

Bulat MUHAMETSHIN, Milyausha KHABUTDINOVA, Aidar J.
KHABUTDINOV

**The Ideological And Artistic Originality in the Dramatization of the
Story "on Friday Night..." (1972-1979) by Gilyazova A. M., made by a.
Zaripov***

Bulat MUHAMETSHIN, Milyausha KHABUTDINOVA, Aidar J.
KHABUTDINOV
Kazan State Federal University

Abstract. *The subject of research was the problem of dramatization the prose of the Tatar writer A. M. Gilyazov. The story "On Friday night..." and the script of the homonymous TV drama by A. Zaripov were used as the material. The focus of attention was the imaginative and stylistic transformation of a text in the process of adapting the prose to functioning in new conditions. Methodological basis of research are works on the history and theory of dramatization of literary works. Descriptive-comparative method is used in this study. Methods of generalization and systematization of theoretical information are combined with the methods of language analysis (lexical-semantic, syntactic), and semiotic analysis. The article proves that the basis for the creative interpretation of the story became its ideological and artistic originality. Comparative analysis of the original and the script showed that the literary work has been subjected to substantial transformations that have emasculated its potential. At the same time, the Director A. Zaripov made the neoplasms, different from the author's intentions which were aimed to strengthen the dramatic conflict. In the analysis of the performance the potential of scenography and music was revealed. Dramatic action was analyzed in lingua-semantic aspect. The paper provides the observations about the performance of the actors. The analysis showed that the work of A. Zaripova is not characterized with integrity and completeness.*

Key words: the Tatar literature, A. M. Gilyazov, the story "On Friday night...", the dramatization, the TV drama, stylistic features.

Introduction

Dramatization of narrative works have repeatedly been the subject of research in the scientific literature. There were studied the adaptations of a particular author¹, director², or theater.³ The number of works is devoted to the adaptations of the specific era.⁴ In theater studies and literary criticism there are

* The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

¹ D. Ledur, "Réflexion sur l'adaptation théâtrale," in *Études Théâtrales*, II (1992), p. 28-56.

² B. Joinnault, *Théâtre de Faire tout : la mise en scène des textes non dramatiques chez Antoine Vitez*. Thèse, Rennes, Univ. de Rennes 2, 2008; Rey A. Antoine, *Vitez et Louis Aragon: Une filiation revendiquée*. Thèse, Paris, Université de la Sorbonne Nouvelle, 2001.

³ L. F. Shkileva *The problem of the theatrical staging of the Russian classic novel on the Soviet stage. (Mat, 30-years)*, Moscow, GITIS, 1972.

⁴ M. P. Lamarque-Rootering, *Les adaptations théâtrales de romans français au XIXe siècle*. Thèse, Paris, Université de la Sorbonne Nouvelle, 2007; V. I. Kozlov, *The main problems of staging prose in the Soviet drama theatre (70-ies)*, Moscow, GITIS, 1984; A. A. Chepurov, *The Modern Soviet prose on stage. Principles of theatrical transformation works of different narrative genres: dis. kand*, Leningrad, LGITMIK, 1984; J. G. Miller, "From Novel to Theatre: Contemporary Adaptations of Narrative to the French Stage," in *Theatre Journal*, XXXIII (1981), no. 4, p. 431-452.

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general studies of the theory and history of dramatization.⁵ Dramatic action is studied by Gordienko E. I.⁶ in lingua-semantic aspect. There are very few works on this topic in the Tatar literature.⁷ The novelty of our study is that we first investigate the use of non-dramatic works of art by M. A. Gilyazov in theatre practice. The object of our attention is image and linguistic structure of the text of dramatization of the story by M. A. Gilyazov "On Friday night..." The subject of the study is linguistic and semiotic principles of the transformation of the prose text into the drama text. The material is the story by A. M. Gilyazov "Friday night..." and its reception in the TV drama by A. Zaripov.

Methods

As the primary elected to descriptive-comparative method. Use methods of generalization and systematization of theoretical information, methods of language analysis (lexical-semantic, syntactic), and semiotic analysis.

Discussion

The first time the story "On Friday night...", written in 1972-1979, was staged by a TV Director Akhtyam Zaripov in 1984 by order of the Committee for television and radio broadcasting of Tatarstan. After the premiere a hot debate flared in the press. The author of the story has received nearly two hundred letters from the readers and TV-viewers. A. M. Gilyazov summed up the results of this debate in a special television program. The writer was sincerely glad that the story of Bibinur has caused such a fervent interest and resonated with readers and viewers, but at the same time was upset that his author's conception remained a mystery for many people. The subject of discussion in the letters was only the moral potential of the story: the story of a lonely old age.

We must say that A. M. Gilyazov was always wary of genre transformation of his works. The first attempt to dramatize the prose of the writer on the stage of the Tatar theatre was undertaken in the early 1970s, during the "dramatization boom" in the national theatre (1960-1970 years), after the triumph of the story "Three feet of the ground" (1962) in Moscow. At the initiative of the Director of the TSAT named of Kamal M. H. Salimzhanov, A. M. Gilyazov reworked his

⁵ B. Martin, *La théâtralisation du texte écrit non-théâtral: thèse de doctorat*, Saint-Denis, Paris VIII, 1993; F. Maurin, *Adapter ad lib – L'adaptation théâtrale, entre obsolescence et résistance*, Caen, : Presses universitaires de Caen, 2000, p. 87-92; M. Plana, *Roman, théâtre, cinéma, Adaptations, hybridations et dialogue des arts*, Rosny-sous-Bois, Bréal, 2004; K. L. Rudnitsky, *Prose and stage*, Moscow, Znanie, 1981; O. B. Sokurov, *Great prose and Russian theater (a hundred years the stage of development of prose)*, 2nd edition, Sankt Petersburg, Izd-vo Sankt-Peterburgskogo universiteta, 2004; N. S. Skorokhod, *How to stage prose: Prose in the Russian scene: history, theory, practice*, Sankt Petersburg, Petersburg theatre journal, 2010; M. E. Babicheva *Stylistic differences between epic and drama in connection with the problem of mock Diss. kand. filol. Sciences*, Moscow, MGU, 1985.

⁶ E. I. Gordienko, *Dramatic effect in linguistic and semiotic aspect (on the material of Russian and French adaptations of narrative prose): dis. kand. filol. Sciences*, Moscow, Moscow state University, 2014.

⁷ D. R. Fardeeva, *F 24 National prose on the stage of the Tatar state academic theatre named after G. Kamal*, Kazan, Iyali, 2014, p. 188.

famous story "Three feet of the ground" (1962) in the original play (1972) This was pointed out by the author himself and then recognized by the Director.⁸

The novel "On Friday night..." was the subject of special pride of the writer (Khabutdinova, 2012). The form of the TV drama by A. Zaripov was a dramatic variation on the story by M. A. Gilyazov. In the process of adapting the prose for the stage the plot and the composition of the original have been undergoing substantial transformation. Naturally, this has led to the impoverishment of ideological and artistic potential of the novel.

A. Zaripov showed the life of the main heroine Bibinur in the mirror of gossips of the villagers in a local shop. Such a focus allowed the television Director to achieve a smooth transition of the plot of the drama from the present to the past and vice versa. The basis for this has been given by the story itself, where the shop is called "the headquarters" of women in the village Aksyrgac. A. Zaripov pushed from one more observation of the author of the story that the life of a villager is always in the orbit of attention of the villagers. The story of Bibinur in the TV drama is also given in the frame of the thoughts of the Chorus of villagers – "the witnesses" about what would happen if a good light goes out of a human heart: "the Sun rises and sets, / sets and rises, / Forever scatters light! // But if in the soul of a Man / the Sun will set – How the Earth will live?" (under-lane transl. is ours– M. H.) .

"Old woman Bibinur is a great heroine... She's a very emotional attitude to everything living, running and crawling with what the world is filled. She is a righteous person with an open face in the most difficult moment, in any life time. She is a woman with her secret love, with her secret not only in the intimate sense, but in the broad sense of good will. Her goodness is for all the time, not selectively, she was born to give, asking nothing in return... Naturally, she entered the world from the heart longing of the writer with beautiful, too alive to stay and live within the workbook. Bibinur is touching with the continuity of her moral heroism, she is true everywhere, she steps small traces. And her late love is purified from carnal motives, magnifies her "secret". This is to what heights can the spirit of the afflicted person rise, like the author says. Here's how the heart is enlightened! The righteous always bears the stamp of tragedy, a halo of martyrdom. (...). And anyone accompanying old Bibinur, is valued with her opinion, with vigilance of her soul – and Gihangir, and Galickai, and Abdulhasan and Wali, and Zuhribanu-twin" – so astutely said the writer R. Cutuy about Bibinur.⁹

In the head-piece of the TV drama an artist W. Mukhetdinov emphasized the idea of continuity of generations through the image of a fallen tree. This title image gives rise to many associations, forcing to think about the human race, family history, the human soul.

Structure-the set design of the stage is the obelisk to the fallen in the Great Patriotic war. This way the theme of memorable and forgetful characters is visualized in the play. The characters of the drama know the story time, through

⁸ A. M. Gilyazov, *The Rooster flew up on the fence*, Kazan, Tatar kN. publishing house, 2002.

⁹ Ayaz Gilyazov: *Memories*, 1st volume, Kazan: Tatar. kN. publishing house, 2006.

their memory happens the immersion in the past, where things are going. Reflected consciousness of Bibinur requires special forms of depicting. In the TV drama the Director has turned to various means of connection of time-schedules. Most often it becomes a retrospective way of storytelling through the memories of the villagers in the shop. The pages of the calendar of Bibinur lead to the past, accidentally preserved by one of the villagers. Some words and phrases, heard accidentally, evoke associations with the past: so the talk about a clown outfit of Galickai turns softly to the memories of the school Director Idris / Ignat. The obelisk is transformed by the Director into a moral barometer. Everything that happens in present Bibinur evaluates through the prism of perception of the characters-victims of war and revolution. The drama emphasizes the role of monuments in the process of formation and preservation of the values of one's past (the grave of Gaishi– the victims of collectivization, the obelisk in honor of those killed in the Great Patriotic war). At the same time, the obelisk participates in the play in the organization of the spatial environment. It embodies the ideas, dominant in the consciousness of Cihangir-a fan of old times (the museum in his native house in the drama takes a shape in the dialogues between Bibinur and the old man Vali).

The Director after the author emphasizes the ritual function of the national holiday Sabantuy in preserving the unity of the village. "In understanding of the Tatar writer the key to preserving unity are the continuity of generations and the feeling of each member of the collective of his ownership of the whole (mother nature, traditions of rural life, centuries-old moral-ethical foundations)" – said literary critic M. Ibragimov.

A. Zaripov following A. Gilyazov thinks in the TV drama on the transformation of the worldview of his contemporaries. He invites the TVviewers to seek the origins of corrosion of the spirit in the characters ' past and in the history of the country. Events of the Civil war, collectivization, the Great Patriotic war, the difficulties of post-war reconstruction of the economy, the era of stagnation come to life in the conversations of visitors to the village shop. Through the antithesis the following is opposed to: the years of the Great Patriotic war as the era of sacrifice and heroism of Soviet citizens to the 1970s, the heyday of stagnation, when society focuses on materialistic consumer interests.

Love theme of Bibinur gets a kind of solution in the TV drama. The love to Mirzagit, Abdullazane, Gihangir, on the one hand, is given in the mirror of rural gossips, on the other hand, in the separate dramatic scenes, which reveal the nature of their relationship. The late love of the old woman is shown through the episode with gramophone recording of the song by S. Sadykova "Waiting for you". This allows A. Zaripov to push the temporal boundaries in the drama. In this first Tatar tango, created in 1942 to the verses by A. Ericsey, the backbone were the words: "Waiting for you, waiting for you..." This song immediately became popular among the people, although there was no such thing as tango in the Tatar music. Love feeling of Bibinur as the mirror reflected the tragedy of the women of her generation, early widowed, who are not lucky enough to get married, as their loved ones perished in the Great Patriotic war. A lonely dance of Bibinur blends in a

dance with a partner. So the Director reveals a heart secret of an early widowed woman, the full depth of her love and the life drama of women, whose youth fell on the years of the war. This theme is also supported through the image- symbol of the red scarf. Communication with the Chairman of the collective farm Gihangir is supported through the red cloth, from which a piece was cut for the upholstery of the coffin and the for the Bibinur's scarf to Sabantui.

A. Zaripov, on the contrary with the author's, gave his own version of the conflict of Bibinur with her children. Ruining the father's house, they accused the stepmother in the fact, that parents did not register the marriage officially, that later became an obstacle to receipt of benefits laid. This, according to Hatima, doomed the family of the soldier to a miserable existence. Taking away the documents of her father from the stepmother, the daughter of a war veteran is going now to write to the Ministry of defense to receive the benefits from the state.

The dogs Karabay expands in the TVdrama in a succinct symbol of the modern generation, infected by individualism, greed, anger. Before her death in the fevered minds of Bibinur in the foreground merge into one the faces of the gossip villagers, her ungrateful children, and on the periphery appear the figures of Gishi, Abdullazana, old man Vali, the Chairman Gikhangir.

If in the novel its rhythm was maintained by the image of the dam, in the TV drama it is maintained due to the music pieces consisting of parts of folk songs and works of composers.

As it is noted by M. Husnimardanov, A. Zaripov failed to build up the final of the TV drama. Experiences of Bibinur before death were not conveyed to the audience. The creator of the drama was confined to the massive scene, depicting the vanity of the villagers.

Comparative analysis of the texts of the story¹⁰ and the script of the TV drama from the point of view of stylistics has shown that the principles of the transformation of the narrative text to the text of the drama depend on the choice of the subject of speech and his relationship to the world, told about. For different subjects of the speech the transformations are different.

A. Zaripov uses dramatization when working with intonation. The actor here speaks on behalf of his character – their difference is not detected explicitly. At one moment only one spatial-temporal plan of the diegesis can be represented on the stage. All the interferential forms of speech of the character are transformed in direct speech. The narrative model turns to the speech one, this changes either the form of egocentric elements of the language (past tense changes to present, the third person speech –to the first and the second) or function (auristive function of the past changes to perfective, anaphoric reference of pronouns – to deictic). The authorizer of the narrative text becomes a talking character.

The replicas in the staging-dramatization mimitize the natural speech. The difference of the actor from the character does not receive linguistic expressions: personal pronouns indicate the characters of the diegesis, but not on the actors separately from the characters. Also in the subject term of the utterance the viewer

¹⁰ A. M. Gilyazov, *Selected works in 5 volumes*, 5th volume, Kazan, Tat.kN.publishing house, 2002.

is not presented explicitly. Spatial and temporal duality of the narrative text transforms in the dramatization to a one-dimensional display of the plan of the characters. The turning point becomes the moment of speaking of the character, coinciding with the current moment on the stage. The narrative mode of the utterance goes into the speech. In A. Zaripov's dramatization while changing the forms of verbs their meanings are also changed. All the forms of the character's speech in a narrative text are transformed in the dramatization to the direct speech of the character without introducing sentence with a predicate of propositional setting. Other forms of speech are included in the dramatic text only in the direct speech of the character, showing the differences between the authorities of the entire replica and the transmitted text. The transfer of thoughts and feelings of another character without the "words of estrangement" is impossible – the character can't know for certain what another one thinks or feels. The authorizer of the remarks becomes the character, in whose remark the Director included the narrative text. A. Zaripov in the script "On Friday night..." does not use the potential of directing remarks to penetrate the consciousness of the character. "Internal monologues" used in the text of the story have also disappeared from the dramatization.

A. M. Gilyazov became famous for the skill of portrait characteristics. We share the view of M. Husnimardanov that the Director of the TV drama has deprived the speech of the characters of its individualization in the process of transformation of narrative text into dramatic one.¹¹

According to the testimony of the wife Nakii Glazova the writer was not enthusiastic about the TV drama. Apparently, the author did not agree with the Director's concept of A. Zaripov. We assume that the reason for the rejection of the author of the story layed deeper: he did not accept the differences in linguistic structure of dramatic and narrative texts. That is the conclusion we came to after analyzing the script of the TV drama (Zaripov, 1984). Perhaps the writer was not satisfied with the performance of the actors. The actors of the Tatar theatre felt insecure during the filming. It is felt that it was difficult to perform in conditions of a television studio. The viewers in their comments described the role of Bibinur as one of the artistic successes of the actress F. Hairullina. The object of admiration was the scene of courtship of Galicay where R.Sharafiev, R. Mutygullina and F. Hairullina managed to convey the delicacy of the situation.¹²

Through the epigraph and the title A. Gilyazov suggests the way of interpretation of his story "On Friday night...". "Obviously, for the reader involved in the Muslim culture, the title of the novel is symbolic: it is a kind of a "super plot", rolled to the symbol ("mythological connotations"), the essence of which consists in the revelation that detects in "the heart of the individual, socially typical

¹¹ M. Husnimardanov, *"Do not scold Bibinur..."*, Socialistic of Tatarstan., Tartarstan, 1985.

¹² *Ibidem*.

and epochal – the national, universal, eternal," – said literary critic M. Ibragimov.¹³ The title "On Friday night..." carries the idea of sacred time. The title to some extent "predicts" the life drama of the main heroine of the story.

The story is prefaced by three epigraphs. Thus, in the first of them the "small homeland" is sacralized – the village Axergic. Epically detailed panorama of a dying peasant farmsteads in the second epigraph has become a symbolic crosshairs of the personal and the national, of the natural- subjective of the space and secret life elements. In the third epigraph the Tatar folk song "Oh my heart" is quoted. On the one hand, this passage with respect to both the main text and the previous two epigraphs performs a synthesizing function. The song "Oh my heart" warned the lovers: "love burning", not in the power of the mind, inevitably leads the harmonious existence of a person to collapse. A. M. Gilyazov seeks to convey the truth to his contemporaries: a break with the Patriarchal tradition leads the world to the chaos. The death of the heroine occurred outside the sacred day, in the evening. The "fault" of the character-the righteous, according to the writer, was in the fact that it departed from the heritage of their ancestors and did not raise children in the tradition. Fall into oblivion the values of national culture, the children of Bibinur turned into the greedy "Karabayes", ready to tear anyone's throat in the pursuit of material. Bibinur returned in the bosom of custom only shortly before her death, when, during the funeral of Gihangir suddenly remembered the words of the prayer. The terrible death of Bibinur was supposed to be a shock to readers, the catalyst for understanding the moral problems of our time.

Results

Comparative analysis of the texts of the story and the TV drama script of the same name showed that the staging of the prose is a creative act. The script of the TV drama by A. Zaripov maintains a direct dependence on the plot and the structure of the conflict of the original work. The peculiarity manifests itself in the structural tumors, allowing to present the author's idea in the conditions of a TV drama.

Insights

The story "On Friday night..." is a gem of the Tatar literature, the pride of A. M. Gilyazov. The work contains a potential for the creation by the creative personality of its own design. In the story and in the TV drama by A. Zaripov of the same name in the mirror of the individual destinies of the characters, in the system of symbolic images and mythological associations, in changing rhythms of narration, in the dialogic interaction between the author's words and "voices" of the people, of the natural world, in the confessional and inner speech of the central characters was etched holistic, deeply tragic panorama of national life of the Tatars. The primary means of staging becomes dramatization. A prerequisite of this type

¹³ M. Ibragimov, *The Myth of the Tatar literature of XX century: problems of poetics*, Kazan, Gumanitaria, 2003.

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of adaptation is the assignment of the TV drama to the "dramatic" forms, which put an action in the first place, as well as an interpersonal conflict, crisis and resolution of the crisis. Dialogical speech of the actors in the TV drama by A. Sabirova mimetizes the speech of the characters. Spatial-temporal duality of the narrative text transforms in the dramatization to a one-dimensional display of the plan of the characters. Between the stage and the audience is the "fourth wall" that from the perspective of linguistics means the lack of linguistically expressed role of the actor as the subject of speech and of the viewer as the addressee in the subject term of the stage text. Literary and dramatic composition by A. Zaripov is still far from artistic perfection and integrity.