

The System of Genres in Modern Tatar Children's Drama¹

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Abstract

The article systematized the material and contains an analysis of the state of modern Tatar children's dramaturgy. Particular attention is paid to the genre nature of the works. The material is fiction written in the native language and included in the repertoire of Tatar theaters. The work analyzes the work of the older generation of Tatar writers (Rkail Zaydulla, Nazif Karimov). "The Seventies" fruitfully work in the field of national folklore and stage works of other Tatar writers. If R.K. Zaydullah creates texts that fully meet the spirit of the original, then N. Karimova prefers to enrich the canonical text with new content: she acquaints young viewers with the customs of the Tatar people, the peculiarities of the festive culture, etc. Particular attention is paid to the work of young authors conducting experiments with form. The article summarizes the experience of domestic theaters in educating new authors and texts that meet the needs of the modern audience. The effectiveness of the work of theater laboratories and drama contests for the search for new authors and topics has been proved. The article reveals the potential of fairy tales-plays, developing the traditions of folklore tales (magical, everyday, about animals); dramatization aimed at dialogue with the world literary tradition .. Particular attention is paid to the characterization of such a new direction for the Tatar theater as plays for the baby theater.

Keywords: Tatar Children's Literature; Tatar Children's Drama; Tatar Theater; Plays for Children; Dramatization.

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1. Introduction

In Tatar literary criticism there are a number of scientific works devoted to the analysis of the state of modern Tatar drama (Zakirzyanov & Ghilazov, 2016; Akhmetzyanova et al., 2017; Safarova et al., 2016) in general, and children's, in particular (Sagitova & Khabutdinova, 2016). Children's drama retains the didacticism characteristic of Tatar literature since ancient times, and is a powerful translator of the moral values of national culture (Zamaletdinov et al., 2014; Gabdrakhmanova et al., 2018; Ashrapova et al., 2018; Karabulatova et al., 2016). The Tatar Children's Theater is keenly experiencing repertory hunger today. The writers accuse the directors of inattention to their work, and theatrical groups criticize the artists for words for creating texts that do not meet the expectations of the modern audience and are archaic in form. This debate has dragged on for two decades.

The purpose of our work is to identify the genre identity of modern Tatar children's drama. At the end of the twentieth century. T. Minnullin, R. Sagdi, M. Gilyazov, R. Mingalim, H. Ibragimov, G. Kayumov, Sh. Fakhretdinov, H. Zalyai actively worked in the field of Tatar children's drama. The generation of “the seventies” writers is represented in the theater by writers of the Republic of Kazakhstan today R.K. Zaydulla and N. Karimov. In the first quarter of the XXI century, a new generation of Tatar children's playwrights who came to the theater through laboratories and competitions announced itself.

2. Methods

When considering literary texts, we used the method of semantic analysis, historical and cultural, comparative methods.

3. Results and Discussion

Plays of Zaydullah (2017) are most often staged in the Tatar State Puppet Theater “Ukiyat” (“Tale”). In 2017, the writer released a collection of children's play “Sary kirmun khzinəse” (“Secrets of the yellow fortress”) (Zəydulla, 2017; Amiri Mikal et al. (2016). The book includes three plays. The play “Gelnzek” is close in form to a folk fairy tale. It is based on the plot of getting the bride. The play “Sary kirmən khzinəse” (“Secrets of the yellow fortress”) is a heroic tale. The fairy tale plays “Büre jiləge” (“Wolf berry”) continues the traditions of the animal tale genre.

Zaydulla is the author of dramatizations based on both the ancient epic and the prose of prominent Tatar writers. So, for the Tatar State Theater of Young Spectators named after G. Kariev on the basis of the ancient Turkic epic "The book of my grandfather of Korkut" he created the play "Aryz Batyr", the central image of which becomes the image of grandfather Korkut. This is a wandering sage, praising the homeland and the khan, predicting fate. The story of Batyr Airyz's confrontation with the forces of Darkness is interwoven into this frame. Zaydulla in her staging

somewhat departs from the canonical epic plot (excludes from the plot of the play an episode of a heroic dream).

In the dramas based on the prose of the Tatar writers for the puppet theater (for example, F. Yarullin's fairy tale play "Yoldyz tapkan kyz" ("The Girl and the Star")), the writer, as a rule, seeks to bring the content as close as possible to the original and preserve the atmosphere of the original works and general ideas of the author.

Karimova is known as a talented translator of foreign children's dramaturgy and creator of dramatizations based on the prose of Tatar writers. The audience was warmly greeted by the staging of Karimova "Kəҗыл chitek" ("Extraordinary ichigi"). This work is an example of the author's staging. N. Karimova enriches the story of the same name by G. Iskhaki with new content. We are witnessing the birth of the Tatar version of the Christmas story. Before us is a festive story that acquaints the audience with the Tatar way of life, the Tatar festive culture (the festival of sacrifice Kurban Bayram). The performance reconstructs the rural life of a poor Tatar family and the everyday life of a rural madrasah. That is why the image of the house becomes structure-forming in the play, which is embodied in scenography. Following G. Iskhaki, N. Karimova invites viewers to reflect on the spiritual transformation of man. The boy Ahmadulla, dreaming of ichig, as the plot develops, gets rid of commercialism in the perception of the holiday and discovers the values of spiritual culture. The religious theme in the play ends with a collective performance of a song in honor of the Eid al-Adha holiday. The musical design of the play (composer M. Khairullina) traces Sufi traditions. The final song is in the nature of a spiritual hymn, a praise song (Nasyrova et al., 2016; Rincon-Flores et al., 2018).

In search of playwrights and plays, theaters today are forced to work precisely with specific authors or conduct special theater laboratories. In 2004-2017 in Kazan, a competition in the field of drama "The New Tatar Play" was held. Since 2015, competition "Pro / movement" of the center of contemporary drama and directing "The First" (lead.) has been held in Kazan A. Radvogina). So, the Friedzone interregional directorial laboratory (January 17-18, 2018) was held in the Almet'yevsk State Tatar Drama Theater, whose goal was to search for fresh ideas for teenage drama. The directing team was made by the directors of the Center for Drama and Directing "Center. First" (Kazan) and the Center for Contemporary Drama and Director of the Republic of Bashkortostan. As a dramatic material, they chose the works of Russian and foreign playwrights, included in the short list of a number of international drama contests. The translated material was also used in the drama laboratory "Tamga" in the Theater for Young People named after G. Karieva. In the framework of the Tatcultlab Theater laboratory (October 13-19, 2018), an attempt was made to overcome the lack of plays for children in the mother tongue. In the bowels of this laboratory two plays were born: the play for A. Sadriev's baby theater

“Kiləchək tele” (“Language of the Future”) (0+) and the play-tale by J. Minnullina “Zəkhra” (“Zuhra”) (3+).

The format of the Baby Theater is rapidly gaining popularity in our country. In Europe, such projects have existed for more than thirty years (Fletcher-Watson, 2013; Fletcher-Watson, 2013; Fletcher-Watson, 2015). One of the pioneers of the baby theater is considered to be the Italian director Roberto Frabetti, the founder of the La Baracca theater - Testoni Ragazzi, whose team spent several years on the program “Small Size - Large Citizens” in different European countries. The Yuri and Olga Ustyugovs opened the baby theater to Russian viewers, and Almaz Sadriev opened the Tatar theater. Age range from 10 months to 4 years.

In the play of A. Sadriev “Kilchak Tele” (“The Language of the Future”) heroes in sterile-white costumes play each other in the space of the same scenery. This is a chamber performance in which 25 people participate as spectators. Children with parents are placed on ottoman pillows. The scene is at eye level. In the plot of the play for the baby theater, conflicts are minimized. The author lays down the text for the interactive interaction with letters, which occurs at the end of the play. The key theme of the performance is solved through a number of artistic techniques: plastic, music. Due to the fact that the author does not speak the Tatar language, the play ignores the potential of Tatar children's folklore aimed at developing speech (jokes, chants). Only once in a play does the author exploit the background function of the Tatar lullaby. It is striking that “alien” melodies from the repertoire of “music boxes” dominate in musical design. A huge role is played in the play by visual content: for example, a picture with a sparrow is projected onto a cube and the word “chypych” emerges. A bird travels the world, encountering words where these letters are.

The atmospheric tale of Y. Minnullina “Zəhrə” (“Zuhra”) grew out of the folk tale “Zəhrə yoldyz” (“Zuhra Star”), which belongs to the category of tales about the confrontation of stepmother and stepdaughter. In the Tatar fairy tale, the stepmother gives Zuhra an impossible task: “to drag water from the river into the bottomless vessel”. The star acts as an intercessor, who "embraced with her rays" the girl, who was exhausted from overwork and "lifted her up to the moon." The fairy tale to some extent explains the appearance of blurry spots on the moon - it turns out to be "a silhouette of a girl with a rocker on her shoulders." Zuhra Yoldiz is the Tatar name of the planet Venus, the constant companion of the moon (<https://www.tandfonline.com>). The Bashkir version practically coincides with the Tatar one. However, the circle of "pests" here was replenished with a supernatural creature in the image of a woman (prei). Zuhra was not lucky in the legend: she was pursued by evil peri. In the role of the savior, the Moon itself is (Zukhra-yoldiz, 1986).

The play by J. Minnullin is an arrangement of the Tatar version of the tale. The leading role is played by the narrator character, who introduces us to the Tatar

myth that embraces the origin of spots on the moon, the planet Venus. The action takes place inside the scenery of a village field, in the center of which there is a mirror symbolizing the surface of the lake. Character dolls and the moon are flat carved from cardboard. The play is in Tatar, so the translation of replicas is projected onto the wall behind the scenery.

Unfortunately, the artist K. Shachneva consciously goes to ignore the national tradition in the heroes of a folk tale. So, the key characters: stepmother and stepdaughter - appear in front of the audience in European costumes, visually referring children to S. Perrault's fairy tale "Cinderella". The color scheme of K. Shachnev is developed under the influence of the painting "The Red Cavalry Gallops" by Kazimir Malevich. The creators of the play ignored the existing national experience in developing this topic. An interesting example of visualization of the fairy tale "Zöhrə Yoldyz" is found in the heritage of the Tatar artist Baki Urmanche (Zukhra-star, 1978). The same tendency to ignore the national is also manifested in musical design (composer I. Mustafin). The creators of the plays exploit the potential of the game. The space in which the characters of the fairy tale exist, turns into a transformer, which helps children to form an idea of the shape of objects and their sizes.

As a professional, Ilgiz Zainiev declared himself in the field of children's drama. Peru playwright belongs to the play-joke "The Goat and the Ram" based on a number of literary tales by G. Tukai. The writer develops his plot in the tradition of a didactic fairy tale. An important role in revealing the initiation of heroes is acquired by the chronotope of the path. The play-joke is dominated by the folk-theater element. In some episodes, the author exploits farcical, buffoonery tricks (cf. episode of meeting wolves). In the same vein, the play-tale "The Country of White Flowers and Black Forces", in which the plan of the present is intertwined with the fabulous and fantastic. The monster of Kechtyk becomes a conductor to another space. Teenagers must save the White Flower Country from evil black forces. Antithesis and parallelism become the leading techniques in the system of fairy-tale characters.

The play "UrmanSlub" (2007) gravitates to the genre of folk social everyday tales. The satirical view of the author is manifested not only in the organization of the plot, but also in the techniques of poetics. So, I. Zainiev successfully exploits the reception of "speaking names". Songs of heroes - there is a parody of the genres of songs of modern Tatar pop.

On stage TGAT named after G. Kamala, Russian Youth Theater (Tatarstan), Uyghur Theater (Kazakhstan) have successfully or are performances based on the play by the playwright "Bala" ("Child"). The play is an animalistic fantasy. The child turns into a mirror in the play, a sensitive barometer of Humanity, the Truth of life. Each inhabitant of the Street, being with a child nearby, tests his soul for strength. As the action develops, the hierarchy of the Street is overcome: if at the beginning of the cat the "tops" were represented, and the dogs "the bottom", then at the end of the play

the animals come to the idea to unite against Evil in order to begin joint work on the Humanization of the world around.

I. Zainiev in his play develops carnival traditions. The world of the Street, “Les Miserables” (greetings from the author of the play by V. Hugo’s epic novel “Les Miserables”), the playwright is a parody of the ordinary, extra-carnal life of people. All carnival images are ambivalent, that is, they combine *top* and *bottom*, *face* and *back*, *stupidity* and *wisdom*, *abuse* and *praise*.... The carnival atmosphere is embodied in the free carnival word. The songs of the characters in the play turn into a projection of the soul of the characters performing.

Zainiev also works productively in the field of preparing dramas based on folklore and literary texts. So, in 2015, he prepared a staging for the experimental puppet show “Sak-Sok” based on the Tatar bait of the same name. At the center of the production is the story of two brothers whom the mother cursed for displaying pride. The author of the staging minimized the voice parts of the characters, making the main emphasis on the emotional component of the images. Several stories are interwoven into the plot frame of the modernized story of old people from bait. Replicas of the heroes organically interspersed with quotes from poems by G. Tukai, M. Aglyamov, J. Minnullina and short stories by G. Marquez. Such intertextuality allows the author to more deeply convey the theme of loneliness, which is key in the dramatization (Zamaletdinov et al., 2014).

The playwright R. Mukhametshin works in the genres of fairy tales. So, in the fairy tale “A Puppy Who Does Not Bark,” the playwright invites viewers to reflect on the problem of the child’s linguistic identity. Following I. Zainiev, R. Mukhametshin in the character system includes the heroes of fairy tales G. Tukay. Through intertextuality, the author forms an idea of tradition. In the fairy tale “Song of the Wondrous Bird,” the playwright relies on the potential of Tatar folklore and continues the literary traditions of K. Nasyri. In genre terms, this is a children's musical (composer E. Nizamov).

In the Tatar children’s drama, the genre of natural history tales also develops. The plot of the play by N. Ismagilova “Tamchylar” (“Drops”) is simple and entertaining. The author introduces young viewers to such a phenomenon as the water cycle in nature. The images of the heroes are given in dynamics; their characters undergo changes throughout the story action. The world of heaven is reminiscent of a family model: it has its own elders-mentors. The age of the drops is transmitted through a rich facial expression, intonation, pace of speech, as well as details of the costume: glasses, beard. Unfortunately, the author of the play, like A. Sadriev, ignores the potential inherent in children's folklore.

4. Summary

In modern Tatar children's drama, playwrights "The seventies" of the Republic of Kazakhstan are actively working. Such as R.K. Zaydulla and N. Karimov. They create, along with the original works, stage plays and translated plays. Most often they work in the genre of fairy tale plays. The young generation of playwrights is represented by I. Zainiev, J. Minnullina, N. Ismagilova. In the works of I. Zainiev there is a variety of genres: a play-tale, a fairy tale-joke, I. Zainiev and J. Minnullina succeeded in creating fairy tales-transcriptions based on the iconic Tatar folklore texts. J. Minnullina and N. Ismagilova conduct experiments in the creation of natural history tales. The direction of the baby theater is developed by A. Sadriev.

5. Conclusions

There is a decline in the development of modern Tatar children's drama. National theaters are experiencing repertoire of hunger. They are trying to overcome the shortage of plays through targeted work with specific authors or through thematic directorial and drama laboratories.

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