

ОБРАЗ КАЗАНИ В ПОЭТИЧЕСКОМ МИРЕ Р.ХАРИСА

R. HARIS'İN ŞİİR DÜNYASINDA KAZAN SURETİ

THE IMAGE OF KAZAN IN THE POETIC WORLD OF R. HARIS

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SUMMARY

The article dwells on the specifics of showing the image of Kazan in the poetry Renat Haris, a famous Tatar poet. The image of Kazan in the poetic world of R. Haris becomes a multi-valued and multi-dimensional symbol, which holds the past and present, and the metaphor of "Kazan-book", a city of poets, composers, beautiful women is used.

Key Words: Haris, literature. Metaphor, Kazan-book, poetic.

ÖZET

Makalede Renat Haris, ünlü Tatar şairin şiirlerinde Kazan görüntüsünü gösteren özellikleri üzerinde durulmaktadır. R. Haris'in şiirsel dünyasında Kazan görüntüsü geçmiş ve modern zamanları yürüten çok değerli ve çok anlamlı bir simgeye dönüştürülmüştür. Şiirlerinde şairlerin, bestecilerin, güzel kadınların bir şehri olarak yansıtılan Kazan şehri 'Kazan-kitap metaforu' olarak kullanılmıştır.

Anahtar Kelimeler: Haris, literatür, metafor, Kazan Kitabı, poetika.

РЕЗЮМЕ

В статье А.Ф.Галимуллиной рассматривается вопрос о специфике воплощения образа Казани в поэзии татарского поэта Рената Хариса. Образ Казани в поэтическом мире Р.Хариса превращается в многозначный и многомерный символ, вмещающий прошлое и современность, используется метафора "Казань-книга", город поэтов, композиторов, прекрасных женщин.

Ключевые Слова: Хариса, литературы, метафора, Казань-книга, поэзии

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The poetic image of Kazan in the poetry of R. Haris combines the features of the real and unreal, through the historical memories, through the correlation of the personal experiences with the general ones. For example, in the poems «Ант суы» ("Oath water") and "Борылышта" ("At the turn"), the poet uses the same technique: transferred from the modern world into the past, in the poem he becomes a coachman, carrying away Vladimir Ulyanov to Kokushkino, and instead of the deportation brings him into the twentieth century, and in the second poem presents himself as a messenger of the Bulgars to Prince Vladimir, the wind. This technique allows the poet to convey the direct experience of participants of historical events, to update the story. The chronicle records from the "Tale of Bygone Years" served as the epigraph to the poem: "985. Vladimir concluded peace with the Bulgars, and they gave an oath to each other, and the Bulgars said: Then there will be no peace between us, when the stone will float, and hop will sink.

The lyrical hero of the poem is one of our contemporaries, who throws a stone into the Volga and sees the way it is drowning, a real river helps the lyrical hero plunge into the river of memory. Historical memories allow the poet to combine the past and present and to proclaim the idea of the inviolability of friendship between the Russians and Tatars, which goes back to the centuries. It was tested during the Wars of 1812 and 1941. The same idea is also confirmed in his poem "Б Казаным белѣ сугышны" ("And Kazan knows the war"), in which the poet points out that although there was no war in the city itself, but it supplied Ivanovo with cloth for the overcoats, and her sons protected Moscow, Kursk and the Dnieper.

In his libretto for the oratorio "Kazan" R. Haris presents Kazan as a synthesizing image, which embodied the present (the universal happiness, gentle, sad, funny songs), as well as the historical past (deep mark in the country's history, the great deeds of famous people, happiness and sorrow of the citizens of Kazan).

In the oratorio R. Haris presents Kazan as a legendary city with its heroic past: the author plays with one of the legends about the golden cauldron, drowned in the Volga River, and which has become a key to a rich, prosperous city. In a concise form the poet recalls the exploits of the Tatars of Kazan citizens, always ready to defend their homeland: (interlinear translation: "All the roads leading out of Kazan were covered with flowers. / For the sake of the homeland, we are always ready to overcome the fire and the sea, / Always ready / We are the sons of Kazan"). The citizens of Kazan took part in the fight against Teutonic, with Napoleon in the battles of Narva, Pskov, in the civil war (in the units of Azin, Chapaev), participated in the rebellion of Pugachev, and during the Great Patriotic War, fought at Kursk, hoisted the flag on the Reichstag. Kazan is a birthplace of Gazinur, Jalil, M. Vakhitov.

R. Haris introduces into the oratorio an image of the eternal flame as a symbol of memory of those who fell during the battles for the homeland and for the Revolution (in 1970-80-s a revolutionary theme was perceived by the poet clearly positive, so in this period, Kazan is presented in his poetry as a city-cradle of the revolution. For example, in the oratorio "Kazan» the IVth chapter is devoted to the gathering, which was attended by Lenin). Eternal Flame recalls the glorious feats of soldiers and revolutionaries.

In the oratorio the city of Kazan is characterized as a city-worker: (interlinear translation "Noisy Kazan / Flourishing Kazan / The streets are filled with happiness / Thousands and the One profession has a hand in Kazan-worker: airplanes, flowers, glass flowers, compressors, tires, catgut, soap, helicopters, variety of devices"). Thus, in the oratorio the history of Kazan is closely connected with its present. The poet creates a comprehensive image of Kazan, which tries to embody his love and admiration. These

feelings have found natural expression in a solemn, odic detention "Mädchen" (the ode, praise, eulogy). He therefore uses a number of definitions that characterize Kazan as an open city, with a broad soul, with an accurate and at the same time, a gentle word. The poet introduces the legendary images in order to describe the poetic city of Kazan fully: it also has an invincible force, like a giant Aлып, and is beautiful, gentle, as Altynchach, proud and deep as the Volga (Idel). There is such a thought that may come to one's mind: "Oh, Kazan, Kazan you, / I am the happiest child of yours (your son). R. Haris includes legendary, mythological images into the other poems, to characterize Kazan better. Thus, in the poem "Казан түбәсе" ("The roof of Kazan") the poet uses the metaphor, in which he connects the image of Kazan and the legend of the queen Syuyumbeki, makes a watchtower an image of poetry. The Syuyumbeki tower has long been associated with Kazan, it became its symbol (it involves a lot of myths, which in turn merged with the myth of Kazan). Of the numerous and sometimes contradictory characteristics of Queen Syuyumbeki, the poet emphasizes her pride, intransigence, the more indicative that they are inherent in a beautiful woman.

In the poem the Syuyumbeki tower is simultaneously in two temporal planes: the present and past. Heroic past determines the present. The lyrical hero apologized to the heavy storm clouds, for that the tower of Syuyumbeki had divided it into two, without deviating from its path: it has never bent its proud head, it could not cry the blues, as well as from the times before it also was adamant: it managed to climb from the ruins, not continued to lie in ruins.

Based on the broad understanding of topos "House" in the poetry of R. Haris, in the title of the poem the Syuyumbeki tower defined as the roof of Kazan, which protects from all misfortunes. At the same time, the tower of Syuyumbeki actively participates in the life of a modern city. A very original, animated image is created: although the emotional wounds have already healed, the tower of Syuyumbeki is a reminder of the times most bitter for Kazan, she proudly opposes all odds, to preserve its town, however, listening to the modern life of the city, it's a bit bent. Kazan is an ancient capital, a city of poets, painters and composers. R. Haris characterizes Kazan with epithets: "Нурлы Казан" ("Shining, radiant Kazan), "Сөекле Казан" ("My dear, beloved Kazan"). In the poem "Нурлы Казан" ("Shining Kazan"), the poet calls the city "Нурлы" (shining, radiant, bright), "дәртле" (passionate, sensual), "монлы" (This word in the Tatar language has many meanings, for it is difficult to find an exact translation, which was reflected in the dictionary: 1) depression, grief, sadness, 2) the melody, and 3) it incorporates an untranslatable concept of mental). [Tatar-Russian Dictionary, 1966]. Traditionally, the epithet "Нурлы" (radiant) in the characterization of Kazan was associated with knowledge, education. It has become the classic definition of Kazan, given by G. Tukay in the poem "Пап ар" ("A pair of horses"): "And Kazan! Passionate Kazan! Mental Kazan! Shining Kazan!". R. Haris develops this tradition in his poetry. Thus, in the poem "Белем йортым" ("A House of Knowledge") devoted to the Kazan State Pedagogical University (now the Tatar State Pedagogical University of Humanities and Arts), he gives to the image of Kazan another characteristic feature of a city of science, students, youth. In the poem there are three time parts: memories of the past, present and an appeal to the young people. The lyrical hero, reflecting on the time, notes the life-giving force of «alma mater» on a heartsick man. To present the impact more clearly R. Haris reminds the reader of the myth of Antey. In some kind of ode to the House of Knowledge the poet assigns it the transforming role: the mother gives birth to a child, and the House of Knowledge illuminates man's way of life with the light of wisdom, knowledge.

The image of youth at the end of the poem causes optimistic feelings of a lyrical hero. Images of spring, winds become symbols of hope.

Kazan for R. Haris is the town of meetings, the city of spiritual communication. This is a city of poets, painters, composers. In the poems "Saidash", "Mostay Karim", "Amirkhan Yenicki", "Klyucharyov", "Rustem Yakhin", "Tukay", the poet, presenting the works of the famous artists, uses a way of a friendly chat on the streets of the beloved city. Thus, Kazan became a witness of the philosophical discussions and even a part of them. Thus, in the poem "Amirkhan Yenicki" R. Haris introduces a detailed metaphor: Kazan is a book that combines the past, present and future times (interlinear translation: "Wandered ... and feet are not tired ... / As the fingers of blind from the scientist' birth read the streets of Kazan - / All Changes of time: storms, mysterious dawn, the traces of the icy wind, each house as a letter of a fiery word ... / mentally transported to the future ... to the past... ").

The metaphor of the "Kazan - book" contains in itself all aspects of the theme of an artistic Kazan, so it whimsically combines all the images of poets of different times, the melodies of composers and mythological images. For example, in the poem "Tukai" from the cycle "Каурый калэм" [Haris, R., 1989, p. 185] G. Tukai is walking on the streets of Kazan. Paving stones could not stand the heavy tread of the poet. An unexpected metaphor of "heavy poet" in relation to G. Tukay is solved by a rhetorical question: interlinear translation: "Is there /on The Earth / a Light / poet? / On the shoulders of the poet there is a sorrow of all the country ("National Mourning"). Poet dissolved in the world, in Kazan, the Volga, in every heart, so he is immortal. The streets of Kazan are voiced: they sound as the familiar melodies of Sajdashev, Klyucharev, inspiring creativity. S. Sajdashev's melodies that embodying "моһ" (mental) of the people soaked the streets of Kazan. In creating of the image of the city in the poetry of R. Haris all the seasons are involved. But mostly the city is shown in spring and autumn. Apparently, this is not accidental. Autumn is a favorite time of the year for the poet. This is a time of love, creativity, and therefore the image of the city against the backdrop of the fall of nature is a positive start, and spring is traditionally perceived as a time of update, revival to a new life. To reflect these senses of the poet in his poem "Kazan Spring" (trans. of Vad. Kuznetsov), provides an innovative view of the city in spring. Lyrical hero notes the paucity of the urban landscape, which is compensated by an abundance of beautiful women, those who are expected to become mothers: "In Kazan there is a little green grass / a few trees. Bey May there is a lot of women.... In the poem of R. Haris city streets, landscape, images of women and the light mood of a lyrical hero is merged into a single image of a renewing world. And even the unborn children are already happy to appear in advance: "And for the kids, spring ranters, / two or three weeks left before their birth.

Epithets help feel the spring mood in the city deeply: the game of the leaves, colorful cloth, spring shouters. The spring city is filled with sounds.

Sounds and colors in the poetry of R. Haris play an active role in creating the image of the city. Kazan is filled with a variety of sounds and decorated with bright colors. In the description of Kazan there is a dominant white colour as a symbol of purity and innocence. For example, in the poem "Соекле Казан" ("My dear, beloved Kazan") a series of color adjectives is given: "ак та син, пакъ та син, Казан ". Kazan shone like a dream, illuminating the life of the townspeople. In this poem winter landscape emphasizes the purity of Kazan, through the metaphor of "white snow". The lyrical hero is recognized in the love for Kazan. It is dear to him at any time of the year: in the snow and flowers, a city is dear to him at any time of the day: at a day, at night and at dawn.

In poetry of R. Haris the image of Kazan becomes a valued and multi-dimensional character, a sort of peace which combines the features of the real and unreal, and reflects the wider world, in the context of historical events.

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