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NEOCLASSICAL BALLET BY KENNETH MACMILLAN “PRINCE OF PAGODAS”: FORMAL TECHNICAL, MUSICAL-ARTISTIC, LEXICAL ASPECTS

Sharykov Denys,

<https://orcid.org/0000-0002-3757-5559>

Candidate of Art Criticism,

The Kyiv Municipal Academy of Variety and Circus Art,

Kiev, Ukraine,

d.ballet77@gmail.com

The **aim of the research** was to determine the choreological and ballet-specific features of Kenneth Macmillan’s neoclassical ballet “Prince of the Pagodas”. **Methodology.** The methodology of the research is based on the integrated approach to ballet examination. The combination of general scientific, analytical, historical-chronological, historical-cultural, comparative-historical, descriptive, dialectical methods, as well as synthesis and simulation contributes to a comprehensive understanding of the ballet. **Scientific novelty** –for the first time in art criticism, the formal technical, stylistic, semiotic-symbolic and lexical aspects of the neoclassical choreography of the world-famous British choreographer Kenneth MacMillan in the ballet «Prince Pagodas are determined. **Conclusions.** In the genre and stylistic aspect, Kenneth Macmillan’s ballet “he Prince of Pagodas” is built on a mixed principle, where, with the preservation of the neoclassical basis, much is borrowed from modern ballet, folk-stage and popular forms. In the disclosure of artistic images is accented on the philosophical aspects. Ballet action is built on the principle of the architectonics of the dramatic work, artistic design clearly focuses on the plot, time and terrain accurately convey the costumes of performers and scenery in the ballet.

Key words: *neoclassicism; choreographic culture; ballet; neoclassical ballet; Kenneth Macmillan; artistic image; dance.*

НЕОКЛАСИЧНИЙ БАЛЕТ КЕННЕТА МАКМІЛЛАНА «ПРИНЦ ПАГОД»: ФОРМАЛЬНО-ТЕХНІЧНИЙ, МУЗИЧНО-ХУДОЖНІЙ, ЛЕКСИЧНИЙ АСПЕКТИ

Шариков Денис Ігорович,

<https://orcid.org/0000-0002-3757-5559>

кандидат мистецтвознавства,

Київська муніципальна академія естрадного та циркового мистецтв,

Київ, Україна,

d.ballet77@gmail.com

Мета дослідження – виявити стилістичні та лексичні особливості неокласичного балету Кеннета Макміллана «Принц Пагод». **Методологія**

дослідження ґрунтується на комплексному підході до розгляду балету. Поєднання загальнонаукового, аналітичного, історико-хронологічного, історико-культурного, порівняльно-історичного, описового, діалектичного методів, а також синтезу та моделювання сприяє комплексному осмисленню балету. **Наукова новизна** полягає в тому, що вперше у мистецтвознавстві деталізується та визначаються формально-технічні, стилістичні, семіотично-символічні та лексичні аспекти неокласичної хореографії всесвітньовідомого британського балетмейстера Кеннета Макміллана у балеті «Принц Пагод». **Висновки.** У жанрово-стилістичному аспекті балетне дійство Кеннета Макміллана «Принц Пагод» побудовано за змішаним принципом, де при збереженні неокласичної основи чимало запозичено з модерн-балету, народно-сценічних і популярних форм. У розкритті художніх образів акцентовано на філософських аспектах. Балетне дійство будується за принципом архітектоніки драматичного твору, художнім оформленням чітко орієнтується на сюжет, час і місцевість точно передають костюми виконавців і декорації в балеті.

***Ключові слова:** неокласицизм; хореографічна культура; балет; неокласичний балет; Кеннет Макміллан; художній образ; танець.*

НЕОКЛАССИЧЕСКИЙ БАЛЕТ КЕННЕТА МАКМИЛЛАНА «ПРИНЦ ПАГОД»: ФОРМАЛЬНО-ТЕХНИЧЕСКИЙ, МУЗЫКАЛЬНО- ХУДОЖЕСТВЕННЫЙ, ЛЕКСИЧЕСКИЙ АСПЕКТЫ

Шариков Денис Игоревич,

<https://orcid.org/0000-0002-3757-5559>

кандидат искусствоведения,

Киевская муниципальная академия эстрадного и циркового искусств,

Киев, Украина,

d.ballet77@gmail.com

Цель исследования – выявить стилистические и лексические особенности неоклассического балета Кеннета Макміллана «Принц Пагод». **Методология исследования** основана на комплексном подходе к рассмотрению балета. Сочетание общенаучного, аналитического, историко-хронологического, историко-культурного, сравнительно-исторического, описательного, диалектического методов, а также синтеза и моделирования способствует комплексному осмыслению балета. **Научная новизна** заключается в том, что впервые в искусствоведении детализируется и определяются формально-технические, стилистические, семиотической-символические и лексические аспекты неоклассической хореографии всемирно известного британского балетмейстера Кеннета Макміллана в балете «Принц Пагод». **Выводы.** В жанрово-стилистическом аспекте балетное действо Кеннета Макміллана «Принц Пагод» построено по смешанному принципу, где при сохранении неоклассической основы немало заимствовано из модерн-балета, народно-сценических и популярных форм. В раскрытии художественных образов акцентировано на философских



аспектах. Балетное действие строится по принципу архитектоники драматического произведения, художественным оформлением четко ориентируется на сюжет, время и местность точно передают костюмы исполнителей и декорации в балете.

Ключевые слова: неоклассицизм; хореографическая культура; балет; неоклассический балет; Кеннет Макмиллан; художественный образ; танец.

Actuality of the research topic. In the ballet criticism, the questions and problems of the neo-classical ballet theater of Britain were practically not explored in the context of forms and techniques, stylistics and expressive means, as well as his personalities.

Analysis of recent research and publications. A small number of Ukrainian art works on the contemporary ballet of cultural, its genres are represented by the studies of *D. Bernadska* (Бернадська, 2005), *N. Kabachok* (Кабачок, 2013), *O. Plakhotniuk* (Плахотнюк, 2013), *M. Pohrebniak* (Погребняк, 2013), *O. Shepalov* (Чепалов, 2007; Чепалов, 2008), who studied the common features of the ballet theater of the twentieth century, synthesis of arts in scenic domestic choreography and foreign forms of modern dance, jazz dance, impressionistic and neoclassical displays in the ballets of Igor Stravinsky, Moris Ravel, as well as a gene in modern choreographic art.

Foreign art studies in the field of contemporary choreographic culture of the XX – beginning of the XXI century, the pain presented is broader and covers almost all of its types – folk dance, classical ballet, forms and methods of ballroom choreography, modern dance, choreography teaching techniques, choreography art. This, in particular, the works of *M. Guatterini* (Гваттерини, 2001), *N. Mankovskaia* (Маньковская, 2000), *M. Michel* (1995).

The **aim of the research** was to determine the choreological and ballet-specific features of Kenneth Macmillan's neoclassical ballet "Prince of the Pagodas".

Statement of the main material. Contemporary neoclassical choreography culture is closely related to the philosophical currents that shaped its ethical and aesthetic principles. The artistic image and form in the ballet art of the twentieth and early twenty-first centuries creates a choreographer, consciously or unconsciously focusing on certain aesthetic concepts of psychoanalysis, intuitionism, existentialism and cosmism.

Representatives of the neoclassical ballet and neoclassicism in the choreographic culture in the twentieth century proposed an entirely new model and concept of choreographic art perception in general (Кабачок, 2013).

They noted that the main thing is the combination of traditional academic ballet rules with the newest forms of dance. They developed and contributed to the development in the art of ballet of free improvisation and experiment, limited from the ballet canons and principles for conveying the inner feeling, impression, emotion, psychology of relationships through the movements of professional dance.

Introduced the philosophical and psychological concept in the ballet as the main. Classical dance is no longer its main factor, as in the academic ballet, but only an expressive means, it represents the psychological meaning and load in the literary-dramatic plot or abstract author's association.

The main is the philosophical idea (author's) or philosophical concept. Included in the choreographic system of training elements and techniques of sport, acrobatics. Two principles for the development of classical dance in the new ballet were defined: internalistic – the constant development of their own academic forms, movements, exercises exclusively in their own system, and carefully preserving and analyzing the academic traditions of the school and new technical techniques; externalistic – the development of scenic receptions present, enriched with new formal and technical means and techniques of modernity, to remain the only universal system and scientific method in the choreographic culture.

They proved that the treatment of the plot and the creation of an artistic image in a new stage ballet dance is possible through the transfer of psychological load and the content of movement, combination, while maintaining the technical virtuosity of the performance. The choreographic action can take place in two types of scenic method in ballet: plotless (dance symphonic or experimental), as well as plot (total – according to the theory of Boris Eifman), a clear and consistent treatment of exclusively literary works on the academic principles of ballet dramatic art, using new expressive means of the second half XX century and the synthesis of arts in visual representation. That is, neoclassical dance is a psychological and virtuosic form of classical dance for creating an artistic image in the scenic method of contemporary choreography today (Маньковская, 2000, с. 154). Neoclassical fairytale ballet by Kenneth Macmillan in John Crank's script "Prince Pagodas". When considering the features of the libretto and the score, close attention is paid to the genre aspect of the ballet, the problem of the sources of the story is raised, and the libretto is the basis for creation. A special role in composing a unique atmosphere of the "mythological fairy tale" was played by the composer's approach to the choice of musical expressive means. Therefore, some important features of the score of ballet are revealed, in particular, the imitation of the sound of Indonesian gamelan by means of a symphony orchestra with the help of which Benjamin Britten achieved the effect of exotic ladointonational contrast with respect to fragments of the score in the West European Harmonic system.

"Prince of the Pagodas" is the only musical full-length piece for the ballet, which Benjamin Britten started writing in 1954 at the request of the English theater «Saddlers Wells». Fate brought him to the island of Bali (Indonesia), where he got to a concert of local musicians and was fascinated by national music gamelan. Returning to the UK, Britten resumed work on the score of the ballet and tried to use Balinese musical ideas in the 2nd and 3rd acts (*The Prince of the...*).

Neoclassical fairytale ballet in three acts and six scenes – the performance of the Royal English Ballet, edited by choreographer Kenneth Macmillan, was first staged in 1989. The most famous show in 1990 will be analyzed. As already mentioned, the music of Benjamin Britten is performed by the Royal Orchestra of Orchestra of the Royal Opera House, directed by the conductor Ashley Lawrence.

Characters of the ballet and its executors: Princess Rose – Darcy Bassel, Princess Epina – Fiona Chadwick, Prince – Jonathan Cope, Emperor – Anthony Dowell, Jester – Simon Rice, King of the North – Anthony Dawson, King of the East – Bruce Sensen, King of the West – Mark Silver The King of the South is Ashley Page (ibid.).



Plot. In honor of the engagement of his beloved daughter Princess Rosa with the magic prince, the old Emperor decides to share her kingdom between Rosa and her sister, Princess Epin. The greedy princess of Epin, who wants everything to be hers alone, turns the prince into a salamander and drives him out of the kingdom. With the help of the Jester, Rosa crosses the whole world in search of the groom, persecuted by the kings of the four corners of the world, whom she at one time refused and are now allies of Princess Epina. She does not recognize her prince in a reptile when she finds him in Pagoda's country, but her compassion destroys the enchantment. The Jester accompanied the girl and for a time deprived her of sight, and the duo-meeting "went to the touch". Discovering that Rose and Prince are together again, Princess Epin loses her strength and flies. Wedding.

Musical scenes (according to Benjamin Britten). The first act. Scene 1: – Prelude. The Palace of the Emperor of the Middle Kingdom. The Fool and the Dwarf. March and Courtiers 'Dance. Entry of the Pages and the Four Kings. Scene 2: Variation of the King of the North. Variation of the King of the East. Variation of the King of the West. Variation of the King of the South. The Kings bow before the Emperor. Variation of Princess Belle Epine. Variation of Princess Belle Rose and Pas de Deux. The Kings and Belle Rose. Belle Epine and the Four Kings. The Rage of the Kings. Entry of the Four Winged Frogs.

The second act. Scene 1: The Strange Journey of Belle Rose to the Pagoda Land. Introduction: Belle Rose borne in by the Frogs. Waltz: Clouds, Stars and Moon. Belle Rose borne in by the Frogs. Entrée: Sea Horses, Fish Creatures and Waves. Variation: Sea Horses. Variation: Fish Creatures. Coda. Belle Rose borne in by the Frogs. Pas de Deux: Male and Female Flames. Variation: Male Flame. Variation: Female Flame. Coda. Belle Rose, exhausted, borne in by the Frogs. Scene 2: The Arrival and Adventures of Belle Rose in the Kingdom of the Pagodas. Belle Rose in darkness. The Pagodas. The Salamander. Pas de Deux: The Prince and Belle Rose. Belle Rose hunts for the Prince (*Benjamin Britten. The Prince...*).

The third act. Scene 1: The Palace of the Middle Kingdom. Empress Belle Epine. The Old Emperor. Appearance of Belle Rose and the Salamander. Scene 2: The Pagoda Palace. Transformation. Pas de Six: Entrée. Variation I: Pas de Deux. Variation II: Girl's Solo. Variation III: Boy's Solo. Pas de Trois. Coda. Pas de Caractère: The Emperor and the Fool. Pas de Deux: Belle Rose and the Prince of the Pagodas. Variation IV: The Prince. Variation V: Belle Rose. Finale. Apotheosis (*ibid.*).

Now let us pass directly to the description of the most, significant and choreographically saturated neoclassical combinations of Kenneth Macmillan.

Variation of the King of the North. Grand battement développé 120° a la seconde with the left foot, preparation a la quatrieme croisé, en tournent en dehors on the right (turn), grand battement développé 120° a la seconde with the left foot, preparation a la quatrieme croisé, en tournent en dehors, preparation a la quatrieme croisé, grand battement développé 120° a la seconde with the right foot because of the grand rond to get back into a la quatrieme. Double pirouette en dedans with jeté 120 ° a la seconde, preparation a la quatrieme croisé, en tournent through jumping.

This is followed by jumping over jumps with changing angles and poses, with

jumps to double pirouette en dedans with a jeté 120° a la seconde, preparation a la quatrieme croisé, en tournent through jumping.

Manège part – tombé coupé en tournent sautbasque, grand jeté sur plase en 3rd arabesque, tombé coupé en tournent sautbasque, grand jeté sur plase en 3rd arabesque, repeated twice.

Next, posing, jumping over jumping with changing angles and poses, moving to the Manège part – tombé coupé en tournent grand jeté, tombé coupé en tournent grand jeté, tombé coupé en tournent grand jeté, pas couru (scenic running in a circle).

Jazz movements with a body – grand battenent 90° a la seconde on demi plié en face with a pass (by gender), grand battement 90° a la seconde on demi plié en dos with a pass (by gender), grand battement 90° a la seconde on demi plié en face with a sliding pass (on the floor). The end of the variation in a jazz manner with the grand rond de jamb jeté case, battement 90°, four times, then with the sliding-slide in the grand ecart (twine) with the transition foueté and ending on the knee in a large pose.

Variation of the King of the East (performed with a small mirror in hand).

Tour en dedans, with the exit en 1st arabesque, tour en dedans, plié-relevé tour en dedans, exit en 1st arabesque, passé balensoies 90 ° en avant (translation of the leg in front) with exit en 1st arabesque, in demi plié, is executed from two legs.

Double pirouette en dedans en grand pose croisé (majestic pose with hand looking in the mirror), with the right foot, on the left double pirouette en dedans en grand pose croisé (majestic pose with hand looking in the mirror), with the left foot to the right. Step by foot, with the right foot on the demi plié battement battus three times, go to the inclined pose, en face, right foot, flex foot, the body is tilted forward. Grand pas ciseaux with the right foot, sit on the knee (right) position epoulement croisé.

Manege part – pas de bourré souivi en demi plié, double pirouette en dedans, with the passage through pour batteries in double pirouette en dehors with the exit en grand pose croisé.

Tour en dedans, with the exit en 1st arabesque, tour en dedans, plié-relevé tour en dedans, exit en 1st arabesque, passé balensoies 90 ° en avant (translation of the leg in front) with exit en 1st arabesque, in demi plié with the transition to the Manege part of the pas de bourré souivi en demi plié, tombé coupé en tournent grand sautbasque with the output of developpé-passé, tombé coupé en tournent grand sautbasque with the release of developpé-passé, pas de bourré souivi en demi plié, tombé coupé en tournent grand sautbasque with the release of developpé-passé, grand sautbasque with the release of developpé-passé, grand sautbasque with the release of developpé-passé, soutenu en tournent, majestic pose with hand, looking in the mirror, kinking back with exit in the knee and the transition through par terre en demi grand ecart (M. Michel, 1995, p. 23–27).

Sitting on the back leg (right), the left leg is pulled forward, pose (looking in the mirror). Soutenu en tournent, a majestic pose with a hand looking in the mirror, kinking back with an exit to the knee and going through the parterre en demi grand ecart, sitting on the back leg (right), the left leg is pulled forward, pose (looking in the mirror).

Variation of the Belle Epine. Manege part. Preparation (top right diagonal of epoulement croisé). Tours en dedans right with access to 1st arabesque, pas glissade,



grand jeté pas de chat in 1st arabesque, tours en dedans right with access to 1st arabesque, pas glissade, grand jeté pas de chat in 1st arabesque. Tour piqué soutenu tours en dehors soutenu, free transitions from foot to foot.

Preparation (diagonal of epoulement croisé). Tours en dedans right with access to 1st arabesque, pas glissade, grand jeté pas de chat in 1st arabesque, tours en dedans right with access to 1st arabesque, pas glissade, grand jeté pas de chat in 1st arabesque. Tour piqué soutenu tours en dehors soutenu, tour piqué soutenu tours en dehors soutenu, free transitions from foot to foot.

A circle, Waltz moving steps jazz manner with casing inflection (pas glissade-tombé en tournent), terre-à-terre, performed in triplicate. Heading toward the right sliding waltz steps jazz manner with casing inflection (pas glissade-tombé, soutenu), terre-à-terre.

Scientific novelty – for the first time in art criticism, the formal technical, stylistic, semiotic-symbolic and lexical aspects of the neoclassical choreography of the world-famous British choreographer Kenneth MacMillan in the ballet «Prince Pagodas are determined.

Conclusions. Kenneth MacMillan's neoclassical ballet "Prince Pagodas" in the genre-stylistic aspect – an appeal to the plot genre of ballet and intimate lyrics. But, unlike academic ballets, the plot becomes both a literary work and a modern author's interpretation of the oriental fairy tale; the construction of a ballet act on all components of a modern dramatic work – prologue, knot, development of action, culmination, decoupling, epilogue or finale. The artistic design is clearly oriented to the plot, time and geographic area, as well as the costumes of performers and ballet dancers.

In the symbolic aspect, interpretation of the characteristic and folk-stage dance (the variation of the King of the East) is interesting in a modern program, where the main thing is the reproduction of both the character and the psychology of a particular region or social group.

In the formal-technical aspect, it is an appeal to choreodramatical multi-acted ballet, where ballet dramaturgy is clearly arranged by architectonics: antreé, danse d'enssamblé, danse de caractère, danse d'action, grand pas, pas de deux, and along with the execution of plot solo, douetto active dance pantomime, as well as contemporary plastic and household movements are actively used. Much attention is paid to the discovery of the psychology of relationships through neoclassical movements in duet dance – support, jumps, turns, transitions from posture to posture.

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