



**ARTISTIC INDIVIDUALITY OF THE GENRE "REQUIEM" BY A.A.  
AKHMATOVA**

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**Abstract**

The work of Anna Akhmatova occupies one of the important places in the history of Russian literature of the twentieth century. It marked the terrible period of Yezhovshchina, which led Akhmatova to write the poem Requiem. This article discusses the artistic originality of the genre "Requiem" by Anna Akhmatova, the state of mind of the lyrical hero, the influence of the poem on readers, the statements of Alexei Pavlovsky, the culmination, as well as the analysis of the work by chapters and parts.

**Keywords:** Anna Akhmatova, poem "Requiem", genre, poetic character, epigraph, terror, space, arrest, plot, culmination of the poem, monument, people.

One of the urgent problems that causes controversy among almost all writers is genre originality. Some scholars have not yet come to a unanimous agreement on the definition of the genre of the poem "Requiem". But with a full analysis, the researchers were able to attribute and say that the "Requiem" is, of course, in its essence a lyrical poem. Its plot is determined not by external circumstances, but by a change in the spiritual state of the poetic image.

The narration of the epigraph provides not only its truth, idea, but also the spiritual mood and sound. Here Anna Akhmatova admits that her whole life has been lived in her native land, and even in the most terrible years, she remained with her people.

No, and not under an alien sky,

And not under the protection of alien wings -

I was then with my people,

Where my people unfortunately were...[1]

These lines were written later, back in 1961.





The following is “Instead of a Preface”, written in 1957. “Requiem” by Akhmatova was written by “order” like Mozart, but in this situation, “a hundred million people” became the “customer”.

In the first part, "Dedication" acts as a continuation of the epigraph, where, according to Alexei Ilyich Pavlovsky, the essence of the poem is hidden. In the lines “a fresh wind is blowing” and “the sunset is basking” - “for someone”, but not for us. Here they show the personification of all that is good: happiness, freedom, beauty, which are no longer available to those sitting behind bars. The consonance of "mountains - holes" forms a spatial line: "involuntary girlfriends" found themselves between heaven ("mountains") and hell ("burrows").

Moreover, the author touches on the topic not just about wives, mothers who are in "prison locks". Often, the "involuntary girlfriends of the rabid years" were in the midst of the "Siberian blizzard". Consequently, "Requiem" is intended for people who are faced with great terror, before whom "mountains bend and the great river does not flow" [1; p2]. "Dedication" is the part where the sadness, the experience of people who spend their time in prison lines is displayed.

The third part is devoted to the “Introduction”, where the space and duration of the action were shown. “And an unnecessary pendant dangled Near the prisons of their Leningrad”[1; page 2]. Thanks to these exact signs, it helps to distinguish the old Akhmatovsky Petersburg. The whole city, in the understanding of the poetic character, is very sad, but ordinary things appear in a different, more unusual way: bloody boots, locomotive horns that sing the song of separation, and death stars stand above them.

The motifs of the "wild capital" and "rabid years" of the "Dedication" in the "Introduction" are carried out in the role of a whole poetic power and precision.

The Soviet Union is fragmented and crushed. Anna Akhmatova wholeheartedly pities her native land, which is absolutely defenseless, mourns for it.

The plot of the plot begins with the conclusion of the son in prison. The arrest produces mixed feelings in the poetic character, which lead the heroine into a state of passion, and the heartbroken mother is tormented by the imprisonment of her son, because imprisonment equals death.

They took you away at dawn  
Behind you, as if on a takeaway, I walked,  
Children were crying in the dark room,  
At the goddess, the candle swam.  
Icons on your lips are cold,  
Death sweat on the brow... Don't forget! -





I will be like archery wives,  
Howling under the Kremlin towers...[1]

Went "like a takeaway" - this message about the funeral. The coffin was carried away, and close relatives follow it. Crying children, a swollen candle - all these components serve as a kind of addition to this lively picture.

The arguments of Alexei Ilyich Pavlovsky regarding the archery wives were undoubtedly accurate. And in addition, we can say: a mention of the wives of the archers, who tried to alleviate their suffering, helping even those who "howled under the Kremlin walls" in the last century. After the arrest of Nikolai Punin and his son "for anti-Soviet talk" in 1935, Akhmatova went to Moscow; through Lydia Nikolaevna Seifullina, she contacted Stalin's secretary Poskrebyshev, who said: "for the letter to fall into the hands of Stalin himself, you need to be under the Kutafya tower of the Kremlin for about 10 hours, and then he will hand over the letter himself." For this reason, the poetess relates herself to the "shooter's wives."

The theme of the duality of the character arises in several ways. She sees herself in a peaceful past and correlates with her current self:

I would show you, mocker  
And the favorite of all friends,  
Tsarskoye Selo merry sinner,  
What will happen to your life  
Like a three hundredth, with a transmission,  
You will stand under the Crosses...[1]

From the second to the sixth chapter of the poem, one of the most difficult emotional states that is inherent in a person is shown - this is a feeling of ambiguity, where further developments of events can be predicted. Hope throws the poetic image "at the feet of the executioner", all sadness forces you to look at yourself from the outside and be amazed at the human mental pain that aroused the appearance of the pouring "Quiet Flows the Don" is recreated in the sixth chapter, connects all these parts of the outline of nights with the yellow moon in the second chapter and gazing with a "hawk's hot eye" [1; pp. 8], white nights.

The seventh part is called "Sentence". And again, external circumstances break into the soul of the poetic heroine, and lead to a change in her inner world. That very stage of uncertainty has ended, the verdict has been proclaimed, and there is a need to "learn how to live." Anna Akhmatova in the poem very often uses antitheses, thus a struggle between feeling and reason is waged. The poetic character is trying to cope completely on her own, she believes that she will be able to overcome all this "I will cope with it somehow", "I must learn to live again".





And the stone word fell  
On my still living chest.  
Nothing, because I was ready  
I'll deal with it somehow. "..."[1]  
I have a lot to do today:  
We must kill the memory to the end,  
It is necessary that the soul turned to stone,  
We must learn to live again...[1]  
But the appeared "or else ..." - and again these outbursts of feelings. Reason is no longer able to come to terms with this pain. In the eighth and ninth parts, she expresses all the pain of her suffering. The poetic image is already agreeing to the death "Towards death" in order to forget everything that is happening. But death still does not appear to her, but madness comes, which turns out to be salvation for her:  
Already madness wing  
Soul covered half  
And drink fiery wine  
And beckons to the black valley.  
And I realized that he  
I must give up the victory  
Listening to your  
Already as if someone else's delirium.  
And won't let anything  
I take it with me  
(No matter how you beg him)  
And no matter how annoying with a prayer ... [1]  
The climax of this lyrical work is the chapter "Crucifixion":  
Magdalene fought and sobbed,  
The beloved student turned to stone,  
And where the mother stood silently,  
So no one dared to look and [1]  
The sorrow of all mothers is already becoming a global scale, and this cannot be compared either with the sorrows of Magdalene, or the experience of a beloved disciple.  
The last part of the "Requiem" is the "Epilogue", where the theme of the monument is clearly shown, here it becomes clear that thanks to its awareness and faith in fate, the poetic image managed to avoid recklessness. Anna Akhmatova, endowed with God's gift, was obliged to tell everyone about the torment of the "hundred-million people."





The Akhmatova monument was erected among the people's path leading to the dungeon.

And if ever in this country  
They will erect a monument to me,  
I give my consent to this triumph,  
But only with the condition - do not put it  
Not near the sea where I was born:  
The last connection with the sea is broken,  
Not in the royal garden at the treasured stump,  
Where the inconsolable shadow is looking for me... [1]

The poem is inherently quite short, but reading it, you can immediately understand the pain and grief of a person, as well as the tragedy of the whole situation during the Yezhovshchina period. Here we can already easily say that this will not leave the reader indifferent.

From here it should be understood that the poem "Requiem" is a lyrical one, which has a consistent composition and a complete plot.

"Requiem" according to Alexei Ilyich Pavlovsky "manifesting with incredible poetic and civic power, as well as the suffering of the whole people"[2]

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