

Eschatological motifs in the Osip Mandelstam's lyrics about the First World War in his book «Tristia»

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Collection «Tristia» («The book of sorrows» — «Книга скорбей»¹) of Osip Mandelstam was first published without the author's participation in the 1922 and re-released under the title «Second Book» («Вторая книга») in Moscow, 1923. A special historicism of poet begins here, clarifying the originality of his poetics, acmeism overcoming by Mandelstam. Source of acmeism overcome lies in mastering the theme of fatal predestination of history. This was a cross-cutting theme for Mandelstam's creativity .

Bryusov praised the style of the second book of Mandelstam as «neoakmeizm», and this is no accident . Defining «Tristia» as «the poetry of paradoxes»², Bryusov drew attention to the blackout , encoded meaning of the Mandelstam's verse. Against the background of the first book of the poet's «Stone» («Камень») style of Mandelstam becomes even more coded. This also affected the poetry about the First World War , included in the collection «Tristia».

The collection «Tristia» includes the following poem on the theme of the First World War : «As these cloth and this attire» («Как этих покрывал и этого убора») (1916), «The Menagerie» (Зверинец) (1916, January) , «The Twilight of Freedom» («Сумерки свободы») (1918). However, the collection «Tristia» have anticipated the verse «Before the War» («Перед войной») (1914) and «German helmet» («Немецкая каска») (1914) , also on the theme of the First World War. They were included into the magazine «Аполлон». Two recent Mandelstam's works have been the object of Takeshi Saito's research. Analysis of words-signals in poems «Before the war» and «German helmet» allowed scientists to justify the thesis of war poems of Mandelstam, as in his other poems, there is a word only in the poetic space³.

In this article in the scientific revolution entered the circle of poems («As these cloth and this attire» (1916), «The Menagerie» (1916, January), «Cassandra» (1917), «The Twilight of Freedom» (1918), «At the terrible height of is wandering fire...» («На страшной высоте блуждающий огонь...») (1918), «In St. Petersburg, we get together again...» («В Петербурге мы сойдемся снова...»), (1920), «Come back to the mixing bosom» («Вернись в смесительное лоно») (1920), do not get still the subject of research , not only from the point of interpretation of the theme of the First World war , but in the context of the impact of the new, in com-

¹A well-known translator of Mandelstam is Richard McCain . He discovered for the English reader poetry of Gumilev, Boris Pasternak, also works of Kazakh classic nineteenth century Abay, contemporary poet Bakhytzhan Kaparyanov (through a pony). In this paper represent a word for word translation of terms, poetry, book titles of Mandelstam by author of the report.

² Гаспаров М. О. Мандельштам: Гражданская лирика 1937 года. М., 1996, p. 38.

³ Сайто Т. О военных стихах О. Мандельштам. Электронный режим доступа: <http://src-home.slav.hokudai.ac.jp/publicntn/slavic-studies/44/saito/Saito-youyaku.html>

parison with the period of creation of «Stone». It took in «Tristia» concept character of «blissful meaningless words» («блаженного бессмысленного слова»), which began to lose its substantive significance, «materiality» («вещность»). Poet had kept the basic principles of acmeism: asking the person to the authenticity of his feelings ; poetic world primeval emotion, primitive biological natural principle; roll with the literature of the past eras, «anguish for world culture» («тоска по мировой культуре») ⁴.

It is known that the program of acmeism has found theoretical exposition in the series of poet's lyric articles of 1921-1922: «Word and Culture» («Слово и культура»), «The nature of the word» («О природе слова»), «Humanism and the contemporary» («Гуманизм и современность»), «Wheat of human» («Пшеница человеческая»), «Nineteenth Century» («Девятнадцатый век») etc.

Acmeism of Mandelstam is «complicity own who were in a conspiracy against the emptiness and nothingness» («сообщничество сущих в заговоре против пустоты и небытия»). Overcoming of emptiness and nothingness is made in the culture, in the eternal creation of art: the gothic bell tower boom chides the sky because it is empty . Among acmeists Mandelstam allocated unusually sharply developed sense of historicism⁵. The program manifesto of Mandelstam «Morning of acmeism» («Утро акмеизма») opens the declaration of the principle objective approach to the work of art: «For the vast majority the work of art tempting, just because it shines attitude of the artist. At the same attitude to the artist instruments and means , like a hammer in the hands of a mason, and the only real – it's the work itself»⁶.

He writes: degenerated rationalism of the XIX century come to an end. A new culture, a huge, intolerant, inhuman, like an Egyptian or Assyrian gets of war and revolution. «In relation to this new century, a huge and stiff, we are the colonizers. Europeanized and humanize the twentieth century, warming the theological warmth – that is the shipwrecked immigrants nineteenth century fated abandoned for a new historical continent»⁷. Needed for this tradition is not politics, but «significant cultural and economic life of the people».

Even in the acmeism era Mandelstam fluctuated between two conceptions of the word – the technical and organic . Then it was closer technical concept: the word is a stone. Now he resolutely proclaims the organic concept : the word is flesh , the word is soul, it has its own inner freedom . Especially in the Russian language: the language is submit to the church and state in the West, free Russian language service practice whether there is alien to mysticism. Unites people, turning them into cultural unity is a language, not an organized literature: literature is a

⁴ Гумилев Н. Письма о русской поэзии. М., 1990, р. 32.

⁵ Акмеизм // Русская литература рубежа веков (1890-е – начало 1920-х годов). Книга 2. Под ред. Богомолова Н., Кельдыш В. М., 2011 , р. 447.

⁶ Мандельштам О. Утро акмеизма // Собрание сочинений в 4 т. Т. 2. М., 1993, р. 179.

⁷ Мандельштам О. Девятнадцатый век. Собрание сочинений в 4 т. Т. 2. М., 1993, Т. 2, р. 46.

lecture, a street, philology it is seminaries, a family, «because every family keeps on intonation and quotation for quotes. (Here it is, the poetics of reminiscences)»⁸.

Having started a protest against the political rationalism and wrapped wars and revolutions, Mandelstam comes to an apology irrational, organic word and its singer, «Verlaine culture» («Верлэна культуры»), the poet of spontaneity and intuition, one of the two landmarks of his youth. It is easy to see that many of the cited (and not cited) Mandelstam's phrases are variations of his own poems and commentaries.

Psychological basis of these constructions is clear. A revolution has taken away from the people all the material. Therefore, it was necessary to consolidate the least all immaterial, it can not be taken away. So the word is separated from the object and becomes self-sufficient absolute value. It performed longtime appeal: «And the word in music come back». «Logos», which was proud of Mandelstam-acmeist, becoming a «blissful, meaningless word»⁹.

Conventionally, a group of Mandelstam's poems about war can be divided into three sub-genre. The first is represented by the works of «As these cloth and this attire», «The Menagerie», «Come back to the mixing bosom». For this subgroup of poems characterized understanding war as a Russian national disaster comparable to the fall of the Roman Empire. Hence the attraction of the poet to the ancient symbolism and imagery. Antiquity as a theme and shape system considered by the author of this report, see «Antiquity as a theme and image system of early poetry of Osip Mandelstam»¹⁰.

The second subgroup of poems about the First World War are as follows: «Cassandra», «The Twilight of Freedom». It may be noted continued commitment to the fall of the Russian empire, but Mandelstam changes poetic vector. Become The signs of the country's history become the defining, Russia's recent past, namely — Alexander's era. The third sub-group of works: «At the terrible height of is wandering fire...», «In St. Petersburg, we get together again...», continues in the work of Mandelstam developed in the «Stone» line of Petersburg text.

The generality of Mandelstam works on World War defined a distinct sound eschatological motifs. The fall of the Russian Empire is not only a tragic statement of fact, but a prophecy. The ancient understanding of the tragedy led to the tragic portents, fatal signs, rock with his swing role in history. The death of the Russian Empire interpreted by the poet in ancient coordinates ethical attitude, as a crime by an unfortunate and tragic ignorance.

In each of the poems are detailed different signs of the end of the World: 1) incestuous crime of passion, leading to the death of world culture; 2) the motive of menagerie, symbolizing the bitterness of people hunger for power 3) the transformation of personal tragedy into a universal catastrophe; 4) appeal to Pushkin's «Feast during the Plague» («Пиру во время чумы») in «Cassandra» led to the de-

⁸ Шиндин С. Манделъштам и Гумилёв: О некоторых аспектах темы. Электронный режим доступа: <http://gumilev.ru/about/25/print/>

⁹ Гаспаров М.О. At the same place, p. 58.

¹⁰ Бокаева К.. Античность как тема и образная система ранней лирики О. Манделъштама. Астана, 2013, p. 9.

velopment of the idea of unrestrained, crazy fun as the only way out before the end, with the fate of humility, obedience to her. If Pushkin's spiritual death, imminent death of all life is related to the concept of the plague, the Mandelstam's eschatological motifs implement the theme of war.

While noting the characteristic of the second book Mandelstam «new lyrical quality»¹¹, the researcher says that for him, «no longer exists nothing personal, it was not involved in the overall temporal flow, whose voice can be heard only the echo of an era». Committed in the big stories is recognized as the fall and the making of «temple» self»¹². In support of the researchers thought, M. Gasparov, we note that in the poem «As these cloth and this attire / I opulence amid heavy my shame!» revealed the involvement of the lyrical to the historic tragedy, and the problem of personal guilt is experienced through belonging to a common collective memory crime. History, driven by criminal fatal passion is the theme of Mandelstam's poems about the First World War.

The work of «As these cloth and this attire» does not accidentally opens the second book of Mandelstam. It is here that contains a promise to the common interpretation of the theme of the First World War. Antiquity is the poet's way of knowledge for the modern world. The ancient prophecy tragic fatal start due a story line going back to Euripides, with its history of Hippolytus and Phaedra insidious. Sounded in the tragedy the problem of personal guilt grows on Mandelstam into a fatal tragedy of universal predestination. The prophetic tone: «As these cloth and this attire / I opulence amid heavy my shame!» motivates the emergence of shame metaphors («royal staircase steps blush of shame» — «царской лестницы ступени покраснеют от стыда»). It is obvious hierarchy of meanings: the first is related to the definition of «imperial» power, respectively, the loss of the royal power of sacred, divine, untouchable force, — disaster, tragedy. The second meaning of the metaphor of *shame* associated with a deadly start: the poet predicts that the royal blood will be shed. The metaphor of *shame* caused by a criminal passion in the ancient sense, conveys the tragic understanding (omen) imminent fall of the empire, and the poet speaks as a prophet.

The symbol of the *black sun* alludes to the esoteric, occult symbols, commonly known under the German Nazi and neo-pagan mysticism. Thus, the concept of the Third Reich «Black Sun» was complicated by the pan-Germanic sense, it was introduced into circulation by Carl Villigut.

Emil Ryudeger and Rudolf Mund explained that the light of the «Black Sun» gave Nordics special abilities and attracted German mythology, which mentioned the god of lightning Farbautr. Thus, the character in his own way, in the Acmeist poetics, is attributed Germany.

In this occult symbolism does not interfere with the poet to build opposition to the semantics of the *black sun* and *black Phaedra*. The image of the *black sun* personified the German Empire and its allies, while the image of Phaedra and royal power are Russian Empire and its supporters.

¹¹ Гаспаров М.О. At the same place, p. 58.

¹² At the same place, p. 59.

According to M. Gasparov, black sun is the central way in which all values are crossed. Scientist thinks that in the poem «As these cloth and this attire», this image symbolizes fatal passion, and «In St. Petersburg, we get together again...» is art, «because the theater performance ends at the night because they keep in black velvet Soviet night sunset light culture»¹³.

M. Gasparov also establishes a connection to the verse under consideration of the poem «Come back to the mixing bosom», which, according to K. Taranovskiy, «we can not perceive "the sun of Troy" as a symbol of Hellenism, Hellenic spirit. "The yellow dusk," in turn, is a symbol of Judaism, paraphrase, "black and yellow light, joy of Jews" from the poem in 1917. After 1916 Mandelstam's poetry tended to "the sun of Ilium," rejecting the yellow darkness»¹⁴. In Mandel'shtam's «Come back...» biblical incest is daughter, who voluntarily comes to the father, is opposed to a clone of the Trojan, the ideal of beauty, for which the men had to fight. This image of Helen several times appears in the poetry of Mandelstam. She mentioned the first time in the poem «Insomnia. Homer. Tight sails» in a direct appeal to the men of Achaean. Thus, there is a certain ring composition of the collection, firstly poet speaks of the sin of incest, leading to death, without the help of ancient mythology, and then analyzed the experience of war and revolution, calls if not rewrite, or at least change the course of history.

These terms can extend the field of research and to draw attention to the fact that in the midst of war Mandelstam not only anticipates the death of the Russian Empire. For him as an acmeist national disaster is tragic in the value of culture.

In this context, the opposition of black and white gets dredged -tion psychological meaning. The hierarchy of meaning: on the one hand, *black* and *white* are the symbols of life and death, on the other hand, the personification of Hippolytus embodies the soulful beginning, life, and Phaedra with her criminal passion is the night. The theme of innocence of the hero and a tragic accident, semiotic in antiquity, in the poetry of Mandelstam acquires psychological concreteness. Phaedra's remorse is the motif made by Mandelstam in the interpretation of ancient myth and justifying it, but making the inevitable tragic ending.

The line («We are afraid, we do not dare / I'm burning the king's help» —«Мы боимся, мы не смеем/ горю царскому помочь»), models the theme of social stratification kings and servants. In this case, yet perhaps their unity, but through the mercy of servants, slaves of the king's grief, there is a sense of fear: we fear, do not dare.

Thus, the interpretation of the First World War by Mandelstam is in the bosom of the ancient representations of the world. There is a comprehension of the fate of the Russian Empire and its future. It is important to note that Gasparov drew attention to the fact that the background of the tragic events in Mandelstam has deeply personal, explains the biographical facts. Being a Jew, Mandelstam to Orthodoxy, as sought in this rescue from a personal crisis. And the transfer of the

¹³At the same place, p. 28.

¹⁴ Гаспаров М.О. At the same place, p. 35.

personal tragedy of faith in the self-determination of the plane of the historical empire accidentally significant from the point of view of the fate of the world culture.

Intonation of tragic prophecy continues poem «Will be in stone Trezene» («Будет в каменной Трезене»). Ancient motifs and ancient understanding of the tragedy sounded here, reminiscence define a person`s sense at the time of world catastrophe. The poem sounds like a prophecy, a warning of impending disaster.

The second poem of this group is «Menagerie»: «The rejection of the word is «peace» / At the beginning of injured era» («Отверженное слово «мир» / В начале оскорбленной эры») alludes to the First World War. The word «world» is in quotation marks, indicating that the precarious condition of the entire round, the lyrical hero in turmoil, doubts that now is «the world». World is the «rejected the word» carries a negative connotation. The era has just begun, but already offended. At the beginning of the poem bright sound eschatological note - the world rejected, humiliated era. For the poet is the beginning of the end , as she sees and feels relativity , convention , the fragility of existence.

An important factor is the poetic allegory. So, rooster is sign of Tonatos, death lion is the king of beasts, not only superior strength and courage of all the lord, but also wise , generous, fair patron saint of all animals and even humans , eagle is the symbol of the sun, celestial forces and immortality of the spirit ; messenger gods bear is folklore «sign» of Russia.

Thus, the poet created a pantheon of animals, symbolizing the strength of each of the states. Each of the animals *symbolizing strength, power, and death*. Mandelstam develops the idea of a clash of higher powers, which will lead to inevitable disaster. He is trying to «drive aroused beasts» in the cage. And trying to drive by the art, the poetic word: «I 'm singing wine times / Source speech Italic // And in the cradle of Old Aryan / Slavic and Germanic flax»¹⁵. The poet praises the former unity of the world in the style of Bacchic songs» (А я пою вино времен / Источник речи италийской // И в колыбели праарийской / Славянский и германский лён»).

In the line «Heavy stone is not good?» («Тяжёлый камень не годится?») held parallel with the stone is from the first book . There is a stone symbolized fruit, poetic work, inherited to the poet with incredible difficulty , the poetic word . Poet expressed the idea that the war was a stone with a sling leads to regression, and therefore need to «lock up the menagerie of animals»¹⁶.

In the interpretation of the role of War is symptomatic of names, the Rhine and the Volga. So the idea of the poet realized between the countries, the idea about end the war here, resulting the Volga, which flows exactly in the European part of Russia, will be the «affluent», that is strengthened ties between Russia and Europe. While the «Rhenish jet is lighter» contains a hint of education , the revival of ancient art , in which the poet saw ideal. For all it is necessary to «honor the

¹⁵ Манделъштам О. Камень. Tristia. Сборники стихов. Тбилиси, 2013, р. 7.

¹⁶At the same place, p. 7.

stranger», but it can only make a wise man, a man of the future, as the generation of lyrical already doomed.

The second group of poems called «Twilight of freedom». Already in the title can be seen atypical for acmeists wrenching sense: the glorification of twilight, the fatal gloomy burden. The negative semantics takes a totally destructive. At the same motives *sun, judge, people* are synonyms conveying the idea of the historical mission of the people. The upward gradation indicates that for the people of the poet is the Actor fate of the country.

Nature of tragic presented in insoluble contradictions in the system of binary oppositions in which each word becomes a symbol of the sun and the earth, battle legions and swallows (swallows are the muse of the poet), the ship of time - an era, and the government is oppression. At the same time, according to Gasparov here «classic nonsense» ceases to be a classic. In place of the words elegant and ancient, come simple and severe words: *salt, conscience, canvas, however, earth, water, disaster, and death*¹⁷. The poem sounds like a call to revolution, and the violation of the order of the world is shown by the metamorphosis of the motive of the earth. In the poem, the revolution appears as a metamorphosis of the system: firstly, the land is the element that is all worth it in place, then it represents the power in the form of land-ship, behind the wheel of which the people have to stand up. In the last lines of the revolution effected comparison with collapsed to the ground heaven. So there is a reminiscence of the Bible, the apocalypse is imbued with eschatology, and the expression sounds gnomic: «The earth cost us ten heavens», land becomes a measure of the price for the victory.

The motive of despair here sounds very clearly, but at the last he lightens the depth cleansing sense of self-involvement in what is happening. The narrative is often in the first person plural: «We are in battle legions / bound swallows - and here / I can not see the sun, all the elements / chirps, moving, living, / Through the network - twilight thick — / I can not see the sun and the earth floats» («Мы в легионы боевые / Связали ласточек - и вот / Не видно солнца; вся стихия / Щебечет, движется, живёт; / Сквозь сети - сумерки густые — / Не видно солнца и земля плывёт»)¹⁸.

At the heart of the poem «Cassandra» is also laid history, driven by criminal fatal passion. But in this poem sounds are not the motives of hope for change, and the summing up of the war: «Memories of torment us / And in December the seventeenth year // all we have lost, loving» («Воспоминанья мучат нас / И в декабре семнадцатого года // Всё потеряли мы, любя»)¹⁹. Rhetorical question: «Why the sun of Alexander stood?» («Зачем стояло солнце Александра?») is a reminiscence associated with Pushkin's «Not shine sun of Austerlitz!» («Померкни солнце Аустерлица!») and «hyperborean plague» («гиперборейская чума») reminiscent eschatological motifs of «The Feast During the Plague».

¹⁷ Гаспаров М. О. At the same place, p. 35.

¹⁸ Мандельштам О. Idem., p.37.

¹⁹At the same place, p. 40.

The lyrical hero is drawn to Cassandra as a Seer, saying that in time of peace, he did not try to look to the future, everything was so clear, but after the war, everything changed and now the author refers to it as the only one who can answer the tantalizing his questions: what happened to the world, what is the fate of the world culture?

Mandelstam is acmeist here: he is primarily interested in art, it can be assumed that when the poet Alexander Pushkin died, with him died a culture, he does not know what awaits her on and it disturbs him. It is here that originates Mandelstam's main theme - the theme of the era, century, due cultures of different times. It is in this poem with a special brightness eschatological motifs sounded like Arthur Lourie wrote: «The eschatological consciousness was the main driving force Mandelstam, genuine artistic intuition in its highest category and at great depth»²⁰. It is quite natural that the mind is acute in 1917, when there comes a new historical era.

In pre-revolutionary «In a transparent Petropolis we die...» and the post-revolutionary apocalyptic «At the terrible height is the wandering fire...» dies Petersburg, Pushkin called antique named Petropol. In the poem «When in the warm night freezes...» («Когда в тёплой ночи замирает...») Moscow, which replaced Petersburg, too, like Herculaneum, Vesuvius doomed. Lyrics to «Cassandra» and an «October favorites» mourning the whole of Russia, supplemented by two more, significant for its religious theme. One is «Who knows, maybe I do not have enough candles...» («Кто знает, может быть, не хватит мне свечи...»), where the dying poet compares himself to the patriarch: «... as Tikhon, a protege of the last of the cathedral» («...Как Тихон, ставленник последнего собора») ²¹.

Other turned to the A.V Kartashev, Minister of the Interim Government of religion: «Among the priests as young levite...» («Среди священников левитом молодым...») destination (poet) is compared here with Joseph of Arimathea²², and the Russian Orthodox is twilight with Judaism after the coming of Christ, the Resurrection and the prospect of the triumph of the new faith gives gloomy poem strange ambiguity. In the already mentioned «anthem» «Twilight of Freedom» for a speech at the Council Tikhon goes, maybe the central image of burden, which «in tears» people's leader takes a Kartashev to the report is the final image of the ship²³.

We have seen that this hymn ended unexpectedly note sacrificial affirmation: «The earth cost to us ten heavens» («Десяти небес нам стоила земля»). Also unexpectedly ends another gloomy poem about the death of these years is not Russian, and European, that is the world of culture. It begins sleep and death: «in the theater and at feast / dying man» («на театре и на праздном вече / Умирает человек»), and ends with «everything goes», including death, «a man will be born» and the mirror flickers Vesper, two-faced star, as the evening and morning.

²⁰ Мец А. Осип Манделъштам и его время. СПб, 2005, р. 196.

²¹ Гаспаров М.О. At the same place, р. 55.

²² At the same place, р. 56.

²³At the same place, р. 90.

So the idea of the circulation of the «eternal return» («вечного возвращения») again and again proves to Mandelstam's last bulwark against the chaos of the Time of Troubles (Смутного времени).

At the center of this cycle is timeless point, «where time is not be run» («где время не бежит»), coveted place of peace and balance . For Mandelstam it is associated with the Golden Age , the Greek islands of the blessed , and its antique decor reminiscent of Crimea , the ancient Tauris, joint Russian and Hellenic Mediterranean. At the head of the «Crimean - Hellenic» are two poems. The first is «golden honey stream flowing out of the bottle / So long and stringy ...» («Золотистого мёда струя из бутылки текла / Так тягуче и долго...») starting with this symbol stopping time, and ending with wide open frame... Odysseus returned , full of space and time» («...Одиссей возвратился, пространством и временем полный»). The second is «On the stone spurs Pierii...» («На каменных отрогах Пиэрии...») is a set of reminiscences of the early Greek lyric poet, grouped around a central image of the «turtle – lyre» (in ancient Greece resonators lire made tortoiseshell) and ending with the words:

Oh ... where are you, holy island,
Where not to eat bread bruised ,
Where the honey , wine and milk,
Squeaky work does not overshadow the sky
And the wheel turns easily.

...О, где же вы, святые острова,
Где не едят надломленного хлеба,
Где только мёд, вино и молоко,
Скрипучий труд не омрачает неба
И колесо вращается легко ²⁴.

This poetics was a response to the catastrophic events of the war and the revolution. It has developed in a comprehensive program of Mandelstam , social utopia begins and ends with a musical fantasy.

Fall of the Empire is reflected in the third sub-group of poems: «At the terrible height is the wandering fire», «In St. Petersburg, we get together again». Petersburg text of Mandelstam is developed in the poems «Admiralty», «Bach», «N. Gumilev», «Midnight muse`s courage».

The poem «At the terrible height is the wandering fire» Petropolis (*Петрополя*) semantics and meaning to retry lies in the fact that this Hellenistic poetic name of St. Petersburg. Thus, like the poet refers to the time of Pushkin's era. Fire is named by poet *as wandering* (*блуждающим*) that is associated with the comet, incomprehensible and unknown, a time when «the earth dreams are burning» («земные сны горят»), that is all around on fire. But the fire can be seen from two perspectives — is destructive element, but at the same time cleansing. There is the Mandelstam`s image ship of state, «a monstrous ship on terrible height» («чудовищный корабль на страшной высоте»), image is sharply nega-

²⁴ Мандельштам О. At the same place, p. 27.

tive, there is a picture of the once mighty city on fire, agony, and to strengthen the eschatological motif poet uses the oxymoron «in perfect misery», as if defying fate. «Petropolis dies» («Петрополь умирает») is repeat, the alarm sends the hero, his sense of impending disaster.

In the poem «In St. Petersburg, we get together again», the poet says that the revival of Russian culture must occur exactly in Petersburg , «like the sun we are buried in it» («словно солнце мы похоронили в нём») ²⁵. There is the image of the black sun, night, black velvet, which proves that they are related to the culture of the poet . There is the image of the wild roaring engine of «St. Petersburg stanzas» («Петербургских строф»), indicating that the rejection of the author of the capitalist system. And if in the poem «On the terrible height is the wandering fire» eternal flame was extinguished candles and this tormented hero, but now he shows humility: «Well, extinguish, perhaps, our candles», but the «night sun will not notice you», says hint of the author that, while art unnoticed, it will not understand the uninitiated people .

So, Mandelstam's verse about the First World War brings together, firstly, understanding the fall of the Russian Empire with historical parallels. Hence the importance of access to the ancient theme , the interpretation of the fall of the Roman Empire as experienced by mankind disaster. The fall of the Russian Empire accepts universal scale of the tragedy of the world that determined the state of the world after the war.

In the second, the series is traced acmeism of the theme of the First World War. It is the understanding of the war through the prism of culture, the emphasis on its transformative power, the saving early . Thirdly , the fate of the Russian Empire is inseparable from Old Europe. And finally, the meaning of eschatology is felt not only in the end of the world, but also the revival of which the author sees the unity of cultures. The fourth common element is the prophetic element created spells , symbols of the image Cassandra and appeals. Fifth, recurring images and motifs: *the sun, fire, earth, ship, sky, black* is constantly exposed to transformation , in terms of values , shades of meaning in different texts, and this chain of metamorphoses also fits into the evolution of acmeist poetics, its movement to darken meanings.

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²⁵At the same place, p. 37.

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