



## Cultural aspects of the study of choreographic interpretations of I. Stravinsky's ballet “The Rite of Spring”

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### Abstract

The study of the cognitive process of recognising images (signs) that characterise the content component or emotion is necessary for artistic communication. On the one hand, an interpreter is a representative of a specific society, ethnos, a linguistic personality, a communicant in the historical and modern aspects. On the other hand, in the centre of the ballet is a human with his actions, attitude to other characters, thoughts, feelings and peculiarities of plastic intonations. Since artistic knowledge belongs to the human personality, it has a certain historical, cultural, including social, spacious-hour context. During the “Russian period” of creativity I. Stravinsky created more than twenty works of various genres. The research area does not include the folklore-based “Tale about the Fox, the Rooster, the Cat and the Ram” (1916), “The Tale of the Fugitive Soldier and the Devil, Read, Played and Danced” (1918), in which, along with singing, there was the choreographic action. One of the criteria for selecting material for research is the opportunity to see the choreographic solution of the original versions of the ballets created at Diaghilev's theatre-enterprise. Choreographic reconstructions of “Tales ...” and “Tales of a Soldier” were not undertaken. These scores were not as much in demand by choreographers as the four compositions regarded.

*Keywords:* artistic interpretation; choreography; author's intention; modernism; artistic vision.

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### 1. Introduction

At the present stage, the problem of understanding and interpreting artistic phenomena of other cultures makes it difficult to perceive the meaning of the original idea of the work. Cultural knowledge solves this issue by expanding the methodological foundations for the study of choreographic interpretations of I. Stravinsky's ballet “The Rite of Spring” and makes their analysis from the point of view of determination by culture, subject to the principle of unity of explanation and understanding, where understanding as a result of cognition and the basis of a person's relationship to the results of cultural creativity precedes and guides explanation, while explanation adjusts the processes of understanding (Issakova et al., 2020).

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Accordingly, the solution of the tasks set by the authors and the analysis of the well-known choreographic versions of the ballet “The Rite of Spring” is impossible without clarifying the basic semantic concepts of the scientific apparatus of the research: “understanding”, “hermeneutics”, “interpretation”, “artistic interpretation”, “choreographic interpretation”. So, turn to the identification of the general essence of these terms, which will allow building the logic of research according to the principle from general to specific and consider the choreographic versions of “The Rite of Spring” in the cultural aspect.

Friedrich Schleiermacher, as the author of the idea of the hermeneutic circle, considered understanding as a component of the cognitive process, which is realised in mental activity and its products. In the process of translating Plato into German, he was faced with the need to accurately understand and convey the content of the original. Therefore, he developed “rules for understanding” written documents, not specified depending on the type of text. Speech, according to F. Schleiermacher, is viewed as a creative act of the artist, and his statements acquire an artistic form and become a work of art, that is, a single whole organism. To understand a work means to understand the author's innermost intention.

## **2. Literature Review**

In cultural studies, the problem of interpretation is considered from various approaches – phenomenological, epistemological, axiological, ontological, cultural-historical, sociological, and the like (Davydova, 1979). That is, the methodological basis of the article is a synthesis of the philosophical, cultural, sociological, cognitive, psychological and artistic aspects of various choreographic interpretations of ballet. This path made it possible to comprehend all the ballet options that exist in the dynamics of cultural changes in the 20th – early 21st century not within the framework of a narrowly disciplinary approach – modern choreographic culture, but by referring to the integral functions of scientific discourse. Thus, the culturological approach provided a complex of system-forming principles that allowed analysing the choreographic interpretations of the “The Rite of Spring”.

The cognitive principle is a methodological basis for sciences that study the dynamics of relationships with society. In this case, these are choreographic interpretations of I. Stravinsky's ballet, in which the main themes of the work are creatively embodied in new cultural conditions. However, the choreographers' productions contain their creative experience, choreographic, scenographic and technological achievements of the time in different social environments. The systemic, as a general method of studying culture as a whole and its individual forms, focused on the study of various choreographic interpretations of ballet, which are interconnected by numerous relationships (worldview, general cultural, informational, communicative, artistic, stylistic, etc.) (Degen, 1979; Issakova et al., 2021).

The relationship and interaction with I. Stravinsky's (Figure 1) ballet led to the emergence of new choreographic versions of this work with integrative signs of theatrical, stage, instrumental, choreographic arts, which belong to the outstanding choreographers: G. Petit, M. Bejard, G. Obadiah (France); V. Vasileva (Russia), S. Waltz, P. Bausch (Germany); J. Neumeier (American and German ballet master); G. Contreras (Mexico); A. Rubinia, G. Poklitaru and others. The method of systems analysis allowed to analyse I. Stravinsky's ballet “The Rite of Spring” as a system consisting of interdependent components. Each of them has its own purpose, function and structure. These are, first of all, the ideological foundations of I. Stravinsky (composer), M. Roerich (librettist and production artist), V. Nijinsky (choreographer and dancer); the specificity of their artistic styles; features of

contemporary art of early 20th century; synthesis of the pagan sacredness of “Spring” with mystical theories and practices of the early 20th century.



**Figure 1.** I. Stravinsky

All of these factors affect each new choreographic version of ballet and its modernisation with new ideas regarding semantic content, means of aesthetics of modernism and postmodernism, stage, costume art, and the like.

### **3. Materials and Methods**

In the process of researching the choreographic interpretations of I. Stravinsky's ballet “The Rite of Spring”, the author relied on the general essence, which is highlighted and fixed in the forms of thinking, and used the ideas and methods of philosophy as the methodological basis of cultural studies. Dialectics as a method of understanding the world is a fundamental scientific principle of the study of reality in all its manifestations. It was the dialectical approach that made it possible to substantiate the cause-and-effect relationship between the cultural dynamics of the 20th – 21st centuries, the original of the ballet and its numerous interpretations (Grigoriev, 1993; Garipova et al., 2019a). This made it possible to study in integrity the socio-cultural manifestations of the author's artistic creativity. Thanks to the dialectical approach, the main contradiction in modern artistic practice has been revealed between the content (culturally significant information that contains a work of art) and the form of embodiment (the ambiguity of the methods and means of artistic expression). To resolve this contradiction, it was necessary to explore the cultural content of the original ballet and its artistic potential in order to create new versions of “The Rite of Spring”.

The problems of understanding and interpreting cultural texts of the fundamental concepts of the cognitive act are the central problem of the methodology of the humanities. Therefore, the involvement of hermeneutics as a methodology, theory and art of understanding the meaning of the original ballet “The Rite of Spring” and its choreographic interpretations made it possible to study the ontological structures of human existence, the basic moments of communication with other cultures, people and their relationship to reality; any symbolic systems created by choreographers during the

20th – beginning of the 21st century; to consider the attitude of interpreters to tradition as a creative dialogue (Gubaidullina, 1993; Garipova et al., 2019b). Of the varieties of hermeneutics, the following are applied: interpretation, reconstruction (as a cultural and historical recreation of the meaning of the original source and further ballet performances) and dialogue within the framework of the concept of dialogue of cultures (archaic – modern – postmodern). The content of all choreographic performances of “The Rite of Spring” was analysed taking into account cultural dynamics. Note that the dialogue of cultures, as a product of new meanings, prevailed in the philosophy of the 20th century. (H.G. Gadamer, J. Habermas, P. Riker and others). Therefore, it is necessary for the analysis of choreographic interpretations of ballet during the 20th – early 21st century.

Taking into account the integrative sphere of culturological knowledge, which accumulates methods of theoretical and empirical research of various scientific directions, the culturological method was used, which made it possible to analyse I. Stravinsky's ballet “The Rite of Spring” and its choreographic versions from the point of view of determination by culture. According to K.V. Kislyuk (2011), this method should appear as a method of sociocultural determination, the definition of the relevant features as leading in the explanation of any investigated phenomena, including art history. Thus, the culturological method allowed revealing the cultural information contained in the original “Spring” and its variants. On this basis, to find out the processes of updating the Ballet of I. Stravinsky and to study the features of its actualisation as a component of the creative space of culture of the 20th – early 21st century (Osanova et al., 2014).

The use of the semiotic method, which is based on an information-semiotic understanding of culture, made it possible to consider interpretations of ballet as a world of symbols, signs and communication processes that require understanding. Therefore, semiotic analysis in the context of this research involves clarifying the cultural meanings of I. Stravinsky's ballet “The Rite of Spring” and its new choreographic options, which are the result of a creative rethinking of the primary work in the space of modern culture (Dashicheva, 1965).

A semiotic analysis of the language of art should be combined with a socio-psychological analysis of the processes of artistic perception. It was this method that allowed considering the movements of dancers that have sociocultural meanings and senses, and perform certain functions. Within the framework of this method, the choreographic interpretations of the ballet “The Rite of Spring” were considered, which were constructed by analogy with the processes of human communication. Significant body movements (body language) are not limited to signal fixation. The most important thing here is understanding body language, which provides opportunities for better self-awareness, and somatic education enriches body language (Chilikina, 2014; Aubakirova, 2015). That is, the questions of stylistics and the meaning of movements were also studied using semiotics. To analyse the forms of movements, the author used the graphic system of K. Rick and K. Yeschke as a dictionary for describing movements of any kind. The authors proceed from the fact that movement is not a process focused on generating meanings, but semantics is a secondary effect of movement and determines the process, not its motivation.

Signs of the body, like signs in a dramatic text, in the internal communication system, that is, within the “fictitious world” of the scene (the level of play), may have a different meaning than in the communication between the stage and the audience (theatrical level). Note that the analysis of a dance piece was by no means limited to the study and interpretation of body signs. Along with movement, other theatrical symbols play an important role. Depending on the formation of dominants, performances, music, costumes and sets perform special functions in the production of the meanings of the ballet and its interpretations (Altay et al., 2015).

The comparative analysis was used to compare “The Rite of Spring” with its numerous choreographic versions to identify their culturally specific features. As a method of researching choreographic interpretations of the original ballet, the comparative analysis made it possible to mentally divide them into constituent elements that are decisive in the original ballet: the presence of a pagan tradition and symbolism; the reception of remythologisation as the author's strategy for interpreting myth and a universal cultural principle; the presence of ideological conflicts, cosmogonic ideas about the ordering of primitive chaos with the help of a girl-victim; the idea of the interaction of the two origins; transformation of the rite of sacrifice, the image of the Chosen One, the Great Sacred Dance, and the like (Lapshina, 2019).

Each of the selected components was analysed separately within the framework of a single creative concept with the formulation of description and explanation of the similarities and differences. This takes into account the cultural conditions in which this or that choreographic interpretation was created. Considering that the comparative analysis, like other scientific research methods, has a typical organisation and sequence, three stages were identified:

- the formation of the main criteria, the following were compared: the use of the main themes of ballet, original music or intertext; stage images; choreographic techniques of V. Nijinsky, peculiarities of using group dance; choice of choreographic direction (directions), the kinetics of the human body, its language and bodily rhythm; drawing of the corps de ballet, expressive possibilities of scenography, etc.;
- determination of the system of comparative indicators based on the established criteria: the cultural experience of the choreographer, the availability of staging experience, professional direction, features of the literary text (a range of images and symbols, means of artistic expression, etc.), which determine the characteristics of the individual interpretation of “The Rite of Spring”;
- description and explanation of choreographic interpretations.

A cross-cultural analysis of the best interpretations of ballet by outstanding choreographers from Western and Eastern Europe, North and South America, Asia made it possible to study them as relevant and universal components of modern world choreographic culture (Demidov, 1978). All these interpretations were analysed taking into account the peculiarities of national and universal models of the world, the specifics of the interpretation of the main themes of “The Rite of Spring”: sacrifice, redemption and exclusivity, which makes it possible to intensify the interaction of the original work with its modern choreographic interpretations. They contribute to a better perception and understanding of ballet by representatives of different cultures (Lapshina & Koroleva, 2015).

One of the methods of the historical approach is the comparative historical one, which made it possible to reveal the similarities and differences in the setting of “The Rite of Spring” in different cultures, the genetic relationship, the general and specific in their development. That is, the study of choreographic interpretations and specific patterns of their historical and cultural development helped to make sure that the change in dance and aesthetic trends and norms of plastic culture occurs in close connection with the general course of development of artistic culture. As a result, the internal relationships between the images of the original and its interpretations were revealed; the similarities and differences between the choreographic culture of V. Nijinsky and contemporary choreographers from France, Germany, Mexico, etc. were revealed. This allowed determining the classification and typological features of modern productions of “The Rite of Spring” (Figure 2) and their correspondence to the individual interpretation of the original choreographic images.



**Figure 2.** The Rite of Spring: A tribe offering ritual

When writing the work, various methods of analysis and synthesis were used. The direct empirical was used when familiarising with the research subject. At this stage, the authors identified the main components of the interpretation process: the cultural context of the era, the artistic styles of modernism and postmodernism, within which the ballet was interpreted; the specifics of the author's creativity; understanding a work of art as an element of the author's text system; known interpretations, their evolution and relationship; methods and “techniques” of interpretation as logical reconstruction of the original. Each significant element was considered independently of the others, and their interaction was determined by the cumulative effect (Demidov, 1978; Suleimenov et al., 2018). At the same time, outside data were recorded. This made it possible to get known superficially the phenomenon.

The method of studying literary and historical sources and cultural texts was used in the process of working out the philosophical and culturological primary sources, the original work of I. Stravinsky and his choreographic interpretations, which were perceived as independent and meaningful phenomena. With the help of primary sources and literature, the author analyses the cultural and historical experience of modernism and postmodernism, the peculiarities of the artistic styles of modernism and postmodernism, the cultural space of the individual and professional life of choreographers, the content of their theoretical, artistic and practical activities (Oshanova et al., 2020).

The method of textual criticism helped to select and analyse the most famous choreographic interpretations of the ballet “The Rite of Spring”, which were regarded as literary texts. The methods of linguistic expression of the choreographic text, which the choreographer chose according to his communicative intention, and used to convey meaningful information, were analysed.

#### 4. Results

With the birth of modernism, attempts began to reorganise the world, the search for new ways and forms of artistic creativity, which led to worldview upheavals. Modernists actively experimented with artistic languages, expressive techniques in all types of art. For composers of the turn of the century, modernist aesthetics brought to the fore the problem of archetypes, which is one of the main ones for “The Rite of Spring”. It should be noted that in the score of “The Rite of Spring”, in the author’s opinion, frequent combinations of primitivist and Fauvist tendencies give the music the character of an intensified “masculine principle” and a warlike mood. In the context of barbaric imagery, they give rise to the so-called “Scythian” effect. Researchers rightly point out the features of mighty, but barbarously brute force, exuberant rhythm, and dynamic mobility as typical features (Hodson, 1990; Yanina-Ledovskaya, 2011). Thus, the dominance of the masculine principle provokes a sharp, imperative gesture in the dancers. In a number of episodes, such energy is often perceived as a powerful play of muscle masses.

A convincing argument in favour of the above is the following fact. Almost all “female” scenes, starting with “Spring Fortune-telling” (or “Dances of Chepurukh”), are in fact filled with the same riot of masculine power, which emphasises the warlike attitude as the sound materialisation of Scythian culture. O. Demchenko emphasised the demonstration of strength, reminiscent of the expansion of “Scythians”.

It is known that its production was characterised by extreme agitation, reaching convulsions, sharp breaks of the body. This is caused by the beat of the rhythm and the piercing sound effects of the orchestra. Frenzied movements meant complete submission to instincts that brought a person closer to the beast and allowed individual researchers to assert: “it is a person who is a beast, a creature that is uncontrollable, spiritually blind, weighed down by herd motives and has at its disposal a colossal supply of natural forces and that it turns out to be capable of Vandal acts” (Demchenko, 2017).

The well-known theatre theorist K. Balme (2019) believes that “theatrical dance, whether it be classical ballet or modern theatre of movement, can be partly analysed within the framework of the same methodology as drama and musical theatres, which are practically programmatically based on dramatic forms”. Therefore, the study of modern types of choreography presupposes basic knowledge about historical and cultural changes and development trends in the fields of genre history, the function of the author and genre aesthetics.

Briefly characterise the main points, and, above all, the relationship with other theatrical forms, which should be taken into account when analysing individual choreographic works, trends or the work of individual choreographers.

Since the beginning of the 20th century, the development of expressive or free dance contributed to the wide spread of the auctorial function (stories from an author, not a hero) (Demchenko, 2013; Saifnazarov et al., 2020). Prior to this dance, there was a distribution of tasks. The librettist prepared the script and implemented it partly in close collaboration with the choreographer. For the libretto, separate music was written, or the existing one was used. The choreographer performed a purely auctorial function, translating the course of the action from language and music to body signs. This text of bodily movements from the 18th century was taught in writing, so it could be reproduced. This separation of the auctorial function is important for analysis because the romantic concept of a genre in the sense of the primary creator is difficult to define. Expressive dance simplified this problem: the auctorial function, together with the musical composition, were concentrated in one person. Free dancers such as Isadora Duncan, Loy Fuller, Ruth Saint Denis and many others were already called the authors of dances (Aubakirova, 2016; Atabekova & Shoustikova, 2018).

Dancing and aesthetic tendencies are often associated with other artistic directions. In the 20th century dance in the theatre is increasingly becoming an autonomous and diversified art form. The innovations of the dance creators mentioned above and the Russian Ballet, which worked closely with artists and composers, brought about the final release of dance theatre from its institutional link with opera. Since 1900, dance theatre has been understood as the main, generative, art form that played an important role in the avant-garde movements of the last century (Atabekova & Gorbatenko, 2017).

An analytical approach to dance theatre essentially depends on the aesthetic dominant of the piece. For example, elements such as an action and a character can be significant for analysis when it is possible to find an effective structure, that is, an action, albeit in a rudimentary form. But as soon as dance becomes primarily self-referential (as, for example, postmodern dance), the need to study these elements disappears. Attention is shifted to the question of body style: its motor capabilities and the use of available space.

The listed genre definitions of dance theatre determine the analysis procedure. Research into classical ballet, which, for example, is based on the original choreography of Marius Petipa, will mainly focus on the performing skills of the main dancers and the corps de ballet, as well as graceful variations of the famous choreography (Demchenko, 2000; Soloviova, 2020). The second typical roughly corresponds to the interaction between work and production, which is typical for drama and musical theatres. Even if the work is explicit and not built on the existing basis, its existence as an intertextual reference moment can be assumed. Depending on the formation of the dominants of the work, the analysis will focus on the relationship between movement, scenography, costumes, etc. and establish their interaction. If it is about a new work, it should be analysed, concentrating as much as possible on the work. Ascending points can be other works of the same choreographer or material (if it is a typical dance pattern).

Regardless of the type of work, the choreographic interpretation must include an analysis of the forms of movements. If the recording of the movements course is considered a form of analysis, then dance in the theatre has always been concerned with the analysis of movements in the broadest sense. Since the 15th century, methods of notation appeared, which were a kind of attractions for choreographers and dancers. But only in the 20th century, methods of scientific analysis appeared that can be applied to the works of dramatic theatre, but with the appropriate modification.

The study of choreographic interpretations requires the study of movement forms. This was facilitated by the graphic method (English Movement Evaluation Graphics), developed by Carey Rick and Claudia Jeschke. It is built on the fundamental definition of motion, which is the process of changing the unstable ratio of body weight to earth's gravity and is found in the fact that the body or its parts change their location (Au, 2002). That is, the authors proceed from the premise that motion is a process oriented towards the generation of values. But there is no semantic dimension in this system. Here, semantics is a secondary effect of movement. It defines only “the process of movement, not its motivation” (Au, 2002). Therefore, the graphic method of K. Rick and K. Jeschke is, first of all, an accurate dictionary for describing movements of any kind.

The theory of “labanotation” (Potebnya, 2013), developed by the German choreographer and body movement researcher Rudolf von Laban, whose individual provisions contributed to the consideration of the kinesis-aesthetic communicative aspects in the stage space of Newlove Jean Laban for Actors. Location, orientation, use of the scene and kinesphere (the environment of the body, which can be comprehended by the limbs without changing the place of its location) are understood as the spatial quality of body signs. Four categories of movement – energy, space, body weight and time – correspond to the dynamic quality of body signs and describe primarily the impulse of movement. But with the help of the method of labanotation, it is possible to study only the movement of a body in



space, and it is impossible to capture its semantic dimension. However, during the study of choreographic interpretations, it is the analysis of the semantic aspects that is needed.

This was done by Susan Lee Foster (1986), who introduced the concept of a mode of representation. Using contemporary semiotics and post-structuralist criticism, she analysed the choreographic works of her contemporaries and their predecessors (starting with the ballets of the Renaissance). The work “Reading Dancing: Bodies and Subjects in Contemporary American Dance” became the first systematic approach for the theory of modern choreography at the level of creating meanings and senses. The researcher identified four fundamental ways of semantic levels at which body signs can produce meanings: imitative, indicative, metaphorically expressed, and reflexive.

1. The imitative method is based on the consistency of the performed movements with the demonstration of the action. Movement is an iconic manifestation of an action, played or danced by an actor.

2. Indicative – marked on certain features of the body signs. Here it is often about repetition, or about other forms of emphasis, which predetermine the focus on the meaning, and therefore its creation.

3. Metaphorical – involves the construction of a symbolic level of meanings. Individual movements or actions, due to the release from the usual daily semantics, acquire a new dimension of meaning.

4. The reflexive method turns out to be when movements or some particular movement act as a referent of an action performed by a body (Foster, 1986).

But not a single performance is limited to one of the named ways of revealing, although at least one of these principles may be dominant. That is, in the process of semantic analysis, it is necessary to establish at what level the signs of the body are realised: the internal or external communicative system. Body signs within the “fictitious world” of the stage (the level of the game or the internal communication system) may have different meanings than in the communication between the stage and the audience (theatrical level or external communication system) (Demchenko, 2011; Kvetsko, 2020).

Regardless of the method, the analysis of a dance piece is by no means limited to the study and interpretation of body signs. Along with movement, other theatrical signs can also play a major role. Depending on the formation of the dominant elements of the performance, music, as well as costumes and decorations, can perform important functions in the production of values. The many choreographic interpretations of I. Stravinsky's ballet require a certain ordering. Therefore, typology will be used both as a process (typology) and as a result. That is, analysis and comparison of choreographic performances related to different cultural areas will help to identify common and distinctive features and certain patterns (Lend’el-Syarkevych et al., 2018; Kozhevnikova & Merkulova, 2020).

By the time the ballet “The Rite of Spring” was first staged, V. Nijinsky was known primarily as a classical dancer. However, he used the newest concept of prehistoric Russian rituals based on sacrifice, although the latter violated the stable value scale of classical ballet models (Yanina-Ledovskaya, 2011).

The version of Leonid Massine staged in New York and Philadelphia in 1930, is indicative of the fact that Martha Graham was invited to the role of the Chosen One (that is, the sacred victim who dances to death) – the leader of the new direction, was very popular in America in the first half of the 20th century. It is significant that it was after this production that M. Graham began to create her own works, inspired by American rituals and national themes. The first of these was called “Primitive Mysteries” (1931) and consisted of round dances and leaps in the spirit of the “The Rite of Spring”. Leslie Horton (Hollywood Bowl, 1937) proposed his own version of this ballet for the first time with a

mixed cast of African American, Latin American and Native American performers. Press coverages about this interpretation were polar opposite.

Mary Wigman achieved the impressive effect of staging “The Rite of Spring” at the Berlin Festival in 1957. With her colleagues at the Berlin Opera, she used the expressive techniques of pre-war German dance with the technical refinement of ballet technique (Demyankov, 1989). This contradicted the established ideas of that time in Germany, where they preferred the international foundations of their own dance, born in the process of the evolution of German dance. But there were also disagreements between the approach to performing group dances and the role of the Chosen One (Dora Hoyer).

Choreographic interpretation of P. Bausch – “Victim of Spring”, staged 18 years later, was born in different political conditions. P. Bausch made the main emphasis on the concept of the crowd, while Wigman insisted on the nobility and sacrifice of the Chosen One (Yanina-Ledovskaya, 2011). The author of the concept was that the main culprit in the death of the Chosen One was men, which corresponded to the principles of feminism. 90-year-old Martha Graham in 1984 chose a similar idea to recreate “The Rite of Spring”.

Maurice Bejart (1959), John Neumeier (1972) and Hans Van Manen (1974) used the original score to create modern concepts, that is, a tool for using the ritual forms of primary art and the ideology of primitivism (Yanina-Ledovskaya, 2011). Paul Taylor (New York, 1980) in his postmodern compilation mixed black film techniques in the spirit of the military gangster adventures of Hingham Liang (1997) of the Guangdong Dance Company in China. Saburo Teshigahara danced accompanied by a piano solo in his own version of “Spring” called “Spring in dakh-dakh-sko-dakh-dakh” while Michael Clarke's (2007) interpretation, subtitled “modern masterpiece”, was frankly provocative and obeyed “Punk” aesthetics (Yanina-Ledovskaya, 2011).

The analysis of the choreographic interpretations of I. Stravinsky's ballet showed that they cannot be attributed to certain traditions or styles due to the ambiguity of interpretation and postmodern aesthetics (Bressan, & De Grassim 2003). The content of such ballets was associated with the rethinking of the new World at the beginning of the 21st century, themes of cruelty and loneliness prevailed in them, there was a tendency to renew the choreographic language. I. Stravinsky's idea was supported by Nicholas Roerich, whose artistic vision was inherent in theism. Therefore, he actively joined the work on the script. The composer's idea was supported by Sergei Diaghilev, the first Russian impresario and initiator of the “Russian Seasons” in Paris.

At that time, European ballet theatre was in crisis. This fact was stated by the World Congress of Choreographers in Berlin (1908), who believed that the art of dance in the 20th century doomed to perish. But a year later, the enchanting performance of Russian ballet refuted this belief and the vitality and promise of ballet art. During the period of Europeanisation of troupes (1914 - 1929), a plotless ballet was established, collaborating not with well-known representatives of the European avant-garde (composers A. de Falla, E. Sati, G. Fauré, F. Poulenc, D. Millau); artists P. Picasso, A. Dern, Same. Rouault, A. Matisse, Coco Chanel), but also Russian émigrés – I. Stravinsky, S. Prokofiev, N. Larionov, N. Goncharova and others. Note that The Rite of Spring is precisely a plotless ballet.

Russian artists influenced the aesthetics of ballet, which reached the highest level, which helped to overcome the dead academism and craftsmanship in European ballet art. In the ballet theatre of the 19th century, as in the theatre of the time of S. Diaghilev, a choreographer completed a work. For example, in the imperial ballet, Petipa developed ballet scripts and worked with P. Tchaikovsky and O. Glazunov to translate his own ideas into music. Intervention in the decoration of the performances was not necessary. The “academics” of theatrical painting knew their functions well and reproduced on the

stage the established ideas about the scene: throne rooms, underwater kingdoms, and the like (Johnson, 1991).

Fokine's reform, which reoriented the aesthetics of ballet performance, took into account the state of development of other arts, which contributed to the enrichment of ballet. At the initial stage, the frankly confidential atmosphere of communication between the authors provided interaction, which was the key to success. The choreographer had only the prerogative of creating the dance. S. Diaghilev, as a leader, chose the choreographer who was best able to implement this or that project. However, further evolution, which is confirmed by the work of V. Nijinsky, no longer fit into the concept of S. Diaghilev. First, L. Massine and B. Nijinskaya, and later G. Balanchine, brought their own vision of the role of choreography in ballet. That is, the choreographers of the post-Fokinian formation created choreography that sought new forms and genre structures for the use of academic dance. The new principles of the art of choreography testified to the growth of the role of the choreographer in the synthesis of the expressive means of the ballet performance. It is such an innovative work in the theatrical and musical art of the 20th century was the ballet “The Rite of Spring”, which premiered on May 29, 1913, at the Théâtre des Champs Elysees in Paris. Its aesthetics were aimed precisely at the reformist direction.

## 5. Discussion

F. Schleiermacher used the term “active understanding”, in which he focused on understanding the linguistic form in a specific socio-historical context, that is, on understanding its novelty. Active understanding involves the reconstruction of what is perceived and is the most important moment of understanding. Compared with active, passive understanding (in traditional hermeneutics) is a breakaway from the practice of verbal communication, from the real sphere of social relations and interactions.

Starting from the proposition of the universality of the phenomenon of understanding in the cultural life of a person, F. Schleiermacher saw the purpose of hermeneutics in understanding someone else's individuality and its embodiment in the text. To overcome the problem of inadequate knowledge of the language and the spiritual life of the author, according to the philosopher, hermeneutics is an art in which the grammatical and psychological interpretation of the text coincides with the original. F. Schlegel interpreted understanding as a reconstruction of the thinking of another down to the smallest shades of the originality of his whole. In his opinion, any work, any spirit is understandable if its development and its structure can be reconstructed.

According to N.M. Bakhtin, in the field of culture of non-existence – the most powerful lever of understanding, which ensures not only the meeting of two cultures, but also their development and mutual enrichment. At the same time, the emergence of the processes of understanding transforms the entire world culture into an open integrity for every person.

M. Heidegger, G.G. Gadamer and P. Ricoeur, developing hermeneutics as the science of discovering and interpreting the meaning of a text, turned it into a philosophical doctrine. The ontological meaning of understanding as a way of human existence gave hermeneutics an ontological meaning. It acquired the status of a methodological base of humanitarian knowledge and the main way of understanding cultural texts. It is we who points out the way by which the spiritual experience of previous generations through interviews, interpretation and dialogue becomes the property of modern man and society (Pasler, 1986).

Thus, in the course of its historical development, interpretation has undergone changes. The philosophical aspect of its understanding expanded the boundaries of interpretation. From a method of working with texts, it has turned into a fundamental way of human existence in the world.

Umberto Eco understood interpretation in two aspects: in a narrow semiotic sense (as a process of interpreting a sign, in which there is no primary or final interpretation (C.S. Peirce's term), and in a broad sense (as an infinitely interesting process-event between “text” and its interpreter) (Eco, 1996).

Artistic interpretation, as a component of the creative nature of art culture, makes it possible to actualise works of art heritage. If they are not involved in the system of their use by a person, then the works exist, but do not live (M.S. Gumilev). The same idea was expressed by G.G. Gadamer (1991), “The art of the past comes to us through the filter of modernity, living tradition, preserves and transforms it”. In his main work “Truth and Method” and a collection of articles “The Relevance of the Beautiful”, he demonstrated the applied nature of hermeneutics “as a practice of interpretation.” According to G.G. Gadamer, it is difficult to understand an object or text (in a broad sense) without first understanding what is traditional within the framework of the contemporary author's culture. The artist's spiritual world is deeper and wider than his individual text, which is understood by a recipient in accordance with his erudition and ideas about the world. It is almost impossible to adequately understand the author's intention: what is understood is interpreted in the process of understanding. It is an interpreter who re-realises and experiences the original text, depending on his own erudition and knowledge of cultural experience (Dobrovolskaya, 1976). If works of art are not involved in the system of their use by a person, then they exist, but do not live.

Some researchers offer their own definitions of artistic interpretation. A.S. Kolesnik (2014), for example, regards it as a process and result of creating a version of an original or one's own work of art based on creative rethinking of non-artistic phenomena or “primary” work of art and the creation of a new artistic artefact. This formulation is quite correct. However, in the author's opinion, there is a lack of actualisation of an original in other cultural conditions and the specifics of the final product of interpretation, which is always due to sociocultural changes.

O.D. Lyashenko (2011) clarifies the scope of the definition of artistic interpretation – music, literature and painting. In her opinion, this is an artistic and creative activity, including the perception of a work (initial acquaintance) – comprehension (creation of one of the variants of the product of the artist's primary creative activity) and its reproduction during verbal and/or performing communication with the audience. However, this is more like the main stages of the interpretation procedure than its definition. The absence of the idea of dialogicity, the relationship between an interpreter, an author of an original, an original work and the cultural experience of the one who interprets this text, significantly impoverishes the content of artistic interpretation and its final product.

In the author's opinion, artistic interpretation is the interpretation of a work of primary artistic activity in the creative process of performance or its rethinking in a new cultural situation and the creation of a new product. The purpose of interpretation is to understand the artist's intention, which refers to his cultural time, comprehend the content of an original work and its actualisation in changing cultural conditions. That is, the basis of the principle of communication between an interpreter and an original text, which provides for the study of the world as an artist perceived it, is the dialogue of cultures.

In musicology, the scientific search for interpretive possibilities covers musical methodology (V. Moskalenko), the study of the mechanism of interpreting a musical work and the structure of the process of performing activity (A. Kudryashov), the content of the musical process (B. Asafiev, E. Gurenko, L. Kasyanenko, N. Lomonosov ), specific artistic (F. Busoni, G. Kogan, G. Neuhaus) and technological (L. Rabinovich, A. Sidorova, N. Lupak, I. Malyshev) processes, within which a performer reproduces a composer's intention.

The problems of interpretation in the visual arts are studied in the field of typology and specificity of interpretations of paintings and verbal texts (K. Pyatkovskaya, Pin Pingfan, P. Nevskaya,

T. Horoshavina, Y. Sinitsyna, E. Kondratyev), including Ukrainian artists in formal (colour, form, technique, composition, etc.) and meaningful (genre, plot) criteria (K. Lyashev). In the field of choral studies, the aspect of theatricalisation of choral works as a method of artistic interpretation was studied (Y. Mostovaya).

Among the few studies of choreographic interpretations, it is worth noting the dissertation by O. Gryzunova (2017), which was defended in 2017, and is devoted to the interpretation of I. Stravinsky's ballet scores of the “Soviet period” – “The Firebird”, “Petrouchka” and “The Rite of Spring”. The object of the research was analysed from the standpoint of the expressionist interpretation of pagan sacrifice and the transformation of the programmatic basis of the “Rite of Spring” in two separate subdivisions, but exclusively in the art history aspect.

## 6. Conclusions

The study of the cognitive process of recognising images (signs) that characterise the content component or emotion is necessary for artistic communication. On the one hand, the interpreter is a representative of a specific society, ethnos, a linguistic personality, a communicant in the historical and modern aspects. On the other hand, in the centre of the ballet is a human with his actions, attitude to other characters, thoughts, feelings and peculiarities of plastic intonations.

Within the framework of the culturological approach, the primary ballet is considered as an artefact of culture, which reflects the peculiarities of the cultural space of the era, the worldview of the authors, the stylistic specifics of the work, the originality of artistic images, means of artistic expression.

Each culture has its own model of relationships with the world. Since artistic knowledge belongs to the human personality, it has a certain historical, cultural, including social, spacious-hour context. Therefore, the communication features of artists of different cultural areas are recognisable with the original text of “The Rite of Spring”, the creative styles of the first authors, artistic concepts of their time, modern achievements of choreographic culture, etc. were studied using a sociological approach. This took into account the processes and phenomena in the system of social ties, their relationship with the social whole.

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