

**Abstract**

In this article, we have examined the love lyrics of A. A. Akhmatova. The article analyzes one of the poems by A. Akhmatova.

Keywords: Anna Akhmatova, woman, creator, poetry, love lyrics, lyrical heroine, ideological and artistic analysis.

Introduction

The love lyrics of A. A. Akhmatova occupy a central place in her work. This is the brightest color of her work. This feeling has always been for A. Akhmatova and for her lyrical heroine the main inspiring motive of life, which found a response in her biography, creativity, in the history of love relationships with Nikolai Gumilev and with other men. And each of these men gave her a new understanding of herself as a woman, so in the images of the lyrical heroine, love is also different: from hatred and despair to a deep comprehensive feeling. For A. Akhmatova's love is not just a feeling, it is a life path that is the apotheosis of each person's personality.

Akhmatova herself called love "the fifth season of the year." In her poems, she depicts the worries and experiences of women, their broad, sensual understanding of the world, the ability to carry and transmit love from generation to generation. In Akhmatova's lyrics, love is presented in a full range and variety of colors. She sensitively describes all the excitement, mood, experience, anxiety and emotional tension of the female heart. Akhmatova's love lyrics are defined as "encyclopedia of love". It can be said that Akhmatova's love almost never appears in a quiet current - always in the ultimate crisis expression: rise or fall, the first meeting and the breakup that has taken place, mortal danger and deadly longing.

Lavrentiev believes that A. Akhmatova's love lyrics are distinguished by the tragedy of the narrative, it is always love doomed to failure, love that goes through the suffering of the lyrical heroine. Turning to Anna Andreyevna's poetry dedicated to love for the opposite sex, we cannot help but pay attention to the fact that love has never seemed to her something light, serene, complacent, carrying only joy and happiness.

Akhmatova's poems about love are most often poems about a breakup. There is intense silence in them, and a cry of pain, and the agony of a broken heart, and the experiences of an abandoned woman. However, there is no weakness and fracture in her poems, on the contrary, the lyrical heroine shows incredible strength of spirit. She is both feminine and masculine at the same time [2, p. 56].



Ruzanov believes that love in the work of A. Akhmatova is complicated by such problems as:

- The problem of unspoken feelings,
- The problem of untimely relationships that have outlived themselves,
- The problem of not being able to appreciate the feeling of another person,
- The problem of lost love and the inability to return what was, that is, the problem of losing the timeliness of this feeling.

The peculiarity of Akhmatova's love lyrics, full of innuendos, hints, going into the distant depths of the subtext, gives it a true originality. They are often represented by a love story where there is no end or beginning of the story. This is an emotional explosion reflecting the mood of the lyrical heroine. According to the modern critic I. Gurvich, "Akhmatova's lyrical heroine is most often the heroine of unfulfilled, hopeless love" [1, p. 37]. Let's analyze how the love theme of A. Akhmatova's lyrics is realized in the poem "Evening", which was written in 1913 and in full, with existential motives familiar to Akhmatova's lyrics, reflects both the fullness and at the same time the whole tragedy of this eternal theme.

The poem begins in the preamble characteristic of this cycle, in which the fullness of sounds, smells, highlights as an accompaniment to the emotional background of the characters, as if embodying the depth of what they are experiencing, which will cause the reader's empathy in response.:

*Music was ringing in the garden
Such unspeakable grief,
Fresh and pungent smelled of the sea
Oysters on a platter in ice...*

There is already a contradiction in these lines: the feelings of the characters are still "fresh and sharp", but the fact that the music sounds "such an inexpressible grief" already hints to the reader that love is doomed to suffering...And this metonymy becomes the key trope of the poem, which precedes the love tragedy unfolding in the future:

*You told me: "I am a loyal friend"
And touched my dress,
So, unlike a hug
The touch of those hands!*

This phrase seems to contain the whole world of the lyrical heroine, who is perplexed about how love can turn into a tribute to just friendly participation, into a formula of etiquette, into a protocol, because friendship is the main enemy of love: there can be no friendship after love: it either continues or is incinerated by deep emotional suffering. The light touch of the hero to the dress of his once beloved is perceived by her as a mockery of her strong feeling, as a devaluation of its depth and significance, which she, indignantly, openly admits in the next line:

*This is how cats or birds are petted,
This is how slender horsewomen look at...
Only laughter in his calm eyes
Under the light gold of eyelashes.*



The symbolic anaphora in the first and second lines of the stanza is literally permeated with irony and even sarcasm of the lyrical heroine, who cannot accept this loss. For her, this loss of feelings on the part of her lover is the collapse of all plans and hopes, the loss of herself and the blurring of the boundaries of her own identity, although her inner spiritual strength is not lost! The heroine is a woman of strong will and firm character, she cannot be broken just like that, but behind the light mockery there are spiritual sobs that, alas, are already unknown to the chosen one in her heart, and this contrast between her torments and his external calm also deeply pierces her heart:

*Only laughter in his calm eyes
Under the light gold of eyelashes....*

In the last stanza we again see the use of the author's metonymy:

*And the mournful violins of the voice
They sing behind the creeping smoke:
"Bless the heavens —
It's the first time you're alone with your loved one."*

In this context, the epithet "sorrowful" is particularly noteworthy, which seems to enclose the tragic realities of this love story in a poetic ring, in which summer music at the beginning, foreshadowing trouble, is shed with sorrow and suffering at the end of the poem. And we hear the voice of this music, but there is no sharpness and freshness anymore, it is lost due to the uniqueness of the moment, due to the lack of a love explanation and is shed by the banal departure of the hero from this summer garden and from the fate of the heroine. And the heart is again filled with deep longing and desolation, which are echoed by the last words of violins coming to life for a moment, which prophesy that this particular meeting will be the last. And after it and after it there will be nothing. Just nothing. Just an evening, of which there were many, but already without him and without love, which warmed the heart so much and made you live and breathe!

The originality of Akhmatova's poems about love, the originality of the poetic voice that conveys the most intimate thoughts and feelings of the lyrical heroine, the fullness of the poems with the deepest psychological cannot but cause admiration. Like no one else, Akhmatova was able to reveal the most secret depths of a person's inner world, his feelings and mood.

A. I. Pavlovsky in his book "Anna Akhmatova – life and Creativity" said that Akhmatova really is the most characteristic heroine of her time, manifested in an infinite variety of female destinies: mistresses and wives, widows and mothers who cheated and abandoned. According to A. Kollontai, Akhmatova gave "a whole book of a woman's soul." Akhmatova "poured out in art" a complex history of the female character of the turning point of the epoch, its origins, breaking, new formation [3, p. 200].

This is how Akhmatova's poetic world appears. She brought her understanding to such topics as love, creativity, the female soul, patriotism. Akhmatova's love is a formidable imperative



feeling that makes one recall the biblical line: "Love is strong as death, and its arrows are fiery arrows." Her lyrics are the clearest example of the poetry of a true master and a truly great man.

Literature

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