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THE IMAGE OF THE NAKED IN THE POEM OF R. HARİS

“RƏSSAM” (THE ARTIST)

R. HARİS'İN “RESSAM” ŞİİRİNDE ÇIPLAK KADIN İMAJI

ОБРАЗ ОБНАЖЕННОЙ В ПОЭМЕ Р. ХАРИСА «РЭССАМ» «ХУДОЖНИК»

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ABSTRACT

An analysis of the poem “The Artist” of Tatar poet R. Haris is presented in this paper and dedicated to the poetic reflection of the paintings “Slaughterhouse”, “Pouring” by N.I. Feshin.

Key Words:

Tatar literature, R. Haris, the poem “The Artist”, N. I. Feshin.

ÖZET

Bu yazıda N. İ. Feşin'in ‘Mezbaha’, ‘Dökme’ resimleri ve Tatar şair R. Haris'in ‘Ressam’ şiiri analiz edilmektedir.

Anahtar Kelimeler:

Tatar edebiyatı, R. Harris, ”Ressam” şiiri, N.İ. Feşin.

РЕЗЮМЕ

В статье представлен анализ поэмы татарского поэта Р. Хариса «Художник», посвященной поэтическому осмыслению живописных полотен Н.И. Фешина «Бойня», «Обливание».

Ключевые Слова:

татарская литература, Р. Харис, поэма «Художник», Н. И. Фешин

A poem “Rəssam” by R. Haris (“The Artist”, translated into Russian by L. Grigorieva) is a unique creative experience. It is the experience of poetic reflection of the paintings “Slaughterhouse” (1919), “Pouring” (1911) by N.I. Feshin, and the collective image of paintings devoted to female beauty. R. Haris in his poem made a wonderful, successful experiment to create a poetic portrait, thereby demonstrating limitless possibilities of poetry. A poem by R. Haris is some kind of a key to understand the specific of the verbal poetry and painting, a “painter”, in which the poet points out the limitations of painting. On the one hand, the painter “*is always above the all-powerful moment*”, on the other, the

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picture requires from the audience the creative perception, that manages to imagine with the power of imagination, what preceded and what follows behind the moment etched by the artist. The poet concludes the poem with the following words: “*Brush departs from the canvas with bewilderment and insight ...*”, but the poem “The Artist” is a living proof of what happens when the poet sees the picture. Beyond the power of poetic imagination the picturesque canvas expands, and we gratefully deepens into the poetic world, inspired by the masterpieces of Nikolay Ivanovich Feshin.

In the first part of the poem, called “Naked”, the poet shows how ordinary, prosaic turns into art, a girl, a student, who came to pose herself, without knowing it, becomes a model of beauty, the embodiment of the ideal (“*I saw not the naked body, but the mystery and the essence of being*”), and the artist falls in love with her, like Pygmalion.

The image of the girl, endowed with individual characteristics is gradually generalized, it becomes more voluminous, comprehensive, and that is transmitted through the perception of the model of her picturesque image of the painting: “*Is that hers? No, that is not! / Pureness and Beauty, and Holiness! / She is a woman and a future mother / of sages, artists, heroes!*” This part of the poem is dialogic. Therefore, the two parallel internal monologues are developing. The monologues of the girl and the artist conveying the emotions and thoughts that arise in the course of painting. The monologue of the girl is full of the feelings of embarrassment, shame, repentance, because of a sense of her being naked. A metaphor - “naked tear” is successfully found. It allows you to feel the urgency of the girl’s experiences. The artist is represented as a professional whose perception of this situation is completely different. When he looks at the girl, he already sees his future painting - a hymn to a beautiful woman. The artist’s look is clean, it is capable to translate the embarrassing movements of a confused girl into (timidly withdrew sundress ...), “helpless hands hang / did not know what to do with them...” the movement of the soul: “But yet his peerless eye, / is capable to read the motives of the soul, / in the movement of body, “ / and split into hundreds of colours / shades that are not visible to us, - / I saw not the naked body, but the mystery and the essence of being.”

R. Haris reveals to the reader the mystery of the creative process of the artist’s works on the painting, thus the effect of present is created, an immersive, deep penetration into the lyrical sentiments of the artist, good knowledge of the specifics of his work. It is not surprising, as R. Haris happily combines the talent of the artist and his beautiful graphic designs are known to many people [R. Haris, 1998]. The poet gives a laconic description of the painter at work, as if throwing large strokes, highlights some important details: “eyes gazed calmly”, oil on canvas, palette knife and palette, the first confident brushstroke Denominative proposals convey confidence of the master, the

economy of his movements while at the same time, strong commitment to creativity is made (“strength and insatiable lust to create”).

In description of the girl’s portrait, which appears under the artist’s brush on the canvas, the poet expands the boundaries not only of the painting, but also of the workshop. Artist with the creative imagination is transferred to the field, floodplains, and reed. The portrait of a girl dissolves into images of the nature. Such an overlap in the description full of the metaphors, defaults allows creating a capacious, multi-valued image. Large brush strokes create a portrait of the Naked: “clean forehead ...”, “rosy cheeks are fresh ...”, “a cloud of dark hair, the brush lost, wandering in them ...” “... in her hair, these herbs ... glades / in these floodplains ... meadows, reeds ... / The artist enjoyed, wandering in them / and came across the lake, suddenly / wanted to dive, drown / in these dark fathomless eyes “ A successfully found detailed metaphor “the eye as deep as lakes” in combination with verbs of motion can convey the whole group of emotions that rise when you look at the picture. Eye is a special item of a picturesque and poetic portrait. Thus, developing a chain of controversial associations inspired by the sight of the Naked: “The eyes full of the secret light, secret desires! / Whirlpool, alluring, / affectionate, greedy, beautiful / deep entralling into the deep, powerful, longing eyes!” Therefore, the poet following the artist gradually piece by piece makes it almost impossible: trying to capture a portrait behind the individual components, the elusive nature of the feeling of the character of the Naked: on the one hand, she is sensual, her eyes promise a heavenly pleasure, on the other, she seems to be hovering over the audience, freed from all earthly, ephemeral. The poet selects appropriate adjectives and metaphors: “eyebrows winged / a miracle of flushing eyelashes, / of the blast of wind, or blowing in the wind of breath / trembling slightly!” At the same time, the Naked, in contrast to the model at the beginning of the poem does not look confused, but proud, with a calm awareness of the beauty and the great destiny as a pledge of love, motherhood, homemaker: “Proud, aquiline nose. / Dimple on her chin, / like a trap for the views / of the unwary men “ It would appear from a description of this beautiful portrait, you would expect a variety of colour and light epithets, however, R. Haris clearly identifies only two colours: red and white (pink as a mixture of these colours), which he enters into the completion of the portrait, making this emphasis on the lips and earlobe of the naked. An expanded metaphor “lips as a bow” is a great discovery of R. Haris, like the previous parts of a portrait it also can, from one side, give the sensuality, passion of the girl, and at the same time it promises the sweetness of the sweet love fighting. Combined into a single image of a rich colour palette of red (a bow was painted with bright, vivid purple ... “,” a fiery red outline of the upper capricious lip / below - a thin elastic juiciness of a taut bowstring’, ‘lips - to the innocent heart / fiery delightful way!’), lightly touched with the brush / a rosy glow of dawn laid down on comely cheeks. A gentle ear emerged. Nose like a purple drop / seems to fall down at once ... / Would you catch this drop with your hot lips in lust?”), which

is associated with fire, with loving flame (The Artist shuddered: perhaps / it would be a great happiness / to die in the fire... “) with an intense row of the images associated with the bow, which gives rise to associations with hunting, fighting, at the same time, in contrast with the second part of the poem, where harsh realities of modern society appear, a bow organically fits into the context of natural images, as well as in the poetry behind it was fixed, starting from ancient times, and the association with Eros (Cupid), affecting a trusting heart with a bow: “A busy bow is calling,” “resistant juiciness of the thin taut bowstring. / And the sweet, passionate word / is ready to rush as an arrow...” “ Although the description of the whole image of the naked follows, but the main emphasis is made on the description of her head. The white colour, crowning the portrait of the naked, also carries a double burden: on the one hand, it completes the portrait concisely, accurately (“A white, slender neck - as if it’s tickled / hard tips of eyelashes!”), On the other side the white colour is a powerful symbol for moral purity, chastity, light, wisdom, because it “makes no secret of another colour,” but implies innocence and truth.

Her entire image is transmitted through the general impression: “Throwing sharp little elbows / her soft hands clasped / behind her head - she was lying ...” through indirect perception, refracted perceptions of an artist for whom in the process of creativity the boundaries of the studio dissolved, the space has expanded, “And suddenly a colourful sofa appeared / as a flourishing meadow - in the ashen wormwood / daisies, bells ... He / insanely desired to become a free, / beautiful, untamed horse. / And my heart stopped beating ... beated... / ... soared skyward and fell headlong “ As we know, the horse is also a multivalued symbol of strength, speed and tirelessness, fearlessness, military glory, the poetic inspiration. A poet at the climactic point of inspiration interrupts the description of the world of the picture, moving sharply to the plan of the everyday, ordinary life. The charm of Beauty is immediately lost behind a sharp deliberately prosaic words of the artist. However, the artist is not aware of that the work on the painting is completed, such a rise of inspiration will never happen again, although the image created still beckons, still reminds of itself (twice repeated lines: “Brighter than light is beautiful, naked, / there was a body - warm, living “,” the beautiful, naked is clear / the body was lighted - warm, alive, but he is in the past, the harsh reality of modern life for the artist intrudes into the artist’s studio, destroying the world of harmony, love, the world of Beauty established by force of creative imagination. Already at the end of the first part the author introduces deliberately a motive of the war contrastingly antithetical to the previous lines. It invades the life of the artist, who is already in the power of creative inspiration. “In the morning, when the girl came to the shop / the artist slept on the colourful couch / blissfully smiling to something and saw / neither a girl, nor the morning sun, nor August ... / Germany declared war on Russia. / He did not know and slept with a happy smile. / His lips, nose and chin / were stained with ochre, carmine “. The ending of the first part of the poem is symbolic: the artist “in the morning of sins” destroys his work, the

poet does not explain the motives of an action of the painter, you can guess from the context of the poem: a sinful love to the image of the Naked created by the power of imagination (defiled mentally the idea of beauty even for a moment), the impossibility of the existence of beauty in a world ruled by brutality, violence, embodied in the word of “war.” This deliberate incompleteness excites, it associates to the world of art of N.I. Feshin, who left many of his paintings incomplete, at first glance, and actually, they may excite the viewer with their liveliness, roughness, lack of the latter, and the final stroke, which gives shade of the completeness (deadness) to a completed canvas. The poet, following the artist at the end puts the figure of “default”, dots, allowing the reader to invent, to finish what was happening.

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