

Chapter 1 : Anna Akhmatova: Poems - Hello Poetry

Anna Akhmatova is regarded as one of the greatest Russian poets. Besides poetry, which constitutes the lion's share of her literary legacy, she wrote prose—primarily memoirs, autobiographical pieces, and literary scholarship, including her outstanding essays on Aleksandr Sergeevich Pushkin.

She tells how Akhmatova would write out her poem for a visitor on a scrap of paper to be read in a moment, then burnt in her stove. The poems were carefully disseminated in this way, however it is likely that many compiled in this manner were lost. A ritual beautiful and bitter. In , Akhmatova started her Poem without a Hero, finishing a first draft in Tashkent , but working on "The Poem" for twenty years and considering it to be the major work of her life, dedicating it to "the memory of its first audience — my friends and fellow citizens who perished in Leningrad during the siege". On returning to Leningrad in May , she writes of how disturbed she was to find "a terrible ghost that pretended to be my city". Kunitz and Hayward [48] She regularly read to soldiers in the military hospitals and on the front line; her later pieces seem to be the voice of those who had struggled and the many she has outlived. She moved away from romantic themes towards a more diverse, complex and philosophical body of work and some of her more patriotic poems found their way to the front pages of Pravda. She was condemned for a visit by the liberal, western, Jewish philosopher Isaiah Berlin in , and Andrei Zhdanov publicly labelled her "half harlot, half nun", her work "the poetry of an overwrought, upper-class lady", her work the product of "eroticism, mysticism, and political indifference". He banned her poems from publication in the journals Zvezda and Leningrad, accusing her of poisoning the minds of Soviet youth. Her surveillance was increased and she was expelled from the Union of Soviet Writers. It was very barely furnished—virtually everything in it had, I gathered, been taken away—looted or sold—during the siege A stately, grey-haired lady, a white shawl draped about her shoulders, slowly rose to greet us. Anna Akhmatova was immensely dignified, with unhurried gestures, a noble head, beautiful, somewhat severe features, and an expression of immense sadness. With the press still heavily controlled and censored under Nikita Khrushchev , a translation by Akhmatova was praised in a public review in , and her own poems began to re-appear in That same year Lev was released from the camps, embittered, believing that his mother cared more about her poetry than for him and that she had not worked hard for his release. Isaiah Berlin predicted at the time that it could never be published in the Soviet Union. Sand on the bottom whiter than chalk, and the air drunk, like wine, late sun lays bare the rosy limbs of the pinetrees. Sunset in the ethereal waves: I cannot tell if the day is ending, or the world, or if the secret of secrets is inside me again. A land not mine [53] During the last years of her life she continued to live with the Punin family in Leningrad, still translating, researching Pushkin and writing her own poetry. In she was visited by Robert Frost ; Isaiah Berlin tried to visit her again, but she refused him, worried that her son might be re-arrested due to family association with the ideologically suspect western philosopher. Her dacha in Komarovo was frequented by such poets as Yevgeny Rein and Joseph Brodsky , whom she mentored. She was becoming representative of both the Soviet Union and Tsarist Russia, more popular in the s than she had ever been before the revolution, this reputation only continuing to grow after her death. She was moved to a sanatorium in Moscow in the spring of and died of heart failure on March 5, at the age of Thousands attended the two memorial ceremonies which were held in Moscow and in Leningrad. After being displayed in an open coffin, she was interred at Komarovo Cemetery in St Petersburg. The widespread worship of her memory in Soviet Union today, both as an artist and as an unsundering human being, has, so far as I know, no parallel. The legend of her life and unyielding passive resistance to what she regarded as unworthy of her country and herself, transformed her into a figure [Work and themes[edit] Poem by Akhmatova on a wall in Leiden Akhmatova joined the Acmeist group of poets in with poets such as Osip Mandelstam and Sergey Gorodetsky , working in response to the Symbolist school, concurrent with the growth of Imagism in Europe and America. It promoted the use of craft and rigorous poetic form over mysticism or spiritual in-roads to composition, favouring the concrete over the ephemeral. They contained brief, psychologically taut pieces, acclaimed for their classical diction, telling details, and the skilful use of colour. Her early poems usually picture a man and a woman involved in the most poignant, ambiguous

moment of their relationship, much imitated and later parodied by Nabokov and others. Her lyrics are composed of short fragments of simple speech that do not form a logical coherent pattern. Instead, they reflect the way we actually think, the links between the images are emotional, and simple everyday objects are charged with psychological associations. Like Alexander Pushkin, who was her model in many ways, Akhmatova was intent on conveying worlds of meaning through precise details. This was mainly due to the secret nature of her work after the public and critical effusion over her first volumes. The risks during the purges were very great. Many of her close friends and family were exiled, imprisoned or shot; her son was under constant threat of arrest, she was often under close surveillance. Between and Akhmatova composed, worked and reworked the long poem *Requiem* in secret, a lyrical cycle of lamentation and witness, depicting the suffering of the common people under Soviet terror. It was conspicuously absent from her collected works, given its explicit condemnation of the purges. The work in Russian finally appeared in book form in Munich in , the whole work not published within USSR until . It represented, to some degree, a rejection of her own earlier romantic work as she took on the public role as chronicler of the Terror. This is a role she holds to this day. This long poem, composed between and , is often critically regarded as her best work and also one of the finest poems of the twentieth century.

Chapter 2 : Poems of Akhmatova by Anna Akhmatova

*Anna Akhmatova is the literary pseudonym of Anna Andreevna Gorenko. Her first husband was Gumilev, and she too became one of the leading Acmeist poets. Her second book of poems, *Beads* (), brought her fame.*

Loving someone to the point of pain. Pride in a homeland despite its oppressive regime. Offering words in a time when words will never be enough. I began by learning it in English. Then, years later, after several months of poorly absorbed Russian lessons, I learned it in its original tongue. There is something, perhaps, not entirely sane about learning a language for the sake of poetry. In doing so, I discovered that the way she wrote about love, war, and suffering transcends time. One day somebody in the crowd identified me. Standing behind me was a woman, with lips blue from the cold, who had, of course, never heard me called by name before. Now she started out of the torpor common to us all and asked me in a whisper everyone whispered there: In , she married poet Nikolai Gumilev with whom she had a son, Lev. Then Akhmatova experienced a series of other disasters: Though Akhmatova continued to write during this time, the prohibition lasted a decade. Then, in , her son Lev was imprisoned because of his personal connections. Her poems from this period speak of surviving violence and uncertainty within Russia, of the Second World War, of feeling fierce kinship with her fellow countrymen. Yet Akhmatova kept writing. In an attempt to gain his release, she began to write more positive propaganda for the USSR. In , Akhmatova herself died at age 76 of heart failure. Top 10 Poems by Anna Akhmatova to Read If you want to begin reading Anna Akhmatova and are looking for a place to start, here are ten of my favorite poems by her. Many of them describe painful experiences, but there is comfort in the beauty that she uncovers from suffering.

Chapter 3 : Anna Akhmatova - Anna Akhmatova Poems | Poetry

Anna Andreyevna Gorenko, better known by the pen name Anna Akhmatova, was a Russian and Soviet modernist poet, one of the most acclaimed writers in the Russian canon.

Her father, Andrey Antonovich Gorenko, a civil servant, and her mother, Inna Erazmovna Stogova, were both descended from the Russian nobility. Akhmatova wrote, "No one in my large family wrote poetry. The Stogovs were modest landowners in the Mozhaisk region of the Moscow Province. They were moved here after the insurrection during the time of Posadnitsa Marfa. In Novgorod they had been a wealthier and more distinguished family. Khan Akhmat, my ancestor, was killed one night in his tent by a Russian killer-for-hire. Karamzin tells us that this marked the end of the Mongol yoke on Russia. In the eighteenth century, one of the Akhmatov Princesses - Praskovia Yegorvna - married the rich and famous Simbirsk landowner Motovilov. Yegor Motovilov was my great-grandfather; his daughter, Anna Yegorovna, was my grandmother. She died when my mother was nine years old, and I was named in her honour. Several diamond rings and one emerald were made from her brooch. Petersburg when she was eleven months old. She went on to study law at Kiev University, leaving a year later to study literature in St Petersburg. Whether or not I love him, I do not know, but it seems to me that I do. The couple honeymooned in Paris, and there she met and befriended the Italian artist Modigliani. It promoted the idea of craft as the key to poetry rather than inspiration or mystery, taking themes of the concrete rather than the more ephemeral world of the Symbolists. Over time, they developed the influential Acmeist anti-symbolist school, concurrent with the growth of Imagism in Europe and America. She wrote that he had "lost his passion" for her and by the end of that year he left on a six month trip to Africa. She returned to visit Modigliani in Paris, where he created at least 20 paintings of her, including several nudes. In , the Guild of Poets published her book of verse Evening Veche - the first of five in nine years. The girl herself as far as I recall did not foresee such a fate for them and used to hide the issues of the journals in which they were first published under the sofa cushions". In Poem Without a Hero, the longest and one of the best known of her works, written many decades later, she would recall this as a blessed time of her life. Olga kardovskaya portret akhmatovoy szh They looked to a past in which the future was "rotting". In a city without electricity or sewage service, with little water or food, they faced starvation and sickness. Her friends died around her and others left in droves for safer havens in Europe and America, including Anrep, who escaped to England. You are a traitor, and for a green island, Have betrayed, yes, betrayed your native Land, Abandoned all our songs and sacred Icons, And the pine tree over a quiet lake. Jane Kenyon [23] She wrote of her own temptation to leave: A voice came to me. It called out comfortingly. It said, "Come here, Leave your deaf and sinful land, Leave Russia forever, I will wash the blood from your hands, Root out the black shame from your heart, [From When in suicidal anguish Trans. I thought it would be like a cleansing, like going to a convent, knowing you are going to lose your freedom. According to the historian Rayfield, the murder of Gumilev was part of the state response to the Kronstadt Rebellion. Agranov then pronounced death sentences on a large number of them, including Gumilev. Gorky and others appealed, but by the time Lenin agreed to several pardons, the condemned had been shot. Terror fingers all things in the dark, Leads moonlight to the axe. A ghost, a thief or a rat She worked as a critic and essayist, though many critics and readers both within and outside USSR concluded she had died. Her close friend and fellow poet Mandelstam was deported and then sentenced to a Gulag labour camp, where he would die. Akhmatova narrowly escaped arrest, though her son Lev was imprisoned on numerous occasions by the Stalinist regime, accused of counter-revolutionary activity. She describes standing outside a stone prison: Standing behind me was a woman, with lips blue from cold, who had, of course, never heard me called by name before. Now she started out of the torpor common to us all and asked me in a whisper everyone whispered there: He too was repeatedly taken into custody and died in the Gulag in My terror, oh my son. How long till execution? She tells how Akhmatova would write out her poem for a visitor on a scrap of paper to be read in a moment, then burnt in her stove. The poems were carefully disseminated in this way, however it is likely that many complied in this manner were lost. A ritual beautiful and bitter. In , Akhmatova started her Poem without a Hero, finishing a first draft in Tashkent , but working on

"The Poem" for twenty years and considering it to be the major work of her life, dedicating it to "the memory of its first audience - my friends and fellow citizens who perished in Leningrad during the siege". On returning to Leningrad in May , she writes of how disturbed she was to find "a terrible ghost that pretended to be my city".

Chapter 4 : Understanding the Poem Cycle "Requiem" by Anna Akhmatova | Owlcation

Anna Andreyevna Akhmatova was born Anna Gorenko in Odessa, the Ukraine, on June 23, Her interest in poetry began in her youth, but when her father found out about her aspirations, he told her not to shame the family name by becoming a "decadent poetess".

See Article History Alternative Titles: Akhmatova began writing verse at age 11 and at 21 joined a group of St. Petersburg poets, the Acmeists , whose leader, Nikolay Gumilyov , she married in . They soon traveled to Paris, immersing themselves for months in its cultural life. Their son, Lev, was born in , but their marriage did not last they divorced in . The Acmeists, who included notably Osip Mandelshtam , were associated with the new St. Codifying their own poetic practice, Acmeists demanded concrete representation and precise form and meaningâ€”combined with a broad-ranging erudition Classical antiquity, European history and culture , including art and religion. To these Akhmatova added her own stamp of elegant colloquialism and the psychological sophistication of a young cosmopolitan woman, fully in control of the subtle verbal and gestural vocabulary of modern intimacies and romance. Her appeal stemmed from the artistic and emotional integrity of her poetic voice as well as from her poetic persona, further amplified by her own striking appearance. During World War I and following the Revolution of , she added to her main theme some civic, patriotic, and religious motifs but did not sacrifice her personal intensity or artistic conscience. Her artistry and increasing control of her medium were particularly prominent in her next collections: The execution in of her former husband, Gumilyov, on trumped-up charges of participation in an anti-Soviet conspiracy the Tagantsev affair further complicated her position. In she entered a period of almost complete poetic silence and literary ostracism, and no volume of her poetry appeared in the Soviet Union until . Her public life was now limited to her studies of Aleksandr Pushkin. The s were especially hard for Akhmatova. Her son, Lev Gumilyov â€”92 , and her third husband she was married from to to the Assyriologist Vladimir Shileiko , art historian and critic Nikolay Punin â€” , were arrested for political deviance in . Both were soon released, but her son was arrested again in and subsequently served a five-year sentence in the Gulag. Her friend Mandelshtam was arrested in her presence in and died in a concentration camp in . Nevertheless, in September , following the German invasion, Akhmatova was permitted to deliver an inspiring radio address to the women of Leningrad St. Evacuated to Tashkent , Uzbekistan , soon thereafter, she read her poems to hospitalized soldiers and published a number of war-inspired poems; a small volume of selected poetry appeared in Tashkent in . At the end of the war she returned to Leningrad, where her poems began to appear in local magazines and newspapers. She gave poetic readings, and plans were made for publication of a large edition of her works. She was expelled from the Union of Soviet Writers; an unreleased book of her poems, already in print, was destroyed; and none of her work appeared in print for three years. This uncharacteristic capitulation to the Soviet dictatorâ€”in one of the poems Akhmatova declares: After a number of editions of her works, including some of her brilliant essays on Pushkin, were published in the Soviet Union , , two in , ; none of these, however, contains the complete corpus of her literary productivity. This difficult and complex work, in which the life of St. Akhmatova executed a number of superb translations of the works of other poets, including Victor Hugo , Rabindranath Tagore , Giacomo Leopardi , and various Armenian and Korean poets. She also wrote sensitive personal memoirs on Symbolist writer Aleksandr Blok , the artist Amedeo Modigliani , and fellow Acmeist Mandelshtam. In she was awarded the Etna-Taormina prize, an international poetry prize awarded in Italy, and in she received an honorary doctoral degree from the University of Oxford. Her journeys to Sicily and England to receive these honours were her first travel outside her homeland since

*Rosary: Poetry of Anna Akhmatova [Anna Akhmatova, Andrey Kneller] on www.nxgvision.com *FREE* shipping on qualifying offers. Anna Akhmatova (June 23, - March 5,) is considered by many to be one of the greatest Russian poets of the Silver Age.*

Her interest in poetry began in her youth, but when her father found out about her aspirations, he told her not to shame the family name by becoming a "decadent poetess". He forced her to take a pen name, and she chose the last name of her maternal great-grandmother. She attended law school in Kiev and married Nikolai Gumilev, a poet and critic, in . Shortly after the marriage, he travelled to Abyssinia, leaving her behind. While Gumilev was away, Akhmatova wrote many of the poems that would be published in her popular first book, *Evening*. Her son Lev was also born in . He was raised by his paternal grandmother, who disliked Akhmatova. Akhmatova protested this situation, but her husband supported his family. She would visit with her son during holidays and summer. Later, Akhmatova would write that "motherhood is a bright torture. I was not worthy of it. Her second book, *Rosary* , was critically acclaimed and established her reputation. With her husband, she became a leader of Acmeism, a movement which praised the virtues of lucid, carefully-crafted verse and reacted against the vagueness of the Symbolist style which dominated the Russian literary scene of the period. She and Gumilev divorced in . Akhmatova married twice more, to Vladimir Shileiko in , whom she divorced in , and Nikolai Punin, who died in a Siberian labor camp in . The writer Boris Pasternak , who was already married, had proposed her numerous times. Nikolai Gumilev was executed in by the Bolsheviks, and, although Akhmatova and he were divorced, she was still associated with him. During this time, Akhmatova devoted herself to literary criticism, particularly of Pushkin, and translations. In , a collection of previously published poems, *From Six Books*, was published. A few months later it was withdrawn. Her son, Lev, was arrested in and held in jail until . To try to win his release, Akhmatova wrote poems in praise of Stalin and the government, but it was of no use. Later she requested that these poems not appear in her collected works. She began writing and publishing again in , but with heavy censorship. Young poets like Joseph Brodsky flocked to her. To them, she represented a link with the pre-Revolutionary past which had been destroyed by the Communists. Though Akhmatova was frequently confronted with official government opposition to her work during her lifetime, she was deeply loved and lauded by the Russian people, in part because she did not abandon her country during difficult political times. Her most accomplished works, *Requiem* which was not published in its entirety in Russia until and *Poem Without a Hero*, are reactions to the horror of the Stalinist Terror, during which time she endured artistic repression as well as tremendous personal loss. In she was awarded the Etna-Taormina prize and an honorary doctorate from Oxford University in . Her journeys to Sicily and England to receive these honors were her first travels outside Russia since . Akhmatova died in Leningrad, where she had spent most of life, in .

Poem Hunter all poems of by Anna Akhmatova poems. 83 poems of Anna Akhmatova. Still I Rise, The Road Not Taken, If You Forget Me, Dreams, Annabel Lee.

Requiem Not under foreign skies Nor under foreign wings protected - I shared all this with my own people
There, where misfortune had abandoned us. On that occasion there was a woman standing behind me, her lips
blue with cold, who, of course, had never in her life heard my name. But hope still sings forever in the
distance. Immediately a flood of tears, Followed by a total isolation, As if a beating heart is painfully ripped
out, or, Thumped, she lies there brutally laid out, But she still manages to walk, hesitantly, alone. Where are
you, my unwilling friends, Captives of my two satanic years? What miracle do you see in a Siberian blizzard?
What shimmering mirage around the circle of the moon? I send each one of you my salutation, and farewell.
Shrill and sharp, the steam-whistles sang Short songs of farewell To the ranks of convicted, demented by
suffering, As they, in regiments, walked along - Stars of death stood over us As innocent Russia squirmed
Under the blood-spattered boots and tyres Of the black marias. I You were taken away at dawn. I followed you
As one does when a corpse is being removed. Children were crying in the darkened house. A candle flared,
illuminating the Mother of God. The cold of an icon was on your lips, a death-cold sweat On your brow - I
will never forget this; I will gather To wail with the wives of the murdered streltsy I Inconsolably, beneath the
Kremlin towers. Moscow] II Silent flows the river Don A yellow moon looks quietly on Swanking about, with
cap askew It sees through the window a shadow of you Gravely ill, all alone The moon sees a woman lying at
home Her son is in jail, her husband is dead Say a prayer for her instead. Everything that has happened, Cover
it with a black cloth, Then let the torches be removed. Back and forth the prison poplar sways With not a
sound - how many innocent Blameless lives are being taken away. Everything has become muddled forever - I
can no longer distinguish Who is an animal, who a person, and how long The wait can be for an execution.
There are now only dusty flowers, The chinking of the thurible, Tracks from somewhere into nowhere And,
staring me in the face And threatening me with swift annihilation, An enormous star. Even so, I cannot
understand what has arisen, How, my son, into your prison White nights stare so brilliantly. Now once more
they burn, Eyes that focus like a hawk, And, upon your cross, the talk Is again of death. Nevermind, I was
prepared, I will manage with the rest. I have a lot of work to do today; I need to slaughter memory, Turn my
living soul to stone Then teach myself to live again. The hot summer rustles Like a carnival outside my
window; I have long had this premonition Of a bright day and a deserted house. I wait for you; things have
become too hard. I have turned out the lights and opened the door For you, so simple and so wonderful.
Assume whatever shape you wish. Burst in Like a shell of noxious gas. Creep up on me Like a practised
bandit with a heavy weapon. The river Yenisey Swirls on. The Pole star blazes. The blue sparks of those
much-loved eyes Close over and cover the final horror. I am alive in my grave. A choir of angels glorified the
greatest hour, The heavens melted into flames. Magdalena smote herself and wept, The favourite disciple
turned to stone, But there, where the mother stood silent, Not one person dared to look. I have learned how
faces fall, How terror can escape from lowered eyes, How suffering can etch cruel pages Of cuneiform-like
marks upon the cheeks. I know how dark or ash-blond strands of hair Can suddenly turn white. The hour has
come to remember the dead. I see you, I hear you, I feel you: So, I have woven you this wide shroud out of the
humble words I overheard you use. Everywhere, forever and always, I will never forget one single thing. Even
in new grief. Listen, even in blissful death I fear That I will forget the Black Marias, Forget how hatefully the
door slammed and an old woman Howled like a wounded beast. Let the thawing ice flow like tears From my
immovable bronze eyelids And let the prison dove coo in the distance While ships sail quietly along the river.
Most were either executed or exiled. I Dont Like Flowers.. But the heart of his wife whispered stronger and
stranger: Her fleet feet grew into the stony ground, Her body turned into a pillar of salt. But deep in my heart I
will always remember One who gave her life up for one single glance. And As Its Going.. The bird began to
sing the song of light and pleasure To us, who fears to lift looks from the earth, Who are so lofty, bitter and
intense, About days when we were saved together.

Finding Anna Akhmatova. I was 20 when I found Russian poet Anna Akhmatova (). I don't entirely remember how the finding happenedâ€”"I fell in love with many writers in those daysâ€”"but I do know that I became obsessed with the way Akhmatova captured conflicting emotions.

The Acmeists, through their periodical *Apollon* rejected the esoteric vagueness and affectations of Symbolism and sought to replace them with "beautiful clarity," compactness, simplicity, and perfection of form--all qualities in which Akhmatova excelled from the outset. Read More Her first collections, *Vecher* ; "Evening" and *Chyotki* ; "Rosary" , especially the latter, brought her fame. While exemplifying the best kind of personal or even confessional poetry. Later in her life she added to her main theme some civic, patriotic, and religious motifs but without sacrifice of personal intensity or artistic conscience. Her artistry and increasing control of her medium were particularly prominent in her next collections: This amplification of her range, however, did not prevent official Soviet critics from proclaiming her "bourgeois and aristocratic," condemning her poetry for its narrow preoccupation with love and God, and characterizing her as half nun and half harlot. In her former husband, Gumilyov was executed on charges of participation in an anti-Soviet conspiracy the Tagantsev affair , this further complicated her position. She entered a period of almost complete poetic silence in and literary ostracism, publishing no further volumes until In that year several of her poems were published in the literary monthly *Zvezda* "The Star" , and a volume of selections from her earlier work appeared under the title *Iz shesti knig* "From Six Books". A few months later, however, it was abruptly withdrawn from sale and libraries. Nevertheless, in September , following the German invasion, Akhmatova was permitted to deliver an inspiring radio address to the women of Leningrad. Evacuated to Tashkent soon thereafter, she read her poems to hospitalized soldiers and published a number of war-inspired lyrics; a small volume of selected lyrics appeared in Tashkent in At the end of the war she returned to Leningrad, where her poems began to appear in local magazines and newspapers. She gave poetic readings, and plans were made for publication of a large edition of her works. In August , however, she was harshly denounced by the Central Committee of the Communist Party for her "eroticism, mysticism, and political indifference. She was expelled from the Union of Soviet Writers; an unreleased book of her poems, already in print, was destroyed; and none of her work appeared in print for three years. This uncharacteristic capitulation to the Soviet dictator--in one of the poems Akhmatova declares: Akhmatova executed a number of superb translations of the works of other poets, including Victor Hugo, Rabindranath Tagore, Giacomo Leopardi, and various Armenian and Korean poets. In she was awarded the Etna-Taormina prize, an international poetry prize awarded in Italy, and in she received an honorary doctoral degree from Oxford University. Her journeys to Sicily and England to receive these honours were her first travel outside her homeland since Driver, Anna Akhmatova , combines a brief biography with a concise survey of the poetry. Amanda Haight, *Anna Akhmatova: Ronald Hingley, Nightingale Fever: Russian Poets in Revolution* , defines the historical and social background of the four poetical titans of 20th-century Russia.

Chapter 8 : Anna Akhmatova - Poetry & Biography of the Famous poet - All Poetry

In Anna Akhmatova, Sappho's individualistic female voice returns again. Born Anna Gorenko, in Odessa, on the Black Sea, she spent most of her life in St. Petersburg. In she married Nikolai Gumilev, a poet and leader of the Acmeist movement.

A Cycle of Poems Overview Over the course of a poetic career of nearly sixty years, Soviet poet Anna Akhmatova Anna Andreevna Gorenko led a literary movement, had her work banned in her own country, survived political and social unrest, and became a symbol of creative survival against tremendous odds. As a teenager, Gorenko began to write poems, receiving advice from poet Nikolai Stepanovich Gumilev , whom she had met in Gumilev spent years courting Gorenko, and although she was not initially interested in a relationship with him, she did let him read her poetry. Her father objected to the publication of her poems under his name, so Gorenko took on the pen name Anna Akhmatova. Marriage and Bohemian Life Akhmatova eventually agreed to marry Gumilev in While on honeymoon with Gumilev in Paris, Akhmatova met an artist who would influence her greatly. Amedeo Modigliani was an unknown painter at the time. He became her correspondent and friend, accompanying her during her repeat visit to Paris in and even sketching her in the nude. The group, whose name came from the Greek word acme pinnacle , opposed Symbolism, a literary movement characterized by a belief in mysticism, and metaphorical language. The years " were productive for Akhmatova in more ways than one: Not ready to give up her bohemian lifestyle, Akhmatova left her son with her mother-in-law and returned to St. By , Akhmatova had become a leading figure in St. Known for her great beauty and charisma, she charmed and attracted several admirers and built up a beautiful but sad persona that enchanted the city. Along with other literary figures, she read her poetry at the Stray Dog cabaret, a smoky basement where she could show off her beautiful figure and her free-wheeling charm. War and Revolution But Akhmatova and her friends could not ignore the changes that were taking place in Russian society. World War I came to Russia, and with it the closure of the Stray Dog, which had become a symbol of the free and fun prewar years. Akhmatova turned her poetic attentions from love to politics as she foreshadowed hard times to come. Energized, Akhmatova wrote new poetry that focused on her commitment to her Russian homeland and her refusal to emigrate along with her friends. But Akhmatova had made a real sacrifice by staying in Russia after the Revolution. She lived in an unheated apartment with Shileiko, who by now had become distant and unhappy with Akhmatova, and began to lament the prerevolutionary days. Her ex-husband, Gumilev, was a direct casualty of the new regime: Banned Akhmatova, whose poetry lived in a past she could not recapture, found herself in opposition to the Bolshevik regime. Akhmatova had never made a living doing anything but writing and found herself without an income. However, she was embraced by the literary community, who continued to admire her work and supported her through hard financial times. Akhmatova divorced Shileiko in and moved in with Nikolai Nikolaevich Punin, a poet and avant-garde art historian she first met in Though she never married Punin, she considered him to be her third husband and lived with his family in the Fountain House, the same palace where she had lived at the beginning of her failed marriage with Shileiko. Requiem Life in Leningrad formerly St. Akhmatova faced arrest and interrogation for her writing, which had to be done in secret. However, she found a way to keep working. A Cycle of Poems , her long narrative poem, she whispered the words line by line to her friends, who memorized them before she burned the paper on which they had been composed. This protected her and her friends, who passed the long poem to one another under threat of search and arrest. Moved by the collective experience of torture and murder during the Soviet purges, Akhmatova used folk songs and traditional Russian imagery to express the breakdown of self and society. The government finally gave Akhmatova permission to publish a new volume of poems in Akhmatova regained her place in the public consciousness during the terrifying siege of Leningrad, in which German troops attempted to starve the city out, leading to the deaths of 1. During this time, Akhmatova and other intellectuals participated in a series of radio broadcasts devoted to the arts. She was allowed to publish Izbrannoe Selected Poems and her son was released from prison. However, she had to break off her engagement to Vladimir Georgievich Garshin, a doctor she had met before the war, when she got

in trouble with the government once again, this time over her visits with influential exiled philosopher Isaiah Berlin. This amounted to a death sentence by starvation, since only union members could get food ration cards. As a final blow, her son was rearrested and sent back to prison in 1937. However, even Stalin was not convinced by this desperate attempt, and her sacrifice was in vain. These insincere poems may have compromised her reputation, but they did not free her son. Devastated, Akhmatova threw herself into work on her masterpiece, *Poem without a Hero*. Complex in structure and filled with complicated allusions and references, the poem still fascinates modern critics. Though her work was still censored, she was allowed to publish throughout the 1930s and 40s, and her son was released from prison in 1954. She acted as a patroness to young poets, including Joseph Brodsky, during this time, and was allowed to leave the country in 1962 to accept literary prizes abroad. Though she gained recognition by the Russian government as one of the most important Russian poets, she never saw *Requiem* published in Russia during her lifetime. She died on March 5, 1972, after suffering a heart attack. However, it can be argued that the turbulent events of her lifetime were the biggest influence on her tragic and bitter body of work. This Russia is characterized by carefree manners and dignified traditions. Akhmatova also uses the Russia of the past as a contrast to modern violence in her masterpieces, *Requiem* and *Poem without a Hero*. Soviet dictator who led one of the most repressive regimes in modern history. Jazz-Age writer and poet known for her witty remarks on American urban life. Russian poet and writer who was forbidden to publish his poems and novels within Russia. Last Tsaritsa of the Russian Empire; died under mysterious circumstances after the Russian Revolution. American poet known for his poetry about rural New England. Her exploration of love and femininity occurred primarily in her early work, which draws upon the sights and sounds of avant-garde St. Petersburg to explore the idea of unrequited love and feminine guilt. Petersburg of the past and her hatred of the Stalinist Leningrad. Her focus on urban life fit in well with the Acmeist movement, which preferred to explore urban themes instead of complex metaphors about nature and divinity. Exiled and Oppressed Contemporaries Akhmatova was not alone in facing repression and threats from the Stalinist government. This places her alongside other Russian writers such as Boris Pasternak, whose masterpiece, *Dr. Zhivago*, had to be smuggled abroad to find publication; Vladimir Nabokov, who wrote his greatest works in exile; and Marina Tsvetaeva, who was unable to publish work in Russia after her return from exile. The young poets who visited her at her dacha in Komorovo during the last years of her life continued her literary heritage and worked to have her poems published abroad. In addition, Akhmatova corresponded and visited with literary figures abroad such as Robert Frost. As a result, her work was banned in Russia. Here are a few works of other authors that reflect similar themes: Responses to Literature Akhmatova was not allowed to publish through much of her lifetime because her poetry and lifestyle stood in opposition to the Soviet government. Are there circumstances when this kind of censorship might be justified? What about in times of war? Are there any limitations a government is justified in imposing on writers when it is threatened externally or internally by its own citizens? A number of American and European writers and artists became Communists or were sympathetic to the Soviet Union during the 1930s and 40s. Given the repression Akhmatova and her comrades faced, how can you account for this? What ideas or circumstances made Communism an attractive ideology to Western writers and artists? What other historic, nonmilitary figures have come to symbolize their countries during wartime or times of national stress? What other literary figures have been affected by censorship and repression? Using the library and the Internet, write a paper on two or three literary figures who wrote while imprisoned for their personal beliefs or in exile from their country. Hoping to save her son from a second term of imprisonment, Akhmatova chose to publish pro-Stalin poetry. Why or why not? Write a personal narrative about a time you felt pressured to make a choice between compromising your values and helping someone else. Among the poets Akhmatova mentored was Joseph Brodsky. Brodsky was exiled from the Soviet Union and spent the last part of his life in the United States, where for a time he served as Poet Laureate. Gale Research, 1997. Oxford University Press, *Russian Poets in Revolution*. University of Pennsylvania Press, *A Concordance to the Poetry of Anna Akhmatova*. Ann Arbor, Mich.: Anna Akhmatova and Her Circle. University of Arkansas Press, *Web Sites James, Clive. Assessing the Russian Poet and Femme Fatale*. Accessed February 3, 2012, from Slate. Last updated on February 5, 2012. Cite this article Pick a style below, and copy the text for your bibliography.

Chapter 9 : Requiem (Anna Akhmatova) - Wikipedia

Early life and family. Akhmatova was born at Bolshoy Fontan, near the Black Sea port of www.nxgvision.com father, Andrey Antonovich Gorenko, a naval engineer, and her mother, Inna Erazmovna Stogova, were both descended from the Russian nobility.

The poem is considered a poem "cycle" or "sequence" because it is made up of a collection of shorter poems. These poems are not meant to be read in isolation, but together as part of one cohesive longer work. Her poems seek to bear witness to the oppressive silence during that time. One day, a woman in the crowd recognized her, and asked her to write a poem about the experience. In the poem, Akhmatova addresses many themes, including religion, the desperation and hopelessness of war, censorship and silencing, grief, and whether it is possible to maintain hope in the midst of darkness. The prison line is compared to an early mass in Dedication, as the prison waiters rise early and then congregate there. In this sense, religion has been replaced with a stark reality. Rather than church and religion being the means of hope, salvation, and a beacon of comfort, only the news of incarcerated loved ones has any bearing on their lives. As the son is taken away, she walks behind as if it is a funeral procession. Then we move to night, figuratively. This is the darkest point of the poem. Akhmatova speaks of loneliness, isolation, grief, the lack of meaningful religious symbols, all as symptoms of an overwhelming lack of hope. The narrator is aware that this death or banishment is necessary, but wonders how the process can actually occur, and if it is indeed possible to banish so much grief. In "VIII," it appears that she feels unable to kill memory and go on, and simply waits and wishes for death. Death is the only comfort now. Yet in "X" religious metaphor again makes a reappearance, with the crucifixion aspect. The focus is shifted from the suffering of Christ to the emotions of the women who watched this scene of crucifixion. Epilogue The epilogue brings back the sense of community or shared suffering introduced at the outset. The main body of the poem described a very individual experience, yet here we are reminded of the others outside the jail. Prayer again has a role, and is more than simply a plea for prayer but the sentiment that the narrator will pray for both herself and others. In the depth of her suffering, in the depths of her alienation, there was no room for the divine, yet at this point it can exist. While a point of healing may not have been reached yet, at least a sort of coping has become tangible. The narrator now has a sense of purpose, to be the witness for the crowds of people that would otherwise be erased into a nameless faceless blur, devoid of identity, of voice for what has transpired. The task of bearing witness gives the narrator a sense of greater meaning, allowing for the divine in a way that the darkest points did not. As the poem chronicles this period of her life, so too does it chronicle the ebbing and rising tides of the divine within the entire experience of the "Requiem" cycle.