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## Author's dance theatre of the XX – the beg. of the XXI centuries: 'The idea of freedom in the theory of drama' and its influence on shape

Авторський танцтеатр XX – поч. XXI ст.: «Ідея свободи в теорії драми» та її вплив на форму

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### Abstract

This article investigates the influence of the 'idea of freedom in the theory of drama' on the form of the author's dance theatre in the 20th and early 21st centuries. Through analysis of creative works by representatives of modern dance theatre, the study identifies and generalizes key stylistic and compositional features. These include: complete freedom in theatrical form and theme selection; liberation from conventional dance vocabulary in favor of 'unconditional' movement; free choice of music, including 'non-ballet' music; synthesis of diverse elements such as ritual dances, martial arts and acrobatics, abandonment of traditional pas-de-deux in favor of dance – dialogue; the emergence of new forms of author's dance theatre; new compositional methods; and innovative scenography. The findings reveal how the pursuit of freedom has shaped the evolution of modern dance theatre, fostering artistic expression and pushing the boundaries of traditional form.

### Анотація

Стаття присвячена дослідженню впливу «ідеї свободи в теорії драми» на форму авторського танцтеатру XX – початку XXI ст. В результаті аналізу творчості представників сучасного танцтеатру XX – початку XXI століть виокремлено та узагальнено особливості стилістики та композиції його творів. Ними стають: 1) повна свобода театральної форми від умовностей історичних і побутових та повна свобода у виборі теми авторського хореографічного твору; 2) звільнення від умовної танцювальної лексики на користь «безумовної». Головними виражальними засобами авторського танцтеатру з початку XX століття стають: різновиди танцю "модерн", неокласичний, джаз-танець та постмодерний танець; 3) вільний вибір музики до авторського твору, у тому числі так званої «небалетної»; 4) синтез або поєднання різноманітних елементів: танцювальної лексики з елементами ритуальних танців і бойових мистецтв, акробатикою, пантомімою і побутовою пластикою; 5) відмова від традиційної класичної форми па-де-де в дуєтному танці та поява нової форми танцю – діалогу; 6) виникнення нових форм авторського

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**Keywords:** idea of freedom in the theory of drama, author's dance theatre, non-ballet music, scenography, composition of theatrical dance.

танцтеатру; 7) народження в авторському танцтеатрі нових композиційних прийомів; 8) нова сценографія.

**Ключові слова:** «ідея свободи в теорії драми», авторський танцтеатр, небалетна музика, сценографія, композиція театрального танцю.

## Introduction

*Relevance of research.* At the end of the XIX – the beginning of the XX centuries in theatrical art, choreographic theatre, in particular, is formed a new type of a director and a choreographer, whose ideas were aimed at changing theatrical aesthetics and the search for original compositional methods to embody the author's aesthetic and artistic concepts.

It is investigated that the crisis of academic ballet at this time contributed to the reforms in ballet theatre and the emergence of the phenomenon of author's dance theatre in a variety of its forms. The history and theory of contemporary choreography, modern dance theatre, in particular, are devoted the works of the USA and European art critics Jack Anderson (1992), Don McDonagh (1976), Agnes de Mille (1991), Isa Partsch-Bergsohn (1994), Ernestine Stodelle (1984), and others, not numerous scientific works of Soviet and post-Soviet space of Arcadiy Sokolov (1975), Karyna Dobrotvorskaya (1992), Oleh Levenkov (2007), Petro Bilash (2004), Aleksandr Chepalov (2007), Maryna Pogrebnyak (2015; 2020) and others. Thus, M. Pogrebnyak considers the cultural and historical preconditions for the emergence and provides a stylistic typology of new directions of theatrical dance in the pages of monographs (2015; 2020). But, outside of existing developments there are highlights and generalizations of stylistics and compositions of works of contemporary author's dance theatre of the XX – the beginning of the XXI centuries, the emergence of which was facilitated by the 'idea of freedom in the theory of drama', which is the purpose of this article.

In the section "Literature Review" a review of the literature is carried out, which reveals the essence "of the idea of freedom in the theory of drama", its embodiment in modern dance thanks to the main formative factor of this stylistic direction; the works, that became the aesthetic and theoretical basis of dance theatre on the border of the 19<sup>th</sup> and 20<sup>th</sup> centuries are mentioned. "The methodology" section of the article lists the scientific methods used in this study. In "The Results and discussion", separate examples of the using of various new directions and forms of theatrical dance by ballet masters of the XX–XXI centuries are introduced; their creation of a new composition of a duet form dance; examples of new forms of original dance theatre of the XX century; new scenography; new techniques of theatrical dance composition, which can be considered the result of the influence of the idea "of freedom in the theory of drama". In the conclusions, these innovations are systematized and the direction of further research is proposed.

## Theoretical basis or Literature Review

### *The essence of the 'idea of freedom in the theory of drama' and its significance for the emergence of the phenomenon of the author's dance theatre*

It is found that the definition of 'author's theatre' means theatre, which is characterized by some detachment from the circumstances of the play to develop a deeper formation of personal views of the hero (Uvarova, 2004). This is confirmed by the words of researcher N. Vladimirova, that in the early XX century the concept of the theatre of the individual – the subjectivist theatre, such that 'refusing to depict the realities of life on the stage, shifted the centre of his interest from the story to various transformations of human conscious and unconscious' (Vladimirova, 2009, p. 1). According to contemporary researchers "Visual perceptions, symbolism, fantasy and imagination are combined in the work of artists and contribute to the formation of reflective thinking. Husserl's philosophy and approaches to the perception of entities helped to develop reflection and understanding of the contemporary socio-cultural environment through the image as a "condition of possibility" for perceiving the world" (Pavliv et al., 2024, p. 331-332).

It has been found that the meaning of 'author's theatre' is closely connected to the 'idea of freedom' in drama theory, was born in the Romantic era. The principles of Romanticism, first proclaimed in Germany by G. Lessing and J. Goethe, were confirmed in the works of German playwrights of 'Sturm und Drang' (Melchinger, 1929) school, who promoted the 'inner form', the principle of harmony of the inner world –

this soul of the play – as opposed to logical external harmony. These ideas were great historical significance and became the doctrine of theatrical art, the final formulation of which came from the pen of V. Hugo. As early as 1827, he argued, that theatre should be free to choose a theme and it can use any form or style and wrote: ‘... There are no rules or patterns than the general laws of nature, that rule over all art, and individual laws of nature that rule over all art, and individual laws for each work, arising from the requirements, inherent in each plot’ (Hugo, 1956, p. 105-106).

Undoubtedly, this idea at the turn of the XIX – early XX centuries became the leading idea of contemporary theatre and dance theatre in particular, the aesthetic and theoretical basis of which are ‘system of expression’ by Francois Delsarte (Stebbins, 1885), the aesthetics of ‘New Russian ballet’ by M. Fokin (1962), Kandinsky’s ideas ‘About the spiritual in art’, that the principle of ‘external necessity’ should be replaced by ‘internal sound of material forms’ (Kandinsky, 1992, p. 48-49), which is not possible without complete freedom of theoretical form from the conventions of historical and domestic (1992, p. 58-60).

It is studied, that at the beginning of the XX century in the conditions of social and political changes in society, neomythological orientation of aesthetic and philosophical thought, that required reform of ballet theatre, contemporary dance theatre, above all, gains complete freedom in choosing the theme and freed from conventional dance vocabulary in favour of ‘unconditional’. This is contributed to the emergence of an infinite variety of forms and individual styles, due to the diversity of worldview systems the representatives of the author’s dance. Analysis of scientific works that highlight plastic searchers in stage choreography, ballet theatre, the musical genre of Western Europe and the USA, and the creative activity of individual ballet masters and choreographers of these countries in the XX century: J. Anderson (1992), S. Benes (1980), F. Blair (1986), V. Wolfe (1982), D. Lewis (1984), S. Mannings (1993), M. Guatterini (2001), T. F. DeFrantz (2003), L. Leatherman (1966), I. Partsch-Bergsohn (1994), V. Maletic (1987), A. de Mille (1991), M. Siegel (1987), E. Stodelle (1984), W. Terry (1964), A. Hutchinson-Guest (1988), J. Hodgson (2007), L. Schwellinger (1998), O. Verkhovenko (2013), K. Dobrotvorska (1992), A. Sidorov (1922), A. Chepalov (2007), and others make it possible to assert the following. The main expressive means of the author’s dance theatre from the beginning of the XX century become: varieties of modern dance, neoclassical dance, jazz dance and postmodern dance. The choreographic text is based on free ‘unconditional’ dance vocabulary; or stylized ritual movement; from the vocabulary of stylized folk dance; rhythmic dance; classical dance, transformed towards greater plastic freedom and fine graphics of plastic patterns and the dismemberment of classical dance and reproduction of elements of new dance material in the author’s dance works of I. Duncan (1921), V. Nijinsky (2000), B. Nijinska (1981), M. Fokin (1962), M. Wigman (2021), M. Graham (1991), G. Balanchine (Balanchine & Mason, 2000), B. Eifman (Boborykina, 2020; Galina, 2019), W. Forsythe (1999; Allga 383, 2013) and many others. There is also the so-called contract improvisation and eclectic quote-parody combination of elements of all these lexical forms in the works of postmodern choreographers and performers, whose work characterized by the loss of high ‘meanings’, the alienation of form from content, absorption by the form of content with complete denial and destruction of the latest. This statement was the result of M. Pogrebnyak’s comprehensive study of new trends in theatre dance of the XX and early XXI centuries, of the dance theatre phenomenon in particular. The monograph reveals the cultural and historical prerequisites for the reform of the academic ballet theatre and the emergence of new forms of stage dance at the turn of the XIX and early XX centuries. The criteria for assigning choreographic works to such new stylistic directions of theatrical dance as neoclassical dance and jazz dance are formulated, as well as varieties of modern dance of the XX century. The peculiarities of the composition of new directions of dance in the ballet theatre of the XX–XXI centuries were investigated (Pogrebnyak, 2015; Pogrebnyak, 2020; Benes, 1980).

The founders of the modern dance Isadora Duncan, Loie Fuller, Ruth St. Denis and many others for the first time in 1900 began to be called the authors of the dance, in which the authorial function together with the musical composition focuses on one person (Balme, 2008). In addition, the choreographer becomes free to choose the music for the author’s work, including the so-called ‘non-ballet’. For example, by using symphonic music not created for dance (symphonies by L. Beethoven, P. Tchaikovsky, orchestral episodes by R. Wagner, etc.), Isadora Duncan opened the way for choreographers to non-ballet music and new forms of combination of music and plastic. Today, at the beginning of the XXI century, according to the approval of contemporary scientists, “The results of the study demonstrate that contemporary performing music trends in the arts are important components of socio-cultural spaces. They reflect not only the social transformations caused by globalisation of music that are taking place in society, but also have a direct impact on the formation of the artistic trend in general.” (Dushniy et al., 2024, p. 323).

It is in the style of modern in choreography, 'idea of freedom' in theatrical drama embodied by the main formative factor of the author's choreographic work – 'philosophical' principle, which is the main generating element of modern dance and it is inspiration for cognition of the essence of things, phenomena, individuals, transforming their sense by means of movement in accordance with the author's philosophical believes (Pogrebnyak, 2015).

### Methodology

The research methodology is based on the using of biographical and source methods to study the peculiarities of the creative activities of individual choreographers of the author's dance theatre of the XX – the beginning of the XXI centuries; included observation – in the preliminary understanding of the stylistics of choreographic works during viewing; analysis and synthesis – in the separation and generalization on the basis of consideration of creative works of individual choreographers of the author's dance theatre of the XX – the beginning of the XXI centuries features of stylistics and composition of his works.

### Results and Discussion

#### *'The idea of freedom in the theory of drama' in new derections and forms of dance in contemporary author's dance theatre*

Thus, the author's dance theatre of the XX century, professing the priority of the internal event, proclaims a new aesthetic, synthesizing the most different of elements, while not closing on any of them, but being in a constant evolutionary process. So, for example, I. Stravinsky's 'Sacred Spring' exists in several well – known choreographies: V. Nijinsky -- 1913 (Soal Laboratory, 2022), L. Myasin -- 1920, M. Bejart -- 1959, P. Bausch --1978, M. Graham -- 1984 (Opera national De Paris, 2018) and others.

Thus, Vaslav Nijinsky tried to stylize the ritual dance and in 1913 staged a ballet to the music of I. Stravinsky 'Sacred Spring', which, according to S. Volkonsky's words, became a production of V. Nijinsky 'not a ballet, but a ritual, ancient, ritual action' (Krasovskaya, 1974, p. 141).

Even before the reproduction of I. Stravinsky's score on the stage, V. Nijinsky together with S. Diaghilev visited Hellerau, where he got acquainted with the works of E. Jaques-Dalcroze. Later his student Marie Rambert (1972) helped V. Nijinsky with staging work with performers. According to her words, simple movements: walking, running, stomping, jumping on one and two legs – V. Nijinsky saturated 'with such madness, that it seemed that the whole nation danced, causing the fertility of the ground (earth)' (Krasovskaya, 1974, p. 137).

The originality and novelty of the ballet 'Sacred Spring' finds its full expression in the positions of the bodies of dancers, performing the author's stage version of a pagan cult ritual. Their bodies are closed, closed in on themselves, which is emphasized by the in-position of the legs. According to M. Guatterini, the heavy, awkward bodies of the participants in the spring holiday ritual, expressed a different aesthetic – the 'aesthetic of the ugly' (Guatterini, 2001, p. 144-145), the opposite of the aesthetics of academic ballet. This other aesthetics was expressed in powerful, almost animal jumps without plie, in stylized dance vocabulary, built on the principles of polyrhythm and polycentry and 'in-position' of the legs insted of academic 'en dehors'.

Namely, the dance vocabulary was: stomping jumps simultaneously on two legs on the in-position of the legs, reminiscent of a magic spell; stylized positions of girl's hands, stylized steps from the heel, turns, pas de basque, attacks in pairs, sharp bends down to the ground. In constructing the composition of the dance V. Nijinsky combines round dance on the form of dance with its characteristic drawings (circle, lines, 'combs', etc.) with the asymmetry of groups of dancers, some plastic characteristics of dancers (with the appearance of the elder, the definition of 'chosen', etc.).

Compared to this, L. Myassine's choreographic version looks almost academic without coarse movements. Maurice Bejart (1989) in his version excludes any reference to the era and Russian folklore. The scenography is an empty stage with dancers dressed in flesh-colored tights. The dance pattern (lines, diagonals, semicircles, circles) in 'Sacred spring' by M. Bejart (Bolshoi Theatre, 2013) is academic in its structure. The choreographic vocabulary is: grand battements with flex feet, tours in the air, various jumps

– hop and leap (male kardebalet). And the sacrificial ritual is replaced by a stylized copulation of a chosen bet, which is carried away by a crowd of young men.

Unlike Maurice Bejart, Pina Bausch (Schmidt, 2002) retained the rite of sacrifice. The choreographer adheres to the original concept of I. Stravinsky (Stravinsky & Suvchinsky, 1942): the chosen one, sacrificed to the pagan gods, dances until her heart breaks. The ritualism of the production is manifested at the level of theme and plot. The scenography of the performance (decorations, costumes, viscous earth on the floor of the stage) as well as the choreographic vocabulary are very symbolic. The red cloth thrown from one dancer to another in seared of a victim resembles a piece of bloody meat. In another mise – en – scene, this cloth is a symbol of the fiery Spirit of the Earth, with whom the edder of the tribe communicates, lying on the floor and pressing his ear to it. A large amount of peat, necessary to visualize the spring rite of soil fertility, at the same time symbolizes spiritual dirt, cruelty and fear, that the person faces in the material world. The dance language is: elbowing oneself in the stomach; slight trembling of the chest; fists, clenched between knees; heavy stomp; hands, turned to the sky; crumpled in the palms of the hems of dresses and etc. The undisguised physical effort in the dance conveys and emphasizes the powerlessness of a person and the frantic desire to break through to Eternity (Akka Knebekaise, 2015).

In the author's choreographic performances, the actual dance vocabulary begins to be combined with elements of ritual dances (Ruth St. Denis, Rubi Jinner) and martial arts, acrobatics, pantomime and household plastic. For example, the open mouth and hands, that tremble and symbolize the voice in M. Graham's 'Poems of 1917', or the dance of experimental gestures and feelings of a child, sitting on a pyramid of two steps with bent legs in 'Adolence' to the music of P. Hindemith, or the hero's scattering of things from a suitcase in M. Bejart's ballet 'Going, I Stayed at Home', and etc.

For Ruth St. Denis (1880-1972), who created a true cult of oriental plastic dance has always been a form of expression of religious sentiment. As a choreographer and dancer, she presented to the American and European audiences a religious worldview, that was missed through a personal interpretation of Eastern esotericism: Egypt, Japan, India. Ruth St. Denis first performed in New York in 1906 with a creening of 'Raji'. She did not have the symbolic language and technique, needed to perform Indian classical dances. The mixture of pantomime, dance and sacred ritual created a mystical atmosphere on the stage, which enchanted the audience and reminded them of the cult basis of theatrical action. According the words of S. Khudekov, an eyewitness to her performances, '... this actress, who devoted herself exclusively to the creation of idealized forms of the religious cult of India imbued with mysticism ... almost in the twilight danced like real sacred devadasi' (Khudekov, 2009, p. 77-78). In the dancer's repertoire, first of all, there was a scene of sacrifice, the choreography of which was a gesture, with hands risen up, 'moreover, according to her bronze arms ... like waves, muscles shimmered, starting from the shoulders down to the extremities fingers. These overflows, with connection with the facial expressions of the inspired face, merged into one common harmonious whole, which served to express religious ecstasy in front of the diety to whom the sacrifice was made' (Khudekov, 2009, p. 78). In another sacred, temple mystically constructed 'dance of the five senses' Ruth depicted a lively statue of the goddess herself, in front of the statue of which the artist performed the ritual: 'Wrapped in garlands of roses, Ruth hid her face in a mass of flowers, ... moved in small steps around the goddess, knelt down, ... and in final chord she instantly fell and cringed in convulsive movements, like a flame, ready to go out' (Khudekov, 2009, p. 78).

Another, one of the first author of dance, Ruby Jinner, was inspired by the art of ancient Greece and began her performances in 1904 in Plymouth at the 'Theater Royal'. Ruby Jinner (1963) called the technique, that emphasized such natural movements as walking, running and jumping 'a revived Greek dance'. Ruby Jinner pointed out, based on the examples of ancient painting and sculpture that have come down to us: 'In the way the art dancers of ancient Greece is depicted here, we distinguish only walking, running, simple pas jumping. The complex complex of recorded in ancient painting and sculpture. But I made every effort to preserve the spirit of Greek simplicity' (Devero, 1988, p. 50). For example, the ancient Greeks, in her opinion, valued the beauty of human feet so much, that they would never have thought to cover it during a dance. All exercises are aimed at emphasizing the sophistication of the shape of the foot (a line is elongated from the ankle to the tip of the thumb, the arch of the lifting), which we see in the works of art of ancient Greece.

R. Jinner found, that the figures of dance, reflected in the art of ancient Greece, show a great variety of gestures, drawings, compositions. Some of them are constantly repeated in the works of antiquity in Greece.

In reconstructing these positions, the researcher identified eight compositions on straight lines, called 'frieze lines'; thirteen provisions, based on awkward drawings and defined as 'supporting'; a set of eleven compositions, called 'triangles'. All of these compositions can be combined in various combinations with step, running and jumping movements.

Choreography of R. Jinner's 'Lyrical Dance' to the music of Ch. Glyuk's 'Orpheus' was born under the influence of images in the Parthenon of dancing girls during the Panaphoenician march. The basis of 'Athletic Dance' to the music of R. Schumann were gymnastic exercises and spots games. 'Dance of colors', dedicated to the goddess of spring Proserpine, was created to the music by J. Massenet. The 'Pyrrhic' Dance – an ancient Greek military dance was born in Sparta, was performed as a part of a service in front of the altar of the Goddess Artemis, accompanied by a drum (Devero, 1988, p. 48-50).

***'The idea of freedom in the theory of drama' in the duet form of the dance-dialogue of the author's dance theatre***

The author's contemporary dance theatre abandons the traditional classical form of pas-de-deux in duet dance, and the form of dance becomes a priority – dialogue with the using of non-standard plastic solutions and virtuoso acrobatic supports, starting from the first experiments of K. Goleizovsky, F. Lopukhov, L. Yakobson in 1920-1940's, and continuing experiments with shifting the centre of gravity of the partner from the equilibrium point of W. Forsythe in modern ballet today.

As early as the 1920's, K. Goleizovsky rebelled against the using of the same pas and combinations in the same ballet, as well as against '... fitting them to any costume', which '... deprives the movement of style and expressiveness' (Goleizovsky, 1922, p. 4).

Recognizing classical dance as a necessary basic, the choreographer transformed his vocabulary towards greater plastic freedom, elevating in an unexpected perspective, combining in an unusual sequence, creating bold varieties of traditional poses, using different levels of stage space to perform 'arabesques' and 'attitudes' (sitting, lying down, in the arms of a partner, in the air). He forced the leg 'to gesture', receiving from the interweaving of the lines of the legs and arms new unusual effects (Lviv, 1922). Thus, 'Prologue', inspired by M. Lermontov's poem 'An Angel flew across the sky at midnight', was built on air plastic, and the impression was 'a soul, that really soars into the sky' (Surits, 1979, p. 173). It was a duet, to the music of N. Metdner, in which a man in a red dress, waving like wings, led a woman, lifted her to the sky. Unusually the high supports at that time were not perceived as a power trick, but as an upward trend. With their help, the illusion of flight was created. In the final, the dancer, letting his partner, took carried her behind the scenes, and the scarf continued to wind behind them on the stage, even when the artists were no longer visible.

The practice of F. Lopukhov in the early of the 1920's was also characterized by an active search for new dance forms, in the duet in particular. But for all the variety of new forms, classical dance remained the leading one for Lopukhov. The choreographer expanded the range and character of the classics, introducing new techniques into dance, including acrobatic.

F. Lopukhov's search in the field of classical dance and acrobatic supports, introduced by him, will later pick up and develop brilliantly: D. Balanchine – in USA, Y. Grigorovich – in the Soviet Union.

L. Yakobson will be closer to the other side of the work of F. Lopukhov – the search for new forms outside the classics. L. Yakobson began his concert and production activities in the 1920's with numbers in which he widely used complex acrobatic movements and support. In F. Lopukhov's concert numbers, the dancers threw their partners high up, caught them near the ground, forcing the audience to freeze, like in a circus. In the rehearsal hall, ballet dancers learned to do 'twine', bend 'ring', walk 'whell', etc. In the concert numbers of L. Yakobson, all these new techniques were widely used. The partner could throw an arabesque dancer over his shoulder ('Sports Etude'), throw up with a double turn in the air ('double fish' in 'Oriental Dance'), 'Oriental Dance' began with a difficult support: the dancer slid on his partner's back – from his shoulders to the floor (Dobrovol'skaya, 1968).

On the basis of sport and acrobatic discoveries in the early concert numbers, L. Yakobson (1965) created his first major work – the second act in D. Shostakovich's ballet 'Golden Age' -- 1983 (Classic Music, 2012). In G. Dobrovol'skaya opinion, the arctic imagery in the dance of the girl and four athletes was

similar to that sought by F. Lopukhov: risky supports were the culmination of the joy of youth, courage and energy.

'The dancers moved with a dynamic elastic step; straight lines of arms broke the classic positions and were taken directly from sports. The girl was lifted and thrown in a vertical position, then in a horizontal position. Raised above the heads of two partners, the girl fell backwards, turned in the air, landing on the hands of two others dancers' (Dobrovol'skaya, 1968, p. 13).

At the turn of the 1930's and 1940s, L. Yakobson created 'The Bird and the Hunter', 'Reflections' and 'The Blind'. In 'The Bird and the Hunter' the plastic of the bird seems to be woven from straight brittle lines, sharp corners. Outstretched arms, straight hands, directed forward, like turned arabesques. The lady in the 'Viennese Waltz' flaunts her toes, taps the pointes impatiently, and the acrobatic supports of the miniature express not only the rise, fullness of strength and feelings of the heroes, but also their playfulness and frivolity. 'Reflections' to the music of P. Tchaikovsky – the most striking example of dance – dialogue:

'heroes are next to: the girl's leg smoothly transitions from the attitude-tirbushon to the arabesque and back; smooth soft rocking; the body deviates from the young man to get closer to him again. Only the hands disturb the harmony of the lines of classical dance: bent at the elbows, they form an acute angle, the hands are passively lowered. Then the dancer's hands become active. They reach forward, as if asking for something. The chain of arabesques is complicated by slow turns; the pattern is dance consistently develops in smooth, rounded, closed forms. The anxious concern of the music is reflected in the plastic: the dialogue is interrupted, the dancers are separated, worried. But – they are again here, and the musical culmination corresponds to the dance: the dancer is spinning rapidly in a waltz, and the dancer in his arms as is swinging, soaring up, then falling to the floor. So virtuosity sounds like a triumph of love, becomes the key to all miniatures, concentrates the maximum of its content in itself' (Dobrovol'skaya, 1968, p. 117).

Soloists of the Bolshoi Theatre Ludmila Merzhanova (1916) and M. Likhachov become the best performers of acrobatic duets on the Moscow stage of the 1940's. Without refusing to perform fragments of classical ballets (pas de deux from 'Don Quixote' and 'The Nutcracker'), where they could shine with virtuoso technique, the dancers performed concert miniatures to the music of J. Strauss and I. Dunayevsky. But L. Merzhanova was able to add to the repertoire the element of fun, which was felt in the immediate lightness of her dance, 'ground' and 'air'. Like I. Smirnova, L. Merzhanova had the gift of technique of natural rotation: she could do up to twenty pirouettes. Her supports impressed not only the elements of acrobatics, but the pace, dynamics and technique of rotation (Sheremetyevskaya, 1981b, p. 408).

Bringing the culture of academic ballet to the stage and firmly won the reputation of one of the best duets in the field of virtuoso classical – acrobatic dance, L. Merzhanova and M. Likhachov also paid tribute to the plot game miniature. Together with K. Goleizovsky, they made 'A story about a Korean girl' – on the topic relevant to that time. The number unfolded sequentially, in pantomime episodes, alternating with dance: scenes of peaceful life, the attack of the aggressor, the struggle and victory over him. Undertaking the staging of a dance and game miniature uncharacteristic of him, K. Goleizovsky had to overcome the contradictions between the conventionality of the dance movement and the everyday pantomime gesture.

Later, with another partner, B. Zdanevich (1931), L. Merzhanova continued to search for a combination of acrobatic dance techniques with oversaturated with action plot. The most successful in her repertoire continued to be the humorous miniature 'On a Walk' (music by J. Strauss, directed by B. Fenster) and the virtuoso 'Concert Waltz' (music by B. Maderna). The waltz was staged by V. Vainonen, to some extent according to the scheme of pas de deux from 'Don Quixote': bravura output of both partners with their solo pieces (and the dancer made thirty-two fuettes), with a tempo, which ended with extremely spectacular upper supports, so-called 'the curtains' (Sheremetyevskaya, 1981b, p. 408-409).

William Forsythe (1999) uses an original creative method – 'Improvisation Technologies' to create the necessary for a particular image of the new vocabulary of classical dance, in particular in duet dance. Using a number of technological techniques, namely: 'floor reorientation'; 'assignment to a line'; 'time compression'; 'dropping curves'; 'parallel shear'; 'soft-body-part exercise', allows the choreographer to create an infinity variety of lexical neoplasms.

W. Forsythe (1999; Allga 383, 2013) creates unexpected lexical innovations from the dictionary of classical dance by beginning to draw imaginary figures in the air, using all parts of the body – legs, arms, head,

knees, ears, chin and so on. So he creates a variety of dance geometries, which draws the full range of potential movements of the human body ... by the graphic means (Chepalov, 2007). The choreographic text of the dancers in the duet is based on transformed supports. For constructing a choreographic text, the mechanics of dance come to the fore. The dancer's body is in a state of 'collapse' – a technical principle of the modern dance, which allows to create endless new lines of movement in space. The impulse of movement can originate in any part of the body (in elbow, knee, pelvis, leg, and etc.). Shifting the centre of gravity and destabilizing of the body becomes a strategy of 'disclosing moments of motion loss'. There is a characteristic feature of a pronounced circular dynamics and the constant transformation of various supports of classical dance (two hands at the waist, falling poses for both hand) in the duet form of dance. At rises both fast and smooth, draw attention to themselves 'grand battements' and 'grand rond de jambe jete' with shift of an axis of balance (Pogrebnyak, 2020).

***'The idea of freedom in the theory of drama' in the performance of music in the author's dance theatre and the emergence of it's new forms***

Using the so-called 'non-ballet' music of F. Chopin, F. Shubert, R. Schumann, W. Mozart, L. Beethoven, R. Wagner, P. Tchaikovsky and others, the way was opened to new forms of music and sculpture. The first authors of dance (I. Duncan, L. Fuller, R. Jinner) began to use 'non-ballet' music of these composers at the beginning of the XX century. For example, music in ancient Greek dances is a wide range of issues. Little is known about true (real) ancient music. That's why Ruby Jinner's dances were performed to European classical music. But, as Ruby Jinner emphasizes, '... Greek dances do not have to be performed to music. They can, even should be performed accompanied by reading of poems with clear rhymes, because in ancient Greece, many dances were created on the basis of poems and songs and accurately conveyed the meaning of words' (Devero, 1988, p. 50).

Later Russian choreographer K. Goleizovsky openly followed A. Gorsky and M. Fokin, widely using the music of composers, who, in his opinion, reflected the worldview of contemporary person – C. Debussy, I. Albeniz, S. Prokofiev, N. Medtner, F. Liszt, but, above all, A. Scriabin ('The tenth sonata', 'The first symphony', 'Flammes sombres', 'Desir', 'Garlands', sketches, preludes).

Working with small forms, the choreographer created cycles of miniatures in the modern style to the music of the above composers: 'Transience' to the music of S. Prokofiev, 'Poem of Fire' to the music of A. Scriabin, 'Faun', 'Cakewalk', 'Moon light' to the music of C. Debussy, 'Prologue', 'Funeral March', 'Etude' of N. Medtner's music and others. The most significant were 'Transience', which continued K. Goleizovsky's search for complex ornamental plastic compositions, where each pose of the dancers connected by a cantilena of musical themes, their mood, which is imperceptibly changing.

"Dance – wrote the choreographer, – '... must be like a material embodiment of the embodiment of the thought that gave birth to this music, – it is the resurrection and materialization of thought, born of compassion" (Lee (A. Cherepnin), 1927, p. 30).

It can be considered, that a free choice of 'non-ballet music' contributed to the emergence of such new forms of author dance theatre as: mono performances and concerts, the drama of which covered the whole party and was dedicated to one composer, or one idea of I. Duncan and other representatives of free. and expressionist dance in Europe and America; literary choreographic suites by L. Spokoyskaya, G. Lerche and others, L. Myasin's (Massine, 1968) ballets-symphony ('Omen' to the music of Peter Tchaikovsky's the Fifth Symphony, 'Choreartium' to the music of the Fourth Symphony by Johannes Brahms, 'Fantastic Symphony' by Louis-Hector Berlioz and others on philosophical topics, problems of existence); B. Nijinska 'dance symphony' ('The twelfth rhapsody' and 'Mephistopheles waltz' to the music of F. List), of F. Lopukhova ('The Greatness of the Universe' to the music of L. Beethoven's Fourth Symphony, J. Balanchine ('Serenade' to the music of P. Tchaikovsky), G. Contrares ('Symphony', 'Concert for the piano and wind instruments' and others); ballets to the spiritual music of Alvin Ailey ('Revelations' on a series of selected spirituals and hospels, processed by the Brother John Sellers), G. Contrares ('Symphony of psalms', 'Mass', 'Requiem for the poet').

For example, in the concert program on March 21-28, 1902, I. Duncan danced the following works in the first department: 'Spring' (Venetian music of the XIII century), 'Musetta' (music by Francois Couperin), 'Minuet' (music by Luigi Boccherini), 'Angel and the violin' (music by Cesare Negri), 'Burre' (music by Johann Sebastian Bach), 'Pan and Luna' (music by Vincenzo Ferroni); in the second section – three excerpts

from the opera 'Orpheus' by Christoph Glyuck – 'Lamento', 'Champs Elysees', 'Meeting of Orpheus and Eurydice', then – 'Bacchus and Ariadne' (music by Giovanni Picchi). Miniature 'A girl and death' was also made without music, miniature 'Defodil' (music by Ethelbert Nevin). She performed dances to the music of Frederic Chopin in other concerts.

From the very beginning of her career I. Duncan devoted parties to one composer or one idea. Later these cycles, a series of dramaturgically related compositions, that revealed one specific theme, became a modal for the representatives of the modern dance in Europe and America (Pogrebnyak, 2015).

Talented dancer Lyudmyla Spokoyska persistently created her own 'one-actor' expressionist theatre on the Soviet stage in the early 1930s. The works of the German expressionist artist Georg Gross were prompted by L. Spokoyska for the creation of a literary and choreographic suite 'Social Portraits', which, according to M. Uglich, 'accurately shoot their own model' (Uglich, 1966, 30). In an effort to achieve a sharp character of each image, the dancer used rubber masks, and costumes emphasized every movement of the performer, enhancing his expressiveness. Each dance pantomime scene was preceded by an artistic reading of poems: E. Verhaeren 'He is gloomy in a faded arm-chair ...'; V. Bryusov 'Exchanges are raging ...'; 'The Stingy Knight' by A. Pushkin; fragments of F. Gladkov's stories 'Cephalopod man'; A. Bezymensky's 'Shot'. L. Spokoyska's heroes were 'Woman of the West', 'Banker', 'The one, who stuck' (Sheremetyevskaya, 1981a).

At the same time, Galina Lerche, who had experience in academic ballet theatres in Kharkiv, Kyiv, Moscow, began to give independent thematic concerts. G. Lerche, an actress of rare plastic talent, has never been monotonous in receptions and, creating diverse images, was able to 'speak the language of movements and as charmingly and fascinatingly as a dramatic actor in a word, a singer – sound, painter – color' (Uvarova, 1983, p. 4). Her first creative party took place in Kiev in 1934, the party was repeated in Kharkiv (May, 1935) and in Moscow (December, 1935) on the stage of the Chamber Theatre. The concert program consisted of two parts. The first included a suite of Spanish dances ('Spanish song', 'Carmen', 'Dancer'), the second one was built on miniatures – humoresques, which subtly conveyed the experiences of girl. The truth of the naive heroine's feelings was revealed by G. Lerche with the help of natural plastic movements and was emphasizes by almost everyday costume (Sheremetyevskaya, 1981a).

Mahmud Esambayev was another dancer, who managed to realize the idea of 'one dancer's theatre' in constant creative practice. Each of his dances was a poem, different in content, emotional expression, and lexical solution, which was an alloy of plasticity, pantomime, facial expressions. His plastic images: 'Automation' to the music of R. Gliere (man-machine, heartlessly carrying out the will of the owner); 'Golden God' with virtual plasticity of hands, depicting the waters of the Ganges; 'Makumba' staged by Brazilian dancer and choreographer Miranda Baptista. According to E. Gershuni, the dances of the peoples of the world in the stage embodiment of M. Esambayev 'are not ethnographic pictures and not national dancers' (Gershuni, 1968, p. 84), – they are a figurative revelation of the spiritual world of people from different countries.

'The idea of freedom' in theatrical drama contributes to the birth of new compositional methods in the author's dance theatre: asymmetry of ensemble forms, 'stop frame', counterpoint, 'disintegrating' ensemble, melody recitation, dance 'in silence', using of sign language, oriental spiritual practices, verbal commentary, solo and choral singing, video and computer technology, the direction of stage episodes, simultaneity and parallel unfolding of events, mutual intrusion of the actor into the space of the spectator, improvisation in space, time, movement; decentralization of stage space, co-creation of the audience and many others.

### ***'The idea of freedom in the theory of drama' in the scenography of the author's dance theatre***

'The idea of freedom' in theatrical drama permeates the scenography of the author's dance theatre: from minimalism and the lack of scenery 'black cabinet'; scenery-constructions, which would not be the background of the action, but one of the means of its construction, which came to life only in interaction with the dancer in the works of K. Goleizovsky, M. Graham, M. Bejart, P. Bausch and others, to perform the roofs of houses, lawns in parks, museums, art galleries, river stations in the productions of choreographers of postmodern dance, etc. For example, in the ballet 'Ocean' 'M. Cunningham embodied the idea put forward by his permanent composer and music collaborator John Cage: to create a dance stage in the middle of a spherical space, and around the audience were to be musicians and performers who

created a whole 'ocean' (Guatterini, 2001, p. 224). The warm light refracted in the transparent columns that rose to the top and descended to the bottom, and illuminated the round stage and the heads of the dancers in leotards, changing different colors. Four passages were made for the entrance and exit of the artists in the spherical structure. But they changed their location on a random basis (Guatterini, 2001).

Directed by K. Ponties 'Benedetto Pacifico' Theatre Jean Vilar (Vitry-sur-Sein, 2016), the protagonist is shown torn from his once and for all appointed place. In the beginning, the spectators see a person, to whom a faint ray of light was directed from above. When a person begins to move, the light intensifies slightly and begins to flicker around the dancer's body. The actor moves – and the light moves behind, obeying, and at the same time performing his own dance. It turns out a virtuoso duet of person and ray. Only inside the performance it becomes clear that the dancer and the lighting fixture are connected by a rubber band, which at this point becomes figurative, because it wears a noose around the dancer's body over his shirt and squeezes his chest. In the end, the rubber band comes off the person along with the shirt and the person can finally breathe freely, enjoying every breath.

S. Gustavson and N. Sturenberg from Denmark use the means of constructing drama on the actions of moving objects and juggling them (plywood boards, bricks, bamboo sticks, metal balls) (Manshilin, 2014). This 'idea of freedom' allows the costume 'to come to live' together with the dance to give birth to a choreographic image: from free as well as transparent tunics of modern dancers; a suit reduced to a bandage or an Egyptian apron in K. Goleizovsky's 'Beatiful Joseph'; a trumpet in the form of a tube that tightly fits the body and makes each pose of M. Graham in the miniature 'Grying' similar to the thought expressed in stone; the using of long scarves and fluttering fabrics that symbolize 'the soul soaring into the sky' (Surits, 1979, p. 173), as in 'The prologue' to the music of N. Medtner, choreographer K. Goleizovsky and others. And finally, the stylization of an authentic folk costume in the works of M. Fokin ('Daphnis and Chloe', 'Bacchanalia', 'Egyptian Night'), B. Nijinska's ('Wedding'), V. Nizhynsky (Life of Great People, 2014), L. Myasyn ('Sacred spring', 'Russian fairy tales'), K. Goleizovsky in the composition 'Spanish Dances' and 'Rhapsody' by composer F. Liszt (Verkina, 2002), L. Yakobson (1965) ('Snow Maiden', 'Princess Swan', 'Alyonushka'), B. Eifman's ('Firebird') (Galina, 2019), Galician dancer O. Herdan-Zaklynska (1964) ('Tapping steps', 'Snowstorm') etc.

According to the authors, the research materials will be important for the further theoretical understanding of the trends in the development of contemporary stage choreographic art, in particular, theatre dance. The expanded list of features of the composition, in particular lexical new formations of new stylistic directions of theatrical dance of the XX–XXI centuries, will contribute to the creation of a single professional language for describing the realities of contemporary choreographic culture.

The practical significance of the conducted research is that the systematization of innovations by representatives of contemporary dance theatre in the field of composition of contemporary directions of theatrical dance can be used to create new educational methods for teaching theatrical dance, the art of choreography, directing dance theatre, developing manuals and textbooks in this field.

## Conclusions

Thus, 'the idea of freedom' in the theory of drama, which became one of the cultural prerequisites for the emergence of contemporary dance theatre as a phenomenon of stage culture, contributed to the emergence of the 20<sup>th</sup> – 21<sup>st</sup> century the boundless variety of individual choreographer styles, which influenced of the formation the peculiarities of stylistics and composition of works of the author's dance theatre of the 20<sup>th</sup> – 21<sup>st</sup> century. They become: 1) complete freedom of theatrical form from the conventions of historical and household and the right to freedom in choosing the theme of the author's choreographic work; 2) exemption from conditional dance vocabulary in favor of 'unconditional'. The main expressive means of the author's dance theatre from the beginning of the XX<sup>th</sup> century are: varieties of modern dance, neoclassical dance, jazz dance and postmodern dance; 3) free choice of music for the author's work, including the so-called 'non-ballet'; 4) synthesis or combination of various elements: dance vocabulary with elements of ritual dances and martial arts, acrobatics, pantomime and household sculpture; 5) abandonment of the traditional classical form of pas-de-deux in duet dance, and the emergence of a new form of dance – dialogue with the using of non-standard plastic solutions and virtuoso acrobatic supports; 6) emergence of such new forms of author's dance theatre as: mono performances and concerts; literary choreographic suites; ballets symphony; dance symphony; ballets to sacred music; 7) birth in the author's dance theatre of new compositional methods: asymmetry of ensemble forms, 'stop frame', counterpoint; 'disintegrating'

ensemble, melody recitation, dance 'in silence', using of sign language, oriental spiritual practices and many others; 8) new scenography (new forms of stage space; its decoration; a new type of stage costumes). The following directions of research are possible studies of the evolution of the author's dance theatre in the XXI century, the peculiarities of its aesthetics of representatives of different countries of the world in accordance with their worldview beliefs, a comparative analysis with the aesthetics of postmodern dance, etc.

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