Ideological and artistic features of Azat Abdullin's dramas

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Abstract. This article provides a comprehensive analysis of the stage works by the Bashkir playwright, publicist, people's writer of the Republic of Bashkortostan Azat Abdullin "Do not forget me, sun!" and "Garden from Nowhere", dedicated to the creation of an artistic portrait of famous personalities of Russian literature and ballet art with tragic fates such as Sergey Chekmarev and Rudolf Nureyev. The study explored ideological-thematic, problematic, genre-style, plot-compositional features of the works, the writer's skill in revealing the inner world and creating psychological portraits of the characters. With the drama "Do not forget me, Sun!" the playwright entered literature in the 1960s. The psychological drama "The Thirteenth Chairman" written in the 1970s made him famous. The author also wrote the continuation of the drama "The Last Patriarch". The dilogy marked the resurrection of the method of critical realism even before the onset of the reform of the 1980s. Over the last decades of the 20th century, Bashkir playwrights created stage works. These plays were highly appreciated by specialists, loved by the audience and awarded high government awards. The play "Bibinur, ah, Bibinur!" by Florida Bulyakova was one of the first to be awarded the State Prize of the Russian Federation (1980). The dramatic trilogy "Validi" by N. Asanbaev about Akhmet-ZakiValidiTogan is a landmark work which became a truly creative discovery in modern Bashkir literature. One more creative achievement of the Bashkir authors was the play by the same AzatAbdullin– the drama "An Otherworldly Garden"

Keywords: drama, Sergei Chekmarev, R. Nureyev, A. Abdullin, performance, director

1 Introduction

The Bashkir Soviet (Russian) writer Azat Abdullinentered the literature world in the early 1960s. At the beginning of his career, he was engaged in prose, journalism, wrote novels, sketches and essays about his native land, people, problems published in Ufa, Moscow and other cities. The play “The Thirteenth Chairman” staged by Vakhtangov Theater brought him fame. The first successful dramatic experience of Abdullin is the play “Do not forget me, Sun!”, where he tells about the dramatic period in the life of the Russian poet Sergei Chekmarev. After graduating from a Moscow university, Sergei goes to Bashkortostan to work as a livestock specialist. His daily concern is to prevent cattle theft, death from starvation and poor care. Being a highly qualified specialist, he strives to put things in a new way, conducts extensive explanatory work and organizes courses for livestock breeders. Sergei's views, his advanced undertakings do not find a response, some leaders begin to show displeasure, write complaints. He does not indulge in despondency, spends all his time with people, helps them, finds support and understanding in workers. He rejoices when he sees that people's lives are getting better and more beautiful, his heart is overflowing with poetic inspiration. One of the letters to his mother ends with the following words: "Bashkirs, mother, are changing before our eyes." He chose his profession because he loved milk, and he came to the steppe

2 Problem Statement

Although the heroes of these plays are representatives of two nationalities, two eras, two professions, they are united by a high sense of duty and responsibility to talent; for one, it is the art of poetry (S. Chekmarev), for another – dance poetry (R. Nureyev). This allows us to discuss two plays by A. Abdullin in one article [1].

3 Research Questions

The hero of the drama "Don't Forget Me, Sun!" is a poet whose life has no contradiction between his poetic world and civic position, feeling and duty. On the contrary, these two sides form an integral unity. The plot of the drama is based on the life events of a real person – the Russian poet of the 1930s Sergey Chekmarev. After graduating from a Moscow university, Sergei goes to Bashkortostan to work as a livestock specialist. His daily concern is to prevent cattle theft, death from starvation and poor care. Being a highly qualified specialist, he strives to put things in a new way, conducts extensive explanatory work and organizes courses for livestock breeders. Sergey's views, his advanced undertakings do not find a response, some leaders begin to show displeasure, write complaints. He does not indulge in despondency, spends all his time with people, helps them, finds support and understanding in workers. He rejoices when he sees that people's lives are getting better and more beautiful, his heart is overflowing with poetic inspiration. One of the letters to his mother ends with the following words: "Bashkirs, mother, are changing before our eyes." He chose his profession because he loved milk, and he came to the steppe

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because "the Bashkir songs were bewitched." On the banks of the Sakmar, the former city boy becomes truly a son of nature. "Here t I realized that you need to live in unity with people, animals, ature." All his thoughts and experiences were embodied in poetry. The topic of the steppe becomes one of the main ones in his poetic work. When Sergei was about to return to Moscow, he acutely felt his unity with nature, the steppe, and its people. His excitement reached its peak when he arrived at the station: "I will leave ... I will leave this land, where my best poems were born, my best thoughts, where for the first time, my eyes were opened ... But ... what to do with poems in which I write that I will never leave these lands?,. What did I write about except for joy. Have I written about the fate of this land, its people? And having run away from here, will I take up a pen?" Sergei cannot betray his ideals, his life – he remains here in the steppe. "He believed that feeling and a stone can melt," says the local resident Sadri about Sergei. He is inspired by love with new feelings, which gives a new impetus to his work. The manifestation of these traits in the character of the hero ensures harmony and aesthetic completeness of dramatic and epic states [2]. The narrative in the play "Forget Me Not, Sun!" is close to a diary. The specific events are intertwined with lyrical and dramatic short stories, the leitmotif of which is "Sergei's theme". The author selected significant facts from the poet’s life and presented them to the viewer. The story is also being told on behalf of Sadri, a witness to some events, Sergei also speaks about himself. This technique allows the author to reveal the most intimate aspects of the life and soul of his hero. The drama is based on the events from the life of Sergey Chekmarev. But the author does not focus only on the poetic gift of his hero; feelings, thoughts, experiences cannot be separated from each other – the experiences of a person and the experiences of a poet. In terms of the psychological impact and emotional mood, Sergei's monologues are unrhymed poems: "I don’t know who else, but as a child, when I saw a dead bird, I shuddered. When I saw a dead dog, I wept, as if a man had died here. I kept thinking, I'll grow up, and everything will pass. But no, it remains ... The trouble is, if a cow falls before my eyes, and not one, after all, but dozens ... Even though a wolf howls – nothing helps. I can’t distinguish where it’s day, where it’s night, I’m not able to eat or sleep, or do something ... The through line in the drama is the "Tonya's topic", which is an integral part of the "Sergei’s topic". The image of Tonya, having completely mastered the soul and thoughts of Sergei, occupies a dominant place in his poetic work, which provided the author with the opportunity to base the work on a melodramatic love story [3].

The playwright is talking about love which determines worldviews and attitudes, about love, under the influence of which the man is capable of a selfless feat. Sergey does not put personal interests above public ones. This indicates his sincerity and ingenuousness both as a person and as a poet. He never hides what is in his soul and expresses his opinion openly. It is no accident that the author calls him monologues "thoughts out loud." In the dialogs, his replicas are confessional. For example, when Tonya tells him that everything was done for love and she gave him everything she could. Sergei answers: "To this love, I walked through many obstacles ... I still did not want to make anyone happy ..." The dramatic canvas of the play is the events of the 1930s – collectivization and acute social relations. The hero cannot but conflict with objective circumstances and narrowness of views and feelings. In any circumstances, Sergei remains an example of compliance with ethical norms. He does not reject the love of Tonya, does not hurt and does not insult her feelings, finds words of comfort saying that "happiness grows from the person himself." The open, ingenuous character of Sergei reveals pettiness and selfishness of Tonya. Sergei is experiencing unhappy love. The reason is that Tonya loves another, and the incompatibility of Sergei’s ideals, his optimism, humanism, with philistine views of his beloved. The conflict is based on the contrast of moral values and landmarks, the highest expression of which is the image of Sergei. This is also facilitated by the forming components of the play. For example, the principle of compositional framing (the appearance of Sadri at the beginning and finale of the play opens and closes the performance) made it possible to present the evolution of the hero, the transition from one stage of spiritual development to another one. The play is a type of new social plays with the signs of psychological drama. This is indicated by dominant features: the close relationship of tragic love with socio-social problems, opposition of the spiritual world of the hero and its opponents.

The drama "Garden from Nowhere" tells about the last period of the life of Rudolf Nureyev, and the author's intention was realized in the genre of psychological drama. The work develops the theme of creativity, which arises to problem denoting the greatness of the human spirit, devotion to the ideals of serving art [4].

The author structured the work in such a way that the dialogues are interspersed with the author's narration, the intense thoughts and experiences of the protagonist are transmitted in a close connection with allegory, Aesopian language. These features did not prevent the work from being a drama. For example, in the opening scenes there is a traditional image "Tau" (mountain), which occupies a special place in the Bashkir folklore, which symbolizes the high sublime. In this case, the symbolic meaning of this image is confirmed by the words of Rudolf's wife addressed to him: "It seems to me that you are on the top of the mountain which is accessible to the eye from all sides." Words confirming the truth that Rudolph's art is inspired, highly professional, fanned with kindness, optimism, give a spiritual and moral impetus to dramatic actions [5].

The fate of the protagonist is difficult. But the hero is not disappointed. However, his soul is full of doubts. At the moment of insight, the terminally ill Rudolph talks with Allah, but does not ask him for help, he expresses his gratitude to him: "Oh, the Almighty! You gave everything that I have... As far as I had power, I tried to increase what I got from you... Did people want this? Did you want this?"
The scenes of the meeting and farewell of Rudolph with his mother are written out by the author psychologically convincingly, emotionally, amazingly. For Rudolph, the highest court is the court of Mother. He does not deny this: “Now I understand: wherever I go, wherever I dance, my mother was the only spectator for me.”

The drama "Garden from Nowhere" includes scenes representing the real and stage (reincarnated) life of the hero [6]. In the final scene (it represents the last period of the hero's life), Rudolph "leaves" the role and returns to the world of people around him. But not for long, because he does not imagine himself outside the stage, without dancing. Otherwise, it may lag behind in mastery. Interesting is the episode where a homeless person, digging in a dustbin, takes out a broken vase. Thus, the fate and character of Rudolph reach tragic intensity. Especially if you put his revelation next to him: "In order to exalt myself, I wanted to make others help themselves? Desperate from my own impotence, I often had to shed tears in solitude. The answer to the questions asked by Rudolph to himself, a kind of result of the dramatic action, could be a replica thrown by an episodic character – the Stranger: "Great is the misfortune of rejecting the goodness of divine talent." Thus, the fate and character of Rudolph reach tragic intensity. Especially if you put his revelation next to him: "In order to exalt myself, I wanted to make others exalted."

The drama "Garden from Nowhere" by Abdullin expanded our usual ideas about man, his being. Using the life activity of the protagonist as an example, the author focused his attention on the advanced development of a person of art in the intellectual and civil terms [7]. Therefore, the acceptance or rejection of the artistic image and creativity of Rudolf Nureyev, who made a sensation of the 20th century, caused a catharsis in the viewer in the true meaning of this concept.

4 Purpose of the Study

The purpose of this article is to study ideological and aesthetic content, genre and style nature of the dramas by the Bashkir playwright Azat Abdullin and to trace the author's concept in the artistic depiction of the images of famous personalities Sergey Chekmarev and Rudolf Nureyev.

5 Research Methods

The typological analysis of the content and structure of Abdullin’s dramas and the system-comprehensive research methods allowed us to describe these works as an artistic chronicle of life [8] of peoples and the country over the past seventy years.

6 Findings

Over the last decades of the 20th century, Bashkir playwrights created works which became an important event in literature and art [9]. These plays were highly appreciated by specialists, loved by the audience, and awarded high government awards. “Bibinur, ah, Bibinur!” by Florida Bulyakovawas one of the first to be awarded the State Prize of the Russian Federation (1980). The dramatic trilogy "Validi" by N. Asanbaev about the well-known orientalist Akhmet-Zaki Validi Togan is a landmark work in modern Bashkir literature. Undoubtedly, the dramas "Don't forget me, sun" and "Garden from Nowhere" are creative achievements of national dramaturgy showing the evolution of Azat Abdullin's skills. The plays tell about the last period in the lives of famous personalities – Sergey Chekmarev and Rudolf Nureyev.

7 Conclusion

Thus, the dramas by Azat Abdullin "Do not forget me, the sun!" and "Garden from Nowhere" on the reconstruction of artistic and psychological portraits of famous representatives of the national culture, Sergey Chekmarev and Rudolf Nureyev became bright pages in the annals of the history of art and the people. If the first drama testified to the arrival of a social play with signs of a psychological drama, the second one marked the establishment of the genre of psychological drama in national literature. The author did not idealize the images of his heroes, but selected significant facts from their lives and presented them to the viewer. The fates of the main characters are tragic, but they remain at the very top of the high civic duty of selfless servicing to the fatherland and art. [10].

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