

M. LERMONTOV IN TATAR POETRY OF THE 20th CENTURY: ON THE ISSUE OF INTERLITERARY DIALOGUE

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ABSTRACT

The article deals with the problem of Tatar poet dialogue with Russian classics at the beginning of the XXth century. The actual basis of the work was the lyrical cycle "The parcha poems by Lermontov" written by S. Ramiev from the impressions of Lermontov's poems. Interliterary dialogue led to the significant changes in the works of the Russian poet, which manifested itself both in the transformation of his poem form (Lermontov's works resemble the elegy, Ramiev's free translations were created in the spirit of Eastern parcha), and their content, connected with the reflections about a man and his place in society. The comparative analysis showed that the poet's personal "I" is sounded in Ramiev's works, another picture of life is asserted, which arose at the same time due to the dialogue with Lermontov, with his special, subjective view of the world. Based on the facts of Lermontov's lyrics translations into the Tatar language of 30-40-ies of the XXth century, we came to the conclusion that the emergence of a new, sociological trend in literature, led to the weakening of Russian-Tatar dialogues. Lermontov's poetry in the translations by Sh. Mannur, A. Faizy, K. Najmi turned out to be close to the world of ideas and genre features of the classic works. In their own way, the mentioned above is confirmed by A. Kutuy article about Lermontov, in which they posed the problem of the Russian poet's work positive influence on Tatar literature. The study confirmed that the dialogue that arose at the beginning of the 20th century with Lermontov's poetry enriched Tatar literature with new ideas and led to the amazing phenomenon of "Tatar influence", Lermontov's transformation into the poet of "own" culture.

Keywords: Lermontov, the dialogue of literatures, Ramiyev, parcha, national identity.

INTRODUCTION

The influence of Lermontov's poetry on the Tatar literature of the early 20th century was a significant one. It confirmed the basic tendency of Tatar literature life in its own way, consisting in the change of cultural orientation - from East to West.

It is known that Lermontov's lyrics attracted many outstanding Tatar poets - G. Tukay, S. Ramiev, D. Durdman - above all, by the attention to the theme of the East, the creation of an Oriental man image who was well acquainted with the Tatar reader. Traditionally, Lermontov's "Oriental" works include separate chapters from the novel "The Hero of Our Time", the poems "Kally", and "Izmail Bey". The eastern influence is noticeable in the fairy tale "Ashik-Kerib", in the poems "Three Palms", "The Branch of Palestine". Many of them were translated into the Tatar language at the end of XIXth - the beginning of XXth century.

At the same time, those Lermontov's works were taken as the basis in Tatar translations and imitations, in which the theme of love and loneliness ("I do not humiliate myself before you", "Fear"), separation from a homeland ("Complaints of the Turk") sounded, which strengthened the sound in the arisen dialogue of universal ideas.

Many images and motifs of Lermontov's creativity proved to be valuable for Tatar poets, provoking new cultural phenomena. It can be argued that Lermontov's influence became a kind of impetus for the life of national poetry. In many respects, this was due to the fact that the key motifs of Lermontov's works corresponded to the type of the Tatar poets thinking of that time, awakened them to the search of themselves in literature. They also freely corresponded with those trends and literary trends that arose in the Tatar culture of the early twentieth century.

METHODS AND MATERIALS

The undertaken study is carried out in the light of a comparative study of literatures concept, which was substantiated in Russian literary criticism at the end of the 20th century. Its methodological basis is most fully disclosed in the works by V. Amineva, J. Safiullin, and others [1, 2, 3].

The most important aspect of national literatures comparison is connected with the consideration of a dialogue as a form of inter-literary interactions. The basis of research on the dialogue of literatures was the well-known concept by M. Bakhtin, devoted to the dialogue of cultures in "big" time [4]. Following M. Bakhtin's ideas, the researcher V. Amineva believes that inter-literary dialogue is a complex phenomenon: "Dialogic links between national literatures are characterized by multilayeredness, heterogeneity, the diversity of intersubject relations and their mutual influence on each other" [1].

In our work we proceed from the fact that the dialogue between "one's own" and "another's" characterizes the interaction of Russian classics and Tatar literature of the early 20th century in its own way. According to V. Amineva, "the ability to understand and accept "alien", appreciate it, insert it within the limits of one's "own" or leave as "alien", the thing that is not necessary or possible to use in one's practice - important condition of aesthetic self-consciousness and self-determination under the new cultural and civilizational conditions of the border of the XIX-XX centuries" [5].

The works of domestic and foreign scholars devoted to receptive aspects of the dialogue, of which a reader was an objective participant [6, 7, 8], as well as to the problems of national identity [9,10,11] and multiculturalism [12] were of great importance in the development of our concept.

Modern works on the theory of translation were involved in order to identify the reception of Lermontov's poetry by the representatives of the Tatar culture through the prism of translation. Thus, for N. Garbovsky, translation is the manifestation of dynamic bilingualism, in which not only two languages but also two cultures enter into a contact [13].

In modern works on translation science, researchers set out the task of describing the ways to preserve and transfer various additional information implicitly contained in the text of an original (cultural background, discursive-communicative and genre-stylistic originality of a source text, etc.) in translation [14]; [15].

The aim of the study is to understand Lermontov's place in Tatar poetry of the beginning of the 20th century by clarifying the essence of the dialogue between "one's own" and "another's", which manifested itself in the works of the well-known Tatar poet Sagit Ramiev, as well as in literary criticism of the 1920-ies and 1930-ies of the XXth century.

RESULTS AND DISCUSSION

The dialogue with Russian classics developed quite vividly in the poetry by Sagit Ramiev, who at the beginning of the 20th century declared himself as a poet-gissianist, i.e. the poet with a pronounced individual beginning. D. Zagidullina writes that "S. Ramiev's hero, who took the path of rebellion, appears as a violent man to a reader: his philosophy, first of all, is the result of "the will to power" manifestation and the rejection of the world is total. He also does not accept the foundations of society. Ramiev's poetry

destroys the distance between a man and God, emphasizes the desire and the right of a man to be the master of the earth and the sky ("I", 1907)" [16].

It is interesting to note that the development of Gissianism worldview fundamentals took place from Ramiev through a kind of dialogue with Russian poetry of the XIXth century and, first of all, Lermontov. Lermontov's creativity attracted Ramiev due to his special features: the pronounced subjective pathos of his lyrics, maximalism and individualism of thinking, a reflexive beginning, and disbelief in ideals - all this brought him closer to the Russian classics.

In Lermontov, Ramiev saw the features of his "own" worldview, which contributed to the creation of a unique dialogue. It was expression most fully in the lyrical cycle by Ramiev "Lermontov shigyr'lərennən parchalar" - "Parchi stikhotvorenii Lermontova". Ramiev chose the oriental genre of parcha¹ for his works, which are free translations of Lermontov's poems. Parcha by Ramiev consists of four poems, each of which is a free translation of the famous works by Lermontov: "V al'bom" (Net – ia ne trebui) ("To the album" (No - I do not demand attention)) (1830), "Net, ia ne Bairon..." ("No, I'm not Byron ...") (1832), "1830 god. Iiulia 15-go" ("1830. July 15th"), "Ia zhit 'khochu! Khochu pechali ("I want to live! I want sorrow ...") (1832).

We illustrate the mentioned above, relying on the poem "Kyk berlən min tatu bulmak telim" – "Ia s nebom edinstva khochu" (I want the unity with the sky), which is a free translation of the poem "Ia zhit 'khochu! Khochu pechali ...".

The work of the Russian poet tells of heart anguish, of the suffering that he so needed to feel the fullness of life. His emotional experiences move as if from the tranquility of earthly deeds and aspirations to that depth and beauty of the sky that he needs as a God-chosen creator.

Chto bez stradanii zhizn' poeta?

I chto bez buri okean?

On khochet zhit' tsenoiu muki,

Tsenoi tomitel'nykh zabor

On pokupaet neba zvuki,

On darom slavy ne beret. [17].

In Lermontov's poem the lyrical hero appears as if on an equal footing with the sky. However, nothing is said here about God. The main one is the lyrical subject, who affirms the idea of inner experiences as the basis of creativity. In this context, the "I" of the hero acquires almost "Nietzschean" content: the idea of the sky as a place of God's dwelling is transformed here by the personality of the poet, the strength of his "torment" and suffering.

It is the subjective pathos of this poem, in our opinion, which has become the basis of the inter-literary dialogue.

Ramiev's parcha as a whole retains the emotional character of Lermontov's poem, its rebellious and dynamic character. However, he creates such a parcha in which, the idea of God and a perfect power sounds along with a pronounced "I".

Kyk berlən min tatu bulmak telim,

Telim səiü, səiim dimen min.

Telim tabynu, tabynyp Khodaema,

Igelekkə iman itim dim...[18].

Ia s nebom edinstva khochu,

Liubvi khochu, povtoriaia, chto budu liubit'.

Allakhu khochu pokloniat'sia i pokloniaius',

Sovershaia bogougodnye dela... (Translation by authors).

A poet does not think his own existence, his own heartbreaks and his own way without the Creator. Despite the fact that Ramiev's ghssianist poetry has a close distance between him and God, the poet nevertheless recognizes his absolute perfection. And this feature of a foreign perception is not divided at all with the fundamentals of an oriental type of thinking and national idenicity, in which the movement to God takes the core of the psychological and moral experiences of a man.

A peculiar dialogue with Lermontov was manifested in Ramiev's other parcha - "Keshelərgə kyrengənnən min iakhshyrak" ("Ia ved 'luchshe, chem liudiam kazhus'"). The work is an excerpt from the early poem of the classic "1830. July 15th", in which the collision of a clean and living baby soul is revealed with the deception and the betrayal of friends. The poet openly opposes himself to society, emphasizing the unevenness of the struggle. The final stanza is interesting in this respect in which Lermontov's lyrical hero compares himself to the "bent bow": breaking the bowstring, he can't straighten any longer.

Ramiev's parcha illustrates a completely different view of a clash between a hero and society. It lacks an open conflict that generates a state of anguish completely. The Tatar poet translates correctly only the initial lines of the second stanza from Lermontov's work. At that, he intensifies his attention not to a poem person, in which the true feelings of the lyrical hero can be expressed, but on his soul: it seems to him purer and lighter than appearance. Addressing the detail - the soul (as a receptacle of the hero's deep feelings, heartaches) - creates an outlet to the world in parcha where the idea of a man's aspect loses its significance.

No luchshe ia, chem liudiam kazhus',

Oni v litse ne mogut chuvstv prochest' [17].

Keshelərgə kyrengənnən min iakhshyrak,

Tyshymnan echem minem kyp iaktyrak... [19].

(I'm better than I seem to people,

And my soul is much lighter than appearance).

The absence of a conflict topic with the society in Ramiev's parcha, the blurring of confrontation motif in him is largely explained by the national specifics of the poet's thinking. There is no rigid division of a subject and an object in the eastern consciousness, as a rule, in this case - the poet and the crowd, the poet and society and the world as a whole.

Leaving aside the analysis of other Ramiev's works, included in the lyrical cycle, we can say that the experience of Russian classics became the basis for him on which the views of the Tatar poet were based. At the same time, the familiar "horizon of expectations" of Lermontov's works was broken in Ramiev's parcha. A completely "different" picture of the world is affirmed here.

Thus, the dialogue with a classic enriched Tatar poetry with new ideas through the prism of national identity and led to the amazing phenomenon of "Tatar influence" on Lermontov's works, turning him into a poet of "own" culture.

Let's ask ourselves: what is the fate of Lermontov's influence on the Tatar poetry of the 20th century?

If you refer to bibliographic works revealing the history of Lermontov's lyrics translations into the Tatar language, it will become obvious that in the 1920-ies of the XXth century Lermontov was translated very little. First of all, this is explained by the change of ideological paradigms. The development of the sociological trend led to the weakening of Russian-Tatar dialogues and an increased communication in literature and criticism [20].

Lermontov's works, filled with the motives of melancholy and loneliness, the maximalism of his thinking, the reflexivity of poetic consciousness, did not coincide with the revolutionary pathos of modern times, as well as with those ideological and artistic attitudes that penetrated Tatar literature since the 1920-ies.

The situation was changing in the late 30-ies when the Tatar society was preparing for the 100th anniversary of the Russian poet death. Two main trends emerged during this period.

On the one hand, a large number of Lermontov's work translations into the Tatar language is created. The journals "Sovet ədəbiyatı", "Azat khatyn", publish the translations of Lermontov's poems performed by professional poets and translators: A. Faizi, A. Yerikey, etc. Their feature is fidelity and adequacy, unlike free translations and imitations at the beginning of the 20th century.

This corresponded to the general attitude prevailing in the field of translation theory. In 1930-ies the method of sociology also penetrated into translation studies. For example, G. Gachechiladze, referring to A. Smirnov's work "The methodology of literary translation", which was published in 1934, notes: "The main points were put forward by A. Smirnov during the early 1930-ies, some deviations towards simplified sociology can be found in his works, which was often characteristic of literary criticism of that time. A. Smirnov emphasizes the role of artistic translation as a weapon in the ideological struggle, emphasizing the class character of translation method" [21].

However, another trend was noticeable. Already in the late 20-ies the national criticism makes an attempt to comprehend the influence of Russian classics and, in the first place, Pushkin's and Lermontov's poetry on Tatar literature. A special place in this regard is occupied by A. Kutuy's articles "The influence of Russian literature on G. Tukay" (1928) and "Lermontov and Tatar poets" (1939). In the first article, generalizing the experience of Russian classics influence on the Tatar poet, Kutuy talks about the

achievements and various forms of inter-literary dialogue [22]. In particular, the critic states that the similarities in the attitude of the poets are the basis for the translations of the works by Tukai and Lermontov.

In the article "Lermontov and Tatar Poets" Kutui compares Lermontov's poem "My Demon" with the Ramiev's work "I". They, in the opinion of the critic, unite the motive of protest and disagreement with the structure of the world [23].

CONCLUSIONS

The degree of translation coincidence with the works of Russian literature is historically variable. The Tatar literature of the early twentieth century has a considerable increase of translations from Russian poetry. These were basically so-called "free" translations, in which the differences between an original and the translator's own work are blurred. Thus, Ramiev, creating the "Parchi iz stikhotvorenii Lermontova", used the works of the Russian poet to express his own ideas. The realization that the work chosen for the translation has its own national identity, which must be preserved during the translation, came to the Tatar translations during the 1930-ies.

SUMMARY

Thus, the inter-literary dialogue that arose at the beginning of the 20th century makes it possible to perceive Lermontov's work in close connection with the Tatar literature. The works in the Tatar language, written with the reference to the Russian poet poems, contain national values, "eastern" codes, as well as the world of original images and ideas.

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Footnotes

- ¹ Parcha ("parsa") in Persian means: 1) an extract, a piece; 2) a small poetic or prose work.