THE CREATIVITY OF THE BALLET ART - CULTURAL DIALOG BETWEEN FOLKS NATION

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Abstract

In the proposed research, the idea of the cultural dialogue obtains a principled meaning. It is considered as natural structural base of the cultural phenomenon. In this context, the author analyzes the idea in one of the most specific theatrical art genres - the ballet art. Although the ballet doesn't use actual words, the dialogue among different nations channels through the field of plastic expression of the human body. This plastic is fully understandable and international for its cultural values. In the contemporary society, the ballet art as a social-cultural phenomenon, acts in a complex way both on the emotional and intellectual sphere of personality. Henceforth, the dialogue of cultures incorporated in the ballet art, is seen as an integral part of world globalization and integration process.

The year of 2018 is declared as the European Year of Cultural Heritage. The classical ballet as the highest form of artistic expression in the ballet performance represents an inspiring contemporary challenge. The author connects the classical heritage with the work of the greatest choreographer of all time Marius Petipa. Taken by the 200th anniversary of Petipa's birth, the worlds leading theater centers celebrate his creativity which is a synonym of cultural dialogue between nations around the world.

The wide spectrum of the ballet art action field arises from its synthetic nature. In one organic wholeness, the ballet itself unites other arts such as music, literature, painting. Depending on the specificity of the established relations between the composite artistic components in the ballet performance, we must appoint that this refers to the overall relationship of the artistic branches in the culture. The author tries to connect this problem with the system of values and the role that the cultural dialogue has in this creative process.

Keywords: *Marius Petipa, classical ballet, cultural heritage, cultural values*

1. INTRODUCTION

In its essential meaning, the word culture, denotes nourishing, perfecting, and enriching the spirit of the man. The cultural systems play a great significance in a society from which the most important ones are: the state and the law, the science, the religion, the economy, and certainly the art to which we pay great attention in this article.

There are numerous arts in society. Given the strength of the specific expression of action that each of the art possesses, these arts represent the fundamental values of a man as well as an important part of mans cultural manifestations in a contemporary society. Therefore the arts cherish the ideals of: fairness, truthfulness, humanity and mutual respect. In this article we consider art in the direction of intercultural communication.

Furthermore, in that intercultural communication these arts represent a system of values. Although the art in society is only a part of folks culture, it is important to be emphasized that the art goes deeply into the roots of the nation, representing a significant, unique expression of its cultural existence. It specifically refers to the dance culture, treated in the national folklore.

In the dances as in the songs, the soul of the people is being revealed, as well as its history, customs and character. Every nation creates its own recognizable dance games. In their melodies and plastic ornaments the whole wealth of folk fantasy is embodied. This wealth is filled with spiritual generosity

and sophistication, characteristic for particular folks. In that manner, the nation's dance art works are distinguished by the works of other nations in their own particularity.

In cultures dialogue, the dance art fascinates with the simplicity of communication between the nations. „Dancing helps bringing people together. During the international dance feasts hands in all colors mingle together, the Italians learn from the Georgians to play a 'lezginka', they take over the proud eagle characteristic of the mountain games, the colored boys dance African dances with blond hair Estonian girls, while the Arabs and the Aussies dance the famous Romanian 'perini' with great enthusiasm. The unusual dance movements are much easier and quicker to remember than learning a foreign language. There is no need of translator nor a dictionary. The rhythm of the dance with its entangled (magical) melody unites and creates a real festive atmosphere". (Эльяш,, 1970, p.3)

The world's globalization and integration carries the danger of losing the dominant traits in the art of dancing among individual people. The process of melting the original plastic expression, characteristic for every nation and mixing it with foreign plastics is taking an active force in present times. The actuality springs from the need to preserve the mentality of every national dance culture, which is original and approximately expressed in its own unique dance performances.

Unlike the dancing folklore, which for centuries now, is self-creating among every nation, the ballet art uses the plastic manifestations, in correlation with the different nations dance movements. Above all, these movements are taken from the dance treasury from the people of Europe. Starting from a period of several centuries (beginning from the 16th century until the 19th century), these movements are arranging into a system which given its values still persists on the tooth of time and consequently its been called a classical system. As such it represents the basis upon which the specific theater genre is created, called - ballet art.

The art of dance reaches its highest achievements through the ballet performance. Synthetic in nature, the ballet performance is experienced in a complex way. The inner presence of a numerous arts (literature, music, painting, choreography) intertwined in a solid poem, sets up the specific way for people to experience the ballet performance. It is a unique socially cultural phenomenon.

The classical ballet performances' quality derives and arises from the synthesis of the arts which are present in it. On a high artistic level, this synthesis is being confirmed in the historical development of this specific type of art performance. The classical ballet heritage, is the benchmark for quality that constantly sends warnings. The need to keep the quality way of merging multiple arts into one artistic whole in the ballet, represents a kind of defensive system against the aggression of mass culture in which in a different way the artistic values are being collided and promoted.

Finding the right balance between new requirements in the dance art and already achieved quality in the historical course of the ballet is essential. The ignorance of dance system values stored in the plastic shapes in the ballet performance is bounded with the formal creativity.

The human being by its nature is an artist that tends to bring beauty everywhere in its life. These words of the writer M.Gorky are proof of the beauty present in the various creative manifestations in dance art. In this manner, we consider the influence of the ballet performance in between the communication among the nations as the peak of visual dance creation.

2. MATERIALS AND METHODS

2.1. Materials

Within the bounds of this research topic, a special attention is paid to the material that relates to the creativity in ballet art. It stems from the knowledge of the system of dance values, the ballet education, the choreographer's talent, his style of expression, as well as the requirements set by the contemporary theater.

The goal in this research is to reveal the crucialness of creativity in humans' intercultural communication in the modern society. Resolving the set goal, we try to answer the researched

question: What is the impact of visual creativity in life as well as in the cultural dialogue of nations? We explore humans dance manifestations creativity as an important assumption in order to prove the hypothesis connected with the intercultural dialogue.

The subject in this research is the ballet performance with its system of values, which is set in the framework within the classical ballet legacy great route, where we can find the development of the choreographed art. That's the basic task set for the resolution.

2.2. Methods

The method which is used in the article belongs and embeds itself to the method of historical analysis of ballet classical heritage. The methodological bases are examined from the position of a comprehensive art analysis. More concretely, the aim is to design the ballet art as a naturally structural base in the context associated with the dialogue of cultures.

3. RESULTS

The creativity in the ballet art is born from the nature of dance and its various forms of expression. It is known that the mode of action, of each of the arts in society, depends on the specifics of the complex of its expression assets. The spoken complex represents the artistic factor that determines the strength of the rule of the given art on its territory. Only within its territories' dividing line, the arts are validated as a standalone. Therefore, there are numerous arts. Ballet is a stand-alone or independent because the dance creation cannot be replaced with other expressive assets, which are the core of the other territories, in other arts.

Starting from its development, in the complexity of the historical road, the ballet had marked and protected its artistic territory. Within, it dictates its power through dancing and pantomime. Neither the dance nor the pantomime operate in words. During a ballet performance they represent different principles. The pantomime, with its concrete comprehension, is closer to the real word - to the literary ballet libretto, representing the descriptive principle. Dance with its abstracted form approaches music and represents the expressive principle. Music and dance are very close from the aspect that both arts in the basis of their presentation use the intonations. The first relies on the voice intonations, while the dance transforms the daily bits movements into a plastic intonations of the human body.

"The pantomime brings the ballet theater closer to the theatre of drama, creates closeness in the relation dance-music. The dance abstracts and the pantomime concertizes." (Slonimski, 1968, p.226, 227)

In the initial period, the role of the pantomime in balancing ballet as art is enormous. In the opera and in other types of court performances of the time, the dance served more for entertainment purposes. Through pantomime movements and gestures, the established dialogue with the audience represents a significant part in the discovery of the action without the use of actual words.

Given the bits and its clear intelligibility, the pantomime possesses a great realistic power. As such, she makes sense to the action in the ballet performance. The dialogue among nations has always been evident through pantomime gestures. They not only express their thoughts, but they penetrate deeply into the sphere of action of the subtext. The hidden thoughts of the soul are the main weapon of the gesture. This peculiarity is best described in the book "Thinking about the Theater" by the great pantomimist Jean Louis Barro.

The gesture reveals the secret and highlights the hidden thoughts. Psychoanalysts work on figuring out the silence of their patients by observing them during the conversation. When giving the doctor a false testimony, the man moves his tie and the woman looks through her purse, is the moment when the doctor already knows what tactics to follow. The gesture has this capacity to make the secret public" (Dobrovolskaya, 1975, p.27, 28)

Speaking of pantomime, we want to emphasize the importance of understanding the expression present in the ballet performance, and how important is the communication between the nations. The

gestures include the manifestations of the mentality, the customs, and the character of the characters in the given play. In that context, this contributes to deeper understanding and fostering dialogue among different nations.

Unlike pantomime, which in the past was a major expression in the ballet, today, with the enrichment of dance vocation vocabulary, the dance is seen as the main, dominant expression in the ballet performance. In contradistinction to the dance that represents the emotional-expression principle, the pantomime remains a part of the great ballet plays by representing the narrative principle of the descriptive display of the show.

These two opposing principles, the pantomime and dance, show the spectrum of human feelings through the ballet art. The Pre-Romanticism great choreographer, Charles Didlo, also addresses them. He noted that the diversity of human emotions that strongly affect the audience in the ballet are expressed through the dialectical unity of the up-mentioned opposing expressive means. The emotional expression of the dance is mastered by the feeling of happiness, joy, bright lyrics, while the descriptive visibility existing in the pantomime represents a convenient means in expressing the dramatic feelings of sorrow and suffering.

Henceforth is the conclusion that the ballet art uses very specific way as well as sensitivity, in order to establish communication with the audience. The tangled pantomime and technically perfected dance represent the foundation upon which the ballet creation relies. Analogously to the terms existing in the opera, the pantomime can be called a choreographed recitative, while the technically perfected dance - a developed choreographed aria.

Here's another thought linked with the problem of dances' and pantomimes' reciprocity and contradiction, pronounced by the great Romanticism epoch choreographer, Bourrnonville. He says: "The technically perfected dance, like the flawless singing, is in an eternal dispute with the dramatic element." (Slonimski, 1968, p.77)

Nowadays, the dance resources in the ballet art are huge. A few of them are: the classical dance, the character dance, the historically bit dance, modern dance and other types of dances. The thing that it is noticeable is the presence of the word dance in all of the above mentioned expressive means used in the contemporary ballet performances. In these times, for as much as the simple reason, the dance is the leading expression of the ballet scene. There are plenty of pure expressive dance creations, but we would retain on to the classical dance as an inexhaustible source of creation. In that matter, we consider the classical dance as a system of values through the work of the noble representative of the choreographic art, Marius Petipa.

By the definition given in the ballet encyclopedia of the great connoisseur of the dance art - L.Block "a classical dance is a system of artistic thinking that shapes the expression of the movements, which exists in the dance manifestations at various stages of the culture. These movements in the classical dance, are not engaged in as an empirical form, but in a close enough abstract formula form". (Русский балет Энциклопедия, 1997, p. 537)

Since ancient times, the nations independent from one another, coordinated their dance performances by storing them in a system of stage movements. The classical dance is the core of the artistic coordination and the so-called human walking plastic intonations draw out, as well as the folks dance and the national word. In this respect, we can say that the theatrical dance during the ballet performance, which today we call classic, penetrates with its roots into the distant past. Although the classical ballet dance doesn't use actual words, the dialogue among different nations channels through the field of plastic expression of the human body.

4. DISCUSSION

Subsequent to the artistic and scientific discussions, emerges the conclusion that the system of classical dance, in a very sophisticated manner, using plastic expression of the movements, shows the dance culture of the nations in the given stage of their development. This system has the ability to

absorb new movements (movements from gymnastics, sports and acrobatic movements, street dances) that characterizes the modern generations way of living. During this whole time, “The classical dance develops itself by following its own laws as well as according to the influence of other arts. The changes (metamorphoses) are the cause for the involvement of folk movements in it. Unceasingly enriching itself, the classical dance becomes modern in nowadays. The classic lives in such a way that even throughout its restoration, it doesn’t violate its foundations. It is always in a movement from where it gains its strength. This can be seen by comparing the ballet dancers from the various decade. Staying at the base as if it was old, the classical dance is always new." (Lopukhov, 1972, p. 24)

In this context, the system of dance values in the classics is upgraded with new forms and contents. The cultural dialogue among nations is even more understandable because of the correspondence of the plastic form expression to the time.

The systematized classical movements as well as the new absorbed movements in the ballet performance are not brought by their bits form, but are brought by the abstract form, which is distant from reality. This kind of abstracted form of movement is needed to offset the absence of words in the ballet. The presence of the emotions and expressionism in the art of dance are the main decisive factors in the play.

Unlike the character or historically bit dance whose movements are closer to the actual life body movements, the movements in the classics are most distant, but they are filled with passions and feelings. The authors of the musically choreographed works express their conception through the language of feelings. The audience perceives these feelings and summarizes them into thought. In the sphere of great human experiences, the ballet art using sensuality expressed in the dance, reaches the final goal of the desired strength.

The body movements are sensuously perceived so they can reveal the meaning of existence and action in reality. It is such a natural process of communication among various cultures of nations. The dialogue through the movements is much more understandable than the word dialogue. The great reformer in ballet art J. Nover reveals the strength of the ballet with the following words: "The one thing, the one gesture, the one movement are capable of expressing what cannot be expressed by any other means; the stronger the feeling that needs to be expressed, the harder it is to express it in words". (Slonimsky, 1968, p. 56)



Pic. 1. Don Quixote

The dance is able to express the barely noticeable nuances of the human mood. Confirming the strength of the spiritual beauty of man, the dance rises to the highest level linked to other arts in intercultural communication and dialogue among nations. Apparently, far from reality, the classical movements penetrate deep into the spectators heart by not knowing the national boundaries. Normally,

the dancing dialogue is followed by sympathies that openly resolve the dilemmas which are placed before the viewer. Communication is crystal clear because it stems from the heart. The body never lies, and the dance is like a confession of the soul.

5. CONCLUSIONS

The year of 2018 is declared as the European Year of Cultural Heritage. The classical ballet as the highest form of artistic expression in the ballet performance represents an inspiring contemporary challenge. Taken by the 200th anniversary of Petipa's birth, the worlds leading theater centers celebrate his creativity which is a synonym of cultural dialogue between nations around the world. As two historians of Russian ballet, Evdokia Belova and E.Bocharnikova, wrote, „All his life, Petipa was driven by the thirst for a creative activity". (Danilova, 2016,pg.xii)

The choreographer's revolutionary vision still exists and has grown throughout the centuries. Marius Petipa has created the structure for classical ballet dance and allowed space for it to grow. Petipa's ballets are exemplary and exist today as the purest form of classical ballet performance. In his well-known ballets as „Swan lake", „Don Quixote" , „La Bayadère ", „Raymonda", „The Sleeping Beauty", the choreographer's system of values, even after his era, generates a specific kind of energy in movement affecting the spectator in the theater.



Pic. 2. The Sleeping Beauty

Despite the fact that his choreographs are based on classical forms, Petipa used a modern way to expose the classics through the inner expression of the movements. He reveals the dancing characters in the director's thought out actions. The ballet characters are sculpted into a visual content full of wonderful classical choreographed forms.

Within the bounds of Petipa's work the dance is being cherished in all of its manifestations. The brilliant technique represented in the choreographed composition glorifies the physical possibilities of the human body. The unsurpassed fantasy of the choreographer spills into the richness of ballet structural forms (Variations, Pas de deux, Pas de trois, Pas d'ensemble, Grand pas and other forms). Arising from the artistic imagination, intuition and emotional expression, the various expressive means used in his numerous ballets (besides the classical dance on ballet basis, we encounter with character dances, historically bit dance and dance pantomime) stands in for a rarely seen treasure. All these aspects covered in his work represent the soul of the ballet art.

His challenge in a ballet performances was to find the connection between the physical and spiritual phenomena of artistry. Today Petipa's ballets are still challenging dancers technically and artistically. The major point of this connection is the uniqueness of personality, which plays a significant role in a dialogue between the dancer and audience.

In cooperation with the genius composer Petar Ilic Tchaikovsky, Petipa finds the profound connection between music and choreography. In his ballets he legalized the dance symphony. From this viewpoint, we can talk about the connection given between the composer as a representative of the music art and the choreographer as a representative of the dance art. The one thing in this article that intrigue us the most is confirming/revealing the truth of the scene that the cooperation between the composer and the choreographer has no national boundaries. Petipa by nationality is French and Tchaikovsky is Russian. From here, the set theme of cultural dialogue among the nations in ballet art knows no boundaries. The whole history of ballet art is often built on numerous national co-operations that continues to this day. The authors crew that prepares the ballet performance (screenwriter, composer, stage designer, costume designer, choreographer) is consisted of various artists. They do not only communicate through the language of many arts, but differ through creation and living cultures as part of them, they directly affect the intercultural communication.

All this cultural treasure is laid down in the ballets of the great choreographer Marius Petipa. They are the world treasury of the classical ballet legacy that lives even today and it's nurtured as the highest civilization range of dance art.



Pic. 3. Raymonda

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