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Abstract: This article dedicated questions about the peculiarities of classical literature of the East - and above all poetry - for many centuries of its existence embodied in the artistic form of the features of the harmonic and active human personality.

Key words and concepts: the heritage of the East, stereotypes of traditional consciousness, classical literature of the East, fantastic character, samples of small genre. holistic image, characters of epics and dramas of the East guardian of flat truths, an inner independent personality.

The poetic heritage of the peoples of the medieval East still amazes Europeans with their lyrical and philosophical masterpieces. Singing female beauty, love, reflecting on the meaning of life, trying to touch the mysteries of the universe, Oriental artists created original and original in form samples of poetic art.

The ancient formula "Ex Orienthe lux" - "From the East light" is now filled with new content. And although the culture of the soviet culture draws light from the sources of a variety of origins, we cannot forget how much truthful and good humanity has found thanks to the "light from The East" - it is the light, not the proverbial "wind". And it is not by chance that the spiritual heritage of the East, now experiencing a time of abrupt changes, once again attracts close attention, causes lively and acute interest. Among the stereotypes of traditional consciousness, destroyed in the 20th century, we find a dilapidated idea of the "free man" as a still, passive contemplation, which is supposedly devoid of a distinctly expressed personal origin, invariably subdued by the ever-strong rock and does not seek to change himself and the surrounding life. Such a view not only looks hopelessly out of date today, but was superficial and very distant from the truth from the beginning. Classical literature of the East - and above all poetry - for many centuries of its existence embodied in the artistic form of the features of the harmonic and active human personality. And it was not an ideal, but unattainable example - a rebuke to real people. No, the very life of the Eastern peoples, for all sorts of historical obstacles, gave rise to the type of person striving for effective, creative self-discovery. These are the illustrious characters of the epics and dramas of the East: the Arabs - self-forgotten in love Majnoon and the thirst for the new Sinbad-Morehod; Iranians - warrior Rustem and the creator Farhad; Indians - overpowering any obstacles Rama and selfless Shakuntala, many, many other heroes and heroines. They do not sail thoughtlessly on the flow of life, but they create it themselves, enter into fights with unknown forces, win in unequal struggle the most in the end account of strong victories - moral victories.

Immediate, emotional, sub-selective lysing monologues of people of such a warehouse and make up the content of eastern lyrics. Widely and strongly through the shell of legends and conventions, there is a living voice of the earthly man, sincere, full of hope, full of reflections, telling about all the joys and sufferings that fall on the share of the mortal. The lyrical poetry of the East artfully conveys the classical literature of the East in detail reproduces the age-old disputes between the heart and the mind, creates a holistic image of the inner world of the individual in its insoluble connection with the outside world, with the current of moving life.

Lyrical poets occupy a special place in the literature of the East. Of course, there were among them and the creators of laudatory odes, and court flatters, and a kind of

propagandists of the instructions of this or that ruler or ruling circle. But it is not about them here, but about the original poets who protected their originality, although sometimes even their lyre, in the famous expression of Nekrasov, "has made the wrong sound". And the lyrical hero of their works, on whose behalf they speak with a reader, is a living, concrete person, not a fantastic first of traditional myth, not a resonant custodian of flat truths, not personalized edification, not conditional canonical literary mask. The lyrical hero here is usually an individually unique, internally independent personality, a man at the mercy of an all-consuming feeling, shown in infinite variety of his contact with the world, in his contradictions and complexity, imprinted in moments of extreme tension of all spiritual forces. The most characteristic of this lyric is the protection of humanity, which in all cruel centuries was endangered and most needed protection. And it is not about the humanity of the abstract, but about the living and natural human feelings and joys to which everyone has the right and who were threatened by the multifaceted forces of social and moral evil - autocratic despotism, feudal arbitrariness, fanatical religiosity, caste prohibitions, dark prejudices, bellicose ignorance, base passions. Lyricists of the East in poetic form proclaim every person's happiness, freedom from coercion, on a just structure of life, on pleasure, dignity, knowledge of truth. They defend the absolute value and inescapableness of life - earthly, not afterlife, temporal, not eternal, present, and not expected - and, aware from all the acute inevitability of the death of all living things, call to rejoice every moment of their own existence, to any a manifestation of the beauty of the world around us.

They run for a moment and spring -

Let no one go without happiness!

After all, in the realm of existence there is no good above life.

As you hold it, it will pass. (Omar Higham).

Revealing the inner experiences of man, the diverse states of his spiritual life, the lyrics of the East, each in his own way - reflected his desire for the highest values, found on the earthly path, - love, wisdom, wisdom, fearlessness. Was it easy to do so in a time when hatred and impatience were everywhere, free and bold thought was pursued, unequal and fear prevailed, and brute force prevailed? What could the lyrical poets of the East oppose to this "dark kingdom"? Only his sincere word, live, agitated, full of true passion human speech, slenderly and harmoniously organized in poems. And poets gradually realized what historically irresistible force moves forward their art, gives it general significance and longevity. This was well said not by the Eastern, but by the Western poet - Johann Wolfgang Goethe in his "East-West Sofa", a book that was presented to him by reading the poems of the great Persian lyricist Hafiz:

What a song should eat

What the verses should be power in,

To be heeded by poets

And the crowd solidified them?

Let's call love first,

For the song to breathe with love,

To make it sound sweet,

Hearing and heart fascinated.

Then let's remember the ringing of glasses

And the ruby of wine is purple, -

Who is the happiest in the whole world,

What's in love or drunk?

Then - so taught grandfathers -

Let's remember the trumpet voice of the battle,
For in the glow of victory,
Like God, they honor a hero.

Finally, we are passionate with our hearts,
Seeing evil, indignant,
For we are friends with the beautiful,
L with an ugly feud.

Slay four of these forces
In their primitive nature -
And you're like Gafiza,
And you're immortal in the people.

Classical Persian poetry gave the world not only an epic masterpiece - Firdowsi's "Shahname", not only the remarkable cycles of poems by Nizami, Dehlevi, Jami, but also created great examples of a small genre. She discovered unknown levels of knowledge of a particular human soul, depicting the complex world of the personal in its multifaceted and dramatic battles with the surrounding life. Abu Abdullo Rudaki (c. 860-941) - "Adam of Persian Poets", and although his vast poetic heritage has come to us a little, he rightly considers himself the ancestor of the classical lyrics of the Persians, who discovered the main features of its style, which outlined the circle of its most important genres and leading themes. He wrote about love, about the purpose of the man, about the thirst for happiness, about the beneficial power of the poetic layer. The call to help the weak and fallen, rather than to suppress and humiliate them, sounded in Rudaki's poems a thousand-plus years ago and to this day echoes strongly in world literature.

The century with little separates Rudaki from Omar Khayam (c. 1048 - c. 1123), one of the largest scientists of his time, philosopher and mathematician, astronomer and polyglot. But the truly worldwide fame of Hayam brought a few hundred quadruple (rubay), each of which - a strikingly harmonious synthesis of bold thought and high feeling. A humanist and a true-loving, life-loving skeptic and a mockery of the rationalist, Hayam does not turn away from the tragic mysteries - the mysteries of existence and death. He knows how to see the bitterness of life without giving up its joys. He mocks the lyceums, saints, prudes, affirms the free self-disclosure of the human personality, preaches the courage of the spirit, refuses to worship the conventional dogmas and auto-rites. Jalaaluddin Rumi (1207 -1273) is widely revered on Vo-Stoke as an activist of Sufism - a mystical current in Islam, preaching an ascetic way of life and intuitive knowledge of God. In his poems, Rumi managed to give mystic love for God, the most important postulate of Sufism, a universal spiritual stimulus, a "source of life". The poet vividly expressed himself in poetic parables, where traditional, often folkloric subjects are understood by them in the spirit of empathy for the oppressed and the poor, contain a satirical rebuke of tyranny, self-interest, hypocrisy. Rumi's time - the 13th century - is marked in Persian poetry by the work of the great native of the Iranian city of Shi'raz Abu Abdullah Mushrifaddin ibn Muslimhiddin, known to the world under the name Saadi (1210-1292). Previous says that Saadi studied for thirty years, traveled for thirty years and wrote for thirty years. A mature husband who had gone most of his life's journey, he began to create "Gulistan". "The Garden of Roses" and "Bustan" "The Garden of Fruits" - the chapters of his works, containing the result of a large and easy life. A variety of wealth of wise thoughts, generously scattered Saadi. But the main thing in his work - faith in the future of mankind, that the day will come when the whole

world will be like a fruit garden, blooming and good-eared. The poet believed in man, in his best qualities - thirst for good and truth, joy and beauty. Life is given, he said, not for collecting wealth. What's it for? What's the point? Asking himself this question, Saadi answered - in love for people, expressed not in words, but in deeds.

The poet's life experience was imprinted on the great horror of the Mongolian invasion and the spiritual dictatorship of fanatical saints. The poet had to have rare courage and independence of the spirit in order, like Saadi, to defend his ideal of life in these conditions. He had the courage, wisdom, and talent. Saadi's poems have circled the world, the lines of many of them have become winged. After more than seven centuries, we continue to read with excitement, "Of all the gifts of the world, only a good name remains, and one who will not leave even this is unhappy". The 14th century in Persian poetry was the heyday of love lyricism. Both its center and pinnacle are rightfully recognized lines of countryman Saadi, born in the same Shiraz, Shamseddin Hafiz (1325 -1389). His name has long become a household name - hafiz in the East is called a natural poet, singer of love and spiritual freedom. Hafiz perfected the genre of a small lyrical poem - gazelle, gave aphoristic slenderness to each of its double-truth-beit, enriched the poems with a generous call-copy. But most importantly, he wrote uniquely about love in this genre - not mystical, but human-real, sensual-bright, opposing all the bad in the world. Inner integrity, self-forgetful selflessness, cordiality and sincereness of spiritual impulses - the features of the lyrical hero of Gazelles Hafiz. The poet elevated to the level of the most important events the joy of possession and the intolerable separation. Here is a new frontier of world lyricism, an important step towards the realization of the depths of the human heart. Earthly love acts in Hafiz as the greatest value of being, as a force equal in its ineluctability to the natural elements. The triumph of love, according to Hafiz, is a verdict on the forces of evil, lies and violence, and from the hot gazelles of the shirazza stretches through the centuries of poetic relay to the present day, to the aphorism of Louis Aragon: "Speak only about love, everything else is a crime".

The name Abdurrahman Jami (1414-1492) closes the classics of Iranian poetry. The creator of an extensive series of poems "Seven Thrones" where he told about his ideals of the modern structure of human life, about the eternal search for happiness and harmony in an unhappy and disharmonious world.

There are gazelles in my sofa
The lost love longing,
High reflections, teachings,
Accumulated by the wisdom of the human,
But you won't find low-level memories in them.
And flattery with verbose empty.

Literature of India - a giant in scale multilingual world of verbal art, rooted in the distant past, in ancient times. Monumental epic poems, tales of gods and heroes, cult hymns and spells, plays in verses, fables.

Kalidasa (approx. The 5th century AD), whose lyrics opens the Indian section, won worldwide recognition as the author of the classic drama "Shakuntala, or Ring-omen". He created an epic poem "The Birth of the God of War" on a story from the Indian mythology. Kalidasa's poem "Cloud-Gazette" - a hymn of love over which time has no power - has long been considered one of the best examples of poetic art in Sanskrit.

Amir Khosrov Dehlevi, who wrote mainly in The Persian, left a huge creative legacy. He spoke of the high appointment of a true poet, of the enduring value of

literature: "Many brilliant rulers rotted in a handful of earth, and traces are now unseen. And how many bearers of the crown remained in the memory of the people only thanks to the poetic talent of Firdowsi or Nizami". Although Dehlevi's lyrics and gazelles bear the seal of Persian poetic tradition, in India many of them have forever entered their native consciousness and have become an integral part of lyrical folklore. Vidyapati Thakur wrote his "Songs of Love" in mait-hea-khernido-folk language of a large population of the north-eastern part of India. The love story of the shepherd god Krishna and the shepherdess is recreated by him as a diary of earthly love, as a living and tender confession of loving hearts. The poet with a surprised completeness conveyed the inner self-development of the feeling, revealed its psychological complexity and depth.

The poetry of the East has never been alien to us. In the Russian were echoes of Persian epic poems - in the hero Eruslan Lazarevich guesses the main character of "Shah-name" Rustem, the son of sali zara. At Pushkin we find poems inspired by the Koran and Arabic lyrics. India inspired Shchukovsky to create "Nalya and Damayanti" - a poetic retelling from "Mahabharata". Fet translated into Russian the poems of Hafiz and Saadi, Yesenin created "Persian motifs". Many Russian poets of the 20th century gave their talent to the translation of Eastern lyrics. In it, I have a name for A.Akhmatova, B. Pasternak, N. Tikhonova, V. Derzhavina, V. Levin.

Poetry of the East, as well as any true poetry, survived centuries, defeated time. It also conquers space, coming to all new nations. It has become a living property and those for whom Russian speech is a native element.

In the silence of the gardens, in the spring, in the darkness of the nights,
Sings over the rose of the oriental nightingale,
But the sweet rose doesn't feel, extravagant,
And under the hymn in love he hesitates and slumbers.

What is this? An echo of Persian, Arabic, Indian lyrics? One of her eternal motives? Yes. And at the same time it is Pushkin's poems, it is our poetry. And most likely - our spring, our youth, our love.

Thus, the genres of Oriental lyrics considered by us in the work of poets show that each artist of the word, taking as a basis a classic genre, interprets it peculiarly his creative installation.

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