

Ballet as a Unique Phenomenon of Culture

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Abstract: In this article, ballet is viewed as a cultural phenomenon, in which artistic images are created that acquire the meaning of culture and an aesthetic ideal. The author says that professional ballet shows the beauty of plastic body movements brought to perfection, the harmony of musical and dramatic performance, and in a semantic perspective - reflects the values of the spiritual world of culture.

Keywords: culture, ballet, music, plastic movements.

The phenomenon of art is a kind of empirical consciousness, the source of knowledge of which is often sensory-emotional perception. Professionalism in art, as in other types of human life, is achieved by creating a certain system, characterized by the gradual study of all its stages and leading to absolute perfection. Professional art finds its full completion in its highest form - the creation of artistically beautiful. Ballet is a part of professional art. Professional ballet belongs to the spatio-temporal types of artistic creation, where the space is limited by the stage area, and the time factor is determined by the length of the completed action.

The connecting center of artistic synthesis of different arts is choreography, which occupies a dominant position in ballet.

and which is its main means of expression. Choreography is "the art of dance, as well as the staging of ballet dances" [1]. Studying the choreography of professional ballet, one inevitably has to operate with such a concept as dance [2]. The meanings of the words dance and choreography are very close, almost synonymous. The dance can be characterized as a compositional structure of interconnected rhythmic and plastic movements and positions of the human body, bearing an ideological, semantic, and in some cases, plot load.

Choreography has a broader meaning, it is the art of dance in general, in all its varieties. The choreography covers many dance styles - from folklore national dance to its modern incarnations. In professional ballet, choreography is fundamental to the vitality of a ballet production. The highest level of choreography is classical dance. The means and techniques of classical dance form the aesthetic form of professional ballet, becoming its main distinguishing factor from other areas of choreography. "Classical dance is a system of artistic thinking that shapes the expressiveness of movements inherent in a person's dance manifestations at various stages of culture. These movements are included in classical dance not in an empirically given form, but in a form abstracted to a formula," wrote L.D. Blok, who devoted her works to the study of classical dance [3].

For a long time, ballet remained a prerogative and an entertainment and entertainment show for a small number of wealthy people, while attracting the attacks of progressive minds. The emergence of classical dance and classical ballet turned out to be consonant with the high aspirations of romantics who do not accept the surrounding reality. The spirituality, poetry and unreality of classical dance carried romantics into the environment of ideal perfection. Classical dance has developed as a result of the tremendous work of many generations of people who sought to achieve the greatest expressiveness of the movements of the human body.

The system of classical dance crystallized in the principles of the development of dance movements inherent in everyday dance (step, run, body turns, busting, stamping on the spot, etc.), brought to a "geometrically distinct scheme" [4].

The basis on which classical dance developed was the theatrical or stage dance, which had developed over several centuries, which in turn was based on the dance techniques of folk choreography. Gradually improving, movements and the connecting elements, which originate from the stage dance of the New Age, acquired their unique and inimitable face in classical dance. The norms and rules of classical dance assume body positions that are unnatural for the natural physiology of a person, for example, eversion of the legs or finger technique (pointe shoes).

A synthesis of different types of choreography is often used in ballet performances. For example, the characteristic movements of folk dance were included in classical ballets as early as the 19th century, and in the productions of modern choreographers, along with classical dance, we see the achievements of modern dance, their fusion creates a new kind of choreography - neoclassicism. Here we only touch on this topic, which is the subject of a separate article. The harmony of classical ballet is unthinkable without its most important component - music. "The organic synthesis of music and choreography in ballet becomes possible due to the relationship of the figurative nature of these arts" [5].

When ballet remained a courtly spectacular form of theatrical art, ballet music had mostly applied significance. Outstanding composers rarely turned to ballet music and treated it condescendingly, since it was believed that it was intended only to create the so-called "dancing" - a set of formal qualities of music that make it comfortable for dancing.

As in other types of theatrical art, drama in ballet contains the main stages in the development of a plot action: initiation, development, culmination and denouement.

Drama in ballet is designed to reveal images through artistic and plastic embodiment. Therefore, it is important that the choreographer, who is also a playwright, thinks in choreographic images, creates action through the plastic development of the entire ballet. Ballet drama takes on a special character - it is musical and choreographic. Its basis is a script that has a verbal description of semantic and plot twists and turns. But the embodiment of drama in ballet works takes place without the help of words, proceeding in the figurative-dance implementation of musical drama. The content of musical drama becomes a support for choreographic drama, which follows the music without repeating word for word its tempo-rhythmic formulas, while acquiring its own techniques, conditionally repeating the sound-dramatic basis.

Often in ballet, the compositional and semantic idea of a piece of music is reflected in choreographic drama without a visible plot. This phenomenon is especially evident in plotless symphonic ballets. Professional ballet contains many aspects of the cultural environment, among which the aesthetic and semantic. From an aesthetic point of view, the phenomenon of professional ballet is the beauty of plastic body movements, brought to perfection; in the semantic aspect - reflects the values of the spiritual world of culture.

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