

IRSTI 18.49.07

A.B. Belgibaeva¹¹The Kazakh National Academy of Choreography
(Astana, Kazakhstan)

**THE PECULIARITIES OF INTERPRETATION OF NOVEL
BY ANTOINE FRANÇOIS PRÉVOST "THE STORY OF THE
CHEVALIER DES GRIEUX AND MANON LESCAUT»
IN CHOREOGRAPHIC SEARCH OF K. MACMILLAN**

Annotation

The article describes the peculiarities of interpretation of novel by Antoine François Prévost "The story of the Chevalier des Grieux and Manon Lescaut" by the British ballet choreographer Kenneth Macmillan in the ballet "Manon" known as the classics of English ballet of the twentieth century. The author pays special attention to the interpretation of an idea of literary work through choreographic images embodied by the artists of the State Opera and Ballet Theatre "Astana Opera".

Key words: novel, choreographer, interpretation, the ideas of literary work, choreographic images.

A.B. Белгібаева¹¹Қазақ ұлттық хореография академиясы
(Астана, Қазақстан)

**«КАВАЛЕР ДЕ ГРИЕ МЕН МАНОН ЛЕСКО ОҚИҒАСЫ» РО-
МАНЫНЫҢ БАЛЕТ САХНАСЫНДАҒЫ
ИНТЕРПРЕТАЦИЯСЫ**

Аннотация

Бұл мақалада автор Антуан Франсуа Превонның «Кавалер де Грие мен Манон Леско оқиғасы» романы мен XX ғасырда англиялық балеттің классикасына айналған британдық балетмейстер Кеннет Макмилланның «Манон» балетінің ерекшеліктерін қарастырады. Автор балетмейстердің әдеби шығарманың идеясын «Астана Опера» Мемлекеттік опера және балет театры әртістерінің орындауымен хореографиялық образдар арқылы интерпретациялауына ерекше тоқталады.

Түйін сөздер: роман, балетмейстер, интерпретация, әдеби шығарма идеясы, хореографиялық образдар.

A.B. Бельгибаева¹¹Казахская национальная академия хореографии
(Астана, Казахстан)

**ОСОБЕННОСТИ ИНТЕРПРЕТАЦИИ
ЛИТЕРАТУРНОГО ПРОИЗВЕДЕНИЯ
В ХОРЕОГРАФИЧЕСКИХ ПОИСКАХ К.МАКМИЛЛАНА**

Аннотация

В статье автор рассматривает особенности прочтения романа Антуана Франсуа Прево «История кавалера де Грие и Манон Леско» британским балетмейстером Кеннетом Макмилланом в балете «Манон», считающемся классикой английского балета XX века. Автор особо останавливается на интерпретации автором балета идеи литературного произведения через хореографические образы, воплощенные артистами Государственного театра оперы и балета «Астана Опера».

Ключевые слова: роман, балетмейстер, интерпретация, идеи литературного произведения, хореографические образы.

The novel "The story of the Chevalier de Grioux and Manon Lescaut" was written by French writer Antoine François Prévost in 1731 year. It was one of the first psychological novels in the history of literature which brought fame and recognition to the author. The description of the French court of Regency, which had a bad reputation in Europe, led to the official ban of the novel, but this only aroused the interest of readers and increased the popularity of the work.

Antoine François Prévost focused readers' attention on the inner world of the main character of the aristocrat de Grioux, on whose behalf the story is narrated in the novel. The writer colorfully described the deep and sincere feelings of the character revealing the nature of his character. [1, c.954-955.]. The subtle psychologism of the work is combined with realism: Prévost portrays the mores of modern society of that time, exposes the evils of high society. In the center of the novel's plot – a tragic love story of a young aristocrat and Manon, a girl from the poor family. She reciprocates feeling of des Grioux with full passion. However, the heroine is extremely afraid of poverty and accepts rich gifts from noble grandees. So she gets into the whirlwind of intrigue in a decaying in immorality of high society [2, c.3]. Manon pays high price for this luxury with her life, she was sent to America.

The ballet «Manon», which is now known as the English ballet classic, was staged at the Astana Opera theatre with the permission and assistance of the Macmillan foundation. This beautiful ballet with an exciting dramatic story, created on unusual coordination of movements and a variety of power supports, was carefully handed over to the Kazakh troupe in the author's edition by choreographers, who once worked with the famous choreographer and danced this ballet. Of great importance was the fact that the artistic director of the Astana Opera theatre A. Asylmuratova once danced with success in this ballet with skillfully embodying the image of Manon.

The libretto was authored by the choreographer himself, by keeping the plot outline of the ballet and removed some characters and details from the narrative of the novel. The main characters were remained such as De

Griex, Manon Lescaut's brother, Mr. G. M., and added new characters: Lescaut's mistress, the Overseer, Madam. In the center of love circle was the image of Manon who surprisingly featured the vice and at the same time an angelic sinlessness of mythological goddesses of love. Later on to be created by the writer this female portrait served as an inspiration for other great writers, composers and choreographers.

Kenneth Macmillan created an amazing beauty of dramatic ballet. The director had a difficult task: to select the most effective scenes of the novel and to keep the bright characters. In order to solve it, the choreographer made some changes to the ballet plot of the literary source. The choreographer removed the scenes with imprisonment and further release of de Griex from prison where he twice sat according to the plot of Prévost. It was deprived an effective participation in the fate of de Griex – his friend Tiberge. The numerous attempts of Tiberge to lead his "sinful" friend to the right path were failed. There were no another values filled the life of the young man before meeting Manon. The main purpose of existence and joy was the beloved Manon. Here is an excerpt from de Griex's reflections according to the book: "Until now, nothing else has a price for me. She serves as the glory, the happiness and the wealth."

The scene of the holiday in the Madame's mansion, which was absent in the novel, was specially introduced by the librettist in order to show as picturesquely as possible the entertainment of the high society, where clients choose the courtesans for the evening, and also the scene of revelation by Mr. G.M. the insidious plan of lovers.

According to the libretto, a party is played, in which de Griex by an agreement with Manon wins a large amount of money against G.M., after which, the heroes had to run. But de Griex falls for fraud, which leads to the exposure of deception. The lovers escape into the apartment of de Griex. By combining in one picture a few episodes from the lives of the characters according to the content of the Prévost's novel, Macmillan managed to uncover the deep feelings of lovers and in the 3rd act to feel a tragedy in their life.

In the ballet, Lesko was not killed by a passer-by as described in the novel, but by Mr. G. M. who had been a bright representative of that cruel, immoral, cold-blooded society in which the heroes of the novel lived. People like him cripples human lives, affects their destiny without leaving them a chance for thought, but for the sake of their whims they take lives from the younger generation.

The ballet consists of three acts which are logically constructed according to the laws of drama, where there is a plot, a climax and a conclusion. In the first act the love of Manon is shy and gentle, and it can be read with her light and timid steps to de Griex. In the second act Manon is a blossoming flower, she is confident and courageous. Her

timid steps are replaced by an abundance of bold air supports, changed an amplitude of body movements. In the third act Manon changes beyond recognition. With difficulty keeping on her feet she moves with a bowed head. The dance becomes horizontal in which Manon fades and dies in the hands of the beloved person. A sixteen-year-old girl of vertiginous beauty, discovering the world turns into a lost prisoner who is desperately fighting death.

The ballet, being a wordless art, often pushes choreographers (both consciously and unconsciously) to turn to semiotics. K. Macmillan did not neglect the "talking" objects, and skillfully used the symbols described in the novel, namely the bracelet - a gift of Mr. G.M. and a necklace. Using such symbols as a bracelet - a metaphor of shackles which is found twice in the novel and in the ballet, we are seeing fundamental changes in the inner world of the heroine like the re-evaluation of values. The difference is that she takes the attire at the beginning of the play, and with disgust throws it away at the end - a visual transformation, a sign of repentance and opting for a different lifestyle.

In the scenography of Nicholas Georgiadis there is a contrast richly dressed noble grandees on the background of the backdrop of rust-colored rags considered also a metaphor. The rottenness and poverty of the interior decoration of the stage is nothing but the spiritual and moral poverty of people, moral decay, deceptively veiled by the glitter of jewelry and the luxury of costumes.

The repertoire policy, the line of which is led by the artistic management of the State Opera and Ballet Theater "The Astana Opera", entails positive changes in the form of expanding and deepening the professional skills of everyone who is involved in the creation of the new performance. Thus, with the experience of mastering various choreographic styles of famous choreographers and immersion into the study of the nature of choreographic images with the directors of the performance, the ballet troupe has grown significantly in acting.

The image of a self-sacrificing young aristocrat who falls in love with is very suitable for the leading soloist of the State Opera and Ballet Theater "The Astana Opera" - Olzhas Tarlanov. However, to fully master the complex choreography of the British choreographer for the young dancer failed. The exception was the stunning adagio lovers consisting of complex multi-levelled supports.

Aigerim Beketaeva's sensual dance awakens a host of colorful emotions. The strong part of the leading soloist is her acting talent, the ability to convey subtle but very significant nuances that characterize the heroine, and as a result, help to create a memorable and solid image. In Manon, she was able to fully demonstrate the ability sensitively to hear the music, subtly to feel the image of the heroine, and in each picture, to show

us, the audience, her inner transformation

The elegance and skill of the artist look through the clear lines of the body, in a striking lightness, a talent – in a rare coordination allowing in her own refined manner to decorate her dance with subtle tints of various feelings, subtle undertones in gestures and looks, filled with content and poetry. The essence of Manon, performed by Aigerim, lies in the smallest gestures, in the flirtatious tilting of the head, in the slight tremor of the lips, in an elusive flutter of eyelashes, in the touching shaking shoulders. We see not a static image but flickering and shimmering emotions, which Aigerim decorates her plastic story.

The image of an absolute self-rule and arbitrariness in the settlement of New Orleans according to Macmillan appears the Overseer. Manon attracted him he takes with the power. The realism of this ballet scene showed only part of the horror in these settlements for exiled sinners. In the novel the Governor and his nephew Sinele became the prototype of Macmillan's Overseer. It is their cruelty and indifference to the feelings of lovers were the last straw that broke the cup of patience and led to death, Manon repented in her sins before de Grioux.

Recently hilariously minced in the Shah's harem the eunuch – Olzhas Mahambetaliev in Mikhail Fokine's ballet "Schéhérazade" is convincing here as a cruel Overseer. Exceeding the authority and at his own discretion he cracked down the newly arrived prostitutes, the cold-blooded Overseer – O. Mahambetaliev skillfully passed it through himself and re-created this complex image. The scene of violence over the exhausted Manon ends for him with the death from the hands of de Grioux, which gives hope that evil will not go unpunished.

It should be noted that earlier in the image of the main beggar was interestingly performed by the coryphaeus of the theater Nikolai Korshunov, known for creating memorable grotesque images in various ballets. But that evening was the debut of a young Akarys Beibars in this role. Technically the party was performed not bad but there was not enough musical expression and a clearer merge of choreographic image with the wonderful music by Massenet.

With full of love, betrayal, greed, ups and downs the plot of the novel "The Story of the Chevalier de Grioux and Manon Lescaut" gained popularity not only in the 18th century but in the further centuries. In the twentieth century, the choreographer was attracted by the psychology and sincerity of the story of Prévost as well as the complex images of the novel. Macmillan retained the idea of a literary source that is love remains the central one in the ballet. It "makes its way", trying to "survive", to remain in unbearable conditions. The games of far-fetched "honor" of the high society did not allow young lovers from different classes to reunite and led to fatal consequences.

But are there winners in this story? By defending the rights, a love entered into an unequal battle with the society which mercilessly destroyed her. But the conclusion of the ballet inspires an optimistic belief in the all-conquerability of love: the noble hero de Griex is faithful to his feelings. The choreographer does not demonstrate an unambiguous attitude to the actions of the characters but awakens the audience's feelings which are quite ambivalent: to justify or condemn the heroine? Such reflections arising in the process of viewing the performance give the ballet "Manon" the right for a long life in art.

References:

1. *Kratkaja literaturnaja jenciklopedija*. T.5. Gl. red. A.A. Surkov. – Moskva, **1968**. – 976 s. (*In Russ.*).
2. Prevo A.F. *Istorija kavalera de Grie i Manon Lesko*. - Moskva, **1989**. – 544 s. (*In Russ.*).