thesis that the vocabulary of traditional classical ballet is not in itself sufficient for the re-telling of such a complex story as *Romeo and Juliet* is confirmed. Unlike most of his predecessors Maillot avoids pantomime as additional assistance. Whilst Preljocaj uses a lot of contemporary dance movements, Maillot starts from a basis of classical ballet and from this develops to its maximum his own contemporary movements that, although on the edge of the abstract, succeed following the basic plot with the help of other stage elements and acting (which is avoided in Preljocaj). He uses many references to Shakespeare's bawdy puns and quibbles and the part of the sonnet from the first encounter of Romeo and Juliet that talks about palms and hands inspires him for a very imaginative choreographic play that occurs throughout the entire ballet.

Maillot seems to be skilful in the use of props like the bloody shirt, the handkerchief, the dolls, sceptre, etc., for the narrative technique which neatly solves the problems of narration, but also shows certain inconsistencies, because, as already mentioned, Maillot decided to go for an approach that is not too literal and eliminated swords, daggers, potions and poisons. Despite the success in his retelling of the plot, it still shows his inability to express all the details through movement. However, some of the props are used very successfully in his

style; the cloth for the wedding ceremony, bed/bier and the red scarf which are used exceptionally imaginatively in an abstract manner and not literally like some other props such as the shirt.

Maillot's particular inventiveness is not only in the development of the post-modern neoclassical expression, but also in centralising the role of Friar Laurence as the fighter with destiny, accentuating his comprehension of Shakespeare's tragedy as a tragedy of fate. In the original 1996 ballet version he danced this role himself (which is an indirect reference to Galeotti who also gave this role to himself), whilst in the DVD recording it is a dancer who in his appearance resembles Maillot. With this Maillot makes a parallel between the character of Friar Laurence and himself as the choreographer, who with his works as a great master comments on destiny and tries to shape it. The Juliet of Bernice Coppieters departs from the framework of a classical stereotype and is closer to Preljocaj's vision of this character, as discussed previously. The interpreters of male characters (Romeo, Benvolio, Mercutio, Tybalt and Paris) correspond to the conventions of classical ballet. Lady Capulet, the Nurse and all the other dancers are relatively young which enables a better and technically more complex performance, but the intergenerational conflict is lost. Likewise, Maillot was not too interested in the feud of the two families or the political and social character of the play, but the intimate interpersonal relationships.

It may be concluded that Maillot of the neoclassical choreographers went the farthest in telling the story with pure choreography since there is practically no pantomime. The minimalistic sets and minimal, unobtrusive, but exceptionally functional lighting puts Maillot's choreography in the foreground. With such sets in combination with costumes that

partly are traditional balletic costumes representing the Renaissance and partly can almost be associated with today's dresses, one gets the impression of timelessness of a classical work as *Romeo and Juliet*. Furthermore, with the avoiding of an overly emotional approach, Maillot eliminates any remains of romanticism in this work and succeeds in a formal, not literal, occasionally almost abstract neoclassical way to tell his version of *Romeo and Juliet* with his individual vocabulary that originates in and builds up the vocabulary of classical ballet. Maillot's version confirms the significance of Prokofiev's *Romeo and Juliet* as one of the central narrative ballet works of the 20th century that not only connected the artistic comprehensions of the West and the East, but even today is fresh and inspiring for a new generation of choreographers who wish to try themselves in narrative choreographies in a contemporary manner and retell the famous story developing and broadening the language of classical ballet.

CONCLUSION

Prokofiev's *Romeo and Juliet* is significant because it is arguably the central narrative ballet of the 20th century that connected the eastern and western line of artistic thought. Shakespeare, Prokofiev and Lavrovsky had not only predecessors, but also followers who made this ballet vibrant and alive until today. The four choreographies selected for the case study show how ballet has difficulty translating all the complex details of a written text, like information from the past, plans for the future and the discussion of a third person who is not present on the stage, but can expand on things like fights, dance, displays of emotion, etc.

Whilst Lavrovsky tried to be as literal as possible and used pantomime extensively to transmute as much of the text as he could into the choreography, the following generations increasingly departed from Shakespeare's original, elaborating on the dance movement and avoiding parts that were less suited to being danced or were not of their prime interest. Accordingly, Lavrovsky's version is heavy with pantomime and acting. MacMillan and his generation of choreographers like Cranko and their epigones minimized pantomime and developed neoclassical movement. In the later versions, pantomime largely disappears and is substituted by contemporary movement. This proves the thesis which claims that the language of classical ballet in the narrowest sense is only codified technique which by itself cannot be narrative, but needs pantomime, acting or contemporary movement as a necessary supplement together with the addition of other stage elements.

This thesis also shows how classical expression is connected with imperial politics (comprehending the empire in the widest possible sense; from the Tzar through the Soviet

Empire, all the way to any autocratic society). When the democratisation of a society is greater, the approach to the work is more democratic and the role of Prince Escalus in *Romeo and Juliet* changes and even disappears. Whilst the other versions to a certain extent support the social structure and reinforce the correct behaviour within it, Preljocaj's avant-garde version wishes to deconstruct this hierarchical pyramid and due to this attempt is the only one that can be considered anti-classical, although its vocabulary in its greater part originates in classical ballet.

At the end it may be concluded how the choreographers of abstract, formalistic choreographies widened the ballet vocabulary and in that way paradoxically enabled a new approach to narrative ballets. Nevertheless, such an approach is no longer literal. For the future it remains to be seen how future choreographers will approach narrative ballets like *Romeo and Juliet* and whether they will develop in the direction selected by Preljocaj, meaning that in the hybridisation of genres they will seek other forms of dance like hip hop, jazz, Indian, etc. and create a new mixture, or continue Maillot's pathway and try to build another floor on a tower of neoclassicism. Or, it is on us choreographers to find another new direction and pathway.

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APPENDIX ONE

ANALYSIS OF SHAKESPEARE'S *ROMEO AND JULIET*

Since Shakespeare's play is not the main focus of my thesis, but different ballet versions inspired by this work, there will be no extensive analysis of the play in the case studies. However, for the reader to be able to compare the original literary model with solutions that were created by various choreographers, some of the main issues of the play will be analysed in this appendix; both those that will easily be transmuted into the medium of ballet and those that are almost impossible to be interpreted by movement.

In 1594, a year before he presumably wrote *Romeo and Juliet*, 'Shakespeare became the principal shareholder of an acting company that was destined to become the most celebrated of its day, The Lord Chamberlain's Men (later known as The King's Men after the accession of King James)'. The same year he allegedly acted before Queen Elizabeth in 'a play of unknown authorship' (Balletmet/William Shakespeare online 2009:para. 6). At that time, London reflected all the vibrant qualities of the Elizabethan Age and was the leading centre both of culture and commerce. Its dramatists and poets were among the leading artists of the time. Shakespeare lived and wrote in this heady environment (Bardweb/Elizabethan England online 2010:para. 3). If we add the fact that Shakespeare from his early days worked under the patronage of Earl of Southampton and that despite the change in power, after Queen Elizabeth died in 1603 and was succeeded by James I, his fortunes were unaffected (Balletmet/William Shakespeare online 2009:para. 9), it may be concluded that the thesis from Chapter One that classical works are connected with imperial politics in Shakespeare also proved true. However, Shakespeare's classicism can be differentiated from earlier comprehension of that

term (which is significant for this thesis because the analysed choreographers have various comprehensions of the classical expression).

Accordingly, Ben Jonson in good faith criticised Shakespeare and said that Shakespeare should pay attention to Aristotle's poetics and dramatic unity (Sertić Golić in Težak 2000:157). Later even Voltaire, although he thought highly of Shakespeare, believed that Shakespeare disregarded Aristotle's sense for order, propriety and truthfulness in scenes like the strangling of Desdemona in *Othello*, the gravediggers telling jokes in *Hamlet* or the witty remarks of noblemen in *Julius Caesar* (Carlson 1993:160). Arguably, this non-adherence to the classic rules along with the uncontested rich poetic talent led to the originality of his dramas in which he pushed the boundaries in reinterpreting the great stories, such as *Romeo and Juliet* and expanded the borders of the classical tragedy.

Predecessors

Since the choreographers whose work is analysed here as well as the composer had their predecessors after whom they created their own works, it should be mentioned how also Shakespeare based his *Romeo and Juliet* on the works of his predecessors. Accordingly, his contemporary Robert Greene out of jealousy called Shakespeare 'an upstart crow, beautified with our feathers' (Pavešković in Uskoković 2007:163).

In Harold Bloom's book *William Shakespeare's Romeo and Juliet* (1996), Professor Cedric Watts traces the sources of the play from classical antiquity to Arthur Brooke's long narrative poem the *Tragicall Historye of Romeus and Juliet* (1562) that was Shakespeare's main source (Watts cited in Bloom 1996:65). Alan Hager (1999:33) selects and says that narrative

backgrounds to *Romeo and Juliet* can originate from Ovid's story of *Pyramus and Thisbe* in Metamorphoses, from Xenophon of Ephesus' *Ephesian Tale of Anthia and Habrocomes*, Chaucer's *Troilus and Criseyde* to Masuccio Salernitano's Thirty-Third Novel from *il Novellino*. Halio (1998:13) mentions that scholars have noticed that Luigi da Porto, Luigi Groto, Matteo Bandello, Pierre Boaistuau and William Painter all wrote about Romeo and Juliet, but Shakespeare's main source for his play was Brooke's long narrative poem. Hager agrees (1999:67) that 'the sole incontestable source of Shakespeare's planning and writing for *Romeo and Juliet* is the Elizabethan sailor and narrative poet, Arthur Brooke's version of Pierre Boaistuau's translation of Bandello's story...' According to Hager, Brooke's work is by far the most developed version (with his additions of the Apothecary, his extension of speeches and Chaucerian moralization) of the story of the Veronese lovers.

In converting Arthur Brooke's narrative into a play, Shakespeare added vitality, colour, physicality, movement, and a diversity of eloquence in poetry and prose. Contrasts in characterisation, tone and scene, are repeatedly introduced or accentuated, which are arguably, all elements that can easily be transmuted into dance. In Shakespeare the time-scale is very compressed to just several days (from Sunday to Thursday) unlike in Brooke where the time-scale of events is vague but lengthy and extends over several months (Balletmet/William Shakespeare online 2009:para. 34). Arguably, such issues cannot be adequately presented in ballet.

Hager (1999:93) discusses that although Shakespeare's *Romeo and Juliet* draws its source from Brooke's poem, the lyrical source of the play and the play's force as a great poetic work comes from the brilliant and playful English sonnet of the late 16th century and Sir Philip

Sidney who created the poetic revolution of sonneteering. Shakespeare took up many of Sidney's typical poetic moves like poetic description of time, the use of conceits like the personification of nature or the examination of poetry itself (Hager 1999:96). Shakespeare was also very fond of Chaucer, but Shakespeare's poetry also displays some fictional imagery that is native to the leading Latin poets like Virgil, Horace and Ovid (Hager 1999:10). This is significant because most of the selected choreographers tried to find adequate interpretation for some of the poetic elements from Shakespeare's literary model, as described in the case study.

Classification

Since through time choreographers approached this work and the dichotomy between comedy and tragedy differently, here the play's classification will be briefly analysed. Bloom (1996:11) clearly classifies *Romeo and Juliet* into the category of tragedies. However, he states that 'Shakespeare wilfully defied the canons of classical drama by mingling comedy, tragedy and history, so that in some cases classification is debatable or arbitrary'. For John Wain (cited in Bloom 1996:48) *Romeo and Juliet* is 'in essence a comedy that turns out tragically'. He argues that the psychological premises of *Romeo and Juliet* are those of early comedies. Characteristically those comedies concern themselves with 'the inborn, unargued stupidity of older people and the life-affirming gaiety and resourcefulness of young ones'. The lovers make their way 'through obstacles set up by middle-aged vanity and impercipience'. *Romeo and Juliet* begins with the materials of a comedy – 'the stupid parental generation, the instant attraction of the young lovers, the quick surface life of street fights, masked balls and comic servants' (Wain cited in Bloom 1996:49). It may be argued that the point in which it turns into a tragedy is Mercutio's death. Raymond V. Utterback (cited in Bloom 1996:50)

states that Mercutio's death critically affects the action and thoroughly changes the tone of the play. Despite the general atmosphere of danger and the prognosis of doom, this particular death comes as a shock. It introduces the irrevocable and damaging crucial fact which transfers the play into the tragic mode. Mercutio's death directly leads to the death of Tybalt at Romeo's hands, which in turn causes Romeo's banishment. This, through a complex chain of contingencies, leads to the final disaster. Furthermore, Utterback (cited in Bloom 1996:52) states that if 'any of numerous other events had happened only a little differently, the tragic outcome might have been avoided'. This brings us to the concept of hamartia, the tragic flaw, making hamartia the error of judgement or a mistaken assumption (Carlson 1993:19).

Wain (cited in Bloom 1996:49) states that 'Shakespeare was deep in his tragic period, and had long since left behind the simpler notion that suffering is caused solely by the willed actions of human beings'. That brings in the role of chance rather than character in determining the fate of the lovers (Scragg cited in Bloom 1996:68). The relationship between events is incidental rather than inevitable, while the fates are governed not by intention, or by moral order, but by chance. Scragg furthermore argues that Shakespeare remained faithful to Brooke's narrative original, but he does not enfold its 'moral judgements, transforming what purports to be an exemplary history into a tragedy' (cited in Bloom 1996:67). Douglas Waters agreed that it is a tragedy and argues that it is a classical tragedy.

> The common element in tragedies is not the cognitive experience of the tragic characters, but the audience's cognitive experience based on pity and fear for the tragic hero. The lovers are destroyed by fate as a mysterious cosmic force working through the external circumstances of the feud. Romeo and Juliet are not perfect, but are inexperienced human beings who are innocent of any incorrect moral choice. The lovers themselves did nothing that led fate to drive iron wedges between them (Waters cited in Bloom 1996:68).

Waters gives examples; Romeo is banished, Juliet drinks the sleeping potion, Romeo gets the wrong message and they deserve nothing of these quirks of fate (cited in Bloom 1996:70). He argues that *Romeo and Juliet* is a tragedy of fate and not tragedy of character.

Mahood (cited in Bloom 1996:45) argues that the question whether it is a tragedy of character or fate is raised improperly. He claims that the love of Romeo and Juliet is 'the tragic passion that seeks its own destruction'. If it were the tragedy of character 'one should blame or excuse the lovers' impetuosity and the connivance of others and return to Brook's disapproval of dishonest desire, stolen contracts, drunken gossips and auricular confession' (Mahood cited in Bloom 1996:45). If it were tragedy of fate, then one would unjustly neglect the rich description of characters in the tragedy. Arguably, what makes Shakespeare's work exceptional and what inspired the choreographers in various ways is the rich interconnection of genres and the mixture of various types of drama.

Structure and themes

Choreographers have made various changes in Shakespeare's structure and concentrated on themes that were of interest to them. However, the structure and the themes of the play are connected, so they will both be analysed here in short.

Halio (1998:21) says that for all Elizabethan drama as well as for Shakespeare's plays, the scene was 'the basic building block or unit for his dramatic design'. In the early quartos of *Romeo and Juliet* or in the First Folio text the act and scene divisions were not marked. They were first inserted by Nicholas Rowe in his edition in 1709, followed by later editors with some changes in scene if not act division. Shakespeare's work nevertheless reveals 'a

discernable overall pattern or architecture' (Halio 1998:28). Shakespeare shortens the imaginary time from several months in Brooke to four or five days and provides a very firm basic structure. The entire community is involved in the opening and the closing of the play, as well as in the central scene which are marked by the appearance of the Prince in order to use his authority on his turbulent city. The strong design is strengthened by the use of an identical structure for all of these three episodes. The repetition pattern in scenes that include the Prince is bold and simple. Shakespeare introduces the main characters and their strongly contrasting personalities in the opening few scenes of the play. Their actions give instant momentum to the plot, whilst the alternation from public to private life creates an interest in the interplay of the two main themes, the family feud and the course of true love. Halio notices the links between the plot and several subplots. The feud between the rival families is overarching all the action of the play and in one sense its alternative main plot (1998:28). Gibbons (2006:38) claims how Shakespeare 'strengthens the symmetrical pattern of the action, increasing the importance of a number of minor characters to provide parallels and interweave motives'. He gives 'a variety of comic moods as a foil to the tender and intense lyricism, and to the bloody violence' (Gibbons 2006:38). Gibbons claims that 'if Capulet's annual feast marks the fulfilment of one cyclical rhythm, of love and kinship, the brawl fulfils another cycle, of hate' (2006:53).

For Halio the Prologue brings forth some major themes that appear later in the play. These are 'the feud or "ancient grudge" between the two households, the "star-crossed lovers', their "death-marked" love and the sacrifice their love makes' (1998:65). The play is very rich in thematic development, so there are several levels of its development, 'the relationship of concupiscence, ireful passion, and reason' (Smith cited in Halio 1998:77).

For Halio the pivot happens with Mercutio's death (3.1) that arguably changes the tone of the play. Shakespearean drama freely mixed genres to reflect more the totality of human experience. This struggle between comedy and tragedy seems to promise a happy outcome, just to come crashing down at the end into catastrophe (1998:21). Shakespeare makes the final outcome appear much more tragic, juxtaposing the harsh reality of events against the common human tendency to hope. For Halio Shakespeare's play is not only a balancing act. Across the meaningful network of parallels and contrasts, the narration progresses vigorously (Halio 1998:22).

Halio claims that 'the juxtaposition of scenes, the way back-to-back scenes or those in close proximity served to comment on, parallel or contrast with each other – was an important method of Elizabethan drama, and Shakespeare made great use of this device' (1998:23). Halio mentions an example in 1.1 when the Montagues express their concern for their son and in 1.2 when Juliet's father- the Montague's counterpart – expresses concern for his child. These scenes introduce the hero and heroine of the play as a son and a daughter, before we actually encounter them, (Halio 1998:23). Gibbons (2006:40) mentions how Paris is first introduced in close juxtaposition to Romeo; as Romeo leaves the stage, Paris enters talking about his suit to Juliet. He is invited to the Ball; after the death of Tybalt discusses the proposed marriage again, so here Shakespeare makes structural parallel between the scenes emphasising the persistence of Paris as a threat to the hopes of the lovers to the very end (Paris meets Juliet at the Friar's cell; arrives on his wedding morning and finds Juliet dead and visits the tomb where he is killed by Romeo) (Gibbons 2006:41).

Another way of viewing the overall structure of *Romeo and Juliet* for Halio would be to see it as comprising of several movements, each beginning or ending with dawn (1998:22). Gibbons (2006:54) mentions that before Romeo enters at the beginning of the play he 'is described walking in a grove of sycamore at dawn'. Gibbons continues that 'the second dawn rises as he leaves Capulet's orchard; the third as he descends from Juliet's window after the wedding night; the fourth when Juliet's drugged body is found by the Nurse; a final dawn rises as the Prince surveys the dead bodies in the tomb' (2006:54).

Arguably it may be concluded that Shakespeare made a skilful and well-thought out structure of *Romeo and Juliet* that is a play not only about love, but also hate, excessive passion, youth and growing up, old age, friendship, sacrifice, hastiness, patriarchal society, female subservience, masculine code of honour, body and sexuality, religion, superstition, politics, moral, power, destiny, rush, contrariety, codes and conventions, mocking and dreaming, death, violence, contradiction, vendetta and rivalry and many other themes. All of these contribute to a very vivid kaleidoscope of human experiences that make this drama so convincing and eternal and inspirational for other forms of performing arts, like ballet.

Language

Since the topic of this thesis is *Staging Shakespeare's Romeo and Juliet in the language of classical ballet*, Shakespeare's use of language will be briefly analysed here, as some of the selected choreographers tried to parallel Shakespeare's language to a certain extent by selecting a different ballet vocabulary for different scenes and characters.

Halio states that Shakespeare constantly pushed the resources of his primary medium – words – to their utmost limit, both in verse and in prose. *Romeo and Juliet* is one of the best examples how Shakespeare adjusted English drama to the love poetry of his time, 'particularly the kind of poetry he had already developed and continued to develop in his long erotic narrative poems, *Venus and Adonis* (1593), *The Rape of Lucrece* (1594) and in his sequence of sonnets which circulated among his friends, but was not published until 1609' (Halio 1998:47). It is in *Romeo and Juliet* that his sonnets have a significant role.

The play begins with a sonnet, spoken as Prologue. There are general analogies between the play and a sonnet sequence claims Gibbons 'in which leitmotivs have dramatic and thematic functions, and where the private emotional experience of lovers is intently explored in isolation and in relation to their social context and to ideas of love, destiny and death' (2006:42). Gibbons claims that Shakespeare's Prologue has the same purpose,

> attuning the audience to the play's verbal music and, subliminally, to its sonnet-like symmetries and intensities of feeling and design. The opening phase of the play is marked by recurrent transitions from blank verse into rhyme; talk of love induces couplet-rhyming by Benvolio and Romeo, and when Capulet talks to Juliet's tender youth he does so in rhyme; furthermore, this is directly followed by Benvolio's proposing through a sonnet-like sestet that Romeo seek a new mistress and prompting Romeo to answer him, in corresponding sestet form, with the soon-to-be-broken vow of fidelity to Rosaline. These small-scale, compressed sonnets, composed of a quatrain and a couplet, finely tune the audience's expectations in preparation for the moment when Romeo, after his ecstatic reaction to the first sight of Juliet, takes her hand and begins what is to become a full-length sonnet, whereupon she joins him in a duet, so completing the poem: its argument and outcome is their first kiss. Shakespeare creates a perfect symbol of the absorption of the sonnet mode into the art of the play, enacting experience, which the sonnet poet must *re*collect and *re*create (Gibbons 2006: 42-43).

Halio (1998:47) states that Shakespeare began his *Romeo and Juliet* with a sonnet using the English sonnet form, rather than the Italian form Petrarch used (an octet rhyming *abba*, *abba,* followed by a sestet). Petrarch is otherwise much in evidence especially in the first half of the

play as in Romeo's infatuation with Rosaline inspiring Mercutio to salute him with 'Now is he for the numbers that Petrarch flowed in' (2.4.39-40) (Halio 1998:47). Berry (cited in Halio 1998:61) states that the sonnet may be comprehended as a channel through which the play flows and notes sonnets and their parts that emerge throughout the play and help set up the image of Verona. In Levenson's view (cited in Halio 1998:61) 'the material of amatory poetry pervades the tragedy as a whole; on the literary level, *Romeo and Juliet* is one of Shakespeare's most analytical plays, an anatomy of love poetry'. Slater (cited in Halio 1998:61) argues that 'Petrarchanism is central to the entire play – that in the love of Romeo and Juliet the empty paradoxes and hyperboles of Romeo's love for Rosaline become actual fact'.

Romeo's lines in his first dialogue with Benvolio typify the conventional lover's versifying (Halio 1998:47). His clichés are reminiscent of many love lyrics from the ancients to their Renaissance imitators Romeo is not alone using conventional language, however, 'his idiom changes as the object of his devotion changes' (Halio 1998:48). Lady Capulet's conceit or extended metaphor Shakespeare perhaps used to bring out a character trait in Juliet's conventionally minded mother. Clemen (cited in Halio 1998:61) notes Capulet's conventional language as a character trait. Halio states that even Juliet sometimes falls into conventionality and stereotype. When Romeo and Juliet meet they share a sonnet form that is sealed with a kiss after which it is continued with an extra quatrain (1.5.92-105). At first they speak the fashionable language of their time. if they are imitating minor poets of the time in the current mode, they do so on purpose, conscious of what they are about. This is the commencement of their relationship. Their fuller and deeper expressions of love come later (Halio 1998: 49).

The love poetry of Romeo and Juliet pervades the play (Halio 1998:50). To the courtly love poem, the aubade or a dawn song after a night of love in Act Three Shakespeare gives a sharper edge. The man leaves at dawn because secrecy is part of the code, although Romeo has other pressing reasons. Since the couple are married rather than illicit lovers, the familiar argument over which bird sang, the lark or the nightingale receives its 'peculiar poignancy and relevance' (Halio 1998:50). Shakespeare uses many other forms of poetry in this play besides the sonnet and aubade and they are sometimes called set pieces (Halio 1998:51). In a musical analogy these would be arias such as Juliet' epithalamium (3.2.1-31), Mercutio's rhapsody on Queen Mab (1.4.53-95), Paris's elegy (5.3.12-17), Friar Laurence's sermons and sententiae (3.3.108-45) (in ballets these would correspond to solo variations, but it depends on the choreographer). Although blank verse predominates, there are many iambic pentameter couplets, especially in the first half of the play. Berry (cited in Halio 1998:51) differentiates between two varieties of rhyme used in the play: '(1) the heavy jogging rhymes of the elders which have a certain inevitability and self-fulfilling prophecy about them and (2) quicker, more versatile rhyme of the younger people which picks up the loose ends of a companion's speech'.

The chief medium for this drama is blank verse. Even the Nurse speaks in blank verse, although taking into consideration her nature and social status, one would expect prose. She might be using blank verse because she is in the company of Lady Capulet and Juliet, although the blank verse she uses is uniquely hers, it is inelegant and has an extraordinary flexibility and range (Halio 1998:51). Later during the ball, Shakespeare further uses colloquial language in blank verse for the conversation between Capulet and his cousin

(1.5.29-39). Their dialogue serves to contrast with and highlight Romeo's more elegant language used later on.

The play's prose matches the flexibility and versatility of the verse as well as its variety, or to put it another way 'the poetry and prose of this play complement each other exquisitely' (Crane quoted in Halio 1998:52). The lofty poetry of the lovers is balanced and almost anchored by the simple diction of the servants who speak a colourful, rhythmic prose, for example at the beginning of the ball scene in 1.5. This prose serves as preface to the blank verse of Old Capulet's welcome to his guests and the first high point of the scene, Romeo's initial sight of Juliet (1.5.43-52). The passage contrasts with the dialogue between Samson and Gregory that opens the play and leads to the violent conflict between the two families, just as their low wit and humour contrast with the witty speeches of Romeo and Mercutio. Mercutio speaks in both verse and prose. The prose reaches its high point and culmination in 3.1, when Benvolio begins the scene in verse and Mercutio replies in resounding prose. It is a 'tour de force entertaining in itself', but also 'a prelude to what follows' (Halio 1998:54). Tybalt and Romeo speak in blank verse as befits their formal discourse, but after three lines of verse, Mercutio resorts to vigorous prose to challenge Tybalt (3.1.76-80). When Mercutio is wounded, he uses verse again and returns to prose with the same idiom as before (Halio 1998:54-55). The Nurse, although a talker, is no match for Mercutio. Mercutio's prose is 'witty and agile', whilst her prose is 'cumbersome and confused filled with repetitions and false starts as befits her character'. Her prose is in contrast to the 'scintillating prose' of Mercutio, Romeo and Benvolio with which it obviously contrasts, together with its humour that is of low order (Halio 1998:53).

Alan Hager notes other linguistic devices. The first is conceits or extended metaphors that love sonnets deal with, such as 'love-as-hunt image' and the 'pet bird image' (Hager 1999:96). In *Romeo and Juliet* it is as if Shakespeare wanted to write the history of the English sonnet since in the first scene of the play he portrays Romeo's distraught condition through Petrarchan hunt imagery (1.1.207). Next is blazon or body catalogue, 'the poetic move of comparing a sequence of the beloved's body parts with precious gems, metals or mythological attributes' (Hager 1999:100) . In *Romeo and Juliet* Mercutio satirizes any blazons that Romeo might give at the opening of the balcony scene. He offers a provocative description of Rosaline's body (2.1.17-20). Benvolio warns Mercutio that Romeo will be angry. Romeo angered, opens the following scene with 'he jests at scars that never felt a wound' (2.2.1) (Hager 1999:101). He continues that chronography or poetry telling of time is the next element that in *Romeo and Juliet* marks every turn in the play. These are all probably elements that are almost impossible to transmute into the medium of ballet. The next device is personification of nature that implies 'everything that the great poets do in spiritualising nature to show the effects of grief and love' (Hager 1999:103). After Romeo sees Juliet at the window in the first balcony scene he says the moon looks pale. He describes the moon as 'responding with the sickness of envy of Juliet's beauty' (Hager 1999:103).

Hager also mentions *ekphrasis* or poetry about poetry and art (which could be interesting as a parallel with the 'art for art's sake' approach to choreography that creates dance inspired by dance). Hager offers examples: 'for sculpture-dominated fifth century BCE Hellas, plastic form and shape became crucial terminology'. The Renaissance leading art form was painting and the critical terms of that era were 'line, composition, perspective and illumination'. In the music-dominated nineteenth century terms are 'literary rhythm, motif and theme'. In the

architecture-dominated 20th century terms are 'stress, tensions and structure in literary works' (Hager 1999:103).

For Halio (1998:25) another characteristic of the Shakespearean and Elizabethan drama was the soliloquy that serves to let the audience know what the character is thinking and feeling. The characters are usually alone on the stage, or they believe they are, and no one on the stage hears what the speaker says. Sometimes, what a character may have intended as a soliloquy another character might have overheard, which is significant in Juliet's speech 'O Romeo, Romeo,…' (2.2.33). She is unaware that Romeo is listening. Shakespeare also uses stichomythia or the rapid repartee between two characters (Halio 1998:26), which could be of special interest for dance expression. Colie mentions metaphoric conventions as another literary device used by Shakespeare. She cites as an example the scene when Juliet's balcony opens on an enclosed or walled garden, the *hortus conclusus,* the enclosed garden referring to virginity and a place where pure love naturally dwells (cited in Halio 1998:63).

Wordplay is one of the other important devices used in the play. Mahood (cited in Halio 1998:58) counts a hundred and seventy-five quibbles in *Romeo and Juliet* that according to him is one of Shakespeare's most punning plays. These afford the characters an outlet for their often complex or contradictory feelings and they sharpen the play's dramatic irony. Dramatic irony pervades the play and even relatively minor characters like Friar Laurence and Tybalt have premonitions of a tragic outcome. 'Whenever characters indulge in outrageous literary hyperbole, the plot takes them at their word' (Slater quoted in Halio 1998:64). As in the wittiest of English sonnets, punning is of great importance (Hager 1999:105). Halio (1998:58) states that in *Romeo and Juliet* Shakespeare used many varieties of wordplay, from the low

puns and quibbles Gregory and Sampson use in the opening scene, to the stronger ones such as Mercutio's. Much of the humour in the play also comes from ambiguities. Halio continues that Samson and Gregory's puns are too apparent to need a comment and some of Mercutio's jokes are not much above their level. But Mercutio's wordplay is usually more sophisticated, especially when he 'crosses verbal swords' with Romeo (2.4) or with Tybalt (3.1) (Halio 1998:59). Halio adds how the Nurse's puns are almost invariably bawdy, whether deliberate or not.

Shakespeare's bawdry usually has a dramatic purpose, *Romeo and Juliet* being one of his bawdiest plays. Sampson and Gregory's quibbles expressing brutal male dominance 'define one type of sexual relationship' (Mahood cited in Halio 1998:59). Romeo's entrance in 1.1 expresses the opposite, man's subjection to woman's tyranny. Mercutio's bawdry in 2.1 contrasts strikingly with the love poetry in the balcony scene that follows immediately (2.2). The two aspects of love, physical and spiritual, opposed in these contexts fuse after Romeo and Juliet are married. Vickers (quoted in Halio 1998:64) explains Mercutio's and the Nurse's bawdry as Shakespeare's 'recurrent desire to separate the purely physical appetite from the noble lovers and locate it somewhere else'.

Halio mentions Freud's belief that stress can lead persons to express themselves in witty wordplay. In Shakespeare's plays some of the most unlikely characters use puns and quibbles (1998:59). Mahood (cited in Halio 1998:64) states that Juliet's wordplay in the passage that follows 3.2. is 'one of Shakespeare's first attempts to reveal a profound disturbance of mind by the use of quibbles'. Arguably a character who has the most wordplay and quibbles in *Romeo and Juliet* is undoubtedly Mercutio. Besides this, his character is depicted with the Queen

Mab speech (1.4.53-95), which is according to Gibbons 'a burlesque show'. The speech proceeds 'at an ever-increasing pace, which makes dream-like changes and inconsistencies of scale seem absurdly abrupt' (2006:67). Halio (1998:57) describes Queen Mab's speech as 'an interlude or digression, it seems to serve no dramatic purpose'. He continues how 'it remains a set speech, calling attention to itself and its speaker, but not moving the action of the play forward...the speech in itself is hardly static, it moves onward at a pace far quicker than the verse that surrounds it'. Mercutio's lines also pass on a sense of childlike wonder; for the moment they endear us to his fantasy, until he mocks Queen Mab (Halio 1998:57). Although there were many attempts to transfer Mercutio's character, his puns, wittiness and quibbles into ballet, his Queen Mab speech is an example of a part of Shakespeare's play that cannot be translated into dance and the medium of ballet.

Hager (1999:20) discusses contrarieties in *Romeo and Juliet* that for him lie in the 'action of sex and violence' and in 'delay and rush or stasis and excessive speed'. It also presents 'individual paradoxes, such as the simultaneous good and bad of love and sex or of heroism and savagery'. Hager concludes how 'contrariety appears in the paradoxes of oxymorons and other forms of self-contradiction among the principal characters' (1999:20). The great practitioner and theorist of such yoked opposites in the play is Friar Laurence who 'creates havoc out of essentially benevolent motives'. He is a 'walking-paradox' and a 'great explainer of such self-generated paradox' The Friar's central point is that man, 'the ruler of nature and its gardener or custodian, is a walking self-contradiction' (Hager 1999:21). Doren (cited in Bloom 1996:40) gives examples of these paradoxes, like Juliet's cries about Romeo when he kills Tybalt. She uses such phrases as 'beautiful tyrant, a fiend angelical, a dove-feathered raven, a wolfish lamb, a damned saint, an honourable villain'. This echoes Romeo's outcry

upon the occasion of Tybalt's first brawl in the streets of Verona; 'brawling love, loving hate, heavy lightness, serious vanity, chaos of forms, feather of lead, bright smoke, cold fire, sick health, still-waking sleep' (Doren cited in Bloom 1996:40).

Finally, it is also important to mention imagery in Shakespeare's literary model. The patterns of imagery in Shakespeare's plays are often 'a key to the themes he develops' (Halio 1998:55). They are also a key to the manner he distinguishes his characters. Both Romeo and Juliet think of each other as light that is the dominant imagery in the play. Besides images of the sun and stars, those of 'lightning, fire, meteors and the flash of gunpowder enliven the dialogue' (Spurgeon cited in Halio 1998:55). The play has other recurring patterns of imagery, especially gothic and macabre images (5.3.92-6, 103-5) as well as death and transfiguration (3.2.21-25). Hager also mentions gothic or horror imagery, when Romeo feels certain he will not win Rosaline; 'this Gothic excitement is part of the Elizabethan sonnet's tradition of exploring the effects, good and bad, of unrequited love' (1999:107).

Halio states that the imagery 'inspires Romeo to rise above the levels of speech' (1998:56). Three usually separate functions of imagery merge here: 'the image provides an enhanced expression of Romeo's nature, it characterizes Juliet, and it creates the atmosphere...' (Halio 1998:56). The conveyance of atmosphere is a significant function of imagery in Elizabethan plays, usually performed in daylight with minimal scenery (Halio 1998:56). Most of the choreographers tried to transfer some of Shakespeare's imagery in ballet; however, they used not only movement, but also all the other stage elements like lighting, scenery, etc.

Characters

Bloom (1996:5) argues that *Romeo and Juliet* was not only Shakespeare's 'first venture at composing a tragedy', but also his 'first deep investigation of generational perplexities'. Juliet, Mercutio, the Nurse and to a lesser extent Romeo are amongst the first Shakespeare's characters who manifest their author's uncanny ability to invent persons. He argues that Romeo is one of the first of the Shakespearean representations of 'crucial change in a character through self-overhearing and self-reflection'. Juliet inaugurates Shakespeare's exceptional procession of 'vibrant, life-enhancing women never matched before' in Western literature (Bloom 1996:5). Such vivid characters were an inspiration for numerous choreographers and interpreters.

Romeo is a young romantic man, the son of the wealthy Veronese family the Montagues. He is relatively uninvolved in the feud between the Montagues and the Capulets. In the course of the play he falls deeply in love with the Capulets' daughter Juliet. Events cause Romeo to secretly marry Juliet, but also to kill her cousin Tybalt and be exiled from the city (Bloom 1996:27). The tragic flaw of circumstances is partly in Romeo himself who 'yields too readily to many fierce emotions: anger, fear, grief, despair' (Bloom 1996:7). This leads to the death of Tybalt, to Romeo's own suicide and to Juliet's death. After hearing false news of her death Romeo returns, goes to her tomb and poisons himself (Bloom 1996:27). Romeo is a young man who almost gives up life at the beginning of the drama because of unrequited love, just to be passionately in love with another person several moments later. Does this imply immaturity? Perhaps one can see him as an adolescent being who has no courage to truly face life, but with pathetic sighs hides his confusion and the incapability to love truly. However, after this conventional, almost fashionable infatuation, comes true passion. In only a few

moments, Romeo turns from a lover who gives out love sighs after Rosaline according to book rules into a man who loves Juliet to the point of oblivion of himself. Love becomes the only purpose of his existence; true love that is able to entirely change a man and incite his fast and final maturing. Romeo is a deeply passionate character, full of extremes. His youth is partially a cause for such extremes, but the Renaissance man is filled deeply with passion (Pavešković in Uskoković, 2007:178)

Juliet is the daughter of the wealthy Veronese family the Capulets. At first, she is a young, obedient and naïve daughter who falls in love with Romeo and marries him. She reveals her tough-mindedness and courage when her secret marriage to Romeo is threatened by her father's decision to marry her to Paris. She participates in the plan to avoid the second marriage by feigning her own death. The plan bounces back when Romeo, believing her dead commits suicide. When she finds his body, she fatally stabs herself (Bloom 1996:27). Bloom argues that unlike Romeo, Mercutio and Tybalt her character is without flaw (1996:7). She is more mature than Romeo to evaluate the situation in which they have found themselves. Her maturity brings her prudence and she becomes a woman. Her suicide is not only a sign of despair, but also a willingly selected choice of a self-minded, today one would say, emancipated woman (Pavešković in Uskoković, 2007:179).

Friar Laurence is a Franciscan monk who performs the secret wedding of Romeo and Juliet and makes the plan by which Juliet attempts to avoid marrying Paris. He is a learned man offering wise advice to many other characters. Unfortunately, the scheme he proposes to Juliet in the end leads to the deaths of her, Paris and Romeo (Bloom 1996:27). Friar Laurence is the most significant of the secondary characters in the drama. His role in the symbolic

construction of the drama is crucial. Not only his monastic habit but also his secretive knowledge of the herbs and medicines gives him a fatal, somewhat supernatural dimension. He can also be interpreted as the embodiment of fate itself. By marrying the young couple, Friar Laurence hopes to create peace between the two families, the marriage being an act of symbolic exchange and a potential for peace. The sacrifice of Romeo and Juliet therefore has a function much larger than a tragic event – it is a pledge of permanent conciliation and re-establishment of peace (Pavešković in Uskoković 2007:180). Brenner argues that Friar Laurence is perhaps less concerned with the lovers' happiness than with his ambition to reconcile the two families (cited in Bloom 1996:56), which depicts dualism of his character.

The Nurse is a friend to Juliet, simple and overly talkative. She is Juliet's loyal and dedicated ally, although somewhat empty-headed. She plays a significant role in getting Romeo and Juliet secretly married. Her lack of moral causes Juliet to reject her as a confidante. The Nurse suggests that Juliet marry Paris despite her marriage to Romeo, since Paris is richer (Bloom 1996:27). The Nurse is the second helper of the two lovers. The common, sharp-tongued nurse who uses vulgar and lascivious language was actually created by Matteo Bandello and Shakespeare took her and used her for a whole series of witty speeches. Her low-humour and sexual allusions are a counter-balance to the elevated gushing of love of Romeo, Juliet and Paris and are quite different from Mercutio's witty wordplay. She is sometimes a second mother, much more compassionate and warmer than the real mother. She is a widow, but she had a child named Susan who would have been Juliet's age had she lived (Pavešković in Uskoković 2007:181). However, she becomes Juliet's 'most wicked fiend' when she advises Juliet to betray Romeo.

Paris is kin to Prince Escalus and Mercutio. He is a wealthy nobleman who desires to marry Juliet. Although a decent man, he is blind to the fact that Juliet does not want to marry him. He is killed by Romeo whom he attacks believing that Romeo is breaking into the Capulet tomb to defile the bodies (Bloom 1996:27). Gibbons (2006:41) states that Paris is a noble rival to Romeo. He has public acceptability and observes the rules of conventional courtship, so contrasting with Romeo's secret and unconventional love.

Old Capulet is the head of the family that is at war with the Montagues and father to Juliet. He condones the feud with the Montagues but shows certain restraint when he prevents Tybalt from attacking Romeo at the party. His character becomes less sympathetic when he attempts to force Juliet to marry Paris. After the suicides of Romeo and Juliet he swears friendship with Old Montague (Bloom 1996:28). He is a complex character who maintains the leadership of the patriarchal family and even when he jokes at the ball with the ladies, his jokes are sexist. He is a good host even to his enemies. He is convinced that he shows proper paternal regard for his young daughter, but is capable of outrage and violence when his daughter is not obedient.

Tybalt is an extremely violent and fiery tempered young man, who is the nephew of Lady Capulet and cousin to Juliet. He kills Romeo's friend Mercutio and is in turn killed by Romeo, causing Romeo to be exiled from Verona. He is a total opposite to Mercutio. He is portrayed as frivolous, vain and aggressive, as if he exists only to embody everything that Mercutio despises (Pavešković in Uskoković 2007:182). Halio mentions that the way Tybalt wounds Mercutio is a question that has caused some controversy; it is not clear whether it is a

cowardly act or not. Mercutio describes Tybalt as merely a 'braggart…that fights by the book of arithmetic' (3.1.102-104).

Mercutio is a witty young nobleman and kin to both Paris and Prince Escalus. Although he is not a Montague, he takes their side in the feud. This causes him to challenge Tybalt, who kills him (Bloom 1996:28). His realistic nature despises pretentiousness, affectation, trendiness, pathos of any kind, and when he is dying he blames both families for his death (Pavešković in Uskoković 2007:182). Arguably, behind all this mockery and jokes there lies a dangerous person who has certain unresolved problems and is often portrayed as manic and over-the-top. Mercutio's speeches are as aggressive as fighting and they establish his claim to virility. The conflict between Mercutio's version of 'manhood as aggression' and Romeo's version of 'manhood as loving a woman' lies at the heart of this tragedy (Halio 1998:84). His love and friendship with Romeo could lead to a hint of latent homosexuality. However, Gibbons (2006:69) says that 'under the surface difference of style and humour Mercutio and Romeo have natural affinities, feel brotherly affection, brotherly rivalry'. Arguably, Mercutio feels threatened by Romeo's maturing and hides his insecurity behind witty jokes and aggressiveness.

Benvolio is a calm and peace-loving young man. He is a nephew of the Montagues and a friend to Romeo; a gentle and reasonable character who attempts to keep the peace in Verona (Bloom 1996:28). Benvolio's mind is somehow troubled (1.1.118) rendering him insomniac. After the death of Tybalt, we never see Benvolio again (Halio 1998:35), unlike in some ballet versions.

Prince Escalus is the ruler of Verona. He exiles Romeo in an attempt to end the Capulet-Montague feud, which he feels is 'a disturbance and a menace to the citizens of his city' (Bloom 1996:28). Gibbons (2006:76) states that the Prince himself, in pronouncing judgement, includes his own name among the guilty, and in that confession prepares the way for full reconciliation.

Lady Capulet is the wife to Lord Capulet and the mother to Juliet. She is about twenty-six years old. She encourages Juliet to marry Paris, but objects to her husband's abusive behaviour when her daughter refuses (Bloom 1996:28). She is uncomfortable talking with her daughter about marriage and shows impatience when she refuses. Her extreme grief over Tybalt's death and her determination for vengeance (planning to poison Romeo) perhaps indicate more than a familial devotion between them (Halio 1998:32).

Old Montague is the head of the family who is at war with the Capulets and father to Romeo. He cares for his son but encourages the feud that results in Romeo's banishment. This causes Lady Montague to die from grief and eventually leads to Romeo's suicide (Bloom 1996: 28).

Other characters that appear are Lady Montague, wife to Lord Montague and mother to Romeo; Balthasar, a loyal friend and servant to Romeo; Abram, a servant of the Montague family; Samson, Gregory, Anthony, Potpan and other servants of the Capulet family; Peter, a servant to Juliet's nurse; Friar John, a Franciscan friar who is entrusted with an important letter to Romeo; Apothecary, a poor druggist in Mantua who sells poison to Romeo; Page, a servant to Paris and other characters like musicians, citizens of Verona, masquers, etc. Some of the characters are omitted in various productions. There is also the character of Rosaline

who has no text, but in some productions is brought into the scene of the Ball. There are ballet versions in which she is present on stage from the beginning. Rosaline is a woman with whom Romeo was in love prior to Juliet. She is also a member of the Capulet family, which indicates Romeo's affection for forbidden fruit. In Shakespeare's play there is also the Chorus that introduces the play and sets scene in Acts One and Two.

The Montagues and the Capulets are characters led by inexplicable hatred. They are representatives of irrationality and their intolerance for others becomes a family characteristic (Pavešković in Uskoković 2007:182). However, Halio suggests that the characters in *Romeo and Juliet* tend to divide into two generational groups. A conflict of generations, the different ways of viewing the world and of acting in it is the core of this tragedy. Halio mentions that commentators have often remarked on the affinities of this play with the Italian *commedia dell'arte*—the *senex*, for example, the old man who tries to prevent the lovers' union, the young lovers themselves and the clever servant. In attempting to make a tragedy out of romantic love Shakespeare was trying something innovative and experimental (1998:31). Hager (1999:7) states that Romeo is a version of a figure in Latin comedy of Plautus and Terence, whom Shakespeare liked and imitated. Such a character is usually listed by name and type as *adulescens*. This is a neutral term for a young man or gentleman in Latin where it suggests both positive and negative characteristics, unlike the term 'adolescent', which has largely negative connotations.

It may be argued that the entire play is structured in such a manner that all main characters have their counterparts or antagonists. The counterpoint of Old Capulet is obviously Old Montague. Lady Capulet's antagonist is Lady Montague, although she has a much smaller

role. She speaks briefly and asks about her son (1.1.114-115) and reappears, but does not speak in the scene after Romeo has killed Tybalt. At the end of the play, it is mentioned that she died of grief over her son's banishment (5.3.210-11). Arguably Lady Montague is too weak a character to be a real contrast to Lady Capulet, so it could be considered that her counterpart is actually the Nurse, who although uneducated and of low social status, is more of a mother to Juliet than Lady Capulet. Tybalt could be contrasted with Mercutio or Romeo, but here it will be argued that his real counterpart actually is Benvolio. Halio also mentions that Tybalt is the exact opposite of Benvolio (1998:35). Tybalt is the nephew of the Capulets; Benvolio is the nephew of the Montagues. Tybalt provokes fights, whilst Benvolio tries to prevent them. Furthermore, Paris can be contrasted with Romeo due to their proposal for Juliet's hand, but his counterpart is arguably Mercutio. They are both kinsmen to Prince Escalus, but Paris moves only in high circles and proposes to Juliet by the book, sticking to the traditional customs, whilst Mercutio, a man of the streets, kids around and entertains himself with servants. They both have pages, but whilst Paris walks everywhere with his page, we hear of Mercutio's page only when he is wounded and sends him for help. The servants of the Montagues and the Capulets are evidently contrasted to each other, but also to the nobility as such. Of course Romeo and Juliet as offspring of the two utmost opposed sides are the main protagonists and each other's counterpoints. Juliet articulates this paradox 'My only love sprung from my only hate' (1.5.137) (Halio 1998:85). In the end, Friar Laurence can be contrasted to the Apothecary, because they both prepare potions. Whilst Friar's intention is to save Juliet, the Apothecary sells the fatal poison because of his poverty. A bolder comparison could be made between Prince Escalus, who tries to bring peace through legitimate means, and power that is legally his and Friar Laurence who wishes to reach peace

through more devious means. As the main confidantes to the main protagonists, Friar Laurence and the Nurse can also be matched.

Considering the above, it seems that the Montagues resemble more what one would today consider as the Left and the Capulets the Right. The Capulets are determined to defend their family and patriarchal values. Tybalt is fighting by the book and Paris is wooing by the book. Old Capulet is a good host in his household, but does not hesitate to grab his sword in the street. Therefore the entire side of the Capulets indicates conservative, patriarchal mentality. They also exhibit their power by organising a huge Ball. The Montagues, although noblemen ready to defend their honour and name, are not as fierce. For example Romeo, the only son of Old Montague, avoids brawls and falls in love; first with one member of the Capulets, then with another. Romeo's mother is weak and dies of grief, whilst Juliet's mother is dangerous and is planning revenge after Tybalt's death. Benvolio tries to simmer down running passions and avoids conflicts and Mercutio, although a member of nobility mingles with people of all ranks. Arguably, this difference in world-view of the Capulet and the Montague side could be very significant in staging this work.

Content of *Romeo and Juliet*

At the end of this brief analysis, a short content of *Romeo and Juliet* follows, so the reader of the thesis can quickly compare the content of the analysed ballets with the play.

The tragedy of *Romeo and Juliet* commence with the appearance of the chorus. It introduces the work with a prologue in the form of a sonnet (Bloom 1996:13). In the **Prologue** the

audience is briefly informed of the tragedy that will occur. The play has five acts and the first act begins with a direct introduction into the context.

Act I scene 1 immediately demonstrates the violence and the persistence of the Montague-Capulet feud. Two servants of the Capulets, Sampson and Gregory armed with swords and small shields walk through the streets of Verona seeking to brawl with some Montagues. Their conversation is pugnacious and vulgar. Two servants of the Montagues, Abram and Balthasar (Romeo's personal servant) arrive upon the scene. Gregory and Samson try to provoke a brawl. Samson bites his thumb at Abram and Balthasar, a gesture of extreme disdain. Benvolio, a member of the Montague family, enters the scene and Gregory assuming that Benvolio will protect them or be impressed by their fighting, answers to the provocations and the servants attack each other. Benvolio forcefully breaks the fight up by beating down the servants' swords with his own. Tybalt, a Capulet and Lady Capulet's nephew, enters and accuses Benvolio of attacking the servants and attacks Benvolio. The fight attracts some Verona's citizens who are fed up with the Capulet-Montague feud and end the fight with blunt instruments and loud cries. This scene attracts the old Capulet and the old Montague who wish to join the fight, but are easily prevented by their wives. Escalus, the Prince of Verona enters and warns the two men that if the fight ever occurs again, they will pay for it with their lives. The crowd disperses leaving the Montagues and Benvolio who tries to explain how the fight started. The Montagues ask about their son Romeo who has been very moody lately. Benvolio sets off to find Romeo. Romeo admits to be in love with Rosaline who does not return his favour. He speaks in elevated rhymed couplets. Benvolio has a hard time taking Romeo's passion seriously and cynically suggests that Romeo can cure his love by meeting other ladies (Bloom 1996:13-15).

Act I, scene 2: Old Capulet is discussing his recent chastisement by the Prince with Count Paris, a young noblemen who is kin to Prince Escalus and of higher social rank than the Capulets. Paris wishes to marry Juliet and asks for her hand. Capulet states that Juliet is too young to marry. He is favourably inclined to the suit, but will defer to Juliet's wish. Still he invites the count to a party at his house that evening. They leave Capulet's servant with a list of people to invite. The servant is illiterate and decides to find an educated person to decipher the list for him. Benvolio and Romeo appear, still arguing over Romeo's passion for Rosaline. The servant asks them to read the list and when they do he invites them to the Capulet's party, not knowing that they are members of the House of the Montagues. Benvolio points out that this is an excellent opportunity for Romeo to see other beautiful women. Romeo disagrees with Benvolio, but agrees to go anyway in order to see Rosaline whose name was on the list (Bloom 1996:15).

Act I, scene 3: Lady Capulet, Juliet and Juliet's nurse are engaged in a serious discussion in which they determine that Juliet is almost fourteen, old enough to marry by the custom of the day. Lady Capulet gave birth to Juliet when she was about Juliet's age and the Nurse had a daughter called Susan who would have been Juliet's age had she lived. Lady Capulet asks Juliet whether she would like to marry Paris. Lady Capulet and the Nurse praise the looks of Paris. Lady Capulet informs Juliet that he is coming to the party and that she should be impressed by his status, if not by the looks. Juliet promises to look favourably upon Paris, as much as her parents will allow it (Bloom 1996:16).

Act I, scene 4: Romeo, Benvolio and several other Montagues gather before entering the party. They are going to the ball as masked dancers. Romeo insists on being a torch-bearer,

claiming that he is too lovesick to dance. Mercutio, one of Romeo's friends who is also related to Prince Escalus teases Romeo. Romeo states that he had an ominous dream and Mercutio makes a witty speech against taking a dream seriously, claiming that they are simply the mischief of Queen Mab, the fairy-midwife. Romeo and Mercutio accuse each other of talking nonsense (Bloom 1996:16).

Act I, scene 5: The Capulets and their guests enter and the masked dancers begin to dance with the ladies. Juliet's father and other elderly Capulets remember their long gone dancing days. Romeo sees Juliet and declaiming on her beauty asks a servant to identify her. Juliet's cousin Tybalt recognises Romeo's voice and threatens to kill him, but Capulet stops him, not wanting a fight at his party, since Romeo is behaving appropriately. Tybalt leaves the party promising revenge. In the meantime, Romeo and Juliet meet. Romeo greets Juliet, takes her hand, declares his affection and kisses her twice before the Nurse intervenes (Bloom 1996:17).

Act II, Prologue: The chorus presents another sonnet between the first two acts reassuring the audience that Romeo's old love is gone and that he and Juliet are now in love. Although the couple has little opportunity to interact, love will find its way (Bloom 1996:17).

Act II, scene 1: Benvolio and Mercutio search for Romeo who is hiding in the garden of the Capulets. Romeo hears Mercutio mocking his passion as vulgar lust. His friends leave and Romeo bitterly remarks that Mercutio has never been wounded and therefore mocks at scars (Bloom 1996:17).

Act II, scene 2: The balcony scene. Juliet appears at the window and Romeo seeing her once again praises her beauty comparing her to numerous heavenly beings. Juliet appears as if she will speak, so Romeo remains in hiding. She steps out to the balcony to be alone with her feelings and reveals her love for Romeo feeling sorry she fell in love with a man of a rival family, hoping that Romeo would forget his familial association and be her love. Romeo emerges from his hiding-place, refusing to identify himself by his hated name, but Juliet soon recognises his voice. Juliet is concerned and desires to know how Romeo entered the garden, because if her kinsmen find him, they will kill him. Romeo restores the romantic tone, saying that he would willingly die for her. They reassure each other of their mutual love and Romeo says that he will arrange for them to be married the next day. Her Nurse calls her inside. They exchange some genuine expressions of affections before leaving each other (Bloom 1996:17-19).

Act II, scene 3: Franciscan monk Friar Laurence is preparing some healing herbs and reveals extensive knowledge of the medical qualities of plants, knowledge that will be of utmost significance later on. Romeo enters and explains that he has forgotten all about Rosaline. He is now in love with Juliet and wishes Friar Laurence to marry them. The Friar questions whether Romeo has not been too quick in discarding Rosaline. At the same time, the Friar unwittingly reinforces the idea that Romeo's and Juliet's love is good, since he did not really love Rosaline, and marrying the couple will help end the feud between the two families (Bloom 1996:19).

Act II, scene 4: Romeo runs into Mercutio and Benvolio, who are discussing the challenge to a duel that Tybalt sent to the House of the Montagues for Romeo. Romeo is far from his

former self-dramatising melancholy and jokes with Mercutio. Juliet's Nurse enters with her servant Peter and asks to speak to Romeo. Mercutio and Benvolio are full of snide comments. Romeo tells her of the details of their upcoming secret marriage (Bloom 1996:19).

Act II, scene 5: Juliet anxiously expects the news from the Nurse, who, after some teasing and holding back the details, relates the message (Bloom 1996:20).

Act II, scene 6: Romeo and Friar Laurence wait for Juliet in Friar's quarters. Friar Laurence warns Romeo that such passionate relationships can end up violently. Juliet appears and the Friar marries them (Bloom 1996:20).

Act III, scene 1: Benvolio and Mercutio walk the streets of Verona. Tybalt appears searching for Romeo. Mercutio is willing to duel, but the fight is momentarily delayed when Romeo enters the scene. He knows that he and Tybalt are now related through marriage. He ignores Tybalt's insults and declares his love for him. Mercutio challenges Tybalt despite Romeo's objections and is stabbed as Tybalt reaches under Romeo's arm. Tybalt flees the scene and Mercutio dies, cursing both families for his destiny. Romeo revenges his friend and kills Tybalt in a duel and runs away to save his life, since the authorities are coming. Prince Escalus, to make an example of Romeo, exiles him from Verona on penalty of death (Bloom 1996:20-21).

Act III, scene 2: Juliet is waiting for the night to come when Romeo is supposed to sneak into her room by a rope ladder to consummate their marriage. The Nurse appears with the ladder and barely manages to inform Juliet that Romeo killed Tybalt and has been banished from

Verona. Juliet is astonished, but realises that she prefers that Romeo killed Tybalt and not the other way around. She proposes to hang herself with the rope ladder since Romeo is banished, but the Nurse stops her, telling her that she knows his hiding place and that she will bring him to her that night (Bloom 1996:21).

Act III, scene 3: Romeo is hiding in Friar Laurence's quarters and becomes distraught and suicidal. Juliet's Nurse informs Romeo of Juliet's suffering. He grabs the dagger and tries to kill himself. The Nurse stops him and Romeo is castigated by Friar Laurence for his suicide attempt, because Juliet would certainly follow his example if Romeo had killed himself. He advises Romeo to see Juliet that night and then to sneak out of Verona to Mantua and wait for forgiveness from the Prince. The Nurse gives him Juliet's ring and leaves to pass on the news to Juliet (Bloom 1996:21).

Act III, scene 4: Old Capulet explains Juliet's absence to Count Paris by pointing out that her cousin was murdered that day. Although he has yet to hear his daughter's opinion of Paris, he agrees to marry Juliet to Paris as soon as possible. He shows insensitivity, commenting on Tybalt's death that we were born to die (Bloom 1996:21-22).

Act III, scene 5: Romeo and Juliet stand at Juliet's balcony in the last minutes of their joint bliss. Romeo must run away because Lady Capulet is coming to inform Juliet that she is to marry Paris. Juliet replies that she would rather marry Romeo. Lady Capulet interprets that as a total lack of interest in Paris. Capulet enters and finding about her refusal, lashes out at Juliet. His wife and Juliet's Nurse object to his use of abusive language. He rails against them as well and storms off. Lady Capulet follows him and devastated Juliet turns to the Nurse for

advice. She tells Juliet to marry Paris because he is wealthier and more powerful than Romeo. This advice appals her. Juliet is in shock, but hiding her feelings tells the Nurse that she is comforted. Juliet swears never to trust her Nurse again. She is determined to stop her wedding whether by getting help from the Friar or by killing herself (Bloom 1996:22).

Act IV, scene 1: Friar Laurence and Count Paris discuss the planned wedding. Juliet enters and does not react to Count's solicitude and implies that he thinks he owns her. Paris leaves her with the Friar to make her confession and she asks the Friar for help. He comes up with a dangerous plot. He would give her a potion from which she would fall into a 42-hour coma. Before that, Juliet would go home and accept the marriage and then take the potion. The next day the family will believe she is dead and put her in the Capulet tomb. The Friar will send a messenger to Romeo to tell him to return to Verona and to go to the Capulet tomb, break it open before she revives. The couple will then leave for Mantua where they will live freely together. Juliet willingly accepts the plan (Bloom 1996:23).

Act IV, scene 2: Juliet returns to her house and tells her parents that Friar Laurence convinced her to marry Paris (Bloom 1996:23).

Act IV, scene 3: Juliet is alone in her room with the potion of Friar Laurence. After moments of fear and a quick vision of Tybalt's ghost, she recollects her beloved Romeo and drinks the potion, collapsing upon the bed (Bloom 1996:23).

Act IV, scene 4: The next morning, the Capulets and the Nurse prepare for the wedding. The Nurse discovers Juliet's seeming corpse (Bloom 1996:23).

Act IV, scene 5: The Nurse, Paris and the Capulets mourn Juliet's death. Friar Laurence arrives and stops the hysterical mourners. His suggests that they place her in the tomb as soon as possible. The wedding party turns into a funeral party leaving the servants and musicians behind to make jokes and enjoy the free food (Bloom 1996:24).

Act V, scene 1: Romeo is in Mantua contemplating on his dream in which Juliet finds him dead and brings him back to life with a kiss. His servant Balthasar just arrives from Verona and tells Romeo that Juliet is dead. Romeo buys a poison in an apothecary shop in the city (Bloom 1996:24).

Act V, scene 2: Friar John who was supposed to bring the message to Romeo informs Friar Laurence that he has been trapped in a house afflicted with a plague and was unable to go to Mantua to send the message. Friar Laurence sends another messenger and goes to the Capulet tomb to retrieve the revived Juliet himself. Count Paris has decided to strew Juliet's grave with flowers and perfume every night. His page keeps watch and alerts Paris to the arrival of two men (Bloom 1996:25).

Act V, scene 3: Romeo and Balthasar come to the tomb armed with equipment to break in. Romeo sends Balthasar away, but he hides nearby. Paris steps out from the darkness and challenges Romeo, they fight and Paris's page runs for help. Paris is fatally wounded and asks to be placed in the tomb with Juliet. Romeo realises that he has killed Paris and honours Paris's last request. He sees Juliet's body and comments her beauty even when dead. Noticing Tybalt's corpse he hopes that by killing himself he will make amends for that murder. He swears his love for Juliet, embraces her body and swallows the poison that quickly kills him.

Friar Laurence enters and meets Balthasar who tells him that Romeo is in the tomb. The Friar goes into the tomb and sees the corpses of two men. Juliet revives and asks for Romeo. The Friar tells her that Romeo and Paris are dead and hearing the watch coming tries to convince her to run away with him. Juliet stays and kisses Romeo's corpse that is still warm. He does not revive and she kills herself with his dagger and dies on his corpse. The page and the watch arrive and discover the three bodies. They send messengers to the two families. They search for witnesses and pick up Balthasar and Friar Laurence. The Prince and the Capulets arrive followed by the old Montague who reveals that Lady Montague has died of grief due to Romeo's exile. The Friar explains what happened and the Prince decides that this tragedy is divine retribution for the feud. The old Capulet and the Montague swear to raise a gold statue of the other's child and to end their feud. The Prince's mournful speech ends the play (Bloom 1996:25).

APPENDIX TWO

A SELECTION OF RENOWNED BALLET VERSIONS OF *ROMEO AND JULIET*

CHOREOGRAPHER	MUSIC	COMPANY	LOCATION/ PREMIERE
Eusebio Luzzi	L. Marescalchi	Theatre Samuele	Venice/1785
Filippo Beretti	Vincenzo Martin	La Scala	Milan/1788
Ivan Valberkh	Daniel Steibelt		St. Petersburg/ 1809
Vincenzo Galeotti	Claus Schall	Royal Danish Ballet	Copenhagen/ 1811
Jean Cocteau	Music from time of Shakespeare /arr. Roger Desormiere	Theatre de la Cigale	Paris/1924
Bronislava Nijinska& George Balanchine	Constant Lambert	Les Ballets Russes Theatre de Monte Carlo	1926
Birger Bartholin	P.I.Tchaikovsky	Ballet de la Jeunesse Revived Royal Danish Ballet	Paris/1937 1950
W. Christensen	P.I.Tchaikovsky	San Francisco Ballet	1938
Ivo Vania Psota	Sergey Prokofiev	Statni Divadlo	Brno/ 1938
Gyula Haragozo	P.I.Tchaikovsky		Budapest/ 1939
Leonid Lavrovsky	Sergey Prokofiev	Kirov Ballet Bolshoi Ballet	Leningrad/ 1940 Moscow/1946
Serge Lifar	P.I.Tchaikovsky Sergey Prokofiev P.I.Tchaikovsky	Salle Pleyel Paris Opera Ballet Gothenburg Ballet Stora Tearten	Paris/1942 1955 1965
Tatjana Gsovsky	Leo Spies Sergey Prokofiev P.I.Tchaikovsky	Opernhaus Deutsche Staatsoper Deutsche Staatsoper	Liepzig/1942 Berlin/1948 Berlin 1960
Anthony Tudor	Frederick Delius	Ballet Theatre	New York/1943
Birgit Culberg	Sergey Prokofiev	Cullberg Ballet	Stockholm/1944 / 1955 / 1969
Dimitrije Parlic	Sergey Prokofiev	Belgrade Opera Ballet	1948
Margarita Froman	Sergey Prokofiev	Zagreb Opera Ballet	1949
George Skibine	P.I.Tchaikovsky	Grand Ballet du Marquis de Cuevas	Monte Carlo/1950
Constantin Nepo	P.I.Tchaikovsky	Ballets Russes	Monte Carlo/ 1950

Frederick Ashton	**Sergey Prokofiev**	**Royal Danish Ballet**	**Copenhagen/1955**
Alfred Rodrigues	**Sergey Prokfiev**	**Ballet de las Scala**	**Verona/1955**
Poul Gnatt	**P.I.Tchaikovsky**	**New Zealand Ballet**	**1955**
Todd Bolender	**P.I.Tchaikovsky**	**Dance Drama Company**	**Brooklyn/1958**
John Cranko	**Sergey Prokofiev**	**La Scala Ballet Stuttgart Ballet**	**Venice/1958 1962**
Peter van Dijk	**Sergey Prokofiev**	**Staatsoper**	**Hamburg/1959**
Erich Walter	**Hector Berlioz Sergey Prokofiev**	**Staatsoper Ballet of Deutsche Oper am Rhein**	**Wuppertal/ 1959 Dusseldorf/1972**
Nadine Legat	**Hector Berlioz/Charles Gounod**	**Legat School**	**London/1962**
Igor Youskevitch	**P.I.Tchaikovsky**	**Ballet Romantique**	**New York/1965**
Kenneth MacMillan	**Sergey Prokofiev**	**The Royal Ballet**	**London/1965**
Oleg Vinogradov	**Sergey Prokofiev**	**Novossibirsk Ballet Theater**	**1965**
Maurice Bejart	**Hector Berlioz**	**Ballet du XXe Siecle**	**Brussells/1966**
Nicholas Beriosoff	**Sergey Prokofiev**	**Zurich Stadttheater Ballet**	**1966**
Attilio Labis	**Sergey Prokofiev**	**Paris Opera Ballet**	**Paris/1967**
Rudolf van Dantzig	**Sergey Prokofiev**	**Het Nationale Ballet**	**Amsterdam/1967**
Ruth Page	**P.I.Tchaikovsky**	**Ruth Page's International Ballet BalletMet**	**1969 1981**
Alberto Alonso	**Angel Vazquez**	**Ballet Nacional de Cuba**	**Havana/1969**
Igor Chernyshev	**Hector Berlioz**		**Leningrad 1969**
Oscar Araiz	**Sergey Prokofiev**	**Ballet del Teatro San Martin**	**Buenos Aires/1970**
John Neumeier	**Sergey Prokofiev**	**Stadtische Buhnen Ballet**	**Frankfurt/1971**
Nicolas Petrov	**Sergey Prokofiev**	**Pittsburgh Ballet Theatre**	**1971**
Elsa Marianne von Rosen	**Sergey Prokofiev**	**Gothenburg Ballet Sweden**	**1972**
Tom Schilling	**Sergey Prokofiev**	**Komische Oper**	**Berlin/ 1972**
Juan Corelli	**P.I.Tchaikovsky**	**National Ballet**	**Sofia/1972**
Nicolai Boiarchikov	**Sergey Prokofiev**		**Perm/ 1972**
Brian Macdonald	**Harry Freedman**	**Canada Ballet Festival,**	**Ottawa/1973**
Miroslav Kura	**Sergey Prokofiev**	**National Theater**	**Prague/ 1974**
Mario Pistoni	**Sergey Prokofiev**	**Teatro dell'Opera**	**Rome/1974**

		Ballet	
Veronica Paeper	**Sergey Prokofiev**	**CAPAB Company**	**Cape Town/1974**
John Grant	**Sergey Prokofiev**	**Stadttheater**	**Lubeck/ 1974**
John Cranko	**Sergey Prokofiev**	**Ballet of Teatro Regio**	**Turin/1975**
Jorge Sansinanea	**Sergey Prokofiev**	**Stadtische Buhnen**	**Gelsenkirchen/ 1975**
Michael Smuin	**Sergey Prokofiev**	**San Francisco Ballet**	**San Francisco/1976**
Gray Veredon	**Hector Berlioz**	**Kolner Tanz-Forum**	**Cologne/1976**
Rudolf Nureyev	**Sergey Prokofiev**	**London Festival Ballet**	**London/1977**
Lorenzo Monreal	**Sergey Prokofiev**	**Pittsburgh Ballet Theatre**	**1977**
Heinz Spoerli	**Sergey Prokofiev**	**Stadttheater Ballet**	**Basel/1977**
Malcolm Burn	**Sergey Prokofiev**	**Royal New Zealand Ballet** **BalletMet**	**1977** **Columbus, Ohio/ 1992**
Yuri Grigorovich	**Sergey Prokofiev**	**Paris Opera Ballet** **Bolshoi Ballet**	**Paris/1978** **Moscow/1979**
John Clifford	**P.I.Tchaikovsky**	**Los Angeles Ballet Theatre**	**Pasadena/1978**
Paul Mejia	**P.I.Tchaikovsky**	**Ballet Guatemala**	**1978**
Joyce Trisler	**Frederic Chopin**	**Joyce Trisler Danscompany**	**New York/1979**
Eugeniusz Jakobiak	**Sergey Prokofiev**	**Opernhaus**	**Essen/1979**
Richard Englund	**Sergey Prokofiev**	**Ballet Repertory**	**Brooklyn, NY/1980**
Michael Utoff	**Sergey Prokofiev**	**Hartford Ballet**	**1980**
Herman Rudolph	**Sergey Prokofiev**	**Staatsoper Ballet**	**Berlin/1981**
Yvonne Chouteau	**P.I.Tchaikovsky**	**Cincinnati Ballet Company**	**1981**
Keith Martin	**Sergey Prokofiev**	**Santa Barbara Ballet Theatre**	**1982**
Irene Schneider	**Sergey Prokofiev**	**Ballet des Ulmer Stadttheaters**	**Ulm/1982**
Horst Muller	**Antonio Vivaldi**	**Nuremberg**	**1984**
Choo San Goh	**Sergey Prokofiev**	**Boston Ballet**	**1984**
Valery Panov	**Sergey Prokofiev**	**Royal Ballet of Flanders**	**Antwerp/1984**
Laszlo Seregi	**Sergey Prokofiev**	**Hungarian State Opera Ballet**	**Budapest/1985**
Vincente Nebrada	**Sergey Prokofiev**	**Ballet Florida**	**Palm Beach/1986**
Dennis Nahat	**Sergey Prokofiev**	**Cleveland Ballet**	**1986**
Amedeo Amodio	**Hector Berlioz**	**Aterballetto**	**Reggio-Emillia/1987**
Kent Stowell	**P.I.Tchaikovsky**	**Pacific Northwest Ballet**	**Seattle/1987**
Ben Stevenson	**Sergey Prokofiev**	**Houston Ballet**	**1987**

Heidrun Schwaarz	**P.I.Tchaikovsky**	**Ballettensemble des Essener Theatres**	**Essen/1988**
Loris Gai after Cranko	**Prokofiev**	**Ballet of Teatro Massiomo**	**Palermo/1989**
Fabrizio Monteverde	**Sergey Prokofiev**	**Ballet di Toscana**	**Prato/1989**
James Canfield	**Sergey Prokofiev**	**Pacific Ballet Theatre**	**Portland/1989**
Robert North	**Sergey Prokofiev**	**Geneva Ballet**	**1990**
Bertrand At	**Sergey Prokofiev**	**Ballet du Rhin**	**Mulhouse/1990**
Angelin Preljocaj	**Sergey Prokofiev**	**Ballet de Lyon**	**1990**
Massimo Moricone	**Sergey Prokofiev**	**Northern Ballet Theatre**	**Blackpool/1991**
Bruce Wells	**Sergey Prokofiev**	**Pittsburgh Ballet Theatre**	**1991**
Jochen Ulrich	**Sergey Prokofiev**	**Tanzforum**	**Cologne/1991**
Yuri Puzakov	**P.I.Tchaikovsky**	**Moscow Dramatic Ballet**	**1992**
Michael Corder	**Sergey Prokofiev**	**Norwegian National Ballet**	**Oslo/1992**
Nigel Burgoine	**Sergey Prokofiev**	**Cincinnati Ballet**	**1992**
Birgit Scherzer	**Sergey Prokofiev**	**Staatstheater Ballet**	**Saarbrucken/1993**
Francis Patrelle	**Sergey Prokofiev**	**Francis Patrelle and Dancers**	**1993**
Stephan Thoss	**Sergey Prokofiev**	**Sachsische Staatsoper Ballet**	**Dresden/ 1994**
Jean-Christophe Maillot	**Sergey Prokofiev**	**Les Ballets de Monte Carlo**	**1996**