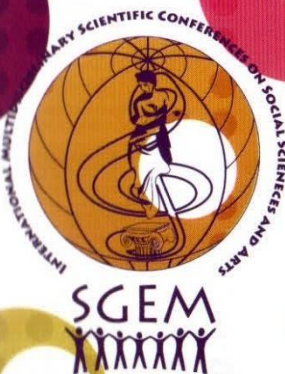


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VOLUME II



HISTORY OF ART, FINE ART
CONTEMPORARY ART
PERFORMING AND VISUAL ART
CULTURAL STUDIES
LITERATURE AND POETRY
ETHNOLOGY AND FOLKLORE

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“VISIBLE POETRY”: INTERPRETING A “VISUAL” LYRICAL PLOT**Assoc. Prof., Candidate in Philology Enkar Kakilbaeva**

Al-Farabi Kazakh National University (Kazakhstan)

ABSTRACT

Art is inter-medial, its internal borders are permeable; due to this quality of semantic “frontiers” there is a constant dialogue between such different spheres of art as painting, poetry, architecture, music, cinema, and new forms of media relevant to the modern era. This work is an attempt to interpret “visible” (but not graphic-visual) poetry on the example of lyrical story by the Kazakh poet Olzhas Suleimenov, who has been writing in Russian for many years of his creative biography. The main attention is paid to the analysis of nonlinear structure of the plot. It gave us the possibility of re-reading the text in accordance with semantic potential of paintings symbols, which are archetypically significant for the poem. The object of our interpretation is Olzhas Suleimenov's visual plot (“Landscape”), the attraction to which was a distinctive feature of the poetry of the sixties, in particular, Andrei Voznesensky. The interpretation of this “picturesque” poem, offered by us, reveals the functions of reminiscences that allowed us to make a conclusion, that the poet participated in invisible dialogue with the artist I.I. Levitan. The analysis had also make it possible to understand the meaning of ecphrasis as an attempt to convey the content of painting by the means and techniques of lyrics. “Landscape” by Olzhas Suleimenov, in our opinion, is a worthy example of the original way to express the visual through the verbal. In this article we have tried to identify the features of the visual code of Olzhas Suleimenov’s lyrics, to “draw” analogies and find associations with the pictures of the Russian landscape painter I.I. Levitan.

Keywords: lyrical plot, visual, landscape miniature, reminiscence, ecphrasis.

INTRODUCTION

Olzhas Suleimenov (born in 1936) is the first Kazakh poet who in the twentieth century left the narrow national framework and combined the national with the universal. Writing in Russian, he brings together many national cultures and at the same time preserves the traditions and status of his people, creates visual poetry unusual for Kazakh people.

Visual poetry is more popular in the West and in Russia, in Kazakhstan it is often perceived as fooling around and playing some kind of game. Perhaps, therefore, the very term "visual poetry" is still not clear. A. Kvyatkovsky's Poetic Dictionary (1966) and Literary Encyclopedic Dictionary (1987), Poetic Dictionary, published by the "Literary Studies" Magazine (2008), give no information either about visual or pattern poetry that are not always understood as the same thing.

M. Gasparov stated that under the term of "pattern poetry" two separate concepts can be designated, firstly, "poetry (from the same number of letters), which in different complex directions, forming patterns, with various acrostics, middle verses and telestiches, sometimes pulling out the verse rhythm by themselves" [1]. On the other hand, the scientist believed that pattern poetry is "poetry from uneven lines that form a static pattern ("rhombus"), or an image of a dynamic movement (opening and closing "hand fan") [1]. That is, pattern poetry is perceived as verses in the form of one or another figure. We agree with the view that pattern poetry is only a part of visual poetry, and we believe that visual poetry is a three-dimensional phenomenon created on the verge of words and painting and other forms of art. Visual poetry was used even in the Baroque era, later by Futurists and Dadaists, postmodernists and avant-gardists. As the contemporary poet, philologist and doctor of cultural studies Sergey Biryukov says, "Visual poetry is poetry under a microscope. It is an exaggerated poetry or an exaggeration of the poetry rights. Poetry wants to be everything, but, above all, it wants to be visible" [2].

Among poets who turned to visual verbal-graphic verses, there are and were those who create visuality with the help of words. Their references, reminiscences and allusions reinforce the verbal image. A picturesque image arises through associations in the reader's undertone. Their experiments are an organic extension of poets and painters union that emerged in the early twentieth century, when the poets themselves were, as a rule, professional painters: V. Mayakovsky, D. Burluk, A. Kruchenykh ... Their traditions

were continued by S. Kirsanov, A. Voznesensky, Joseph Brodsky, D. Avaliani, A. Fedulov, S. Biryukov. We can place Olzhas Suleimenov in this row, who claims that in the poetry the Word, the verbal beginning must prevail, and the graphic or painting, should emphasize the importance, the significance of the word, strengthen its meaning.

Methods: Poetry, visually unusual, was selected for analysis; one of the most effective methods was the structural-semantic analysis and the method of contextual analysis, which were supplemented by a complex methodology for interpreting individual elements of the text.

Research results:

- interpretation of "visual lyrics" concept was given, taking into account the available points of view on this problem;
- Specifics of Olzhas Suleimenov's visual plot were distinguished, in which the image of the word is accompanied by extra-verbal artistic techniques and means;
- for this purpose, an intertextual analysis of Olzhas Suleimenov's texts was carried out, previously not considered to be visual;
- The functions of ecphrasis, which was used by the poet as a spontaneous method, were considered, but it allowed translating the image into author's immanent "me" verbal row.

DISCUSSION

Many researchers from Kazakhstan, first of all, H. Makhmudov [3], S. Dikanbaeva [4], N. Baiganina [5], consider O. Suleimenov as a continuer of V. Khlebnikov's and V. Mayakovsky's traditions. It is said that the Kazakh poet, like his predecessors, turns to the ladder, transference and rhythmic pause. According to K. Buzabagarova opinion, the poet deliberately arranges poetry in ladder. The poet attains a foreign and semantic highlighting of words by the graphic arrangement in the text. Such graphic design of the verses is caused by the inner tonality of the verse, the need for this particular reading. O. Suleimenov refers to accented declamatory-tonic versification, as by Mayakovsky. The poet's lines correspond to speech declamatory measures [6].

Like V. Khlebnikov, O. Suleimenov is interested in verbal experimentation, the combination of words in sound associations, the connection between sound and meaning,

"the desire to revive words and expressions." Olzhas Suleimenov uses native vocabulary in his poems to convey the meaning of the figurative Kazakh worldview. M.M. Auezov noted: "Perhaps the main feature of O. Suleimenov poetic talent is the ability to connect to the deep, channeled currents of the spiritual life of his people" [7].

Olzhas Suleimenov, like his predecessors-experimentators, uses the possibilities of visual poetry. First of all, it is expressed in the desire of O. Suleimenov to write his poems in ladder shape. This tradition comes from V. Mayakovsky. The metric drawing of the Kazakh poet resembles the tonic metric of Mayakovsky. Suleimenov uses visual, graphic possibilities of verse with ladder shape, which allows us to perceive them as visual and see them follow the traditions of the Russian poet A. Voznesensky, whose poems can be considered a logical end to the attempts of many poets to enrich the word with visual forms. Some researchers suggest that his poems should be looked at trying to understand how it is done (that is, to evaluate as an architectural design), then there are unexpected and interesting transformations in them [8]. A. Voznesensky himself explained his choice as follows: "In contrast to the common poetry, I tried to write "only for the eyes." Common poetry has the features of acting and is related to music, and Izopes unite words and graphics, become structures ... I tried to write graphically some of the poems ... I can foresee comments in frivolity, fun, games with the word "[9].

From our point of view, the verses of Voznesensky require a close attention, perhaps with repeated reading, because he possessed a complex associative thinking, with a sharp change in moods, intonations. For example, in the poem "From the Tashkent Report", which can be called one of the variants of visual poetry, the first stanza is given with offset, light italic, that Voznesensky chose to receive a change of fonts, and this technique became "a sign of intonation change, but not too common for the reader," according to Kazakh theoretician A.L. Zhovtis [10]. But in Soviet times such games with the words were criticized. Nevertheless, the "Izopy" by Voznesensky and other experiences of the master influenced his friend Olzhas Suleimenov. The visual quality of Suleimenov's poetry is also manifested in his striving to convey image through the word, in its close connection with the visual arts. It is not accidental that some of O.Suleimenov's poems are directly connected with the paintings of Levitan and other Russian painters from the 19th and 20th centuries. The poet tries to convey his attitude and impression of what he has seen on the painting.

In world art practice, it is generally accepted to perceive the word and painting as two hermetic artistic systems, in order to connect them, and subordinate to the author's concept we can use ecphrasis, which is an art work or architecture in a literary text. Although many who tried to do this, in particular, A. Remizov, admitted to themselves that "the picture will evoke the word, but to paint the word is an useless" [11]. Can inexpressible, embodied in a visual image, be expressed verbally? This question is answered by ecphrasis, which lays at the origin of symbol formation in the poetics of a poet, in particular, O. Suleimenov. There are several poems that are based on the description of specific paintings, whose names are reflected in the titles of the poems. With their visual and partly plot-based programming, they stand out from the general list of the poet's early poetry. One of these "picturesque" texts is the lyrical sketch "Landscape" (1965), which makes it possible to find Suleimenov's direct inspiration by the work of Isaak Levitan (1860-1900). Although, perhaps, the ecphrasis was used by the poet as a spontaneous method, yet it allowed translating the image into author's immanent "me" verbal row.

In the paintings of Levitan, mentioned in the "Landscape" there is, on the one hand, a vivid national principle, and on the other hand, the realistic paintings are combined with subtle elements and techniques of Russian modernism. Orientation to Levitan's images and subjects becomes the basis of lyrical subjects of the poet about Russian nature. First of all, Suleimenov was attracted to Levitan for the love of open horizons (the great Volga river, Russian steppes, forests), which was reflected in the preference for panoramic views, in the wide use of open-air effects, which, in turn, brought Levitan's painting closer to impressionism. The painter seeks to achieve the illusion of a rapid change in the state of nature, the illusion of the momentary life of nature and man in it, and conveys the subtle nuances of changing the mood of nature through the play of color. And Olzhas Suleimenov in his lyrical plot turns these visuals into words.

It can be seen that his plot contains, perhaps, a hypothetical reflection on the style of Levitan. We tend to perceive this plot as a contamination of various visual texts, which allows us to interpret them in search of analogies with the landscapes of Levitan. The vision of the poet enlivens the subjects of Levitan's paintings. Olzhas Suleimenov visually expands the space, inscribing into the vast forests and Central Russian steppes, Levitan's landscapes. And this sets a high tone for the whole story, making it special for the reader

and the listener. Suleimenov's plot is not understandable if you do not know and do not feel Russian landscape art and, in particular, Levitan's masterpieces.

Of all the paintings by Levitan, in our opinion, the most consistent with the poetic description given in the plot of Olzhas Suleimenov is the painting "Above Eternal Peace". The artist's glance from the sky, presents us with the high shore of the lake, huge sky at sunset hours, lavender clouds, heavy lake water, small lonely church, old cemetery with wooden crosses tilted from time and painfully faint light in the church window. Levitan conveys a sensation of the discreet beauty of Russian nature, the philosophy of Russian people life, striving for light, for life. It is a picture of hope, fragility of life and eternity of nature. Olzhas Suleimenov portrays this feeling in words, conveys a sense of subtle melancholy, loneliness, it was not accidental that the artist was called the genius of absolute loneliness, but Kazakh poet emphasizes in the landscapes of Levitan the feeling of peace and nature greatness.

Artistic detail: *"... the river is burning cold; / Levitan's leisurely rumble / tells about the lightning"* is viewed by us as a hidden reminiscence of Levitan's painting "The Forest River". It just rained. Wind making ripples on river, green, summer cloudy day. There are low hills on the banks of the river and ahead, huge forest. In Suleimenov's interpretation, all this is reproduced briefly, clearly and at the same time with profound meaning. Here nothing is said about the rain, but knowing that lightning is usually happens during the rainy weather, we understand what it is.

Against the freshly-painted hills / There are pillars, / As boreholes in the section, / And the air after lightning is rarefied, / So it breathes easily in the shade of steppe groves [12].

These lines are also interpreted by us as a reminiscence, which reminds the reader of another story, for the poet counts on the memory and associative thinking of his interlocutor, he joins the thoughts that were expressed before him by Levitan, expands the meaning of Levitan's plot. The most consonant with this mini-story is the painting "Railway bed". The deserted railway, the columns standing in the background of the hills and the bare steppe, against which a motive of the road appears, combined with the motive of road anguish and unfulfilled desires that materialize into an aching feeling of emptiness and loneliness. Olzhas Suleimenov, in his interpretation more expressively conveys the

feeling. It affects not only such human receptors as sight and hearing, but also touch and smell. The poet carries what he sees in the picture, and expresses his vision with the help of words, the visuals embodied in words.

Oh, the deciduous forests, / Some midday darkness, / It happens before the flood, / When the earth is in invisible smoke [12]. The description given by Suleimenov in these lines, refers us to I. Levitan's painting "Aspen Grove". The grove is depicted after the rain, at noon. The whole forest is flooded with invisible smoke. The poet does not just describe the picture, but conveys to the reader his feelings and feelings that have are present in his soul. We understand that in this small poetic miniature, Suleimenov does not simply mean what he saw in Levitan's paintings, but he presents condensed form of artistic techniques, coloring, emphasizes surrealism and impressionism of Levitan's artistic style, and the Levitan images became the basis his lyrical plot.

As we see, Olzhas Suleimenov conveys to us through the words, his vision and perceptions of Levitan's landscape. And he made it in such an easy and unconstrained format. "Landscape" once again proves that the WORD can do anything. The poet inscribes Levitan's paintings in the space of living nature, "animates" the landscape of the artist, through the ecphrasis Levitan vision of the surrounding world is recreated by words. Ecphrasis here is used by us in the definition of L. Geller, who considers it as "any reproduction of one art by the means of another" [13]. Olzhas Suleimenov's ecphrasis plot is characterized by "unspoken", "compressed" details (for example, a cloud "*It is on a branch of lightning, Hanging like an apple purple*"), and ecphrasis almost always performs a narrative and illustrative function.

At the same time, we see that in this miniature the ratio of the visual (Levitan's image) and verbal (Suleimenov's text) is quite arbitrary. On the one hand, the poet in his own way, omitting the details, describes the picture, on the other hand he actively creates his own content, supplementing the specifics that the artist does not have. Such opportunity was given by Levitan's paintings, which leave the viewer free to speculate, and conceals an endless horizon of space, giving a hint of perspective and at the same time pointed to a connection with Russian landscape and legends. The symbolic understatement of the paintings allowed O. Suleimenov to develop his ecphrasis version of the scenic plot.

But we must also take into account the fact that Levitan's pictures depict different states of Russian nature, and the verbal description in Olzhas Suleimenov's poem differs from the image by natural duration, expanded interpretation of space, i.e. not only the state of the Russian landscape depicted by the artist is authenticated, but also the story of the hero himself. Levitan's world is voiced by the poet's inner voice. The ecphrasis extends not only to the imaginary images of the Levitan. He "materializes" what ordinary vision is not able to imagine, conveys the emotional state of the lyrical hero, stopping before the "eternal rest" of nature, which, in turn, shows the limitless creative imagination of the artist's words.

Undoubtedly, Olzhas Suleimenov admits in this lyrical etude deviations from the depicted "alien" Levitanian image, he "arbitrarily" transmits and writing it up. But still the game of his imagination is perceived by us as a natural form of artistic text existence. Ecphrasis transforms the "alien plot" through the process of understanding, comprehending, "feeling" new images and meanings and ultimately giving the new Suleimenov's interpretation of Isaak Levitan's picturesque text.

CONCLUSION

Olzhas Suleimenov's poetry is based on associations and unexpected metaphors. The word in the figurative system of the poet is, first of all, the semantic accuracy of the poetic word. Suleimenov was the first of the Kazakh poets, who created in Russian a special kind of poetry, visual poetry based on special, clear rhythm that often changing throughout the plot, which gives poetry an unusual tone of intonation. With the help of reminiscences, allusions, special graphics, he emphasizes the semantic layering of his images.

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