

The poetic world of Andrey Tarhanov

The creative works of Andrey Semenovich Tarhanov was written in Russian. He is Mansi of Konda. Mansi of Konda switched to Russian language in the early twentieth century, in contrast to Mansi of Sosva. In school were taught in Russian. Appeal to the Russian language and Russian literature of A. Tarhanov gone one good. He is retaining a deep love for the native land, his people and historical way of life. At the same time the author lovingly refers to the Russian classics.

The first book of A. Tarhanov "Pervaja zavjaz" (the First Bud) was published in 1963. The book was warmly received by readers, critics and other poets. "We hope that this fragile and delicate sapling will grow a mighty tree",¹ Yuvan Shestalov wrote in his review of the first collected works.

After graduating from Moscow Higher literary courses for scriptwriters and directors A. Tarhanov writes the screenplay "Seven larches." After graduating from the Moscow Higher literary courses of scriptwriters and directors A. Tarhanov wrote the screenplay "Sem' listvennic" (*Seven larches*). A. Tarkhanov also wrote tales for children, essays, stories.

A prominent feature of lyrical style Mansi poet, according to N. Rogacheva is a sensory perception of life, the feeling of nature and the search for images, such adequate perception.

One of his books A. Tarkhanov called "Plach neba" (Crying of the sky), 1996. This book is about the earth, about the beauty of the earthly world, which is given to people the Universe. The poet is fascinated by the beauty of the earthly world: «In this multicolored world, heaven knows! I felt like a child in love». The beauty of universal peace is holistic, and the man is part of this world. The part cannot possess the qualities of the whole, the perfection of the whole. "Plach neba" (*Crying of the sky*) on the imperfection of human actions and thoughts, "all the troubles of the imperfections of mind and heart." "Plach neba" (*Crying of the sky*) –

¹ Shestalov Ju. Slovo pojetu. // Tarahanov A. Pervaja zavjaz'. Leningrad, 1963. – S. 3.

the age-old longing for the ideal, the beauty and the towering human. The anxiety of the poet, his grief and pain voluntarily took upon himself as if in atonement. Leitmotiv of the collection is thinking of A. Tarhanov about the purpose of the poet and poetry – the eternal themes of art. The word of the poet – "up the road" (the call of the poet in the world is the dawn, / And for the soul, flowing up the road.) Such word committed poet Andrey Tarhanov.

"Discover the world word – that's the line that distinguishes a poet from a rhymist".² A. Tarhanov peculiar to see the world is figurative and only manifestation of which is similar to the discovery. The poet is able to find the word that makes everyday joyful and unexpected. Sources of creativity of the poet are his people, he takes power in inexhaustible folklore of Mansi, encouraging them to bring their verse to the original form. Yu. Meshkov notes that A. Tarhanov, "There is a nationality, a surprisingly original and unique view of the world. He is Mansi. The meaning of his life, his poetry – love to the native land, and the beauty of the world. Love is the driving force, the emotional center of all of his artistic pursuits".³ A. Tarhanov is man of the Northern territory, with a special mentality, characteristic only of the people of the taiga. His poetry goes far beyond the Mansi culture. He is in love with the Russian classics, while maintaining a deep love for the native land and people, historical way of life and morality. Tarhanov tells about the taiga, its nature, people, and along with it, this is a story about our whole country, and all mankind. The poet has managed to link into one fate of Mansi taiga and the fate of the entire planet. Russian poetry classics contributed to improvement creativity of A. Tarhanov. The poet-Mansi knows perfectly experience: Pushkin, Lermontov, Fet, Tyutchev, Nekrasov, Yesenin. Russian classics helped birth to the music of his artistic expression – unique in its national content, in a kind of poetic tone.

Poetry of A. Tarhanov is close to the painting, the brightness and freshness of colors it is close to impressionism. Poet has verses, painted in tragic tones.

² Meshkov Ju. Na poslednem beregu. Mansijskaja literatura. // sost. Ogryzko V.V. – Moskva, 2003. – S. 295.

³ Meshkov Ju. Na poslednem beregu. Mansijskaja literatura. // sost. Ogryzko V.V. – Moskva, 2003. – S. 297.

Picture of life Mansi region is not only full of romance, but also the hard realism in the poetry of A. Tarhanov («Umershie derevni», «V Hulore», «Ne vernulis' v selen'ja ohotniki...», «Ograda», «O zhadnosti», «Duma zlogo duha», «Zabytyj idol», «Berjoza i starik», «Uzhe utihli vseh uchjonyh spory...», «My vsemi v junosti ljubimy...», «Grom mashin stoit okrest...»). The poet creates a unique atmosphere of each village, to its former glory.

He carefully preserves memory of their places of his childhood, about his father-hunter who taught his son to listen and to see the world of nature, a peasant mother who taught hard work and patience. Tarhanov dedicates his poems to specific historical figures: «Marshal Zhukov», «Utro Dostoevskogo», «K Lermontovu», «Koster Vavilona», «Bat'ko Mahno», «Stalin», «Brezhnev», «Missija Juliana», «Javlenie Nerona» and others.

A. Tarhanov world begins with nature. The poet is fascinated by the beauty of the earthly world: «In this multicolored world, heaven knows! I felt like a child in love». The poet's concern "April's lake in blue armor" ("Doubtful spring"), and the month of the "fire mountain ashes and birches" ("My October"), and "untold distance" of the sea (" I have sworn an oath to thee, o sea..."). The researchers note that in the poetry of A. Tarhanov combines simple and complex, thousand-year antiquity and modernity, the ability to live in two time dimensions. The poet fails to return ever pushed the event to return the children's smile of humanity in disturbing and stressful modern world. This synthesis is manifested in the character of the hero, this phenomenon makes the poetry of A. Tarhanov quite unusual, not like any other.

Lyric of A. Tarkhanov is very interesting and unique. There is something special in his work, not like the other, despite the influence of the poetic experience in Pushkin, Yesenin, Tyutchev, Fet and other Russian poets. Nature is spiritualised and connected with a man in his poetry. In this unity of man and nature, the poet finds his inspiration and purpose. The poet is young at heart and full of creative plans: "I'm often asked the question: how I became a poet? No special secret. All are from childhood. I was born in a small taiga village, in Konda

district. Our home has grown seven sacred larches. We kids were not allowed to approach these trees. I was four when I disobeyed parents and touched one of the trees. Twigs rustled and I thought that larch was talking to me. Near the village was a sacred cedar forest. I think this tree is the core of nature. It feeds - materially and spiritually. We often found the combat arrows, skulls in the woods. My grandmother, Matrona Aleksandrovna, said that the faithful against the infidels fought in these places. Grandma was an amazing person. Being the Mansi, a pagan, she converted to Christianity. She skillfully combined two religions, at first gives the sacrifice to the idols, and then prays before the icons. She had the most revered icon of Il'ja - a prophet. When I became an adult, I decided my son called Il'ja, in memory of this. And so it was. Grandma was very fond of Easter. On this day at dawn the men fired their guns, as if hurrying up the sunrise. The sun will rise and will dance, says my grandmother. I did not sleep, looked at the sky to see, and when will this miracle. I do not sleep so far on the night of Easter. On this night are born wonderful verses, as if someone whispers them to me".⁴

Andrei Tarhanov – man of the Northern territory, with a special mentality, characteristic only of the people of the taiga.

⁴ Stat'ja «Vsjo nado delat' vovremja, poka ne peregorelo». Regional'nyj zhurnal Jugra. № 12, 2001 god., S. 19