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EASTERN GENRE FORMS IN VLADIMIR SOLOVYOV'S POETRY

Research article

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Abstract

This article is devoted to the genres of lyrics of the Muslim East in Vladimir Solovyov's poetry in the 1880s. Understanding the processes that took place in the work of the symbolist is important for awareness of the specifics of the «Alien» («oriental» in particular) in Russian literature of the late 19th century – the «era of timelessness». The originality of the historical period of the 1880s-1890s – the crisis of public consciousness, ideological deadlock, a sense of «timelessness» and general apathy – could not but affect the poets' creativity: the authors turn the lyrical plot towards foreign, exotic countries, including the magical East. In addition, oriental genre forms (such as ghazal, rubai, etc.) became widespread in the last twenty years of the XIX century. These are mainly Vladimir Solovyov's translations from Hafiz Shirazi in the European version of imitation, but he also has original works, the content of which is more often regulated according to the classical Eastern tradition.

Keywords: oriental genre form, orientalism, ghazal, rubai, Russian poetic art, symbolist poet.

ВОСТОЧНЫЕ ЖАНРОВЫЕ ФОРМЫ В ПОЭЗИИ ВЛАДИМИРА СОЛОВЬЕВА

Научная статья

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Аннотация

Настоящая статья посвящена жанрам лирики мусульманского Востока в поэзии Владимира Соловьёва 1880-х гг. Понимание процессов, происходивших в творчестве символиста, представляет важность для осмысления специфики «Чужого», «ориентального» в частности, в русской литературе конца XIX столетия – «эпохи безвременья». Своеобразие исторического периода 1880–1890-х гг. – кризис общественного сознания, мировоззренческий тупик, ощущение «безвременья» и всеобщая апатия – не могло не сказаться на творчестве поэтов: авторы fin de siècle обращают лирический сюжет в сторону чужих, экзотических стран, в том числе «волшебного» Востока. Кроме того, широкое распространение в последнее двадцатилетие XIX в. получают восточные жанровые формы (газель, рубаи). Это, главным образом, переводы Соловьёва из Хафиза в европейском варианте имитации, однако у символиста встречаются и оригинальные произведения, содержательная часть которых чаще регламентирована согласно классической восточной традиции.

Ключевые слова: восточная жанровая форма, ориентализм, газель, рубаи, русское поэтическое искусство, поэт-символист.

Introduction

The crisis of the Eurocentric orientation of creative consciousness in Europe in the second half of the 19th century contributed to the growth of interest in the East, its spiritual and cultural values.

In Russian (as well as in Western European) poetic art of the late 19th century orientalism became widespread not only through the borrowing of images and motifs of Eastern Muslim literature, but also through the stylization of its genre forms, which can be traced to fashionable neo-romantic "exoticism". For example, "in poems of the 1880s–1890s the phytonymic context is quite frequent, which is primarily associated with the oriental images of the nightingale and the rose – central in Eastern Muslim poetry" [1].

In the 1880s the East acquires the status of a dominant in the philosophical-ethical, historiosophical concepts of V.S. Solovyov, who was "the first to "remember" the medieval Christian question about the place of Islam in the divine economy of salvation, tried to find the deep foundations for restoring the spiritual unity of Abrahamic religions. In this, V. Solovyov can be considered the forerunner of the modern dialogue of religions" [10, P. 43]. "At an early stage of his work, the poet refuses to recognize Islam as an independent historical value" [10, P. 44], since his views are determined by "the stereotypes popular at that time: "progress is alien to Muslim civilization; Arab philosophy is a barren flower; Iranian poetry – the only valuable thing that the Muslim world has given – is alien to Islam" [10].

Main results

In the last twenty years of the 19th century Solovyov turns to the lyrics of the "singer of roses and nightingales" Hafiz Shirazi, which is natural: it was at that time that the symbolist poet experienced a dramatic relationship with Sofia Khitrovo,

who had Mongolian features, for which the society called her the Madonna of steppes (according to K.F. Golovin, "something mysterious, something unspoken was read willingly, but was never fully read in her intelligent features. She never fully revealed herself, just as a lotus flower does not do this in sunlight" [9, P. 220]). In his adaptations of the great Persian's ghazals ("For me the question is tricky..." (1885), "A stormy whirlwind is like trees..." (1885), "In a gloomy cell I locked up all my thoughts..." (1885), "Because of your gracious smile..." (1885)) Solovyov glorifies his beloved and heartfelt feelings.

So, for example, the poetic form of the work "For me the question is tricky...", conditionally reproducing a ghazal of a classical example, consists of six structural units - beits. Solovyov moves away from the generally accepted rhymes aaaa / aa ba ca da, using only internal rhyme for sound organization, creating a melodic line (the first line rhymes with the second to the last, the second line of the fifth beit – with the last one). However, this does not deprive Solovyov's ghazal of traditionalism, since instrumentation is at the forefront of the poetic art of the Muslim East: special attention is paid to phonetic details, the play of consonances forms the musical fabric of works (cf.: "...*pure nothing*, – / *And yet he is something: Being with non-being*" [14, P. 190]).

The love theme in V. Solovyov's works explicates the theme of wandering, the road and, as a consequence, loneliness and exile. "Throughout the entire period of the development of Russian literature, various semes are actualized in the semantic field of the image of the way: in Pushkin – "love", "patriotism", "Motherland", "service to God"; in Lermontov – "the chosenness of the poet", "wandering"; in Nekrasov – "the torment of the people", etc" [8, P. 77]. Solovyov interprets the way theme in a romantic manner, Batyushkov's concept is close to him, set out in the essay "Something about morality based on philosophy and religion". Commitment to Batyushkov's views is demonstrated by Solovyov's appeal to religious-Christian synthesis in his philosophical concepts and literary quests. Solovyov combines love and wandering themes, as a result, examples of Muslim lyricism appear in the poet's field of vision, the ideological concept of which is similar to the position of Russian romanticism. For example, Hafiz's work "Everyone who doesn't believe in love here..." translated by Solovyov perfectly illustrates the symbolist poet's aesthetic attitude: it depicts "unearthly", otherworldly, divine love and, possibly, resurrection through it, overcoming earthly sadness by wanderings (including afterlife).

In the 80s, the poet creates an original stylized work "You are slimmer and finer than gazelles of deserts..." which is not only a mechanical imitation of the "foreign" and has a philosophical nature. Note that all of Solovyov's poetry can be considered philosophical, since it is fundamentally based on the author's built-up system of ideas about nature, man, love, and space. His work is "unprovable philosophy, metaphysics" [12, P. 193]. However, one should not refute Solovyov's desire for "a free, natural expression of the artistic idea, which he introduced organically and inseparably into the fabric of the work, therefore his poetic concepts did not always correspond to his philosophical concepts" [15, P. 254]. Estheticism, as well as Solovyov's poetic intuition, make it possible to maintain the parity of artistic and philosophical elements, to build the poetry of "harmonious thought" [13, P. 126]. An example of this is the work "You are slimmer and finer than gazelles of deserts...": the meaningful image of Turanian Eva contains the sprouts of the symbolist Eternal Femininity, Sophia; it combines the archetype of the mother (Madonna), standing guard over the earthly world, and the feminine (Eve) without the imprint of biblical sin (the spelling "Eva" is the author's, belongs to V. Solovyov), while the text is contained in the oriental poetry elegant form. The poem is a European imitation of a ghazal, since the type of rhyme, size, and number of verses do not correspond to the canon and are self-selected. However, compliance with the canonical can still be traced: the two final lines of each quatrain perform the function of a radif – a repetition characteristic of this genre of Muslim lyrics.

In the 1880s, V. Solovyov, passionate about the East theme, creates adaptations of Hafiz's rubaiyat ("If only the mind knew how sweet it is..." (1885), "There are so many, many languages!" (1885), etc.) while preserving the canons of the classical form of oriental poetry. This is, first of all, a mixed rhyme system, brevity, and philosophical depth. The quatrain has a traditional scheme for the rubai genre – aaba; the lines are connected by a common musical rhythm and have an equal number of syllables. The poet affirms the joyful acceptance of life, the immortality of love. The work glorifies wine and the cult of wine drinking, which have Sufi symbolism.

During the same period V. Solovyov works under the pseudonym Exper Heliotropov, creating comic works in which elements of self-irony are noted, mainly towards personal love failures. Similar ones may include "Confession to a lady who asked the author why he was hot" (1886). The poem is an improvisation on the theme of Lermontov's "Wherefore" as evidenced by numerous reminiscences from textual (cf.: "*I'm sad because I love you ...*" [11, P. 53]), structural (the same size – iambic hexameter) to the theme of unrequited love and the impossibility of happiness. However, Solovyov makes a note in the title of his work – "From Hafiz", perhaps trying to emphasize the analogy between the methods of Russian romanticism and Eastern Muslim literature.

Conclusion

Thus, through the stylization of Eastern literature genre forms, neo-romantic exoticism is expressed in V. Solovyov's poetry. In the 1880–1890s the Muslim East acquires the status of a dominant not only in his philosophical-ethical, historical concepts, but also in poetry writing.

Eastern Muslim genre forms (ghazal, rubai) become quite widespread in the symbolist poet's lyrics. These are mainly translations from Hafiz Shirazi in the European version of imitation, but there are also original works, the content of which is more often regulated according to the classical Eastern tradition.

Конфликт интересов

Не указан.

Рецензия

Все статьи проходят рецензирование. Но рецензент или автор статьи предпочли не публиковать рецензию к этой статье в открытом доступе. Рецензия может быть предоставлена компетентным органам по запросу.

Conflict of Interest

None declared.

Review

All articles are peer-reviewed. But the reviewer or the author of the article chose not to publish a review of this article in the public domain. The review can be provided to the competent authorities upon request.

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