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Peculiarities of the Russian ballet at the end of the XIXth century

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Abstract

The study aims to investigate peculiarities of the Russian ballet at the end of the XIXth century - beginning of the XXth century in the plastic of small forms via comparative qualitative research methods. As a result, Russian Seasons became a sort of culmination in the exchange of cultures between Russia and Europe and a kind of bridge into the future for Russian art. In conclusion, ballet iconography is one of the most important branches of theater science, the science dealing with graphic material that reflects certain aspects of dance performance.

Keywords: Plastic, Forms, Figurative, Dance, Aesthetics.

Peculiaridades del ballet ruso a fines del siglo XIX

Resumen

El estudio tiene como objetivo investigar las peculiaridades del ballet ruso a finales del siglo XIX - principios del siglo XX en el plástico de pequeñas formas a través de métodos de investigación cualitativa comparativa. Como resultado, las estaciones rusas se convirtieron en una especie de culminación en el intercambio de culturas entre Rusia y Europa y una especie de puente hacia el futuro del arte ruso. En conclusión, la iconografía del ballet es una de las

ramas más importantes de la ciencia teatral, la ciencia que se ocupa del material gráfico que refleja ciertos aspectos de la actuación de danza.

Palabras clave: Plástico, Formas, Figurativo, Danza, Estética.

1. INTRODUCTION

Activation of the art interaction process is one of the essential aspects of Russian artistic life at the beginning of the 20th century. Leading both to the enrichment of each individual area of artistic creativity, and to the emergence of new aesthetic phenomena. The article is an experience of a problem-based approach to the analysis of complex artistic phenomena associated with the ballet theater of the early 20th century since the formation of new art and dance aesthetics. Due to this, many aspects of stage design, seeming at first glance rather local, acquire an important general theoretical and practical significance. Interesting stage reincarnation and transformation is a special state of artistic otherness of the image included in the system of the poetic convention. At the beginning of the 20th century, classical foundations were breaking up in Russian ballet schools. In the future, these reforms will determine the leading place of Russian ballet in world art.

These changes would have been impossible without two talented reformers: Alexander Alekseevich Gorsky and Mikhail Mikhailovich Fokin. They both converged in their desire for changes, in criticism of classical ballet, made qualitative changes in pantomime, dance and ballet choreography. But with all this, the activities of the two

choreographers had significant differences: each of them chose an independent path and tried to follow it. The reforms within the framework of the academic tradition began with a revision of the scenario drama. The old ballets did not have the integrity that could convey the content and the main idea of the performance. PETROV (1982) created a strict screenwriting drama with orderly semantic action. Its main task was the exact transfer:

- Features of the era,

- Folk style

- National color.

The new dramaturgy shifted the accents in the ballet performance. It became impossible to convey all the features of the epochs and nations embodied on the stage without the participation of the visual arts. Painting began to play a special role in the ballet performance, giving new meanings to music and dance. The painting inspired the creative imagination of the master, prompted new ways of script and direction development. Gorsky's reforms left the Russian ballet a magnificent stage setting, striking in its taste, grace, originality, and fidelity. The severity and accuracy of the script, the spectacular design of the staging led to a re-arrangement of scores in a ballet performance (VOROBIEVA, 2013).

Painting defined the staged dances as well. A new role began to play a corps-de-ballet. In 'Don Quixote', the corps-de-ballet lost its usual regularity and orderliness for the first time, turning from asymmetrical action into a triumph of asymmetry. Each dancer performed his unique dance, which created a chaotic crowd movement.

And it is this crowd that rules on the stage, determining the development of the plot, intrigue and the fate of the main characters. However, following the path of colossal reforms, Gorsky did not reject the values of the old ballet school. The basis of his corps-de-ballet was nevertheless a classical dance, notwithstanding an unconventional treatment.

2. METHODOLOGY

The only pantomime could fully convey the whole drama of the action in his opinion. The pantomime in the performance reached a new, dominant level, while the dance served only as an accomplice. But such an eclecticism of action led to a semantic gap between dance and pantomime. As a result of the break-in dance and pantomime, in 'Giselle' the romantic component of the plot, the general poetics of the action, were disturbed. The dance of the play was aimed at elevation, smoothness, and the pantomime brought dissonance into it with sharp pictures of groups and transitions, which, by the way, created a completely new drama of the play.

The experiences of Gorsky with divertissement were successful. In the 'Golden Fish', 'The Humpbacked Horse edition, the choreographer gave special meaning to the actions of individual episodes and tried to express the content of the music in this new form of ballet. Gorsky was the first to turn to a new form of ballet - Mimedrama. Mimedrama could convey the characteristics of the

national and historical epoch; reflect the logical nature of the actions and actions of the characters. Mimedrama is 'The daughter of Gudula' - one of the most famous performances of Gorsky and an example of his original work.

The forms of virtuosic dance in mime drama could even be supplanted by pantomime. The ballet 'Daughter of Gudula' was replete with genre and folk scenes that demanded believability and realism. It was necessary to show the inner world of the characters, their psychological characteristics, which was also beyond the power of the classical dance. Only pantomime dialogues and monologues could handle this. So Russian ballet of the 20th century was:

- Reflect the feelings and experiences of the characters,

- Emphasize the tragedy of the situation and the deep psychologism of the production.

3. RESULTS

Another finding of the choreographer-reformer was the 'storyboard mise en scene'. This was demanded by the image of the masses, which often became the main character of the performance, concentrating on the details of the historical era and the environment.

In small ballet performances, VISHNYAKOVA (1998) introduced the concept of new choreography. In contrast to multi-stage performances, their basis was symphonic music, which left an imprint on the composition of the ballet itself. Usually, ballet music was

divided into numbers. Symphonic music is continuous. So in the Russian ballet, there was a real plastic action, where it was impossible to determine where the pantomime was, and where was the dance. The boundaries were so fluid where the plastic of the actors was natural and alive. In addition, the symphony has a large form, which means it was possible to do without an abundance of individual dances.

Later in the production of the Fifth Symphony of Glazunov, the master was the first in world culture to headline ballet by typing the word 'symphony' in the title, then he took the most important step towards the program ballet action. The ballet performance and the symphonic program played equally important roles on the stage. His main achievements are:

- Creating a harmonious, coherently ballet action,
- Development of a unique dance drama of the play,
- New ballet direction,
- High psychology of action,
- Attention to the smallest details and characters of the characters.

KHMELNITSKY (2011) succeeded in overcoming many conventions of classical ballet: the lack of a harmonious plot, the canonical structure of a dance, and the neglect of pantomime. Fokin considered the Russian ballet of the century hopelessly outdated, naive, and classical dances - ridiculous and unnatural. A great influence on his reforms had the work of Isadora Duncan, whom the master admired. The basis of the dance, he believed it was the naturalness of movements, live poses. The choreographer removed the

classical movements of his arms and legs from his actors, forcing them to move around the stage as they would have done in life.

With his reforms, VALUKIN (2010) forced a free dance out of the shadows and equated him with academic rights. Like Gorsky, he saw the source of changes in the pictorial design of the play. The ballets of Fokin were precisely stylized under a certain epoch. He did not just put the picturesque on first place in the ballet - he gave her the main source of inspiration. Above all, the choreographer appreciated antiquity. The scenery of his performances and chitons, in which actors often danced, had a great influence on the fashion of that time. When creating a ballet, he was given the role of background music, which could awaken creative imagination, convey the mood of the performance.

The pantomime of Fokin's ballet was clearly aligned with the character of the actors. Mimicry traced the rejection of the traditions of the old ballet school. Plastic has become complex, refined, but at the same time preserved the naturalness and freedom. Each actor had his role in the motley picture of the action. But there was no chaos: the gestures and movements of the heroes were clearly worked out and looked quite symmetrical. Fokin managed to bridge the gap between pantomime and dance; pantomime organically flowed into a dance action and vice versa. The sequence of dances and mimic movements became one. The Fokin repertoire clearly traced two lines:

- Line of plastic drama,
- Line stylization under the era of theatrical past.

Each character of the play received its own plastic role. Thanks to the second line, the ballet-master created the style of romantic choreography. It doesn't matter where the action took place - in any historical interpretation the dance embodied the elusive ideals and unsteady dreams of a particular era. He created a new aesthetics of ballet scenes in opera productions. In his ballets, symphonic music, underlined by the nature of plastics, acquired a new sound. The choreographer honed the techniques of classical dance, filling them with new living meaning. The smoothness of symphonic music emphasized the slimness and beauty of what is happening on the stage. OVCHINNIKOV (1987) is considered the founder of modern romantic ballet because of the reform.

The choreographer experimented with classical dance and based on populist characteristics. The dance was still the main means of expression of ballet. He took as basic elements of folk dances and, combining them with classical ones, received a new vision of action, where the canons of the classics were combined with the natural freedom of movement and the expression of the author's intention. Choreographer Fokin made a genuine breakthrough in the dance drama. Thanks to his reforms:

- Dance found the necessary consistency and consistency,
- Ballet act itself has become more verified and reliable,
- New stage design allowed to convey the style of past eras,
- Performance of symphonic works changed the role of music in ballet action, making it a full-fledged actor,

• Pantomime acquired in the ballet the function of disclosing the psychological image of the protagonist,

• Choreography reflected the place and role of the character in the author's world,

• Dance has become an authentic means for the image of national color.

It is also necessary to note, that the images of porcelain plastic of small forms and ballet. They helped to master the peculiar relationship in which lays the secret of the synthesis of these arts and allowed them to do this with the greatest subtlety and emotional conviction. Ballet figurines created by masters of the Petersburg Porcelain Factory: VASILYEVA (2014), live in space, expressively plastic, sound like a nocturne, therefore attractive and interesting. They possess valuable qualities peculiar to ballet - intimacy.

The previously unknown bronze sculptures of famous ballet actors made by Sudbinin according to porcelain originals are introduced into the scientific revolution. The author cites the Parisian letters of Sudbinin and the archives of the Sevres Porcelain Manufactory, thereby reconstructing the history of the creation of previously unknown sculptural portraits of A. Pavlova and L. Sobinov, made in Sevres, and conducting a stylistic analysis of these works.

Russian Seasons became a sort of culmination in the exchange of cultures between Russia and Europe and a kind of bridge into the future for Russian art. Such names as Pavlova, Karsavina and many other participants and witnesses of Dyagilev Seasons symbolize the flourishing of Russian art at the beginning of the 20th century. Their work became the

embodiment of moral and philosophical ideas of the renaissance of Russian culture. The images of the Great Russian actors captured in porcelain by S. Sudbinin perpetuated one of the brightest pages of Russian history. Sudbinin was the first in Russia to reflect the art of the theater of the XX century in porcelain works. In the spring of 1913, he received an order from the Imperial Porcelain Factory to create models of artists of the Imperial Theaters F. Shalyapin, L. Sobinov, and the ballerinas of the Imperial Ballet A. Pavlova and T. Karsavina.

The Staging of reality was one of the characteristic phenomena of the time. However, the sculptor did not just give her a hobby, she ideally corresponded to the artist's attitude, his sincere love for the theater. The images created by the master go beyond the limits of the theatrical scene and exist in the context of the cultural space of their time. In the world of ballet and opera performances, Sudbinin was able to bring in a sense of contemporary perception of life, and in the images of Great Russian actors - to convey more complex life concepts.

According to the memoirs of M. Fokin, the idea of creating an artistic image in Russian ballet was only in its infancy; at the beginning of the 20th century, they were just beginning to think about the need for a synthesis of arts in dance, where everything would be subordinate to one goal - the unity of the artistic image, the unity of the whole performance. Pavlova's dance served as graphic evidence that ballet can and should be viewed as a special kind of art in the highest sense of the word.

Probably, from the works ordered to him, Sudbinin first turned to Pavlova's work, the strength and charm of which lay not in this or that technical trick, not in the final pirouette, but in her ability to create a

complete artistic image. Sudbinin performed the models of Pavlova's figurines in the ballet parties Swan, Bacchanalia, and Giselle. Only the last of them was carried out in China. For the sculpture of Pavlova Sudbinin chose the image of Giselle from the scene of divination in the first act of this ballet. According to the performer, her artistic concept was to '...show a whole range of experiences, transitions from one feeling to another.'

Pavlova's triumphal performance presented a new life to the image of the main character, 'Giselle,' which, in her interpretation, became the most important link in the dramatic art of ballet. The tendency to fix with the help of sounds the subtlest nuances of the movements of the soul became the main principle in Pavlova dance. Willis Pavlova contrasted the world with a harmonious world torn apart by passions. This moment in her game was conveyed by Sudbinin, who understood exactly where the dancer's highest skill was expressed: two or three abrupt hand gestures with a livid face — everything is said without words, with dumb expression concealing hopeless doom. Perhaps the sculptor can be reproached by the external wasting of the figure, which rests without 'rushing' forward. But this moment, masterfully captured in china, conquered authenticity in the expression of feelings of love and despair.

At the same time, Sudbinin performed two sculptural portraits of Anna Pavlova in the choreographic composition The Swan and in the ballet Bacchanalia. Creating portraits of Pavlova in the role of the Swan, Sudbinin originally approached the interpretation of the image of the dancer. He does not 'build' a form, as in sculpture, but rather treats it as a kind of strange substance, in the unsteady, colorful haze of which the unforgettable profile of Pavlova in the areola of swan feathers is guessed.

This is a kind of half-real and half-fairy-tale. In another portrait, Paul the sculptor gently processes the form, that there is a feeling of fusion of the sculpture with the environment, 'dissolving' the silhouette in the surrounding space. The image of the White Swan arises from a misty haze, acquiring a special attraction because of its understatement.

In the image embodied by Pavlova in Mikhail Fokin's Bacchanalia ballet, Sudbinin conveyed the spirit of free rhythmoplasty, which the ballerina took from Isadora Duncan's art, making it an organic part of her dance. The variety and complexity of the rhythmic themes, combined with intense black and white contrasts, create in this composition an unusually acute sense of movement that lasts over time. In this statuette, Sudbinin conveyed Pavlova's Soul Movement, which strongly objected to a dance that was not motivated by feeling, stating: Why are you wasting your time trying to stand for half an hour on one leg? Until you feel, you will not be an artist!

4. CONCLUSIONS

In the portraits of Pavlova, the sculptor's temperament, his fortitude, masculinity, and admiration for the genius of the greatest Russian ballerina of the 20th century are felt sculptural portraits of Pavlova could not but remain unnoticed by art critics of Paris. Having received the best reviews, Sudbinin signed a contract with the Sevres Porcelain Manufactory, for their performance in the biscuit, thus becoming almost the only Russian sculptor, whose works were produced in the famous French enterprise.

Renewed every five years' contracts for the execution of portraits of Pavlova lasted until the beginning of the 1940s, and the models for their molding are still kept in the archives of the Sevres manufactory.

According to archival documents, Sudbinin personally followed the process of execution of his work, especially at the initial stage of cooperation, and was present during firing. The figure of Pavlova the swan was estimated at 300 francs. In 'the Bacchanalia' it cost 100 francs. He received 25% of the sale of each figurine, which was sold in the museum shop, and also were sent to sales offices in Europe, including in England, by prior order.

In the image embodied by Pavlova in Mikhail Fokin's 'Bacchanalia ballet', Sudbinin conveyed the spirit of free rhythmoplasty, which the ballerina took from Isadora Duncan's art, making it an organic part of her dance. Pavlova loved to perform in the genre of choreographic recitation to music, combining classical dance with free plastic, thereby introducing some specificity and pantomime to the ballet art. Enriching the work with special dynamics, the sculptor gave the viewer the opportunity to 'hear' the music of I. Glazunov, under which the ballerina moves.

The variety and complexity of the rhythmic themes, combined with intense black and white contrasts, create in this composition an unusually acute sense of movement that lasts over time. Fun excitement reigned in the dance, takes a truly Bacchic character. The impetuous impulse, the ballerina's selfless circling is filled with some kind of nervous ecstasies; expression activity is enhanced by live facial expressions, as if addressed directly to the viewer.

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