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## **MAYA PLISETSKAYA AND HER LIFE IN BALLET**

M.Plisetskaya (1925) is renowned as one of the world's greatest and most charismatic ballerinas. Her slender physique combined with outstanding technique and effervescent personality have enabled her to steal the hearts of Indira Gandhi, Robert Kennedy and Mao Zedong alike. Plisetskaya has revolutionised the world of ballet once and for all, becoming a role model for millions of aspiring artists worldwide.

Much has been said in praise of Plisetskaya personality. Critics say that she turned her natural audacity into an art form. She wasn't afraid to break away from historical canons and experiment with different styles of dancing, combining them with classical ballet. Her talent was noticed early on, but affirming her own unique style took a long time [3].

Her rise was rapid. In the first season in the Bolshoi Theatre she performed more than twenty important roles, rehearsing some of them, including the Mazurka in «Chopiniana» and the Lilac Fairy in «The Sleeping Beauty», with the legendary pedagogue Agrippina Vaganova. In the years that followed plum roles came her way – Myrtha in «Giselle» (1944), the title role in «Raymonda» (1945), the dual role of Odette-Odile in «Swan Lake» (1947), Kitri in «Don Quixote» (1950), the Bacchante in the Walpurgis Night scene from «Faust» (1950) and the title role in «Laurencia» (1956), «The Fountain of Bakhchisari». She danced in works by Kasian Goleizovsky and Leonid Yakobson, including the latter's much-criticized “modern” version of «Spartacus» (1962). She also appeared in both «The Stone Flower» (1959) and «Legend of Love» (1965), «Bolero» by M.Ravel, «Anna Karenina», «Karmen-suita» by R.Shchedrin [1].

M.Plisetskaya made her name performing «Swan Lake». She was often seen standing beside ponds, watching the swans. «I think she picked up secrets from them», said well-known ballerina Galina Ulanova. «Every day, she'd show us something new. She walked like a swan, her arms and hands were like wings, she stretched her neck and looked like she could almost fly. No one else in the theater had such a sense of movement» [2].

She took the lead role in «*Swan Lake*», adapting Anna Pavlova's miniature «*The Dying Swan*» and reinterpreting it. The fluidity of her arms and heartbreaking representation of strife and death remain unmatched in the ballet world to this day.

Apart for her dazzling success as a ballerina, M.Plisetskaya has also starred in a number of films and directed several ballets herself, including her husband's Anna Karenina, which revolutionized the ballet world in 1971. Plisetskaya currently lives in Munich with her husband. Over the years, she's worked with the world's best choreographers, such as Maurice Bejart, Yury Grigorovich, Roland Petit and Alberto Alonso [3; 4]. Along with Anna Pavlova and Isadora Duncan, Maya Plisetskaya's name belongs on the list of this century's ballet legends. Her long life has been full of experiences, both good and bad, and she has no plans to retire soon.

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