

The peculiarities of Zabolotsky's poetic discourse

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Abstract. Although N. Zabolotsky's creative work constantly attracted researchers, there are still problems that have not been reflected in the scientific literature. This article aims to define the features of Nikolai Zabolotsky's poetic discourse in the Russian literary tradition. To achieve the aim, the authors deal with a wide range of challenges: the study of Zabolotsky's worldviews in the context of the general mentality of the epoch; identifying the specific nature of figurative and semantic interactions in the poetic language and the objective reality in Zabolotsky's and the Symbolists' poetry; establishing the features in the poetic re-creation of artistic existence. Zabolotsky's poetic heritage, considered from historical, literary and discursive approaches is the material of the research. The material of this article can be used in teaching Russian literature of the XXth century and also promote the discovery of new facets in studies on poetics and culturology.

1 Methods

The study is based on a multifaceted approach that determines the application of several methods: a historical and literary method is used to provide an accurate picture of the poet's creative search; a typological method is used to determine and analyse differences and similarities of literary phenomena in Nicolai Zabolotsky's poetry as well as in the poetry of his predecessors and contemporaries; a comparative method is used to reveal the influence that symbolists and members of Real Art Association exerted on his artistic views and attitudes.

Fundamental propositions expressed in the works of J.N. Tunyanov, J.M. Lotman, A.I. Pavlovsky, L.Y. Ginzburg, E.G. Etkind, J.-F. Jakkar, M.B. Yampolsky, B.M. Eihenbaum, E.I. Kibesheva, T.V. Igosheva, S.G. Semenova, I.I. Rostovtseva, A.V. Makedonov, N.L. Stepanov, A.M. Turkov, S.S. Belyakov, et al. comprise the methodological basis of the research.

2 Introduction

The discursive approach is emphasized as a new way to study a poetic text, as it includes such components as «author» and «reader». The content of the poetic discourse is not

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arbitrary; it always depends on the atmosphere of a certain epoch. The first half of the XXth century poetry was looking for itself in the modernist paradigm of art synthesis. Artists' key interests moved from reality to the ways of reality's representation, manifestation and construction. Modernism portrayed the world as an arena for the struggle of various subjectivities, different interpretations of reality, existing only in the author's mind. The foundations of the new artistic aesthetics were based on three elements: mystical content, symbols and the expansion of artistic impressionability. This gave the literary process of the late XIXth and early XXth centuries a new impulse and dynamism, when the interaction of a whole series of artistic phenomena replaced the existing opposition of democratic and pure art. This cultural phenomenon includes the discourses of various poetic schools. Zabolotsky's position in Russian literary modernism can be described as «bordering». The reason for this «bordering poetry» lies directly in the poets' disagreements about the role of mind in art.

Poetic culture is a projection of national consciousness, that creates prerequisites for the artistic self-identification of the individual and society. Today, the interest in the evolution of poetic consciousness and its forms as an important element of national culture, plays a unique role to form national features of Russian poetry and poetic discourse in general.

Based on observations of poetic works of the first half of the twentieth century, the authors concluded such characteristics for human understanding as aptitude for self-reflection and attention to the emotional component of cognition; the importance people's place in their own world; search for the harmony for the world of external objects to the inner world of a man; the desire for abstract reflection over the meaning of being. Thus, this subject indicates the enduring character of the reflection of the macrocosm in the human being's microcosm and the existence, on the one hand, and the urgency of the poetic discourse study as one of the ways to form a man's value picture.

The turn of the XIX-XX centuries was marked by the beginning of a new artistic epoch. Modernism changed realism. It expressed itself in the works of many Russian and foreign artists. Nikolai Zabolotsky takes a worthy place in this pantheon of "equally great and equally dissimilar geniuses" [5].

Nikolai Zabolotsky's poetic heritage shows us one of the most mysterious and thus little studied phenomena in the history of Russian literature of the last century. And it's not that Zabolotsky "was surprisingly volatile in his poetic essence" [9]. And it's not even that his work is filled with an abundance of thought, that assumes the most incomprehensible forms. The very cultural situation of the epoch, marked by the formation of a large number of schools and directions and a rather complex intertwining of various artistic systems, made it almost impossible to determine the poet's place in the Russian literature.

The aim of the article is to study Zabolotsky's works in the context of literary and worldview searches of the epoch. The material of the study is Zabolotsky's poetic heritage from the historical, literary and discursive approaches point of view.

The fundamental provisions reflected in I. E Loshchilov's, A. Genis's, T. V. Igosheva's, N. L. Stepanov's, V. Solovyov's literary works are the methodological basis of the article.

3 The peculiarities of Zabolotsky's poetic discourse

Though Zabolotsky's word showed and continues to show a high degree of valence, a kind of "responsiveness" to various types of readers, his poetry remains "unread" in its essence. According to the literary critics, Zabolotsky is characterized by a high degree of openness to culture, where, undoubtedly, the traditions of both the past and the present are inscribed.

3.1 Zabolotsky's poetry in the context of Russian literary tradition

Paradoxically, for the most part of poetry lovers in Russia, Zabolotsky continues to be among the poets associated with the official Soviet line (Tvardovsky, Prokofiev, Isakovsky). In that capacity Zabolotsky is known primarily as the author of "Walkers", "Farewells", "Gori Symphony", a well-known translation of "The Lay of Igor's Warfare". However, according to I. E. Loshchilov, "poems such as "Death of a Doctor", "Ugly Girl" or "Iron Old Woman" are associated with the elements of urban folklore, cruel romance and street song" [8].

In the early poet's poems Yesenin notes sound; the village boy's memories, the impressions of the student life and the diverse book influences, including the prevailing prerevolutionary poetry – symbolism, are mixed: at that time Zabolotsky highlighted Akhmatova and Blok's works.

At the same time, Zabolotsky is also in the part of classical tradition "Derzhavin-Baratynsky-Tiutchev-Fet", acting as "a poet of thought, a poet of intense meditations and classical perfection of verse" [10].

Zabolotsky's natural philosophical lyrics allow us to draw parallels between his poetry and the philosophical views of K.E. Tsiolkovsky and N.F. Fedorov, F. Engels and G.S. Skovoroda. Zabolotsky's philosophical concept is based on the idea of the universe as one system that unites living and non-living forms of matter that are in a relationship of continuous interaction and interconversion. The development of this complex nature organism comes from prehistoric chaos to the harmonious orderliness of all its elements. [7]. This poet's position on the one hand allows researchers to compare his philosophy of nature with the tradition of F.I. Tyutcheva and E.A. Baratynsky, but on the other hand it points to a significant disparity with them. If the classical Russian lyric poetry of the 19th century made a clear distinction between the human and natural worlds and "the indistinction of these two worlds would look like a strange savagery" [10], Zabolotsky's nature is imbued with mind.

Zabolotsky's poetry is in some way associated with "Russian cosmism" philosophy, which is based on the notion of the cosmos and man as a "citizen of the World", as well as a microcosm similar to the macrocosm. The idea of a man-creator and creative mind in N. Zabolotsky's poetry goes back to the separate philosophical views of P. Florensky and Vl. Solovyov. In particular, one can find Solovyov's idea of Christian cosmos and the contradictions between unconditional and conditional, absolute and transitory, true and imaginary [11].

Thus, some poet's views are conjugated and follow from the state of things in Russian philosophy and literature of the late XIX - first quarter of the XX century, caused by the technocratization and destruction of the moral and religious foundations of society, when the idea of anthropocentrism almost completely displaces the other – biocentrism, the unity idea of man and nature. Inherent in nature consciousness play here the main role, but at the same time it is the person who should take care of the transformation of nature, for this imperfect and suffering "eternal press" has the ideal world of a beautiful future inside, reflecting those wise laws that should guide man. Thus, in the poem "The Triumph of Agriculture," Nikolai Zabolotsky argues that the mission of mind begins with the social improvement of human society and only then does social justice extend to human relations with animals and all nature as a whole [10].

3.2 Zabolotsky's poetry and symbolism

The poetic universe of Nikolai Zabolotsky, being correlated with the classical Russian and Soviet literary coordinate system, is closely, first of all, at the genetic level, is connected with the cultural epoch of the first third of the twentieth century. First of all, Zabolotsky is inscribed in symbolism artistic and aesthetic system. However, it is not as obvious as his

Oberiut orientation, because of N. Zabolotsky's temporary and manifested distancing from symbolism. Thus, the content of the poetic texts of the "Stolbsy (Columns)" is not exhausted only by the artistic practice of avantgardism, the appealing to the so-called "texts of art" - the most important links of the synthetic concept developed by the Symbolists, plays the important role in the aesthetic system of these works.

On the basis of the concept of artistic synthesis, the poetics of the "Stolbsy (Columns)" is toward theatrical and musical imagery [4], theatrical forms of the organization of artistic space, on the one hand, and on the other - toward the principle of symphonism in the genre nature of the cycle. Moreover the choice and artistic interpretation of such poetic motifs-invariants, as bible, urban, go back to the symbolism neo-mythologism poetry (V. Bryusov, A. Bely, A. Blok). In a big picture, Zabolotsky's neo-mythologism is nothing more than a return to symbolism myth-making intentions.

Art as a true method of cognition is specific for both Symbolists and Zabolotsky. The theoretical works of Symbolists contain this idea: "art is a genius cognition" [1], "the highest and only purpose of art is to be the cognition of the world" [2]. Zabolotsky expressed the epistemological dominance of his works in the literary text: "Poetry is a thought arranged in the body" [6]. Symbolists and Zabolotsky agreed that the image of the "piece of life" did not suit poets and writers, the artistic world stopped being just a reflection of the "true world". Agreeing with Symbolists about the cognitive function of art, Zabolotsky broke with them in his views on what should lie at the basis of cognition. The author of the "Stolbsy (Columns)" was inclined to believe that the idea should be based on knowledge, Symbolist claimed the highest and only purpose of art - to be "comprehension of the world by other, not rational ways" [2].

4 Conclusion

Nikolai Zabolotsky is one of the brightest representatives in the poetic discourse of Russian literary modernism. The poetic universe of Nikolai Zabolotsky, being correlated with the classical Russian and Soviet literary coordinate system is connected with the cultural epoch of the first third of the twentieth century. Zabolotsky's poetry is associated most closely with natural and "Russian cosmism" philosophy. The analysis of Zabolotsky's poetic views allowed us to come to the conclusion that his works are most closely related to Symbolists and Oberiuts' artistic and aesthetic systems. He "overcame" Symbolists' principles of artistic cognition of the reality as opposition for his creative work, and the manifested Oberiuts' concepts he consistently brought to the poetic embodiment.

The symbolic view of art as a true way of cognition was close for Zabolotsky, but in his opinion, thought and mind should be at the basis of cognition, and not irrational, intuitive "revelations." Symbolists' poetic intuition, which allowed them to leave the terrestrial world and penetrate into the transcendental realm, Zabolotsky contrasted a healthy mind, cleared from traditional schemes and facing the world of objective reality.

Oberiuts' poetic gnoseology, aimed at the real world of things and objects and built on the principles of play and alogism, attracted Zabolotsky an opportunity to rethink the familiar world, to fill it with a new content. Things and objects in the process of illogical comparison, which was carried out according to the absurd rules invented by the poet-creator, completely lost their meaning. Zabolotsky considered that the meaning of the object as a result of an unusual look at this subject expanded and deepened. Zabolotsky's senselessness is not an emptiness, not a lack of logic, but a new poetic foundation, which the poet believed was capable of liberating poetry from representativeness and a realistic description of objects and phenomena. Not the destruction of the familiar world of things, but its reconstruction - in this Zabolotsky saw the goal of poetic creativity.

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