

A Study on the Characteristics of Parody Revealed in the Costumes of Matthew Bourne's Dance Musical Works

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Unlike musical, dance musical is composed of dancing only without vocal songs, and its costume characteristically combines motion functionality and characteristics to express dramatic characters

Matthew Bourne is a British choreographer and producer who has created a new genre of dance musical, which is popular and uses renovative and bold methodologies with classical repertoire. The characteristics of his works lie in re-interpreting and re-making of classical works with a modernized touch. He has largely adopted classic ballets as a theme and is recently reconstructing musicals and movies.

This study aims to analyze costumes of the works of dance musical – which is a new genre created through the harmonization of modern dance and musical, with parody theory.

As study methodologies, theoretical reviews are performed with a focus on books in relation to socio-culture such as musicals, dancing and dramas, various domestic and foreign literatures related to arts and fashion, and previous studies, and those materials such as domestic and foreign magazines, pictorials, photographs on the internet, and Matthew Bourne's dance musical DVDs are used as empirical analysis tools. Also, in consideration of the specialty as performing art costume, and in order to promote the efficiency and practicality of the study, domestic performances of "Nutcrackers" and "Swan Lake" by Matthew Bourne were appreciated on May 25, 2004 and May 10, 2005, respectively.

In addition, the parody theory of Michael Newman, Margaret A. Rose and Linda Hutcheon is analyzed and integrated, and it is divided into three types: imitative parody, satirical/amusing parody, and conversion/transposition parody. Based on this classification, the parody style presented in "Swan Lake" and "Nutcracker" of Matthew Bourne's works is examined. The results are as follows:

First, imitativeness.

The imitativeness, as similarity loyal to an original, is found in the costumes holding conservative disposition revealed in the original works. The costume of Queen, costumes in the

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royal performance hall in "Swan Lake", and the children's costumes of the orphanage director and the costumes of snowflake nymphs in "Nutcracker" feature gorgeous ornaments, elaborate designs, tutu, and toeshoes, showing a vestige to imitate the original works.

Second, the characteristics of satire and amusement.

The characteristics of satire and amusement to satirize and ridicule social absurdity and corrupt practices and to generate humorous amusing effects are revealed in the changes of characters and in the appearance of corrupted characters. Male swan costume worn by a male performer satires the concept of fixed gender in classical ballets by wearing only pantaloons without upper garments, in comparison of the original work that highlights femininity, and the costumes of characters of the candy land in "Nutcracker" extremely express a corrupt and vulgar land.

Third, the characteristics of conversion and transposition.

Contrary to the imitativeness, conversion/transposition highlights modern touch by completely transforming original works. In "Swan Lake", the suits, leather jackets, and black dresses worn by the prince, secretary, strange man, and guests in the dancing party show simple and varied features, that are different from the original work. In "Nutcracker", the costumes of orphans and a girl feature simplicity through the use of achromatic colors and changes to natural silhouette and freedom to the human body, which the modern dancing provides.

It is expected that the study of dance musical costumes through the characteristics of parody will contribute to the enlargement of aesthetic and active functions in modern dancing costume and the development of the culture of performing art as an integrated art.

In exploring the characteristics of parody by analyzing dance musical costumes out of dance costumes, this study has limitation that it deals with one producer's works. It is expected that subsequent studies will comparatively examine the aesthetic value of dancing costumes with many producers' works.

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