

Problems of transformation of the genre of tragedy

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Abstract. The article examines the transformation of the genre of tragedy in the modern Tatar drama, which reflects philosophical, moral and national views of writers who have eventually become a kind of synthesis of existing traditions and innovative artistic researches. Based on the analysis of the most striking examples of the theatrical literature, new features in the poetics of the genre are revealed, and they are used to create a national picture of the life of the Tatars.

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Introduction

The question of defining the genre and genre forms in drama is a subject of constant debate in the literary criticism. It is evident that a very complex and diverse reality is impossible to fit the frames of separate terms and concepts. At the same time it should be noted that the problem of defining the genre of drama was studied even in the works of the ancient Greek philosopher Aristotle, and since then the main features of genre types are characterized fully enough. What exactly should be taken as a basis in defining the genres and genre forms in drama? And again there is a discrepancy in this question. "Concept basis of dramatic genres is prevailed, dominant type of emotional orientation or type of problematics, and that becomes a fundamental typological feature of each work in its genre defining" [1, p.158]. All these notes concern the genre of tragedy.

Originating in ancient Greece, the tragedy in different epochs experienced changes, enriched with new qualities and elements in accordance with the characteristics of socio-historical development, of spiritual state of the society and of a personality of each individual creator. We are talking about many things: the features of the conflict, and the philosophical contents, based on universal human values and the character's nature, etc. For example, in ancient Greek tragedy (Aeschylus, Sophocles) greatness of human freedom is raised to universal values, allowing them to remain modern and relevant for centuries. In Shakespeare's tragedies of Renaissance epoch the human mind is glorified, the conflict of extraordinary personality, humanist-character and the cruel world is focused on. Playwrights of the Classical period (Racine, Corneille, Voltaire) took as an example the works of ancient authors, their rationalistic drama, being a model of composite accuracy and perfection, praised the idea of the superiority of duty and responsibility

of a person over his personal feelings. In XVIII-XIX centuries, in tragedies, based on aesthetics of romanticism (Schiller, Goethe, Hugo), rationalism gives way to a diverse palette of human emotions, feelings and sensation collision. Tragedy genre in the Russian literature, originated in the era of classicism, also developed and changed under the influence of social and cultural conditions.

In the Tatar literature drama appeared relatively late, in the last quarter of the XIX century. However, in a revival of social and cultural life of the Tatar nation it experienced rapid development and to the 1910s of the twentieth century it was already formed as a literary type, having given successful examples in the genres of drama and comedy. The Tatar literature of the period, based on the principles of Enlightenment realism, began to develop literary and aesthetic values inherent to critical realism. Another direction of creative research has been associated with the shift from a specific "medieval" nature of romanticism to romanticism to the European type. It is in these circumstances the first examples of the tragedy genre were written in the Tatar literature. Qualities, that define the essence of this genre and its national characteristics, should be considered in close connection with that epoch. Beginning of the twentieth century is the crucial period in the life of the Tatar people. Education movement that people, experiencing the process of forming as a nation, created one of the largest political parties of the Turkic-Muslim Russia ("Ittifak"), originated in the second half of the XIX century, and its new stage - Jadidism - penetrated into all spheres of the people's life, opening the way for major changes.

This reform was specially reflected in the educational system - in schools and madrasas, they started teaching secular subjects; Islam was reformed, in other words, it was "brought in accord" with time; the literary Tatar language became closer to the

spoken language, publishing and distribution of books were established, national periodicals were created. Along with this, there was another important event - the Tatar starting the struggle for their rights by the parliament. These and many other events contributed to the strengthening of national consciousness, increasing interest of Tatars to their history, culture, and to reflecting on the nature of the Russian -Tatar relations.

One of the bloodiest pages in the history of the conquest of the peoples of Russia connected with the forced baptism of Muslim nations, and especially the Tatars. It is on those events that the first Tatar tragedy was written. In the play by G.Iskhaki "Zuleikha" (1912) the tragedy of the personality, the tragedy of the family is shown as the tragedy of the nation. In the aesthetic aspect in the tragedy suffering and experiences of the characters came to the fore, not their courage and heroism. D.Kastan pointed out to this feature, noting that tragedy is a genre of uncompensated sufferings [2, p.19]. However, the reader and the viewer empathize Zuleiha, who has extraordinary spiritual force, they empathize so much that take her suffering as their own, become restless and start to feel admiration and respect for her. The theme of spiritual freedom of the individual and the protection of social ideals, as reflected in the tragedy by F.Burnasha "Tahir – Zuhra" (1918), became closer to the revolution epoch. Tahir, living by ideals comes into conflict with the Khan's power and dies for his love. The death of Tahir and Zuhra, who lost her lover, has a strong impact on the reader, makes him reflect that individual freedom, pure love, equality, justice are eternal concepts.

In the Tatar literature of the Soviet period genre of tragedy develops with more moderate pace. Despite the fact that the fate of the Soviet people developed incredibly tragic, that it burdened on its shoulders historical upheavals of the twentieth century, experienced in a short period such terrible trials as three revolutions, the Civil War and the Great Patriotic War, collectivization, repression, the genre of tragedy remained aloof from the requirements of the existing system. The main reason is known: it is the existence of literature in the framework of the socialist realism, its subordination to the ideological norms. Anyway, tragic as an aesthetic category, and especially the image of the tragedy of the Soviet man perceived as uncharacteristic phenomenon. However, thanks to the talent of writers, this genre has not disappeared. One after another works appeared such as "The Tragedy of the sons of the earth" by H.Taktash (1922), "Lamentations" by K.Tinchurin (1923), "Spartacus" (1933), "Idegei" (1941), "Musa Jali" (1955) by N.Isanbet, "Kul Gali" by N.Fattah (1973), "Golden

kashbau" by A.Bayan (1974), "The Last trial" (1968), "He flew out of the cage of the World" (1980-1991), "Meeting with eternity" (1982) by I.Yuzeev. Each of these plays left a certain mark in the history of the theatrical literature.

At the end of the twentieth century the genre of tragedy in Tatar drama activated considerably. In recent years, the dam broke. So many works were written that they exceeded all that had been created throughout the history of Tatar drama, including - about a dozen of good tragedies. In close connection with the changes taking place in the society, playwrights' attention was directed, on the one hand, to the controversial and instructive pages of the past history, the tragic fate of famous people, and on the other - objects of images became life conflicts caused by the restructuring in the society, the tragedy of an individual, generated by the conditions of the "wild" capitalism. Among the works that reflected the success of these and other issues within the genre of tragedy, can be named "Three feet of land" (1987) by A.Gilyazov, "Country of white roots" (1990), "The daughter of Khan" (1995) by R.Hamid, "Idegei" (1994), "Ring and Dagger" (1998) by Yu.Safiullin, "Devil's whirlpool" (1999) by Z. Khakimov, "Syuyumbike" (2002) by M.Malikova and others.

In the works of this period, along with the development of the past traditions, one can perceive attempts to uncover the problem "story - time - the person" in the new social and aesthetic perspective, which leads to the search for new ways of using art forms, methods and pictorial means. Although the concept of the tragic personality is reflected in the above mentioned plays, receptions of its presentation and resolution are of not unambiguous assessment. Speaking about one of the features of the modern Russian drama M.I. Gromova writes: "Traditionally "pure" tragedies" are rare, "though tragic as an aesthetic category is felt in many of its manifestations, particularly in the historical plays - "adaptations" and borrowed ones from the literature of the last stories in modern interpretations of myths and legends ..." [3, p.361]. We encounter with the same phenomenon in the Tatar drama. In the plays, relating to the distant past, the idea of fighting against the tyrant is intertwined with the desire to recreate the national character, and in general, the idea of human responsibility in the face of the nation.

The tragedy by A.Gilyazov "Three feet of land", relating to our recent history shows the fate of Mirvali, who became entangled in the contradictions of time, suffered all his life, could not be himself. The playwright set out to reveal a complex, tragic spiritual world of his characters. The image of Mirvali brought novelty in the Tatar theatrical

literature. He did not fit into the concept of the existing person because he was not a positive hero, who was welcomed and encouraged in the literature of the Soviet period. Mirvali was a tragic personality who didn't take cruel and inhuman laws of the collectivization period, cursed his land, villagers, burned down his house and left the village thus dooming himself and his wife to eternal misery and suffering. The author's innovation leads the reader to open the controversial image of the main character. He is not straightforward. This character is experiencing heartache, he is too proud, hot-tempered and strong in spirit, but at the same time he tries to hide the truth, his wrong not only from others, but even from himself. Unable to get rid of these agonizing feelings, Mirvali came to realize the true value of three feet of land in his native land very late. A. Gilyazovu simultaneously manages to create a positive image of the main female character: she is ideal because she expresses the national traits – patience, peculiar to a Tatar woman, respect for the man, her awareness of the inseparability of her life from the life of the man she chose once in her youth. Thus, the author, speaking about the fate of the characters, shows to the reader bitterness and tragic fate of thousands of people who had left their native land and living in a foreign country – in cultural and spiritual environment alien to them.

In the tragedy by Yu.Safiullin "Idegei", written at the end of the twentieth century, based on the folk epos, the events unfold at the end of XIV – in the beginning of XV centuries in the State Golden Horde. The main characters of the play are famous historical persons: Tokhtamysh Khan, Idegei, Tamerlane, Nuradyn, etc. In this work, the historical truth, regarding the actions and behavior of the people, who left their mark in the history of the Golden Horde, closely intertwined with the author's fiction. It's known, that Tokhtamysh Khan rules Ulus Jochi at the end of XIV – in the beginning of XV centuries. When he came into irreconcilable contradiction with his renowned commander Idegei, the latter was forced to flee to the camp of their common enemy - Tamerlane. Under the onslaught of the troops of Tamerlane after fierce battles Hansaray was destroyed and Tokhtamysh Khan himself was killed. After that, the Golden Horde was not been able to find its former strength and unity. Internal contradictions, frequent change of rulers only hastened its decay.

The playwright has a very difficult task - to gain insight into and unravel the whole "ball" of the relationship between Tokhtamysh Khan and Idegei, their loved ones, who eventually accepted nature of inevitable violent conflict. In our opinion, the greatest achievement of the author is that his main characters

do not fit into the usual frames: each of them is depicted as a very controversial personality, having an original character, unique appearance and complex inner world. Idegei's image as the main character of the tragedy is shown in the fullness of his feelings and thoughts, actions and deeds, in all the complexity of relationships with others and contradictory character. The playwright seeks, primarily, to comprehend the underlying causes of the tragedy of this particular character.

At the beginning of the play not yet quite obvious opposition between Idegei and Tokhtamysh Khan goes within interpersonal frames. The playwright shows in many episodes that he is able to be above personal revenge for wounded pride. In Idegei's soul, who was very good at domestic and foreign policy of the state, gradually growing dissatisfaction with the policy of Tokhtamysh Khan, who sent his tax collectors to all corners of the country where they tyrannized and tortured the common people, frankly robbed and ruined them. The playwright manages to convey the inner struggle and contradictions, doubts and hesitations, that tormented Kobagyl – Idegei's soul. In the folk storyteller Subra's speeches, who was specially invited to the palace of the khan, Idegei's character, deeds and actions disclose in their fullness and are estimated highly. The white-haired narrator compares him to the moon and the sun, giving vivific rays to the earth, sings his divine beauty and noble lineage. One can clearly feel in the songs of the national poet a craving for Idegei's deification. The author conveys the originality of the personality through aesthetics of divine light, which traditions date back to the ancient East and the Tatar literature. Describing Idegei's character, Yu.Safiullin quite extensively uses the device of idealization inherent in medieval literature romanticism. On the one hand, the playwright draws Idegei's image in an elevated glamour, but based on the historical documents, where real traits of the character can be found, he gives to our imagination a complete image of the living and humane literary hero. On the other hand, the author seeks to understand and to some extent justify his escape to the worst enemy's camp. The fact is that there is a deadly threat to Idegei's life: in his songs the storyteller Subra can reveal Kobagyl – Idegei's secret and tell the Khan, whose son he really is. In this sense, revenge has similar typological features with a revenge in the English drama that has deep historical roots. As F.Bowers noted, revenge (e.g. "Spanish Tragedy" by Thomas Kyd) is the driving force of actions or drama scenes in plays [4, p.41-61]. The fact that "revenge tragedy" as an independent genre in English drama is made in the era of Elizabeth I and that it played a major role the development of the

English theater -- is interesting from the point of view of researchers. [5] Considering Idegey's actions it should be noted that the motive of revenge for the main character goes to a different reality. In this way he is close to William Shakespeare's Hamlet. In John Kerrigon's opinion, Hamlet's revenge fades into the background, and Memory comes first [6, p.188].

Having learned that in all parts of the country people wait and hope that he is a liberator from the oppression of the tyrant, Idegei took a fatal step, which does not have an unambiguous assessment, is difficult to explain and understand: he started against the Golden Horde with the army of Tamerlane. He achieved his goal in the end. However, this victory brought him no joy, no peace of mind. Idegei deeply suffered from the fact that his actions had brought the country a lot of grief and suffering.

The main conflict between personal ambitions and interests of the people and the country receives in the play further development and is enriched by other collisions - love, the contradiction between father and son, treachery and betrayal of some participants of the events. In the end of the tragedy the audience witness the collapse and death of the powerful state, or rather the mutual destruction of the main characters. The historical tragedy that occurred at the junction of XIV-XV centuries, received a special, modern sounding. The playwright, referring to the distant history of the Turkic - Tatars, teaches his contemporaries a lesson. He tries to engender in them a feeling of personal responsibility for keeping and increasing humanistic values developed throughout the history - justice, honor, compassion, concern for the interests of their people and country, friendship and cooperation, individual liberty, etc [7].

The Kazan Khanate, which arose after the collapse of the Golden Horde, its khans, especially the last khansha - Syuyumbike attracted the attention of the Tatar and Russian writers and historians for centuries. In recent years, interest to this period of our history has become especially strong. The fate of the khanbike, who for political reasons was sent together with her son to the Russian tsar, was hidden under a veil of secrecy. And this, in its turn, contributed to the widespreading of legends and myths about Syuyumbike. The latter gives to the writers the opportunity to disclose Syuyumbike's image in various angles. Trying not to repeat the existing plots, R.Hamid created the play, instructive, full of tragic -- "Daughter of Khan" (1995).

The main conflict of the play is the confrontation between those who are loyal to their native country, the land, puts its freedom above all, with others - those who are concerned about their

personal interests, live only for today, prefers to act through cunning and guile, ready to go to any meanness. The culmination of the development of this conflict - and its tragic denouement - becomes a clash of Yazgule and Shahgali.

The author manages to build the story so that readers perceive the people's daughter Yazgule and the people's favorite khanbike Syuyumbike as a one person. And, of course, it's not because of their appearance similarity, although it plays an important role. The main thing is that the two women are united by a sincere concern for the fate of the country, a willingness to endure any hardship for it and even to give their lives. Spiritual unity and similarity of Syuyumbike and Yazgule is, in fact, a reflection of the people's attitude to their khanbike, confirmation of their aspiration to a common goal. Tragic characters, created by R.Hamid are strong characters, who die in a clash with evil forces in the struggle for the people's happiness, their future.

As the plot of the tragedy is based on the historical theme, the author relies on the historical facts, complements and develops them by his imagination, promoting the creation of new views and thoughts about the events of that time. The playwright's proposed new legend gives an opportunity to look anew at the image of Syuyumbike, to imagine the nature of her relationship with the people in details. The main idea of the tragedy is an immortality of Syuyumbike and Yazgule, for whom the fate of the people became their own destiny. Suggesting his vision of the causes of the tragedy of the Kazan Khanate, the author connects those ancient events with the present day. And there is hope that those lofty ideals, sought by the tragic characters of the play, yet will ever win. Syuyumbike's death shows the power of love and her fidelity to moral ideals of her people. In the tragic play the characteristic feature of the genre determines conflict solution only through the death of the hero. As the researcher of Renaissance S.Snayder wrote, the action takes place in the tragedies in consensus with the ideological and aesthetic criteria of the time [8. p. 93].

The crises of the end of the twentieth century, which led to public and social contradictions, in particular, to a change of spiritual values, destroyed in certain society layers faith in future, giving rise to dissatisfaction and alienation from the society. This, in turn, prompted reflections on the futility of a human life, which led to the prevalence of motives of disappointment, subjectivism, absolutism of human freedom in the plays of this period. Characters, who fear and avoid social, ethnic and other problems, hesitate, do not find the meaning in life and decide what the way to

liberation from the complexities is in death, appear in some works. The division of the society in the end of the twentieth century, to the rich and the poor, the violation of the justice principles and even abandoning them, can be found in the literature and art, - the subject of the authors' careful study is manifestations of subjectivism, individualism and nihilism.

The events in the tragedy "Country of white roots" by R.Hamid (1990) show that the Tatar nation is threatened by the close end. All the signs of degeneration of the nation can be seen: village disappearance, neglect to the original national customs and traditions, immorality, drunkenness, spiritual gap between generations, between parents and children. There is a conflict at the core of the work between the main character old man Mushtary, who is a follower of national, historical, moral values of the Tatar people and the younger generation, represented in the images of his children, grandchildren. The main character faces moral defectiveness of his offsprings. The tragedy of this conflict is, on the one hand, desire to revive the old Mushtari's family, in the dreams of prosperity of his native land, and, on the other hand, failure to achieve these desires and dreams nor by his hands neither by the hands and deeds of his children. The author of the work worries about the angle of changes in the value orientations of the young generation of the end of the twentieth century. In his opinion, the generation that tramples on moral values, will have the same flawed generation. One of the factors that threatens the nation's fate, the author considers intermarriage. The tragedy includes the legend of white roots, which helps to reveal this thought brighter and better. In realistic material of the work, the events of unrealistic direction are included. The elements of fiction, religious rhetoric serve an important function in revealing the tragedy ideas. So the allegorical image of woods, used by the playwright, strengthens this complex issue.

The crisis, that affected all spheres of our society at the end of the last century, aroused special interest in the literature to moral and psychological issues - the meaning of life, finding your place in it ... From the point of view of the conflict and methods of creating a tragic hero image, belonging of a number of similar works to the traditional genre of tragedy may be controversial. However, there are also those works that are likely to be assessed as belonging to the genre of tragedy. As Yu.B.Borev writes, "It is personal relationships between people that may generate tragedy in certain circumstances. Unanswered, unhappy love can be a source of deepest feelings and tragedies in any society" [9, p.315].

The Afghan war, which lasted more than ten years in the 1980s and the Chechen war, which began in the mid -1990s, brought untold disasters to the people of Russia. Those, who survived in this hell, came home with a broken psyche, holding a grudge against the society and people. They have also become a "lost generation". Yu.Safiullin in his tragedy "Ring and dagger" convincingly shows how huge is the impact of the events of this war on our lives, what a bloody terrible echo it has on the land of Tatarstan and in the lives of people. In the center of the play there are the characters with a tragic fate, who survived the horrors of the war in Chechnya. On the one hand, it's Lenar and Rasim, executing the order of the Russian army commander, destroyed Chechen villages, with arms, used tanks not only against the forces of the resistance, but also against women and children. On the other hand, it's Khania and Razia, who were forced to flee from their motherland, lost not only their fathers' houses, but the beloved.

In the psychological imbalance of Linar and Rasim one can guess the fate of a "lost generation", rejected and buried in oblivion by their country and society. They are well aware of their sins, but also know that they may have the right to hope for forgiveness, because they only executed the commanders' orders. However belated repentance does not relieve their souls. And if Rasim still managed to overcome his painful condition, Linar's mental anguish ended by his death. The Chechen tragedy took Linar in the native land, making him the next victim. The fate of these young characters in the play is perceived as a drama of peoples and the whole country. The play by Yu.Safiullin has a high humanistic purpose and calls for condescension to such people as Lenar and Rasim, reminding that you need not only to accuse, but also to try to understand.

Thus, the genre of tragedy in the modern Tatar drama, not being widely represented, still plays an important role in the literary process, reflecting quite fully the playwrights' searches of themes and issues, genres and genre forms, artistic devices. In the plays, relating about the distant or recent history, and also in the works, based on the legends and traditions, the requirements of the genre, the basic principles are generally followed. In the works, devoted to various aspects of modern life, the authors attempt to discover the essence of post-totalitarian reality and therefore determine the social and moral aspects of the lives of individuals and the society as a whole. Images, offered as the main characters, are drawn in the spirit of social existentialism, that is why in their understanding and appreciation of their actions there is a discrepancy and even opposing views. Thus, under the influence of changes in the society,

tragedy, like other genres, undergoes a transformation. This is expressed in a number of new features. First, understanding of the nature of the tragic conflict changes and the literary task of the genre becomes to preserve the nation from extinction. And this, in turn, leads to the fact that in the Tatar plays philosophical subtext is closely intertwined with the theme of national and moral values. Second, in Tatar tragedies there are a lot of elements of melodrama, that is so beloved by the Tatar audience, particularly lyrical emotional and romantic types. Third, in modern tragedies the conflict between duty and feeling is a reflection of a more global issue - the present and future of the nation, and usually this topic is intertwined with a love story line. Fourth, the tragic conflict arises not from the collision of the character with the forces, immune to him, but more because of his own nature, of his disagreement with the existing order. There are more and more works, which reveal the tragedy of a man, who has not found his place in life. Fifth, the characters of tragedies have certain national traits. However, on the one hand – “tragic affectation of the Tatar character, that always feels offended” [10], on the other - national characters, normally associated with the Tatar village, can not rise to the level of large characters, which do not depart from the chosen path, from the target. The main tragic pathos comes from the collision of the character, striving for his personal freedom, living by the high ideals, with the world of evil and injustice. Often it is connected with the theme of human loneliness, existential attitude.

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