INTRODUCTION

Having come to Russian poetry thanks to the creative work of the Irish writer Thomas Moore, whose poems attracted the attention of Russian writers with their freedom-loving ideas, enthusiasm for Eastern Orientalism, the image of the peri began to appear with stable periodicity in the works of such outstanding representatives of Russian poetry of the XIX century as M.Yu. Lermontov, N.A. Nekrasov, K.F. Ryleev, A.P. Maikov, A.A. Fet. A huge influence on the development of Eastern poetry of the Irish bard and the appearance of «a sustainable mage-symbol of the peri in Russian literature» (ZHATKIN, DOLGOV, 2007) was influenced by the appearance of V.A Zhukovsky's interpretation of the second frame tale «Paradise and the Peri» from Thomas Moore's oriental romance «Lalla Rookh». V.A Zhukovsky, as one of the most talented translators of the golden age of the Russian literature, managed to «pass the poem through his own perception» (ZHATKIN, DOLGOV, 2007), weaken the «oriental flavor of the work» (ZHATKIN, DOLGOV, 2007), to make it interesting and understandable for the Russian reader. Many critics note Zhukovsky's focused change in the interpretation of the image of the peri, which originates in ancient Iranian mythology and appears as a winged creature descending from heaven in the guise of a beautiful, young woman, surrounded by fragrances and capable, thanks to supernatural powers, to help ordinary earthly mortals to fight against evil demons. as well as evoking clear associations when compared with the image of a good fairy, a sorceress, which was later entrenched in the European literary tradition. V.A Zhukovsky managed to give the peri «a special ethereal airiness characteristic of Christian angels» and thereby make this image close and accessible to Russian readers of the 19th–20th centuries.

It should be noted that a special surge of interest to the image of peri was observed in Russia in the first half of the 19th century, which was directly related to the admiration of many representatives of the Russian intelligentsia for the work of Thomas Moore, who was perceived as a «creator equal to Byron» (ZHATKIN, DOLGOV, 2007), and even his introduction into the triumvirate of English poets along with J. -G. Byron and Walter Scott. In the 1820–1830s, many famous writers and translators often turned to the work of Thomas Moore, borrowing images and motives of his oriental romance «Lalla Rookh», mainly relying on the interpretation of the frame tale «Paradise and the Peri» written by V.A. Zhukovsky. V.A. Zhukovsky's translation talent was noted by K.F.Ryleev in the poem «Message to N.I. Gnedich» (1821), in which the future Decembrist highly appreciates Zhukovsky's poetical abilities and his role in the development of the Russian literary tradition, the aesthetic tastes of the whole generations of young writers, before whom he «in response to scolding people» opens the door «for the young peri» (RYLEEV, 1971). The image of peri, traditionally replacing a young woman with a special charm and beauty hidden from prying eyes, the ability to captivate men and make them forget about everything, appears in M.Y. Lermontov's poem «Sashka» and his later poem «Tamara», describing insidious charm of an oriental beauty. All the same image of the sultry oriental beauty- peri is recreated in the poem written by N.A. Nekrasov «The Turkish Woman», filled with elements of oriental exoticism in describing the customs and traditions of the inhabitants of countries where the Koran is worshiped.

However, despite the gradual decline of interest to the poetry of the Irish bard, associated with the rethinking of his work, which over time began to seem «elegantly pretentious and unnatural <...> under the influence of Byron's powerful talent» (ZHATKIN, DOLGOV, 2007). the symbolic image of the peri has not lost its relevance, although in most cases it has «turned into an ordinary cliche peculiar to the work of secondary poets» (ZHATKIN, DOLGOV, 2007).
It is worth paying attention to the fact that in the second half of the 19th century, such significant poets as A.A. Fet and A.N. Maikov could not get around in their work the symbolic image of the peri. In the poem by A.A. Fet «Give me your hand, give me your hand, wicked peri ...» in a distinctive and graceful manner, the image of peri is presented as a fatal beauty taking the muse from the poet. A.N.Maikov, on the contrary, draws the image of ethereal peri angels, taking with them to heaven the soul of a deceased person, creating an atmosphere of solemnity of Christian descriptions by choosing special lexical means of expression (YASHINA, 2010).

An interesting fact is that in D.S. Merezhkovsky's poem «Orvasi» (1886), published already at the end of the 19th century, we meet the same familiar image of a peri, an elusive oriental beauty who captivated the heart of a lyric hero trying to capture her wonderful features in liana leaves, in a stream, in peacock feathers, in a flower bud.

The previously studied material about the peculiarities of the perception of the image of the peri by the talented poets and translators of Thomas Moore’s works - I.I. Kozlov, D.P.Oznobishin, P.A.Vyzemsky, helps to make the conclusion that the symbolic image of peri, which appeared in the original compositions of Russian poets, in general, reflects the mood of the literary era, allows you to express the attitude of the lyric hero to the ideal of female beauty, is a definite evidence of the continuity of the traditions of English literature in Russian society.

In this article, we continue to explore the peculiarities of the reception of the symbolic image of the peri, attracting the samples of the work of the second-row poets, which cannot be unnoticed when reconstructing the complete and detailed picture of the reception of the image of the peri in the 19th century Russian literature.

LITERATURE REVIEW
The image of the peri came to Russian poetry from the works of Thomas Moore, special attention to this problem was paid in the studies of M.P. Alekseev, A.N. Girivenko, D.N. Zhatkin, T.A. Yashina, V.A.Vasina. Among the works of recent years, conceptually related to this article, it should be noted the book written by M.P. Alekseev «Russian-English literary relations (XVIII – first half of the XIX century)» (ALEKSEEV, 1982), the monograph by A.N. Girivenko «Russian poetic translation in the cultural context of the era of romanticism» (GIRIVENKO, 2000), the dissertation of V.A Vasina «Thomas Moore in the creative perception of V.A Zhukovsky» (VASINA, 2007), the article by D.N. Zhatkin and A.P. Dolgov «Peri in Russian poetry» (ZHATKIN, DOLGOV, 2007), the monograph by T.A. Yashina «The Works of Thomas Moore in Russian translations of the first third of the 19th century» (YASHINA, 2010). The article is also of interest to A.N. Girivenko’s publications on the status of poetic translation in Russian literature in the first third of the 19th century.

MATERIALS AND METHODS
The material for the study was the works of Russian poetry, which recreated the symbolic image of the Peri and were published in the 19th century. These are poetic texts of the authors of the «second row» – D.V. Davydov, I.P. Myatlev, E.P. Rostopchina, L.A. Yakubovich, V.S. Pecherin, S.Ya. Nadson, P.F. Yakubovich. In the process of studying the scientific problem, comparative-historical, comparative, cultural-historical and historical-typological approaches were used, as well as methods of complex analysis. Methodologically, the study is based on fundamental works in the field of historical poetics, comparative studies, the history of Russian translated fiction, theory and history of poetic translation (ALEXANDER; VESELOVSKY; ALEXEY; VESELOVSKY; ZHIRMUNSKY; ALEKSEEV; LEVIN; FEDOROV and others).

RESULTS
Turning to the problem of the perception of the image of the peri, let us name the previously unremarked evidence associated with the appearance of this symbolic figure in Russian poetry of the 19th century. Thus, in previous studies, we noted many facts of borrowing some motives and images from the oriental romance of Thomas Moore «Lalla Rookh», in particular the image of the peri, which became popular among such classics of Russian literature of the 19th century as A.S. Pushkin, M.Yu. Lermontov, I.I. Kozlov, N.V. Gogol, I.S. Turgenev, thanks...
to the appearance of the interpretation of V.A. Zhukovsky, which had a tremendous influence on the formation of aesthetic and literary views of the representatives of the Russian intelligentsia.

The symbolic image of peri is often found in the works of «second-row» poets and writers. So, in 1833, the poem of the poet and memoirist, religious thinker V.S. Pecherin «Smolny Monastery» was published. Pecherin’s works, as well as his letters and memoirs, often reflected his pro-Western views, philosophical considerations about the future of Russia. «Smolny Monastery» is one of the works of the cycle «Poetic Fantasies», in which the poet paints pictures related to memories about Russia, which are closely connected with his perception of Russian society. Arguing, in a manner typical for many Russian authors of the 19th century, about the destructive beauty of a young woman, whose image, accompanied by the original epithets «blue eyes» and «pearl speech», appears surrounded by airy peri, overshadowing all other beauties, the author of «Smolny Monastery» focuses on the experiences of the lyrical hero, who is ready, like peri, having tasted earthly blessings, to disappear into heaven: «Eshche ya pil iz chashi, polnoj yada! / No, bozhe moj, kak sladok etot yad! / Za mig odin, za dva prekrasnyh / Hu v zvukah i ry peri, overshadowing all other beauties, the author of «Smolny Monastery» focuses on the experiences of the lyrical hero, who is ready, like peri, having tasted earthly blessings, to disappear into heaven: «Eshche ya pil iz chashi, polnoj yada! / No, bozhe moj, kak sladok etot yad! / Za mig odin, za dva prekrasnyh

Following the tradition of V.S. Pecherin, expressed in a subtle, philosophical perception of the image of the peri, D.V. Davydov, known as a lyricist who praised the carousing, a master of puns, who pays great attention to female beauty in his poems, which was typical of a warrior-singer, charismatic favorite of the female audience, refers to the mysterious image of the peri in the poem «Voshla, kak Psiheya, tomna i stydliva, / Kak yunaya peri, strojna i krasiva, / Mezh nih cariceyu ona byla; / Mne ochi golubinye siyali, / Mne rech’ ee zhemchuzhnaya tekla» (GINZBURG, 1972). In V.S. Pecherin’s understanding, poetry and music are as elusive and barely accessible as the beauty of a woman behind a mist of airy peri, creating an atmosphere of mystery and solemnity: «Itak, druz’ya, kak vidno, ya reshilsya / Izlit’ vsyu dus / Oshibkoyu sud’by na stuzhu / O! esli b ves’ ya v zvuki prevratilsya / I tak zhe, kak oni, ischeznu v nebesah!» (GINZBURG, 1972).

In the poem «Black Disease» (1835) E.P. Rostopchina, a Russian poet, playwright and translator, compares herself with a «passionate» peri (ROSTOPCHINA, 2019), looking for a way home, touching upon the theme of unrequited love. Being the mistress of the literary salon, whose visitors were often A.S. Pushkin, V.A. Zhukovsky, N.V. Gogol, P.A. Vyazemsky and many other famous writers of the first half of the 19th century, who actively supported her work, E.P. Rostopchina herself often became a muse for the lyrical hero in the works of various poets, delighted them with her beauty and talent. Poets such as F.I. Tyutchev, A.A. Fet, N.P. Ogarev and many others dedicated their poems to her. «The Black Disease» by E.P. Rostopchina is her story about the impossibility of being close to her beloved, about the passions that overwhelm her on a frosty evening and about the impossibility of being transported to a warm land of happiness, where one can freely love and taste forbidden heavenly fruits: «A ya, rozhdennaya dlya solnca i vesny, / Perenesennaya iz yuzhnoy storony / Oshibkoyu sud’by na stuzhu polunochi, – / Mongol’skih hanov doch’ na beregah Moskvy, – / Ya vyanyu, ya skorablyu, – i vse mne snites’ vy – / Poludnya zharkogo plenitel’nye nochi...» (ROSTOPCHINA, 2019). Carrying her thoughts to the east, E.P. Rostopchina mentions the dwelling of peri – Eden, where she herself would like to find a way in search of eternal spring and «fulfillment of thoughts»: «K tebe
moi mechty, - kak dumy strastnoy Peri / K edemu tajnomu, - letyat, begut volnoy - / Volnoy kipucheyu neukrotimoj lavy!.. » (ROSTOPCHINA, 2019).

The next Russian poet, who did not have a special talent, but became close to many writers of the first half of the 19th century so that he was eagerly published in popular magazines and almanacs of that era, L.A. Yakubovich, in a stereotyped manner, resorts to using of the image of the peri for a symbolic appeal to a young girl in the poem «To the Sister» (1835): «No ty, kak peri molodaya, / Glyadi na chudnyj lik pevca, / Ego sud’bu vospominaya, / ZHalej v nem muzha i otcya» (GINZBURG, 1972). In the poems of L.Ya. Yakubovich, one can trace a hidden comparison of the deep drama of Byron’s poetry and the «pacified melancholy», «artificial pretentiousness» of the works of Thomas Moore (ZHATKIN, D.N., DOLGOV, 2007). Sharing thus the opinion of the majority of representatives of the Russian intelligentsia that the creativity of the Irish bard can hardly compete with the «mighty talent» (ZHATKIN, D.N., DOLGOV, 2007) the genius of English literature, L.Ya. Yakubovich, hinting at the inaccessibility of the deep meaning of Byron’s works for understanding the young peri, points to her frivolity, usually inherent in young ladies, encourages more mature readers to study the heritage of the great romantic poet: «Vnimaj emu bez sozhalen’ya, / Bez slez, bez skorbi, bez strastej, / Ishchi v nem slov dlya vyrazhen’ya / Uzhasnyh muk dushi svoej...» (GINZBURG, 1972). In the poem of L.A. Yakubovich, outdated lexemes are used - «lanits», «lik», words of high poetic coloring - «charovat’», «vopl’», «skorbo’, necessary to create an atmosphere of solemnity.

Closer to the middle of the 19th century, two poems came from the Russian poet I.P. Myatlev, known for his humorous works – «Fantasy on Chopin’s Mazurka, played by Liszt in a concert on April 22, 1842» (1842) and «Violin» (1843). After retirement in the status of current position councilor, I.P. Myatlev opened a salon in St. Petersburg and arranged musical evenings, to which A.S. Pushkin, P.A. Vyazemsky, V.A. Zhukovsky, M.Yu. Lermontov came with pleasure. Being on friendly terms with many famous writers of that era, I.P. Myatlev earned, thanks to his work, not only a reputation of a witty man, but also got a unique opportunity to participate actively in the literary life of Russia, to get acquainted with the latest works of Russian classics.

In the poem «Fantasy on a Mazurka ...» Myatlev in a comic form describes a meeting at a ball with a young beauty who «delights everyone, like Kharita» (MYATLEV, 1969), the ancient Greek goddess, personifying grace and attractiveness; she charms the lyrical hero, but suddenly turns away from him and goes to another man: «No tol’ko vymolvil i glyad’, / Ona menyu vnezapno pokidaet, / S drugim idet, emu vnimaet, / A ya kak vkopannyj stoyu!» (MYATLEV, 1969). Salmon from melancholy, the lyrical hero of the work «Fantasy on a Mazurka ...» sees in the sky where the peri angels live, helping people to restore peace of mind: «Ya v nebo unesus’ paryashcheyu mechtoy: / Tam somny angelov, tam peri divnyj roj, / Oni mne vozvraty / Ty dolyu mne v sej zhi» (ROSTOPCHINA, 2019).

It is in this interpretation that I.P. Myatlev is especially close to the interpretation of the symbolic image of the peri in the translation of V.A. Zhukovsky «Peri and the Angel» of the second frame tale «Paradise and Peri» from the oriental romance of Thomas Moore «Lalla Rookh», when the peri becomes ethereal Christian angel, taking with it to heaven the souls of people, relieving them of earthly suffering. However, the lyrical hero I.P. Myatlev is just as frivolous and reckless about the fleetingness of happy moments, allowing you to create an atmosphere of airiness, frivolity, imagine how everything is spinning around in the sounds of a mazurka (MYATLEV, 1969). Nevertheless, at the climax of the happiness of the main character of the poem «Fantasy on Chopin’s Mazurka, played by Liszt in a concert on April 22, 1842» is considering about the fleetingness of happy moments and the volatility of female nature; he seems to be afraid to make a mistake, like a peri, and to lose the way to the heavens: «Mazurka sladostno i zvuchno, / I veselo, i radostno gremit, / So mnoj krasavica letit, / Na krylykh vole slyadno, / Volnoj dolyu mne v sey zhi» (MYATLEV, 1969).

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In the poem written by I.P. Myatlev «Violin», which is essentially an allusion to the translation of V.A. Zhukovsky «Peri and the Angel» of the second inserted poem «Paradise and Peri» from the frame tale of Thomas Moore, from which I.P. Myatlev borrows the main idea of a story about the transformation of a peri into a fallen angel, who was bored with the life in paradise and had an opportunity to descend to earth for consolation in search of pleasures and physical desire, a certain transformation of the image of peri takes place, which represents the soul of a once-in-love girl who untimely passed away and went to Heaven: «Govoryat, est' v nebe peri, / Eto – dushi zdesnih Meri, / Liz, Katishej i Annet, / Chto ostavili nash svet, / Vek zabortnyj ne dozhivishi, / Poblesnuv i polyubivishi, / I ctpravyas' v nebesa» (MYATLEV, 1969). In the interpretation of I.P. Myatlev, the peri itself is the personification of love as an earthly feeling that causes pain, confusion and even anger, as happened in the example of the story of the Italian Baritoni, who lost everything because of love and failed to forgive his «peri»: «No, vzglyanuv na krasotu / Peri, vspomnil nishchetu, / V koej zhizn' ego tomilas', / I vsya zloba probudilas'….» (MYATLEV, 1969). Despite all the drama of the description, in the work of I.P. Myatlev, the story of the peri sounds easy and natural, because, thanks to the author’s ability to describe events with a slight touch of humor, even the death of the peri causes only irony on the part of the reader: «Tut on peri v ruki vzval, / Zadushil ee i smyal, / V skripku bednuyu zapryatal, /CHARodejski zapechalal, / Obyazal i zakleil, / I v prodazhu otprodal» (MYATLEV, 1969). However, in the opinion of the author of the poem, only love, and not earthly blessings, can make a person happy: «No emu ne sobrovalo: / Skoro i ego ne stalo, – / Vse v nuzhde kryahtel, kryahtel / I so zlosti okolel» (MYATLEV, 1969).

**DISCUSSION**

An interesting fact is the appeal to the symbolic image of the peri in the poetry of S.Ya. Nadson, the Russian poet of the civil orientation of the late 19th century, of the so-called era of timelessness, in many of whose works the romantic sufferings of the lyric hero are described. In S.Ya. Nadson’s poem «Poetry» («Pretty, half naked …»), published for the first time in 1880, the poet personifies poetry and compares it with a young girl – peri, emphasizes, following other poets of the 19th century, her high divine origin, bringing her to the ancient Greek goddess: «Prelestnaya, polunagaya, / S venkom na mramore chela, / Ona, kak peri molodaya, / Strojena, ozzhivlyat' gimnom», with the epithets «polunagaya», «zazdravnyj», «bozhestvennyj», only on the part of ordinary people: «Vezde, gde rech' lilas' lyudskaya, / Ej bylo mesto i pochet, / I ona, kak peri molodaya, / V nuzhde kryahtel, kryahtel / I so zlosti okolel» (MYATLEV, 1969). However, in the opinion of the author of the poem, only love, and not earthly blessings, can make a person happy: «No emu ne sobrovalo: / Skoro i ego ne stalo, – / Vse v nuzhde kryahtel, kryahtel / I so zlosti okolel» (MYATLEV, 1969).

In a peculiar context, the reader is presented with the image of the peri in the poem «Carrion» (1880) by P.F. Yakubovich, a revolutionary writer, a representative of the People’s Will movement, who earned positive reviews from V.G. Belinsky, I.S. Turgenev, N.A. .Nekrasov, I.A. Goncharov. The poet intuitively feels the approach of a new time, the change of eras and the emergence of new trends and directions in the development of Russian literature. Obviously, the image of the peri is associated in the understanding of P.F. Yakubovich with the work of such talented representatives of the 19th century as V.A. Zhukovsky, A.S. Pushkin, M.Yu. Lermontov, P.A. Vyzemsky, D.P. Oznobishin, who presented the Russian reader with samples of high and pure poetry. According to P.F. Yakubovich, it was thanks to the work of these poets that the symbolic image of the peri was firmly entrenched in the literary works of the era. The poem by P.F. Yakubovich, which is a translation from S. Baudelaire, is permeated with the thought of the corruption of everything in the Earth, including female beauty, fading over time: «I, odnako, i vam etot zhrebij grozit – / Byt' takim zhe gnilym, otvratitel'nym sorom, / Vam, moj angel, s goryachim rumyancem lanit, / S vashim krotko mercayushchim vzorom!» (YAKUBOVICH, 1960).
Expressing regret and fear in connection with the change of mood in society, being indignant at the death of many well-known representatives of the intelligentsia, P.F. Yakubovich in the translated poem «Carrión» in a veiled form informs about the incorruptibility of real poetry and the values that it keeps in itself, calls to preserve «the image of the perishable beauty»: «Tak skazhit’ zh cheryom, chto spolzutsya v svoj srok / Pozhirat’ vashi laski na trizne uzhasnoj, / Chto ya dushu lyubvi moej mertvoi sbereg, / Obraz peri netlenny prekrasnyj» (YAKUBOVICH, 1960).

CONCLUSION

As you can see, the image of Peri, which came to Russian poetry thanks to the appearance in Russian of the frame tale of Thomas Moore’s «Eastern story» «Lalla Rookh» «Paradise and the Peri» in a free translation created by V.A. Zhukovsky «Peri and an Angel», enjoys great popularity in Russia in the 1820-1830s. and influenced the development of aesthetic tastes of not only well-known poets of that time, such as V.A. Zhukovsky, A.S. Pushkin, M.Yu. Lermontov, P.A. Vyazemsky, D.P. Oznobishin, but also poets and translators of the «second row», whose work was less noticeable, but at the same time preserved and continued to develop the best traditions in Russian literature, helped to recreate vivid images and plots related to Orientalism. The facts of the appeal to the symbolic image of Peri of S.Ya. Nadson, P.F. Yakubovich, I.P. Myatlev, E.P. Rostopchina, L.A. Yakubovich, D.V. Davydov, V.S. Pecherin allow us to conclude that the image of peri, which became the standard of femininity and beauty, correlated with the image of a young girl, was firmly entrenched in the understanding of various representatives of the Russian intelligentsia as a symbol of the era of romanticism, which allows the idea of the ideal of beauty, its lightness and elusiveness to be figuratively and solemnly embodied in poetry, to present moments of exceptional happiness, try to understand the volatility of a woman’s nature and the inviolability of eternal values.

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REFERENCES


Reception of peri’s image in Russian poetry of the XIX century (the second article)

Resumo

Keywords: Russian-English literary and historical and culturalities. Romanticism. Comparatives science. Artistic translation. Intercultural communication.


Abstract
The article presents additions to the scientific research of D.N. Zhatkin and A.P. Dolgov «Peri in Russian poetry», published in 2007 in the magazine «Russian speech» and comprehending the facts that influenced on the process of assimilation of the symbolic image of Peri, who came from Eastern mythology and appeared in the works of Russian writers and translators thanks to the reception of the works of Thomas Moore, namely one of his frame tales of the eastern story «Lalla Rookh» «Paradise and Peri». This article is the first to systematize materials on the topic related to the literary work of such poets of the «second row» as D.V. Davydov, I.P. Myatlev, E.P. Rostopchina, L.A. Yakubovich, V.S. Pecherin, S. Ya.Nadson, P.F. Yakubovich. In their works, Russian poets of the «second row» traditionally continued to use the symbolic image of the peri to describe a woman with an unusual attractiveness and lightness.

Keywords: Russian-English literary and historical and culturalities. Romanticism. Comparatives science. Artistic translation. Intercultural communication.


Recepción da imagem de Peri na poesia Russa do século XIX (o segundo artigo)

Recepción de la imagen de Peri en la poesía Rusa del siglo XIX (el segundo artículo)