

The Female Character of the Romantic Ballet: between Tradition and Reconfiguration

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Abstract: *The style and dynamics of performance in choreographic art have metamorphosed throughout history. If we follow the map of artistic performance from the tradition of romantic ballet, with an emphasis on the ethereal, floating, almost intangible ballerina, to the realisation of the character of the XXI century, when the focus shifted to narrative complexity with an emphasis on an emotion detached from reality, an ample path is revealed with diverse approaches, which radically shaped body language. The ballet's stylistics have shifted from a hierarchical and elitist structure to one that embraces diversity, inclusion, dynamics, and innovation while maintaining respect for traditional rigour. The paper aims to highlight the most relevant stages of the evolution of interpretation in approaching female roles, from the romantic era to the contemporary era, revealing the outstanding characteristics from an aesthetic and stylistic point of view, with the mention of the outstanding figures who made their contribution to this journey.*

Keywords: *romantic ballet; interpretive stylistics; aesthetic reconfiguration; artistic authenticity; interpretation;*

Introduction

For me, dance is a way of life. This is also the reason why passion turns into a search and desire to participate in promoting the profession of ballet dancer, increasing its standards, performance and condition in the process of creation and research. Participation in the process documentation-analysis-argumentation-writing can mean (also) the validation of ballet as a field of scientific research, not just as a stage practice.

The romantic ballet, crystallised in the first half of the nineteenth century, built one of the most persistent images of femininity in the choreographic performing arts: the ethereal, idealised figure on the border between the real and the supernatural. Over time, this representation has not only been reinterpreted but also profoundly transformed, reflecting the cultural, aesthetic and ideological changes of each era. To better understand how we dress today and the expression of the romantic female character in the context of the current choreographic performing arts, a theoretical-applicative investigation is required on the way in which performance/interpretation as a scenic form has evolved. The work aims to configure a representation of female interpretation from the Romantic period to the contemporary period by highlighting the moments and key personalities that left their mark on the spectacular presence of the solo ballerina.

1. The evolution of the interpretation of the female character in the romantic ballet:

1.1. Methodological approaches in the study of the interpretation of the romantic female character

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The present work adopts an interdisciplinary approach, combining methods specific to dance studies, cultural history and aesthetic analysis, in order to investigate the evolution of the female character in romantic ballet and its contemporary reconfigurations. Starting from the question *How is the romantic feminine danced today?* I chose to carry out a study of the evolution of the character of the female interpretation in the Romantic Ballet. The main method used is stylistic analysis, applied to canonical female characters from the romantic ballet repertoire (such as *La Sylphide* and *Giselle*) and to their modern reinterpretations. This method allows highlighting the processes of continuity and discontinuity from an aesthetic, technical and expressive perspective in the representation of scenic femininity.

The research is also based on the content analysis of theoretical and critical sources from the nineteenth to the twenty-first centuries, including treatises on dance aesthetics, performance chronicles, and gender studies.

The general objective of this work is to create a theoretical framework of the female character of the Romantic period, with the decisive stages through which the protagonist of the ballet performance was formed, outlined and transformed, from the Romantic period to the present day. This path is also followed from the perspective of the connections that artistic creation has had and maintains with the social phenomena and economic, technological and scientific progress. From this emerge a series of factors that worked together in the shaping of the ballet performer, factors related to the aesthetic element, the desire for experimentation and artistic self-expression or the emancipation movements and paradigm shifts of women starting with the twentieth century. A future perspective of the research aims to detail these aspects and to create a guide notebook for students with exercises and suggestions that contribute to the efficiency of artistic preparation and stage performance in the art of dance.

An important role is played in examining significant contemporary productions of romantic ballet hits (e.g., choreographic reinterpretations by Mats Ek or Akram Khan) that are considered relevant to the process of reconfiguring the female character (Au, Susan, *Ballet and Modern Dance*, Thames & Hudson, 2012). The analysed sample includes both emblematic ballerinas from the romantic tradition (Maria Taglioni, Carlotta Grisi) and contemporary performers (Svetlana Zacharova, Marianela Nunez), selected based on their artistic impact and visibility in critical discourse.

1.2. Periodisation/stages/delimitations of the evolution of interpretation / Typology of the female character from Romanticism to contemporaneity

1.2.1. The first spectacular forms of romantic ballet. Period 1830-1850

Romanticism in ballet had two branches, which were delimited according to the subject addressed, respectively, and the aesthetic and stylistic content of the choreography. In the first part of the era, we talk about *ballet blanc*, when enchanting and fantastic romance took flight. '*Ballet blanc*' – the name for the new genre of ballet performance – derives from the white costume designed by Eugène Lami for Maria Taglioni. The white tulle skirt, either up to the middle of the calf or up to the ankle, floated on the ballerina's body and, together with the toes, fluidised the movement, depicting the story of another world. Usually, the stories were populated by ghosts, dryads, naiads, enchanted virgins, fairies, supernatural creatures and spirits. The focus on the technique of elevation came to outline the new genre of ballet.

Studies from the late 90s (such as those analysed by Helen Thomas or Cynthia Cohen Bull) approach the ballerina body as a disciplined "habitus" in which the technique of verticality, revs and *en pointe* is not only aesthetic but also a form of social and cultural control. The female body becomes a text that incorporates the strict and rigid norms of the time. The establishment of coherent training in classical dance has increasingly impregnated the professionalisation in the field and has facilitated the technical route of classical ballet to function as an integrated mental and physical structure, which transforms the body into an elite "physical capital", disciplined to operate according to specific norms. The extreme verticality and the *en dehors* positioning of the legs are not natural but represent an anatomical construction that requires constant supervision and education, turning the body into a high-performance tool. *Pointe shoes*, as an imprinted symbol of elevation in dance, are interpreted as a supreme form of cultivation of the female body, masking effort and pain, to create an aesthetic of "effortlessness" and the ethereal ideal. The ballerina's body becomes a place of gender performativity, where identity is shaped by repetition and rigid choreographic norms. The importance given to the singer is also explained by the fact that she came to solve *en pointe* elements of great technical complexity, obtaining unique performances, including balloon jumping, equalling, and even surpassing the weight of the male main character.

During this period, the female character was outlined as an archetypal character based on bodily immateriality, the most relevant examples being the roles of *Sylphide* (Jean-Madeleine Schneitzhoeffter) and *Giselle* (Adolph Adam) in the ballets of the same name. Romantic femininity is often associated with fragility and extreme vulnerability, traits that become forms of aesthetic sublimation². This construction reflects the ideology of the nineteenth century, in which, from a moral point of view, moral and physical limits are imposed on women, despite being seen as poetry in motion.

From a stylistic point of view, the duality of the two specifically romantic planes is highlighted: the real and the supernatural plane, in which the woman metamorphoses by crossing palettes of expression that reflect the tension between body and spirit, as well as between the social and imaginary worlds. The specific choreographic codes are related to the architecture of the *brass port*, designed from fluid and continuous movements, with delays in execution and width in action, creating the image of suspension and eternity in motion. We can speak of a "breathing" of the arms as an act of accentuating the suspension effect.

One of the prominent figures of the period was Maria Taglioni, the first interpreter of the character Sylphide. The ballerina brought her contribution both in the technical direction of ballet and in terms of interpretation elements, triggering precision and coding. One can speak of his contribution to the elaboration of the *en pointe* technique and a premier approach to dance that created, for the first time, the illusion of weightlessness. Maria Taglioni's achievements and successes inspired numerous ballerinas, who in turn became famous. Among them was Carlotta Grisi.

² Susan Au. 2002. *Ballet and Modern Dance*. London: Thames & H Wasudson, pp. 32–45.



Fig. 1. *Maria Taglioni in the ballet La Sylphide (1832)*

The expressive typology often refers to a femininity associated with sacrifice, often sliding towards the object of male desire.

1.2.2. *Academic Ballet: 1850-1890*

The most awaited choreographic event, **the ballet performance**, was to take place in the nineteenth century and was the result of the concern, maturation and involvement of specialised people, at the highest level. It became the supreme crowning of technique and expressiveness, generating a perfect form known as academic ballet.

1.2.2.1. *Ballets with librettos anchored in reality*

One of the reference examples of the genre remains the ballet *Coppelia* (L. Delibes), where the main female character is Swanilda, who makes the transition to irony and mechanisation at an expressive level. The story, full of fantasy, is treated with a lot of humour, and the ballerina is no longer a spirit or a mare but a young woman full of life, crazy ideas and energy.

1.2.2.2. *Ballets in Marius Petipa's choreography*

The choreographer Marius Petipa (1818-1910) was the one who managed to print a matrix show, thanks to which the ballet was irrevocably propelled on the pedestal of the arts. The Russian Ballet took over the aesthetics of the previously created ballets, with the mention that Petipa reconfigured the heroes, increasing the technical-expressive requirements, appealing to the strength and physical endurance of the dancers, all of which were integrated into a much more elaborate and rigorous structure. In the choreographic works, Petipa took into account the creation of the choreographic material that would combine the choreographer's ideas with the skills of the performers at his disposal, which is why the solo parts were often staged spontaneously. In the context of the new Russian academicism, the *pas de deux* sequence became the emblem of the ballet performance. This moment contributed to the enhancement of the ballerina-soloist. The foreground of the ballerina designated her the role of carrier of the narrative thread, the ballerina having, in *the adagio*, especially the duties of partner, contributing completely to the spectacularity of the takes, lifts, and pirouettes performed in the scenic space. *Pas de deux* and the dynamism of

the partnership relationship in ballet led to the reconfiguration of the performer's costume; thus, the long and rich tulle skirt was shortened and became the famous *tutu*, a shorter skirt, which highlighted the ballerina's legs for greater visibility of movement, a lighter execution and a safer operation of the sockets with the partner.

Petipa's initiatives also resulted in the re-choreography of ballets, from this innovative perspective, through the importance given to the soloist, such as *Giselle* or *Swan Lake*, and also in the premiere staging of the new structure.

1.2.3. *The ballet performance in the twentieth century*

The twentieth century was a striking stage in the history of mankind, both from a constructive and destructive point of view³. New currents, such as Dadaism, Cubism, Realism, Surrealism, Fovism, Jugendism, Wagnerism and Futurism, bring new breath in various fields, innovative trends being applied in philosophy, sciences, art and others. Modernism, in opposition to tradition, superimposed more and more clearly, on the one hand, technique and art and, on the other hand, mind, ideas and feeling.

In the first half of the twentieth century, the world of dance was connected with new trends, and for this reason, the path of conceptualisation was divided: **1. classical dance in modernism** (we also find it under the names **modern ballet**, **neoclassical ballet**, etc.), which preserved all the aesthetic, stylistic, technical, and compositional characteristics of the periods of classicism and romanticism; and **2. modern dance**, a term that was and is used for dance that is no longer based on academic ballet. Tradition has absorbed the novelty of abstract elements, eurythmy, mimography or acrobatics and has expanded visions and multiplied the number of talented creators and performers.

1.2.3.1. *Psychological reinterpretation of ballet characters. Period 1900-1960*

It is the stage in which performers are encouraged by creators to explore complex and authentic emotions, making the transition from "being perfect" to "expressing". Starting with the twentieth century, most choreographers resort to reinterpretations of the ballet repertoire of the previous century through a psychological lens in which the female characters acquire depth and uniqueness. From a modern perspective, femininity in romantic ballet can be understood as an act of performativity. It is not a fixed, stable essence but the result of a series of searches and repeated practices, choreographically and culturally coded⁴. The ballerina becomes feminine due to the internalisation of these codes related to technique and expression, which contribute to the construction of an original identity. It explores the vulnerable movement and power relations between women and men, providing a realistic perspective on the female condition⁵.

The female role in the romantic ballet in the twentieth century is composed in a close relationship with the viewer's gaze and taste. The heroine is often positioned as an aesthetic object, intended for contemplation and study, a perspective that can also be analysed through the prism of the concept of the "male gaze" or, respectively, the male spectator⁶.

³ Carmen Chelaru. 2007. *Who's Afraid of the History of Music*, vol. 3. Artes Publishing House, p. 9.

⁴ Judith Butler. 1990. *Gender Trouble*. New York: Routledge, p. 140.

⁵ Royd Climenhaga. 2013. *Pina Bausch*. New York: Routledge, p. 89.

⁶ Laura Mulvey. 1975. „Screen”. *Visual Pleasure and Narrative Cinema* 16 (3): 6-18, pp. 11-13.

Through companies such as the Ballets Russes and great ballerinas such as Anna Pavlova, female roles take on a more pronounced psychological dimension. The artist remained in memory for the originality and naturalness with which she combined classical expression with the tools of dramatic art⁷. She was a radical model for American women's ballet.



Fig. 2. *Anna Pavlova*

With the new classicism, the emphasis shifts from the symbol to the being with a complex inner life. This revision also takes place in the register of the romantic female character, especially at the psychological level of traditional characters, who no longer receive the character of ethereal beings but are portrayed with complex psychological depth. A relevant example is the heroine of the ballet *Giselle*, who is originally a frail, shy and naïve young woman, but these qualities disappear; thus, she metamorphoses from victim into a woman who manages to win through forgiveness.

The period brings a significant change in the interpretation of these roles, without completely abandoning the romantic canon. Technically, the style remains anchored in classical ballet, but the stage performance becomes more theatrical. The performers had the talent and freedom to imprint the new spirit of dance with astonishing technique and dynamics. The expressiveness of the face, the subtlety of the gestures and the construction of a coherent emotional arc become essential. Thus, femininity is no longer just contemplated but lived as an inner experience. During this period, the character's agency increases: although narrative constraints persist, the performance suggests a stronger self-awareness and active involvement in one's own drama.

Modernism allowed for a wide variety of ballet costumes, freeing them from rigid rules. Innovation and imagination were the basis for designing performances in which the costumes themselves carried the message of the opera. One of the dancers who even influenced the evolution

⁷ Denisa Badea. 2017. *The Anatomy of Ambiguity. The Process of Body Aestheticisation in Ballet*. Bucharest: Eikon p. 170.

of costume and implicitly of ballet in the modern era was Isadora Duncan. The dancer revolutionised the history of the costume by introducing natural silhouettes and eliminating corsets. A major influence was also exerted by the Russian producer Serge Diaghilev.

The performance *Scheherezade* (1910) is yet another proof of the influence of Orientalism of that period. The costumes of ballerinas began to include exotic tunics, turbans, veils wrapped around the body, and vibrant colours such as red, orange, and yellow, which helped create an exotic atmosphere. As the twentieth century progressed, choreographers began to work more frequently with famous designers to create outstanding stage costumes.

1.2.3.2. *The fusion of classical dance with other spectacular disciplines. Period 1960-2000*

The circulation of dance from traditional institutions (opera and theatre) to unconventional locations produces a reversal in the configuration of the performing arts, among which is the genre of ballet. Taste and artistic vision have undergone stages of deep penetration from the outside in, and vice versa.

One of the emblematic choreographers of the twentieth century who was concerned with finding spectacular technical formulas and tracing new systems of study and presentation of female dance was George Balanchine (1904-1983), a dancer, ballet master, pedagogue, and director-choreographer of Russian origin, considered the father of neoclassical ballet. Dance was totally reconfigured; the big stake was no longer the number of pirouettes but the bodily embodiment of pathos.

Another feature of the early twentieth century was the explosion of new genres, which were accompanied by an interest in the dynamisation of women's ballet and the acrobaticization of movements, both of which were popular with the public.

It has been demonstrated that twentieth-century choreographic creative activity began with the action of knowing the body, starting with the inner message and capitalising on the performer's full potential.



Fig. 3. *Serenade*, choreography by George Balanchine

She radically changed the ideal of the ballerina, whose appearance will combine suppleness with strength to solve increasingly high-performance technical elements. The procedures proposed by the choreographer were based on the maximum exploration of the possibilities of the dancer's

body, implicitly of the ballerina's, by proposing unnaturally complicated positions of the dancer's body or reaching extreme limits with the limbs.

Ingenuity, agility and acrobatics confirmed the enthusiasm for the freshness of the movement. In his vision, the interpreter had to be an athletic guy, yet possessing perfect flexibility. His compositional approach introduces an extraordinary speed in the execution of the elements, strength, a deeper plié, wearing unconventional bras, and the space is energised by the importance given to the drawing and the geometry of the choreography. He often called his arm positions *Balanchine Arms*, with a larger opening and less curvature, with intense flexion at the wrist. The *Arabesque* was atypical, with uneven hips and a slightly inverted body, to create the illusion of height. Although the Balanchinian woman is strong, she uses her strength not to be autonomous, but to seduce the male gaze and to be "tamed"⁸.

Maurice Béjart (1927-2007) was a dancer, ballet master, pedagogue, and choreographer of French origin. In 1970, Béjart founded an artistic centre for the development of total theatre. It is a Wagnerian concept through which he intercepts the fusion of dance, music, painting and word, which has remained a lifelong concern, encouraging him to experiment with creation not only with subject and form, but also with space. The total internalisation of movement was transformed by Béjart with the help of the body-instrument of expressiveness and plasticity, explored in both the female and male bodies. With these aspects, she opened opportunities in promoting the ballet performer, which stimulated involvement in the creative process of the show, but also in the painting of the role.

He wrote *Lettres à un jeune danseur* (2001) – letters to an imaginary disciple, which represent an initiatory journey fuelled by numerous religious and spiritual traditions, which have been at the centre of Maurice Béjart's reflection throughout his life and which have definitively left their mark on the creation of women's dance.

Gradually, the interpretation of romantic roles converges towards greater internalisation, leading to the birth of dramatic ballet. The emphasis shifts from the formal code to the psychological experience, and the ballerina makes the leap from performer to dramatic artist. The emergence of choreographers such as Boris Eifman (1946), interested in choreographing classical literature (e.g., Dostoyevsky), emphasising the inner experience of the heroine, the devastating passion and the human psyche, reshaped the romantic character into a tragic one. The constructions of complex female characters, suggested by the choreographer, transcend traditional classical dance, reaching psychological studies of overwhelming intensity and creating a bridge between choreographic and acting art. This transformation marks the transition from an idealised femininity to a personalised one.

A benchmark in the representation of body aesthetics is the prima ballerina Maia Plisetskaya (1925-2015), who proposed a slender and agile body with a theatrical expressiveness, a prototype preserved to this day by the ballerinas of the Mariinsky Theatre, such as Diana Vishneva or Natalia Osipova⁹.

1.2.4. Contemporary ballet – the beginning of the 21st century

At the beginning of the twenty-first century, romantic ballet became a field for critical reinterpretation of roles. The romantic character is often decomposed, reconfigured or reformed

⁸ Ann Daly. 1987. Dance Research Journal, vol 19, no. 2, *The Balanchine Woman: Of Hummingbirds and Channel Swimmers*. Cambridge University Press, 8–21, p. 10–12.

⁹ Denisa Badea, *op. cit.*, p. 183.

through the lens of contemporary dance, with the intensification of expressiveness and the emphasis on raw emotion and organic movement, executed with force. The modelling from the inside out and the willingness of choreographers to customise the choreographies according to the skills of the cast with whom they collaborate persist more and more intensely. Assimilating the actualisation of the production and reception of the artistic message, the current choreographies massively combine the classical language with the modern one, and the female body is presented in its material-expressive complexity.

A radical paradigm shift also occurs at the level of the music-movement relationship, resulting from the freedom gained by the performer in the context of artistic creation. Thus, the musical-choreographic score is no longer necessarily perfectly superimposed, the performer having the opportunity to process in real time certain elements depending on the state or situation, being in a continuous process of searching for forms of expression as original as possible.

Contemporary productions of works such as *Giselle* no longer pursue fidelity to the original but propose reinterpretations that problematise the very notion of femininity. In these versions, the female character is often reconstructed as an autonomous subject, and sometimes even deconstructed. Femininity is no longer treated as an essence but as a cultural and social product (e.g., *Giselle* in Akram Khan's choreography, 2016). The choreographic movement reflects this change and proposes abundant corporeality: the classical language is combined with contemporary techniques, and the body is no longer idealised but presented in its materiality. Inhomogeneous sequences and broken lines increase elemental surprise and, at the same time, increase tension.



Fig. 4. *Giselle*, choreography by Akram Khan (2016)

Other contemporary reinterpretations of *Giselle* explore themes such as alienation, trauma or social pressures, shifting the focus from romantic love to the condition of the individual in modern society. In this context, the heroine is no longer defined by her relationship with the male character but by her own perspective.

An effervescent participation in choreographing the emotion of the heroine of the romantic ballet can be found in Mats Ek's ballet productions (1945). He reinterpreted both choreographically and librettically referenced titles, such as *Giselle*, *Swan Lake* (1987), and *The Sleeping Beauty*

(1996). Through the attention to detail, the surprising mixture of contrasts (e.g., humour and pain), the talent to open the doors of the unconscious, and the artistic manipulation through powerful images, the communication with the ineffable depths influenced the technical-expressive score of the ballet performer. The agency becomes maximum: the female character not only reacts but also defines the narrative meaning. The stage performance often takes on a meta-theatrical character, inviting the viewer to reflect on the historical conventions of ballet.

Nowadays, ballet performers can wear any kind of costume, extravagant or classic, simple or adorned. The 21st century is marked by a close collaboration between choreographers and costume designers. The redefinition of the lines of the costume also requires a rethinking of the movements, the body and what can be created on stage. The collaboration between fashion designers and choreographers is yet another proof of the permanent adaptations of ballet costumes and the fact that they have always reflected the era in which they were created, the artistic personality of those who wear them, and the style and aesthetics of the times. Nowadays, the costume can often be matched with the garment of the civilian, which is why the spectator merges with the artistic act and becomes part of the active creation.



Fig. 5. *Marianela Nunez, as Giselle (2025)*

When analysing the stage presence of top contemporary ballerinas, such as Marianela Nunez, Misty Copland or Svetlana Zakharova, what can be pointed out is that each of them is a unique presence even in the same role. From the physical constitution, which is noticeably no longer a template, to the enthusiastic impulse, to the plasticity with which they melt into the character, to the intuition of the phrase of movement, to the illusion of scenic flight or extreme flexibility, they authentically leave their mark both in the interpretation and in the creation of the stage game. Contemporary ballet is often placed on the border between art and sport, through metaphysical leaps from one century to the next. For example, the ballerina Natalia Osipova performed 64 *fouettés*, double that of the ballerina Pierina Legnani, with a difference of about 200 years.

Current trends converge towards globalisation and collaboration with other dance styles, but also with other disciplines that open paths for enriching the vocabulary both at the level of creation and at the interpretive level, innovations that also result from the need to update the themes

for contemporary audiences. Another pre-opening is the revival of the great ballets from the romantic repertoire with minimalist scenographic approaches and a focus on pure movement and emotion.

2. Conclusions

The evolution of the interpretation of female roles in Romantic ballet reflects a profound transformation in the way culture and society understand femininity. From the ethereal ideal of the nineteenth century, to the psychological individualisation of the twentieth century, to the critical deconstruction of the twenty-first century, these roles have become a space for negotiation between tradition and modernity. The female body, the main tool of the character, crosses paths from limits to vast possibilities until she manages to break down the wall of prejudice, dethroning the modest image of the woman and totally redefining her features.

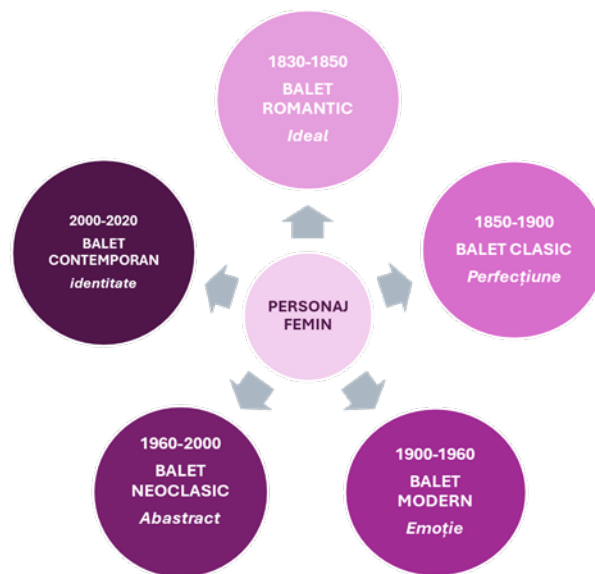


Fig. 6. Outline of the evolution of the romantic ballerina

The female character in the romantic ballet represents a complex aesthetic and ideological construct in a continuous metamorphosis. From the idealised representations of the body in Romanticism to contemporary critical reinterpretations, it reflects the profound changes in the way femininity is understood and represented. The stylistics of ballet have shifted from a hierarchical and elitist structure to one that embraces diversity, inclusion and innovation, while maintaining consideration for traditional rigour.

The study of some canonical ballets from the universal romantic repertoire demonstrates that, although the narrative structure can remain relatively stable, the meanings attributed to the female character are in continuous aesthetic reconfiguration. Thus, the romantic ballet is not just a historical artefact but a living repertoire, a mobile canon, reinterpreted and updated according to the sensitivities of each era. Its analysis requires an interdisciplinary approach, which integrates aesthetics, performativity theory and gender studies, highlighting the fact that romantic ballet is not only an artistic phenomenon but also a cultural-ideological one.

Period	Character typology	Aesthetic	Stilistic	Technical	Expressive
Romanticism – <i>ballet blanc</i> 1830-1850	Sylphs/Willis	White, vaporous, diaphanous	Fluid, aerodynamic	<i>En pointe</i>	Melancholic, impossible love
Romanticism – the ballet performance/ academic ballet 1850-1900	Princess	Symmetrical, decorative	Encoded, elegant	Virtuosity, precision	Controlled, structured, systematised
Modernism, Neoclassicism (1900-1960)	Stylized figure	Avant-garde, diversified	Mixed, free	Experiential	Psychological, symbolic
Modern fusion 1960-2000	Reconstruction	Minimalist, realist	Inter-disciplinary	Natural, intentional	Introspection, pure emotion, unfiltered
Contemporary ballet 2000–present	Free/Released Body	Syncretic, composite	Dynamic, hybrid	Mixed, multi-level, technology	Authentic, organic, personal

Table 1. *Fundamental characteristics of the female character on historical stages*

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