



Qur'anic Reminiscences in the Cultural Space of I.A. Bunin's Creativity

Albina Khodzhaevna Rakhmanova

PhD in Philology, Associate Professor, Department of Russian Language and Literature, Navoi State Pedagogical Institute, Uzbekistan

Email: alya211@list.ru

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Abstract

In the centuries-old history of the development of mankind, the culture of space and time of the East was understood and comprehended in different ways. Contemplating and feeling the East, adopting the ideas and provisions of the Holy Scriptures of the Koran, as the great and immutable truths of mankind, Bunin creates his own interpretation of what he saw, where the value orientations of the East become the main object of his attention. This article highlights the important components of the metaphysics of Bunin's literary text, analyzes the specifics of the embodiment of Qur'anic motifs in the writer's work, emphasizes the importance of I. Bunin's use of the codes and ciphers of the Holy Book of Muslims, clarifies the features of the embodiment of the semantic contents of the Qur'an in the writer's poetic heritage. The article deals with verses that are directly consonant with the theme of Qur'anic surahs and verses, reveals the exact adherence of verses to the Qur'anic meaning and reveals their additional meanings, analyzes poems that are an original continuation of the subject matter of the source. Structurally, all the "eastern" texts of Bunin are presented in the figurative and linguistic elements of his poetics, the construction of the stanza, a special syntax, repetitions, pauses give them a special solemnity and majesty. Poetically penetrating the world of important Muslim shrines, Bunin pushes the boundaries of space and time, creating in his poems a synthesis of East-West culture.

Keywords: *Time and Space; Receptive Aesthetics; Sacred Meanings of the Quran; Secrets of The East; Codes and Ciphers of the Eastern Mentality; Bunin's Concepts; Sacredness of Truth*

Introduction

Today, in domestic and foreign literary criticism, the study of the problem of Qur'anic motifs as a phenomenon of intercultural communication that regulates and regulates the cultural and behavioral activities of a person is of great importance. This is extremely important also because in the context of the current globalization, new challenges arise, including such as the threat of an ever-increasing spread of "mass culture", the cult of consumerism, the danger of the destruction of morality, the value orientations of mankind.

The preservation and enhancement of everything that determines the spiritual world of mankind - the Holy Scriptures, the culture of the people, historical memory, the moral codes of mankind, the

mentality of perceiving the world are important, also in terms of preserving the value realities of the world.

Research Methods

Review-theoretical understanding and hermeneutical analysis, systematization and classification, interpretive and conceptual analysis.

Results. The Koran, as the sacred book of Muslims, has always been the object of close attention in Russian culture. "The exoticism and uniqueness of its culture" [6,19], the peculiarities of the language, "the uniqueness of images, the focus of the most important truths" [11,6], always left a desire to understand and recognize its depth and uniqueness. "Islam, which is the basis of the Arabic-speaking culture, was perceived not just as a world religion, but as an amazing fusion of the norms and rules of the state, philosophy and science" [2,89], which are the most important element of being. The obscurity, mystery, closeness, literally and figuratively, of the culture of the Arabs inspired many Russian poets and writers. The desire to get to the bottom of the mysterious, unknown and important, led many to study the Great Book of Muslims - the Koran, which was not only an important prescription for life for all Muslims, but also some important, sacred book about the secrets of being, "a great treasury of knowledge, encoded by Divine predestination" [4,111]. This article reveals the features of the image of Qur'anic stories and realities in Bunin's creative space, presents the originality of perception and the specificity of the reflection of the Qur'an in the Russian text, reveals the features of Bunin's arrangement of the Qur'anic suras. His poetic aesthetics embodies the artist's unique ability to speak about phenomena of mentality alien to him, in a language that carries the main codes of intercultural communication. His poetry, being a unique reproduction of the main problems of mankind, in philosophical and ethical terms is closely intertwined with the mythopoetic and aesthetic East. "The East attracted Bunin as a historical mystery and as a world problem..." [6,128]. Significant personal experience of acquaintance with the countries of the East, its shrines, myths, legends, architectural monuments and literary works had a great influence on the formation of the writer's artistic worldview, and on the poetics of his works.

Discussion

Bunin's acquaintance with the East became for him a philosophical plan for reworking many mythopoetic and aesthetic theories about this exotic space for him. His poetic system turned out to be susceptible to oriental contrasts of day and night, existence and non-existence, desert and oasis, water and its absence. Saturating "a given world with its realities, filling it with a special worldview, it unites the worlds located between these contrasts" [2, 128]. His East reveals the realities of the new world, clearly highlighting all the shades and nuances of the East, internal and external exclusivity. Bunin announces the emergence of a new poetic space that needs to be mastered, in view of its possible riches and diversity. Bunin's eastern reflections, Bunin's metaphorical works filled with a special text are clots of his eastern worldview of beauty. Unlike many Orientalists working in the subject, Bunin immediately stood out with a special approach to the subject, he believed that what was shown about the east should not be perceived only as an exotic picture, it should arise from the felt. That is why all of Bunin's Eastern texts are deeply felt and passed through his poetic worldview. Rituality, observance of norms, the peculiarity of the Eastern worldview, which help to understand an important component of the religion of others, reveal the inner moments of Bunin's poem "Temjid". The emotional range of this poem is a reminder of the hierarchical essence of the universe, the violation of which threatens with crushing and irreversible consequences. In Bunin's personal comments to the verse, it is indicated that the work is about "Scutari (Uskyudar) - the Asian part of Istanbul. Here, on the tower of Mahmud-Efendi, the monastery of the dervishes of the Dzhelveti order, all year round at midnight they sang the so-called Temjid to console

those suffering from insomnia, which in other mosques is sung only during Ramadan (Muslim fasting) ” [3,463]

It is indisputable that Bunin once heard how a prayer is read in the silence of this Asian part of Istanbul, was shocked to the core by this heartfelt reading of the suras of the Koran, in which real feelings were proclaimed in relation to existence: “Allah - there is no deity but Him, the Living and self-existent from eternity, - Neither sleep nor slumber inclines him, He alone owns everything in heaven on earth. Who can intercede before Him without His will? He knows everything that preceded their arrival, And what will follow their departure, And they are assigned to comprehend from His knowledge Only a little that He will allow. His Endless Throne is stretched out Above the heavens and the earth - Their safety is not a burden to Him, He is great in His might And supremely exalted” (Quran: 2:255) [9, 67]. This night prayer, (tarovih), is very important in understanding the Koran and its essence, it shocks Bunin with its beautiful sound and incredibly deep meaning. And as the poet’s wife later recalled, “this prayer and the tradition of reading it late at night aroused Ivan Alekseevich’s admiration that “he constantly mentioned it in the sleepless nights of his last years of life” [10, 460]. Prayer, from the point of view of the poet, creates a special a sense of the power of God, emphasizing the omnipresent and protective nature of his power. The subtle feeling of the moment, the incredible beauty of sound, the peculiarity of sensation in time and space emphasizes the inviolability and importance of attentive observation of God over all the inhabitants of the earth.

In the poem “Satan to God”, Bunin uses the motifs of the second sura of the Koran “Baqara” (Cow): “And so We said to the angels: “Bow low to Adam”, And they bowed to him, Except for the arrogant Iblis, Who, puffed up, refused And became one of the wicked” (Quran: 2:34)[9, 32]. . In the poem, Bunin reworks the Qur'anic plot, creating an explicit reminiscence of the eternal opposition of God and the devil. In the seventh sura "Al-Araf" (Barriers) of the Qur'an, continuing the theme of the confrontation between God and the Devil, the following is said: "We created you and gave you a form. Then we said to the angels: “Bow low to Adam!” And they bowed before him, Except for the arrogant Iblis, Who refused to be among those Who, by the will of the Lord, humbly bow. The Lord said, “What prevented you from bowing down when I commanded you?” And he said: I am better than him. Indeed, You created me from fire, and Him from insignificant clay” (Quran: 7: 11-12) [9, 31]. .

Bunin creates his own interpretation of the image of Satan (Eblis). Eblis, from the point of view of Gulomova S.N., “idealizes the rebellious Iblis in Byronian traditions” [5, 6]. We think that such an assessment is quite acceptable for representatives of the romantic trend in literature, but not for Bunin. If in assessing the image of Satan, romantics have always singled out a rebellious beginning, then Bunin's Eblis is much tougher, more real. On the order of God to bow to Adam, Eblis refuses. An ardent resentment speaks in him, he considers this an insult: “Well, put the leaves of a dry olive tree into the fire // Humble his living passion with leaves//”. Proud enmity, complete rejection of the idea of God, are emphasized dryly by fragments of Satan's phrases. Bunin deeply felt the primitive foundations of the world, the complex monologue of Eblis psychologically conveys the importance of the moment. The poem was written by Bunin in the first poetic person. The two main features characteristic of this type of lyrics are plot and psychologism, brought from the depths of Bunin's psychological lyrics. The dramatic acuteness of the situation underlying the poem, fragmentation, discontinuity of action, psychologically loaded subtext, forcing the reader to restore the missing links and think out the characters of the characters, made us treat Bunin not only as a poet deeply rooted in tradition, but also as one of those who who opens up new possibilities for poetry in revealing the idea of the struggle between God and Satan, the Devil and Man. The poet not only conveys his feeling of the Koran, he is inspired by the idea of the Koranic motive, he is against the exaltation of the rebellious ideas of Satan by the romantics, his mission is to present Eblis in all contradiction and horror.

In his ideas of the profound East, Bunin speaks of it as a kind of "civilizational component of a great human future"[11,5]. That is why his poetic studies are so diverse, his appeals to Qur'anic plots and

motifs are philosophically isolated. "A unified feeling of the Arab East" [4, 112] allows us to say that Bunin managed to put together the two most important components of the structure: The West and the East, to pass through himself and reveal to the world the new culture of the Bunin East, surprisingly combined and complementary with each other.

Qur'anic reminiscences always excite Bunin. The ideas that Bunin brings out of the Holy Scriptures are defined by researchers as innovative. So one of the favorite images he took from the Koran is the image of the Bird, which Bunin personifies with the Soul. In the poems "Overnight", "Evening", "About Peter the Robber" Bunin works with an important idea, opening up to him a world of new sensations of the Creator of the Universe. It should be noted that throughout the entire career, Bunin repeatedly turned to different mental representations of the image of the Bird. A subtle, thoughtful approach and oriental charm, a symbolic reading of the image, shocked Bunin and was a new approach to explaining the secret of the human Soul in Bunin's poem "Bird". Bunin works with his favorite poetic device, giving an important, from his point of view, quotation from the Koran and making it an epigraph to the text: "We tied his bird to the neck of each." The image of a bird is a fairly common phenomenon in the eastern poetic system and has an Arabic counterpart "tair", which means fate. This epigraph transposes 13 ayah 17 sura of the Holy Scriptures "Al Isra". The metaphorical ambiguity of the image of the bird ultimately led to the fact that this verse has many interpretations. Each of the translators of the Koran gave his own interpretation of this concept, as a result of which the image acquired a plurality of interpretations. In the translation by Elmir Kuliev, it is said: "We hung his deeds on each person's neck, made them inseparable from him. And on the Day of Resurrection We will present him with a book, which he will see unfolded" [8,302]. Another example from Krachkovsky's translation: "And We have attached a bird to every man's neck and will bring out for him on the day of resurrection a book that he will meet open"[7, 147]. In the translation of A. Sadetsky: "And We made it so that TAIR (deeds of every person) hang on his neck" [2, 184]. The explanations for the interpretation say: "The word Tahir denotes the deeds of a person that hang around his neck like a necklace." The disclosure of the semantics of this image takes us back to the times of the formation of Islam, when before the burial of a person on the chest of the deceased, an amulet-talisman in the form of a bird was placed. This talisman with the verses of the Holy Quran was supposed to be the protection of a person on the day of his Resurrection. Later, the image acquired the meaning of a symbol and began to be perceived as "good-bad" deeds of a person on the path of life, which will certainly stand before Eternity in order to protect or denigrate him. Speaking in general, we can state that this imagery reveals to us a symbol, a talisman that can become a talisman of a person on the Day of Judgment. Each act of a person committed by him is stored in the book of human deeds, which will certainly be read by the Almighty.

On all of you - on every scarlet,

On each dusty rags of a slave -

There is an amulet like things to a bird,

There is a secret sign, and this sign -

Fate...

In this poem, in addition to the eastern context in the designation of the concept of "fate" and the predestination of human life, there is deep information that originates in ancient Greece. About predestination and fate in human destiny, we heard from Aeschylus and Sophocles. It is symbolic that Bunin calls the amulet "thing bird", and this creates another additional row of Slavic connotations, like the bird Gamayun, Sirin, Alkonost.

Bunin creates a special mythical space of his text, filling it with images that have different spatial origins. This, in our opinion, is the peculiarity of Bunin's texts, which make it possible to attribute his

work to the category of universal phenomena. Intertwining mythological concepts and images, Bunin creates a cultural space where the doubling of codes is not perceived as something artificially created. His images: a bird, an amulet, fate, Tahir, Sirin, Gamayun, scarlet, rags are equally real and these concepts are accepted by three religions: Christianity, Islam and Islam. The intersection of such symbolic rows is, of course, the property not only of Bunin's poetry, but of all Russian literature, which combines the cultural component of all the features of world culture.

Conclusions

Thus, in the structural and artistic terms of these poetic texts, the figurative and linguistic elements of Bunin's poetics are brilliantly presented. The language, the construction of the stanza, the special syntax, repetitions, pauses not only serve the correct perception of poetry, but also give them special solemnity and majesty in mastering the theme of the East. The sacredness of motives is conveyed by the special musicality of the verses, their melodiousness. Bunin achieves a special degree of "touch" in these texts, his concept of the East manifests itself to the full extent of the poetic rethinking of images, he "makes" them "work" in the way he needs. We see with what deep care Bunin reproduces not only the attributes of Islam, but also conveys the very spirit of faith. Bunin's text is not just a borrowing, a retelling of any legends or legends heard from the Koran, it is always an accurate reproduction of the plots, images and names of individual Koranic suras, which once again testifies to Bunin's direct appeal and deep respect for the text of the Holy Book. In his "Islamic poems, I. Bunin pushes the boundaries of a dissident space" [12, 184]. to understand and unravel the great mysteries of the world.

His transcriptions of Qur'anic motifs, reflections on sacred things, deep philosophizing from the Holy Scriptures, presented as epigraphs, quotations, comments are very important for clarifying many controversial issues in the history of mankind. The number of "eastern" poems in the work of I.A. history of world culture. With all the difference in worlds, religions, spatial designations, geographical components, the East was perceived by Bunin as a single cultural and metaphysical space. It was this approach that was perceived by researchers as an important component of his creative heritage, it was in this that they saw the inexhaustibility of his deep talent to unite the incongruent and find in it the universal. He does not close within the framework of one religion and culture, he thinks in universal categories of Good, Love and Light. Bunin is a poet of the world.

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