FOLKLORISM IN THE ARTISTIC STRUCTURE OF THE CHUVASH AND MORDOVIAN DRAMA

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Abstract

There is no doubt that throughout the development of the literary process, the drama of different peoples actively used folklore motives, plots, elements of ritual actions, images, archetypes, symbols, folk-poetic language. At the same time, in fiction they were filled with new meaning and thus strengthened the ideological and aesthetic component of the dramatic work.

With this in mind, the purpose of the article is to identify the features of the reflection of motives, plots, images of folklore and their artistic significance in the Chuvash and Mordovian dramatic works. The tasks of the research are: 1) analyze the influence of folk poetics and traditions of folk drama in the first national plays; 2) trace the evolution of the fairy tale play genre; 3) consider the manifestation of open and latent folklore in modern national drama. The main research method is the comparative typological approach, which involves identifying the forms of interliterary dialogue and artistic and aesthetic community, dictated by the historical and cultural community. Chuvash and Mordovian plays, acting as objects of research in our work, are considered by us in the aspect of their artistic interpretation of folklore forms, images, motives, plots, etc.

At the turn of the XX-XXI centuries in Russian culture and society, there is a growth of national identity, an increase in interest in the history of the people and its origins. And as a consequence of this, the process of reviving interest in the oral-poetic creativity of the people, in their myths and legends, is intensifying in national literatures. Writers use all this in order to preserve and demonstrate national traditions, through the artistic word to reveal the worldview, philosophy, and wisdom of the people.

The study of the manifestation of folklorism in its various forms in national drama is directly related both to the peculiarity of the artistic poetics of an individual author and to the regularity of the development of folklore and literary relations in different periods of the literary process. For example, historical plays, dramas and tragedies are the most vivid examples of the effective development of folklore traditions in the interpretation of folk life. Literary and folklore dialogue in them is realized at the level of historical and ethnographic folklorism. Many playwrights are interested in the feeling of the inseparable connection of modern man with the distant past of his people. It is explained by the spiritual crisis experienced by the people and the internal instability in the country at the end of the twentieth century. Therefore, Mordovian and Chuvash authors are looking for the origins of modern national and social problems in historical legends and tales. However, despite the general socio-historical development, their works were written within the framework of national artistic traditions, they are distinguished by their nationality, national color, and the originality of a complex of artistic and expressive means. In this aspect, national drama has been little researched, which determines the relevance of this topic. Chuvash researchers of drama dealt with the issues of the influence of folklore motives on the development of national drama during the consideration of historical plays. The influence of folklore on the genre and ideological and artistic specifics of the drama of Mordovia is the subject of articles

by the researcher of literature Yu.G. Antonov, who give a general idea of the folklorism of the Mordovian drama.

Keywords: drama, Chuvash drama, drama of Mordovia, folk motif, folklore plot, mythical image, archetype.

1. INTRODUCTION

The study of folklorism of drama is associated with the identification of the influence of folk art on dramatic works in different historical periods. In Russian literary criticism, different types of interaction between folklore and literature are distinguished, which are historically determined and depend on the characteristics of the work of the authors themselves. In the Chuvash literature, their various forms are presented: from a conscious appeal by writers oriented in their work towards folk-poetic comprehension, to an indirect, unconscious use, when folklorism can be comprehended only at the level of the philosophy of folklore. Mordovian researchers also note that "... the assimilation of the experience of folk poetic culture by Mordovian literature has gone through several stages and took various forms: from direct borrowing to creative comprehension of the wealth of folklore material. The assimilation of the folk-poetic tradition was not a direct forward movement, but a complex and contradictory process ... " (Borisov, 1981, s. 348).

The intensity of interaction between folklore and literature in different periods of the literary development of national literatures was different, therefore, its forms could be transformed. Folklore, being a factor of genesis and material for individual artistic creativity of the first national authors, for a long time remained an integral part of the creative process. At first, the literary and folkloric community manifested itself at the level of ritual and ethnographic folklorism. In the first national plays, the reliance on folklore poetics and traditions of folk drama, an abundance of ethnographic and folklore means of depiction, is well felt. Plays "Chuvash Wedding" (1901), "Marriage" (1902) by G. Komissarov, "At Gatherings" (1916) and "Fun" (1917) by P. Osipov, literary-processed folk-ritual drama "Mordovian Wedding" (1892) by M.E. Evseev, "The old fashioned way" (1932) by K. Petrova and others were written on folklore and ritual material. They are united by the motive of forced marriage, which is found in the folklore of these peoples. Folklore material as a basis for the development of literature played an important ideological and artistic function in the poetics of the first dramatic works.

2. OPINIONS AND DISCUSSION

At the initial stage, the influence of folklore traditions is felt at all levels of works: ideological-figurative, plot-compositional, stylistic, etc. The writers turned to folklore in search of a genre, new expressive means of language. In addition, the authors actively relied on the principles of folk-game culture and folk-laughter traditions, enriched the substantive layers of the drama with folklore satirical and humorous motives and images ("At the Trial" (1917) by F. Pavlov, "Fun" (1917) by P. Osipov). Researcher V.G. Rodionov explains the interest of national writers of the early twentieth century in folklore, the mutual enrichment of literature with folklore and ethnographic rituals by their deliberate idealization of the aesthetics of ritual life, which in those years irrevocably passed away from the life of the baptized Chuvash (Rodionov, 2012, s. 231).

In subsequent periods of literary development, the transformation of folklore plots in the genre structure of drama is successfully implemented in such genres as dramatic fairy tale or fairy tale play, historical drama and tragedy.

The peculiarity of folklorism of plays for children is an adapted folklore storyline, playfulness and didactic orientation. In Mordovian drama F. Atyanin ("Argunya", 1958), A. Yezhov and N. Golenkov ("Silver Lake", 1989), A. Pudín ("Wickedness of the Vedyava", 2013) and others turned to the folk tale. Among the Chuvash authors one can note the fairy tale plays "Sarbike" (1940) by E. Nikitin, "Patterns of the Sun" (1976) by M. Yukhma, "Girl on the Moon" (2000) by R. Sarbi, "Cheboksary Tale" (2012) by O. Turgai, "Ultier Ulyp" (2018), "Ultier and Sarine" (2018) by G. Yumart, "Attil" (2020), "Return of the Ulyp" (2020) by A. Kibech and others. Based on folk myths, legends, traditions, "the authors use the means available to children to convey that most valuable and useful thing that preserves and enhances oral folk art" (Antonov, 2019, s. 221).

In working with folklore material, a special role is played by the fact that the writers are familiar with it and their artistic consciousness is predisposed to expression in oral poetic forms. They subordinate their text to the law of fairy tales, legends, myths, compositionally build the plot of plays similar to the poetics of folklore genres (G. Yumart, M. Yukhma). Often in one play, several folklore motifs are combined into one storyline. Thus, the philosophical play "Girl on the Moon" by R. Sarbi is based on the Chuvash legend about the girl on

the moon and myths from the life of the ancient gods. Folklore material is often creatively rethought and correlated with the modern realities of the era. In the children's play "The Cheboksary Tale" by O. Turgai, the ancient legend about the savior of all life on earth, Mother Nature, echoes the present. Her image today personifies the Monument of the Patroness Mother, towering in the hysterical part of Cheboksary, which guards the city and tells everyone who wants folk legends and traditions, pleases the townspeople.

Traditions of referring to the past of the people are formed in oral folk art. Plots of historical songs, legends and traditions were often the basis for writers when reproducing paintings from the history of the people. At the same time, various principles are synthesized in them: a realistic depiction of a historical epoch, a "parable", a philosophical understanding of historical facts. The mythologized version of the national past is reflected in the tragedies of G. Tal-Mrza "Attila", "Arkhay-khan", "Sylbi - the daughter of the Bulgar khan", "Myrza bai", written in the 1920s on the basis of medieval oral and written monuments. The period of the Volga Bulgaria is reflected in the dramas of M. Yuriev "The Last Days of the Bulgarian State" (1925), T. Pederka "Bloody Days" (1967), I. Petrova "At the Crossroads" (1973), B. Chindykov "Black Swallow" (2002), N. Sidorov "The cry of a girl at dawn" (1995) and others. They trace the need to look at the modern world in the context of a thousand-year history. Playwrights, turning to folklore plots, are looking for new forms to reflect burning problems in the unity of history and modernity (Khanzafarov, 1996, s. 195).

In the Soviet period, turning to the origins of folk spiritual culture takes place in somewhat sublime romantic tones, as evidenced by the plays "The Earth and the Girl" (1973) by N. Terentyev and "Bride of Thunder" (1965) by F. Atyanin. The tragedy-legend "The Earth and the Girl" is based on the legend of a girl with a male name, who, after her death, allegedly turned into a goblin. The romantically folklore plot is correlated with real events from the life of the Chuvash village during the Pugachev uprising. These were the times when land was distributed to peasants based on the number of men in the family. Urlov's large family gets happiness: a drunken priest names another newborn daughter with a man's name, and the family receives a long-awaited allotment of land. But this happiness later turns into a tragedy for Akhmur herself. In love with Markki, she reveals her secret to him, which causes his bewilderment, fear and accusation of involvement in evil spirits. The whole village turns against the poor girl, whom everyone took for a guy, and a sacrifice is performed over her.

The plot of the drama "Bride of Thunder" is based on the legend about the girl Aldun, whom the god Thunder chose as his bride. The girl loves the shepherd Turgai and tries to postpone the fulfillment of Thunder's will, for which God threatens the whole region with drought. And at the cost of his own freedom, saving his native village from drought, Aldunya agrees to marry the deity of Thunder and fly to heaven with him, leaving his loved ones forever. Among the characters in the play, along with earthly people, we meet such natural phenomena as Thunder, Cloud, Rain, Lightning and others, which carry a semantic and ideological load. Through the relationship between people and the forces of nature, the character traits of the main characters of the drama are revealed (Antonov, 2019, s. 222).

Folklore elements are present not only at the plot-compositional level, but also in building a conflict situation and creating a figurative system of both plays. As far as possible, the authors have preserved the pathos that comes from the famous legend. The main characters of folk myths, fairy tales, legends, as a rule, are idealized. And following these requirements, N. Terentyev endows Akhmur with wonderful human qualities. This is a strong personality in which the beautiful, the sublime and the tragic are intertwined. Folk songs give the play a romantic and lyrical tonality, help convey the state of mind of the characters. The features of the psychological makeup of the main characters of the Mordovian drama are consonant with the peculiarities of the national character, therefore, they are characterized by such qualities as honesty, selflessness, hard work, willingness to sacrifice themselves for the sake of others (Antonov, 2019, s. 221-222). Thus, playwrights remind that the national moral and ethical image goes back to the deep antiquity of folk life.

In the tragedy "The Silver Army" (1997) M. Karyagina, relying on legends and traditions about women warriors, tells how, facing the threat of complete destruction of the clan, women selflessly enter the battle with the enemy. Even among the ancient Turks, there were legends about the courage of women-giants, who, along with men, rode on horses and fought. The extant legends, such as "Maiden City", "Maiden Mountain", narrate about the Bulgar women warriors who protect the people, entire cities (Davletshin, 1990, s. 93-95). In them you can also see echoes of the ancient Chuvash rite "maiden arable land" (This is a Chuvash rite, during which naked girls plowed a furrow around the village with a plow in order to protect the population from various diseases and evil spirits).

"Silver Army" – Is an ancient tribe of our ancestors (there are legends where the Chuvash people are called silver), Chuvash women, who had a difficult fate - to preserve and continue the family, folk traditions and language, in an unequal battle to defend their native land instead of men who died on the battlefield.

Mentally drawing a parallel with the present day, in the conventionally historical heroines-Amazons, one can see the emancipation of modern women, in whom the author sees the keepers of the gene pool of the people and its traditions.

The mythical image of Kuygorozh is interestingly rethought in the "fairy tale for adults" "Kuygorozh" (2019) by the Mordovian writer V. Mishanina. Kuygorozh is found in both Mordovian and Chuvash mythology, and has common features: it appears in the guise of a person, never sits idle, helps a person get rich, but if he has nothing to do, he can lead to trouble. In the play, the kind childless old man Pyat instead of his son gives birth to Kuygorozh, who at first pleases everyone: the old man becomes rich, the girl of Unyazha finds a groom. But money doesn't bring happiness.

Both M. Karyagina and V. Mishanina, through a mythical plot, reflect modern topical problems of society, master moral conflicts, reveal the types of behavior and worldview inherent in modernity in national drama.

In historical legends, a large place is given to the description of national heroes and their exploits. The historical personality and his deeds become the object of artistic analysis of the playwrights B. Chindykov in the tragedy "Urazmet" (1989) and A. Pudin in the drama "Kanazor" (2007). These works are brought together by the time of the narrative - the XII-XIII centuries, when the Mordovian and Chuvash people waged a constant struggle with external enemies and internal internecine wars for the consolidation of the tribes.

In the tragedy "Urazmet", based on historical legends about Urazmet, B. Chindykov tells about another critical moment in the history of the Chuvash people. He is worried about the problem of power and man, the idea of uniting the nation in the struggle for independence, self-preservation, and defending his interests. At the center of the play is the complex image of the leader of the Urazmet clan, who by a happy coincidence - the Chuvash tribes united in the struggle against Islamization and extortions of the Kazan Khan - becomes the Grand Duke. Having seized power, he establishes a harsh tyranny, keeping the people in subjection and at the same time mercilessly robbing them. To achieve ambitious goals, he weaves intrigues, ruthless and cunning. He betrays his people for the power and money promised to him by Khan. He is opposed by the honest, public defender Tevet.

The national specifics of the formation of the character of a historical personality, which influenced the future of the people, was revealed by A. Pudin in the drama "Kanazor", where, in addition to legends, the author used documentary and chronicle facts. He focuses his attention on the confrontation between the two Mordovian leaders. One of them, Kanazor Puresh, opposed the unification of the Mordovians in the fight against enemies, sought to preserve his people - Erzya, negotiated with the Russians, Polovtsy, Mongols. Inyazor Purgas has his own vision of preserving the lands - he is for the unification of the Mordovian peoples and friendship with the Turkic peoples. But his stubbornness and recklessness put the people in danger. These disagreements lead to tragic consequences for the people.

To recreate the drama of the era, the atmosphere of tragic changes in the history of the Mordovian people, A. Pudin uses folklore that connects the ideological content, plot lines, images and gives the work of aesthetic integrity. Dramatic events cause the reader (viewer) to associate with modern events - in the social and political life of the Mordovian Republic in the early 1990s, when there were attempts to raise the question of the unity of the Mordovians as an ethnic group. The playwright felt these sentiments (Antonov, 2017, s. 95-97).

3. CONCLUSION

Thus, writers perceive folklore as a kind of mystical reflection of the socio-historical process, and not only and not so much the past, but also the future. In national literatures, works are widespread where authors turn to folklore archaism (motives, plots, symbols, images). Folk poetics in the considered dramatic works is manifested at different levels: at the level of plot and compositional structure, the originality of style, the principles of creating conflict and characters, the author's position, the moral and philosophical concept of the work. The authors borrow not just folklore forms, but the very philosophy of the people, their wisdom.

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