

The reconstruction of the original choreography by Diaghilev feels fast-paced and aligned with the rhythm of the music. At around the 8:00 mark, the music transitions into a section of 8/8 time signature with fast drum beats. The dancers on the left of the stage started jumping and moving their heads up and down in accordance with the drum beats, their hands occasionally raising to the rhythm as well. Then, the dancer in yellow started walking around the stage. The group of dancers on the right started doing the same as the group of dancers on the left. Now, this paper is certainly not a chronological description of the performance; rather, the example described above is worth mentioning to show the strong correlation between choreography and the rhythm. This is kind of what sets Diaghilev's reconstruction apart from other performances.

It appears that the main theme did not emerge until around the 27:29 mark, when the "virgin" made her appearance, was pushed by the people surrounding her into the middle of the crowd, and stood there for quite some time. Now, the movements among the people surrounding the virgin conveyed a sense of cheering and praise. However, their movements, including the hands going up and down in quick motions, signified the coercive nature of their question: forcing the virgin to dance. This is further accentuated by the virgin standing in the middle of the crowd and in the spotlight while not moving at all, showcasing her indifference and, more importantly, her unwillingness to dance. It seems as though the choreography has gone to great lengths to depict the coercion. As the performance progressed, the crowd surrounding

the virgin became bigger, with some sinister-looking characters (i.e., the ones wearing animal costumes) coming in. Then the virgin started dancing until her death.

The overall storyline exhibited is clear. However, the beginning, particularly the scenes before the dancers converging around the virgin, is perhaps less relevant to the main story here. To me, I did not understand what it meant. In terms of the extent to which the choreography supplements the music and the other way around, I think this piece does a fantastic job. The fact that the choreography corresponds with the rhythm just adds a very mesmerizing tension to the performance.

In comparison, Bausch's choreography lacks certain tension and is rather vague in terms of the conveying of the storyline. First of all, the choreography looks loose-ended to me. Although the movements of the dancers kind of followed the rhythm of the music, they were not as compact and on-beat compared to Diaghilev's reconstruction. Besides, the main storyline did not start until around 35 minutes into the performance. The sections before that fail to tell an engrossing story, but it could just be me being confused about what the performance is all about. I also want to point out that the coercion is not as obvious or accentuated compared to Diaghilev's reconstruction. Other than the male dancer handing the virgin the red dress and pushing her, there was not much else demonstrating the coercion. Given that gendered violence is the main theme here, I was expecting a more vivid or even exaggerated portrayal of the evil and coercive male dominance in the performance, which was kind of absent in this performance despite the fact that the male dancers came on

stage following the female dancers and that it was a male dancer who forced the female dancer to dance.

Notably, as the virgin refused to dance and tried to break away at the 29:15 mark, the group of dancers mixed with men and women approached her in a flock that tightened as they approached. It showcases the coercion, but it also made me confused as to whether it was men who coerced her or both women and men. I guess I will have to look up the original intention of Stravinsky to get an answer.

The last performance choreographed by Loiseau and Bolo tells a completely different story. But it remains unknown to me what story exactly the performance is trying to tell here. That is the thing about dancing, even when it is accompanied by music: it is open to numerous interpretations while no one is absolutely correct and the creators themselves may not know exactly what they want the audience to understand. Dancing is unlike music or literature, both of which are able to clearly convey a story or at least induce an emotional response that elicits visualization. In this case, I am totally confused as to what the performance tries to tell the audience.

The beginning seems complex and all over the place. Each dancer has very different movements, and it was hard for me to take in the performance as a whole, which is very different from the previous performances wherein dancers typically had the same or similar movements as groups. In terms of the choreography itself, I think the performance does a great job of adapting hip-hop and other dancing styles to suit classical music, as the movements did not feel awkward at all despite the obvious gap in the historical and cultural background in which the dancing styles and the music

genre were invented and produced. I do not think that this performance helps illuminate the essence of the original piece because of its heavy modifications and drastically different interpretations based on the original piece.

Final Essay