

Hypotyposis as a type of intertext

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Abstract. The work is devoted to the actual problem of the specificity of the individual style of the famous Balkarian poet K. Sh. Kuliev both in its phenomenological understanding and in considering the processes of the formation of the figurative system of national poetry as a newly written one. The authors of the study believe that the "plasticity" of Kuliev's figurative representations, often noted by literary scholars, is in some cases the result of the poet's reflection in the space of foreign cultural visual representations. The article raises a general question about the existence of a special type of poetic reflection based on the interpretation of samples of fine art - the type of poetic reflection that existed throughout the evolution of literary literature. Comparing the images of the early work of the Balkarian poet with well-known examples of European painting, the work draws parallels between them quite reasonably and draws a conclusion about the style-determining role of hypotyposis in the poetics of Kuliev.

Keywords: North Caucasian literature, intertext, Balkar poetry, K. Sh. Kuliev, hypotyposis.

Introduction

The concept of "intertextuality" is today one of the most popular in Western literary criticism. The history of the formation of the intertext as one of the components of an individual work is marked by a deep degree of study, and despite the relatively short time interval of the existence of the intertextual literary approach, the number of studies that one way or another touch on this issue is quite large. Moreover, it can be argued with good reason that almost all studies of scientists in recent decades consider the intertextual view as the main way of considering poetry and prose. An extensive set of general theoretical fundamental works by R. Barthes [2], J. Kristeva [11], G. Bloom [5], W. Eco [25], J. Derrida [7], N. Pieguet-Gro [17]; Russian scientists M. Bakhtin [3], M. Lipovetsky [15] actually formalized the paradigm of research approaches to the phenomenon of intertext. Various particular aspects of the problem

are described in detail in the works of such scientists as M. Kozhina [10], A. Suprun [18], P. Torop [20], Yu. Karaulov [9], I. Ilyin [8], V. Chernyavskaya [24], a number of others.

In the general body of works by regional scholars, one can single out those of them that came closest to considering the North Caucasian literary context from the standpoint of an intertextual approach, forming a whole area of "borderline" analysis - these are, first of all, monographs and articles by Z. Kuchukova [13], Yu Tkhagazitova [21], T. Tolgurova [6], M. Khakuasheva [23], A. Borovoy [6], K. Bauaev [4], F. Uzdenova [22]. However, we repeat, it is precisely the intertextual aspect of the literary work of national authors that today remains practically undeveloped.

Objectives of the study – description of specific forms of intertext by K. Kuliev - appeals to national models of reflection and hypotyposis.

Materials – poetry of K. Sh. Kuliev, from the point of view of typology, origin, nature of functioning and the role of intertextual fragments in his works. The study of the latter is impossible without the use of special methods, which consist in the conjugation of research models of comparative analysis with historical reconstructive schemes.

Results and discussion

The kinship of the art of poetry and the art of visual criticism was noted even in the ancient era, referring to the Aristotelian concept of evolution in rhetoric. We can say that the phenomenon of hypotyposis accompanied all forms of verbal creativity throughout the history of their development, and the results of such interaction were a complex system of integrative interpenetration, including thematic reminiscences that arise in one type of art in connection with the perception and experience of a work of another type of art; interspecific interpolation of codes: borrowing or translation into the language of related arts of individual techniques, characteristics, form-building means of a certain type of art. In this case, the analysis reveals in a work of art structures that "store information" about another type of art, it is they, thanks to the implantation-interpolation of, for example, the techniques of plastic arts in literature, enrich it, shape the style.

The result of the strongest influence on Kuliev's worldview from the side of painting samples was the manifestation of a special type of figurative thinking - hypotypic. Appearing as a series of results of interactions between literature and the plastic arts, hypotyposis implies visual representation through words. It is aimed at the most complete representation of what the author has seen or what he intended to present as visible.

Can the phenomenon of hypotyposis be considered a kind of intertextuality? In the case of the poetry of K. Sh. Kuliev - no doubt, because his appeals to a different cultural and figurative space are so obvious and vivid that they cannot be deduced from certain ideas of the

Balkar people, they stand out in the general volume of the poet's texts just as clearly, as well as direct quotes:

Сады тронуло солнце,
Девушка рвёт виноград.
Виноградины сверкают от росы,
Красивая девушка рвёт виноград... [12:147]

Interlinear

– it is unlikely that we have before us the recorded sensations of a really experienced event - Kuliev was very meticulous when it came to the accuracy of facts and details, and this picture is impossible in the highlands of Balkaria. It is logical to assume that this is a verbal sketch of a visual impression, an example of hypotyposis. The images are most similar to the popular paintings of Bryullov - "Italian noon" and "A girl picking grapes in the vicinity of Naples" - and, in any case, are fairly accurate verbal canvases.

Doubts about the formation and significance of such a component as hypotyposis in the general system of Kuliev's poetic ideas are dispelled by one of the most famous poems of the poet - "A woman bathing in a river":

Женщина в реке купается,
В зелёной тени в горной реке,
Её плече, влажные от воды,
Обнимают солнечные лучи,..
...Радуется, омывая её спину,
Белых ледников сверкающая вода...
Улыбается (она) чистой (ракушечной) воде,
Белеющей невдалеке горе...
...Солнцу, касающемуся её груди,
Подобно её вошедшему в реку солнцу...[1:160]

Interlinear

– in one of the articles devoted to the translations of Kuliev into Russian, the researcher Z. Kuchukova notes that, despite the highest professional level of the translators of the Balkarian poet, in the overwhelming majority of interpretations the meaning of his works is noticeably distorted [14: 224-246]. The scientist connects this with the originality of the socio-ethical norms of the mountain community, with the specificity of the mental attitudes of the Balkar people. The poem "A woman bathes in the river" is even less fortunate - in Russian-language texts we are faced with direct distortions of meaning. However, it is they who reveal the essence of the author's system of reflection in this particular text. Literally one line of N. Grebnev's translation -

"mountains stand still in the distance." In the original, the mountain towers "not far away." Why is there such a clear contradiction to the primary meaning?

The thing is that Naum Grebnev tried to capture and convey the ideological pathos and ontological attitude of the poet. But for Kuliev himself, no less important is the picture itself, the aesthetics of the visual impression. Eroticism, unprecedented for North Caucasian, and even Russian Soviet poetry, serves as a proof of this. Indeed, in the original, everything is focused on the transfer of the carnal, bodily beauty of the female body. Apparently, Grebnev was surprised a lot by "the shoulders, wet with water", and the "washed back", and "the breasts that the sun touches." Therefore, the translator's picture is much more ascetic, therefore, having corrected the emotive-sensual layer of the work, he realized his right to "eliminate" some other moments of the original, which he understood as a contradiction to the world of Kuliev.

Could Naum Grebnev have believed that a mountain woman can swim naked in a mountain river? Of course not. That is why the mountains stay still away from the bather. The latent feeling of the impossibility of the picture painted by Kuliev is removed by transferring the action to the plain, to the foothills. There it was likely. In the mountains, especially in the areas that were part of the sphere of the life experience of the Balkar poet, the vision of a woman bathing in a mountain river was fantastic in the full sense of the word - if only because of the objective temperature conditions of such a process.

Why does Kuliev describe a woman bathing in the mountains, and, most importantly, where does this unrestrained sensuality of visual pictures come from? Why does the worldview summary of the poem leave the impression of the general idea of the text?

Before us, as already noted, is an example of a hypotypic approach. The Balkarian poet was highly inherent in visual perception of reality - hence his predilection for detailed description of objects and landscape, which, as you know, is a means of indirectly expressing the author's worldview and attitude to the environment [16: 272]. Kuliev could not observe and did not observe the described picture, the source of his inspiration was the paintings of the old masters of painting, who had elevated the naked female body to the ideal since the Renaissance. The Renaissance idea of rehabilitation of nudity and the carnal principle was the philosophical content of the visual picture, therefore Kuliev's "the whole world remains without war - a woman bathes in the river" did not really exhaust the content of the genius work and only supplemented it, at best, as an equal semantic block.

Conclusions. A very special type of Kuliev's intertext was hypotyposis, or the presentation of visual prototypes to the reader of verbal cripples. Kuliev's verbal "picture" as a visual integrity is focused on revealing the conceptual unity of the text and a certain piece of painting. For the mountain poet, the creative process was realized in several spheres of reflection

at once, and taking into account the exceptional sensitive reliability of Kuliev's images, and his thirst for intertextual self-expression, largely due to the circumstances, one could expect that hypotypic intertext will take a significant place in the poet's texts.

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