



The East In The Work Of V.A. Djukovskiy

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ABSTRACT

This article examines the influence of the Islam East on the works of the Russian poet V. Djukovskiy. The author analyzes in detail the Eastern motifs in Djukovskiy's poetry, his translations of European poets on Eastern themes, as well as the influence of Eastern philosophy and culture on his worldview. This study is of interest to a wide range of readers interested in Russian literature, the works of V. Djukovskiy, as well as East-West cultural ties.

Keywords:

Islamic East, Russian literature, V.Djukovskiy, Eastern motives, translations, philosophy, culture.

In the 18th century V. Djukovskiy became one of the first who began to pay attention to the topic of the "Islamic East" in world literature.

The first information about the "Islamic East" in Russia began to appear from the beginning of the 10th century. This information penetrated into ancient Russian literature through chronicles translated from Greek. Gradually, such information began to arrive through written notes of Russian travelers and pilgrims, among whom were Abbot Danil and John of Novgorod. And in subsequent years The East began to attract Russian merchants, such as Afanasy Nikitin. [3: p. 110-113, 264-268, 282-283]

The sudden appearance on Russian soil of a great commander middle ages Temur (1336 -1405) at the turn of the XIII - XIV centuries receives a response in the "Tale of

Temur Aksake ." [4: p. 163] At the beginning of the 17th century, a free translation of the work of the famous Persian poet appears in Russia Abulkasyma Firdavsi "The Tale of Eruslan Lazarevich." [3: p. 381]

At first XVII century creations of the great geniuses of the East Abulkasym Firdavsi (940 - 1020), Omar Khayyam (1048 -1131), Muslihiddin Saadi (1200 - 1292), Hafiz Sherazi (1325 - 1389) began to attract the minds of advanced writers in Europe. Works by M. Saadi " Buston " (1257) and " Guliston " (1258) were translated into French in the first half of the 17th century and published in Paris in 1634. In subsequent years these works are translated from French into English and German languages.

The first translation of Saadi's "Gulistan" into Russian was carried out at the end of the 18th century in Moscow from the German

adaptation of Adam Olearius (1599 – 1671) - German traveler and translator. In 1850 - 1880, other translations of this work appeared, carried out by O. Nazarian, K. Lombards , I. Kholmagorov . [5: p. 72]

Russia, due to its historical and geographical location, bordered on many countries of the Islamic East, which not only made it possible to expand economic and cultural ties with them, but also contributed quickly obtaining information about their life, trade and wars with other nations.

At the turn of the 10th - 10th centuries in Russia, interest in the East increases: "The Charter of 1804 introduced the teaching of oriental languages - Arabic and Persian - at Russian universities." [6: p. 6] The young German orientalist H. D. Frehn worked at Kazan University from 1807 , and A. V. Boldyrev taught oriental languages at Moscow University from 1811. The first translations of samples of oriental poetry also belong to his pen. [6: p. 6]

On diplomatic trips about many things countries of Europe , S.S. Uvarov was delighted by the enormous interest of the intelligentsia of Western countries to the East, its art and literature. He comes up with the idea of creating "Asian Academy", where highly educated orientalists could be trained . The journal "Bulletin of Europe" publishes scientific research on folklore, culture, literature and art of the peoples of the Islamic East. Not only were they published here translations of works by European authors on oriental themes, but also translations from the original language. Also on its pages were published materials devoted to history, the economic system, and travel notes of travelers. about the inhabitants of eastern countries , with the help of whom the Russian man in the street became acquainted with their spiritual and material life .

It should also be noted that Russia in the XVIII - In the 11th centuries , she waged wars with neighboring states , more and more capturing and expanding its aisles at the expense of the Crimea, the Caucasus, and Central Asia. During these centuries there were two countries, more developed economically,

politically and militarily , which The East was represented by Turkey and Iran . And they had their own interests and plans for the distribution of foreign lands and wealth of the Caucasus, Crimea and Central Asia, that do not coincide with the interests of Russia. IN As a result , long-term and short-term conflicts arose between these three players from time to time. bloody confrontations that later turned into peace treaties.

The events that took place awakened dual emotions in the soul of the advanced intelligentsia of that time : on the one hand , the joy of victory, and on the other, admiration for the greatness of the ancient world.

V. Djukovskiy in the last line of his famous poem "To Peace with Persia," dated March 15, 1828 , he calls Persia "... the ancient cradle of light!" [7: p. 253] The East was perceived in the poetry of wordsmiths as the center of the ancient world. It is worth noting here that the works of European masters of artistic expression only had an oriental appearance in appearance, but writers and poets put their own views, thoughts, aspirations and ideas into their meaning . Only the most talented of them could see and grasp the unique valuable and sacred in the culture of the East and organically combine it with the culture of Europe, which is served as the basis ideas "Western" – Eastern synthesis". A good example of this phenomenon is the " West - Eastern Divan" by I. Goethe (1749 – 1832). It was he who played the role of the discoverer of the synthesis "Western - Eastern" literature. The German poet's mental penetration into the world of Eastern poetics opened the way for him to the wonderful world of "World Literature."

Since the beginning of the 17th century they have been translated into Russian immortal Arabian folk tales "A Thousand and One Nights". "Koran" is translated into Russian first by D. Cantemir, and then according to Peter's instructions 1, P.V. Postnikov. Russian readers in their native Russian language get acquainted with examples of the works of A. Firdavsi, O. Khayyam, M. Saadi and examples of folklore creativity of eastern peoples. [8: p. 219]

The literary and social life of V. Djukovskiy is multifaceted. He took an active part in the fate of A.S. Pushkin, preventing the authorities from sending him for caustic epigrams on Tsar Alexander 1 to the most severe monastery in the Arkhangelsk province. His intervention helped Pushkin replace the harsh punishment by southern exile, thereby creating conditions for him to write eastern works. It can also be said that The same punishment awaited the young M. Lermontov for the poem "The Death of a Poet" (1837). Thanks to the efforts of V. Djukovskiy, his punishment was also replaced by a southern link. He also tried in every possible way to alleviate the difficult fate of the Decembrists. In addition, V. Djukovskiy took part in the liberation of his own and foreign peasants from serfdom.

It is known that V. Djukovskiy's mother was a captive Turkish woman and was directly related to the East. In 1770, Afanasy Ivanovich Bunin (1727 - 1791), a landowner of the Tula, Oryol and Kaluga provinces, received as a gift from his friend, a participant in the Russian - Turkish War, Major Mufel , two sisters who were captured during the capture of the Turkish fortress of Bendery. The youngest of them Fatma died a year later, but the eldest Salha survived. In 1786, she received the permit "To live freely in Russia." That same year she was baptized and received the name Elizaveta Dementievna Turchaninova. She became the concubine of A.I. Bunin. January 29 In 1783, Elizaveta Dementyevna gave birth to a son and named him Vasily. He was baptized in the estate church of the Intercession of the Blessed Virgin Mary. Vasily was adopted by Djukovskiy, a resident of the same estate, giving him his last name and patronymic. All his sisters from his other mother survived, but his brother died. Thus, Vasily remained the only son in the manor's house and grew up under the care of his natural and adoptive fathers. [9: p. 331-412]

First, Vasily received home education from his adoptive father Andrei Grigorievich Djukovskiy (1752 - 1817). In 1790, the Boone family moved to Tula . Here he was assigned to a local boarding school and They hired a home

teacher for him. The head of the family died in March. the family returned to their native village, where Afanasy Ivanovich Bunin was buried. In 1797, V. Djukovskiy entered the Moscow University boarding school. When choosing subjects, V. Djukovskiy chooses Russian literature, history, French and German. The future poet spends his summer holidays in his native village , in his adoptive father's library, where the best books by European wordsmiths were collected . And here he becomes close to the works of N. M. Karamzin, G. R. Derzhavin, V. Afanasyev and tries to write his first works ("May Morning", prose passage "Thoughts at the Tomb" [9: pp. 333-334]).

V. Djukovskiy addresses works Western poets and finds the Eastern spirit in them. He has a desire to convey oriental flavor and mood Russian syllable. Subsequently, he translated into Russian the works of many Western classics written on Eastern themes. Delving into these masterpieces, the poet understands that in the life, history and culture of peoples East and West have a lot in common, similar and complementary.

A significant part of the poetry of V. Djukovskiy consists of translations, but they are also the original works of the poet himself. On this occasion, V. Djukovskiy himself wrote: "From everything said above, it follows that one should never compare the translator's poems with the poems corresponding to them in the original: the merits of the translation should be judged by the main merits of the whole. But in order to translate in this way, it is necessary not only to be filled, as they say, with the spirit of your poet, to borrow his character and move to his fatherland; but must seek its beauties in their very source, that is, in nature; in order to more conveniently imitate him in the depiction of objects, he must see these objects himself, and in this case the translator becomes a creator." [10: p. 314-315]

As we said above, a significant part of V. Djukovskiy's creative heritage consists of translations from French, German, and English poetry. Huge interest in the history, philosophy and poetry of the East on the part of leading poets Europe did not go unnoticed by the young translator. During the periods described

, like the entire advanced intelligentsia of Russia, V. Djukovskiy spoke German, French and English. He admired the beautiful style of the geniuses of European culture and decided for himself through translations, introduce the Russian average person to the works of Jean de La Fontaine (1621 - 1695), J. W. Goethe (1749 - 1832), T. Gray (1716 - 1771), F. Schiller (1759 - 1895) and others, and through their masterpieces with the best examples of world art pearls.

The theme of the East in the works of V. Djukovskiy given a special place. It includes "The Dream of a Mogul" (1806), "Kabud - Traveler. Eastern fairy tale" (1809), "Blacksmith Bazim" (1809), "On the morals of the Arabs" (1809), "Songs of an Arab over the grave of a horse" (1810), "Three dates" (1810), "Persian song" (1819), "To the East, all to the East" (1820), "Lala Ruk" (1821), "Peri" (1821), "For peace with Persia" (1828), "Songs of the Bedouin" (1831), "Peri and the Angel" (1831), "The Tale of Joseph the Beautiful" (1845), "Two Stories. New Year's gift to the publisher of "Moskvityanin" (1845), "The Sage Kerim", poems "Rustem and Zarob" (1847), "Nal and Damyanti" (1843). They can be thematically divided into Persian -Tajik, Turkic, Arabic and Indian.

After reading these works by V. Djukovskiy, the image of the fabulous East appears before our mind's eye. Like the axis of the planet, it attracts the poet's attention and his soul. In 1815, the poet published the poem "To the East, Everything to the East...".

Song

To the east, everything to the east
 The desire of the earth -
 To the east, everything to the east
 My soul flies;
 Far to the east
 Beyond the blue of the forests,
 Behind the blue mountains
 The beautiful one lives
 And I'm separated from her
 It seems that she...
 A wonderful legend
 Wonderful old times
 That she appeared to me

Once upon a time in ancient days,
 So that I can remember about her
 One blissful dream. [7: p. 221]

This composition is a free translation of the poem "Nach osten" ("To the East") by the German poet Friedrich Wetzel (1779 - 1819), published in the German almanac of W. G. Becker in 1819, and then in Weyrauch's song collection in 1820. V. Zhukovsky retained the size and shape of the original, while reducing it by half. At Wetzel's 32 verses, and V. Djukovskiy - 16. First lines translation transmits it close enough the content of the first stanza of the original; the second is short, but close in meaning to the retelling of the third stanza and the two final verses of the fourth stanza. Wetzel's poem is a poetic fantasy about love for a heavenly beautiful lady who lives "in the brightest place" of heaven itself. V. Djukovskiy's translation does not talk about the divine essence of love. Therefore, the poem in translation is called "Song." The symbolic meaning of "East" as a sacred thanos takes on a more earthly and concrete meaning in V. Djukovskiy. That's why There is a certain Russification of Wetzel's poetic images. V. Djukovskiy's "beautiful" lives "behind the blue mountains" behind the "blue forests". "She herself is a wonderful legend of wonderful antiquity," but she is like a beauty from a folk tale, "appeared (...) in ancient days," while the hero is "separation from her...". A similar mood is conveyed in many translations by V. Djukovskiy. A good example is the parable "Mogul's Dream". It is a free translation of the fable of the French poet Jean de La Fontaine (1621 - 1695), "Le songe d'un habitant du mogol" ("The Dream of a Mogolian"):

One day a good Mogul had a dream,
 Truly wonderful:
 Suddenly he sees that he
 By some unknown force,
 The Almighty King was ascended to the
 monastery
 And there - think about it - he finds the vizier.
 Then the abyss of hell opened before him.
 Who am I asking to tell you - did he recognize
 in the hellish darkness? Dervish...
 Yes, the dervish servant of Orozmada,

In the cauldron
 In bubbling resin
 It was cooked for the devils' supper.
 The Mogul woke up in fear;
 He quickly runs after the sorcerer;
 Bows to the waist; hits with his forehead:
 "My Father, explain this wonderful vision,"
 Your dream is God's voice - the sorcerer
 answers him
 The vizier is in paradise for being in the realm
 of vanities,
 In the midst of a lush courtyard, he loved
 solitude.
 The dervish is on business; don't be vain ;
 Do not crawl before those who are strong and
 rich;
 Don't poke your nose in the
 viziers' to pay their respects." [11: p.97]
 The moral of the story is that the vizier ended
 up in heaven because in the magnificent palace
 where he served, retired and was content with
 little, but the dervish ended up in hell because
 he was a hypocrite and a hypocrite before the
 powers that be. In the first part and fable,
 motifs from Persian-Tajik poetry are used ,
 dedicated to the theme of contentment with
 little . Here's the plot the third chapter "On the
 benefits of contentment with little" of the poem
 "Gulistan" ("Rose Garden") by Saadi, which
 says:
 "I heard that a certain dervish, experiencing
 terrible poverty, sewed rag to rag and, to
 console his poor soul, said:
 You don't need anything else - just stale bread
 and hair shirt,
 It's easier for me to endure trouble than to
 borrow from someone else.
 Someone told him:
 - Why are you sitting ? Such and such a person
 in this city is very generous, obedient to the
 dictates of generosity. He is ready to serve the
 free (dervishes) and is, as it were, the
 gatekeepers of their hearts. If he finds out what
 your situation is, he will consider it an honor to
 satisfy the desire of the soul of such a revered
 person as you!
 "Be silent," exclaimed the dervish, "it is better
 to die in poverty than to turn to anyone with
 your need !"

I would rather patch holes, suffer in the corner
 of patience,
 Just don't ask rich people for clothes or lunch.
 Truly - why hide - I consider it hellish torment
 Ascend to the bliss of paradise with the help of
 a neighbor . "[12: p. 146-147]
 In the same chapter in story 12:
 "A certain dervish found himself in need.
 Someone told him:
 - Such and such a person has untold wealth; if
 he finds out about your need, he will
 immediately help you in trouble!
 - I do not know him! - exclaimed the dervish.
 - I'll take you to him! - the comrade exclaimed
 and took him by the hand and led him to the
 rich man's house.
 The dervish, looking at the rich man with
 pouting lips and sitting importantly, said
 nothing and turned back. Someone told him:
 - What have you done ?
 - I gave his gift to the expression on his face! -
 He answered.
 Don't ask anything from people with oxygen :
 If you see them, your life will be cut in half
 Talk about trouble only with that person
 Whose smile gives you the gold of peace. "[12:
 p. 153]
 Limiting yourself to little is a common theme in
 Persian – Tajik literature and it originates from
 the work of its founder A. A. Rudaki (858 –
 941):
 "She said do not envy the happy lot of others:
 There are many people who would like to
 (have)
 Your destiny. "[13: p. 31]
 Such examples can be found in the poetry of O.
 Khayam (1048 - 1131), D. Rumi (1207 - 1273),
 H. Shirazi (1325 - 1389) and their other
 followers. In the second part of his poem, V.
 Djukovskiy again returns to the theme of
 solitude, his hero runs from the bustle of
 everyday life to solitude, calling on his friends
 to do the same:
 "The thread of life for me will not be woven
 from gold;
 My roof will be low, the pastels will not be rich;
 But is the sleep of the poor both sweet and
 deep ?
 And is it less than the delight of an innocent
 soul ?

will transform my desert into a temple for him ;
Will the time come to depart for the dry shores

My age was a quiet day, and death was a calm .
" [11: p. 98]

Loves He parental blood There he acquired happiness, "in the lap of silence." In the lap of nature, the daily bustle is forgotten. Here the hero feels free. Far from his father's house, he remembers his native fields, where he met spring, misses his small homeland, where he was born and grew up in the shade of nature and in solitude. In the original, it has the character of a discussion about the advantages of living away from home. The author gives this part of the fable an expanded lyrical development: addresses friends, solitude takes on the appearance of "parental shelter. " A big role is given to natural images.

The concepts used in the first part of the fable: vizier, dervish, Orazmad - the name of the supreme deity, in the Central Asian region Ahuramazda, or Ahura Mazda (the Avestan name of the deity whom the prophet Zarathushtra, the founder of Zoroastrianism, proclaimed as the only god) - indicate good knowledge of V. Djukovskiy history of Persian - Tajik literature.

In March 1828, V. A. Zhukovsky wrote the poem "For Peace with Persia." These poems were sung at a concert performed in the Anichkov Palace by Empress Alexandra Feodorovna Romanova (wife of Nicholas 2), in St. Petersburg. The historical basis of the poem was the peace agreement signed on February 10 (22), 1828 in the Iranian town of Turkmanchay between Russia and Iran. The text of the agreement was drawn up by A. S. Griboyedov. During the Russian diplomat's visit to St. Petersburg in the spring of that year, V. Djukovskiy met with him:

"For peace with Persia"

We remembered beautifully the old days!
We ran our guns across the Caucasus ;
In one blow we ended the war,
And Ararat, and peace, and glory took!
And Russian - in the region where I was
The world is comforted by the arc of the
covenant -
He approved his banners

Above the ancient cradle of light! [7: p. 253]
In his small but capacious poem (consists of eight lines), the author celebrates the reign of peace and the end of the war. In the last line of the eighth line, V. Djukovskiy calls Iran "The Ancient Cradle of Light." V. Djukovskiy has a poem called "Persian Song", dated 1817:

Everyone looks and everyone marvels:
What sparkles in her eyes!
I am silent, but silently I know
That the shine expresses them.

Clearly, clearly he says:
"I love one passionately!"
Stop it, good people,
Waiting for her love is in vain.

You will say: fiery perfume!
Seeing her eye sparkle.
No! They only promise

A secret date for a friend! [7: p. 188]

The poem was not published during the poet's lifetime. According to some scholars, it is a translation of the poem J. W. Goethe " C " ("happy secret"), written in 1814 and published under the same title in " Taschenbuch -1817 " ("Pocket book for ladies for 1817"). Later it was included in the third book ("Book of Love") of Goethe's collection "West-Eastern Divan" (1819) under the title " C " ("Intimate"), but later became simply "Persian Song".

In the work of the Russian poet V. Djukovskiy, an attentive reader can feel not only echoes of Persian -Tajik, but also leitmotifs of Turkic, Arabic and Indian literature. Sometimes the above-mentioned motifs are combined to form a single whole, which indicates the scale of perception of the Islamic East in the era of V. Djukovskiy.

As an example, consider the story " Murad the Unfortunate" ("Turkish Fairy Tale" - 1810). It is a translation of the story by the English writer, essayist and publicist Maria Edgeworth . M.) (1768 - 1849) " Murad the unlucky ". It begins with the beginning: "It is known that one of the late Turkish sultans used to walk at night, dressed in simple clothes, along the streets of Constantinople; he imitated in this case the glorious Haroun Al Rashid, the Caliph of

Baghdad, of whom the readers of the Arabian Nights must know. One day, walking around the city in the light of the full moon, accompanied by the Grand Vizier Sultan, if I am not mistaken, the late Selim stopped in front of the tanner's house and said to his companion:

- You probably read in "A Thousand and One Nights" a fairy tale about a tanner and his two friends, whose opinions about human fate were always opposite; I would like to know what you think about this important subject." [14: p. 273-274]

This is how this motif is described in the fairy tale "The Story of Al-ad-Din Abu Shamat" in the Arabian tales "A Thousand and One Nights":

"And these four dervishes were the Caliph Harun ar - Rashid, the vizier Jafar al Barmak, Abu Nuwas al Hasan ibn Hani and Masrur - the executioner of revenge; and they passed by this house because the Caliph felt a tightness in his chest and said to his vizier: "O vizier, we want to go out and walk around the city, because I feel a tightness in my chest." And they put on the clothes of dervishes, and went out into the city and passed by this house, and when they heard the music, they wanted to know the truth about this house." [15: p. 223]

From the above text it is clear that the translation retains the content of the Arabic text with minor changes.

At the heart of the story "Murat the Unfortunate" the question is posed: is the fate of a person predetermined from the beginning? Can a person achieve his own happiness, and what are the ways to achieve it? The idea of the story correlates with the thoughts from the translated article by V. Djukovskiy "On the moral benefits of poetry" (Letter to Philaret) by the German moralist and critic Johann Jakob Endel "Von dem moralischen Nutzen der ...", included in his famous work "Secular Philosopher" ("Der ..."). V. A. Zhu V. Djukovskiy introduces some changes to the text, emphasizing the importance of the article, and introduces an appeal to the addressee in the form of "Letter to Filoret", strengthening the rhetorical beginning of the work. Thus, the

"I am inclined, please your Majesty," replied the vizier, "I am inclined, Your Majesty," replied the vizier, "My opinion is that human majesty, prudence has a great influence on his fate, and

author emphasizes the connection between the beautiful and the moral. "A person's happiness lies in the perfection of his nature, and his nature is nothing other than the sum of those forces that the Supreme Creator has endowed him with, and the one who exalts this or that force in him, whatever it may be, accelerates his desire to perfection". [10: p. 198]

The development of the plot of the story - the chain of life failures of Murad, and the successes of his brother Saladin - leads the attentive reader to the conclusion corresponding to the statement of the Sultan of Constantinople after he listened to both brothers: "Saladin, I am pleased with your story and I admit willingly, what is called happiness in it is more decent to call people's actions caution and prudence. Saladin should be called happy and prudent, and Murad deserves the name careless rather than unfortunate." [16: p. 291] Having said this, the Sultan invited Saladin to head one of the provinces of his state, but he politely refused the service. As for Murad, he continued to believe in the predetermination of his fate. Thus, the general moral of the story echoes the position of the author in the above article. The moral description and moralization characteristic of the stories of M. Edgeworth, in translation, acquire the features of a parable, which includes the plot of interesting adventures in the genre of oriental fairy tales. The story combines Eastern wisdom with the practicality of Europeans. The adventures of the Baghdad Caliph and his entourage in Baghdad at night in the original were replaced by V. Djukovskiy with reference to "A Thousand and One Nights". Increasing the fabulousness also affects the style of the story. The author introduces fairy-tale elements "When said and done", as well as introductory phrases and constructions that give the text the ornamentality of an oriental language and didactic importance to the characters' reasoning:

M. Edgeworth Translation V.A.Zh. PSS

world depends more upon prudence than upon what is called luck , or fortune ." [17: p. 4]

world depends more on prudence than on what is called luck or fortune ." (our translation by M.B.)

that, as they say, we owe, for the most part, our successes to prudence alone, and not to happiness." [16: p. 274]

In the translation, the words antonyms are highlighted: "happy", "reasonable" - "unhappy", "careless". Along with the preservation of the moral and ethical pathos characteristic of the educational point of view of Maria Edgeworth , the translation clearly shows the romantic mood of V. Djukovskiy, reflected in the desire to psychologize descriptions of the characters' condition and in the romantic intensification of the ugly and terrible:

M. Edgeworth

Translation

V.A.Zh. PSS

"(...) One day I asked from my mother why I had been named Murad the Unlucky. She told me that this name was given to me in consequence of my father's dream; but she added that perhaps it might be forgotten, if I proved fortunate in my future life. My nurse, a very old woman, who was present, shook her head, with a look which I shall never forget, and whispered to my mother loud enough for me to hear, 'Unlucky he was, and is, and ever will be. Those that are born to ill luck cannot help themselves; nor can anyone, but the great prophet, Mahomet himself, do anything for them. It is a folly for an unlucky person to strive with their fate: it is better to yield to it at once.'" [17: p. 6]

" (...) One day I asked my mother why they called me Murad Unhappy. She told me that this name was given to me as a result of a dream my father had; but she added that perhaps it could be forgotten if I was lucky in my future life. My nurse, a very old woman who was present, shook her head with a look that I will never forget, and whispered to my mother loud enough for me to hear: "Unfortunate he was, is and will be. Those who are unlucky cannot help themselves; and no one except the great prophet Mohamet himself can do anything for them. It is stupid for an unsuccessful person to fight his fate: it is better to immediately succumb to it. " (our translation by M.B.)

"...and my mother kept telling me every minute that I had a dog's head and a snake's tail. You are unhappy Murad , she once told me. At this time, an old woman was sitting next to her with deep wrinkles on her forehead and cheeks , with a hooked nose, toothless and slanted. She added in a terrible and hoarse voice, which even now echoes in my ears: "So, truly unfortunate, he was, is and will be...". Then she said: "Whoever is born under a hostile star will and must be unhappy in everything; Only Mogamet resists fate, and an intelligent person submits to it without contradiction." [16: p. 275]

Motifs of the Arabic "One Thousand and One Nights" are also heard in "Blacksmith Bazim " by V. Djukovskiy with the subtitle "Arabian Tale" (1809).

In the narrative of "The Tale of the Porter and the Three Girls" from a series of Arabian tales there are the following lines:

"And there was a knock on the door, O king," said Shahrazad , "because that night the Caliph Harun ar-Rashid went out to walk and listen if anything new had happened , together with his vizier Jafar and Masrur , the executioner of his revenge (and the caliph had the custom of

dressing in the clothes of merchants). And when they went out that night and crossed the city, their path passed by this house, and they heard music and singing, and the Caliph said to Jafar : "I want to enter this house and hear these voices and see their owners." "O Commander of the Faithful," said Jafar , "these are people who were taken by hops, and I am afraid that evil will befall us from them." - "I will definitely go there!" - said the Caliph, and I want you to figure out how we can enter them." And Jafar answered: "I listen and obey!" Then Jafar came and knocked on the door, and the

gatekeeper came out and opened the door..." [19: p. 92] This picture is translated from French by V. Djukovskiy is processed as follows: "Everyone knows that the glorious caliph, Harun Al-Rashid, used to walk the streets of Baghdad at night, a habit very useful for those caliphs who love order and want strict police to be observed in their capital. And so one night Caliph Al-Rashid, his grand vizier Giafar and the first overseer of the black eunuchs Mazrur walked through the streets of Baghdad. Approaching one hut, poor and low, they heard someone singing in it very cheerfully and loudly.

"Knock on the door," said the Caliph to Mezrur . Mezrur began to knock, the singer fell silent.

"Who's knocking, who cares about me?" an angry voice asked them. "We are strangers," said Giafar , "we are lost, the night is dark; it's getting late; We are afraid of the patrol: is it possible to give us shelter for just one night ?

" I won't let you in," answered the same voice, "you are rogues; If you want to dine with me for nothing, that's why you're telling me stories.

The Caliph found this greeting very funny. Giafar continued to knock and asked for a place to stay for the night; Finally the door opened and the owner, frowning his brow, told them:

"Enter, persistent ones, but with an agreement not to tell your comrades, the Baghdad vagabonds, about me..." [16: p. 133-134]

The subtitle of the story indicates the main characters of the Arabic and Persian stories from the Arabian Nights - Shahriyar and his wife Shahrizada , and its frame structure - the night stories. The main genre is fairy tale. The oriental flavor of the story by V. Djukovskiy is created by indicating the location of the action. Events usually take place on narrow streets, in private houses in the ancient capital of Iraq - Baghdad. The participants in the events usually, as in Arabic tales, are real historical persons: the ruler Harun al Rashid (766 - 809 - the fifth Baghdad caliph from the Abbasid dynasty), his vizier Jefar . In addition, scenes from private life are also shown. The genre elements of this story are determined by the behavioral activity of its main character, various everyday dialogues of the characters

that motivate the development of the action, which compositionally consists of three parts, comic elements and an unexpected ending.

This story correlates with such works on "oriental" themes as "The Arab's Song over the Horse's Grave" (1810) by C. Milvois (1782 - 1816), a famous French poet. " Kabood is a traveler. Oriental fairy tale" (1809) - translated from French, in which philosophical and moralizing educational oriental prose is expressed . "On the Morals of the Arabs" - an excerpt from Chateaubriand's Travels in the East (1810). In the translation, the main place is given to geographical and ethnographic materials, in which the Russian reader was of great interest. Francois - René de Chateaubriand 1768 - 1848) - "Chateaubriand's Journey to Greece and Palestine" (1810). The traveler saw with his own eyes monuments dating back to the time of the conquest of Palestine by the Crusaders. His gaze notes the traces of Arab and Turkish conquerors and the history of the life of the Palestinian people.

The next work by V. Djukovskiy on an oriental theme is "Two Stories" - a New Year's gift to the publisher of "Moskvityanin". The reason for writing these stories was the circumstances associated with the change of the editor of the magazine. V. Djukovskiy himself took a direct part in the creation of periodicals. It was published in 1841 - 1856 under the leadership of Mikhail Petrovich Pogodin, historian and journalist (1800 -1875). The magazine remained one-line, readers demanded updating, which was the reason for a change in management. [20: p. 509-510] In December 1844, Ivan Vasilyevich Kireevsky, religious philosopher, literary critic and publicist (1806 - 1856), became the new editor. For the updated periodical "Moskvityanin" V. Djukovskiy wrote the above-mentioned "Two Stories" in a short time.

The first part of the story is a translation of Albert von Chamisso's poetic story " Sage von Alexandern (Nach dem Talmud) " - "The Tale of Alexander (according to the Talmud)." The source of the second story of the Russian poet is the parable about the traveler and the camel by the German writer Friedrich Rückert (1738 -

1877) "Es ging ein Mann im Syrerland ..." ("One man walked in the Syrian land...") from the series "Oriental Tales and Stories." "Two Stories" were published in No. 1 of *Moskvityanin* in 1845.

One of the features of "Two Tales" is the combination of different texts under one title. These stories come into contact at one point, where people, regardless of nationalities and religions, obey earthly laws and think about the meaning of life, the highest truth. The heroes have an epiphany and the final thought of the unknowability of the world, regardless of whether you are the Great Alexander or the sage Kerim. The first story says that great kingdoms, cities and states fell under the sword of the Great King Alexander, that every victory inspired him to new conquests and that he could not get enough of his achievements. He and his great army reached the big river on a hot day. He let the great army rest, but he himself could not sleep. The king drank plenty of holy water and felt a surge of strength. The conqueror was smart and quickly realized that such water could only flow from the holy palace. He raised and called on his all-powerful army for new victories. This time it seemed to the winner of the world that there were no obstacles in front of him in this world. Imagining himself to be a great hero and thinking that the gates to Eden would be opened for him, he drove up to them. But the gatekeeper of heaven told him that only "humble people in soul" were allowed there. And the king in response introduced himself as the Great Alexander, to which they answered: "Paradise has been closed by a robber, insatiably greedy." [20: p. 195]

The king did not believe the gatekeeper's words, imagining himself to be a true hero, and declared that before him no human had set foot on the threshold of heaven. Then the gatekeeper gave him a piece of decayed bone, which greatly offended Alexander. The almighty ruler called the wise men and demanded that they unravel the secret of the gatekeeper. Those gathered told him: "O King, don't be offended by us, but ask the bone yourself and it will answer your question." And then the king ordered to put a bone in one bowl

of the scales and fill the other with gold. A miracle happened: to Alexander's surprise, the bone overtook the gold:

The sage said: "Great sovereign
There was once one like yours
Skull destroyed; there's this bone in it
Was a particle of the depression in which
An eye similar to yours was contained.
The human eye is small in volume;
But with insatiable greed it embraces
He's all we have here in the realm of visions
So fascinatingly captivating, whole
He is ready to devour the world with his
hungry gaze
Pour all the gold of the earth into a bowl,
Throw away all the scepters and all the crown
But gold... everything will be small; But
Cover it with a whisper of earth -
And his gluttony will disappear;
cover it with a pinch of earth -
The load will no longer break through the light
dust.

The King listened and suddenly jumped up, flashing the mighty eye of a lion at everyone, and shouted loudly so that even the mountain blocks trembled. He led his army to the aisles of India. The walls of cities fell, blood flowed like a river, he won and conquered new lands, and behind each victory a strong desire for new victories flared up. And this continued until he died, and then a handful of earth covered his eyes and he fell silent. A picture unfolds that resembles the following lines from the first chapter of the poem "Buston" ("Fruit Garden") by the famous Persian -Tajik poet Sadia Sheroziy:

Shunidam , ki yak bor dar x a llae ,
Suhan Guft for offense to Allah ,
Ki: " man" farry farmondehi doshtam
Ba sar – bar kulohi mehi doshtam
Chu tole madad kardu bakht ittifok,
Griftam bo bozudavlat Irok,
Tama karda budam, ki Kirmrn khuram,
Ki nog bihurandankirmon saram"
Bikan punbai gaflat az gushi khush,
Ki az murdagon pandad oyadba gush. [21: p. 186]

I once heard in a mahalla ,
The skull told the devout hermit:

"I solemnly commanded the country,
He had an expensive crown on his head,
Fortune of happiness helped,
Playfully I captured Iraq,
Kirmon also wanted to sit down with greed .
Suddenly my head was eaten by kirmon .
Wake up free your tight ears
Listen to the instruction of the dead" [22: p. 45]
(our literal translation is M.B.)

Both V. Djukovski and M. Saadi in their poems agree that all people on this earth, regardless of their purpose, are mortal, therefore they are called upon to do good. Both great poets of East and West want to warn the powers that be about this through their immortal creations. Whether these warnings of the great masters of words were heeded in their era remains a mystery. It can also be assumed that V. Djukovski was familiar with the famous lines of Saadi's poem and processed them in his own way.

In the second part of the "Two Tales" it is said that a King lived in the east, and in his palace lived a sage whose name was Kerim. The great ruler was a philosopher, he loved to talk with a learned man about the meaning of life, about the purpose of man... And one day the great King asked the sage a question: "What can we compare earthly life and Light with?" [20: p. 198] The sage thought about the ruler's question, and then asked for one day to think, and then two, and then for a whole week. At the end of the period, the sage turned to the all-powerful King:

"... Your question, sir, is insoluble.
My weak mind cannot embrace him,
Let me ask the wisest people."

And with the permission of the all-powerful King, Kerim sets off on a journey and comes to a certain rich city where the great philosopher lived. He lived in a huge house. The learned husband was a friend of the ruler and lived luxuriously. Hearing the sage's question, the scientist replied:

"Light can be likened
The magnificent feast chamber
Where there is an open table every hour - sit
down
Whoever wants, feast..." [20: p. 198]

Hearing the learned husband, Kerim did not say anything in response, but he thought in his own way like this:

"Your picture, friend
The philosopher is not true, we are not all here
We drink, eat and have fun with our guests;
There are many hungry, lonely people
And crying." [20: p. 198]

When he left the philosopher's house, those who guessed his dissatisfaction with the scientist's answer told him that not far from here, in the depths of the forest, a pious hermit lived and could help him. The sage came to the recluse and asked him his question, in response having heard the story of a traveler passing through the desert with his camel. And his moral was this:

"The desert with a
body of water is Light, and the path
Through the desert is
our earthly life;

chasing a traveler
There is an enemy of
the soul, the creator of anxiety, Sin." [20: p. 198]

Having received the answer to his question, he sadly said goodbye to the devout hermit. Walking along the road, he thought to himself that although his answers were intricate, still not everything in life is sad, like in the steppe, and he decided to move on. On the way I met a poor beggar. His eyes sparkled and he looked not quite ordinary and simple, then the sage decided to ask him his question. And in response, the beggar told him a story that said that a dumb man asked a blind man to find a harpist to entertain his despondent son. In response to the mute, the blind man says that he has already met a harpist in these parts. And he decided to send the legless man after him, he really quickly found the musician, but he was armless. He did not allow himself to be persuaded, he began to play the stringless harp, and everyone burst into laughter. The blind man began to dance, the dumb man began to praise the musician out loud, and the legless man began to dance so that many spectators gathered and everyone was having fun. And at that time a sage was passing by, and when he

saw what was happening, he whispered to himself:

“Such a funny, crazy, pitiful light,

And this is our life in the world.” [20: p. 202]

Kerim quietly said goodbye to his companion, walking along the road and thinking to himself that his story was intricate, but still there was no answer to his question. He walked back to the king, not knowing what to tell him. He was sadly thoughtful, praying to God, asking him to enlighten his dark mind and reveal life’s secrets to him. And suddenly he received clarity right before entering the Royal Palace. And the sage gave the only correct answer to the question of the all-powerful King:

“That our life is a journey around the world

Same as mine in execution

The supreme will of the supreme king.” [20: p. 204]

And the sage fell silent. The king was silent for a long time and thought to himself and, finally, barely audibly expressed his decision: “Faithful friend, be my father from now on.” And smart people say that the Tsar was sincere and reasonable at that very moment.

Thus, the heroes of “Two Tales” by V. Djukovskiy - and Alexander with his all-powerful army and smartest advisers, and the sage Kerim with the Tsar and learned men - are united by the fact that they are all looking for answers to complex philosophical questions: where did we come from? our world, where will we go, what is the purpose of the Kings and the subjects? The questions posed are complex and ambiguous, like reality itself.

Relatively recently, the sounds of the confrontation between the authorities and the Decembrists died down, and their results were not yet forgotten. Raising questions about the appointment of kings in the era of the great poet was a rather risky act. And V. Djukovskiy was not only a poet, but also a philosopher, so “In Two Stories” was able to raise issues of social, historical and philosophical importance, for which he received high praise from his contemporaries. The questions raised by the

glorious son of East and West are still significant today.

Summarizing the above, we can conclude that the role of V. Djukovskiy both in the socio-political life of the state and in the development of Russian literature is enormous. He not only contributed to the emergence and development of Russian romanticism, but also discovered the beauty and richness of Eastern poetry for the Russian reader, and introduced him to Eastern philosophy and culture. In the future, his works will inspire many Russian poets, such as A. S. Pushkin, M. Yu. Lermontov and F. I. Tyutchev.

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