THE MOTIVE OF DEATH IN THE POETRY OF ILSIYAR IKSANOVA

Abstract

The article analyzes the motives of death in the poetry of Ilsiyar Iksanova. The poetry of Ilsiyar Iksanova, a representative of the romantic trend of modern Tatar poetry, is a little–studied topic today. The article analyzes the intimate lyrics of the poetess. The features of the existential picture of the world in the works of I.Iksanova are revealed.

The poetry of Ilsiyar Iksanova, a Tatar poet of modernity, became known to a wide range of readers at the turn of the century, when she turned closely to the topic of death. After a sudden tragedy in the family, her poems with a pronounced existential beginning became the embodiment of a system of philosophical and artistic views. The motive of death allows the poetess to get closer to understanding existence. The motive of death, as the center-forming one in the system of existential motives, includes figurative elements of other components of this system.

Keywords: Tatar poetry, Ilsiyar Ikhsanova, love lyrics, motive of death.


İLSİYAR İKSANOVA'NIN ŞİİRİNDE ÖLÜM MOTİFİ

Özet

Makale, İlsiyar İksanova'nın şiirindeki ölüm motifini analiz etmektedir. Modern Tatar şiirinin romantik akımının bir temsilcisi olan İlsiyar İksanova’nın şiir bugün çok az çalışılan bir konudur. Makale, şairin samimi bir şekilde söylenmiş sözlerini analiz etmektedir. İ. İksanova eserlerinde dünyanın varoluşsal resminin özelliklerini ortaya koymaktadır.

Modernliğin Tatar şairi olan İlsiyar İksanova’nın şiir, yüzyılın başında ölüm konusuna yakından baktığı zaman çok çeşitli okuyucular tarafından tanımlandı. Ailedeki ani bir trajediden sonra, belirgin bir varoluşsal başlangıcı olan şiirleri, felsefi ve sanatsal bir görüş sisteminin somutlaşmış haline geldi. Ölüm motifi, şairin varlığı anlamaya çalışmasını sağlar. Varoluşsal motifler sisteminde merkez oluşturan ölüm motifi, bu sistemde diğer bileşenlerinin figüratif unsurlarını içermektedir.

Anahtar Kelimeler: Tatar Şiiri, Ilsiyar Iksanova, Aşk Sözleri, Ölüm Motifi.

1. Introduction

In the poem "...Sinen җanyn mina kuchkanme alla" ("Your soul is embodied in me..."), İ.İksanova refers to the motive of death, using images of a cemetery, birch, rowan, viburnum and the motive of the immortality of the soul:

"The smell of dried berries, the cry of a birch
in the cemetery oppresses me.

Our souls in a perishable world
Are close forever" (İksanova,1991: 25).

The lyrical "I" expresses deep pain, recalling the "bitter fate" of another poetess:

"On my lips - a tear of pain,
From the bitterness of your fate" (İksanova,1991: 25).

In the early lyrics in the poems "Ai kaldy" ("The Moon has faded") and others, the lyrical heroine of İ.Iksanova expresses the pain of realizing the finiteness of being ("Ziratta" ("In the cemetery")), the desire to overcome the pain of the inevitability of death by the power of love and beauty ("...Min tumyshan sagysh belan tugan" ("...I have been living with pain since birth")), the power of love for native land ("Ai kaldy" ("The moon has faded")).

2. The Motive of Death In The Poetry of Ilsiyar Iksanova

Analyzing the techniques of the depicted world of the poetess, D.F.Zagidullina notes that her poetry clearly shows the features of "Eastern-type romanticism" (Zagidullina, 2017: 132). Indeed, İ.Iksanova's early lyrics are primarily characterized by a romantic beginning. But the romantic attitude of the poetess has an existential color. The intimate lyrics of the early İksanova are dominated by images of fate ("Yuramagyz yazmyshmyy" ("Don't tell my fortune")), "Uzgerta almam" ("I can't change")), life path ("Yul arasy gyn ..." ("Just across the road...")), loneliness ("...Aldashyym kila uz-uzeme..." ("... I want to lie to myself")), soul ("Kitu" ("Departure")), "Halat" ("Feeling")), time ("Tuktara, vakyt" ("Stop, time")) and others.
Already in the early lyrics – in poems written in the 1980s and 1990s, Iksanova partially refers to the philosophy of fatalism, for example, in the poem "I cannot change":

"I can't change
Laws of being" (Иксанова, 1991: 37).

But at the same time, the lyrical heroine does not exclude a free choice, responsibility for her own life:

"My destiny is my path,
I am writing it from scratch.
My fate is so unusual
As I'm different,
I'm the only one" (Иксанова, 1991: 37).

In the poem "... Aldashaysym kila uz-uzema ..." ("... I want to lie to myself") I. Iksanova again refers to the concept of fatalism, considering each event as an inescapable realization of the original predestination:

"How I want to believe that once
I will take a calm look at this world.
I do not believe in peace, however,
Another road is destined for me" (Иксанова, 1991: 56).

In the poem "Oyandyr" ("Convince"), the lyrical heroine discovers that she is unable to harmonize herself with the world around her:

"I lost faith in people...
I'm tired.
Tired of living.
The world is alien to me!
The fragrance of the garden does not please me.
...In an instant I felt

According to the literary critic D.F. Zagidullina, I.Iksanova's work was evaluated as sensual "female poetry", especially marked by love and intimate lyrics, the ability to complicate texts with the help of symbols. The constructive principle of the poetess's poetic speech is the use of stringing techniques that determine the identity of her works. Various types of repetitions, including psychological parallelisms, and intertextuality, generating semantic repetition, and lexical repetitions are aimed at creating special texts (Загидуллина, 2017: 145).

In I.Iksanova's romantic poems, which were published in a collection dedicated to the poet's husband Ildar Garipov, entitled "Sin – yazgan yazmyshym" ("You are my destiny"), love is stated as the harmonizing beginning of everything. Faith in love becomes the first step towards understanding the
meaning of life. The poems in the collection are translated into Russian by R.Kozhevnikova and N.Mukhammetshina.

In the poem "...Җирга нига килганемне бельдем" ("... I comprehended the meaning of my coming-into-being"), the lyrical heroine connects the knowledge of the truth of being with love for the chosen one:

"I grasped the meaning of life immediately
After looking at you.
I realized that I came to Earth
Following you to live with love" (Иксанова, 2003: 6).

So, the philosophical motive of searching, realizing the meaning of life is a cross-cutting motive in the romantic lyrics of the poetess. In the poem "Tabysh" ("A finding"), the lyrical heroine, being suffering, sensual, lonely, finds herself "different" in the feeling of love. Love is stated as the highest truth and meaning of life, the way to finding the true herself:

"Losing myself, I found you,
Dissolved, it seems, in you.
There was only sadness in the heart,
And now there are you in my destiny.
I lost my former self
Together with loneliness, longing.
But I found myself different -
Happy, loved by you" (Иксанова, 2003: 36).

But after the tragic death of her husband in the mountains, the existential beginning is intensified in the intimate romantic lyrics of Ilsiyar Iksanova. In the poem "Ildarym" ("My Ildar"), dedicated to her husband, the poetess refers to the mythological images of a moth, fire, the Milky Way, the motive of reincarnation:

"If we come into the world again,
Milky Way, light the way for us!
Help us find each other
Without wandering for a long time on the Earth!" (Иксанова, 2003: 30).

The motive of reincarnation, which appeared in Tatar modernist poetry at the beginning of the twentieth century, is new and a little alien for the poetess of the beginning of the XXI century. But the Sufi symbol of a moth that flies to the fire, spread out in eastern lyrics, has often been used in Tatar poetry since the beginning of the twentieth century: "With the help of Sufi symbols, Dardmend represents the movement of the world as a movement of love, a movement towards knowledge" (Загидуллина, 2017: 126).

The motive of grief, longing, sadness becomes the main content of all the intimate lyrics of I. Iksanova after the tragedy of 1994. The romantic heroine complains about the boundless longing for her beloved ("Bitter longing"), about the hopelessness, forced reconciliation.
with the departure of a loved one to another world ("You are leaving..."), about a fate that cannot be overcome ("Yazmysh" ("Fate")). In the poem "Tauylar" ("Mountains"), the mountains become a structurally forming symbol, which are represented as the line between life and death:

"If I am offended, I have the right to be offended,
I even have the right to curse.
They made you cheat,
You were devoted to the mountains.
They separated you from me,
They left me without you.
Offended, offended,
They have lifted up your soul to heaven" (Иксанова, 2003: 86).

The lyrical heroine is looking for a way to overcome pain, which is primarily considered love:
"If I am offended, I have the right to be offended,
I even have the right to curse.
How can I curse?!
I'm in love, too, with
The mysterious mountains that you love" (Иксанова, 2003: 87).

So, in the early 2000s, I. Iksanova again turns to the philosophy of fatalism, this time with a desire to put up with pain. The philosophical model presented in the romantic poem "Fate" coincides with the idea of fatalism – the idea of the impossibility of changing the predetermined. To live in dialogue with the laws of the universe is a truth that is able to harmonize the relationship between man and fate:

I begged: "Don't go, Don't go",
when you went to heaven,
I understood: it’s fate,
I’ll endure this pain and my fate (Иксанова, 2003: 88).

Over time Iksanova is moving away from existentiality, her lyrical heroine is experiencing less and less pain from realizing the extremities of life, and life itself is meaningless. The heroine rejects death, the human soul and the love that binds souls, eternal:

"Found, Loved, Lost...
No, not lost, just found!
Forever, forever
Your soul is connected to my soul.
The power that separates souls from souls,
There is not a single force in this world"(Иксанова, 2003: 82).
3. Conclusion

So, in I. Iksanova poetry, the existential concept of the world is recreated through the motives of love, death, loneliness.

Iksanova establishes the equivalence of man and the universe, showing that everyone is a part of existence, and sufferings of a single lyrical hero turn out to be a cause for world sadness. The lyrical hero, repeating and intensifying his longing, replaces the symbol of the forest, rowan with guilder-rose, describing the loneliness of a person who has lost love with the epithet “bitter”, defining grief as a permanent state.

References


Юсупова Н.М. (2018). Система образов-символов в татарской поэзии первой половины XX века. Казань. Ихлас. 312 с.
DECLARATION OF CONFLICT OF INTEREST

The authors do not have any interest-based relationship.

ETHICS COMMITTEE APPROVAL / PARTICIPANT CONSENT

Ethics committee approval is not required for this study. There are no participants in this study.

FINANCIAL SUPPORT

No financial support was received for the study.

AUTHOR CONTRIBUTIONS

All stages related to this research and research were carried out by the authors.