

M.YU. LERMONTOV'S POETRY IN THE PERCEPTION OF THE MODERN TATAR READERS

Angelina Airatovna Khaybullina
Kazan Federal University Russia
angelina.khaibullina@mail.ru

Alsu Zarifovna Khabibullina
Kazan Federal University Russia
alsu_zarifovna@mail.ru

Elvira Firdavilevna Nagumanova
Kazan Federal University Russia
ehlviran@yandex.ru

ABSTRACT

The article poses the problem of the modern Tatar readers' perception of the Russian classics, using the material of M.Yu. Lermontov's poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grieve...") (1832). A possible model ("matrix") of the perception of the Russian poetry of the XIXth century by the readers of the other nationalities is revealed. This aspect of the comparative research is quite new and relevant, as it is dedicated to the study of an interliterature dialogue and communication in a modern reader's mind. The study is based on the concept of receptive aesthetics and such concepts as an aesthetic experience, an aesthetic distance, intentionality, a reader, "the horizon of expectation", which constitute its main content. The key idea of the work lies in the fact that the changes in the traditional "smoothed" perception of the classical texts (G.Yauss), and, thus, an increased aesthetic distance can be generated primarily by readers belonging to the world of the "other" literature, language, the carrier of other aesthetic, artistic, and religious beliefs. Thus, the creation of "new" meanings while reading Lermontov's works had its own reader in the history of the Tatar literature at the beginning of the XX-th century, which brought them closer to the "horizon of the expectation", entering an interliterature dialogue. This is evidenced by free translations and the imitations of Tatar authors. Among them a special place is occupied by Sagit Ramiev's "Kyk berlæn min tatu bulmak telim ..." - "Ya s nebom edinstva hochu", which entered Lermontov's cycle of imitations called "Lermontov shigyrlørennøn parchalar". The paper presents the results of the scientific experiment, which confirms that, despite overcoming of an external aesthetic distance by the modern Tatar readers (they were not able to read the poem despite its content), their perception of Lermontov's poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grieve...") potentially contained an aesthetic interference. The latter was caused by numerous associations and comparisons of this poem with the works of the Tatar poets of the XX-th century: G. Tukay, Derdmend, S. Ramiev and M. Jalil. Such a spontaneous appeal to the well-known works of the Tatar literature increased a potential possibility for the release of the other national perception of the Lermontov's poem to the "new" reading, in which the features of modern Tatar readers' national identity appeared.

Keywords: *Lermontov, Tatar readers, aesthetic distance, aesthetic interference, comparison.*

INTRODUCTION

The studying of the native literature's role in the perception of the Russian classics still remains one of the controversial areas for modern literature, the teaching of methodology and sociology [1]; [2]; [3]; [4].

At the end of the XX-th century the concept of aesthetic interference was proved in comparative studies, including the aspect of a reader's problem in an interliterature dialogue and communication. The conduction of scientific experiment also allowed to describe the features of the Tatar reader's national identity, the specifics of his mind [1]; [5].

During the consideration of how the poems of the Russian classical poets are living in the minds of modern Tatar readers, one of the central concepts of receptive aesthetics is of particular importance [6]; [7]. The thing is that an aesthetic distance is "the concept that defines the degree of a work's surprise for a reader and its poetic value according to the presentations of receptive aesthetics" [8, p. 157]. Analyzing the phenomenon of aesthetic distance, G. Jauss refers to the works of classical literature, during the perception of which a reader's expectation horizon is moving closer to a text [6].

According to G. Jauss, "a beautiful form of classical works ceased to cause confusion or objection (as an aesthetic distance between them and a reader almost reduced to nothing), and "eternal meaning" that is filling them <...> and from the point of view of receptive aesthetics it brings these works closer to the entertaining "culinary" art, perceived "without resistance". This traditionally smoothed perception of classics <...> requires special efforts from a recipient, who is striving to read "contrary" to a usual aesthetic experience, to re-open its artistic nature and reveal its aesthetic value" [8, p. 158].

However, the violation of habitual reception of classical texts and thus increasing of the aesthetic distance can be generated first of all by a reader belonging to the world of "other" culture and language, the bearer of the other aesthetic, artistic, and religious beliefs. Thus, such a violation took place in the history of Tatar literature at the beginning of the XX-th century, which, entering into a dialogue with the works of Russian authors, brought it closer to "the horizon of its reader's expectation" [9].

Such Tatar poets as G. Tukay, Derdmend, S. Ramiev in the translations of Pushkin's and Lermontov's works into native language and artistic imitations expressed their "I", being focused mainly on the traditions of native literature, its poetry, which increased the aesthetic distance and made the "smoothed" perception of classical works impossible.

However, reflecting on the perception of classical poetry by modern Tatar readers, the following facts should be considered:

1. The works written by Pushkin and Lermontov are read easily by a Tatar reader in the original, which increases the potential possibility of their "correct" and "smoothed" perception.

2. The difficulties encountered by a Tatar reader at the beginning of the XX-th century are related to the assimilation of the old (outdated) Russian language forms, as well as some Russian culture realities of the XIX-th century. For example, such words and expressions in Pushkin's poem "To.." ("Kogda tvoï mladye leta") as «bremya tyazhkoë» ("heavy burden"), «mladye leta» ("young ages"), «holodnaya tolpa» ("severe crowd"), «tshcheslavnaya lyubov'» ("conceited love"), «dushnyj krug» ("stuffy circle") can cause a language interference in a reader's mind. These expressions also form the field of communicative uncertainty, thereby expanding the aesthetic distance between a text and its reader.

3. Lermontov's lyrics are the closest ones to the consciousness of modern Tatar readers and generate in this regard numerous interpretations and evaluations. In our reflections we proceed from the idea that the very structure of the poet's consciousness had such reasons which correlate with the eastern culture and aesthetics. Lermontov's proximity to the East was not incidental and accidental. It related the conceptual foundations of the Eastern world, which Lermontov understood well. The ideas of fate, faith, heaven and God are among them.

The most important aspect of the different nationality perception of the Russian classics is the dialogue between an author and a reader. According to V.R. Amineva: «Processes of keeping and augmentation of artistic and esthetic values in the result of their reclamation, comparison, acceptance or denial by the representatives of another culture are the basis of interliterary interconnections. Perceiving phenomena of another national literature we compare them to our reader and life experience enriching them with new senses and giving them new life in new space and time. These processes have active creative character and are based upon dialogue relations, principally open, not finished that accumulate substantive energy of national literary and esthetic development and spiritual values of peoples» [10, p. 246]. Modern readers included in the processes of a dialogue and communication are capable to change considerably the content of a perceived work by enriching it with "new" meanings emanating from traditions, forms and images of his native literature.

MATERIALS AND METHODS

The main method of research is experimental and theoretical one. The purpose of this experiment is the understanding of a reader's native literature role in the perception of Lermontov's poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grieve...") (1832)¹; the clarification of a "matrix" (some kind of conventional model), the perception of Russian classics works through the prism of consciousness of the other nationality.

Let us refer to Lermontov's poem. It reveals quite clearly one of the stable antithesis in Lermontov's creativity - "heaven-earth". However, it is presented here differently than in his other works: "Angel", "The sky and the stars" ("Nebo i zvezdy"), "I go out alone on the road" ("Vyhozhu odin ya na dorogu"), "As the fire during the falling star night" ("Kak v noch' zvezdy paduchej plamen"), "1831, the 11-th of June", "To a friend" ("K drugu"), "Night. I", "Dream", "Star", in the poem "The Demon".

In the poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grieve...") the poet writes about heart tortures, about sorrows, that are so necessary for him to feel the fullness of life. His spiritual experiences move as if from the calmness of the earthly affairs and the aspirations to the depth and the beauty of the sky, which he needed as the God's chosen poet. According to V. Korovin, "spirit tortures" in the representation of a romanticist are a necessary condition for lyrical creativity; it is also important that creativity itself is equated to the comprehension of "heaven sounds" [11, p. 640].

Chto bez stradanij zhizn' poeta?

I chto bez buri okean?

On hochet zhit' cenoyu muki,

¹ In the experiment, the following readers participated. 1. The students of the Tatar philology department of the Institute of Philology and Intercultural Communication (the 4th year), which are as close as possible to understand the world of the native language and literature (32 students). They are professional readers. 2. The students department of the Tatar philology department (the 3rd year) with specializations "Tatar philology and national design" and "Tatar philology and Information Technologies" (20 students in total). The selection of this category of readers is not accidental. For them, the study of the native language and literature carries an adjacent character with the other non-philological specialization.

Cenoj tomitel'nyh zobot

On pokupaet neba zvuki,

On darom slavy ne берет [12, p.135].

(What's life without a poet's suffering?

And what's an ocean without a storm?

He wants to live at the cost of a torture,

At the cost of agonizing worries

He buys heaven sounds

He does not take the glory out of charge).

A clear illustration of the interference of the antithesis "heaven and earth" in Lermontov's works as a result of perceptive consciousness impact, is one of Sagit Ramiev's poems (a Tatar poet of the beginning of the XX-th century), found in his cycle of imitations to Lermontov ("Lermontov shigyrlørennøn parchalar" - "The extracts from Lermontov's poems"). The thing is about the work "Kyk berløn min tatu bulmak telim" ("Ya s nebom edinstva hochu" - "I want the unity with the sky"), which is a free translation of Lermontov's poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grief ...").

The emotional nature of Lermontov's poem as a whole, his rebellious and dynamic character is maintained in the Tatar poet's fragment (lit. an extract, a piece). At the same time the considered antithesis is filled with religious meaning, which is designated only potentially in the original work. In fact, S. Ramiev creates such a fragment, which is completely built on an open antithesis of "heaven-earth". And this feature of other nationality perception coincides with the fundamentals of the Eastern way of thinking, in which the motion to heaven and God occupies the core of psychological and aesthetic experiences of an eastern man.

Kyk berløn min tatu bulmak telim,

Telim søyu, søjim dimen min.

Telim tabynu, tabynyp Hodaema,

Igelekkø iman itim dim... [13, p. 66].

Ya s nebom edinstva hochu,

Lyubvi hochu, povtoryaya, chto budu lyubit'.

Allahu hochu poklonyat'sya i poklonyayus',

Sovershaya bogougodnye dela...

(I want the unity with the sky,

I want love, repeating that I will love.

I want to worship Allah and I worship him,

Making charitable affairs ...)

(The word translation is performed by A.Z. Khabibullina and E.F. Nagumanova).

The motive of the poet's rebellious spirit loses its romantic character here, developing into the representation about the force of the heaven, which subjugates the poet completely since it is based on God (Allah).

Thus, in S. Ramiev's works the called antithesis is enhanced by the fact that at the beginning of the XX-th century the view of the heaven and God in the Tatar literature (and wider - in eastern literature) was its most important part. It is fair to assume that the considered antithesis as the others potentially, inherent to Lermontov's creativity, were correlated mostly with the world perception of an eastern man, in whom there is God, or the God's idea had a comprehensive character. These parallels allow to talk not only about a peculiarity of the dialogue between East and West in Lermontov's works, but about that Lermontov's poetry containing the Eastern origin became a kind of basis for the emergence of an aesthetic interference in S. Ramiev's works.

RESULTS

The analysis of the experiment showed that the modern Tatar readers primarily considered Lermontov's poem at the level of its actual content. In particular, they saw the relationship of a poetic creation with the work that is born out of anguish and personal experiences of the poet.

Here are some reasoning that illustrate this trend best of all.

1. A lyrical hero gets his glory only through extraordinary efforts.

2. He [a lyrical hero] wants to get away from the ordinary, empty life. He is not satisfied with "tuman spokojstviya" ("the fog of calmness"). The hero is not afraid of the ills of life, on the contrary, he seeks to understand all aspects of life fully. This poem calls for the "ardent", troubled, but cherished life.

Lermontov's poem can be compared with S. Ramiev's works. Just like Lermontov, Ramiev in his works urges to throw off the shackles of apathy and laziness and to live a full, active life.

3. The poem reflects the internal contradictions and experiences of the poet. He must feel sadness, love, suffering and joy. «On pokupaet neba zvuki, /On darom slavy ne берет» ("He buys heaven sounds, / He does not take the glory as a gift"). I think that these lines prove that each poem is based on a great work of the poet. Neither glory, nor notoriety comes just like that.

In Tatar literature, the poet Musa Jalil has the poem "Tøn utyryp shagyjr' shigyr' yazdy" in which Tatar poet also writes about creative challenges; a common theme is revealed here.

4. A poet cannot be a true poet without suffering, deep feelings, without the overcoming of difficulties. Lermontov's poem "Ya zhit' hochu! Hochu pechali ..." ("I want to live! I want to grief ...") is similar to Derdmend's work "Shagyjr'gə" ["To the Poet"].

5. Lermontov's poem says that love and happiness spoils a person's mind. A hero begins to feel life only through suffering.

6. Russian poet claims the idea of the completeness of a creative person's life. The poet's life should be filled with sorrows, love and happiness. A lyrical hero is afraid of indifference, because the indifference to life does not give the possibility to create.

Tatar literature has Tukay's work "Shagyjr'" ("The Poet"), which is devoted to the theme of a poet's vocation. These two poems are similar in this aspect.

The motif of loneliness is dominated in the poem. In order to create, a poet has to suffer, to think about the meaning of life, the author drives away the feelings of love and happiness. He wants to live a full life, where pain, suffering and sorrow are present. There is no suffering without a storm, and a poet, a creative person cannot live without it.

CONCLUSIONS

As we can see from the provided reflections, modern Tatar readers did not focus their attention on the religious aspect of the poem's content, which, for example, took place in S. Ramiev's fragment. Their perception was more traditional, corresponding to the real content of Lermontov's poem: the poet seeks to comprehend the freedom of the sky, without which a genuine inspiration can't be obtained; his work can be talented and genuine only through deep experiences.

An aesthetic distance in the case of the perception of Lermontov's poem was prevented, it became a "smoothed" one (G. Jauss). Apparently, this is due to the fact that in the Tatar literature, which for this category of readers is a native one, the theme of creativity and poetic inspiration's motif were almost not developed in a romantic way. In particular, the associative comparisons with Tukay and Jalil's works are the evidences of this: they describe the poet's creation relation with the inspiration more realistically, in the forms and ideas usual and familiar for them. However, the religious motives also sound in them, especially in Tukay's poem "The Poet" (in this poem readers saw a lot in common with Lermontov's work), as well as in S. Ramiev's considered work "Kyk berlən min tatu bulmak telim...".

SUMMARY

Despite an outward overcoming of an aesthetic distance by the Tatar readers (readers could not read the poem "contrary" to its content), their perception of Lermontov's poem contained potentially an aesthetic interference that may be experienced by them internally, could be spontaneous, not developing into open arguments, other reading. The interference did not become clear, "loud" one as in the case of understanding of other Lermontov's poems, such as "Prayer" [14, pp. 75-82]. However, such comparisons, which enriched this text, allow us to speak about its possible perception in the light of the traditions of Tatar reader's native literature and their national identity.

ACKNOWLEDGEMENTS

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

REFERENCES

1. Amineva, V., Ibragimov, M., Nagumanova, E., Khabibullina, A., Yuzmukhametova, L. (2015). *Aesthetic Interference and Untranslatability as Concepts of Comparative Literary Studies. The Social Sciences*, 10(7), 1868-1872 .
2. Baer, B. J. (2014) *Translated Literature and the Role of the Reader A Companion to Translation Studies*, pp. 333-345 .
3. Golikova, G.A., Zamaletdinov, R.R., Vafina, A.H., Mukhametshina, R.F. (2016) *The "New" strategy in teaching literature in a multiethnic environment (As exemplified by the republic of Tatarstan) // International Journal of Environmental and Science Education. Volume 11, Issue 6, May 2016. Pp. 1237-1246*
4. Smirnova E. A., Nagumanova E. F., Khabibullina A. Z. (2016) *The role of the reader in interliterary communication // Journal of Organizational Culture, Communications and Conflict. Volume 20, Special Issue, 2016. P. 197-201 .*
5. Khabibullina A.Z. (2012). *A reader in interliterature communication // Intercultural communication: the philological aspect. Kazan. pp. 167 - 171 .*
6. Jauss H. R. (1967). *Literaturgeschichte als Provokation der Literaturwissenschaft. Konstanz .*
7. Iser W. (1976) *Der Akt des Lesens: Theorie ästhetischer Wirkung. München. 306 p .*
8. *Modern foreign literature. (Western Europe and the United States). Encyclopedic Reference. Concepts. Schools. Terms. M., 1999. - 319 p .*
9. Amineva, V., Ibragimov, M., Nagumanova, E. & Khabibullina A. (2015). *G.Tukay's Poetry: The Aspects of National Identity. XLinguae European Scientific Language Journal, 8(1), 79-87 .*
10. Amineva V. R. (2015) *Phenomenon of border in interliterary dialogues // Journal of Language and Literature, ISSN: 2078-0303, Vol. 6. No. 2. P. 246-249 .*
11. Korovin V.I. *"I want to live! I want to grief" // Lermontov's Encyclopedia / Ch. Ed. V.A. Manuilov. M.: Sov. Encyc., 1981. 784 p .*
12. M. Yu Lermontov. *Works: in 2 Volumes, M.: Education, 1988. V. 1. 720 .*
13. Ramiev S. *Suffer, soul: poems and poetic translations (in Tatar). Kazan Tatar Publishing House, 1999. - 95 p .*
14. Khabibullina A.Z., Nagumanova E. F., Amurskaya O. Y. (2016) *Russian Classical Literature in Multi-ethnic Environment: The Issues of Reception and Methodology of Teaching // The European Proceedings of Social & Behavioural Sciences EpSBS. Volume XII. (July 2016). P. 75-82 .*