

DOI 10.26886/2414-634X.6(33)2019.10

UDC: 792 / 796.4

**FEATURES OF THE CIRCUS GENRE OF AERIAL GYMNASTICS
(FORMS OF SYNTHESIS ON THE EXAMPLE
OF A DUET CORDE DE PÉRIL)**

D. Orel, Master of Sports in Gymnastics

<https://orcid.org/0000-0002-2413-1676>

Kyiv Municipal Academy of Variety and Circus Art, Ukraine, Kiev

The purpose of the research is to analyze the specific features of the forms and techniques of ballet priyoms that are used as an integral part in the construction of tricks in the duet corde de péril of the circus genre of aerial gymnastics. The scientific novelty of the article consists in an attempt to comprehend the phenomenon of the unique use of similar priyoms both in ballet in a duet miniature and in aerial gymnastics of a duet corde de péril, which is a rather rare occurrence and representation of this circus genre in aerial gymnastics today. Plasticity, and expression are enriched with musical accompaniment and can be found at the intersection of two vectors – ballet and circus gymnastics, stunts in tricks. The technique of representation in the vertical plane (as opposed to horizontal in the ballet), demonstrates the new paradigm of perception synthesized genre.

Key words: circus art, circus genres, aerial gymnastics, circus trick, corde de péril

Problem statement. Understanding the phenomenon of similarity and synthesis of genres in the application of technical techniques consists in trying to comprehend the phenomenon of the unique use of similar priyoms and forms, both in aerial gymnastics of duet corde de péril and in ballet duet miniatures today.

The analysis of sources and recent researches.

Formal-technical, as well as historical aspects and features and specifics of circus genres are analyzed in scientific works – Mikhail Bakhtin, Walter Zapashny, Alexander Kiss. In these works, the historical aspects of circus genres were described and determined – acrobatics, gymnastics, juggling, trainers, clowning. The historical periods, personalities, as well as the uniqueness of work in specific genres of circus art in the XX-th century were covered.

Domestic circus art robots are represented – Mikhail Rybakov, Vladimir Kashevarov, Yuri Kashuba, Anatoly Stetsenko, Svetlana Dobrovolskaya, Kapitolina Dementieva, Marina Malykhina, Denys Sharykov, Julia Romanenkova, Maxim Golovchenko. In the work of Mikhail Rybakov, a huge analysis of the historical process of the Kiev Circus was carried out. The periods, circus genres are described – acrobatics, aerial gymnastics, equilibristics, clowning, pantomime, tricks, juggling, original circus genres. The unique tricks and techniques of prominent circus artists of the XX-th century are described.

In the work, Mikhail Rybakov, an analysis is given of the creators of the Russian national circus, the academy of circus art, entrepreneurs and artists, the theater of animals, circus art and the life of Kiev, the Ukrainian circus collective, and the circus on the stage (Рыбаков, 2015).

The work of Vladimir Kashevarov describes the features of stage technical training and safety techniques in circus genres. In particular acrobatics and aerial gymnastics. The characteristics of circus apparatuses, the specifics of suspension mechanisms and fixtures are analyzed. Instructions are given for circus artists to use circus props. This work is unique in its kind, among the new editions of Ukraine on the specifics of circus art (Кашеваров, 2018).

In the work of Yuri Kashuba, the stage method for preparing an acrobatic couple is analyzed, examples of the stunt part are given, and movements are described. Comments and work on errors in performing acrobatic elements are given (Kashuba, 2018, p. 100–105).

In the work of Anatoly Stetsenko and Svetlana Dobrovolskaya (Stetsenko and Dobrovolskaya, 2018, p. 95–99), for the first time in circus criticism, the features of the work and the specifics of aerial gymnastics on the trapeze are indicated. Trick elements, execution rules, historical features of this circus genre, as well as the stage method of teaching work on the genre are indicated.

Denys Sharykov, in his work, analyzed the creation of an artistic image and the genre-stylistic feature of the circus representation of aerial gymnastics on the ring. He described the trick part, the transitions from movement to movement, determined the stylistic structure of the circus number (Sharykov, 2017, p. 138–143).

The scientific novelty of the article consists in an attempt to comprehend the phenomenon of the unique use of similar priyoms both in ballet in a duet miniature and in aerial gymnastics of a duet corde de péril, which is a rather rare occurrence and representation of this circus genre in aerial gymnastics today.

The definition, refinement and disclosure of the composing features and laws of technology (complex tricks, transitions from the beginning of the combination to its completion), as well as the genre-stylistic and artistic-aesthetic filling of the circus number (representation), is today a rare occurrence, especially in scientific studies of circus criticism, circus pedagogy, both in Ukraine and Europe and America. The subject of a scientific article for the first time touches on this issue in the context of the contemporary history of circus art. It is also important to note that almost no issues are involved in the issues and problems of aerial gymnastics genres

in circus art from the perspective of an applied practitioner, as well as a scientific component and a conceptual-categorical apparatus.

The publication's purpose. The purpose of the research is to analyze the specific features of the forms and techniques of ballet priyoms that are used as an integral part in the construction of tricks in the duet corde de péril of the circus genre of aerial gymnastics.

In connection with the stated goal, the following tasks will be implemented in the article:

- to analyze the state of the study of the problem on this issue in circus art;
- briefly highlight the historical context of the development of aerial gymnastics, as well as its modern varieties;
- determine the goals of artistic realization in a circus number;
- to clarify the uniqueness of the connection of the pipe part of the duet corde de péril of the ballet duet.

The research methodology is based on a combination of methods (systematization and generalization, analytical, comparative, descriptive and dialectical).

Statement of the basic material.

The definition, refinement and disclosure of the composing features and laws of technology (complex tricks, transitions from the beginning of the combination to its completion), as well as the genre-stylistic and artistic-aesthetic filling of the circus number (representation), is today a rare occurrence, especially in scientific studies of circus criticism, circus pedagogy, both in Ukraine and Europe and America.

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practitioner, as well as a scientific component and a conceptual-categorical apparatus, which stood in the path of flight, has now been replaced by circular moving gas lamps, which, if necessary, could be located at the desired height.

Two gymnasts on two trapezoids is such a primary form of air flight. Although such a structure does not in any way detract from the work of air gymnasts, nevertheless in this form the air flight did not remain. A real air flight, regardless of genre, composition and style of work, requires at least three gymnasts. The account starts from here.

Aerial flight, which takes an average of ten to twelve minutes, in the introductory part consists of several gymnastic figures, which are performed on the trapezoid, and in the central part is composed of a series of flights from trapezoid to trapezoid. And in the final part it ends with jumping performers into a safety net. It should be clarified that no air number on a low-suspended trapezoid can do without a grid; otherwise the repertoire of gymnasts would be limited, because complex elements can not be fulfilled with a one-percent guarantee.

Now let us turn to the description and definition of the similarities of the similarities of stunts in aerial gymnastics and ballet technique in a duet on the example of corde de péril.

Corde de péril (French – cord de peril, corde perilleuse – dangerous rope) is a type of circus (air) gymnastics. Air-gymnastic projectile – tightly stretched vertical rope, on which the artist performs certain tricks. The upper end of the corde de péril is attached to the dome; lower pulls on the assistant; on top of the shell provided with hinges. The number shown on the corde de péril is performed by one performer or duet (Кашеваров, 2018, с. 12).

Let us give an example of the duet number of aerial gymnastics corde de péril, performers Dmitry Orel and Svetlana Kashevarova (Air duo love).

Under the light lyrical electronic composition of Greek composer Vangelis, 1996 album, "Oceanic (Aquatic Dance Composition)", the performers demonstrate elements distinctly and plastically, with a cascade of complex tricks on a vertical cord that combine with a harmonic tastic plate. In the structure of the number of air gymnastics on the corde de péril there is a clear sequence of the following elements:

- 1) The lifting of the ropes (or "Vlazka"), with men and women doing so according to separate technical rules;
- 2) Foot lock (allows you to sit on a cable);
- 3) Flag (or Bookmark or Bracket);
- 4) Rear sagging head down;
- 5) An arrow (focusing on two hands in a rope with the transition to one hand), but many other tricks.

The architectonics, structure and functional filling of the basic elements of each air number at the corde de péril show their identity with the ballet tradition "Pas de deux". For example, in the creativity of the duo "Air duo love" the element "inlaid" attached to the ballet entree; The "Flag", the whirling, and the "Blanche", were the variations of the soloists, a special fast vertical rotating descent – fouetè.

Technique of their aerial execution, aesthetic mastery of movements, transition from trick to trick, beautiful and sophisticated representation, transfer of psychological and artistic image, clear and precise mastery of forms and poses, translation of gestures of hands, holding of air by feet – corde de péril), in stretching, inversion, with certain figures i merging movements with the musical accompaniment, which is the corresponding arsenal a "Pas de deux".

Conclusions.

The subject of a scientific article for the first time touches on this issue in the context of the modern history of circus art. It is also important to note

that almost no issues are involved in the issues and problems of aerial gymnastics genres in circus art from the perspective of an applied practitioner, as well as a scientific component and a conceptual-categorical apparatus. The article analyzes the research in the field of circus art. Examples of the historical formation of aerial gymnastics are given, as well as a genre variety is indicated. An example of a duet in aerial gymnastics is given and an example of constructing a stunt part of a number is described.

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Citation: D. Orel. (2019). Features of the circus genre of aerial gymnastics (forms of synthesis on the example of a duet corde de péril). *Innovative Solutions in Modern Science*. 6(33). doi: 10.26886/2414-634X.6(33)2019.10

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