

The Place of Special Women in the Art of Poetry for Russian Poet Nekrasov

Rus Şair Nekrasov İçin Özel Kadınların Şiir Sanatında Yeri

Tuğba Günör  0000-0002-3259-3141

Tekirdağ Namık Kemal University

ABSTRACT

Nikolay Alexeyevich Nekrasov, who had a very important place in the 19th century Russian literature, existed as a poet in the literary scene of his period, apart from his identity as a literary authority and publisher. Despite being an aristocrat, the artist, who grew up with slave peasant children, is closely acquainted with the problems and understanding of slave peasants, who were considered the lowest class of the Russian people. He integrated these experiences with realism, one of the widespread movements of his time, and tried to be the voice of these people who were ignored in their country. When we look at the poet's art of poetry, it will be observed that he breaks this line only in the verses he dedicates to women who are special to him. The heroes of these poems, written in a romantic and pessimistic style close to the old tradition, are three women who are very important to the author. First, we see the poet's mother, who had a bitter fate in the art of poetry and died at a young age. Then, we meet Avdotya Panayeva, a married woman with whom he had an illicit affair for many years. And finally, his wife, Zinaida Nekrosova, continued it. When the poems written about these three women are considered in general, great sadness, darkness, and longing are felt in all the poems he wrote to his mother. The poems dedicated to Panayeva, one of the women he loved, are the panorama of a relationship that continued with ups and downs for many years. Those dedicated to Zinaida were written more positively and lovingly because they coincided with the most painful years of the poet's illness and instilled hope in her.

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Introduction

Nikolay Alexeyevich Nekrasov (1821-1877), who has an important place in the history of Russian literature both as an artist and as a publisher, is one of the important names who managed to leave a mark not only for his period but also for the following periods. The author brought a different vision to Russian poetry with his realistic approach and reached the peak of his tendency towards the people that started with the famous Russian poet A. S. Pushkin (1799-1837). When we look at the subjects that Nekrasov deals with in his poems, it will be observed that the first line is the reflection of the harsh living conditions of the Russian people and the oppression of a ruthless administration, both in rural areas and in big cities. It is observed that the artist emphatically emphasized in his poem titled "Poet and Citizen" (Poet i grajdanin, 1856) that the artist cannot ignore people's troubles and that his first duty is not artistic pleasures but that these people's

CONTACT Tuğba Günör, Dr., Dept. of Russian Language and Literature, Tekirdağ Namık Kemal University, Türkiye | tugbakaragozlu@gmail.com; ORCID# 0000-0002-3259-3141; <https://doi.org/10.47777/cankujhss.1490274>

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problems should be important in his literary life. In his works, Nekrasov focused on people's problems rather than aesthetic concerns. It focuses on the problems of every age group without distinction between men, women and children. The villagers living in difficult conditions with him, the poor people in big cities, and their problems are brought to the fore almost for the first time in the art of poetry (Arhipov, 1973, p. 298).

While the poet deals with these subjects that will change the elegance of poetry, he gives a separate place to female characters in a different way from his contemporaries. The artist specifically deals with the oppression of women both in the aristocratic environment and in the village life and slavery system in his poems. Besides these women, another woman image that draws attention in the artist's poetry is the woman in his private life. His first love, his mother, and then his forbidden relationship, and lastly, his wife, whom no one in the family can accept. These three women have an important place in his art. The works dedicated to these three women have a special place in the poet's poetry. As we emphasized above, Nekrasov's realistic and impartial style, which is also a characteristic feature of his art, is not seen in any of these works. Just like in his private life, he gave these women a separate place in his art from other people. He addresses them romantically, like poets from the old tradition, in a way that emotions push facts aside. For this reason, the poems devoted to these three women are a different color in Nekrasov's poetry. In this study, we will focus on this color.

Special Women in the Art of Poetry for Russian Poet N. A. Nekrasov

In the early poems of the artist, the first of these three women is his mother, Aleksandra Andreyevna Zakrevskaya (1803-1841). Later, we will talk about the poem of Avdotya Yakovlevna Panayeva (1820-1893), his lover and great love with whom he spent seventeen years together. Finally, although his last darling, whose name is Fiokla Anisimovna Viktorova (1851-1915). We will focus on the poem devoted to his lover, whom the poet calls Zinaida.

It will be seen that Nekrasov, as the son of an unhappy mother in an unhappy marriage, as well as financially, has shown a special sensitivity and care towards women since his childhood. Especially to his mother, whom he saw constantly suffering as he was growing up. His mother has an important place in the poet's literary and individual development. She is the architect of his good sides. The official name of mother Nekrasov, in the records is Aleksandra Andreyevna Zakrevskaya. She was born as the daughter of a well-known landlord. Everyone, especially the poet, calls the woman named Yelena when she is baptized (Oberuchev, 1903, p. 177).

Yelena was a beautiful girl who was brought up in all noble traditions. She married Alexei Sergeyevich Nekrasov (1788-1862), whom she met at a ball at the age of seventeen, in 1817, against her family's consent. Alexei Nekrasov was a very cruel man. He was very unloving and cruel not only to his wife but also to his children. Nekrasov addresses his father as a 'despot,' 'killer,' and 'executioner' in his poems (Chukovsky, 1929, p. xi). Yelena, who endures all the torments of her husband, attributes her bad marriage to the fact that it happened against her family's consent. Yelena gave birth to six children to her husband and always hid all the problems she had in order not to upset her children (Oberuchev, 1903, p. 176). There is a very tight bond between Yelena and her third child, Nekrasov. Understanding each other's problems from their eyes, the mother and son will be able to maintain this bond until their last breath. The struggle of his mother against his father in order to become an artist is especially important, and it cannot be ignored. The most important reason for Nekrasov's becoming an artist is his mother. He awakens the lyrical spirit in his soul. Nekrasov openly writes down the tears that his mother hid from them in his works. Dostoyevsky describes the bond between Nekrasov and his mother in his memoirs like this: "He was very touched when he was talking about his mother, his mother evoked something sacred in him, his mother saved Nekrasov, became his lighthouse, his guiding star" (Rozanova, 1988, p. 39).

Nekrasov first addresses his mother in his autobiographical work "Homeland" (Rodina), which he wrote in 1846, five years after her death:

Here is the dark, dark garden.../ In the depths of the tree-lined path through the branches/
Who is this sick and sad face that appears and disappears? / I know, why are you crying
mommy! /Who ruined your life.../ Ah! I know, I know!... / You gave your life to a sullen
ignorant forever,/ You never had empty dreams,/ The thought of rebelling against your
destiny frightened you,/ By keeping quiet like a slave.../passions were not alien to your
soul;/ She was proud, stubborn, and very beautiful/ And forgave everything she could afford
to endure/The devastating pre-death whisper!... (Nekrasov, 2010, Tom I., p. 37)

The poet's grief is clearly felt, as he calls the garden where he played games as a child "dark." She is a model of a mother who submits to the 'sulky ignorant', that is, to her father, sheds tear in grief and thinks of someone else even in that painful state so that her children do not see these tears.

We can clearly see from the poem that Nekrasov was also angry at his mother's silence for this reason, despite all her love. But most of all, he is angry with himself for not being able to prevent it. He will write these lines, which are full of sorrow, in his memoirs, "Here is a little boy's heart aching great sorrows" (Tartskova, 1988, p. 92). He continues to live with this grief until his last breath.

After his mother, Nekrasov is most fond of his older sister, Yelizaveta (1821-?). Yelizaveta also makes a bad marriage, just as her mother was destined to do. This bitter fate has spread from mother to daughter. Nekrasov experiences the same grief for his older sister. In this poem, in which she rebels against her mother's bad fate, she calls her sister "the sister of my soul" (Nekrasov, 2010, Tom I., p. 38). However, no traces of her sister can be seen in any other work.

Nine years after he penned this poem, he once again calls out to his mother in his poem "He Has Been A Heavy Fate" (Tyajolij krest dostalsya yey na dolyu), which he wrote during the depression in 1855, which he dedicated to his lover Panayeva: "He suffered a heavy fate:/ Suffer, shut up, pretend and don't cry" (Nekrasov, 2010, Tom I., p. 176).

Another striking feature of this work is the monologue technique that the poet does not use in the poem. In the poem, the poet is in front of his mother's gravestone and remembers what his father said to his mother. While listening to these, his mother stands like a statue. "Don't say it!" he ends his lines with these sentences: "Horrible, deadly sounds! / She is silent, breaking my arms, / She looks like a beautiful white statue.../ And what could she say to to her husband. what can her son say to her?" (Nekrasov, 2010, Tom I., p. 177).

The desperation of the artist is obvious. A short life of pain. No one, especially the artist, has ever been able to help him. Years later, he would openly express this remorse in his autobiographical poem "Knight for an Hour" (Ritsar na ças, 1860-1862), and he would consider himself a useless knight in front of his father. The work is full of depictions of the last spring season, whose day and night are not bright. The mood of everyone living in the house is parallel to the weather. A storm is about to break. "Sleep, who can - I cannot sleep, / I stand quietly, without noise/ On a meadow covered with haystacks/ And I think an involuntary thought. / (...) / Tonight I would like to cry/ On a distant grave/ Where lies my poor mother..." (Nekrasov, 2010, Tom I., p. 271).

Nekrasov is someone who visits his mother's grave very often in real life. In the same way, in his poems, he often goes to his mother's grave. In this poem, he is again in front of his mother's grave. Mother and son deal with him as in the old days.

You lived your whole life unloved, / You have lived your whole life for others. / With a head
open to the storms of life, / All my life under an angry thunderstorm/ She stood - with her
breasts/ Protecting beloved children. / And the storm broke over you! / You, without

flinching, took the blow, / For enemies, dying, prayed,/ The mercy of God called on the children. (Nekrasov, 2010, Tom I., p. 272)

These verses clearly reveal how well-intentioned her mother was. It is a very important detail that she prays like an angel for all the people who caused her pain and death at such a young age. He also clearly reveals what his mother means in the eyes of the poet. Another thing that is revealed in the poem is the weight of the fact that Nekrasov's mother endured all this suffering just so that he and his brothers would not be upset. The poet cannot get rid of this sadness, so he makes his reader feel this weight in every verse that his mother passes. In 1868, Nekrasov wrote the poem "Mother" (Mat), in which he once more addressed his mother. The same pain is expressed again in the poem. In his poem, the artist told his mother, "Your love, your holy pain, your struggle; I sing of your selfless activism!" (Rozanova, 1988, p. 45). This poem is a part of the work titled "From the Poema of the Mother" (Iz poemi "Mat") on which the author has been working for twenty-seven years. The poet composes his work, which started in 1850 and finished in 1877, shortly before his death, in three parts. As in his other autobiographical works, his mother's sad home life is treated with the same pessimism. Especially her mother's quiet and sad state in her gardens; "Quiet as the night, light as a shadow, / You used to walk around every day, my mother" (Nekrasov, 2010, Tom I., p. 228).

Another remarkable expression in the poem is that new generations do not value the concept of mother as much as they used to. The poet also recommends that the value of mothers who are alive as a mother should be appreciated, "A great and lofty word: 'Mother'/In our sarcastic and daring age / It does not arouse emotion" (Nekrasov, 2010, Tom I., p. 226). The continuation of the poem continues in the same parallel as in the poems above. The only difference is that as a poet, he can cast a spell on his mother and immortalize her name. He explains this magic like this: "I am happy! / Now that you have left this world, / But you will continue to live in the minds of people, / As long as the lyre can live there. / Years will pass, and my faithful admirer/ Will open to read; / And he sighs in you as he visits the ashes of the poet, / sighs to him" (Nekrasov, 2010, Tom I., p. 234).

For Nekrasov, his mother, a suffering woman carrying her own cross, appears in her works in this way with all her goodness, sorrow, and desperation. Until his last breath, the poet tries to immortalize his name with the only power he can. When we look at the mother types in Nekrasov's works, it will be remarkable that all mothers are suffering and good people. These women get all their power from the poet's mother. For Nekrasov, his mother is the representation of "beauty and goodness."

Avdotya Yakovlevna Panayeva is the first name that draws attention after her mother in Nekrasov's poems. Panayeva is the daughter of Yakov Grigoryevich Bryanskiy (1790-1853), an important actor of the Alexander Theater, and Anna Matveyevna (1797-1878), a famous opera singer who was born in Petersburg in 1820. Although the artist grew up in a family, she had a difficult childhood due to the despotic character of her mother. (Panaeva, 1927). Panayeva, who will be named "Peterburg's most beautiful girl" by Vladimir Sologup, soon begins to attract everyone's attention (Panayeva, 1927). For example, Fyodor M. Dostoevsky openly admits that he fell in love with her in his youth (Panayeva, 1927). Fascinated by this remarkable beauty, Ivan Ivanovich Panayev (1812-1862), one of the important literary authorities of the period, married the young girl despite his family's disapproval. However, Panayev soon gets bored of his beautiful wife and returns to his old life. He either works or spends time with other women. Meanwhile, Panayeva, who gave birth to a daughter and was shaken by the death of her daughter, does not neglect her husband's duty to host the literary circle. This is how they meet Nekrasov. The couple, who fell in love the moment they saw each other for the first time, will start a forbidden relationship for seventeen years. In her memoirs, Panayeva writes of this encounter as follows:

I saw Nekrasov for the first time in the winter of 1842. Belinskiy brought him to read his work 'Peterburg Corners.' Belinsky was waiting to play cards. V. P. Botkin, who came from Moscow, was also sitting with us... Nekrasov looked embarrassed when he started reading. His voice was always low, and he read very quietly. But then he got excited. Nekrasov looked sickly and much older than he was. He had a distinctive demeanor. (Panaeva, 1927, p. 1)

The couple, who concealed their feelings until 1845, now begins to meet secretly, moving across their house to be with this woman, who was married to one of the most important names of the period. In this way, their relationship continues for many years. Panayeva gives birth to two sons from Nekrasov. However, one of the children was stillborn, and the other died as soon as he was born (Panayeva, 1927, p. 57). The relationship, which went through a lot of scandals and many discussions, ended when Panayeva, who was freed after Panayev's death in 1862, wanted to get married. Two years after this date, Panayeva fell in love with Apollon Filippovich Golovachyov (1831-1877), who was eleven years younger than her and the secretary of the magazine "Sovremennik" (Skatov, 2004, p. 405). Nekrasov regrets his ex-girlfriend's decision to marry and begs Panayeva to return to him, but it is too late. Panayeva soon gave birth to a daughter from Golovachyov and devoted herself to her daughter until her death (Nikolay Nekrasov i Avdotya Panayeva: <http://domochag.net/people/history38.php>).

Nekrasov reflects this turbulent life in his works. The poet never speaks openly to Panayeva in his poems, but it is known by the reader to whom these poems are dedicated. The first poem of forbidden love is "You Are Always Wonderfully Beautiful" (Ты всегда хороша несравненно), dated 1847. In the work, the artist describes Panayeva, whose beauty is epic in Russia, with these words: "You are always wonderfully beautiful, / But when I am sad and sullen, / Your cheerful, sarcastic mind/ It comes alive so enthusiastically/ You laugh so lively and pleasantly that, / You scold my stupid enemies, / Sometimes you bow your head in sadness, / You make me laugh so cunningly" (Nekrasov, 2010, Tom I, p. 54).

For the poet with a pessimistic soul and a sick body, Panayeva is like a source of healing and joy. They have managed to be extremely loving, understanding, and supportive towards each other in their relationships. This relationship is received very harshly in society. In fact, this society, which does not care much about extramarital relationships morally, values such relationships only in order to make them a topic of conversation in the halls and to show themselves at a high moral level. Panayeva also becomes the focus of the community's rumors. These rumors sometimes turn into verbal abuse. Nekrasov, to make his lover care about these rumors, calls out with his poem "When His Blood Flared Up" (Когда горит в твоей крови...) of their joint work, "Three Countries of the World" (Три Страни Света, 1848-1849). "True love's flame, / When it blazes in your blood, / When you deepen your rational rights, / When you are conscious. / Believe: the rumor won't kill you/ With its cruel slander!" (Nekrasov, 2010, Tom V., p. 204).

The fact that the wife of an important man of the period had an affair with a noble but poor poet whose name is beginning to be heard becomes a rumor that keeps its freshness for many years. One of the most important reasons for this situation is Panayev's calm attitude towards his wife's betrayal and his ability to maintain his friendship with Nekrasov. This situation disturbs Nekrasov more than Panayev. In the same poem, she advises her lover to leave her husband if she loves him: "But if your passion is weak/ And your faith is not deep/ Become your husband's eternal slave, / Otherwise you will regret it very much!" (Nekrasov, 2010, Tom V., p. 204).

Panayeva and Nekrasov are indeed madly in love with each other. This spell will shake after the grief of their first son, who will die in 1848, and create an estrangement between the couple. These are very difficult times for the poet. The death of the child shortly after birth shocks him deeply. He expresses this pain openly in his poem, "Defeated by Loss That Will Never Return" (Porajena

poterey nevozvratnoy...), which he first thought of as the title of "From Black Day" (V çyorniy den). "I am waiting... But the night is approaching dawn. / And there is a deadly darkness around..." (Nekrasov, 2010, Tom I, p. 151). In this dark time, the poet's illness, which has not been diagnosed for years, is clearly revealed. Learning that he has bowel cancer, Nekrasov becomes depressed; his voice is hoarse, sometimes he does not speak for days, and he thinks he will die. He became introverted (Panaeva, 1927, p. 54.).

Nekrasov expresses his distance from the woman he loves at this time with these lines: "She is not far away anyway:/ We are more excited with the last desire/ But there is a secret coldness and sorrow in our hearts .../ When the river rises more in the autumn/ Like the rushing waves are colder" (Nekrasov, 2010, Tom I, p. 63).

Between 1850 and 1855, Nekrasov became more pessimistic and began to distance himself from Panayeva. He expressed his grief with the following lines in his poem "Oh, Our Life Flowed with Struggle" (Da, naša jizn tekla myatejno...). "Our life has flown by in struggle, / Full of anxiety and loss, / Parting was inevitable-/ I'm glad for you now! / But since everything around has become a desert for me/ I can't devote myself to anything with enthusiasm, / And life is boring and time is too long, / And "I got bored with my job" (Nekrasov, 2010, Tom I, p. 64).

This pessimism reached its peak with the death of their second baby. Nekrasov selfishly began to think that he was the only one who suffered. It was a great injustice for a woman like Panayeva, who faced the reactions of all of Russia just out of love for him. Their relationship was about to break down. He clearly expressed his determination to leave in his poem titled "And you? Didn't You Give Yourself to Sorrow?" (A ti? Tak je li peçali predana?...). "Were we happy together? / Tell me! I have to know... / How strangely I love you! / I wish and pray for you happiness, / But the thought that the grief of separation troubles you, / It eases the pain in my heart" (Nekrasov, 2010, Tom I, p. 64).

Panayeva responded to this call for separation and returned to her husband's house. Nekrasov realized the mistake he had made, and that he was not the only one suffering, and in 1850, he wrote a poem asking for forgiveness called "Darling, Is This a Joke?" (Tak to shuka? Milaya moya). "Darling, is this a joke? / How cowardly and unsympathetic I am! / I wept for your deliberately harsh, short and cold letter, / Neither with friendly affection nor with open words, / You did not please my heart with it" (Nekrasov, 2010, Tom I, p. 65).

He continued this poem in the poems he wrote in the form of a letter written by the poet to his lover who left him. His first poem was his work titled "Ah, Letters of the Woman We Love" (O pisma jenşini, nam miloy), which was published in 1852 as a chapter with the title "Passage" (Otrivok). Here, he clearly revealed his grief with the lines "The last hour of separation was so unfortunate, / So heavy, so bitter, so sad..." (Nekrasov, 2010, Tom I, p. 66). He would continue this poem with "Letter" (Pismo, 1855) and "Hot Letters" (Goryaşçiye pisma, 1877).

Nekrasov and Panayeva were very similar in their impulsiveness. For this reason, they quarrel frequently and make up just as often. Their relationship continued with these ebbs and flows. In 1851, Nekrasov wrote the poem "We Are Inconsistent People With You!" (Mi s toboy bestolkoviye lyudi) to end the ongoing resentment between him and Panayeva. In the work, the poet addresses the woman he loves as follows:

We are inconsistent people with you,/ We are ready to shine every minute!/ The relief of the excited chest,/ They are unreasonable, sharp words./ When you are angry, tell me,/ Everything that worries and upsets your soul!/ Let's be angry openly my friend:/ It was easy to make peace, but it will quickly become boring./ If prose is inevitable in love,/ Let's take our share of happiness from it;/ After the quarrel, it will come so full, so tender,/The return

of love and care will come back... (Nekrasov, 2010, Tom I., p. 70)

This work of Nekrasov, who never reflected his own feelings and thoughts in his works, was enough to express the sadness he experienced over the pain of separation. The fact that the woman he called out as a romantic lover did not respond to him excites him even more. He got more passionate verses written.

So important, rejected by/ I was walking on these shores, / Like rushing into the waves, / Full of ominous thought. / They shone attractively. / I stepped on the edge of the cliff-/ In an instant the waves grew eerily dark, / And fear stopped me! / Later on full of love and happiness, / We came here often. / And you blessed then / The waves that rejected me. / Now alone, forgotten by / After many unlucky years, / I wander these shores again / With a faint soul. / And It comes to my mind again / I stand on the edge of the cliff, / But the waves do not threaten harshly, / They pull me into the depths... (Nekrasov, 2010, Tom I., p. 141)

The name "Already, When You Rejected..." (Davno otvernutiy toboyu...) was later added to this poem, in which the poet noted "The night of April 25, 1855" in the scribbles. The poem created a lot of buzz as soon as it was published. In fact, the Russian revolutionary Nikolay Gavrilovich Chernyshevsky (1828-1889) would have his heroine Katya Polozova read in his work titled "How to Do It?" (Şto delat?, 1902) (Nekrasov, 2010, Tom I., p. 624).

The poet, who says "I wander around with my dead soul", which was the result of the pain and mood he was experiencing, expresses his pain in verses in a metaphorical way. She was depicted as lost among the surging waves, and the places she used to visit with her lover are drowned in gloom.

After this poem, the poet clearly expressed his most intimate feelings towards Panayeva in another of his works. His poem "Where's Your Dark Face" (Gde tvayo liçiko smugloye) was one of these bravely written poems.

Where is your dark face, / Who is it laughing at now? / Oh, loneliness is everywhere! / I promise no one! / However, it would have been eagerly / When you came to me in the evening, / How carefree with you, / We were both joyful! / How vividly you expressed your naive feelings! / Do you remember, you especially/ used to like my teeth." (Nekrasov, 2010, Tom I., p. 169)

Unfortunately, the poet did not publish this poem, which he wrote to his lover whose smiling face he missed in the same year. After the work was written, he published it on December 29, 1861 (Nekrasov, 2010, Tom I., p. 634). Together with these poems, he wrote his poem "Forgive" (Prosti) with the same pain. The narrator, separated from his lover, called out to his lover as follows: "Forgive! Forget the days of fall, sorrow, / Disappointment, anger, / Forget the storm, forget the tears, / Forget the threats of jealousy! / But the days when the sun of love rose upon us with compassion, / And when we finish the journey vigorously/ Bless and do not forget!" (Nekrasov, 2010, Tom I., p. 181).

All of Nekrasov's love calls were never answered by his lover. The health of the poet, who gradually deteriorated spiritually, also deteriorated. A second attack occurred in his disease in 1855. The artist, who felt spiritually alone, thought that he would die due to his illness, which made him even more pessimistic. This mood drew attention in almost all of the poems of 1855 and 1856. His poem titled "Hard Year - Illness Destroyed Me" (Tyajoliy god slomil menya nedug) is one of his works dating back to 1855. He wrote the following lines in his work, in which he reproached his lover for leaving him alone in these difficult days but explained that he knew how much pain she felt from this situation.

Hard year- malady has destroyed me, / Trouble has caught me, happiness is betrayal, /

Neither foe nor friend has pity on me, / And even you did not! / Exhausted, ambitious, / Fighting with mortal enemies! / Brave woman! You stand before me / Like a ghost with eyes that have lost my mind! / Your hair has fallen on your shoulders, / Your lips are burning, your cheeks shine rosy, / And unbridled speech/ I am involved in terrible, cruel, unjust condemnations... Stop! / Your youthful years/ To life unhappy and in captivity/ I wasn't the one who condemned / I am your friend, not your executioner! / But you do not listen... (Nekrasov, 2010, Tom I., p. 143)

It was obvious that the severity of the poet's illness and how much this situation affected him psychologically. The artist also expressed his loneliness with the lines "Neither enemies nor friends pity me." These reproachful verses never find a response. In 1856, Nekrasov, who was now in a bad mood, wrote "Hot Letters" (Goryaščiy pisma), in which he addressed his lover once again, but the work was published shortly before the poet died (1877). This poem, which the poet could not finish, is compared to the poem "Burning Letter" (Sojjonoye pismo) written by the famous Russian poet A. S. Pushkin in 1825. In the poem, the lover waits for a light after his departed lover. However, this light was never visible. It was said that the closed doors would bring about the end of the narrator. Nekrasov's poem was in the same parallel. "You freely made your choice, / And I did not fall to your knees like a slave;/ But you walk up the steep stairs, / And you burn the steps you climb with courage!... / Your crazy step!... / Maybe it will lead to disaster...." (Nekrasov, 2010, Tom II., p. 225).

It was very striking that your lover burns the steps he climbed when leaving. It was no longer possible to return. The poet also realized this. He addressed his lover for the last time in his last poem, "Three Elegiya" (Tri elegiyi), which he wrote for Panayeva in 1874, consisting of three different sections. In the work, the narrator called out to his lover, who left him and married another man, for the last time, through these lines. "Even if the wish comes true, what does it matter?... / The irresistible idea that he can never be happy without me, / Lives in my soul!/ We put everything we value in our lives,/ Our most beautiful things/ On the same altar/ And this fire has not gone out!" (Nekrasov, 2010, Tom II., p. 166).

It is very striking that the narrator in the poem thinks that the woman he loves can never be happy with someone else. This message was written in 1864 upon the news that Panayeva had married Golovachyov. Nekrasov was very angry with his lover, who did not return to him despite all these calls and even married another man. But this anger was selfishness. In 1862, as soon as her husband died, Panayeva sent a message to Nekrasov stating that she would return if he accepted the marriage in the presence of the church. However, Nekrasov puts aside the love he expressed in all these verses and declares that he would not accept this marriage. This will put an end to it. Panayeva had been definitely abandoned him. Nekrasov addresses his lover, whom he refused to marry, as follows:

She will come... / And she is shy as always, / Impatient and proud, / She will silently look at the ground / Then... What shall I say then?... / (...) / My anxious heart is beating, / The eyes are smoky. / The burning breeze of passions / Has descended on me like a storm. / I remember the bright eyes/ of my distant wanderer, / I repeat the fiery verses/ that I once wrote for her. (Nekrasov, 2010, Tom II., pp.166-167)

While Nekrasov was repeating his fiery verses, he heard that Panayeva had a daughter in 1866. This woman, who has been burning with the desire to become a mother for a long time, has achieved her goal. She has forgotten all her other desires and focuses on her maternal duties with all her strength. The fact that the woman he always wanted to have a child with has a child from another man is definitive proof that there was no turning back. His last lines for Panayeva were: "My hair is turning grey.. / The problem is solved: Work, as long as you live/ And wait for death! It

is not far away either / Why you, oh my heart! / Have you not made peace with your fate? / Why this gloom of yours? / (...) / Fall asleep... Die!.." (Nekrasov, 2010, Tom II., p. 167).

These poems, which Nekrasov wrote almost like a romantic by suspending his realistic side, are called the "Panayeva Series" (Panayevskiy tsikl). As can be seen from the examples above, it is very numerous and full of memories.

After breaking up with Panayeva, Nekrasov had short-term relationships with many different women, but he spent the last seven years of his life in great peace with Fiokla Anisimovna Viktorova (1851-1915), whom he met in 1870. The poet falls in love as soon as he sees the nineteen-year-old young girl who speaks Russian beautifully. As a forty-nine-year-old man, the poet finds life again in a young woman. (Skatov, 2004, p. 408). Nekrasov never calls his lover by his own name. Nekrasov calls Fiokla "Zinaida", simply "Zina", "Zinochka". In an interview with the magazine "Saratov's Reporter" (Saratovski vestnik), Zinaida explained why she changed her name as follows: "Nekrasov used to call me Zina and his father's name. After that, all her acquaintances began to call me Zina Nikolayevna, and eventually I got so used to this name that I forgot that my real name was Fiokla Anisimovna" (Loman, 1978, p. 60).

Another unknown feature of Zinaida, such as her changing name, was her past before meeting Nekrasov. There was different information on this subject. The first was the information from Karabikha.¹ From Nekrasov's close friend P. Koshkin, Zinaida was the daughter of a high-ranking officer serving in Vyshny Volochyok in the northeast of Russia. Secondly, it was the claim of Yekaterina Zhukovskaya, a close friend of the couple. Zhukovskaya claims that Zinaida is the daughter of a war journalist who worked in Vyshny Volochyok. Thirdly, the poet's close friend, Korney Chukovsky, claimed that Zinaida's father was a military band officer. Fourthly, Zinaida's acquaintances in Saratov, where she spent her last years, report that Nekrasov's widow's mother was a laundress and her father was a rank-and-file soldier (Loman, 1978, pp. 61-62). The most striking among these rumors is the following memory of T. I. Orlov in 1917: "My grandmother was the hunting companion of M. P. Sukhov's daughter, Mariya Mikhailovna Nekrasova, and her neighbor from Chudovo. He used to tell a lot about Nikolay Alexeyevich and Zinaida Nikolayevna. According to my grandmother's words, Z. N. was the daughter of a laundress. Nekrasov met him in Chudovo when he was coming back with a laundry basket over his head" (Loman, 1978, p. 62).

Nekrasov's family had only one statement about Zinaida. She also says to her niece Vera Fedorovna Nekrasova in 1961: "We know very little about Zina Nikolayevna. They would not say anything about his father or mother. I only remember my mother saying that Zina Nikolayevna was a street vendor (selling flowers, if I remember correctly) and that she met Nikolay Alexeyevich there" (Loman, 1978, p. 62).

Vladislav Yevgenyevich Yevgenyev-Maksimov (1883-1955), known as a Nekrasov expert, says the following about the nature of this relationship while writing about Nekrasov's life in 1915: There is no information in literature about Zinaida Nikolayevna's life until she met Nekrasov and how they met (Loman, 1978, p. 62).

Zinaida was a very cheerful girl. She also spread joy to those around her. She makes a great effort to keep up with Nekrasov's educated, aristocratic environment. The poet tries hard not to embarrass his girlfriend. Nekrasov supports her efforts and makes her take private lessons. French teacher M. S. Naksariy describes Zinaida's efforts as follows: "Zinaida Nikolayaevna was a very sympathetic, ordinary woman, similar to a fashion designer, but very smart. Nekrasov loved her very much. "Zinaida Nikolayevna learned French with great effort and success" (Loman, 1978, p.

¹Karabikha (Кара́биха, Karabiha) is a village in Yaroslavl Oblast, Russia. Nikolay Nekrasov lived and worked there for a long time.

66).

In addition to this skill of Zinaida, another talent that attracted attention and captured the heart of Nekrasov, who was a complete hunting enthusiast, was her ability to ride a horse very well and use weapons. Nekrasov's nephew Aleksandr Feodorovich described it as follows:

I remember Zinaida Nikolayevna very well; her face was a charming color, she was a blue-eyed blonde, her lips looked like they were drawn with a pencil, and she had teeth like pearls. She was well-spoken, resourceful, and quick-witted. She used a gun and rode very well, so Nikolay Alexeyevich used to take her with him when he went hunting. (Loman, 1978, p. 65)

Nekrasov and Zinaida were a very happy couple. People in the poet's close circle have always spoken positively about this relationship. However, Nekrasov's family thinks that she married him inherits the sick poet's inheritance. The poet was also aware of this situation. A year before he died, he wanted to have a church wedding with Zinaida, but his illness did not allow him to go to church, so he invited the priest to the house to perform the wedding with a special request. Shortly after the poet's death, it was claimed that it was not legal for the priest to marry at home, and the marriage was deemed invalid. Zinaida cannot receive a share of Nekrasov's inheritance. However, she never fought against his family. She has been in love with both Nekrasov's personality as an artist and his heart as a man. N. V. Holshevnikov (1822-1907), a close friend of the poet, wrote about Zinaida's grief during the funeral as follows:

Zinaida Nikolayevna stood bravely and strongly. But when Nekrasov's coffin was being taken out of the apartment, something bad happened. I held her, but she still fell to the ground. But she pulled herself together and started walking behind the coffin. I took her arm. I wanted to make her sit in the car, but she did not sit down and walked the whole way with the people next to her husband's coffin. (Loman, 1978, p. 75)

Zinaida goes through very difficult times financially after the death of the poet. When there is no support from the family and Nekrasov's close friends living in Karabikha keep their distance from her, she soon spends the money she has on charity organizations. She settles in Odessa and lives here until she dies (Zinaida Nikolaevna Nekrasova).

Zinaida is not very prominent in Nekrasov's poetry. It is hardly in the foreground, especially considering the part devoted to Panayeva. The poet has been busy compiling his autobiography and poems in two volumes during the years he has met Zinaida. The poet is also in the first of the two volumes of this compilation, "To my dear precious Zina". N. Nekrasov March 23, 1874" and the second one to "My sweet and only friend Zina. N. Nekrasov writes December 12, 1874", and dedicates all his works to her (Loman, 1978, p. 60).

In 1876, Nekrasov wrote his first poem to his beloved, who did not leave his bedside even once and never let go of his hand after suffering the last attack of illness that would put him to bed. This poem named "To Zina (You Have the Right to Live...)" (Zine (Ti yeščio na jizn imeyešč pravo) will also have two continuation poems. The narrator is a poet himself and tells his lover not to grieve after she dies:

You have the right to live, / I'm fast forwarding to the end of my days./ I'm going to die - my fame will fade,/ Don't be surprised- don't worry about him!/ My child, know; Fame for a long time and with bright lights/ It won't shine on my reputation:/ Struggle has prevented my poetry, songs have prevented my fighting./ Only to serve the sacred purposes of the century,/ To his struggle for the sake of his human brother/ He who dedicates his life completely/ He will live more than his life... (Nekrasov, 2010, Tom II, p. 215)

This work, which resembles a farewell letter, also reflects the poet's philosophy of life. The poet

expresses his duty as an artist in the life he questions. For the poet, only those who devote their whole life to the struggle will remain immortal. Therefore, he gives his lover the secret of immortality. It is also noteworthy that he calls the woman he loves a 'son.' The age difference between them is due to the fact that she is not only a lover but also gives him advice like a teacher.

In addition, the poet suffers greatly during his seizures. His sister and Zinaida stayed with him for a moment. Nekrasov also regrets this situation. It hurts him so much that his beautiful wife is so tired and never sleeps, and he almost begs her to get some sleep and rest. However, Zinaida never wants to leave his head. Nekrasov specifically addresses this situation in his work "To Zina" (It's been two hundred days...) (Zine (Dvesti uj dneý)) on December 4, 1876:

It's been two hundred days, / It's been two hundred nights / My suffering continues, / Nights and all day long / In your heart / My groans ring, / Two hundred days are coming, / Two hundred nights! / Dark winter days, / Bright winter nights... / Zina! Close your tired eyes! / Zina! Sleep! (Nekrasov, 2010, Tom II, p. 218)

However, Zinaida never sleeps and waits for her lover. Now, the poet is sure that the disease he has been fighting for years will end with death this time. It's out of power. He completes his trilogy called "To Zina" (Zine) dated February 13, 1877, in which he will address the woman he loves for the last time. This is the final call:

Bring the pen, paper, books closer! / Dear friend! I have heard a legend: / The chains of the worker have fallen from his shoulder / And the worker has fallen dead. / Help me to work Zina! / Your labor has always revived me. / Look, here is a beautiful view, / Write it down before I forget! / Stop crying secretly! Believe in hope, / Laugh, sing to the bottom where you sing in the spring, / Repeat to my friends as before, / Every poem I have you dictated to me. / Tell your friend that you are pleased; / Against my agonizing illness / With the enthusiasm of your victory, / Your poet forgot death! (Nekrasov, 2010, Tom II, p. 235)

The lines "write them before I forget" show that Zinaida provided not only moral support but also material support by clearing her works. In addition, these last words are his advice to Zinaida to be strong and not to be sad in the face of approaching death. The thought of her being sad comes from the thought of death, which she feared for years, and she constantly asks her lover to be strong in her latest works. Although Nekrasov has reserved a small place for Zinaida in his art, Zinaida's place in his art is very different spiritually. Many of the poet's masterpieces, which are considered to be his masterpieces, came to life in the seven years they spent together.

Conclusion

Bringing a different perspective to his era as a realist poet, Nekrasov follows a very different artistic line with his poems dedicated to women who are special to him in his private life. Apart from the poems dedicated to these three women, the artist, who writes both prose and poetry in a cold and impartial way, makes his presence felt deeply in each of his works, with his most intimate secrets and deep sorrow. Therefore, these poems are very valuable for us to understand Nekrasov's inner world. The author of "Who Lives Well in Russia" (Komu na Rusi jit horoşo), the encyclopedia of Russian people, this neutral man romantically addresses the women in his private life, like poets from the old tradition. In the poems, he addresses to his mother, we clearly see the great pain of his childhood and adolescence, his love for his mother, and his anger towards his father. As he said, the only thing he can do as a poet is to immortalize his mother. With great success, he succeeds in making his mother's pains read and written even after centuries. It is the result of this magic that we commemorate this woman who is fond of her children with great respect in our work.

Of course, the largest part of the poet's poems in terms of volume, which he dedicates to Panayeva,

cannot be ignored. However, while a few of these poems are love poems, we see that most of them are filled with the grief and regrets of the abandoned lover. When we look at the ones dedicated to Zinaida, it is noteworthy that they are almost insignificant in volume. Because of this togetherness, which coincides with both the poet's maturity period and his most productive years, it is noteworthy that the poet tends toward social problems rather than his love affairs. Zinaida gave the poet the power to create and complete many of his masterpieces, which will be mentioned centuries later. She personally served as his secretary, inspiring him to write more boldly. Above all, it provided an environment of peace and comfort to do these things.

When we look at the poems that Nekrasov dedicated to these three women in general, a pessimistic and dark atmosphere always draws attention. Except for the first-period poems written for Panayeva, the dominant colors are dark colors. The guilt of not being able to help his mother, the pain of losing his lover, and the cold hand of death when he has found complete happiness are clearly felt in his works. These poems of Nekrasov, who is called one of the rare people who brought different people and subjects to Russian poetry with his realist nature and his subjects, and even simplification, have revealed the romantic poet in his soul.

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Disclosure Statement

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