

**PERCEPTION OF PERI'S IMAGE IN RUSSIAN POETRY OF THE XIX CENTURY
(THE FIRST ARTICLE)**

***PERCEPÇÃO DA IMAGEM DE PERI NA POESIA RUSSA DO SÉCULO XIX (artigo
um)***

***PERCEPCIÓN DE LA IMAGEN DE PERI EN LA POESÍA RUSA DEL SIGLO XIX
(artículo primero)***

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ABSTRACT: The article presents additions to the scientific research of D.N. Zhatkin and A.P. Dolgov «Peri in the Russian poetry», published in 2007 in the journal «Russian speech» and comprehending the facts that influenced the process of borrowing the image of Peri, which 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 Oriental Romance «LallaRookh» «Paradise and the Peri». This article is the first to systematize materials on the topic, related to the works of M.Yu. Lermontov, N.A. Nekrasov, D.S. Merezhkovsky, A.P. Maikov, A.A. Fet, K.F. Ryleev; Russian poets created descriptions of women based on comparison with the symbolic image of the peri. The author analyzes the original poems of Russian poets dating back to the tradition of the Irish bard Thomas Moore, makes observations and generalizations.

KEYWORDS: Russian–English literary and historical and culturalties. Poetry. Romanticism. Tradition. Reception. Allusion. Comparatives science. Artistic translation. Intercultural communication.

RESUMO: *El artículo presenta adiciones a la investigación científica de DN Zhatkin y AP Dolgov «Peri en la poesía rusa», publicada en 2007 en la revista «Russian speech» y comprende los hechos que influyeron en el proceso de tomar prestada la imagen de Peri, que vino de mitología oriental y apareció en las obras de escritores y traductores rusos gracias a la recepción de las obras de Thomas Moore, a saber, uno de sus cuentos marco del romance oriental «LallaRookh» «El paraíso y el Peri». Este artículo es el primero en sistematizar materiales sobre el tema, relacionados con los trabajos de M.Yu. Lermontov, N.A. Nekrasov, D.S. Merezhkovsky, A.P. Maikov, A.A. Fet, K.F. Ryleev; Los poetas rusos crearon descripciones de mujeres basadas en la comparación con la imagen simbólica del peri. El autor analiza los poemas originales de poetas rusos que se remontan a la tradición del bardo irlandés Thomas Moore, hace observaciones y generalizaciones.*

PALAVRAS-CHAVE: *Literatura e cultura russo – inglesa. Poesia. Romantismo. Tradição. Recepção. Alusão. Ciência comparada. Tradução artística. Comunicação intercultural.*

Introduction

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One of the central images of the oriental poetry of Thomas Moore is the image of the peri, originally interpreted in the mythological legends of the peoples of Iran and Central Asia as a fragrant, winged creature coming down from heaven in the guise of a beautiful, young woman, capable, thanks to supernatural powers, to help the Lord's chosen ones and fight against evil demons.

Despite the fact that the peak of popularity of the work of the Irish poet Thomas Moore in Russia fell on the first half of the 19th century, mainly due to the reception of his oriental story «LallaRookh», which included four frame tale poems, one of which is «Paradise and the Peri», published in the translation of V.A. Zhukovsky under the title «Peri and the Angel», had a significant impact on the assimilation and development of oriental motives in Russian literature, many writers of the second half of the 19th century continued with enviable periodicity, as successors of Russian literature of the era of romanticism, to use in their works a symbolic image of the peri, the beauty of the external appearance of which is combined with the inner beauty continued to inspire the lyrical heroes of poetic works to follies and arouse admiration for her courage and dedication.

It should be noted, however, that closer to the middle of the 19th century, together with the transformation of ideas about Thomas Moore, initially perceived as a poet, whose work could be compared in importance with the power of Byron's poetic talent, and then with the removal of his poetic works into the background, due to the appearance of doubts about the «correctness of creative searches» of the Irish poet, in the validity of the graceful pretentiousness of the melodic form of «Irish Melodies», as well as the feeling of «unnaturalness» of his works, oversaturated with oriental motives that are difficult for the Russian reader to understand, a certain rethinking of the image of the peri, borrowed from Eastern mythology and created to protect heroes in the name of atonement for earthly sins (ZHATKIN & DOLGOV, 2007). A huge influence on the formation of the aesthetic views of Russian writers on the symbolic image of the peri was exerted by V.A. Zhukovsky's interpretation of the fourth inserted poem of Thomas Moore's eastern story «Lalla Rookh»«Paradise and the Peri». V.A. Zhukovsky, due to his unique poetic talent, managed to «skip» the poetry of the Irish bard «through his own perception», to weaken the oriental flavor, to give the peri «ethereal airiness which is peculiar to Christian angels» (ZHATKIN & DOLGOV, 2007). It is thanks to the explanations of V.A. Zhukovsky for the publication of his translation of «Peri and the Angel» the idea of the airy image of the Peri, «descended from Eden ... in the colors of the rainbow and in the balsamic vapors of roses and yasmins» was fixed in the Russian classical literature (ZHATKIN & DOLGOV, 2007), which inspired A.S.

Pushkin, M.Yu. Lermontov, A.I. Podolinsky, N.V. Gogol, I.I. Kozlov, who managed to transform the peri into a young woman, whose unearthly beauty manifested itself in modesty, spirituality and a desire to help others, illuminating everything around with her light and thereby causing admiration and a feeling of genuine joy, to the further processing and the usage of this symbolic image.

However, over time, according to researchers, the image of the peri «turned into an ordinary stamp» (ZHATKIN & DOLGOV, 2007), which was directly due to the decline in interest to the works of the Irish bard; there was a standardization of the image that had lost its former attractiveness. The task of the new article is to consider poetic texts that came from the pen of both well-known and forgotten poets of the 19th century, who borrowed the image of the peri in their work and thus indirectly responded in Russia to the poetry of Thomas Moore. The article reveals the patterns and features of the transformation of this image on the material of Russian poetry of the 19th century.

Literature Review

The image of the peri came to Russian poetry from the works of Thomas Moore, to which special attention 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, one should note the book written by M.P. Alekseev «Russian–English literary ties (XVIII – first half of the XIX century)» (ALEKSEEV, 1982), the monograph of 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 of D. N. Zhatkin and A. P. Dolgov «Peri in Russian poetry» (ZHATKIN & DOLGOV, 2007), the monograph of 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 of the first third of the 19th century.

Materials and Methods

The material for the study was the poetic works of Russian poetry containing the image of the peri and published in the 19th century. The poetic texts of such outstanding representatives of Russian poetry as M.Yu. Lermontov, K.F.Ryleev, N.A.Nekrasov, A.P.

Maikov, A.A. Fet, D.S. Merezhkovsky are taken into account. Samples of the original work of the poets who were the translators of the works of Thomas Moore – P.A. Vyazemsky, I.I. Kozlov, D.P. Oznobishin are used. 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 imaginative literature, theory and history of poetic translation (Alexander N. Veselovsky, Alexei N. Veselovsky, V. M. Zhirmunsky, M. P. Alekseev, Yu. D. Levin, A.V. Fedorov and others).

Results

Turning to the problem of reception of the image of the peri, let us name the previously unremarked facts associated with the appearance of this image in Russian poetry of the 19th century.

M.Yu. Lermontov, whose work is imbued with love for Caucasian landscapes, more than once tried to unravel the customs and mores of the highlanders, admiring the beauty and devotion of eastern women and the courage of their husbands, resorted to partial borrowing in his works of the system of images from the second part of the eastern story of Thomas Moore «Lalla Rookh» «Peri and the Angel», which indicates his significant interest to the works of the Irish bard. In poems and novellas written by M.Yu. Lermontov, the image of peri accompanies the description of young oriental beauties, such as Zara from the story «Ismail Bej» and one of the main characters of the «Demon» Tamara; the poet emphasizes the mysterious power of their charm, which is beyond the power of an earthly person to unravel. The symbolic image of the peri is found in Lermontov's «moral poem» «Sashka» (1835–1836), which belongs to the «ironic cycle» of his works, as well as in the poem «Tamara» (1841), where, in a manner familiar to the first half of the 19th century, Peri accompanies episodes describing women of mysterious, unearthly beauty. This is how the appearance of the peri in the poem «Sashka» is presented: «Zadumchiv Sasha... Vdrugskripnúlidveri, / I vy b skazali — postup' rajskojperi / Poslyshalas'. Nevol'nonashgeroj / Vzdrognul. Prednim, ozarenalunoj, / Stoyala deva, opustivshiochi, / Bledneetj luny — caricynochi... » (LERMONTOV, 1989). Lermontov compares the steps of the girl, whose «opustivshiesya ochi blednee toj luny» that suddenly appeared in the night, with the «postup' yurajskoj peri», emphasizing its mystical origin and adding mysteries to the description of the dark time of the

day with the help of the epithets «pustynnoj», «nevedomoj», «sinevatoj». In our opinion, M.Yu. Lermontov sees in the peri, first of all, a tease, whose charms can be deadly dangerous, such as, for example, Tamara's «vsesilnye chary», whose «golos nevidimoi peri», coming from an ancient tower, called travelers for the night, after which an unfortunate lot awaited them: «Na golos nevidimoi peri / Shelvoin, kupecipastuh; / Pred nim otvorjalisja dveri, / Vstrechal ego mrachny ievnuh» (LERMONTOV, 1989). M.Yu. Lermontov interprets the image of the peri in the best traditions of English romanticism and, following Thomas Moore, emphasizes its mystery, elusiveness due to the sudden appearance in the darkness of the night, the ability to inspire both hope and fear of confusion in front of beckoning beauty.

The poem written by N.A. Nekrasov «Turkish woman» (1839) reveals the traditions of romantic exoticism of the 1830s. An enthusiasm for oriental love poetry was characteristic of the early N.A. Nekrasov poetry, who, along with such works as «Song of the Zama», «Smugljanka», dedicated the poem «Turkish woman» to the eastern girl Gulnara, replacing the appeal to her in the second part of the work by the peri: «Peri, Peri! divosveta, / Nenagljadnaja krasa!» (NEKRASOV, 1967). N.A. Nekrasov brightly and succinctly recreates in this work the image of a young oriental beauty, calling her «the daughter of Mohammed», admires her tenderness, purity and virginity, gives her the qualities peculiar to a peri that has just come from heaven: «Budto solnca luch poldnevnyi, / Vkrug tebjja blistaet svet, / Smertonosen vzor tvoi gnevnyi, / Zhiznodaren tvoi privet» (NEKRASOV, 1967). N.A. Nekrasov's poem «Turkish woman» is full of numerous epithets –«dushistyj», «volshebnyi», «chudnyi», «vozdušnyi», «divnyi», «znoinyj», «roskoshnyi», poetic words «nega», «zlato», «divo», «grezy», «bulat», «chelo», «zabralo», which is typical for works of romantic exoticism and the creation of a colorful atmosphere of the East. Young Nekrasov creates a system of images in the poem «Turkish woman» that is close to the interpretation of V.A. Zhukovsky's «Paradise and the Peri». For example, the peri appears in the rays of the sun, and its outlines are compared with an oriental rose: «Kak tvoi roskoshny grezy, / Kak vostorzheny mečty, / Kak drozhat vostočnoi rozy / Negi polnye listy, / Kak dyha n'e bespokoino! / Ty kak solnce gorjacha, / I ogon' zhelan'jaznoiny / Veet s grudi i plecha» (NEKRASOV, 1967). Thus, N.A. Nekrasov was close in his perception of the elements of oriental exoticism to the interpretation of V.A. Zhukovsky, who, thanks to the subtle talent of the lyric poet, managed to feel the work of Thomas Moore and make it understandable and interesting to the Russian reader.

The popularity of V.A. Zhukovsky's interpretation of «Peri and the Angel» is evidenced by the fact that K.F. Ryleev in the poem «Message to N.I. Gnedich» (1821) turned to the image

of the peri. K.F. Ryleev, an active public figure, a participant of the Decembrist movement, as well as many representatives of the young generation of poets of the early 19th century, was close to the freedom-loving motives of N.I. Gnedich's work, but in his poetic message he also mentions the poetic talent of V. Zhukovsky, highly appreciates his work as a translator of English poetry, using the address «beloved Phoebus's son». According to K.F. Ryleev, V.A.Zhukovsky was able with the help of «the treasures of the language» and «in response to the abusers» to do unbelievable things: «Tak i Zhukovskii nash, lyubimyi Feba syn, / Sokrovish jazyka schastlivyi vlastelin, / Vozvyshennogo poln, Yedema pyshny dveri, / V otvet rugateljam, otkryl dljay unoi peri» (RYLEEV, 1971). In the understanding of K.F. Ryleev, V.A. Zhukovsky is an innovative translator who had the courage and talent to interpret the image of the peri, borrowed from Eastern mythology, and make it close to Russian consciousness.

In a rather unusual, peculiar manner, the image of the peri is presented in the poem by A.A.Fet«Give me your hand, give me your hand, evil peri ...» (1854). A.A. Fet, a famous poet, translator, author of memoirs, whose work subdued many writers and critics of the mid-19th century, who noted the originality of his manner of describing events, had a mysterious romantic nature and intuitively used general poetic techniques in his lyric works. It is worth paying attention to the fact that A.A. Fet also turned to translations of the works of English poets, including Thomas Moore. For example, in 1850, his interpretation of the poem «Farewell, Theresa» from the poetical cycle of Irish poet's «National Airs» poem, which was firstly published in 1850. In the original poem «Give me your hand, give me your hand, peri evil ...» A.A. Fet turned to the epithet «evil» to define the symbolic image of peri, behind which is hidden the same seductive woman, for whose kiss the lyrical hero is ready to leave his poetic talent: «Pust' muzami navek ostavlen budu, / Pust' Feb menja karaet za grehi, – / Pod hohot tvoi ja muzu pozabudu, /Za pocelui ja vse otdam stihi» (FET, 1959). In this slightly negative interpretation of the image of a peri, behind which a woman, destroying by her charms the men who are in love with heris hiding, A.A. Fet is close to the perception of the image of peri created by M.Yu. Lermontov in the poem «Tamara», where the main character with an attractive voice of a peri lured men inside the tower and dealt with them in the morning, killed and threw their bodies into the river.

Surprisingly close to V.A.Zhukovsky's interpretation of the image of peri is A.N.Maikov, who created and published the poem «Peri» in 1857. Being a talented poet, creator of beautiful poems about nature, A.N. Maikov accurately noticed the characteristic features in the description of the sudden appearance of the mysterious peri in the sky,

recreated the mythical image of disembodied creatures, used lexical means of expression with special love and thoroughness to convey the magical atmosphere reigning around Peri, taking with them the soul of a deceased person: «Ee obnjav, v prostranstve zvezdnom / S nei peri chistye letjat: / Tolpy malyutok heruvimov / Pri vstreche pesnjami gremjat» (MAYKOV, 1984). In our opinion, A.N. Maikov is trying to give his work a Christian harmony, which is also characteristic of the interpretation of «Peri and the Angel» created by V.A. Zhukovsky, turn to lexemes that recreate the atmosphere of solemnity of Christian descriptions –«skorb'», «dusha», «greshnyimir», «padenie», «tvorec», uses words with a high poetic connotation – «otradno», «umil'no», «vozrastit'», «povedat'», «osushit': «O, ei vostorzhennym by klikom / Pustyni neba oglasit'. / Blagodarit', i veselit'sja, / I vsyo zemnoe pozabyt', – // No peri smotrjat s lyubopytstvom, / i, s laskoi vkrug nee vijas', / Umil'no prosjat imp ovedat' / Ee padeniya rasskaz...» (MAYKOV, 1984). The image of the mythological peri in the poem created by A.N. Maikov appears accompanied by cherubs, angels who are closest to God in Christianity, they are mentioned with the epithet «chistyi», which emphasizes their heavenly origin. A.N.Maikov, following V.A.Zhukovsky, borrows the image of a tear that can cleanse all earthly sins and allow the soul to receive forgiveness and fly to heaven: «Grehi omyvshaja slezami, / Eshe the slez ne osusha, / V selen'ja gornye vzletaet / Tvorcom proshennaja dusha» (MAYKOV, 1984). The poem «Peri» written by A.N.Maikov, being created in the late 1850s, as if absorbed the best traditions of Russian romanticism, which allows us to speak with confidence about the continuity of approaches to the interpretation of the image of peri in the middle of the 19th century.

Continuing to talk about the peculiarities of the perception of the image of the peri in Russian literature of the 19th century, we should mention the poem «Orvasi», published by Dmitry Merezhkovsky in 1886. Being a prominent figure on the poetic Olympus of the late 19th – early 20th centuries, the Russian writer and translator D.S. Merezhkovsky earned a reputation as one of the founders of Russian Symbolism, a prominent representative of the Silver Age. D.S Merezhkovsky's poem «Orvasi» is rooted in a medieval play written by the Indian poet and playwright Kalidasa, which describes the love story of a king for a simple girl kidnapped by demons and expelled from heaven for her love for an earthly man. In the play, the king looks for his beloved in an enchanted forest, turns to a peacock, a bee, as well as various plants, mountain peaks and river streams for help. In the poem by D.S. Merezhkovsky, the lyrical hero, while in search of his beloved Orvasi, recalls her beautiful features, quite often replacing her name with a symbolic peri and thereby accentuating her ethereal, unearthly origin and magical beauty. Imitating the graceful pretentiousness of

oriental texts, D.S. Merezhkovsky creates vivid pictures, emphasizes the play and richness of colors, the abundance of vegetation in the magic forest. He describes the peri, comparing the beauty of her hair with the tail of a peacock, whose «per'ya v livnezolotom, ivolnuyutsyaibleshchut»: «Esli milaya, byvalo, / Giacinty zapletala / V temnyj shelk svoih kudrej / I potom ih raspuskala, – / To prednej, polna stydom, / Eta carstvennaya ptica / Ne mogla uzhe gordit'sya / Yarko bleshchushchim hvostom! /» (MEREZHKOVSKEY, 2001). D.S. Merezhkovsky refers in the poem to the symbolic image of a bee intoxicated by the fragrant warmth of a rose, whose aroma cannot be compared with the «dyhan'emmil'yh'gub» of his beloved peri, as well as to the image of a «lianymolodoj», the hugs with which reminded to the lyrical hero about the «perilegkijstan» (MEREZHKOVSKEY, 2001). The poet spiritually writes about the enchanting attractiveness of a girl whose image can only be compared with the unearthly beauty of Peri: «Ne vidal li ty, pavlin, / Gde–nibud' bogini krotkoj, / Ne vstrechat li sred' dolin / Peri s carstvennoj pohodkoj?..» (MEREZHKOVSKEY, 2001); at the same time, he focuses on the subtle features of the peri, harmoniously merging with nature and nature itself: V svetlom livne vsya drozhit, / Teplyj dozhd' s vetvej ronyaya; / Eto – peri dorogaya: / Tezheslezy, tot zhe vid. / Net na nej cvetov dushistyh, / I ne manit sladkij med / Stayu pchelok zolotistyh» (MEREZHKOVSKEY, 2001). However, the author of «Orvasi» gently emphasizes, following M.Yu. Lermontov and A.A. Fet, the contradictoriness of the symbolic image of the peri, who, having taken possession of the feelings of the lyric hero, leaves no hope of finding eternal harmony and happiness: «Tishe, serdce, podozhdi... / Chto–to teploe, zhivoe, / Slovno telo molodoe, / Ya prizhal k moej grudi. / Ya ot radost islabeyu: / Eto peri legkij stan! / Ya drozhu I plameneyu, / No ochejotkryt' ne smeyu / I boyus' uznat' obman...» (MEREZHKOVSKEY, 2001). Thus, D.S. Merezhkovsky, following his predecessor poets, emphasized the elusiveness, inconstancy of human feelings and emotions.

Discussion

Of particular interest for the study of the perception of the image of the peri in Russian literature of the 19th century are examples of the appeal to it in the original work of poets who translated from Thomas Moore. In the 1820s – 1830s, there was a surge of interest to the work of the Irish poet in Russia.

In particular, one of the talented literary men of the 1820s – 1830s repeatedly turned to translations of the works of Thomas Moore. Was I.I. Kozlov, whose translation of «Those evening bells ...» from the cycle «Selection of popular National Airs», published under the

title «Those Evening Bells», was set to music by Alexander Alyabyev and became a popular Russian romance. It should be noted that the Russian poet and translator I.I.Kozlov was deeply imbued with the poetry work of Thomas Moore, comprehending fragments from many of his poetic cycles, as well as from the first part of the «Oriental Romance» «LallaRookh» «The Veiled Prophet of Khorassan» The most significant of I.I.Kozlov's interpretations of the works of Thomas Moore are the translations from the poetic cycles «Irish Melodies» and «Poems Relating to America».

Passion for oriental motives, typical for the poetry work of many poets of the era of romanticism, made I.I.Kozlov to translate one of the six oriental poems written by George Gordon Byron – the «Turkish story»«The Bride of Abydos». Its plot is based on the tragic love story of Selim and his sister Zuleika, which ended in the death of both of them. In the interpretation of I.I. Kozlov, published in 1826, we meet the comparison of an oriental beauty with a peri, which is typical for many Russian poets of the early 19th century, thanks to which the translator managed not only to convey the bright and colorful atmosphere of the East, presented in Byron's story, but also to present an interesting allusion from «Lalla Rookh» of Thomas Moore: «Kak putnika v stepi bezvodnoj / Zhivit na solnce klyuch holodnyj, / Tak veselit vzor zhadnyj moj / Yavlen'e peri molodoj. / Kakoj poklonnik v podnebesnoj / Pered grobniceyu chudesnoj / Proroka plammenej molil? / Kto tak za zhizn' blagodaril, / Kak ya za doch', moyu otradu, / Ego prekrasnuyu nagradu?» (KOZLOV, 1960). The image of the peri also appears in I.I.Kozlov's poem «To Princess ZA Volkonskaya» (1825), in which the «pevicy obraz nesravnennyj» appears: «Ona, ona peredo mnoj, / Kogda tainstvennaya lira / Zvuchit o Peri molodoj / Doliny svetloj Kashemira. // Zvezda lyubvi nad ne jgorit, / I – stan obhvachen pelenoyu – / Ona, efirmaya, letit, / Chut' ozarennaya lunoyu» (KOZLOV, 1960).

Following I.I.Kozlov, another Russian writer and translator of the first half of the 19th century, D.P. Oznobishin, repeatedly turned to the translations of Thomas Moore's works, who published six translations of Thomas Moore's poems from the «Irish Melodies» poetic cycle. In the poetry of D.P. Oznobishin, oriental motives can often be seen, since a passion for orientalism was typical for him as a representative of Russian literature of the era of romanticism. Back in the 1820s. in the article «About the Spirit of Poetry of the Eastern Peoples ...» (published in 1826), he gave a general historical overview about the study of the East in Europe and in Russia, presented the features of Farsi–language literature, the work of Ferdowsi, Nizami, Saadi, etc. (GOLTS, 1999). According to the bibliographic index of «Russian Poetry and the East» oriental motives are peculiar to twenty poetic works of D.P.

Oznobishin, including «Ganges» (1827), «Birth of a Pearl» (1829), «Vazantazena» (1832), «Attila» (1833), «Algama» (1834), «Kislovodsk» (1839), etc. (TARTAKOVSKY, 1975).

In D.P Oznobishin's poem «The Slave Seller» (1830), we meet the image of the peri, typical to many poets, borrowed from Thomas Moore's «Eastern tale»«LallaRookh» and evoking associations with a young oriental beauty, created to attract the attention of men with her shy beauty and mysteriousness: «Ona s bregov zelenyh Nila: / Pred nej poblekli b rozy tam, / Kogda by vzglyad svoj uronila / Ili nechayanno sklonila / Lico prelestnoe k volnam. / A kak poet, a kak igraet / Na lyutne – sluh obvorozhit!.. / Kogdazh v kalhal yudaryaet, / Timpan kruzhit I v verh brosaet, – / Kak peri v vozduhe letit» (Poets of the 1820s – 1830s: In 2 volumes).

P.A. Vyazemsky, a famous Russian poet, literary critic and translator in the 19th century, referred to the symbolic image of peri in his original works. P.A. Vyazemsky lived a long life and left a rich legacy, however, but it is traditionally believed that his best poetic works were created in the Pushkin era. Unlike I.I.Kozlov and D.P.Oznobishin, P.A.Vyazemsky owns only one interpretation of Thomas Moore's poem from the poetic cycle «Irish melodies», which was published under the title «When my eyes shine, a mirror of happiness ...». In our opinion, the Russian poet, borrowing the image of the peri from Thomas Moore's «Eastern story», not only compares him to a young girl, but, above all, emphasizes such qualities of a young woman as attractiveness for men, serenity, cheerfulness, inconstancy in feelings and views, enthusiasm for the idle joys of life.

So, in the poem written by P.A. Vyazemsky «Now I have no time» (1827), exposing and ridiculing human vices, peri replaces the reader with the image of a young woman whose beauty and carelessness makes married men open their doors to her, regardless of various circumstances: «Est' gost'ya: ej vseгда vse nastezh' dveri – / Vrazhdebnyj duh il' schastlivaya peri / V'ezzhaet v dom na radost' il'na strah; / Kak zaskrypit ee povozki poloz / U molodoj bespechnosti v dveryah, / Kogda podast ona schastlivcu golos, / Ne skazhesh'ej: «Teper' mne ne dosug, / A posle ty zajdi ko mne, moj drug!» (VYAZEMSKY, 1958).

In an earlier poem created by P.A. Vyazemsky «To an Imaginary Lucky Woman» (1825), the poet compares a young girl who married for convenience out of a sense of duty to her family, without showing true feelings and love with the «young peri» who, once deciding to leave heaven, and could not find happiness on earth, led by human vices: «Il', zhertva dolgaya minuty osleplen'ya, / Mladaya peri, doch' vozdushnyya sem'i, / Iz chashi blag zemnyh ne pocherpnet zabven'ya / Obetovannyh ej vostorgov i lyubvi» (VYAZEMSKY, 1958).

According to the «Dictionary of the Poetic Language of P.A. Vyazemsky (with the attachment of his little-known and unpublished poems)» composed by N.L. Vasiliev and D.N. Zhatkin, the lexeme «peri» is used in Vyazemsky's poetry 7 times, including such poems as «Tears of Farewell» (1827), «Vera and Sophia (Devoted to Bukharina and Gorstkina)» (1831), «Mary–Peri» (1865; three usage words) (VASILIEV & ZHATKIN, 2015).

Conclusion

As you can see, the image of Peri, which came to Russian poetry due to the appearance in Russian of the frame poem of Thomas Moore's «Eastern tale» «Lalla Rookh» «Paradise and Peri» in V.A. Zhukovsky's interpretation «Peri and the Angel», gained immense popularity in Russia 1820–1830s and influenced the development of the aesthetic tastes of many poets of that time, helping to create vivid images and plots, correlated with Orientalism. The significant influence of this translated work of V.A. Zhukovsky on Russian literature of the 19th century is evidenced, among other things, by the numerous facts of the appeal of Russian poets to the symbolic image of peri, which entered Russian romantic poetry as a synonym for describing a young girl with an unusual attractiveness and beauty that can outshine everything around and cause admiration from men. In the comprehension of Russian writers of the 19th century, this image received contradictory connotations, which is most likely due to the peculiarities of the individual perception of the power of female beauty by poets, their desire, on the one hand, to show her creativity, and on the other, destructive power, the ability to break other people's hearts, change the usual course of events.

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