

of the modern performing style. The pianist's peculiarities in working on the melodic beginning are connected with the need for subtle intonation work with sound. The textural principles of Rachmaninoff's works set the pianist the task of showing both a monolithic, multi-layered interpretation of the texture and a detailed musical fabric. The pianist must pay special attention to creating a concept for interpreting the work being performed. The historical significance of Rachmaninoff's work as a pianist is that he summarised the high traditions of world Romantic performance and gave powerful impulses to the development of pianistic art in later times.

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THE FUSION OF TRADITIONAL CHINESE DANCE AND WESTERN BALLET IN THE 1950s

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The mid-20th century marked a significant period of cultural exchange between China and the West, particularly in the arts. This study explores the fusion of traditional Chinese dance and Western ballet during the 1950s, a time when China was undergoing profound political and social changes.

The goal of this research is to analyze how these two distinct dance forms interacted, influenced each other, and created a unique hybrid art form. The relevance of this study lies in its contribution to understanding cross-cultural artistic exchanges and their impact on global dance traditions. By examining this fusion, the research sheds light on the broader dynamics of cultural adaptation and innovation during a transformative era in Chinese history.

Material and Methods. This research employs a multidisciplinary approach, combining historical analysis, dance studies, and cultural theory. Primary sources include archival materials such as performance programs, photographs, and interviews with dancers and choreographers from the 1950s. Secondary sources consist of scholarly articles, books, and critiques on Chinese dance and ballet. The study also incorporates visual analysis of recorded performances and choreographic notes to identify key elements of fusion, such as movement vocabulary, thematic content, and stylistic adaptations. Comparative analysis is used to highlight the similarities and differences between traditional Chinese dance and Western ballet, as well as the ways in which they were integrated [1].

Results and Discussion. The findings reveal that the fusion of traditional Chinese dance and Western ballet in the 1950s was driven by both artistic experimentation and political motivations. On one hand, Chinese dancers and choreographers sought to modernize traditional forms by incorporating ballet techniques, such as pointe work and extended lines, while retaining the expressive gestures and storytelling elements of Chinese dance. On the other hand, the Chinese government promoted this fusion as part of its cultural diplomacy efforts, aiming to showcase China's ability to blend Eastern and Western traditions. Key

examples include the creation of works like *The White-Haired Girl*, which combined ballet's technical rigor with Chinese folk dance's narrative richness [2].

The discussion highlights the challenges and successes of this fusion. While some critics argued that the integration diluted the authenticity of both traditions, others celebrated it as a groundbreaking innovation. The study also examines the role of individual artists, such as Dai Ailian, who played a pivotal role in bridging these two worlds. The results suggest that the fusion was not merely a superficial blending but a profound reimagining of both dance forms, resulting in a new artistic language that resonated with audiences both in China and abroad [3].

Conclusion. The fusion of traditional Chinese dance and Western ballet in the 1950s represents a significant moment in the history of dance, illustrating the potential for cross-cultural collaboration to create innovative art forms. This research underscores the importance of cultural exchange in shaping artistic traditions and highlights the complex interplay between politics, identity, and creativity. By examining this historical case, the study offers insights into the ongoing dialogue between Eastern and Western dance traditions and their continued evolution in a globalized world. The findings contribute to a deeper understanding of how art can serve as a bridge between cultures, fostering mutual appreciation and innovation.

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ОТРАЖЕНИЕ ОБРАЗА МУЗЫКАНТОВ В ЖИВОПИСИ

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Художники разных исторических эпох часто обращались к теме музыки в своих произведениях. Есть множество картин, где запечатлены музыканты и музыкальные инструменты, которые не только создают представление о культурной жизни своего времени, но и несут образно-символический, лирический или философский смысл. Музыка и живопись обладают схожей палитрой оттенков. Василий Кандинский соотносил с определенным цветом тот или иной музыкальный тембр: голубой ассоциировался у него с тембром флейты, красный – трубы, синий – виолончели. Выдающийся русский композитор Н. А. Римский-Корсаков обладал так называемым «цветным слухом». Каждая тональность представлялась ему окрашенной в определенный цвет и, в связи с этим имела тот или иной эмоциональный колорит: до-мажор – белый; до-минор – багряный, трагический; ми-мажор – сумрачный, серо-синеватый [1]. Любое творчество предполагает раскрытие и самовыражение автора, некую демонстрацию собственных переживаний. Творец предлагает зрителям и слушателям разделить его мысли и чувства, трансформируя это сквозь собственные фильтры восприятия. Многие художники вдохновлялись музыкой. Цель написания статьи – рассмотрение особенностей воплощения образа музыкантов в живописи.

Материал и методы. Материалом послужил анализ литературных источников по проблеме исследования. Используются методы анализа научной и научно-методической литературы; наблюдения, обобщения.