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Denys I. SHARYKOV,

PhD in Arts, Associate Professor,

Kyiv Municipal Academy of Circus and Performing Arts,

Kyiv, Ukraine,

e-mail: d.sharikov@kmaecm.edu.ua,

ORCID: 0000-0002-3757-5559

Dmytro V. OREL,

Kyiv Municipal Academy of Circus and Performing Arts

Kyiv, Ukraine,

e-mail: d.orel@kmaecm.edu.ua,

ORCID: 0000-0002-2413-1676

Kostiantyn M. HERASYMENKO,

Kyiv Municipal Academy of Circus and Performing Arts

Kyiv, Ukraine,

e-mail: k.herasymenko@kmaecm.edu.ua,

ORCID: 0000-0003-4117-9142

FEATURES OF THE SPECIFICITY AND UNIQUENESS OF THE CONTEMPORARY CANADIAN CIRQUE DU SOLEIL IN THE CONTEXT OF CIRCOLOGY RESEARCH

Abstract. The statement of the problem in the article determines the specificity and uniqueness contemporary Canadian Cirque du Soleil in the context of circology research under the terms of this. The purpose of the study is to determine the specific features of the robot, staging theatrical circus performances, as well as the uniqueness of this company today among other circus structures. The state of research on this issue in the scientific literature on circus genres is analyzed. The

specific features and genres of circus juggling are characterized. The historical characteristics and features of the demonstration of Canadian Cirque du Soleil circus shows to the audience are highlighted.

The article defines the characteristic features of formal technical means in the architectonics and directing of circus genres, as well as their embodiment in the stage representation of theatrical circus show programs.

The research methodology is based on the application of an integrated approach to the study of the circus culture of related arts. In addition, methods are used – empirical, descriptive, general scientific, as well as methods of comparative analysis and synthesis. The article provides a brief analysis of the studies of predecessors on this issue in the context of history and circus performance. The specificity of the artistic and applied features of the director's production of contemporary Cirque du Soleil today, which contributes to the attractiveness of the perception of the viewer today, is described. And also, a demonstration of the uniqueness of circus genres and techniques: vaulting acrobatics and eccentricity, juggling with diabolo, antipode, air flight, air belts, clowning, vocals, contemporary choreography with a high level of theatrical acting, pantomime and plastique.

Contemporary Canadian Cirque du Soleil today is a unique example and synthesis of the interaction of stage genres, namely the contemporary conceptual circus (without animals), theater and performance, ballet, as well as demonstrations of the latest pyrotechnic and computer technologies, materials, forms, structures and devices.

Key words: circus art, performing arts, circus genres, circus theatricalization, Cirque du Soleil, acrobatics, juggling, aerial gymnastics, performance, circus directing, circus show program.

Introduction. The article describes the most interesting facts about the specifics of the creative work and directorial productions of circus theatrical shows (without animals) of the International Circus Structure of the Canadian Cirque du Soleil.

Problem statement. Is due to the fact that in contemporary scientific research in the field of applied circology, this topic has been little studied. There is no fundamental research in this area of performing arts. There are few in-depth scientific publications and monographs on circus criticism, history, features of directing productions of contemporary circus performances, personalities of the contemporary world circus. Of course, this is due to the small number of knowledgeable representatives of the performing arts who would understand circus art at the level of theory and practice, as well as the specifics of circus genres and traditions. Most often, the fundamental applied knowledge of the profession about circus performance is associated primarily with circus performers – acrobats, aerialists, jugglers, clowns. And there are very few professional theorists who could write and process colossal applied knowledge on the history and specifics and development of circus genres, features of the circus show program, circus directing.

Theoreticians do not often turn to such topics due to the small amount of information and public knowledge. And practitioners do not have systemic knowledge to theoretically illuminate and promote the specific features of the world circus, its personalities, structures.

It is important to note that circus art today in the West is most often closed corporations and structures of circus dynasties and families. For example: the International Circus Festival Monte Carlo, Principality of Monaco; “Circus Krone” [13], “Cirque National Suisse Knie” [14]. Post-Soviet circus structures have not yet formed a clear concept of existence and creative implementation in the world circus environment.

Unique structures with special circus show programs stand apart from the Capital Circus of Budapest – Fővárosi Nagycirkusz [12], the winter Circus Buglione, Paris, France), the Stuttgart Circus, the entertainment program with the use of Friedrichstadt-Palast circus performers, as well as the Canadian Cirque du Soleil [8, pp. 80-89].

Analysis of recent research and publications.

Circological studies in this area are very small today and concern the description of the historical process of development of individual circus performances, descriptions of circus structures, festivals, the creative path of famous representatives of the circus genre, as well as a few fragmentary descriptions of circus techniques in acrobatics, juggling, aerial gymnastics, illusion, pantomime, clowning contemporary. Among them: E. Doskach, K. Dementieva, A. Kiss, M. Malykhina, O. Pozharskaya, Yu. Romanenkova.

The purpose of this article is to determine the specific features of the creative work and directing performances of circus theatrical shows (without animals) of the International Circus Structure of the Canadian Cirque du Soleil.

Presentation of the main research material.

Theoretical analytical characterization of Cirque du Soleil. Each Cirque du Soleil show is a combination of circus styles from around the world with its own central theme and storyline. The performances use continuous live music played by well-known talented musicians. The props are changed by the artists, and not by the stage workers as is customary in ordinary circuses, which helps the audience to immerse themselves in the fairy-tale world of the performance without being distracted. Cirque du Soleil differs from other circus shows in that all numbers are part of the plot, and genres are carefully selected for each show.

The first difference that is noticeable is the costumes. True, all circus companies have colorful costumes and elaborate make-up, but at Cirque du Soleil the costumes are very

expressive and sophisticated. They correspond to the theme of the show, carefully thought out and created from expensive and high-quality materials. The circus has a multicultural workforce as it employs people from many parts of the world [9, pp. 69-93].

What makes Cirque du Soleil unique is that they don't actually use animals in the show. However, they offer a wide variety of acrobatic and musical performances as well as performing arts. Thanks to savings on care and training of animals, they were able to focus more on the theatrical component of the performance, on costumes, stage, scenery and the level of artists working and creating a high-quality show.

For example, The “Ka” Show, which premiered in 2005, cost at least \$165 million, making it one of the most expensive theatrical productions in history (by comparison, Spider-Man, the most expensive show on Broadway, cost about half that). A significant portion of the budget went to technical advances, including a fight scene with acrobats on vertically beating wires [11].

This performance has been viewed by more than one million viewers since its opening in October 2005. The influx of visitors is not surprising: the most advanced stage technologies are used here, such as giant mobile platforms that slide on the sides and vertically (one of them is completely covered with sand from granulated Portuguese cork for spectacular marine numbers!), Many options for changing scenery (two parts of the stage may appear separately or together, or simply disappear from view). Leading engineers, architects and even mining equipment specialists from all over the world participated in the creation of this miracle of technology.

Cirque du Soleil not only has fabulous shows with a serious storyline such as “KA”, “O”, “Mystere”, “Allegria”, “Totem”, “Quidam”, “Kurios”, “Corteo”, “Kooza”, but and performances dedicated to outstanding people such as “Michael

Jackson ONE", which combines acrobatics, dance and visual effects, immersing viewers in the world of the king of pop music – “Michael Jackson. Beatles LOVE” by Cirque du Soleil is a multisensory journey. A full technological and psychedelic spectacle continues to be one of the most famous shows in the world [1].

The three-time Grammy-winning soundscape provides the backdrop for exciting aerial acrobatics, daring trampoline and roller skating performances, and more. Or even the MESSI10 show, which acrobatically reveals athleticism, devotion and brilliance, combines sport and circus, celebrating the exceptional talent and skill of the greatest footballer of our time, Lionel Messi. “Ovo” is one of the few family-friendly shows because it will be interesting even for small children, capturing their attention with a fairly easy-to-read insect love story and colorful costumes and sets.

The origins and development of Cirque du Soleil. Cirque du Soleil begins its history in 1982. Then two almost unknown street artists Guy Galibert and Daniel Gauthier decided to create their own small group of young street performers and call it The High Heels club. And along with this, we decided to arrange a small viewing festival for the audience. It happened in Quebec, and then no one could have thought that this event would have such an impact on the development of the circus industry. But the real and only creator, thanks to whom everything began, is Guy Galiber, it was he who fantasized all his life about something great, about something that the whole world will talk about. As the years passed, the development of the project went along with them. Currently, its base has moved to Montreal (Canada), where the main founder of this circus comes from.

And here it is, two years later, in 1984, everything came to the creation of Cirque du Soleil, whose name, translated from French, means “Circus of the Sun”. As the creator of the circus, Guy Galibert, explains, the sun for him personifies youth and

vigor, and he thought that this would be a good sign under which to build something grandiose. to feel the entertainment landscape and capture, captivate and captivate the entire global audience [7, p. 168].

Since its inception, Circur du Soleil has created many shows on incredibly different topics and issues, and there is no doubt that this is a real art that you will watch in one breath.

This circus is also known for its principled non-animal nature of its performances and for its synthetic performances, which very successfully combine circus craftsmanship with lively, incredible musical accompaniment, ingenious, seemingly ethereal design and well-chosen, well-chosen, well-chosen. Thanks to this, the du Soleil genre is characterized as something between the circus and the theater. No wonder it is believed that it was Cirque du Soleil that breathed new bright colors and new life into circus art.

Also, instead of different numbers and pauses before the performances, the creators of this circus combined all the performances with one plot and removed even the minimum gaps between the numbers.

Under the blue-yellow roof of the tent, at the very start, 800 spectators were accommodated, now 5,000 people from almost 60 countries of the world are in the state of this circus on a permanent basis, which allows them to give performances in different cities at the same time. The main part of the troupe is permanently based in Las Vegas, the touring part gives performances in different parts of the world, performing both in the arena under a temporary tent (tent), and on theater stages and concert halls. Everything went up since 1990 with only one tour, and everything went so that this circus performed in 300 cities of the world. And in 2004, he entered the record book for the largest number of artists on stilts (544), who were simultaneously in one place, on one stage.

Very big people in art, such as music composer Rene Dupere, director Robert Depage, fashion designer Thierry Mugler, collaborated with this circus for a long time. For many years the circus has been directed by Pavel Brun and an outstanding choreographer – Debra Lynn Brown [1].

Over the years, Cirque du Soleil has delighted audiences with shows such as:

1984 – Le Grand Tour / “Great Journey”

1987 – Le Cirque Réinventé / “A circus reinvented”

1990 – Nouvelle Expérience / “New Experience”

1990 – Fascination / “Charm”

1992 – Saltimbanco / “Wandering Acrobat” (first ruling in big top)

1993 – Mystère / “Magic”

1994 – Alegria

1996 – Quidam

1998 – “O” (Au) / “Water”

1998 – La Nouba / Living life

1999 – Dralion / “Drakolev”

2002 – Varekai / “Wherever it is”

2003 – Zumanity

2004 – KA

2005 – Corteo / Cortege

2006 – Delirium / “Delirium”

2006 – The Beatles LOVE / Beatles of Love

2007 – Koozé

2007 – Saltimbanco (the performance was resumed in the Passion Arena)

2007 – Wintuk

2008 – CRISS ANGEL Believe

2008 – Zaia

2008 – Zed

2009 – Ovo / “Egg”

2010 – Banana Shpeel

2010 – Totem / “Totem”

2010 – Viva ELVIS / “Glory to Elvis”

2011 – IRIS

2011 – Zarkana

2011 – Michael Jackson THE IMMORTAL World Tour

2012 – Amaluna

2013 – Alegria (restoration).

Also, circus performers perform at many other events, such as the 74th Academy Awards, the 50th Grammy Awards, various matches, in 2009 the circus performers opened the final of the Eurovision Song Contest in Moscow. EU 2010 and at the opening ceremony of the FIFA U–17 football championship, and all of the above is not even half of where the art of Cirque du Soleil has reached, which once again shows us how important the artists of this circus are [1].

And in 2012, a film was even made about this circus, called "Du Soleil, Fairy World", made by director Andrew Adamson.

Since its founding in 1984, Cirque du Soleil has seen more than 200 million spectators, ten shows are held on a regular basis, most of which are based in Las Vegas, and another ten are constantly on tour around the world.

Looking at his great history, his huge contribution to the development of circus culture, we can say with confidence that he has reached such heights in this direction that one can continuously admire [11].

This is how from a simple street artist, in whom at first no one believed, you can become a world-famous example for everyone in this field, if you have a big dream, faith in yourself and a very strong desire.

Conclusions. Contemporary Canadian Cirque du Soleil today in the world is a unique example of the Conceptual Circus in general, and the synthesis of the interaction of stage genres in particular, namely a circus without animals with a special

theatrical repertoire on fantastic, fairy tale, contemporary and popular themes. In this circus, great attention is paid to artistic design, modern innovative technologies: lifting devices, gallography, computer technologies. Also unique and specific scenery, costumes and make-up of the performers. Cirque du Soleil is a synthesis of the circus genres of theater and ballet.

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Денис Ігорович ШАРИКОВ,

кандидат мистецтвознавства, доцент,

Київська муніципальна академія
естрадного та циркового мистецтв,

Київ, Україна,

e-mail: d.sharikov@kmaesm.edu.ua,

ORCID: 0000-0002-3757-5559

Дмитро Володимирович ОРЕЛ,

Київська муніципальна академія
естрадного та циркового мистецтв,

Київ, Україна,

e-mail: d.orel@kmaesm.edu.ua,

ORCID: 0000-0002-2413-1676

Костянтин Михайлович ГЕРАСИМЕНКО,

Київська муніципальна академія
естрадного та циркового мистецтв,

Київ, Україна,

e-mail: k.herasymenko@kmaesm.edu.ua,

ORCID: 0000-0003-4117-9142

ОСОБЛИВОСТІ СПЕЦИФІКИ ТА УНІКАЛЬНІСТЬ СУЧАСНОГО КАНАДСЬКОГО CIRQUE DU SOLEIL У КОНТЕКСТІ ЦИРКОЛОГІЧНИХ ДОСЛІДЖЕНЬ

Анотація. У статті викладено особливості та унікальність сучасного канадського цирку «Cirque du Soleil» у контексті циркологічних досліджень в умовах сьогодення. Мета дослідження – визначити специфічні особливості постановницької роботи, театральнo-циркових вистав, а також унікальність цієї компанії на сьогодні серед інших циркових структур. Аналізується стан досліджень із цього питання у науковій літературі з циркових жанрів.

Охарактеризовано специфічні риси та жанри циркового мистецтва. Виділено історичні особливості та особливості демонстрації глядачам циркових вистав канадського «Cirque du Soleil».

У статті визначено характерні риси формально-технічних засобів в архітектоніці та режисурі циркових жанрів, а також втілення їх у сценічному оформленні театральних-циркових шоу-програм. Методологія дослідження ґрунтується на застосуванні комплексного підходу до вивчення циркової культури споріднених мистецтв. Крім того, використовуються методи – емпіричний, описовий, загальнонауковий, а також методи порівняльного аналізу та синтезу.

У статті подано короткий аналіз досліджень попередників із цього питання в контексті історії циркового мистецтва. Описано специфіку художніх особливостей режисерської постановки сучасного «Cirque du Soleil» сьогодні, яка сприяє привабливості сприйняття глядача сьогодні, демонструється унікальність циркових жанрів та прийомів: вольтижної акробатики та ексцентрики, жонглювання з діаболо, антиподом, повітряним польотом, повітряними ременями, клоунадою, вокалом, сучасною хореографією з високим рівнем театральної гри, пантомімою та пластикою.

Сучасний канадський «Cirque du Soleil» сьогодні є унікальним прикладом і синтезом взаємодії сценічних жанрів, а саме сучасного концептуального цирку (без тварин), театру та перформансу, балету, а також демонстрації новітніх піротехнічних та комп'ютерних технологій, матеріалів, форм, конструкцій та пристроїв.

Ключові слова: циркове мистецтво, сценічне мистецтво, циркові жанри, циркова театралізація, «Cirque du Soleil», акробатика, жонглювання, повітряна гімнастика,

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