

THE AXIOLOGICAL PROBLEMATICS OF THE YURI BAYGUZA'S PLAYS

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Abstract

At the present time, when the structure and content of the axiosphere of society and the individual are transformed, values and value orientations are becoming increasingly topicality in various Humanities. The subject of this research is the value components of the problematics of the Mari writer Yuri Bayguza's dramatic works. Their study allows seeing the main sense-making concepts of the objective reality of the Mari people in whole and the individual human person of the "post-perestroika generation". The analysis of the plays «Gold Duck» («Шёртнё лудо», 2002, the play is coauthored with Vasily Pekteev), «Silk Swing» («Порсын лўнгалтыш», 1993), «Dawn above the steep» («Поррем ўмбалне ўжара», 1999), «Today is the birthday» («Таче – шочмо кече», 2002), which are mostly philosophically directed, shows that the most important components of their problematics are the value characteristics of society, nation and man.

In the play «Gold Duck» Yuri Bayguza and Vasily Pekteev touch on the problem of the correlation of material and spiritual values in human life and nation life, raise the age-old question «Is happiness in the money?» The authors, addressing to the tragicomic situations, investigate modern life, national consciousness and behavior, argue that a person is grow scanty intellectually and morally in pursuit of wealth.

In the dramas «Dawn above the steep» and «Silk swings», ontological questions and universal values (the price of human life, the death of a loved one, a person in relation to nature) form the basis of the problematics, as well as such moral and ethical values (first of all, goodness in opposition with anti-value "evil"), people's worldview and religious values (faith, sin, benevolence). The title of the drama Yu. Bayguza «Dawn above the steep» is the key image symbol, which is giving philosophical depth to the work. It is the node to the author's conversation with the reader about the strength of kindness of heart and the limits of insidiousness, about the complex dialectics of connections between man and the world. The playwright presents in this work his own understanding of the value nature of the ancestral (tribal) and modern world.

In the philosophical drama «Silk Swing», in which the topical scenes, revealing the problems of modern reality, are combined with the reasoning of the author and characters about the ongoing struggle between good and evil, the unshakable value of goodness, humanity, personal freedom and creative spirit. In axiological projection the problems of man's spiritual wealth, his attitude towards God and person are also revealed.

In the psychological drama «Today is the birthday» the eternal family values (love, family happiness, trust, respect, understanding, consent, children, home) come to the fore. The play is structured as a monologue of the main heroine (the widow woman, who is alone bringing up son). The main plot situation has a borderline character (between the past and the future, when it is necessary to make a choice towards new love and full happiness), which not only aggravates the psychological intrigue of the work, but also allows the author to

widely develop the philosophical narration, to take the lid off the playwright's values.

The structural-semantic and historical-genetic methods of research are used in the work.

Keywords: Mari literature, dramaturgy, Yuri Bayguza, problematics, values.

1. INTRODUCTION

It is quite obvious, that in the modern world, due to change of requirements and interests of people, the level of civilization, the value orientations of society, people, the individual have begun to change. However, certain universal (the price of human life, goodness, etc.) and ethnic values unalterably keep their relevance and importance. The interest of society hereto is the most clearly reflected in the works of art, namely, in their problematics, the ideological world and the semantics of figurative system. The subject of this research is the value components of the problematics of the Mari writer Yuri Bayguza's dramatic works. Their study allows seeing the main sense-making concepts of the objective reality of the world, Mari people and the individual human person of the "post-perestroika generation". Yuri Bayguza's creativity is marked by strongly pronounced philosophicity, didacticism. His paroemia dramas («Silk swing», «Dawn above the steep») raise the topical problems of modern reality; in his plays («Gold Duck», «Today is the birthday») it is revealed apparent author's interest to the questions of a spiritual and moral order, philosophical and worldview cogitiveness and experiences of the modern person. The most important components of their problematics are valuable characteristics of society, the people and person of the turn of the XX–XXI centuries.

2. OPINIONS AND DISCUSSION

Any work of art is focused on a certain system of values according to which it is built. The axiology of Yuri Bayguza is based both on universal values, and on the ethnic valuable principles, connected with the centuries-old spiritual and moral culture of the Mari people.

In the modern world material benefits often come to the fore, forcing out eternal spiritual values. The Mari playwright investigates the degree of their importance in human life. In this context the Yuri Bayguza's drama «Gold duck» («Шӧртньӧ лудо», 2002), written in co-authorship with the Mari director Vasily Pekteev, is of interest.

The appearance in the work of the zoomorphic image of a duck is dictated not only by the plot-compositional, but also by the conceptual tasks of the authors. The duck was offered up sacrifices by Mari in sacred groves during clan family prayers to appease the evil temper of Keremet (mythological creature). The image of a duck is also represented in this role in the Yuri Baiguza's play, but as the plot unfolds, its functional load begins to change significantly. Gradually it becomes clear that the play raises the eternal philosophical question of life: «Does money bring happiness?»

The main characters of the work are the old man and the old woman, an ordinary married couple of the Mari, living in the village, leading a righteous lifestyle. They believe in the Mari White God (that is, they are adherents of the traditional Mari religion), try to live according to his laws. The preservation of the pagan faith in the family, the consecutive conductor of which is the old man, is emphasized by the author in the image-symbol of the fire, which is brightly burning in the focal point of fire (this image was declared already in the first side note description and is interpreted as the intermediary between man and the divine space, between the alive and the dead).

The national and religious system of values entirely determines the life of the elderly, therefore their life is devoid of contradictions, duality, full mutual understanding and prevails calm between them. Their faith and the values, associated with them (spirit, measure, fidelity, spiritual honesty, etc.) can't be destroyed also even by the "gold rush", that has struck all of their fellow villagers. During the preparation for the national Feast of the Stove (тӱвыт), the old woman, who had gutted the duck, which the Mari traditionally prepared for the festive table, finds a piece of gold in its stomach. This became as the reason for the "gold rush"; when the whole village was hung-up on gold, considering, that it is the main wealth of life, a source of freedom and happiness. In search of gold villagers have killed all domestic birds (ducks, geese), and "New Russians" dreamed to buy the land of old people and set going gold extraction there. Only the main characters don't interested in gold. The faith is the main thing for the old man, and wealth, in his opinion, takes away peace.

Therefore, the old man wants to carry the found piece of gold in the prayer grove, gives it to the Great White God and asks him happy life, health for his family, and the strength of faith for his fellow villagers.

Moral stability and faith in God keep a person on a spiritual level, save him from bad deeds and harmful outside influence. So, the heroes of the play «Gold Duck» are resistant against temptations, they don't lose their minds at the sight of the treasure. Gold isn't necessary to them, the authors assert, because they are as a gold themselves: they have a heart of gold, pure and sublime soul. Only such people are protected by God in different trials – this is the conclusion of the finale of the play: during the flood, only the old people's house remains over the water, while everything is flooded around.

Thus, in the narrative process, the attention of the authors is increasingly shifting from the mythological semantics of the image of the duck (in Finno-Ugric mythology the duck personifies the initial history of the human, terrestrial world) towards the epithet «gold». The contrast between the initially positive (a duck is as the symbol of the birth of the world) and the dangerous one (gold is as a symbol of temptations and allurements) helps to reveal the main authors' idea of the work, which is artfully encrypted in the old man's question whether possession of gold brings happiness, peace, strength, and wealth. The author proves that in pursuit of wealth, a person grows scanty intellectually and morally.

Values (universal, moral and ethical, peoples and world outlook, popular-philosophical and religious) form the basis of the problems and the dramas «Dawn above the steep» («Поргем ўмбалне ўжара», 1999) and «Silk swing», («Порсын лўнгалтыш», 1993), written in the form of parables and containing the philosophical analysis of the state of modern society. «The ultimate goal of parables is to show the norms of moral conduct of people» (Bezrukova, 2000). In this sense, the main source of the Yuri Baiguza's parables are both generally universal norms of human existence, and the Mari folk wisdom.

The main hero of the play «Dawn above the steep» is Eray, wishing to find a medicine, that can capable to rejuvenate, remedy corporeal ailment of his mother, gets into the fantastic and illusory world. The firmness of spirit, sincerity, good intentions help him to avoid "falling into the steep", don't break before Iksan's callidity. The search of medicine is also associated in the work with the search of ways of spiritual revival of the people, as the mother's longsuffering soul is deeply concerned about the moral degradation of the people (the reason of this degradation she sees in rejection from God and national folk traditions, the preservation of which is always spiritualized and valorized the person morally).

Eray square off against Iksan. The vital values of these heroes are opposite: kindness, compassion, the ability to love and forgive (Eray); anti-values – cunning, lie, desire to control and subordinate people (Iksan). Iksan considers, that his world is ideal for human existence, because he is endowed with power there, is fuelled (skillfully uses) by human vices, "sows fog over an abyss", tempts, lures into the networks. Eray doesn't succumb to his strength, he doesn't agree to change his real world to the "fairy world" of Iksan: «The fabulous state is the false state ... the cunning state. It is not for me» (Mari Drama, 2014, p. 142). His good works are marked by the author in the form of white labels (in Mari "tamga"), while Iksan is a man with black marks (it is no coincidence that he has a knife in his bosom, which is a symbol of destruction and death). The Iksan's image correlates with the diverse devil, tempting mortals with different vices, that's exactly why he (not Eray), will be sent to the steep by the Creator-Father. And Eray, on the contrary, will be rewarded by him: he will have the opportunity to be warmed by the animating power of his love, will receive "immortal water" (medicine) for his mother and marries the daughter of the Creator-Father, who goes with him to the earth. The idea of the work is expressed in allegorical terms and consists in the following affirmations: God (the Creator-Father) hasn't abandoned people, the people's potential in the struggle against the evil and insidiousness has not been exhausted, and there is a hope for spiritual and moral revival of the people.

The play «Silk swing» is also full of conventionality, allegorality and symbolics, these are necessary for revealing the axiological problematics. The characters haven't traditional human names, that allows to claim that all of them are voicers of not the individual and personal, but the general principle, true to form of this or that particular social group. They not only embody a certain type of behavior and thinking, abstract specific public phenomena and states, but also express the author's worldview, a certain system of values (spiritual, religious). Yuri Baiguza in an allegoric form represents philosophical reasoning about the spiritual and moral state of modern society and a man, about good and evil, about their unceasing struggle, about the attitude towards God and nature, about humanism.

The main character Tudo (He) comes to the world, in which disorder and chaos reign, the evil rules, so as to light faith and hope in the hearts of people, to show them the truth, to remove a veil from their eyes. But people are afraid of him, they shun and avoid him; as they have forgotten how to distinguish goodness and evil; they, like the "cattle", submit to Ir (the embodiment of the evil), they are angered, their souls smell of

carrion. Such state of people the author emphasizes with the remark, in the center of which there is the image-symbol of decay, garbage: «It is a tower on the right, a tub is on the tower; a swing is on the left side; there is the village behind. There are a few stumps, a rotting heap, garbage» (Bayguza, 1993, p. 93). This image is opposed to the folklore and mythological image of the silk swing – this is the way to God and happiness. The author believes, that in the soul of every person there must be a connection with God, and God is ready to forgive, accept and help anyone, who wants to find contact with him.

With the TUDO's advent, the consciousness of people, who begins to seek the truth, is gradually awakening. TUDO and ARVUY begin to restore order: «ARVUY and TUDO repair the tower with an ax. The Child is on the swing. They put logs in order, collect tools, wash their hands» (Bayguza, 1993, pp. 119-120). Logs are people themselves, their thoughts, which need to be directed to the true way. The repair of the tower means the end, that comes to the arbitrariness of evil. The author claims, that faith, love and kindness should be the valuable reference points of society and man. They are the only ones who can revive mankind spiritually. In this context, the words of the child's mother seem conceptually meaningful: «If you want to live a life honestly, first believe in God, then – in yourself, only then – the neighbor ... Don't wish and do bad not only to the stranger, but even to the enemy, they say, yours evil will still return to you even in big sizes» (Bayguza, 1993, p.128). Hatred and cruelty destroy existence and eternity, and only compassion and self-sacrifice are able to strengthen them.

The psychological drama of Yuri Bayguza «Today is the birthday» is devoted to disclosure eternal family values (love, family happiness, trust, respect, understanding, consent, children, home). It is built as a monologue of the main heroine, Maya. She is a widow, who brought up her son alone for a long time, and now was at the vital "crossroads", she had to make a choice: either to leave everything as it is, or, forgetting the memory of her first husband, to marry darling, from whom she is due. Revealing the emotional experiences of the heroine, the writer discusses about unchangeable basic principles of family life, which are connected with a woman and her supporting the "fire of the home": love (bordering on self-sacrifice), respect of the feelings of the spouse, trust and consent. In the circle of the family values, motherhood takes an important place for the heroine and the author. It is conveyed in the play as a constant concern for the son, caring for his material and mental well-being (she worries, how the son will react to her second marriage, whether this news does not hurt him), experiences for the future (yet unborn) son (what kind of person he will grow, how this world will take him), etc. On the birthday of her deceased husband, Maya gives him a tribute of memory and says goodbye to the burden of the past, enters a new stage of life (with a new beloved man and an understanding son). She understands that from this day she is responsible for this new life, which she has chosen.

3. CONCLUSION

So, the most important components of problematics of all plays of the Mari playwright Yuri Bayguza are the valuable characteristics of society, people and person, which become the basis of his art consciousness and defined poetics of his creativity.

In the play «Gold Duck» Yuri Bayguza and Vasily Pekteev touch on the problem of the correlation of material and spiritual values in human life and nation life, raise the age-old question «Is happiness in the money?» The authors, addressing to the tragicomic situations, investigate modern life, national consciousness and behavior, argue that a person is grow scanty intellectually and morally in pursuit of wealth.

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