

## THE THEME OF THE EAST IN THE WORK OF LERMONTOV

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### ABSTRACT

Oriental codes in M.Yu. Lermontov in the framework of the theory of local texts. The genesis and dynamics of the development of the Eastern text in Lermontov's poetics, as well as the motives of fate and the Demon in the Biblical-Quran context are investigated.

**Keywords:** Lermontov; concept; mythologies; oriental text; sleepless sleep; books of fate

### INTRODUCTION

In the works of M. Yu. Lermontov, the theme of the original culture of the East occupies an important place. Lermontov's introduction to the culture of the East began from childhood: his grandmother took her grandson to the Caucasus, he had the opportunity to get acquainted with the customs of the highlanders. At Moscow University, Lermontov studied disciplines related to the culture of the ancient East. It is not without reason that Lermontov's Pechorin dreams of traveling to Arabia and India, and at the end of his life he goes to Persia. Lermontov studied the life of the peoples of the East, their customs from various literary sources (works of Goethe, Hugo, Byron, Pushkin, Boldyrev, etc.). As E. Duchesne proved, Lermontov read "Les Orientales" by V. Hugo. A number of coincidences were noted in "Farewell", the poems "Ishmael Bey", "Aul Bastundzhi", "Demon". Comparing Lermontov's creations with the motifs of Hugo's oriental collection, Duchesne gives preference to the Russian poet, proving his superiority in the pictorial depiction of the East. Thus, the poem "Dispute" covers a thousand-year era of different cultures. Persia with its wines, embroidered fabrics, military power, Egypt with the hot sands and tombs of the pharaohs, the plains of Arabia, Syria, the exploits of the Bedouins, songs, legends, myths of the Arab epic - everything is captured in the monologue of the "gloomy Kazbek". "The Dispute" describes the deep sleep of the eastern peoples: Egypt is "burned by the sun", "sleepy Georgians pour the foam of sweet wines onto their patterned shalwars", "Tehran slumbers at the pearl fountain", "at the feet of Jerusalem burnt by God..., a dead country is motionless" ... Persia and its possessions have closed in on themselves without the will to grow and fight, travelers and "the people of wild countries" can only dream of former powers ("The Bedouin has forgotten the raids / for colored tents / and sings, counting the stars, / about the deeds of his fathers "). \* Natalya Mikhailovna Ulitina - student of the Faculty of Art History and Cultural Studies of the Ural Federal University (Ekaterinburg). Introducing her grandson to religious literature, Lermontov's grandmother Elizaveta Alekseevna gave him a psalter. The Bible was the main source of information about ancient civilizations. Lermontov also finds in it an abundant source for creativity ("Azrael", "Angel of Death", "A grave cypress grows on the proud heights of Lebanon"). In one of his notebooks, the poet describes an episode during the captivity of the Jews in Babylon.

Lermontov is concerned about the fate of this people, Jewish persecution throughout his entire career - from "The Spaniards" and "Jewish Melody" to "Branches of Palestine" and "Dispute",

where the theme of Jerusalem is also heard. Lermontov uses biblical motifs, reinterprets them in time, and provides quotes. In many of Lermontov's works one can find associations with biblical subjects: the image of the harp in "The Jewish Melody" and the poem "Sashka" refers us to the First Book of Kings, where the "Evil Spirit" was sent to Saul for his sins and young David plays, dispelling the king's melancholy; the image of the heavenly book of destinies and God's Judgment in "The Death of the Poet"; the heavenly battle of angels with demons in such works as "Demon," "Combat," "Excerpt"; objects of worship ("Branch of Palestine", "Boyar Orsha"). Turning to biblical themes, Lermontov paints with poetic colors the images of Egypt, Palestine, Persia, and the Caucasus. The palm branch given to Lermontov by Muravyov is noteworthy. It was about her that the poet spoke in the poem "Branch of Palestine". The branch is a symbol of faith, conveying to the poet a piece of his inflexibility in the face of danger, as a warrior worthy of "peace and joy." The palm branch served people as a refuge from the heat and attracted people with its beauty: "Did a ray caress you near the pure waters of the Jordan / East? / Did the night wind in the mountains of Lebanon / sway you angrily?" The poem "Azrael" merges Muslim and biblical mythologies. Like the Demon, Azrael dreams of finding peace on Earth after being punished for grumbling against God. The action takes place in Palestine before the destruction of the Kingdom of Judah. "Hebrew Melody" is inspired by Byron's poem "The Sun of Those Who Don't Sleep." The dramatic theme of the fate of the Jewish people worried Lermontov at all stages of his work.

We hear sympathy for the "poor sons of Solim"; the poet raises questions about intercession and historical moral problems. The gallery of dramatic scenes continues with "Three Palms". They grew among the sands of the "Arabian land" next to a source of spring water. Palm trees wanted to serve the benefit of man and, for their alienation, rebelled against the Creator. But the Arab caravan, having tasted the delights of a life-giving oasis in a barren desert, destroyed it, cutting down palm trees for a fire. Using an Eastern legend, the poet speaks of the contact of two worlds: nature and man, beauty and cruelty, good and evil, man and the laws of existence, hidden from his spiritual gaze. The poem "Bedouin" takes up the same theme of decline. "Airship" takes us into the world of Lermontov's Egyptian thoughts, "under the sultry sand of the pyramids." . Taking part in hostilities, he became intimately acquainted with the courage and love of freedom of the mountaineers. At the same time, old religious customs, such as, for example, blood feud, where honor and dignity are valued above love and happiness, sometimes the innocent suffer, is a different world, and it is also reflected in Lermontov's Caucasian poems. The poem "Dispute" continues the theme of the collision of two worlds: on the one hand, the leisurely contemplation of the East, on the other, the rapid advance of the West. This is shown in such works as "Valerik", "The Fugitive", "Hero of Our Time". The problem of the typology of cultures absorbed a whole complex of ideas and ideas that worried Lermontov: problems of personality and freedom, unlimited will and power of traditions, fate and contempt, the conflict of Western and Eastern cultures. The mythopoetic perception of the Caucasus is located within the framework of the same Western-Eastern synthesis, solely due to the fact that the concept of the Caucasus is conceptualized and implemented by Lermontov as a variant of the East.

Only this is not the East of Byron and Goethe, this East is "our East", and Islam is not the Islam of the Turkish Ottomans, Egyptian Mamluks and Spanish Moors - this is "our Islam",

visible literary through the prism of the Koran and culturally - through the prism of a long bloody confrontation enlightened but corrupt civilization and noble savages. Speaking in the language of structural poetics, within which the identification of such an object of study as the "Oriental text" makes sense, Lermontov's West-Eastern synthesis develops in the paradigm of systemic acculturation, which involves "the assimilation by a person who grew up in one national culture of essential facts, norms and values another national culture."

Since the term "West-Eastern synthesis" was used in relation to European and Russian authors, its existence in science has been limited to a marker of any oriental presence in literary texts. Meanwhile, Western-Eastern synthesis cannot be called any case of coexistence in the text of "Eastern" and "non-Eastern" codes - this term should express only the deepest intercultural synthesis, examples of which can be observed in the works of Pushkin, Lermontov, Gumilyov, Bunin, since this synthesis is both a category of poetics and a category of consciousness. Lermontov's statement can serve as proof of this: "I have learned a lot from the Asians and I would like to penetrate the mysteries of the Asian worldview... There is a cache of rich revelations there in the East...". In the image of the "gray-haired general" from "The Dispute", leading countless troops to the East, Lermontov's contemporaries and researchers of his work saw the famous conqueror of the Caucasus, its cruel colonizer, a talented military leader, who through his actions prepared the Turkmanchay Peace Treaty with Persia, according to which Russia received Eastern Armenia, a twenty-million indemnity in silver, the exclusive right to maintain a fleet in the Caspian Sea and carry out free trade on Iranian territory. At the same time, researchers note that by the time of writing "The Dispute" A.P. Ermolov had been removed from business for fourteen years and was in disgrace for his connection with the Decembrists. The reason for the appearance of the image of Ermolov in "The Dispute" as a symbol of the conquest of the Caucasus is explained by the fact that in Lermontov's perception this commander had an amazingly integral character, which combined boundless cruelty towards the conquered peoples, and willfulness towards the tsar, in addition to the "pacification of the Caucasus by Ermolov seemed to Lermontov an exciting dramatic theme." In this regard, the figure of Ermolov expands the theme of Russian-Western-Eastern opposition with the motives of political struggle against the "Eastern" and "Western" features of the Nicholas regime, and the concept of the North appears to be a progressive ideology of the "active" opposition. The main feature of Lermontov's poetics, which testifies to the philosophical fullness of Lermontov's eastern text, is the motif of fate, included in a complex of discussions about freedom of choice, death and fatalism.

In 1840, Lermontov wrote the poem "Valerik," characteristic of his later work, published in "Morning Dawn" in 1843, in which he describes a bloody battle with the Chechens. This text can rightfully be considered one of the nuclear ones in its oriental conceptual sphere due to the clearly expressed theme of Muslim fatalism.

The fact that in this poem the concept of fatalism "has nothing to do with the Christian idea of predestination" can be concluded based on the text itself: "...I have comprehended life; To fate, like a Turk or a Tatar, I am absolutely grateful for everything; I don't ask God for happiness And I endure evil in silence. Perhaps the heavens of the East have unwittingly brought me closer to the teachings of their prophet..."



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