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*Мищук Виктория. Особенности трактовки образа Дон Кихота в балете Л. Минкуса. В статье балет Л. Минкуса «Дон Кихот» рассматривается с точки зрения воплощения в нем образа главного героя. Особое внимание уделено раскрытию специфики музыкально-интонационной «лексики» главного героя балета, а также особенностям композиции и драматургии.*

*Ключевые слова:* образ Дон Кихота, роман Сервантеса, сюжетные линии, редакции (балета).

*Mishchuk Victoria. Features of interpretation of the image of Don Quixote in L. Minkus's ballet. The history of the ballet «Don Quixote» by L. Minkus begins in 1869, when the choreographer M. Petipa offered the composer to write music for the script based on the immortal work of Cervantes' «The Ingenious Gentleman Don Quixote of La Mancha». The basic*

of the novel is Kitri's and Basilio's love story. Their dream was to get marry without her father's will because he wants to force her to marry a very rich man Camacho.

The premier of the play in 4 acts and 7 scenes was took place in the Ballet of the Imperial Bolshoi Theatre in Moscow, on 26 December 1869.

Petipa and Minkus improved the ballet into a far more expanded and elaborated edition in 5 acts and 11 scenes for the Imperial Ballet, first presented on 1871 at the St. Petersburg Imperial Bolshoi Kamenny Theatre.

The contemporary version consists of 3 acts and 6 scenes. The choreographer includes mainly the chapters from the second volume of Cervantes's novel in the stage action: XX and XXI (1st and 2nd picture), XXVI (3rd picture), XXX (5th picture), significantly amended chapters XXXIV, XXXV (4th picture), LXIV (6th picture); an element of the battle with the millers (chapter VIII).

Petipa-Minkus ballet consists of 48 musical performances, in which the image of Don Quixote focused only in 11.

Such limited representation of the image of Don Quixote in the ballet becomes essential in directors' attempts to bring him to the forefront, which is quite difficult. The deprivation of knight La Mancha potency and deep content prevents the disclosure of his image.

Don Quixote and his eternal companion Sancho Panza are in-and-out of the play characters. Their parties are represented by pantomime sketches. In order to embody the images, the ballet dancer must not only control his own body ideally, but to have acting talent as well.

The Don Quixote image is associated with the development of several story lines: 1st one (amorous) with embodying love story lyrical feelings of Don Quixote to Dulcinea-Kitri; 2nd one (adventures) which portrays comic episodes from adventures of knight and his squire; and the less individualized and meaningful in the disclosure of the main character image. The 3rd one (let us call it secondary amorous) which refers to the participation of Don Quixote in the development of Kitri and Basil's relationships.

The love story represented in a typical sequence of dramatic stages. The presentation of Don Quixote and Sancho Panza images finds out in the prologue of the ballet (№ 1 and № 2). The entanglement of the romantic story takes place in № 19 (Act I, scene 1), when Don Quixote is marveled at Kitri's similarity to Dulcinea, invites her to dance. The peculiar development of a love story line – № 40 (Act II, scene 5): Dulcinea-Kitri surrounded by cupids and dryads comes to the main hero in dreams. He's not taking the direct part in the scene therefore his role is reduced to a passive presence on stage. The duel of

*Don Quixote and Basilio (№ 44, Act III, scene 6) for the heart of «enchanted» Dulcinea becomes the culmination of love conflict and ends in final № 48 (stricken by defeat, Don Quixote goes along with the faithful Sancho to find new adventures).*

*Adventure storyline includes not only the romantic adventures of Don Quixote, but the comic situations as well (collision between best friends and the outside world). Here the main character often appears as an episodic character.*

*№ 30 (Act II, scene 2) is the intersection of the adventure and the secondary amorous storylines. Thanks to Don Quixote, a love story of Kitri and Basil has a happy ending.*

*The 3rd and the 4th picture of Act II (№ 39–41) are represented in comic way. Knight of La Mancha and his sword-bearer involved in musical and dramatic actions as passive participants.*

*The musical characteristics of Don Quixote there is the peculiar image of its own set of expressive means, such as an active rhythm with a special emphasis of a dotted pattern and by the less degree the triplets, gamma-like passages (mostly upwards), the frequency of phrases. Different kinds of thematic and intonation arches help the entity and expressiveness of Don Quixote music image.*

*In general musical basis of Don Quixote image is indistinctive. The primary heroic thematic complex of a main hero is homogeneous and revealed itself in opposition to his love to Dulcinea-Kitri (from № 19). Comic line comes to the foreground and the defining value in its realization has scenic embodiment of Don Quixote and Sancho characters.*

*The Minkus ballet «Don Quixote» is difficult to compare with the immortal works of Cervantes. Obviously, the authors did not attempt to reveal the philosophy of Cervantes' novel, preferring unobtrusive plot without psychological excavation and well-structured plot. Despite its flaws, the ballet «Don Quixote» continues to be popular and scenically enjoys the recognition and love of the most discerning viewer.*