Figurative In The Works Of Russian Classics And Tatar Poets Of The Early XX Century

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ABSTRACT

The article deals with the comparative study of the poetics of figurative in various national literatures. This topic has not previously become the subject of special philological works, but the study of it in a comparative aspect based on the material of Russian and Tatar poetry is important. The actual basis of the article is well known works of Russian classical poetry and Tatar literature of the early 20th century. A comparison of the figurative devices has showed that in the Tatar lyric poetry, which goes back to the traditions of the Arab-Muslim cultures, the poets aimed to emphasize the idea of variability, incompleteness of everything existing, of human entity. And on the contrary, the idea of the triumph of God, that is at the head of everything that seeks a form, was spontaneously expressed in their literary works. A special role in creating a pictorial image is played by Sufi symbols (female curls, full moon, star), which gave rise to the semantic duality of the works of Tatar poets. The analysis of the figurative ekphrasis in a comparative aspect confirmed that it is not typical for the poetics of Tatar literature of the early 20th century, first of all, in its content that has developed in Russian and Western European traditions. Such feature of poetics is explained by the national identity of Tatar literature, its connections with religion which denied the idea to use words in order to plastically and sensually depict a work of fine art, for instance, a picture or a portrait.

Keywords: picturesque, Russian classics, Tatar poetry, juxtaposition of literatures, identity.

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1. INTRODUCTION

Figurative in literature is a phenomenon that is based on the ability of literature to interact with other kinds of art, in particular, with painting. According to E. Sedykh writes, “painting in word (the depiction with the word, verbal painting) - special stylistic properties of rich coloristic verbal work. It is based on the use of various unusual figurative devices which are called “tropes”. Using them, the writer “paints” a portrait or a landscape, depicts a thing, accentuates the reader’s attention to the symbolic detail” (Sedykh,2011).

The most important feature of vividfigurativeness in literature is its connection with the literary context, the traditions of creating an image in different kinds of art. Thus, A. Losev emphasized the variability of the depicted image created by word, its instability, which may have a subjective character: “a picturesque picture always changes, always “floats” or “influxes”, “always grows” (LosevA,1982).

Thinking about figurative in the cross-literary context, it is necessary to take into account not only the similarities of its nature, but also the differences that are objective in comparative study. It is right to state that the representation of figurative in literatures that are outlined by linguistic, cultural and religious traditions, such as Russian and Tatar, may have a completely unique content.

2. METHODS

The undertaken research is carried out in the light of the ideas of comparative literary criticism, based on the notion that “comparison implies preservation of the uniqueness (distinctive character) of each of the literatures included in the scope of the study. This can be facilitated by a description as a research method”( SafullinY,2010).

The idea of value of differences between the phenomena of different national literatures in the field of comparison developed also in the works by V. Amineva (2015, January 2015), M. Ibrahimov (2015), R. Bekmetov (2016), A. Finger (2014).

In comparative studies, the fact that the “collision” of different traditions and identities is a necessary condition for emerging a dialogue between literatures is emphasised.

The concept of the study was influenced by the works of native and foreign scholars devoted to hermeneutics and the problem of interpretation of literary texts (BakhtinM,1986, Gadamer,1988). Thus, G.-G.Gadamer notes that “a hermeneutically
educated consciousness must be receptive to the otherness of the text from the very beginning” (Gadamer, 1988).

R. Panikkar puts forward one of the original ideas of philosophical hermeneutics. In his work “Indology as Cross-cultural Catalyst” the so-called “homological principle”, which characterizes new approaches to hermeneutic analysis is introduced. According to the scholar, “the homological principle, which is an internal interpretation of the phenomenon, proceeds from the rule: <...> any interpretation arising beyond the tradition must meet all the requirements of this tradition and at least coincide phenomenologically with self-interpretation, i.e. from within” (Panikkar, 1971).

Based on the principle of homology, we proceed from the view of the problem of figurative in multinational literatures as a phenomenon in which the principle of correlation (coexistence) of similar but not interchangeable and untranslatable elements of poetics in the works of Russian and Tatar authors is valuable. It is not the identity of similar phenomena, that, on the one hand, allows to avoid misinterpretations of literary works that are closely interrelated, and, on the other hand, indicates the originality of the individual methods of creating figurative in each of the juxtaposed literatures.

The purpose of the research deals with the examination of unique elements of the poetics of figurative in lyrical works of the Russian classics of the 19th century and Tatar poets of the early 20th century.

3. RESULTS AND DISCUSSIONS

Tatar poetry of the early 20th century, genetically related to the culture of the Arab-Muslim East, preserves similar features of poetics of figurative in literature. First and foremost, in the eastern medieval tradition, vivid imagery in literature was not aimed at creating a reliable portrait of the character and his human appearance. By means of various literary tropes, and, in particular, metaphors, Oriental poets (Nizami, Saadi, Jami) emphasized the variability, fundamental incompleteness and imperfection of everything existing, human entity, and, on the contrary, the triumph of God being above everything which strives to take shape.

A special place in creating figurative image in Tatar poetry was taken by traditional Sufi symbols, which acquired a semantic duality. According to N. Yusupova, in the works of Tatar poets “first of all, there are Sufi cultural codes which are present the form of transformed stated Sufi symbols. In a similar way, Sufi poetry has become the basis of
symbolic thinking” (YusupovaN, 2014). Symbols that go back to Sufism in Tatar literature of the early 20th century acquire a synthetic character. So, the poem by Derdmend “Тиң булырмый ылдыз түлган аяға” – “Razve sravnitsya zvezdochka s polnoy lunoy” has the features of ambiguity. Within the scope of Sufi aesthetics, here is the image of the moon is on the foreground, with which an eastern beautiful lady was traditionally compared, and she, in turn, symbolized the beauty and greatness of God (the full moon is the manifestation of divine beauty). A star striving to her is the way of the Sufi to the Creator, who keeps the feelings of divine love. Like the eastern ghazals of Saadi, Hafiz, in the poem of Derdmend the following stated antithesis is rendered: the lover (sufi) - a beauty (god). The lyrical character is afraid of looking at her, she is drifting apart, leaving him just a remembrance, burning of a love feeling (experience of divine love).

Тиң булырмый ылдыз түлган аяға –
Ul буға-сынға, ачық чырағы!
Омтылған иләк кебек ырөшшәр, 
Ul моңы, матур кызы өзөшшәр.
Yалвару кирәкмәс, кирәк нәз гына, 
Ul да – урның белән, аз-аз гына!( Dermend Шигырьләр, 2009)

Razve sravnitsya zvezdochka s polnoy lunoy?
Etot stan i litso — u tebya lish' odnoy.
A pokhodka tvoya, kak u stroynoy gazeli, 
Vzglyad tvoy grusten, stoyu pred toboy orobelo.
Bez mol'by, lish' privetlivey nuzhno vzglyanut',
S laskoy nezhnoy, i to — inogda, i chut'-chut'. (Translation – L. Grigorieva).
It is interesting to note that, painting the image of a beauty, Derdmend uses comparison with a gazelle (a doe) (“Походкатвоя, словноланиустремленной”/“Your gait, like a doe rushing”), which, like the symbolic images of the sky, distance us from the perception of a full and plastic female image.
In many respects, such feature of poetic picturesqueness was marked by the literary tradition of depicting God in literature and Oriental art. According to Shukurov, “people are not given an ability to see authentic things not only due to fundamental distance and
inexpressibility of the object of cognition, but also the imperfection of the natural qualities of a contemplator” (Shukurov, 1989).

The lyrics by Dermdem comprises the poem ""Rәsem (Novoidan)”– “Portret (Iz Navoi)", which is also devoted to a woman. 

Tәnkәn ak, tyshkәilәren kiә iәrәtәn,
Bitкәeneә iә ochynda miә iәrәtәn;
Sәklәr oחәn ziә buәn iамәn kүzәn,
Chәchkәilәren aиәnk bәләn tiә iәrәtәn! (Dermend Шигырдәләр, 2009).

Kozha belәia, grudi prostor shirok,
Neznao rodiakә ukrәsilә litso,
Stroiniyi stan khrianiat ot glaz durnykh,
Koәy v pol - тaк vозziuibә Prorok! (Пәдәстәр. пәревоә)

As in the poem “Rәzve sravnitsja zvezdochka s polnoj lunoj”, its basis is a female portrait written in the oriental spirit, as indicated by the appeal to Navoi. The work has two ideas of expression: on the one hand, it creates an image of woman, which emphasizes the individual features that depict her appearance - white body, a birthmark on her face, long hair. They create an impression of not full (it’s a kind of sketch), vague, but directed to the future an image of a beautiful young lady. On the other hand, the details of the portrait can also be “read” in the Sufi clue, for instance, hair curls, woman’s plaits in Oriental poetics meant a difficult way of the lover (Sufi) to God, knowledge of the highest truth. In the light of this interpretation, the picturesqueness of the female image distances us from the authentic portrait of the beauty, acquiring ineffable features that lead him to the sphere of the religious- mystical world - understanding God.

Let us turn to the poem of Tatar poetS. Babich «Әjdә, күәлем» – «Dushә moja».

Picturesqueis createdinitbymeans of antithesis: land – sky.

Әjdә күкә, monda jam' juk, күктә jam' bar, anda nүr,
Monda nәrsә? – Jam'le synnar...Andә hур bәr, anda hүr.

Әjdә, gәmрәm, әjә, bәhtәm, әjә, күәлем, bәrgәләр,
Monda bulsa kyәбәләкәr, andadyr bәryk mәәләk (RamieвS, 2005).
Vzletim na nebo, zdes' krasoty net, na nebesah est' krasota i raja svet.
A zdes'? - Prekrasny tol'ko obrazy... Lish' tam, v raju, dusha najdet na vsjo otvet.

O zhizn' moja, o schast'e, o, dusha, my v nebo voznesjomsja vmeste s vami,
Zdes' – babochki zemnye, i lish' tam prekrasnym raem nasladimsja s angelami
(Interlinear translation).

In Babich’s work, there are no colourfully rich details, expressive Sufi symbols, as, for instance, in the poems by Derdmend. However, the mention of paradise with the angels, the light of paradise, which are opposed to the fluttering of “earth butterflies”, allows to see the eastern code in it. The motion of soul of the lyrical character from earth to heaven strengthens in the reader’s consciousness the idea of God and visual associations with the picture of an infinitely beautiful paradise as the world of dream. We believe that it is the last line of the work in which the poet speaks of the sky of great beauty as the place of paradise, that creates an imaginary picture of paradise beauty in the reader’s consciousness, which, however, as in the work of oriental poets, has the features of a changeable, moving.

In Koran the way of this description of Paradise is expressed in its own way. The God said: “I have prepared for My servants what no eye has seen, no ear has heard, and no human heart can imagine” (Surah as-Sazhda ayat 17).

Let us consider the manner in which Russian poetry of the 19th century conveyed the idea of figurative.

To illustrate the idea of the originality of the poetics of figurative in Russian literature, let us turn to M. Lermontov’s poem “Dream”. There are colourful details and images, which allow to speak about the figurative start in the lyrics of the Russian poet.

The work conveys the perception of colouristic richness of the two colours: yellow (“Isolnchezhglolihzheltyevershiny”) and red, turning into garnet (“Glubokajaeshhedymis' rana, / Pokalekrov' tochilasjamoja”; “Vegogrudi, dymjas', chernelarana, / Ikrov' lilas' hladejushhej struej”) (Lermontov M, 1988).

The very beginning of the poem already creates a picture of a lyrical character’s death, which is intensified by means of various images associated with the elements of fire.
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(“вполдневый жар”, “солнечное”, “Игллюмения – носилатьмертвымсном” / “in the midday heat”, “the sun scorched”, “and burned me - but I was dead to the world”). Unlike Babich’s poem, which depicts the light of paradise (“kykta jam’ bar, anda nur”), the element of fire here is coloured by the semantics of death approaching yellow and red colours to icy white one. This is most clearly emphasized by the epithets in the last strophe of the work: “V ego grudi, dymjas’, chernela rana, / I krov’ lilas’ hladejushhej struej”. In the Russian language, the word “холод” /“cold” creates the ideas of cold, death, which are traditionally conveyed through a white colour.

Thus, in Lermontov’s work “Dream”, the motifs of death and loneliness, opening through the image of dream in which the lyrical hero appears killed twice (first in his dream and then in the dream of his beloved)in foreign country, are intensified by the colour semantics of the images: from bright yellow of the scorching sun and yellow peaks to red and black-and-red colours of blood. Then, in the last verse, the colour palette becomes more complex and contrasting - now finally it points to the death of the character. Hence, though not presented in its strict content, the antithesis arises: a black wound - a freezing stream, i.e. a freezing stream that turns a person into white, that is, into death.

4. DISCUSSION

Figurative in literature is closely connected with a phenomenon such as ekphrasis (from the Greek language “ekphrasis” from “ek-phraso’ –“express”, convey) - presentation of one art by means of another, for instance, the verbal expression of works of painting. In M. Urtmintsev’s opinion, “if we are talking about a pictorial ekphrasis in the structure of a literary work, then it should be accepted that the suggested aesthetic object (the art of painting) has a continuous, diverse nature, and literature - discrete. <...> Only aliterary work, that has a figure denoting it, lends itself to a verbal description” (UrtmintsevM,2010). It is worth emphasizing that there are a lot of works dealing with the problem of ekphrasis in contemporary foreign literary criticism (Rubins,2000; Tan J.2010; Rusieshvili,2015).

The aim at description and closeness in it with to the fine arts – sculpture and painting – is characteristic to “anthological” poems in Russian poetry from Batyushkov to Fet. These are the descriptions of sculptures in particular. For instance, Pushkin describes, as the name of the poem indicates, a real statue of the Tsarskoye Selo:
Urnu s vodoj uroniv, ob utes ee deva razbila.
Deva pechal'no sidit, prazdnij derzha cherepok.
Chudo! ne sjaknet voda, izlivajas' iz urny razbitoj;
Deva, nad vechnoj struej, vechno pechal'na sidit (PushkinA,1987).
But creation of “living sculpture” of the same kind is possible in this genre without a
really existing external object as well, as in the poem “Nereid”.
Sredi zelenyh voln, lobzajushhih Tavridu,
Na utrennej zare ja videl nereidu.
Sokrytyj mezh derev, edva ja smel dohnut':
Nad jasnoj vлагоju poluboginja grud'
Mladuju, beluju kak lebed', vozdymana
I penu iz vlasov strueju vyzhimala (PushkinA,1987).

5. SUMMARY AND CONCLUSION
Thus, ekphrasis, being a peculiar result of the interaction between literature and other
kinds of arts appears to be a special model of the collaboration of literature and painting.
In this case, the function of ekphrasis in Russian and Western European literature
remains unchanged: the integration of the constancy and sensual beauty of plastic
images with the dynamics of verse is realized by means of it as a way to poetic
immortality (RubinsM,2003). Figurative ekphrasis is not typical for Tatar poetry.
In Tatar poetry of the early 20th century, the figurative was reflected in a different way
than in Russian classical literature: here one resisted the desire by means of word to
plastically and sensually describe a piece of art, for example, a picture or a portrait, to
correlate it with a lyrical character of the work. This feature of poetics is determined by
the cultural values and identity of the Tatar people, who revealed themselves in their
own way in national poetry, that goes back to the Oriental traditions.

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