

**RECEPTION OF PERI'S IMAGE IN THE RUSSIAN POETRY OF THE FIRST  
THIRD OF THE XXth CENTURY**

**RECEPÇÃO DA IMAGEM DE PERI NA POESIA RUSSA DO PRIMEIRO TERCEIRO  
SÉCULO XX**

**RECEPCIÓN DE LA IMAGEN DE PERI EN LA POESÍA RUSA DEL PRIMER  
TERCERO DEL SIGLO XX**

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**ABSTRACT:** *The article continues the series of studies published by us that comprehend the facts that influenced the process of assimilation of the symbolic image of Peri by Russian literature. In the previous articles, the specificity of the perception of the image of Peri by Russian poets of the 19th century was reflected upon. This article for the first time systematizes materials on the topic of the perception of the image of the peri in the Russian poetry of the first third of the 20th century, analyzes the images of poetic works of such authors as M.A. Tarlovsky, B.Yu. Poplavsky, N.Ya. Agnivitsev, Sasha Cherny, O.E. Mandelstam. The prose writers and poets of the past century have absorbed and adopted the traditions of the classical age of Russian literature, passing through the prism of their perception the image – symbol of the peri and breathing into it the life of their contemporary era.*

**Keywords:** Russian–English literary and historical and cultural ties. Poetry. Romanticism. Tradition. Reception. Allusion. Comparatives science. Artistic translation. Intercultural communication.

**RESUMO:** *El artículo continúa la serie de estudios publicados por nosotros que comprenden los hechos que influyeron en el proceso de asimilación de la imagen simbólica de Peri por la literatura rusa. En los artículos anteriores se reflexionó sobre la especificidad de la percepción de la imagen de Peri por los poetas rusos del siglo XIX. Este artículo sistematiza por primera vez materiales sobre el tema de la percepción de la imagen del peri en la poesía rusa del primer tercio del siglo XX, analiza las imágenes de obras poéticas de autores como M.A. Tarlovsky, B.Yu. Poplavsky, Nueva York Agnivitsev, Sasha Cherny, O.E. Mandelstam. Los prosistas y poetas del siglo pasado han absorbido y adoptado las tradiciones de la época clásica de la literatura rusa, pasando a través del prisma de su percepción la imagen, símbolo del peri y respirando en ella la vida de su época contemporánea.*

**Palavras-chave:** *Laços literários e históricos e culturais russo-ingleses. Poesia. Romantismo. Tradição. Recepção. Alusão. Ciência comparada. Tradução artística. Comunicação intercultural.*

**RESUMEN:** *O artigo dá continuidade à série de estudos publicados por nós que abrangem os fatos que influenciaram o processo de assimilação da imagem simbólica de Peri pela*

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*literatura russa. Nos artigos anteriores, refletiu-se sobre a especificidade da percepção da imagem de Peri pelos poetas russos do século XIX. Este artigo sistematiza pela primeira vez materiais sobre o tema da percepção da imagem do peri na poesia russa do primeiro terço do século XX, analisa as imagens de obras poéticas de autores como M.A. Tarlovsky, B.Yu. Poplavsky, N.Ya. Agnivitsev, Sasha Cherny, O.E. Mandelstam. Os prosaicos e poetas do século passado absorveram e adotaram as tradições da era clássica da literatura russa, passando pelo prisma de sua percepção a imagem - símbolo do peri e respirando nela a vida de sua era contemporânea.*

**Palabras clave:** *Vínculos literarios e históricos y culturales ruso-ingleses. Poesía. Romanticismo. Tradición. Recepción. Alusión. Ciencia comparativa. Traducción artística. Comunicación intercultural.*

## **Introduction**

Having come to Russian poetry thanks to the work of the Irish poet Thomas Moore, the mythological image of the peri, symbolizing beautiful winged women descending from heaven to help and protect earthly inhabitants, hold in the long term of two – centuries and was entrenched in the minds of Russian prose writers and poets as a refined image – symbol of a young ultimate tease of men's hearts, granted to the features of a fatal beauty, or to the ethereality and airiness which is peculiar to the descriptions of Christian angels.

Studying the evolution of the perception of the image of the peri, researchers come to the conclusion that it was the surge of interest in the works of Thomas Moore, a friend and colleague of the great Byron, who captured the hearts of many representatives of the Russian intelligentsia, thanks to his passion for Eastern Orientalism and the richness of works with freedom – loving motives, that caused the process of borrowing bright oriental images from the works of the Irish bard. Undoubtedly, one of the most vivid and memorable images – symbols of Russian poetry of the 19th century was the image of the Eastern Peri, whose steady and regular appearance in the works of poets and prose writers of the classical period of Russian literature is associated, in general, with the assimilation of the work of Thomas Moore by V.A. Zhukovsky, whose interpretation of «Peri and the Angel» of the fourth frame poem «Paradise and Peri» from Thomas Moore's Oriental romance «Lalla Rookh» influenced on the perception of the image – symbol of the Peri by representatives of Russian literary circles and in fact determined its entire subsequent reception in terms of artistic and aesthetic perception ... Thanks to his enormous poetic talent, V.A. Zhukovsky managed to skip the oriental story «through his own perception», «weaken the oriental flavor» and give the peri «a special ethereal airiness which is peculiar to Christian angels», making this symbolic image

close and accessible to Russian readers of the XIX –XX centuries (ZHATKIN, D.N., DOLGOV, 2007).

The main evidence of the popularity of the image of the peri in the first half of the 19th century can include not only N.I. Grech's borrowing of notes for the explanation of the first publication of the message of A.S. Griboyedov «To Teleshova» («O, kto ona? – Lyubov', Harita, Il' Peri, dlya strany inoj Edem pokinula rodnoj, tonchajshim oblakom obvita?») or borrowing the storyline in A.S. Griboyedov's unpublished poem «Kalyanchi», in which one can find a mention of a peri from Eden, along with other elements of Eastern exoticism, but also the emergence of poetic works written under the influence of the translated poem which was done by V.A. Zhukovsky «Peri and the Angel», such as the poems by A.I. Podolinsky «Divas and Peri» and «Death of Peri», based on a poetic concept close to the content of the interpretation of a talented Russian translator (ZHATKIN, D.N., DOLGOV, 2007). In the first half of the 19th century, there were frequent cases of the appearance of the image of the peri in the context of creating descriptions of Russian beauties who had not only an attractive appearance, but also poetic talent. Well, in the poem «Ee siyatel'stvu knyagine Zinaide Aleksandrovne Volkonskoj» the appearance of the famous noble beauty I.I Kozlov accompanies with the sound of a mysterious lyre «o peri molodoj Doliny svetloj Kashemira», and in the poetic address «Knyazhne Abamelek» compares the sublime beauty of an earthly girl with semi ethereal peri (ZHATKIN, D.N., DOLGOV, 2007).

In the works of A.S. Pushkin, M.Yu. Lermontov, N.V. Gogol, we observe the same comparison of the lyric heroine with the symbolic image of the peri. However, if in A.S. Pushkin's poem «From Barry Cornwall» (1830) the image of the peri seems barely accompany a young girl with «unpretentious external attractiveness and inner human qualities», then in N.V. Gogol and M.Yu. Lermontov's interpretations we meet a deeper perception of the image of the peri, emphasizing its eastern mythical origin (ZHATKIN, D.N., DOLGOV, 2007). In Nikolai Gogol's poetic idyll «Gantz Kuchelgarten», the image of the peri appears among the flowers of the fragrant Kashmir valley, which occupy the main character. M.Yu. Lermontov in the eastern story «Ismail Bey» (1832) repeatedly uses the image of the peri to describe «proud and simple» Zara, and also compares the image of the deceased Tamara with the sleeping peri in the seventh edition of the poem «The Demon» in 1838. The image of peri, traditionally symbolizing a young woman with a special charm and beauty hidden from someone's eyes, the ability to captivate men and make them forget about everything, appears in M.Yu. Lermontov's moral poem «Sashka» and his later poem «Tamara», describing insidious charm of an oriental beauty.

It is also worth noting that the numerous appeals to the image – symbol of the peri by the poets of the first half of the 19th century were not largely accidental and are associated with a surge of interest to the works of Thomas Moore, which were perceived in the context of a passion for the romantic European tradition and the work of his great contemporary J. Byron. In the poetic works of A.I. Polezhaev, A.S. Khomyakov, P.A. Vyazemsky, D.P. Oznobishin, A.A. Shishkov, the image of peri is invariably accompanied enthusiastic descriptions of the pictures of nature, philosophical discourses about the universe and the charms of women of unearthly beauty.

Over time, the poetry of Thomas Moore lost its former attractiveness, largely due to the weakening of interest to the work of the Irish bard, which began to seem «too pretentious» in comparison with the powerful talent of J. Byron, which ultimately led to the transformation of the image of the peri into a kind of cliché, perhaps devoid of some oriental features, but at the same time. interesting for Russian writers of the XIX century.

The previously studied material about the features of the perception of the image of the peri by the talented poets – translators of the works of Thomas Moore – I.I. Kozlov, D.P. Oznobishin, P.A. Vyazemsky, allows us to conclude that this symbolic image, which naturally appeared in their original works, in general, reflects the mood of this literary period, 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 the Russian cultural environment.

It is worth noting that the borrowing of the symbolic image of the peri in the 19th century can also be observed in the works of back seat writers, whose work nevertheless makes it possible to judge the continuity of the literary traditions of various representatives of the Russian intelligentsia. So, in the poem «Smolny Monastery» (1833) by V. S. Pecherin, the beauty of a woman is hidden behind a veil of airy peri, creating an atmosphere of mystery and solemnity, and in the poem «Voshla – kak Psiheya, tomna i stydliva...» (1833) D.V. Davydov, a famous lyricist who praised the hussar, the symbolic image of peri accompanies an unexpected meeting with a young beauty. In D.V. Davydov's epigram, the subtle, airy, like peri, attractiveness of a girl is opposed to guests at a secular ball, exposing envy, gossip and matchmaking.

Comparing herself to a «passionate peri», the Russian poet and translator Evdokia Petrovna Rostopchina in her poem «Chernaya nemoch'» (1835) touches upon the theme of unrequited love and tries to find a shelter for a lost soul, using allusions from the work of Thomas Moore (ROSTOPCHINA, 2019).

A little differently, in a humorous form, the images of young and careless beauties appear before us in the works of I.P. Myatlev «Fantaziya na mazurku Shopena, igrannuyu Listom v koncerte 22 aprelya 1842 goda» (1842) and «Violin» (1843), where the lyric hero then he tries to fly to heaven to the «soaring peri» to return «radosti i pokoya», then he himself regrets the peri who came down from the heaven for the joy of earthly love and trampled and crushed by the Italian Baritoni, who could not forgive betrayal (MYATLEV, 1969).

In the second half of the 19th century, A.A. Fet and A.N. Maikov could not get around in their poetry work borrowing from Eastern mythology the symbolic image of the Peri. In the poem written by A.A Fet «Daj ruku mne, daj ruku, peri zlaya...» in a distinctive and graceful manner, the image of peri is presented in the role of a fatal beauty taking the muse from the poet; A.N.Maikov draws the image of ethereal peri angels, taking the soul of a deceased person with them to the heavens, creating an atmosphere of solemnity of Christian descriptions by choosing special lexical means of expressiveness.

At the end of the 19th century, the symbolic image of the peri sounds more allegorical, which is associated with the loss of the former ideals of the era of romanticism and the beginning of the so – called era of timelessness, a period of searching for new ideas and directions that meet the requirements of a new era.

In S.Ya. Nadson's poem «Poetry» (1880), the image of the peri helps to revive all the lost features of romanticism poetry, emphasizes its significance in moments of human grief and joy, fills the work with an atmosphere of solemnity and hidden sadness for bygone ideals.

The idealization of the image of the peri as a symbol of the passing era is also characteristic of the poem «Padal'» (1880) written by P.F. Yakubovich, which is infused with the thought of the perishability and uniqueness of everything earthly, including female beauty, which fades over time – in contrast to the magical beauty of unearthly peri.

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

This article deals with the studying the peculiarities of the reception of the symbolic image of the peri in the literary works of poets and translators of the first third of the 20th century, partly helping to recreate a complete and detailed picture of the perception of the image of the peri in Russian literature of the past centuries.

## **Literature Review**

The image of peri came to Russian poetry from the poetical works of Thomas Moore, which was studied in detail 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 by M.P. Alekseev «Russian – English literary relations (XVIII – first half of the XIX century)» (ALEKSEEV, 1982), A.N. Girivenko's monograph «Russian poetic translation in a cultural the context of the era of romanticism» (GIRIVENKO, 2000), the dissertation of VA Vasina «Thomas Moore in the creative perception of VA Zhukovsky» (VASINA, 2007), an article written by D.N. Zhatkin and A.P. Dolgov «Peri in Russian poetry» (ZHATKIN & DOLGOV, 2007), the monograph written 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 problem of the status of poetic translation in Russian literature.

## **Materials and Methods**

The material for the research was the works of Russian poetry containing the image of the peri and published in the XX century. The poetic texts of M.A. Tarlovsky, B.Yu. Poplavsky, N.Ya. Agnivitsev, Sasha Cherny, O.E. Mandelstam are taken into account. In the process of studying a scientific problem, comparative – historical, comparative, cultural – historical and historical – typological approaches are used, as well as methods of complex analysis. Methodologically, the study relies on fundamental works in the field of historical poetics, comparative studies, the history of Russian translated fiction, 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**

Let us consider examples of the reception of the image of the peri in the first third of the 20th century. Turning to this problem in earlier studies, we noted that Russian poetry of the 19th century was characterized by the facts of numerous borrowings of some motives and a system of images from Thomas Moore's «eastern story» «Lalla Rookh», in particular the image of the peri used in the works of A. S. Pushkin, M.Yu. Lermontov, I.I. Kozlov, N.V.

Gogol, I.S. Turgenev. Thanks to the appearance of V.A. Zhukovsky's interpretation, which had a tremendous influence on the formation of the aesthetic and literary views of the representatives of the Russian intelligentsia, the image of the peri became very popular. The symbolic image of the peri was also found in the works of V.S. Pecherin, E.P. Rastopchina, D.V. Davydov, L.Ya. Yakubovich, I.P. Myatlev, S.Ya. Nadson and P.F. Yakubovich.

However, the image of the airy peri has not lost its attractiveness for representatives of Russian literature of the 20th century, many of whom have repeatedly turned to the reception of this symbolic image in their poetic works. It should be noted that in the XXth century, in our opinion, there are clearly different approaches to the perception of the image of the Peri. The writers of the past century, as it can be said, absorbed and adopted the traditions of the classical age of Russian literature, passing this image – symbol through the prism of their perception and breathing into it the life of their contemporary era.

At the end of the 19th century, in L.N. Trefolev's poem «Love and the Exchange» (translated from the Dutch poet J. Kats, 1899), the image of the peri appears as an ordinary cliché, replacing the appeal to an attractive girl who broke the heart of a lyric hero who wanted to marry her until he learned about the financial difficulties of her father «Kto ona, kto eta peri?» – «Obol'stitel'nica Meri, / Doch' bankira Fanderflot. / On bogat, kak Krez». – «Edva li! Mne na birzhe tolkovali, / Test' tvoj budushchij – bankrot» (TREFOLEV, 1958). This work clearly demonstrates the characteristic opposition of peri in the image of a young girl who personifies purity and innocence, ready to open the doors of paradise to the earthly world before her beloved, where even love must be supported by financial well – being: « – «On lyubil menya, kak nishchij; on menya telesnoj pishchej / Nikogda b ne napital.../ Ne sozdast chervoncev lira! Doch' bogatogo bankira – / Ya imeyu kapital...» (TREFOLEV, 1958). The author of this poem expresses the idea that everything in life is getting back together, telling with a taste of light humor the story of a sweet girl who at first did not appreciate the lyre of a beggar who gave his life for her, and then, by the will of fate, who herself experienced the bitterness of refusal to be marriage due to the bankrupt of her father: «Nashe schastie otsroch'te, – / Vy bedny, a ya poet» (TREFOLEV, 1958). Despite the sad conclusion of the lyrical hero about the impossibility of a happy marriage between a poor girl and a simple poet, the work of L.N. Trefolev sounds easy and natural, allows in a humorous form to reveal to the reader the contradictions that developed in society at the turn of the century.

The image of the peri, symbolizing an attractive female person, is traditionally found in the works of such poets of the 20th century as M.A. Tarlovsky, B.Yu. Poplavsky, N.Ya.



Agnivtsev, Sasha Cherny, O.E. Mandelstam, while this symbolic image acquires new, original features characteristic of women of the new century.

Close to the rhetoric of L.N. Trefolev are poems written with irony, light humor, helping to lift the veil and expose the shortcomings that were revealed in the new Soviet society in the first third of the 20th century.

For example, in the poem «Raskhishchaemyj muzej» (1921 – 1925) written by M.A. Tarlovsky, known for his anti – Soviet attitudes, whose works were often criticized and tested by the Soviet censorship, the image of the peri personifies the sublime female ideal from the past, the loss of which, in the author's opinion, is irreplaceable: «Kogda zhe poslednie peri / Zakonchat poslednij pobeg, / Direktor ujdut, a na dveri / Napishet: «zakryto navek» (TARLOVSKY, 2009). Comparison of the peri with the goddess, whose «tochenye ruki» and «grecheskij tors» are in the museum in «pyl'nyh otdushinah», allows the reader to realize the degree of bitterness with which the author laments the indifference of the new political system to the rich creative heritage of Russia in the 19th century: «Ne zhdu otkroveniya svyshe, / No vizhu: pustet muzej, / Chredo ogolyayutsya nishi / Dushi odichaloy moej» (TARLOVSKY, 2009). M.A. Tarlovsky explains the absence of visitors to the museum by the loss of the moral values of the previous era and the loss of an entire generation that is unable to resist destruction and moral degradation: «Direktor? No on ravnodushen: / Ne on tut postavil bogin', / Ne on ih iz pyl'nyh otdushin / Puskaet v nebesnuyu sin'» (TARLOVSKY, 2009).

The principle of antithesis, opposing peri to an ordinary working woman from the Soviet Union can be traced in the poem «Mosselpromshchitsa No. ... (ne znayu!)» (1923–1926) by N. Ya. Agnivitsev, who, at the initial stage of the development of his creative work, being in emigration, with sadness glorified the pre – revolutionary world, and then, returning to Russia, actively collaborated with satirist magazines. It is not surprising that in his works N.Ya. Agnivitsev could not stay away from the active political and ideological processes that seized Soviet society in the first post – revolutionary years. The poem «Mosselpromshchitsa No. ... (ne znayu!)» is, in our opinion, a vivid confirmation of how much female beauty and, in general, the destiny of a woman has changed and depersonalized after the change of the political system in Russia: «Pozhaluj, vy pojmete, / Chto tak vsyu zhizn' spolna / Uchebe da rabote / Ona obrechena?!» (AGNIVITSEV, 2007). Sarcastically describing the unpretentious appearance of a woman who is ready to work for the good of her country, the author of the poem speaks of the loss of the individual qualities of the human personality, the loss of attractiveness and uniqueness of the former ideals of female beauty: «Pryad' upryamaya,



plyus / Mossel'promskij kartuz, / .A pod nim – delovaya / Takaya / Mossel'promshchica № ... (ne znayu!)» (AGNIVTSEV, 2007).

The depersonalized female image of this work, the image of the «mosselpromshchitsa», whose number is difficult to bear in mind, since all women are now similar in the eyes of the author, is set off by the mention of peri, which allows readers to sadly recall the former ideals of female beauty (associated with the Peri cigarette brand, produced factory of A.N. Shaposhnikov and Co.): «No, krome vsyakh «Peri» / I prochih papiros, / Ved' est' v SSSR'e / Eshche i – Narkompros!» (AGNIVTSEV, 2007). However, the young «Mosselpromshchitsa» in N.Ya. Agnivitsev's poem, as before, like any woman, strives to find her personal happiness in the stream of life and runs on a date after school, hurries to create her family in the difficult life conditions: «Ona – ne mors v stakane! / U nej krov' b'et klyuchom! / I chasto na svidan'e / Begut stremglav vtroem» (AGNIVTSEV, 2007). Rereading the humorous poem «Mosselpromshchitsa No. ... (ne znayu!)» », in which the author draws the image of a «stubborn», «businesslike» woman, always dressed in a «Mosselprom's cap», the thought about how far this image is far from the airy beauty of peri, which was slightly mentioned in this work.

The next evidence of the reception of the image of the peri, carried out with a taste of the era of building Soviet society, can be considered in «Birnam Forest» (1921 – 1929) written by O.E. Mandelstam – a free translation of a poem by the Georgian poet T.Yu. Tabidze. Recreating in the poem rather gloomy pictures of scenes from Shakespeare's plays, along with a fragmentary description of the sad events happened in the Birnam Forest, the author unexpectedly draws in the reader's imagination an «air temple», from the icons of which «Mary smiles most painfully», and suddenly switches to the last stanza of his poem from imaginary events created in books and presented to the audience on stage, to events taking place behind the scenes with real people. In the field of view of the reader, appears Columbine, a traditional character of Italian comedies, and a sick woman – peri, suffering from inclement autumn weather: «Kolombina... Kashel' chahotochnoj peri.../ I svistyashchij noyabr' zapechatal dveri» (MANDELSTAM, 1993). In our opinion, O.E. Mandelstam's poem partially absorbs the poetic experience accumulated in the classical age of Russian literature, creating an unusual allusion to the works of Russian authors of the first half of the 19th century, when the eastern mythical image of the air peri was often replaced by peri – angels close to the description of Christian angels, cherubs: «A na viselice postroen / Poloumnyj vozdushnyj hram. / Razlyubiv, ya v dushe spokoem... / Vsekh muchitel'nej Meri ulybaetsya nam» (MANDELSTAM, 1993). Collecting in one work the image of the temple, the smile of

Mary and the poor girl – peri O.E. Mandelstam clearly showed the boundaries between the fictional story and the cruel reality of life in which a poor woman, comparable to the peri, is unlikely to be able to fly to heaven, because she is had to suffer on earth behind a «zapechatannoj dver'yu» (MANDELSTAM, 1993).

The symbolic image of the peri is also characteristic of the poetry of Alexander Mikhailovich Glikberg, known under the pseudonym Sasha Cherny, the Russian poet of the Silver Age, prose writer, journalist, widely known as the author of popular lyric and satirical poetic feuilletons, who emigrated from Russia in 1920. In the works of Sasha Cherny, in the manner familiar to the reader, the image – symbol of the peri is also used, replacing the female image that arises among everyday vanity and problems. In the poem «How I Live and Work» (1926), the symbolic image of the peri helps to create a spicy description of a plump woman, unnoticeable to the crowd: «Pribezhit, zapyhavshis', brodyachij sosed. / V lape hleb, slovno zhezl Aarona. / Otgryzet, – postuchit kablukom o parket, / Slovit mol' i razdaviv vlyublenno. / – «Do svidan'ya! Begu. Promorgayu obed...» / Otgryzet i galopom za dveri. / Pod oknom – dlya chego posmotrel ya ej vsled? / Proplyvet krutobokaya peri...» (Black Sasha, 2007).

In «A Business Ode in Honor of a Russian Emigrant» (1930), Sasha Cherny uses the epithet «krotkaya» to compare a hardworking and resourceful woman with a peri, since it is meekness and modesty that have traditionally been associated with the classic image of a peri who descended from heaven for helping earthly mortals: «Kto vmig skroit iz staroj shlyapki / Roskoshnyj modnyj abazhur? / Kto stavit banki, moet tryapki, / Razvodit krolikov i kur? / V «svobodnyj» chas krotki, kak peri, / Kto rippolinom krasit dveri, / Kto sh'et, kto pishet obraza? / Kto kuklam delaet glaza?» (Black Sasha, 2007). Sasha Cherny lovingly describes the hard life of wives, sisters, girlfriends, forced to move to a foreign country after a man and start building a new life, full of hardships and difficulties, yearning for the homeland. Emphasizing the noble origin of Russian women emigrating from Russia, the author of «A Business Ode in Honor of a Russian Emigrant» regrets that these women had to sacrifice their brilliance and beauty, having left a past life full of luxury and pleasure in order to find happiness with their beloved: «O, ty, usadebnaya deva / Bylyh turgenevskih vremen! / Pod sen'yu lipovogo dreva / Ty raspuskalas', kak buton... / Imeya skatert'–samobranku, / Hranila gorduyu osanku / I, shelkom rasshivaya shal', / Naskvoz' svetilas', kak hrustal'» (Black Sasha, 2007).

## Discussion

There are some interesting facts of repeated appealing to the symbolic image of the Peri, by an outstanding poet and prose writer of the Russian diaspora B.Yu. Poplavsky, who received an excellent education and had a passion not only for music and painting, but also for the traditions of the ancient world and the East.

In one of their early poems «Ya zval Tebya vesna slegka mychala...» (1925), we come across an unexpected interpretation of the peri, meaning not only the female image of the former beloved of the lyric hero, but also the symbolic image that helps to reveal in the poem the author's idea of dividing his life paths into two periods, like two stripes – black and white, about the forced need to live and work far from home and, possibly, the lack of understanding of his work on both sides of the line of demarcation of his difficult fate: *Ya s ulicy priotkryvayu dver' / I snova vizhu ulicu za dver'yu / Byla li zhizn', byla, ih bylo dve / Dva druga dva moshennika dve peri»* (). Thanks to the use of an appeal in this poem to a certain woman named Bella, which from Latin means «beauty», «beautiful», the poet manages to draw a certain image of a beloved who possesses the magical magic of peri and Bella's attractive appearance: «*Propala ty ty rastvorilas' Bella / V vozdushnoj kuter'me svyatyh nochej / Mechta pochto pred zhizniyu robela / Uzhasnoj lampy v tysyachu svechej»* (POPLAVSKY, 1999).

In B.Yu. Poplavsky's poem «V osennij den' kogda nad ploskim mirom...» (1926), the image of an airy peri with a «white boa» replaces in context the mythical image of Elvira, who has a magical ability to attract the attention of men, and just like once peri, hurt souls and drives crazy the representatives of the opposite sex: «*Elvira goes to the city along the tops of the trees / She walks without listening to Eola / Elvira whistles in the smoke of cars in the city / White boa around her neck / And gorgeous men are swimming towards her!»* (POPLAVSKY, 1999).

Despite the fact that Elvira is brought closer to the peri by their extraterrestrial, mythical origin, the author of the work «On an autumn day when over a flat world ...» realizes the weight of the differences between them and asks Elvira to stop her atrocities and turn to the sky, from where the peri flock, for good deeds on earth, however, Elvira finds a kind of niche in heaven, without abandoning her traditional way of life, showing her rebellious, freedom – loving character: «*El'vira v gorod po vershinam elok / Idet idet ne slushaya Eola / El'vira v gorode svistyat v dymu mashiny / Na shee peri beloe boa / I k nej plyvut shikarnye muzhchiny!»* (POPLAVSKY, 1999). Thus, B.Yu. Poplavsky, following Sasha Cherny and

N.Ya. Agnivitsev, realizes that there is no return to former ideals, and the image of the peri begins to play with new colors of the modern era.

The closest to the classical interpretation of the image of the peri B.Yu. Poplavsky approaches in the poem «Na buffonadu i na operetku...» (1925 – 1935), in which the bright image of a defenseless peri is opposed to an ordinary cruel world, where there are no moral foundations and rudeness, greed and soullessness: «I dolgo diva per'yami shursha / Zaglyadyvaya v stekla bilas' peri / Poka vverhu ot schast'ya antrasha / Vykidyval svyashchennyj rak za dver'yu» (POPLAVSKY, 1999). Understanding the senselessness of the struggle of the peri with the vices of modern society, the author of the work draws allegorical images of the «chernogo golubka», «domovoj rysii», «svyashchennogo raka», describes their actions with verbs of negative connotation, with a negative connotation of «oblapit'», «prodrat'», «hihikat'», capable of evoking negative emotions and condemnation in the reader: «A na cherdachnom klirose na horah / Vo t'me hihikal chernyj golubok / S kleshnyami raka i glazami vora / I tol'ko mil hozyain belobrys / Prodrav glaza tyanulsya sonno k ftore / Dlinnejshej lapoj domovaya rys'» (POPLAVSKY, 1999).

And, finally, to describe the elements raging in nature and in the hearts of people who are not indifferent to the fate of Russia, B.Yu. Poplavsky in the poem «Raspuskayutsya rozy tumana» (1926) turns to the symbolic image of the peri, creating a special atmosphere of spirituality and beauty: «A krugom vozmushchalis' stihii / I lilovaya peri groza / Nizvergala potoki lihie / My kachalis' kak strekoza» (POPLAVSKY, 1999). It is worth noting that the image of the «purple thunderstorm peri» gives a special charm to the natural elements, the personification of which allows the author of the work to reveal the essence of human emotions and moods.

## **Conclusion**

As you can see, the image of the peri, which came to Russian poetry thanks to the appearance of the V.A. Zhukovsky's translated poem «Peri and the the Angel», gained immense popularity in Russia in the 19th century and influenced the development of the aesthetic tastes of both famous poets of that time and poets and translators of the second plan, whose work was less noticeable, but at the same time preserved and continued to develop the poetic traditions of romanticism in Russian literature, helping to create vivid images and plots correlated with Orientalism. It is worth noting the numerous facts of the appeal of the poets of the first third of the 20th century to the image of the peri, the reception of which took place in

the context of the refraction of moral and spiritual values associated with the change in the socio – political system in Russia and the migration of representatives of the upper class, due to ideological persecution at home. In poetic discourse, the themes of loneliness, misunderstanding, rejection against the background of the exacerbation of the class struggle, the change of ideals and the forced departure abroad in search of a new life began to be heard more and more often. Trying to find consolation in life, many poets intuitively turned to samples of Russian romantic poetry, and this can be confirmed by the idea of transforming the image of *peri* into a more modern ideal of female beauty, loaded with work, having lost its former lightness and naivety, but still continuing to admire with its courage and the hidden charm men's hearts.

### **Acknowledgements**

The article is made within the project # 17–18–01006p «The Evolution of the Russian Poetic Translation (the XIXth – the beginning of the XXth centuries)» of the Russian Science Foundation.

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