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CIRCOLOGICAL ANALYSIS OF THE SPECIFICS OF CIRCUS DIRECTING OF THE DOUBLE CORD DE PAREL DUO AIR LOVE “TANGO – MODERN”

The article research is underway the analysis of the specifics of the circus direction of the double cord de parel Duo Air Love “Tango – Modern” in the context of contemporary circology.

The peculiarity and specificity of the contemporary circus genre of aerial gymnastics is specified, and the nominal paired chord de parel. An analysis of scientific research on this issue is being carried out today. The creative duo of circus artists Duo Air Love is described. The features of the creation of the circus number “Tango – Modern” are determined.

In the context of circology, an analysis of the circus number is carried out, its plot and scenario form are indicated. Features of the props of aerial gymnastics paired cord de parel. Specifies the specifics of musical accompaniment. The historical component of the creation of the circus performance is specified.

The peculiarity of directing the construction of the circus number “Tango – Modern” is revealed. The details and features of the costumes of circus performers, as well as trick scenes and dramaturgy are described. Much attention is paid to the stuntographic composition. The transitions from trick to trick are described. The character and manner of demonstration in the double cord-de-parel of the circus number “Tango – Modern” is clearly built. The transfer by circus artists of the entire complexity of dramaturgy in the transfer of an artistic image in the genre of contemporary aerial gymnastics is highlighted. An important emphasis is placed on the complex context of the stuntographic composition, which is a unique phenomenon in particular today, as well as in circus directing in general.

It is important to note that circus artists are our compatriots who have worked for many years in the Kiev National Circus, Ukrainian circus companies, as well as in circuses in Europe, Japan, USA, Australia, Canada.

Also, it is important to note that Duo Air Love circus artists, namely Dmytro Orel and Svitlana Kashevarova, graduates of the Kyiv Municipal Academy of Circus and Performing Arts, as well as representatives of the circus dynasty Kashevrovy – Lisinenko – Orel. Dmytro Orel, master of sports in artistic gymnastics, today teaches the young generation of sports gymnasts at the Academy at the Department of Circus Genres.

Key words: *circology, genres of circus art, aerial gymnastics, directing a circus performance, artistic image, double cord de parel, circus trick, stuntography.*

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ЦИРКОЛОГІЧНИЙ АНАЛІЗ СПЕЦИФІКИ ЦИРКОВОЇ РЕЖИСУРИ ПАРНОГО КОРД-ДЕ ПАРЕЛЮ DUO AIR LOVE «ТАНГО – МОДЕРН»

У статті проводиться дослідження специфіки циркової режисури парного корд-де-пареля циркових артистів Duo Air Love «Танго – Модерн» у контексті сучасної циркології.

Уточнюється особливості і специфіка сучасного циркового жанру повітряної гімнастики, а саме парного корд-де-пареля. Проводиться аналіз наукових досліджень з цієї проблематики сьогодні. Визначається творчий шлях циркових артистів Duo Air Love. А також, особливості створення циркового номера “Tango – Modern”.

У контексті циркології проводиться сценічний аналіз циркового номера, вказується його сюжет та сценарна форма. Вказується специфіка музичного супроводу. Уточнюється історична складова створення циркового номера. Приділяється велика увага трюкографічній композиції. Описуються переходи від трюка до трюку. Чітко вибудовується характер та манера демонстрації у парному корд-де-парелі циркового номера Duo Air Love “Tango – Modern”. Робиться важливий акцент на складний контекст трюкографічній композиції, що є унікальним явищем на сьогодні взагалі, а також у цирковій режисурі зокрема.

Розкривається особливість режисури побудови циркового номеру “Tango – Modern”. Описуються деталі та особливості костюмів циркових виконавців, а також трюкові сцени та драматургія. Висвітлюється

передача цирковими артистами всю складність драматургії у передачі художнього образу жанрі сучасної повітряної гімнастики. Важливо відзначити, що циркові артисти є нашими співвітчизниками, які багато років пропрацювали в Київському Національному цирку, українських циркових компаніях, а також у цирках Європи, Японії, США, Австралії, Канаді.

Також важливо відзначити, що циркові артисти Діо Air Love, а саме Дмитро Орел та Світлана Кашеварова, є випускниками Київської муніципальної академії естрадного та циркового мистецтва, а також представники циркової династії Кашеварови – Лисиненко – Орел. Дмитро Орел, майстер спорту зі спортивної гімнастики, сьогодні в Академії на кафедрі циркових жанрів навчає молоде покоління циркових артистів – повітряних гімнастів.

Ключові слова: циркологія, жанри циркового мистецтва, повітряна гімнастика, циркова режисура, парний корд-де-парель, цирковий трюк, трюкографія.

Formulation of the problem. The issue concerns a little-studied phenomenon in modern circology (theory and history of circus culture by genre). It is important to define and analyze in detail the circus act, namely its staging, directing, decoration, stuntographic content, as well as the features of performance by circus artists today. The article will explore the unique rare circus genre double cord-de-parel and Duo Air Love circus artists, namely Dmytro Orel and Svitlana Kashevarova (Romanenkova, 2022; Walker, 2007).

Research Analysis. It is important to note that circological studies in modern Art Criticism on the theory and history of circus genres are represented by the following works: Volodymyr Kashevarov (1), Yuri Kashuba (9), Inessa Lvova (2), Dmytro Orel (5, 10, 11), Yulia Romanenkova (4), Peta Tait (14), Denys Sharykov (12), Lyudmila Shevchenko (6, 13). But a detailed analysis of circus theatrical performances, individual circus numbers in modern circology has a small number of works. Basically, the studies have a narrative context without a detailed analysis of the practical representation of the circus number, description of the artistic form, to convey the image in the circus number, there is no comparative characteristic of stuntography, scenographic and artistic solutions.

Purpose of the article – to analyze and determine the specifics of circus directing for aerial gymnastics on the example of outstanding world and Ukrainian circus artists, graduates of the Kyiv Municipal Academy of Circus and Performing Arts.

Narration of the main material. A little historical introduction to the creation of the circus direction of the *double cord de parel Duo Air Love “Tango – Modern”*.

While on European tour *Dmytro Orel* and *Svitlana Kashevarova* (Orel, 2019) in Switzerland, performing with their number double cord de parel Duo Air Love on a vertical rope at the arena of the Circus Nock, were noted on this circus program by *Diana Benneweis*. She is a representative of one of the oldest European circus dynasties (with more than 125 years of history of circus performers, musical eccen-

trics. Diana is an Art trainer and chief director of the famous *Danish circus “Benneweis”*.

After the circus performance, Diana approached Dmytro Orel and Svitlana Kashevarova and offered to work in her Private Circus for the next circus season, but on the condition that the circus number double cord de parel Duo Air Love must be transformed in accordance with the new requirements under the New program of the circus season Danish Circus Benneweis. The new program was staged in the contemporary style of “Tango – Modern”. The desire of Dmytro Orel and Svitlana Kashevarova to perform at the arena of the Illustrious Circus was so great that, having reworked and rehearsed a new version of the circus number, they immediately proposed a new creative solution for the number called “Tango” on a vertical rope. Diana liked this idea, and she signed a contract with them (Orel, 2020).

Now let’s proceed directly to the *stage analysis* of the circus number of the double cord de parel Duo Air Love “Tango – Modern”. Will be analyzed and determined in detail: scenario form; musical arrangement; trickography; choreography and plasticity in a circus number; direction of spotlights and work with illuminators; working with a costume designer (Shevchenko, 2023).

Let’s start with a *scenario form*. Introduction. In complete darkness, the artists run out onto the arena stage and take their dancing starting position under the rope. With the first chords of the music, the spotlights turn on and the a movement in the tango-modern style, which is reborn into love in the air of two young people. Dance temperamental folk-modern movements in the Spanish-Latin-American manner under the rope turn into a trick part on the rope.

Plot. The trick part begins on a vertical rope, moving from one trick to another with the help of choreographic movements in the style of modern tango. Conflict. Two artists climb up the vertical rope with the help of certain tricks, thereby demonstrating that, as if people want to get to the mountain of bliss in love, to the very top of human relations between a man and a woman. At the same time, helping and

supporting each other, as if in a difficult situation. Culmination. Upon reaching the pinnacle of aerial bliss, a pair of trapeze artists demonstrate a complex trick combination at a height, thereby showing that the goal has been achieved and they are bathed in the rays of happiness (Albrecht, 2006).

Final and ending. The artists demonstrate a trick in the splits, where the second partner hangs on the bottom leg of the partner, and after performing this trick, there is a helical rapid rise to the bottom of this partner. Quickly spinning the lady at the top of the rope in one foot and quickly sliding down the rope in a particular wrap. The partner descends into her partner's arms and the couple of performers freeze in their final pose with a final kiss. Smooth dimming of light by spotlights until complete blackout.

Musical arrangement. The musical arrangement of my room is a beautiful musical composition endowed with its own charm. The musical accompaniment of my number is modern and well-known music in the style of "Tango – Spain". The performer and composer of an instrumental work on the guitar is *Valery Mikhailovich Didyulya*, guitarist and leader of the "DiDyuLya" group. His music sets the necessary tempo and intrigues the viewer with its simplicity. From the first chords, the sound of music captures and awakens in the viewer the necessary energy direction and the mood necessary for viewing (Orel, 2019).

Trickography. Combination 1. Convergence of one partner on a vertical rope uphill on his hands without the help of his legs. Combination number 2. Sunset on the rope "Flags" (Laying with a turn of the body by 180°) with advancement to the top along the rope. Combination number 3. The event of the second partner "Kip raise" with the transition to the top (Lvova, 2020). Combination number 4. Trick transition through the "Corners" of both partners with lowering to the knees. Combination number 5. Braiding, wrapping with a rope, crossing the partner's knee. Combination number 6. "Break on the lower back" in the horizontal position of the second partner. Combination 7. "Going up" on the rope on the partner's shoulder (Kashuba Yuri. Gorkovenko Alexandra, 2021). Combination number 8. Work in the loop of the rope of two partners with a break in one toe, "Twine pull", with hanging on the partner's ankle (head, knee). Combination number 9. "Entrance through the undercut" up. Combination number 10. "Splits and flags" of the second partner on the lower leg. Combination No. 11. East twist down "Mill" (Orel, 2022). Combination number 12. "Twist on the leg in the loop" (Walker, 2007). Combination number 13. Descent of the second partner down, with the winding of the rope over the body. Combination number 14. "Final

pose outside the number (in an embrace)" (Povitriana himnastyka, 2022; Tait, 2005).

Choreography and plasticity in a circus number. The plastic movements in the dance and during the transition and from one trick to another fully correspond to the theme of the program and this number in the folk-modern style, Tango-Spain. The disagreements and truce of air lovers are both aggressively expressive and lyrical and gentle. This is what unites all the choreographic leads to the trick in the circus number.

The acrobatic part and choreography in this number are sharper and more emotional, and dance segments at the beginning and end of the number are smooth and not drawn out in time (Sharykov, 2023).

Direction of spotlights and work with illuminators. Lighting design helps to make rooms more unique and colorful, lighting design in some rooms or shows is an important part and often some elements of a room or show are placed on lighting effects. Lighting design is one of the important decisions in building a room (Shevchenko, 2023). If you correctly set the light score, this can give up to 50% of the success of the entire circus act. The first appearance of the artists on the audience occurs with the highlighting of two artists in the beams of spotlights in white. When the demonstration of pair tricks begins, the arena is filled with scenes of gentle warm tones of light using red and blue light and all work on the continuation of the entire act must be illuminated with white spotlights. Blue and red colors seem to emphasize that love and passion. But in the middle of it, a couple in love is bathed in these feelings. At the end of the circus number, when the partner goes down the rope, the lighting should change and the artists remain only in the beams of the spotlights until the end of the circus number.

Working with a costume designer. A costume for a circus artist is the most important and important attribute in his activity. The costume design of the circus performance was designed by artist *Ekaterina Reznitskaya*.

The main requirement for performers' costumes: since most of the time in our performance is on the rope – the costumes must be made of supplex fabric so that the material stretches and does not fettered the movements of circus performers. At the same time, the costume must fit the style of "Tango and Spain". Dmytro Orel and Svitlana Kashevarova added some red tones to the costumes, as in any love story or plot, red colors should be present, emphasizing the flame of love and passion. Artists have always loved red. Red accents are created and the tempo of the picture is set. With the help of red in the circus act, pleasure, festive mood, joy, expression, passion are shown.

Conclusions. Summing up the stage analysis of the circus number double cord de parel Duo Air Love “Tango – Modern”. Summing up the stage analysis of the circus number double cord de parel Duo Air Love “Tango – Modern”, we can highlight the following. Circus directing has its own specific laws and principles of construction in accordance with the genre of artistic culture and art. Namely: scenario form; musical arrangement; trickography; choreography and plasticity in a circus number; direction of spotlights and work with illuminators; working with a costume designer.

It is important to note that circus artists Dmitry Orel and Svetlana Kashevarova are our compatriots who have worked for 30 years in the Kiev National Circus, Ukrainian circus companies in Lviv, Dnipro, Kharkov, as well as in circuses in Poland, Hungary, Germany, France, Switzerland, Denmark, Japan, Canada, USA, Australia.

It is also important to note that Duo Air Love circus artists, namely Dmitry Orel and Svetlana Kashevarova, are graduates in circus acrobatics and gymnastics from the Kiev Municipal Academy of Circus and Performing Arts “КМАЦПА” (in 1975–2000 – Kiev State College of Variety and Circus art), and they are also representatives of the Kiev circus dynasty Kashevarov – Lisinenko – Orel.

Dmitry Orel, master of sports in gymnastics, acrobat-voltager, today, as a senior lecturer, he provides the educational process at the Bachelor’s degree 026 Performing Arts of the Educational Program Circus Genres at “КМАЦПА” at the Department of Circus Genres of the Faculty of Performing Arts. Its students and graduates today adequately represent Ukraine at International Circus Festivals and competitions, and also work in the National Circus of Ukraine.

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