

FEATURES OF B. EIFMAN'S EARLY WORK

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Abstract: The purpose of this article is to explore the factors that determined the path of formation and creative discoveries of the original author's repertory Ballet Theater of Boris Eifman, an outstanding choreographer at the turn of the 21st century. The scientific novelty of the study is due to the fact that the topic of the author's ballet theater has been little studied in art history, but its role in the development of modern choreography is significant.

Keywords: Choreographic miniatures, kompozitsiya, ballet, stage, act, school, choreographer

The world-famous Boris Eifman troupe was founded in 1977, following the example of the troupe "Choreographic Miniatures" once organized by Leonid Yakobson. However, B. Eifman began to create his own theater much earlier. As the choreographer himself notes, he never had to choose a profession. From a young age, feeling his special purpose, he knew that he was born to realize his dream of an ideal ballet theater. Having reached a certain age, Boris enrolled in a school dance club, and then transferred to a choreography club at the city House of Pioneers in the city of Chisinau, where he lived at the time. At the same time, the future choreographer became interested in music, since he understood that he needed to know it. He loved to dance, but he did not have any external data to make a career, so after graduating from ballet school, he decided to become a choreographer. B. Eifman began composing choreography from an early age, and at the age of thirteen he made his first attempt to write it down. It is known that he directed a children's ensemble when he was not yet eighteen years old. At that time, he bought a notebook and wrote on the first page: "I am starting these notes so that in the future specialists could understand the origins of my work."

In 1964, Boris Eifman graduated from the choreographic school, then worked for two years at the Chisinau Opera and Ballet Theater, and in 1966 he entered the choreography department of the Leningrad Conservatory. His attention was immediately attracted by the chamber ballet and productions of Leonid Yakobson, in them he saw something close to his inner experience. He was also interested in classical performances of the Kirov and Maly theaters. Yuri Grigorovich's first ballets, "The Legend of Love" and "The Stone Flower," made a great impression. "From Grigorovich I learned to think constructively, I learned the categories of a large ballet performance, ... and in the work of Yakobson and Aleksidze I was fascinated by their search for their own language, style, the non-standard nature of their thinking, imagery. I wanted to work in the same manner," he would later say B. Eifman.

Studying the early productions created by the choreographer during his studies, it can be stated that even then the search for an adequate expression of the most complex life issues began, as evidenced by his first concert number "On the Scorched Ground" - a monologue addressing the horrors of war. Also, analyzing his work during this period, one can identify two trends that persisted throughout the master's creative career: the proximity of ballets to the classics, to its traditions and style, and modern ballets, individual in manner and language. As a second-year student, he staged two ballets: the film-ballet "Variations on a Rococo Theme" to the music of P. Tchaikovsky for television and the choreographic miniature "Lullaby" to the music of D. Shostakovich for the ballet exam at the conservatory. Subsequently, the first line will be developed by such performances as "The Firebird" and "Gayane", and the second will clearly manifest itself in "Two Voices", "Boomerang", "The Idiot".

According to Boris Eifman, there are two directions in choreography: coming from the eighteenth century, from J. Noverre, whose successor he considers himself to be, and Duncanism of the twentieth century. Undoubtedly, for a choreographer it is very important to express the "spirit of music" through the plasticity of the body,

but the behests of J. Noverre, expressed in “Letters on Dance”, about the transformation of ballet into a philosophical art, are of paramount importance for him. According to B. Eifman, the language of the future will be a lack of commitment to any one style, one form. “This will probably be a flow of movements expressing the freedom of spirit of a free person, plus, to this, a craving for the theater, the creation of a synthetic spectacle, where light, scenery, costumes all matter, but the main thing will be a philosophical idea.”

Indeed, Boris Eifman’s ballet performances are difficult to attribute to any one specific style, which is also proven by the divergence of opinions among specialists who criticize them for being eclectic, putting a negative connotation into this term. The author of this work has a different opinion on this issue. It is known that in its historical development, Russian culture had stages characterized by the absence of any specific style. For example, there was such a period in the second half of the 19th century - well-known eclecticism. For a long time it was considered with a minus sign, as a manifestation of decline in material culture. However, in recent years, this attitude has been seriously rethought. Now, speaking about the eclecticism of the late 19th century, we are studying it as a period of intense search, rethinking of the mass of new information associated with scientific discoveries, when there is a need for a radical revision of previous aesthetic criteria and the development of fundamentally new ones. It can also be assumed that in the 19th century architecture and everything connected with it were more eclectic, while literature, painting, and theater mostly adhered to one style, at least each specific artist had the opportunity to choose the direction closest to him and in him to work. Now, in the period of postmodernism, such eclecticism has firmly entered into those areas of art where it was not previously present. And if we rely on the existing experience of architectural eclecticism of the last century, then this phenomenon can be considered as positive, when a new harmony is born in a certain chaos. The current state of artistic culture is also characterized by the absence of any specific style, “omnivorousness” in relation to the most diverse cultures of the past. And the

works of Boris Eifman, an artist who is keenly aware of the trends of the time, are also characterized by eclecticism, in which new rules are formed.

Formation of artistic principles of B. Eifman's original ballet theater

The choreographer's plans were daring. B. Eifman managed to create one of the first modern ballet troupes in the country, calling it “New Ballet”, which was later renamed “St. Petersburg State Academic Ballet Theater under the direction of Boris Eifman”. Within an incredibly short period of time - three months - the first program was prepared and, in essence, the troupe was re-created. However, with all his efficiency, B. Eifman would not have achieved quick results without the help of highly qualified tutors M. Shamsheva, Y. Kune, V. Korneeva, who took on a significant part of the teaching. working with dancers⁵³.

It was an undoubted success that the choreographer invited Alla Osipenko and John Markovsky. Collaboration with a high-class dancer made it possible to continue the search for new means of expression. A. Osipenko has long dreamed of “expressing in dance the character of modern man, showing his life in struggle, and telling about his dramas without any discount on ballet conventions”⁵⁴. A new hero for the choreographic theater appeared on stage - a real person of the end of the 20th century, as real as those sitting in the hall.

It should be noted that this is not the first time that attempts have been made to transfer images of heroes who are contemporaries to the audience to the ballet stage. The first Soviet such experience known to the dissertation author was the ballet “Svetlana” to the music of D. Klebanov, staged by N. Popko in 1939, where “for the first time in the history of Soviet ballet, events of real modern times, dated to the year of the premieres, were shown”⁵⁵. But at that time, the plots and actions of the characters in the plays were imposed and conditioned by the current era. Those ideals that were affirmed carried within them false values inherent in the spirit of the historical period, but not in the nature of man himself⁵⁶. B. Eifman's new hero was a contemporary of the viewer, but the values that the choreography of the new theater carried were completely different - a reflection of the depth of the spiritual world of

the heroes, a call for harmony, mutual understanding and love - the basis of human existence.

Naturally, the new hero had to speak a new language, in tune with the modern rhythm of life. Jazz dance, rock-plastic, modern dance and free plastic - in these directions, at first there was a development of expressive means, but over time, preference was given to the modern modification of classical dance.

B. Eifman's works were primarily addressed to young viewers. This also affected the choice of musical material. The active influence on the audience is also facilitated by the use of vocal works, with which Eifman precedes and sometimes ends his performances. In some cases, the selected musical works were re-arranged, such as, for example, fragments from Rodion Shchedrin's opera "Not Only Love", which formed the score of the ballet, declaratively called "Only Love" by B. Eifman.

The theme of the ballet "Only Love" begins to sound before the start of the performance: a woman's voice sings about the expectation of love, which all the characters are waiting for, all the young people who come to the dance floor, with sometimes not even clear hope for a happy meeting. There is no bright decorative design, only the color illumination in the background changes, depending on the change of episodes, and the center of the stage is illuminated by spotlights standing on the tablet. The generalized location of the action seems to push its boundaries, this is where the choreographer's favorite technique was revealed in the future. The mass scenes are built as a single combat between two groups - girls and boys. Each episode is based on its own compositional technique. But no matter how the heroes dance, whether they split into pairs or walk "wall to wall" in a kind of dance, they eventually go in different directions.

The main character's line of behavior is permeated with the desire to overcome various barriers on the path of first love. She cannot find an echo in the soul of her first friend, nor can she come to terms with the aggressiveness of the second young man she meets. Their duet is based on a sharp change in relationships, on dynamic moves. The outburst of passion of the characters is conveyed by B. Eifman, with his usual ability to find beautiful and generalized forms of plastic expression. When the

harshness of the young man leads to a quarrel with the girl and her first chosen one reappears, a trio appears in the performance with a slow pace of movements, as if flowing from one expressive pose to another. A similar technique was once used by L. Jacobson in "Loop - Time", where the fast movement of the dancers suddenly stopped and then continued at a deliberately slow pace, as in slow motion film projection. This trio is perceived as an internal monologue of heroes experiencing the current situation, learning about each other's souls and themselves. The heroine of the ballet finds a way out by breaking up with both. And the viewer again sees her among the dancers, at the mercy of the active rhythm of the dance floor. But now she listens to what is going on in her soul, the spotlight separates the girl from the crowd, and a quiet female voice again sings about waiting for true love to come. The basis of the plastic embodiment of this ballet is modern dance, attractive for its improvisational nature. The entire ensemble of soloists skillfully uses the uniqueness of this plasticity. The first program also featured the ballet "Interrupted Song"⁵⁹ to the music of I. Kalnins. This work is dedicated to the deceased Chilean singer Victor Jara, who was tortured in the dungeons of the junta. This performance rises to an artistic summary of the fates of many singers, whose songs ended on the highest note, and becomes a symbol of the love of freedom, the immortality of the human spirit.

"Interrupted Song" is a mass action, full of expressive rock rhythms. This is a kind of manifesto of the New Ballet troupe. In all its components, the ballet was modern in the best sense of the word. Both the content, the music, and the choreography were imbued with the spirit of the time; it was one of the responses to the Chilean tragedy.

LITERATURE

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