

# The history of the creation of the poem "Requiem" by A.A. Akhmatova

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**Annotation:** This article discusses the history of the creation of the poem "Requiem" by the author of the twentieth century. Anna Akhmatova, her personal notes, memoirs of friends who helped her in creating the poem, collection of essays, first edition in the Munich magazine, portrait and sound recording.

**Key words:** memoirs, Anna Akhmatova, earlier edition, Requiem, collection of essays, Novy Mir magazine, artist, arrest, censorship.

"Habent sua fata libelli", which in Latin means "And books have their own destiny," Anna Akhmatova noted in her notebook, for the first time when Requiem was released. Printing was then strictly forbidden, poverty, persecution, slander, constant searches during all these years ... Akhmatova was imprisoned because of her poems, which were directed against the Soviet system and became an "enemy of the people." In the last years of her life, the author indicates the dates of all the events that took place, which were subsequently reflected in her poem:

"The month of October 1935 is the arrest of N.N. Punin's common-law husband and Leva's son. <...> The beginning of the prison queues. Sending to the camp. Capture of Berlin. Return in autumn 1945 (1; p 666)

Nikolai Nikolevich Punin was arrested on August 26, 1946, a few years later her son Lev Gumilyov was also detained (November 6, 1949). In her memoirs, Anna Akhmatova mentions how she went to him in Lyubyansk, and then to the Lefortovo prison, where he served his term for 10 years.

Her series of poems 1935–1940 formed into a collection of works, which later became the poem "Requiem". The text was fully developed by the beginning of the 1960s.

For almost 25 years there was no handwritten version, the works were preserved thanks to some of the author's friends, who played a big role in Anna's life (N.Ya. Mandelstam, L.K. Chukovskaya belong to them). "In addition to you, seven more must remember them," Akhmatova said to Chukovskaya in the early 1960s (2; p. 491). According to the memoirs of Nadezhda Mandelstam herself, "She could not say anything in her living room and only pointed her finger at a small hole from above, from where a pile of plaster fell apart on the floor ... Whether an eavesdropper was installed there or not, it does not matter. It is important that the finger pointed upwards, and the mouth was clamped" (3; p. 208).

"... When I had her, she read her poems from the poem "Requiem" in an undertone to me, suddenly she fell silent, looking up at the ceiling, quickly took a piece of paper and a pen, where several lines were written, and handed them to me. At this time, she said something like this: "Would you like a cup of tea?" After reading and memorizing her poems, I silently returned them back. So that there would be no suspicions, she spoke loudly: "The weather is so beautiful today," and, striking a match, destroyed her manuscript .." (4; p 13)

An early printed version of "Requiem" came out only after the release of "One Day in the Life of Ivan Denisovich" by Alexander Solzhenitsyn in the journal "New World". According to research, the "second wind" of the poem was December 8, 1962, in the small closet of Nika Nikolaevna Glen, where the writer stayed. Glen was her personal assistant at that time, once she mentioned that she personally copied these beautiful poems on a typewriter, and realized their significance, it was a great honor for her. Approximately in these years, the epigraph appeared in the poem - "No, and not under an alien firmament ..." (5; p. 1). Having read these lines to her guest, L.Z. Kopelev, which had not yet been published earlier, Anna Akhmatova agreed without hesitation when he suggested that she make them an epigraph to her poem.

The incidents that occurred in those years were found in the notebook of Yulian Grigorievich Oksman: "December 9, 1962 ... Akhmatova's desire to publish "Requiem" in her last collection of poems. I barely managed to convince her that the poems should not be published now. Their pathos is overwhelmed

by the totality of the problems of the duel with the cult, the rebellion climbs to such a level that no one will let her capture it"; "January 19, 1963 <...> Despite all my efforts, Anna sent the whole "Requiem" to the journal "New World" ... Claims that she did just that because the poem "Requiem" has already spread, and there is a possibility that what will get into foreign countries, etc., and for this she must definitely show that she does not consider her cycle illegal. The Novy Mir magazine refused to publish the poem. It was still about 25 years before its release.

And yet, some verses from the poem "Requiem" fell into the hands of censorship during the life of Anna Akhmatova. The lines that were in one of her poems, "The Sentence" ("And the stone word fell ...") were treated by critics as love lyrics. The lines "Already madness has covered half of my soul ..." were published, titled "Friend". "Crucifixion", which refers to the second part, came out without a title. Arkady Belinkov, in the well-known publication *Baikal*, read out two of the most "rebellious" lines: "And if my exhausted mouth is clamped, / With which a hundred million people scream ..." (5; p. libraries. According to Natalia Gorbanevskaya, "Already in 1963, Requiem was published in thousands of copies. <...>(6; p241)

A printed copy was sent abroad by Julian Oksman through an American specialist in Slavic studies, K. Beliveau-Feuer. When Katherine crossed the border of the USSR on June 7, 1963, she discovered the disappearance of an incomplete letter to Gleb Struva, which told about her meetings with Julian. As it turned out later, by that time the letter was already waiting for her on the territory of the USSR - as evidence on charges of counter-revolutionary activities. Feuer told them that with Oksman they considered the pressing issues of literature, in particular the works of writers such as Leo Tolstoy and Dostoevsky, and even the work of contemporaries, but never interested in politics, much less wrote about it - as Catherine's husband, Lewis, mentions S. Feuer. She did not agree to sign the documents that the state authorities offered her. servants."

A little later, the recordings of "Requiem" reach Gleb Struve. According to him, he was in no hurry to publish this poem, he was afraid to violate the will of the writer, knowing that Anna would never publish these poems abroad.

In the summer of 1963, Gleb was completely carried away by reading this work, without telling anyone about his information. In September of the same year, he came to Munich to the editor-in-chief of the publishing house "Association of Foreign Writers", Gennady Khomyakov, where issues of printing were discussed. A month later, the work is printed and an inscription appears on the cover that it is published without the permission of the writer.

In her personal notes, Chukovskaya talks about the events of that evening dedicated to Anna Akhmatova and her famous poem Requiem. "My hands froze, and my heart fell somewhere down. <...> One could think of good champagne, buy flowers and congratulate, but we tend to be afraid only," Chukovskaya said (4; pp. 131, 132). The drawing depicted a young writer by the famous artist Savely Abramovich Sarina, but she did not like the picture, even despite the inscription under it. Thanks to Frida Abramovna, several copies of the poem "Requiem" were published, but with a different portrait.

In her other diary, other lines were found that supplemented her notes: "... several women walked near a long trellis and I saw their clean faces - then I noticed that no one even looked into it ..." (1; p 544). Akhmatova's notebooks mention data that mentioned several translations and editions of the poem in other languages. "Works with my portrait appear in the New York magazine. Have I ever thought about it ... But what is there! she writes (1; str. 492). Fortunately, there were no penalties for the publication, but there was still anxiety. As Nadezhda Mandelstam said: "I looked at her with anxiety when she lay in a hospital bed and watched the latest news about the case of Sinyakovsky and Daniel, worrying about what could also happen to her for a collection published abroad" (4; p 468). In Soviet times, the pressure for publication from the state did not bypass. At a meeting of the press service of the USSR, Alexander Surkov on September 22, 1967, expressed his opinion about the publication: "... she showed some people her Requiem, and immediately it was printed in Western countries." This entry went abroad, where it was soon printed, and angered Gleb Petrovich Struve: "... at least six months have passed since it was received from Russia." According to Chukovskaya's research, having recognized Akhmatova's lines, Boris Pasternak said: "now die not scary (7; p23)." The author writes: "After reading the Requiem, the reviews were almost the same. I have never heard such warm words in my life ("folk"). And completely different people speak", "...

Everyone spoke the same few very sincere and strong words about him.” And almost everyone started to shed tears.”

After being published abroad, former fellow citizens reacted to the poem. “...“Requiem” is a collection that should not be criticized, - said the Russian acmeist poet and critic, Georgy Viktorovich. “There are lines in this manuscript that could not have been written by anyone, no one would have had the courage, except for Anna herself, yes, and not only at the present time, but also from the day of Blok’s death.”

Recently they sent me a collection of poems, with 23 pages, called "Requiem", - said Boris Konstantinovich Zaitsev. - On the cover: Anna Andreevna. <...> I open it, and there is her portrait. It was a painting by Savely Abramovich. Yes, the same one. Ever since that time. So slender with a thin and rather elongated neck, the main highlight is her hooked nose, which gave her face elegance and elegance. Heard she didn't like this drawing. Well, I like it, that's exactly how I remembered her in that very "fatal" year of 1913 <...> Yes, she had a hard time in these times. <...> I know Anna "the Tsarskoe Selo merry sinner" and "mockery", but another fate awaited her. No one would even have thought that such a gentle and simple lady could become a strong and fearless woman who would let out a feminine, maternal cry not only about herself, but also on behalf of all mothers, wives, daughters. <...> Again and again I look at her portrait, not understanding where all that masculine power of her lyrics comes from, the elegance, it would seem, and simple words, but ringing with a death bell, enthralling everyone”(8; pp. 350-352)

Later, on May 9, 1965, the Soviet and Russian art critic Lev Alekseevich Shilov made a sound recording of "Requiem" in the author's performance, taking his word that he would not share the recording with anyone until the "Requiem" was published by them. Soon, a year after the death of Anna Andreevna, the unique poem "Requiem" is published in Moscow with a circulation of about 25 numbered copies. But in his native land he was published only 20 years later - now in two editions at once. To date, "Requiem" is included in the "obligatory" curriculum. Now the first of the samples of the Munich publication appears in the main museum of St. Petersburg in the Fountain House. Here is her collection of early poems. The lines are engraved on birch bark and the sheets are woven with thick rope. The lyrics of Anna Akhmatova helped her escape and move forward. Subsequently, her collection was given to Akhmatova herself shortly before her death. Holding it with her, she said: this book is better than any award and the Nobel Prize.

#### References:

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