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BUNIN AND HIS VISION OF THE SACRED TRUTHS OF THE QURAN

Abstract: This article analyzes the specificity of the embodiment of the Quranic truths in the work of I. Bunin, emphasizes the importance of I. Bunin's understanding of the codes and ciphers of the Holy Book of Muslims of the Quran, clarifies the features of the embodiment of the sacred meanings of the Quran in the writer's poetic heritage. The article discusses verses that are directly consonant with the themes of various Quranic suras. The exact adherence of the verses to the Quranic meaning and connotation is revealed. At the same time, each poem of the Qur'anic cycle is an original continuation of the theme of the source.

Key words: Sacred meanings of the Quran, secrets of the East, codes and ciphers of the Quran's truths, Bunin's concepts, sacredness of truth.

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Introduction

The work of I.A. Bunin, being a unique reproduction of the main problems of mankind, in the philosophical and ethical terms is closely intertwined with the mythopoetic and aesthetic East. "The East attracted Bunin to itself as a historical mystery and as a world problem ... " [7,126]. 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 understanding of the world and on the poetics of his works.

Unlike many writers who treat the East as a picture and exotic, Bunin approached this topic responsibly and his original thinking immediately distinguished his work. Bunin considered, - writes V.N. Muromtseva. that "the environment, character and color should arise from what he saw and, most importantly, felt material" [6, 126].

After analyzing much of his "Eastern reflections", we came to the conclusion that the East

for him was the cradle of mankind, a prehistoric paradise. If A. Pushkin "stroved to the East in search of the important and the main thing in the concept of himself" [2, 118], then M. Lermontov and I. Bunin were looking in the East precisely for the origins of world culture, the fundamental principles of human society. Bunin's ideal was in the past, but not in savagery, primitiveness, but in civilization, in the highest sense of the word. His understanding of the Holy Book of Muslims - the Koran was so deep and heartfelt that one got the impression of a brilliant knowledge of many of the postulates of Islam by Bunin.

Research methods: overview and theoretical comprehension and analysis, systematization and classification, interpretation and conceptual analysis.

Results: Working with the Koran, Bunin skillfully used many Muslim concepts, inserting direct tracing copies from the Arabic language into the texts of his poems: "Koran", "Elif. Lam. Mime"; Al-Qadra;

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Jannat; "Stone of the Kaaba"; "dervish"; "Temjid"; "Mecca"; Ihram, etc.

Undoubtedly, that not all words were correctly voiced by Bunin in Russian, but something else is important here. The ability to see the main words of Islam in the complex speech of the Arabic language, to highlight the necessary words and phrases in the syntax, of course, speaks not only of the poet's poetic flair, but also of the thoughtfulness of the choice. Such a selection of words is deliberately created by Bunin to denote the community and unity of the space of all mankind, they do not sound like foreign inclusions in the Russian text, but very organically enter the general text, creating a pleasant polyphony of the diversity of life.

Arabic words in Bunin's "oriental" works are key concepts, with the help of which not only the main theme of the work becomes clear, but also its subtext becomes obvious. The author, in his own way, rethinks the themes of parables and legends of the East, gives them a new symbolic meaning. But at the same time he relies on his own impressions of his meeting with the modern East.

Discussion: Bunin became the first Russian poet to be so deeply imbued with the psychology and spiritual world of an Eastern person. No one else "conveyed so accurately and in detail information about the religious culture of Muslims through poetic lines" [3,87].

Bunin pushes the boundaries of the concepts of "faith", "memory", "spirituality", creating in his poems a synthesis of East-Western culture. Unlike the poets of the Silver Age, he prefers to create not oriental, stylized texts for oriental lyrics, but original ones, marked by a deep knowledge of oriental culture ("Mekam", "Temjid", "Bedouin", etc.). At the same time, Bunin's poetry contains many transcriptions of the Koran, there are translations, commandments, and wills written in the Arabic style.

Singing the East, Bunin did not forget about the romantic and loving sound of the oriental flavor. It is enough to read his poem "Zeynab" (1903-1906) to feel the breath of the "Thousand and One Nights", conveyed by the poet-traveler:

Zeinab, the freshness of your eyes! You are an Arabian jug:

The more stuffy in the tents of the desert,
The faster the scorching khamsin blows,
The colder the water is in the jug.

Zeinab, the freshness of your eyes! You are strict and proud:

The crazier you love, the stricter you are.
But sweet oh sweet ice water
And for the traveler - life is more precious!

And again Bunin speaks with the realities of the oriental attitude. The figurative line of the verse is very interesting, the metaphors and comparisons are

magnificent. Bunin creates the atmosphere of the eastern desert and, it should be noted, speaks about it quite accurately. Bunin is not by hearsay familiar with the life of people living in the desert, where the main value is water. This is where the metaphor "Arab jug" comes from - inside of which the deep meaning of the female essence is hidden. The poet, in an oriental way, from afar, gives a comparison of a woman and her beauty with cold water ("and what can be more beautiful than cool water in a sweltering hot desert" [4,16]). Arab realities emphasize the poetic images of the poet-Bunin: "scorching khamsin" (dry, exhaustingly hot desert wind) accurately indicates the reality of the desert climate; A wet cloth-wrapped jug exposed to the wind makes the water in the jug cool without refrigeration. Oh, East! Oh, the wisdom of the sands! - read in the text. The beauty and severity of Zeynab, her ardent disposition are akin to sweet ice water, which is more valuable for a traveler than life. This text conveys the poet's ability to feel time and space, speaks of the poet's subtle and heartfelt feeling of the real designations of oriental nature. It penetrates into the structure of the traditional attributes of Eastern lyric poetry (traveler, desert, prayer), it creates "a special world of the Eastern attitude, where the Holy Book of Muslims - the Koran, becomes the main thing" [10, 178]. Reading and passing through himself the figurative and poetic essence of the Holy Book, Bunin creates incredibly strong and bold poems. So in the poem "The stars are burning over a deserted land ..." Bunin comes very close to the theme of the mysterious correlation of the world of people and special Koranic entities that disturb the world with their unpredictability and mystery.

The stars burn over the desolate land
The holy constellation Canis shines regally:
Suddenly it got dark - and like a fiery red snake
Someone cut the heavens over the dark land.

Traveler, do not be afraid! There are many wonderful things in the desert.

These are not whirlwinds, but the genies disturb her,

This is the archangel, the servant of the merciful God,

Threw a golden spear into the demons of the night

(1903) [1, p. 63].

It should be noted that in the study of the East, Bunin structures his understanding of this reality with special concepts. These concepts saturate the understanding of the theme of the East, make it incredibly deep and multifaceted in Bunin's understanding. That is why Bunin's concepts are so important in terms of revealing the depth of this topic and one of the favorite images of this plan, a bright concept of the East - a desert. For Bunin, this is one of

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the most important mysteries of human existence. In the desert there is a secret of the East, it is its main song, a fine line of connection with the eternal: "in the desert there are many wonderful things" [1.63]. Bunin feels this soul of the oriental attitude, which is why he gives the desert, as a repository of many world secrets, such a place in this cycle of poems. This text, in our opinion, was inspired by the fifty-third surah of the Koran "Star" ("An-Najm"). [5, 553] This chapter speaks of the star of Sirius in the constellation of the Dog: "And only he is the Ruler of Sirius of power." (Quran: 53:49). [5, 553]. In the comments to the Quran it is stated that "Sirius is the brightest star in the constellation Canis. Her blue glow evoked both horror and awe among the pagans, who worshiped her as God" [5, 771]. Hence, it becomes clear Bunin's use of the expression "the holy constellation of the Dog". In this regally strong and endless space, from time to time, phenomena occur that, according to the poet's understanding, do not occur by themselves. The desert, like everything around, is subject to God and in this endless space of darkness, separate flashes of light remind us of his presence and greatness. Bunin manages to "feel the depth and power of the hidden divine values" [8, 117], through a subtle understanding of the real phenomena of the East.

It should be noted that initially the poem "The stars burn over the deserted land ...", Bunin published in the collection of the publishing house "Knowledge" in 1905, under the title "Djinn". Then the title was removed by Bunin himself. Another mystery of the work of the Genius. Bunin did not want to talk about genies and give them an important idea and problem of the verse? We think that this was the reason for the removal of the title, since the meaning of the poem lies in something else. Bunin talks about the mystery of the desert, speaks of the fullness of this concept with a special inner perception of the mysteriousness of the existence of the East, which has yet to be revealed to the European reader.

The word "jinn" (Arabic: "hidden, hidden") is translated as spirit, invisible force. Jinn are spirits in Arab mythology. In the pre-Islamic era, the Jinn were worshiped by the Arabs as gods. According to the doctrine of Islam, "jinn were created from a pure smokeless flame, they are not perceived by any of the five basic human senses, live in parallel with people, but appeared before them and are just as susceptible to faith / disbelief in Allah" [8, 228]. In the comments to this poem, we find similar information: "Jinns ("geniuses"), according to Muslims, are the spirits of mountains, deserts, oases. They are born and die as people, although their nature is different (they are created from fire); jinn can be faithful and unfaithful, good and evil; shooting stars are fiery spears with which the angels drive away the jinn sneaking up to the sky in order to overhear what they are talking about" [1, 463]. Nevertheless, it is interesting that in the Qur'an the seventy-second surah also has the name

"Jinn" ("Al-Jinn"): "We hid there on our seats, To hear what they say; But whoever wants to hear now, Will find there for himself a hot light waiting for him." [598] Bunin was able to feel the greatness of this sura, and this can explain the deep thought of the poet in this text. In this stanza, the poet raises another important topic, sura 53 of the Koran. "This is an archangel, a servant of a merciful God // He threw a golden spear into the demons of the night" [1, 63]. We are talking about the archangel Gabriel. The Holy Quran gives us the following: "He appeared in all his majesty At the highest point of the horizon. Then he approached and sank down And was at a distance of no more than two flights of a bow" (Koran: 53: 6-9) [5, 551]. Bunin's amazing closeness to the Koran speaks of Bunin's careful and respectful attitude to the text of the Holy Book, he not only shows his knowledge of the verses and suras of the Koran, but also very carefully treats the Holy text itself, not allowing himself to change the lines.

Developing the themes of the Koranic suras, we note in Bunin, a very close acquaintance with the Holy text of the Koran, a tactful approach to everything that he takes as an object depicted. We find a truly oriental attitude in another work of the poet, "The Night of Al-Qadr" (1903). Understanding how important this topic is for every devout Muslim, we will try to trace the degree of the topic's opening in the creative perception of Bunin. Bunin prefaces the poem with an epigraph from the Holy Quran: "On this night, angels descend from heaven. Koran"

Night of Al-Qadr. The peaks converged,
merged,
And their turbans were erected higher to the
heavens.
The muezzin sang. Ice floes are still scarlet
But from the gorges, from the valleys, the cold
of darkness is already breathing.

Night of Al-Qadr. On dark mountain slopes
Clouds are still descending, exfoliating.
The muezzin sang. Before the great Throne
The Diamond River is already flowing
steaming.

And Gabriel - inaudible and invisible -
Bypasses the sleeping world. Lord bless
The unseen path of the holy pilgrim
And give your land a night of peace and love!
[1, 63].

The title of the poem duplicates the title of the ninety-seventh surah of the Qur'an - "Night of Greatness" ("Al-Qadr"): "We ordered the Qur'an to descend on the night of Al-Qadr. How can I explain to you what the "night of al-Qadr" means? It is dearer than a thousand fruitless months! On this night, angels

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and the Holy Spirit Descend from heaven from God's will, To carry out all his commands. And on this night before dawn, Peace reigns over the whole earth. " (Quran: 97: 1-5) [5, 627].

As you can see, the epigraph to the poem is taken from the 4th verse of this sura. In the four-volume collected works of Bunin in 1988, the commentary to this poem notes: "The night of Al-Qadr ("the night of power", "the blessed night") - according to Muslim tradition, the night when the angel Gabriel (whom God commanded to convey to Mohammed the words of the Koran for announcements to people), descending from heaven, first appeared to Mohammed, who was lying on the ground and immersed in thoughts about God. According to tradition, this night falls on the 24th of the month of Ramadan. On this night, the affairs of the Universe are approved and resolved for a year. The Great Throne is the throne of God in the seventh - the highest heaven" [1,463]. And in the comments to this poem, written to the 1965 Collected Works of the poet, we see a slightly modified version of the information: "According to tradition, this night falls from the 26th to the 27th day of the month of Ramadan." The fact is that in both comments there is no single date for the nightfall of Al-Qadr. As you know, there is no exact information about this in the Qur'an either. The sacred hadiths about the life of the Prophet Muhammad say the following: "Indeed, the night of predestination was shown to me, and then it happened that I forgot it. But wait for her on one of the odd nights of the last decade of Ramadan ... "[11, 18]. The greatness and power of this night is also mentioned in the third verse of Surah Al-Qadr. According to the Koran, this night is "More expensive than a thousand barren months!" [5, 627]

Bunin poetically reproduces the information received and calls the night of Al-Qadr - "the night of peace and love." Sources commenting on this blessed chapter of the Quran say that "The night of predestination is a happy night, in which evil is not done and devils are not sent. On this night, rebellious jinn are chained, and mighty jinn are tied up, and all the gates of heaven are opened, and repentance is accepted from all those who repent, and therefore Allah said: "She is safe until dawn" "[5, 1042].

Of great interest in the poem "The Night of Al-Qadr" is also the image of the holy pilgrim - the Archangel Gabriel. Bunin understands the greatness of this angel, and he is a fairly frequent guest in the writer's creations. "Archangel Gabriel is one of the angels in Judaism, Christianity, and also in Islam (where he is known as Jibril (Jabrail)). This name literally means "The Most High is my strength." In Islam, Jibril (Jabrail) is one of the four angels especially "close" to Allah. Jibril is the main mediator between Allah and the prophets, including Muhammad; according to legend, he descended to Muhammad twenty-four thousand times" [10, 178]. In the Qur'an, he is mentioned as the patron saint of

Muhammad, who protects him along with Allah from unbelievers. Through Jibril, Allah sent down a revelation to Muhammad - the Koran. Bunin highly appreciates the image of the Archangel Gabriel, calling him a "holy pilgrim," an eternal dervish. Here we also trace the roll call with the eighty-sixth surah of the Koran "Night Traveler" ("At-Tariq"): "In the sign of the sky and the one walking in the night! How can I explain to you what it means "walking into the night"? The star that cuts the sky with its light. There is not a single living soul That does not have a guard over itself", [Koran: 86]. [5, 619]. We meet the same vivid image that "cut through" the heavens with a "fiery red snake" in Bunin's poem "The stars are burning over the deserted land ..." The exoticism of the described serves to reveal the main idea of the poet - to convey the greatness and beauty of that night, its well-being, peace and tranquility. The use of repetitions of whole phrases and especially pauses, as it were, helps us to think and plunge into the light atmosphere of the night of Al-Qadr. Bunin is characterized by amazing metaphors, subtle epithets, comparisons and personifications. The snow-capped mountain peaks are endowed with eastern attributes - a turban, a diamond river, evokes associations with the paradise river of abundance al-Kausar, to which a separate surah is dedicated in the Koran. The water of this river is "whiter than milk and sweeter than honey" [5, 1062]. We find confirmation of this information in the appendix to the Koran ("Dictionary of Arabic Expressions and Terms"): "Al-Kausar is a river of abundance, that is, a heavenly river, the water of which is whiter than milk and sweeter than honey. Its fragrance is more beautiful than the fragrance of musk, and birds with beautiful long necks, similar to the necks of camels, fly around it" [5,1062].

Conclusion: We think that in the structural aspect of these texts, the figurative and linguistic elements of Bunin's poetics are brilliantly presented. The construction of the stanza, special syntax, repetitions, pauses serve not only to correctly perceive the poems, but also give them a special solemnity and majesty of the theme. The sacredness of the motives is conveyed by the special musicality of the poems, their melodiousness; This is also facilitated by the sound organization of the verse, built on the reception of euphony (repeated repetition of sounds -s-sh-z-), the use of through rhymes - converged - merged - erected (amplification method - gradation).

Bunin achieves a special degree of "touch" in these texts, his concept of the East manifests itself in full measure of poetic rethinking of images, he "makes" them "work" in the key he needs. We see with what deep caution Bunin reproduces not only the attributes of Islam (Al-Qadr, Jannat, Allah, Sakar, Kovser, etc.), but also conveys the very spirit of faith, because all of his oriental verses are constructed in epic majesty.

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Bunin's text is not just a borrowing, a retelling of heard any legends, legends from the Koran, it is always an accurate reproduction of plots, images and names of individual Koranic suras. (An-Najm, Al-Jinn, Al-Qadr, Al-Kausar, etc.), which once again testifies to Bunin's direct appeal and deep respect to the text of the Holy Book.

One of the researchers of the writer's creativity notes that: "the main aspect of Bunin's oriental poetry is the depiction of a person of the East and the recreation of the oriental environment." The researcher states that Bunin, as a writer, manages to perceive the East, "without the arrogance of a

European, simply and naturally depict the Eastern way of life, which has its own meaning, its truth everywhere" [9, 124].

Bunin remarkably succeeds in penetrating the world of important Muslim shrines. He pushes the boundaries of the concepts of "faith", "memory", "spirituality", creating in his poems a synthesis of East-Western culture.

Unlike many, he prefers to create not oriental, stylized texts for oriental lyrics, but original works marked by a deep knowledge of the oriental worldview and culture.

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