

# İnsan ve Toplum Bilimleri Akademi Dergisi

(Journal of Humanities and Social Sciences Academy)



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Doi: [10.5281/zenodo.6667585](https://doi.org/10.5281/zenodo.6667585)

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Eser Geçmişi / Article Past:

Başvuru Tarihi  
Applied  
12/05/2022

Kabul Tarihi  
Accepted  
19/05/2022

Araştırma Makalesi

Orjinal Makale / Original Paper

Research Paper

## THE SYSTEM OF IMAGES IN LOVE LYRICS OF ILSIYAR İKSANOVA

### Abstract

In the creative work of the modern Tatar poet Ilsiyyar İksanova, love and intimate lyrics, the sincerity of the lyrical hero, the author's ability to complicate texts with the help of symbols are especially noted. The poet always strives for the individualization of feelings. The lyrical heroine consistently describes her experiences, thoughts, sensations, love lyrics acquires a philosophical meaning. The lyrical hero feels a part of nature, the universe. The philosophical picture of the world in love lyrics is permeated with images of nature, which give rise to associations with the world tree that connects the earth and the sky.

Nature-centrism is aimed at creating a capacious and accurate image, the emotional state of the lyrical hero. Thus, in the love lyrics of the poet, a mythopoetic picture of the world arises. The constructive principle of I. İksanova's poetic speech is the use of repetition techniques. The article analyzes the love lyrics of Ilsiyyar İksanova, where the author describes her personal experiences associated with the loss of her beloved husband. The characteristic features of I. İksanova's poetic thinking and writing style - subtle lyricism, emotional scope, folk imagery, accuracy of poetic form – are further improved, supplemented with new qualities. Consequently, the image of I. İksanova's romantic poetry is a perfect, integral poetry from the point of view of conveying meaning through symbols. The writer's metaphorical style revives and continues the traditions of Eastern Romanticism, enriches modern romantic poetry in a new way. The system of images in the love lyrics of the poetess is surveyed.

**Keywords:** Ilsiyyar İksanova, love lyrics, Tatar poetry, emotional lyricism, artistic image.

ATIF: GABDULLİNA, Gulnur, GAINULLİNA, Gulfiya ve GİLMUTDİNOVA, Aigul, Ilsiyyar İksanova'nın Aşk Sözlerinin Figüratif Sistemi, *İnsan ve Toplum Bilimleri Akademi Dergisi*, 2/1 (Haziran 2022), ss. (028-039).

CITE: GABDULLİNA, Gulnur, GAINULLİNA, Gulfiya ve GİLMUTDİNOVA, Aigul, The System of Images in Love Lyrics of Ilsiyyar İksanova, *Journal of Humanities and Social Sciences Academy*, 2/1 (June 2022), pp. (028-039).



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## İLSİYAR İKSANOVA'NIN AŞK SÖZLERİNİN FİGÜRATİF SİSTEMİ

### Özet

Modern Tatar şairi İlsiyar İksanova'nın eserlerinde, lirik kahramanın sevgi dolu ve samimi sözleri, samimiyeti, yazarın metinleri sembollerle karmaşıklıklaştırmaya yeteneği özellikle dikkat çekicidir. Şair her zaman duyguları bireyselleştirmeye çalışır. Lirik kahraman sürekli olarak deneyimlerini, düşüncelerini, hislerini anlatır. Aşk sözleri felsefi önem kazanır. Lirik kahraman kendini doğanın, evrenin bir parçası gibi hissediyor. Aşk sözlerindeki dünyanın felsefi resmi, dünyayı ve gökyüzünü birbirine bağlayan dünya ağacıyla dernekler yaratan doğanın imgeleriyle doludur.

Doğal merkezlik, lirik kahramanın duygusal durumu olan geniş ve doğru bir imaj yaratmayı amaçlamaktadır. Böylece, şairin aşk sözlerinde, dünyanın mitopoetik bir resmi ortaya çıkar. İ. İksanova'nın şiirsel konuşmasının yapıcı ilkesi, tekrarlama tekniklerini kullanmaktır. Makale, yazarın sevgili kocasının kaybıyla ilgili kişisel deneyimlerini de anlattığı İlsiyar İksanova'nın aşk sözlerini analiz ediyor. İ. İksanova'nın şiirsel düşünme ve yazma tarzının karakteristik özellikleri - ince lirizm, duygusal kapsam, halk imgeleri, şiirsel formun doğruluğu - yeni niteliklerle desteklenerek daha da geliştirildi. Sonuç olarak, İ. İksanova'nın romantik şiirinin imgesi, anlamın sembollerle aktarılması açısından mükemmel, bütünlüğü bir şiirdir. Yazarın metaforik tarzı, Doğu Romantizminin geleneklerini canlandırır ve sürdürür, modern romantik şiiri yeni bir şekilde zenginleştirir. Şairin aşk sözlerinin figüratif sistemine genel bir bakış verilmiştir.

**Anahtar Kelimeler:** İlsiyar İksanova, Aşk Sözleri, Tatar Şiiri, Duygusal Lirizm, Sanatsal İmge.

### 1. Introduction

There are writers who distinguish the centuries-old development of Tatar literature, both in terms of poetic presentation and amazingly subtle, elegant prose. The literary rhetoric of women, who have their own outlook on life, their own philosophy, their own attitude towards socio-cultural progress and their understanding of reality in terms of views, has changed in recent years. According to the literary critic N. Yusupova, "in general, in the XX<sup>th</sup> and XXI<sup>th</sup> centuries Tatar poetry, alongside with the development and continuation of the poetic tradition of the last century, has a new way of expressing its feelings, images and art" (Юсупова, 2015: 132). In modern poetry, "the spirit of contemplation, analysis and constant attention to the ever-changing spiritual world of individuals" have also left an imprint on the work of poets who have enriched Tatar poetry with tales of "glorifying the greatness of man, exalting purity and broad feeling, and possessing an epic language that becomes poetic" (Галиуллин, 2002: 152).

İlsiyar İksanova entered literature with her poetic essays on the lyricism of the soul in the early 1990s; today her literary works on the genres of history, essay and drama have found their audience.

According to the literary critic D. Zakhidullin, the literary work of İ. İksanova is the introduction of Eastern romanticism to the modern literature (Загидуллина, 2017: 132).

In literary criticism, İ. İksanova's poetry, rich in pictorial means and symbols, has been studied to some extent (Мортазин (1991), Жәлилова (2006), Мәдиев (1984), Сибгатуллина (1999), Тимбикова (2006)), but has not yet been fully scientifically evaluated. According to Ishmieva, "the



poetess plunges you deeper into her inner world every day, makes you think, worry” (Ишмиева, 2003: 12).

I. Iksanova, with her skillful beautiful voice, highlights philosophically motivated problems, such as the meaning of life in poetry and prose, linking them with the philosophy of Love and Beauty. In her beautiful, sincere, moving spiritual poems and stories, the vitality of life is expressed in the categories of love, joy and beauty.

The main themes of her poems are philosophical reflections on human fate, women's game, family, love, emotional manifestations that cause the sincerity of feelings to be revealed, in a somewhat melancholic tone and an abundance of linguistic ornaments.

In I. Iksanova's poems, an attempt is made to create a complex picture using many techniques. Her spiritual poetry is rich in symbolic images that lead to the revelation of inner meaning.

## **2. Emotional lyricism of Iksanova’s early poetry**

Emotional lyricism is poetry that includes a wide range of the most emotional human experiences. Basically, these are feelings associated with a person’s life, dreams, state of affairs. These poems refer to everyday life, love, worldview and worldly explanations, including love lyrics and philosophical lyrics. The main feature of such poems is that they connect nature, object-object images, symbols with human life, heart. The images in them point to human life in a figurative sense. The following features can be distinguished as qualities inherent in the poetry of the soul. Her poetry “leads to the experience of catharsis, a state of purification, enlightenment and purification of the soul” (Яхудин, 2006: 32).

First, the verses describe a feeling, its growth and change. From stanza to stanza, its cause is different. Secondly, the cause of emotions is personal life, fate, individual moments of the lyrical hero. Thirdly, the lyrical hero in the verse gives some information about himself, so that the personal touch comes to the fore. Fourthly, the poetry of the soul refers to symbolic images, which in turn lead to the discovery of inner meaning. Fifth, such poems tend to create a complex picture using many techniques (Загидуллина, 2000: 222).

The book “I want to believe” brings everyone back to youth, fills with a sincere feeling of love” (Зөлфәт, 1991: 5).

In the first poem by İlsiyar Iksanova "I want to believe", published in 1991 the search for a reliable friend is revealed rhetorically. The title of the poem reinforces the motive of concern that the lyrical hero could not find someone to whom she could reveal her heartfelt anxieties, repeats her desire to trust people. In the last stanza, the method of alliteration reveals the lyrical hero's regret at the impossibility of relying on her friends, whose hearts have become implicit:

I want to open up to people,  
will I regret bitterly afterwards?  
When the heart of the one to whom I want to open is  
Full of darkness (Иксанова, 1991: 7).

The first poems of the poet are perceived as a search for one's own path in life, setting goals ("Life", "Startle", "If there is man...", "... or how life goes"). In the poems the lyrical heroine notes that she shudders and is disturbed by the sounds of rustling leaves, the cries of a lone owl, tears of dew, the sounds of butterfly wings, the sunset, a shooting star, the autumn melancholy of the forest, burning fires. The cause of that:



In swampy paths of error

The fate of man is buried. "Startle" (Иксанова, 1991: 9).

The simple truth that everyone has his own path, his own actions is noted already in the earliest period of her poetry:

If there is a person, let there be work,

Let there be anxiety and sadness,

Let there be faith in tomorrow,

Sweetness of the days to come. (Иксанова, 1991: 10).

In the poetry of this period, the seasons mark the changing of feelings, and colors are used to express these feelings in a richer and more complete way. For example, the images of summer ("My summer", "Summer longing", "... I am in summer", "... This is the last rain of summer") are a symbol that embodies the most powerful, fiery period of emotions. In the poem "Longing for summer", the soul of the lyrical hero, immersed in sweet memories, is associated with a bright longing for the past. Here is a reminder of the constancy of mourning, that these feelings should only be experienced with humility and patience:

Summer moves from year to year,

My summers missing me... (Иксанова, 1991: 13).

In some poems, the image of summer changes its traditional meaning, it is understood as a period of separation of lovers. The desire of the lyrical hero to meet her lover and spend her life with him is reinforced by the repetition of images of home and country, images of the heart and life in the poem "Only between the roads ...". Here the life path of the lyrical hero is defined as a world of love and vivid feelings:

My home is with yours,

my country with yours,

Separated by one road.

If I could look into your face,

If I could look into your eyes (Иксанова, 1991: 47).

Here the author uses the seasons to denote the change of feelings. The lyrical hero, who feels that her love is unrequited, dreams of a reciprocal feeling. The title of the poem reflects the voice of the soul of the lyrical hero, who is experiencing the bitterness of loss.

The transition from summer to autumn is a symbolic expression of the intensification of the feeling of sorrow in the heart of the lyrical hero. As a result of a sad summer, "apples that fall with a whisper" symbolize feelings that appeared in bright dreams.

The image of autumn is a symbol of Iksanova's creativity, constantly repeating, reinforcing the mourning line in her poetry.

In the verse "Leave it in the autumn," the longing of the lyrical hero is expressed in the highest degree. A romantic lyrical hero does not need falling leaves, the melodies of flying cranes, or someone else's tenderness. The appeal to the world with a call to protect feelings shows the highest degree of the lyrical hero's grief, and also expresses the search for consolation.

In the verse "... your soul has gone to me" dedicated to M. Tsvetaeva, gray autumn symbolizes a sad, colorless, broken state of mind:



Your heart is burning with rowan,  
And I'm burning with fire in clusters of viburnum.  
The bitterness of your fate is  
The taste of my tears on my lips. "Stopping" (Иксанова, 1991: 25).

The lyrical hero is looking for a soul close to her soul, believing that she has found someone to share her feelings with:

Our souls in the chain of life  
Through the years pass together (Иксанова, 1991: 25).

The poet describes the time of autumn and often includes philosophical content in the poem. Speaking on behalf of the lyrical hero in the poem "Autumn Philosophy", the poet presents the truth of life associated with the line of birth and death. The author shows the boundary of the change of hope and hopelessness in man's life, while autumn symbolizes death, and spring—birth, and reminds that man has come to this place forever.

In Ilsiyyar Iksanova's poem "Life" autumn symbolizes the end of youth. Thus, the lyrical hero compares the image of a tree bud with her childhood:

When a bud  
I want to open up like a flower.  
From here it can be seen that she compares the flower with a young beautiful girl:  
After flowering  
I want to ripen to fruit.  
The awakening of love is compared to the desire to ripen like the fruit of a tree:  
Becoming a fruit  
I want to mature faster (Иксанова, 1999: 26).

And when she finds her lover, there appears the desire to start a family and raise children, that is, the desire to mature as soon as possible:

And when you are ripe, autumn comes (Иксанова, 1999: 26).

The image of winter, close to the image of autumn in terms of shades of meaning, is used in such poems as "Sorrow", "There is a snowstorm in my soul", "... If you want, I'll have my feelings", "My feelings are like white pearls", to express different levels and different shades of feelings. In the poem "Winter Rain", the lyrical hero is tormented by the desire to forget her love:

Were it you who sent this rain  
When I was looking forward to the storm?  
I wanted to cover the traces with white snow  
Buried... (Иксанова, 1999: 27).

In Iksanova's poem "Cemetery", we clearly see that she misses her childhood, her grandmother, her native village, and its streets:

Winter. Covered with wet snow are  
Streets of my village.  
Storms of anguish  
Are crying in my soul (Иксанова, 1999: 24).

The village in which she was born and raised has already changed, and the lyrical hero's soul cries at the sight of this, unable to find a place for herself. The lyrical hero compares her rebellious soul



with a snowstorm, the image of wet snow symbolizes the weakness of the soul, the feeling of love for the village:

Spring breath is in the winter -  
These are melodies from my childhood.  
Like a storm I run to my grandmother  
to the cemetery (Иксанова, 1991: 24).

The childhood of the lyrical "I" happily and calmly passes in the village next to her grandmother. She still runs to her grandmother's village in search of that peace. But the world has changed, the childhood has passed, the village has changed, there is no previous child, and, most importantly, her closest person, confidant and educator has moved from this mortal world to the eternal world. The lyrical heroine equates the torment of the soul with a snowstorm and shows that she is running to her closest person—her grandmother. This run symbolizes the highest degree of her feelings. She used to run home, but now she runs to the graveyard to her grandmother's grave, where she hopes to find peace in her heart.

In the poem "Don't crush my hope", the lyrical hero's feeling about the loss of hope to find a loved one is described in connection with the change of seasons. Winter, spring and summer are understood as a period of waiting, autumn is a symbol of unfulfilled hopes compared to other seasons. The white color symbolizes the beautiful, sweet dreams of the lyrical heroine, the blue color - the fading hope.

Consequently, in the early poems, the seasons are images that reveal the feeling of longing of the lyrical heroine in various shades and determine its content.

The poet also uses such symbols as images of apples and butterflies. The apple as a symbol is used in the poet's work both to express the integrity of love in the traditional sense, and to reveal other shades of meaning.

The lyrical hero compares herself to a blossoming apple. Finishing the image with the words "when the apple tree blooms in autumn," (Иксанова, 1991: 21) the lyrical hero says that a person can wake up love and a dream at any time. An impossible phenomenon in nature symbolizes the power, magic and amazingly mysterious beauty, that love can create. The heroine defines love as a divine power, arguing that life is the only truth: that life, shrouded in this beauty, is as quick and fleeting as a moment:

Not your first but your last tenderness  
will I be myself.  
I will be not your spring  
But your bright autumn.  
Let me become your bitter wound, not a sweet one.  
Have you ever seen an apple tree that blooms in autumn? (Иксанова, 1991: 21).

The lyrical heroine appreciates the truth of life, which comes through love, as a source of sorrow. Thus, she approaches the ideals of romantic aesthetics, claims that love can only bring grief throughout life, and in fact doubts the ability to achieve this feeling.

In the poem "Woman", which is on the border of emotional lyricism and philosophical lyricism, the poet compares a woman with an apple:



We are apples,  
Don't get us wrong, World!  
If you are to throw us away,  
Don't pick us, beloved! (Иксанова, 1991: 3).

In this verse, the apple is also read as a symbol of two shores finding each other, spiritual integrity and love. The lyrical hero warns that the taste of an apple depends on the person holding it. To make an apple sweet, you need to share the warmth of your soul.

The image of a butterfly is used as a symbol of holiness in the poet's work. In the poem "Farewell to myself" the lyrical hero equates her youth, her first pure love with a butterfly:

When the stormy streams of springs subsided,  
When the flame of autumn fades,  
Like the last butterfly,  
Are you saying goodbye to me? (Иксанова, 1999: 15).

A butterfly is an image of childhood that embodies the purity of the soul, the brightest dreams and unconditional faith in their fulfillment.

One of the striking examples of the poet's poems about the lyricism of the soul is the poem "I am a river that returns to the shore ...". The lyrical heroine reports on the suppression of her embarrassing feelings, calming the soul, returning to her essence. The reason is that the beloved is nearby, for the lyrical heroine he is the shore for which she has been waiting all her life, a consolation. The overflow of the river indicates that the torment of the soul will not disappear immediately:

I'm a river that returned to the shore,  
Returned to my half, to you, my half.  
And slowly will life flow in you,  
Only each spring will waters overflow (Иксанова, 1999: 11).

The calming feeling of anger is transmitted through the calming of a stormy river, its calm flow.

Iksanova explains the actions of woman in the world, her mission as a way to preserve the feeling of love, instill it in her children, describes the most beautiful moments in woman's life with poetic verses.

Iksanova's poem, dedicated to her only daughter Aisylu, "My daughter" deserves attention from the point of view of the realization of the transfer of feelings of a mother who is very glad that she has her daughter next to her, through a lullaby:

You are a sacred feeling that cannot be expressed in words,  
You are my melody, which has no song.  
The joy that engulfed the whole earth with heaven,  
You are my soul's brightest light in the world... (Иксанова, 1999: 18).

The poem "Longing for a mother" describes the longing of a woman who is a mother herself, about the warmth that only her own mother can give. In the verse, two feelings of love of the lyrical heroine are realized – the love of a mother for her daughter and the love of the heroine for her mother. Feelings supply each other, enrich, strengthen the spirit of the mother, but one cannot replace the other. Noting the difference between the understanding of love by a child and the perception of an adult, especially a mother, I. Iksanova comes to the conclusion that the level of human compassion and a deeper understanding of the world are explained by a variety of emotions:



Like a helpless child,  
I repeat:  
"I want to go back to Sarlan,  
I want to go home!" (Иксанова, 1999: 23).

### **3. Symbolic images developing the theme of mourning and tragedy in Iksanova's later poetry**

Poetry on the theme of mourning, which is a separate period in the work of Ilsiyyar Iksanova, is marked by the bitterness of losing her beloved husband in her personal life.

In the poems "Tragedy", "... do you yearn", "Thirst", "Farewell", "Insult", "Eternal Melody", "... I won't be happy without you", "Forgiveness", "Ildarima", "I ask for hope", "Today", "... If you say an offensive word", "... It's like I can't live without you ...", "... No one but you will ", "You're leaving... ", "Bitter fire", "Mountains" reflect the lyrical feelings of "I".

In the poems written by I. Iksanova when she accompanied her husband to the Tenshu Mountains, the line of longing is the keynote, longing and fear of separation and expectation of return. In the poem "... it is very hard, very difficult to part" it is said that the lyrical heroine is afraid of losing the other half she has been looking for for a very long time. With the help of the gradation method ("day", "moon", "river"), the feeling is intensified, and the reason for the lyrical heroine's anxiety is explained as "the turmoil of the world" (Иксанова, 2003: 50).

The poet's fear of losing her happiness is also described in the poem "Today!", written in 1995. The verse begins with the joy of life, describing feelings and the ability to share sorrows with a loved one who is her support:

Today I do exist.  
I can feel,  
I can cry leaning to your shoulder.  
I can laugh by joining the hum of the blizzard,  
And I can make you smile, too (Иксанова, 2003: 50).

The verse describes the pain of the transition from a happy moment full of joy from living together to a state of loneliness: "Different people can come to this state in different ways.... The doctors repeat yesterday's words, trying not to look at me. No! They don't know! This is my Ildar! He can't die. They still don't know who my Ildar is. They don't understand that I'm going to save him. They don't believe that my love will resurrect him. "Every time the doctors say no, I get annoyed" (Iksanova, 2004).

She expresses her sorrow:  
I begged; "No, don't leave!"  
But you went away  
without listening to me.

...

When your life is on the line.  
What you do is our destiny "Fate" (Иксанова, 2003: 88).

Since the tragic August of 1998, a single woman who became a victim of the tragedy of love has become the main subject of works, as well as the special theme 'great loneliness'.



It is quite natural that the image of the mountain, which marked the scene of the tragedy, occupies a special place in the lyrics of the poet of this period: "When I found out that İldar was going to the mountains again, I told him for the first time in my life: "Don't go, I'm afraid." It all started with a surprisingly large black butterfly that landed on my right shoulder and caused my doubts" (İksanova, 2004). For the lyrical heroine, mountains are the highest point of love ("You're leaving..."), a spiritual urge, a height that everyone should strive for, an incomparable force that can divide loving hearts ("Mountains").

In the poem "You're leaving ...", written on August 11, 1998, the mountain is understood as the highest peak of fate, which "we must climb", the height of love:

How can I climb the mountain of fate,  
We were to climb together, all alone? (İksanova, 2003: 74).

Thus the poet enhances the feeling of grief. The last stanza says that the feelings expressed through the image of the mountain as "collapsed on life" have reached a point and sadness.

In the poem "Mountains" (2000), the mountain takes on the meaning of a wild force that separates lovers. The poet complains, expresses indignation that the mountains lured her lover, resorts to anaphoric techniques:

They separated you from me,  
Leaving me forever without you.  
I have the right to be offended,  
because it happened:  
They took your soul to heaven.  
You were given to heaven...  
Is it fate? (İksanova, 2003: 86).

In the third stanza, the lyrical heroine defines her current state as a state of psychological coma, which is "astounding for me" (İksanova, 2003: 74), when half of her soul ascends to heaven with her deceased lover, and points to the cause of internal and external contradictions:

And half of my soul is gone  
With you... to heaven.  
This situation is astounding for me,  
For most people, being incomprehensible (İksanova, 2003: 74).

In the verses "Memory", "Tragedy", "... Do you yearn", which embody the tragedy to the fullest, the grief of the lyrical heroine is expressed in lines describing her despair and hopelessness in the future.

In the poem "Tragedy", written in a free form and written in the free flow of poetic thought, the grief of the lyrical heroine is intensified through natural phenomena such as fire and water. Images of fire and water symbolize the end of a happy life and the love which is trapped. Using the contrast of images of night and dawn, fire and water, the poet describes the tragedy, reinforcing it in the traditions of romantic aesthetics:

The waters are burning,  
The nights are ablaze,  
In any case, there won't be a dawn... (İksanova, 1999: 58).

The metaphor repeated in each verse—burning of night waters - in the last stanza is implemented in the past tense to show that the feeling of the lyrical heroine has reached the point of despair. Through



the images of extinguished lights and boiling waters, the poet shows the uncertain future of the heroine, the loss of hope due to the loss of a loved one:

The fire will fall into the abyss,  
The waters will whirl, becoming muddy.  
The waters have burnt ...  
The fire all went out ...  
That must have been the end of love... (Иксанова, 1999: 58).

The comparison of a flying butterfly with the longing of a lyrical heroine whose love was so short is expressed through an anaphora in the poem "Farewell":

The end of summers. The end of summer.  
Butterflies fly quietly.  
The butterfly, flying on and forward,  
has enough thoughts (Иксанова, 1999: 60).

Summer functions as an image of a past life in which there was a passion for love, autumn symbolizes eternal separation and increases the intensity of feelings.

In the poem "Thirst", the hope of the lyrical heroine, longing for her lover, is conveyed through the image of the horizon along with the smells of flowers and the smell of smoke.

There comes the smell of flowers and smoke  
From behind the scarlet horizon (Иксанова, 1999: 62).

At the same time, the poet finds solace to the grief of a woman who has experienced a tragedy, affirming the eternity of love. Since 1998 in poems "The Last longing", "Bitter Fire", "... I found..., loved..., lost...", "... I'm glad I dreamed of you", "Fate" the aspirations to seek healing and consolation of a tired soul can be traced.

In the poem "Bitter Fire" (1999), the grief of the lyrical heroine is determined by the state of loneliness, embodied in the image of a bitter fire. The author complains that the heroine has lost her lover. The grief is so great that the life on the Earth does not make her happy, and the world seems colorless. Neutrality to changes in nature, to life situations ("like rain, like snow") determines the degree of bitterness in the heart of the lyrical heroine. There is only one way to comfort her – to see her beloved husband again, and look into his eyes. The fact, that changes in nature equals the state of the lyrical hero and are accepted only in this regard, characterizes her as a person who has lost the taste of life. The lyrical hero compares her hopeless life with an autumn forest, and compares herself with a yellow fire. The yellow color, which is a symbol of loneliness in the traditional sense, is understood as the inability of the soul of the lyrical heroine to find a place for itself. The reason for the great sadness is the lack of tenderness, love; she blames the winds for not being able to love her and stroke her hair. Thus, the lyrical hero assesses the injustice of life through the image of the wind, arguing that love should prevail over evil, saying that the wind, acting as an image of evil, can also act in another, pacifying sense. The bitterness of the autumn mountain ash, together with the scarlet fire, reminds us that dreams have been replaced by a bitter sadness. The change of yellow to scarlet reveals the state of mind of the wounded soul of the unfortunate lyrical hero.

In the third stanza, the beauty of feelings, the preservation of the power of love in the soul are expressed through the constancy of nature:



Nothing has changed on earth without you.

When the nig

hts end, the dawn comes.

I haven't changed, I haven't changed - I just love you! (Иксанова, 2003: 24).

Thus, the eternity of true love is as true as the constancy of nature. The lyrical hero, repeating and intensifying her 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.

#### 4. Conclusion

Philosophical reflections on the fate of a person, woman, family, love, emotional experiences attract the reader with sincerity of feelings, some sadness and an abundance of linguistic ornaments.

Iksanova's poems are characterized by soft lyricism, the desire to reflect "the finest movements of the female soul", the sincerity of her lyrical heroine. The poetess captures philosophical reflections on human destiny, family, love, experiences, characterized by sincere expression of feelings in a somewhat melancholic tone. The idea that a person's striving for self-improvement is a way to improve reality runs through all of Iksanova's work, while she does not give any individualized image of the heroine, but mainly focuses on the image of feelings. Iksanova depicts the difficulties of woman's path to love, resorting to parallelisms (the seasons and the state of nature depict the state of a lyrical heroine), anaphoras, similes and metaphors. Thus, 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.

One of the main features of I. Iksanova's poetry is existentiality. Analyzing some of the author's poems published on the pages of the magazine "Kazan Lights" in 2014, the literary critic N. Yusupova considers that "images that convey the meaninglessness of life, the disappearance of human existence without a trace, reveal the purity of love in the poetic fabric, the pain associated with its disappearance" (Юсупова, 2015: 137).

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