

Scenic literature in the context of the drama and dramatic art of the Turkic nations (late XIX - early XX centuries)

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Abstract: The article deals with a general review of the previously unexplored in the world dramatic art and drama genre of the scenic literature in the context of the drama and theatre of the Turkic nations of the Central Asia and the Volga, the Siberian regions of Russia, the Caucasian in the late XIX - early XX century. On the basis of the specific scenic and literature facts a system research on the Turkic nations' inherent pursuit of mass theatrical performances and festivities was conducted. The scenic literature, drama and dramatic art of the related Turkic nations originate in the folk games and rites, develop, adopting the centuries-old traditions of the scenic literature and the art of the East and the Europe, gain integrity and enter the scene of the world literature and the art. For the first time the issues of handwritten plays are purposively considered, the genre and style types from folklore to theatrical performances, the evolution of interactions and comparisons with the scenic works of the Turkic nations of the Central Asia and the Volga, the Siberian regions of Russia, the Caucasian in the late XIX - early XX centuries are fundamentally investigated.

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1. Introduction

The folk songs have the particular importance in the improvement, enrichment of the scenic literature and dramatic art in its infancy. On this basis the genres of the music drama, musical comedy, melodrama, vaudeville are formed. "The history of the Turkic, as well as the Kazakh theatre and drama originated in various carnivals, folk performances", - wrote the famous scientist M. Auezov [1]. The staging elements can be manifested in folk games, rites, the calendar holidays of aytys* of the Kazakhs; jarapazan* of the Kara-Kalpaks; iyrlau* of the Kirghiz; sabantuy* of the Tatars; jar-jar* of the Baskirian, bear games* of the Khakas; Yhyakh* of the Yakut; el oiyn* of the Altaian; ovaadagyry* of the Tuvinian and those of others.

The history and the cultural heritage, the literature and the art of the nations have not been developed separately. The importance of the European dramatic art of the twentieth century for the world art and literature is determined by the movement to a new theatre at the turn of the XIX - XX centuries [2]. The process of creating a new theatre was run within the framework of the overall literature process, which was called "the great art revolution of literature, thought, which has begun in 1915-1920 and has not finished yet and it is fixed in scientific discoveries, renewal of the psychology, an abstract art, the Surrealism –now we could not firmly say whether we are the workers who have committed some kind of transformation of

consciousness, mentality – as there is no enough distance to judge it" [3], - by E. Lonesco in his article "Have I created an Anti-theatre?".

Among innovative trends which were expressed in the creation of M. Maeterlinck, Ibsen, Sh. Van Lerberg, A.Zharri there is a theatre of E. Rostand, which is called neo-romantic by the French, the naturalistic trend endures in the plays of O.Mirbo, Zh. Renara, E.Fabre [4]. The twentieth century was also deemed to be the golden age of the pop theatre. The classic theatre as the art of entertainment has become the symbol of Paris, but it has lost its leading position in the long term development of the theatre – it has no future [5].

If the world dramatic art, scenic literature, drama [the Roman, Greek, French, Polish one, etc.] have gone the centuries-long way of development, then "the up rise and formation of the Turkic-speaking dramatic art, drama and theatrical performance are reckoned only by about two centuries", - wrote the investigator A.K.Shapauov [6]. In the middle of the nineteenth century, having learned the solid lessons of the Turkish and Western European dramatic art, the Turkic playwrights newly developed its rich tradition on the national basis [7].

Methodology

Historical-genetic, systematic and structural, comparative benchmarking methods are used.

Body

The problems of analysis of the drama and dramatic art of the Turkic nations of the Central Asia and the Volga, the Siberian regions of Russia in conjunction with the European playwright (from folklore to drama) were specifically studied in the scientific article of A.K.Shapauov [8], the genesis and development of the European dramatic art and drama were fundamentally fixed in the monograph of J. Popiel [9], the theatrical art and drama were the objects of study of such famous researchers as G. Wellwarth – the expert in problems of the modern English drama [10]; A.Kesteren – the theorist of the drama in the European literature [11]; H.Block, who described the manifestation of symbolism in the drama [12]; the history of the theory of the drama and the dramatic art in the United Arab Emirates in conjunction with the European ones is investigated in the works of S.Gadomski [13] in which the subject is analyzed taking into account the achievements of the modern world theatrical art and the literature science.

The first authors of the handwritten plays, minor genres of the theatrical performances of the Turkic nations in the second half of the nineteenth - early twentieth century's, were the Azerbaijanian playwrights M.F.Akhundov, N.Narimanov, N.Vezirov; the Tatars playwrights G.Iskhaki, G.Kamal, S.Ramiev [14]; the Kazakhs playwrights, the authors of the first hand-written plays I.Mendihanov, K.Togusov, B.Serkebaev, M.Auezov, Zh.Aymaulytov [15]; the Khakas playwrights of the first performances I.Kokov A. Topanov [16], the Yakut authors of the first hand-written plays P.Oyunsky, A.Sofronov [17] and others.

In order to form a full-fledged drama and a professional theatre these factors were not enough. Only in the second half of the nineteenth century, with the strengthening of educational movement and the penetration of light ideas in all spheres of life, the era of the cultural Renaissance and the renewal began in the history of the Turkic nations, and during this period there were attempts to create the Azerbaijanian, Tatars professional theatrical arts. And the Uzbeks, Kazakhs, Kara-Kalpaks, Kirghiz, Khakas, Yakut professional theatrical arts began to occur from the beginning of the first quarter of the twentieth century.

And in fact, in due time many akyns were created in imitative theatre when, having willingly arrived to a toi or the funeral feast, arranged the song events, aytyses*. The jar-jar* song genre, performed at the wedding by male and female groups separately, the jar-jar and betashar* genres require no complement to transfer it to the contemporary scene. "Similarly, any of the many aytys of the Kazakhs, and the haydzhi (storytellers)* of the Khakas and *thetahpahchiof the Kara-Kalpaks- improvisers could be turned into a theatrical performance. Another advantage of these ancient genres is that they have a

special melody. Therefore, they are suitable not only for a dramatic theatre, but also for the operas" [18].

A significant place in the formation of the Turkic dramatic arts occupied by the Tatar people of the scenic literature, the actors of Tatars' troupe company formed the dramatic art of the related Turkic nations of the Central Asia (the Uzbeks, the Kazakhs, the Kara-Kalpaks, the Kirghiz) and the ones of the Russian Federation (the Baskirian, the Khakas, the Yakut, the Altaian). "At the end of the nineteenth - early twentieth century the Tatar national drama was developed in a close connection with the scenic literature and the theatrical art of the Turkic nations", - noted the researcher R.Hannanov [19].

In the late XIX - early XX centuries the Azerbaijanian - Tatars literature and cultural ties were quite strong. The contribution to the formation and development of the Tatar drama and theatre was made by the Azerbaijanian people of art. Influenced by the Azerbaijanian playwrights N.Narimanov, N.Vezirov and others focused on the traditions of B.Shaw and H.Heine in the Tatar literature the frameworks for the genre of tragedy have been established. In turn, under the influence of the Tatar drama and theatre the Azerbaijanian company, in which repertoire the romantic tragedy prevailed, came to realistic works, the way to the scene was opened for the Azerbaijanian women.

The history of up rise of the Azerbaijanian theatrical art that grew from the scratch street performances and folk games, rites recedes into the past. The first plays were written by Mirza Fatali Akhundov. His comedy "Mulla Ibrahim Khalil the Alchemist" (1850), "The Vizier of Lankaran Khanate" (1850), "The Bear, who won the Tiger" (1851), "The Adventures of a mean man" (1852) formed the basis of the Azerbaijanian drama. The first theatrical performance staged in 1873 in Baku, became a great event not only for the Azerbaijanian, but for the entire Turkic world.

In the second half of the nineteenth century the Azerbaijanian drama entered young literary artists N.Vezirov, N.Narimanov, A.Ahverdov, G.Vezirov, R. Afandiev, S.Akhundov and enriched the national scenic literature with new genres of drama [20]. After the Revolution of 1905 the Azerbaijanian national playwright Zh.Mamedkulizade created political comedies, which are deemed to be the striking examples of this genre, the composer U.Hadzhibekov became the founder of a new genre of the Azerbaijanian drama – a musical comedy.

In the 20-ties of the twentieth century the first written plays for children were created. At this stage, the Azerbaijanian literature began to develop in a romantic way. The Azerbaijanian theatre, being attractive for the Tatars artists because of its romantic

tragedies, encouraged the "Sayar" company to divide into two separate groups with different repertoires. One of the first Tatar female's actresses Gizzattullina - Volzhskaya, after her participation in the "Union of the Kazan and the Caucasian actors" withdrew from the "Sayar" company and established the "Noor" company. The repertoire of the new company was formed mainly out of the romantic tragedies. There existed a new Tatar theatrical company that developed a romantic trend.

The "Noor" company referred to the works with described the life of the Baskirian people. In the years of 1916-1918 the company worked in Ufa, played a major role in the formation of a local theatre. Over the years the Baskirian and Tatar actors work in some companies and staged the works of some authors.

An important contribution of the Tatar theatre company to the establishment of the Uzbek national theatre. After the formation of the Khorezm Soviet People's Republic in 1920 the Tatar company arrived to the city of Hiva and gave a huge help in organizing a local youth drama club, out of which the national Uzbek theatre has been subsequently developed.

The Azerbaijanian playwrights, who established their own drama a quarter of a century ago, provide the other Turkic nations with the mentoring support. The conversance with the literary and cultural traditions and the works of Azerbaijanian playwright becomes some kind of a school for all the Turkic actors, stage directors and playwrights.

On the formation of the Tatar national scenic literature and theatrical art the great influence have both the East and the West. As a consequence of the dialogue of cultures in the Tatar literature there appeared such creative methods as the Critical Realism, Socialist Realism, Romanticism, Neo-Romanticism and modernist schools. One or another creative phenomenon that became one of the literary values of the Turkish people easily gets into the other Turkic literature. Through the Russian and Tatar literature the creative traditions of the European nations penetrate to the Turkic drama.

In contrast to the literature of the Western nations, the Russian literature pays no attention to the disclosure of various vices, debauchery, unnecessary details beyond the morality of the characters. First of all because of this the Russian literature attracts the Turkic-speaking nations.

There are different opinions and the disputes on the need of learning from the Russian - European and the Turkish literatures occur among mostly the Muslim Turkic-speaking playwrights and scientists. Relating to this problem the modern researchers of the culture and art have different views. But do not forget

that in most cases the similarity of literary works of the different nations has the typological character.

The end of XIX – beginning of XX centuries is a time when the translation activities, including loose translation, gained widespread. In most cases, as a result of a literary translation the Russian -European and the Turkic literature meet national arts of declamations and each other's traditions. Translations enrich the Turkic drama and literature with new themes, genres, and techniques for building plots and conflicts, artistic representation of reality. Through the translated works viewers and readers have the opportunity to compare their lives with ones of the other people, to understand that the problems and shortcomings are not pertaining to their nation, but also to the other ones, including the Russian and the Europeans.

For example, the artist G. Iskhakibelieves who transferred the events described in the Russian and foreign literature on the national stage is of interest to this literature and the theatrical art. He emphasizes that the need to make clear the life of the people abroad for the Tatars and Turks unfamiliar with it, as it will help to awaken the national consciousness of the Turkic nations. This, in turn, causes the discontent of Russian chauvinists, who were governing the Turkic nations for 70 years in the days of the Communist Party of the Soviet Union before the independence of the sovereign Turkic states. In this regard, the censorship policy regularly prohibits most translated works.

Along with the powerful influence of the art Russian - European literary figures in the formation stage of the Tatar literature and art in the late nineteenth - early twentieth centuries another trend became noticeable. For new artistic techniques the Russian playwrights increasingly turn to the aesthetics of national literatures, and in this respect the works of the Tatar authors are appreciated by the Russian literary critics. It is obvious that, in its turn, the Tatar literature has had a specific impact on the Russian artistic expression. It is necessary to note the close creative collaboration of the literature and theatrical figures of the Russian and Tatar nations K. Stanislavsky, M.Gorky, G.Kulahmetov, V. Meyrhold, A. Tihomirov.

At the turn of the century the literatures of different nations were developed in a close relationship. However, the proximity of works by authors of different nations is mainly of a typological character. Therefore it is impossible to say that this or that author takes after the other one. An example of this we have seen in the works of M.Auezov, G. Iskhaki and L.Tolstoy; G. Kamal, S.Ramiev and N. Gogol; F.Amirhan, G.Musrepov and M. Gorky.

The rites and ceremonial games of the Khakas contain the elements noted for entertainment and dramatization that determined the generic principles of a drama. "The rites concerning the worship of spirits have always been an important part of the society, especially in the early stages of its development. The Khakas had a set of beliefs and practices originating from the traditional, mythical representations of the three worlds: the upper, the lower and the middle one" - says the Khakasscientist N. Maynagasheva [21].

The process of the rite was clearly structured as a cult act. Then there were the early beginnings of entertainment and dramatization. The body of the rite, as a rule, was canonized and accompanied by certain techniques of sacrifice, their attributes, gestures, the participants' manners of behavior. The progressive spectacle and aesthetic quality amplified the psychological and emotional impact of the sacred word, which in future would strengthen such generic drama's properties as expressiveness, brilliance and expressiveness of theatrical techniques, strong and convincing catharsis, and other active forms of receptive aesthetics.

Entertainment, dramatization are typical for the mass calendar, nature, geo-landscape festivals of the Khakas: TunPairam (Feast of the first milk), Chyl Grooves (New Year; letters. - Beginning of year). Thus, TunPairamis arranged at the beginning of the summer, after the sowing completion and at the beginning of putting cattle to the summer pasture.

As you know, folk rituals got the most concentrated dramatic expression in the heroic epic – telling a story in many ways was the prototype of a one-man dramatic art. Thus, the theatrical art of the Khakas is originally associated with the cult and ritual actions, rooted in national poetic creativity. In the cult activities of the Khakasa system of expressive means was elaborated: ritual movements and gestures, incantations, their compositional sequence, improvisation. The poetic of the ritual culture makes its initial stage of dramatization – the theatrical art arisen, based on the art of the people.

In contrast to the drama and dramatic art of the Tatars, the Turkish, the Azerbaijanian nations, the Kazakh national theatrical art and literature began to develop after the calming down of debate about the need, benefits and dangers of the dramatic art for Muslims, at a time when this form of art has a strong place in the spiritual life of the people. At the same time the impact of artistic expression of the Kazakh people became evident for the development of the literature of the Turkic nations of the Central Asia and the Volga, the Siberian, the Caucasian regions of Russia.

The Kazakh theatrical art and scenic literature are studied in connection with the national drama and the dramatic art of the Tatars, Baskirian, Uzbeks, Kirghiz, Khakas, Azerbaijanian. The first Kazakh handwritten plays were among the people on tois*, the large meetings and trade shows. On the example of the other nations it could be shown that the seeds of the dramatic art had been already contained in the traditions and customs, games and entertainment, songs and music, poetic works.' The fertile soil, favorable conditions for the birth of the dramatic art were in the nature of people. The foundation of art is laid by the people. And the men of art create a strong building, its beautiful dome, relying on the people,' - wrote a famous scientist M. Auezov [22].

"Possessing a rich folklore and ethnic music culture the Kazakh nation makes its contribution to the development of the Tatar, Baskirian, Kara-Kalpaks scenic literature and dramatic art,' - emphasizes the researcher N. Zhusipov [23]. During the Stolypin Reaction the Tatar theatre, despite the oppression, persecution and censorship, constantly toured and achieved the popularity among many of the Turkic nations, had a significant influence on the formation of the drama and theatre of the related Turkic nations of the Central Asia, the Volga region, the Urals, Siberia and the Northern Caucasus.

The Russian literature, which has a more ancient tradition, plays an important intermediary role in familiarizing the Turkic people with the European art of declamation. Most play writers, literary artists of the Turkic nations do not hide the fact that to a large extent they learned using the Russian and foreign literature.

Conclusion

The scientific novelty lies in the system plan of study of the scenic literature, dramatic art and drama of the related Turkic nations of the Central Asia and the Volga, the Siberian, the Caucasian regions of Russia, taking over the centuries-old folk tradition of the scenic literature and art of the East and the West, take on the integrity and enter the arena of the world literature and the art.

The cultural heritage, including the drama and dramatic art of the Turkic nations who lived until the early twentieth century, in a close socio-cultural contact, have been relatively little studied, in the time it was altogether forbidden during the Soviet communist regime. Despite the different kinds of oppressions, the stringent requirements of the censorship of the Communist Party, the scenic literature, theatre and drama of the Turkic nations were developed at an accelerated pace. On the formation of the full-fledged Turkish drama and dramatic art the

Eastern and the European culture and literature has a high positive impact.

- For the first time, an integrated comparative study of the scenic literature in the context of the drama and the dramatic art of the Turkic nations of the Central Asia and the Volga, the Siberian regions of Russia, the Caucasian was conducted.

- On the actual material it was found out that the drama and the theatre of the related Turkic nations (the Kazakh, the Kara-Kalpaks, the Uzbeks, the Turkish, the Azerbaijanian, the Tatars, the Baskirian, the Khakas) originated from folk games and rituals, developed, adopting the centuries-long traditions of the scenic literature and the theatrical arts of the East and the West, took an integrity and entered the arena of the world literature and the arts.

- In the formation stage of the literature and the dramatic art of the Turkic nations the mentoring role is played by the Turkish- Azerbaijanian and the Tatar drama.

- At the turn of the nineteenth and twentieth centuries the interliterature and intercultural communication began to be global. An indicator of this process is the activation of the literary and cultural ties between the European and Turkic nations, for many years living in a close contact and exchanging spiritual and cultural values.

Meaning of the words:

* Aytys – a song competition of the Turkic poets (akyns), improvised poetic dispute.

* Akyn – a poet, an improviser and a performer of his and folk works of epic and lyrical character in the Turkic-speaking nations (mostly the Kazakh, the Kirghiz and the Kara-Kalpaks).

* Jarapazan – the Turkic folklore ritual song, sung on the Nauryz (on the New Year, on 22nd March according to the Eastern calendar).

Kokpar* – a horse racing game or race of the Turkic nations.

Sabantuy* – the national holiday of the Turkic nations (mostly the Tatar and the Baskirian).

* Jar- jar – a traditional song, performed by young people during the farewell party, on send-offs of a girl.

* Bear Games – the Turkic (Khakas) national hunting rite.

* Yhyakh * – the Turkic (Yakut) national rite.

* El Oiyn – a folk national game of the Turkic (Altaian) people.

* Ovaadagyry * – the Turkic (Tuvinian) national rite.

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