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**N. GUMILYOV'S LYRICS:
THE CONCEPT OF "HAPPINESS"⁴**

The purpose of the article is to explore traditional and individual author's ways of presenting the concept of "happiness" in N. Gumilyov's works through the method of conceptual analysis. The features of Gumilyov's felicitarian model representation, initially rejected the pessimism of the symbolists in their striving for the future and in relation to the world as a whole, are considered. The author

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of the article analyzes the motive of ephemerality and unattainability of happiness, which the lyrical hero of N. Gumilyov's early work seeks in dreams, promised or exotic worlds, beyond the earthly life. The importance of negative experience in communicating with the "beyond" is emphasized in the emergence of new aspects of the perception of other variants of happiness (the happiness of the "daring path" of the discoverer, warrior, navigator, magician, priest; love happiness, the guarantee of which is the closeness of the inner world of the beloved, the determination and courage of the lyrical hero). It is noted that the peculiarities of understanding happiness in the mature N. Gumilyov's work are associated with the acceptance of the path destined by the fate of the poet. The mission of the "knight of happiness", as N. Gumilyov's lyrical hero now calls himself, is the happiness of new existence perception, overcoming the resistance of "enemies", the content of the word, in faith and hope conveyance to those who take an anxious and pessimistic view of what is happening. The conclusion is made about the refraction of a number of principles of Acmeist aesthetics and poetics in the Gumilyov felicitarian concept. These include the rejection of theurgism, the use of a subject detail that allowed revealing the peculiarities of the psychology of the hero, the synthetics of images, a verified system of oppositions, among which the antinomy of existence / non-existence becomes the foundation stone in Gumilyov's polemic with symbolists.

Keywords: N. Gumilyov, Silver Age, happiness, acmeism, dream, daring path, love, creativity

Introduction

In the poetry of the Silver Age, the social and civic themes having engrossed the minds of previous generations receded to the side, giving way to existential issues: questions of life, death, love, suffering, disappointment in ideals. Against this background, the question of happiness had been put on hold. Perhaps that is why literary critics who wrote at different times about N. Gumilyov's work considered the concept of "happiness" as peripheral in the poet's artistic world. Meanwhile, N. Gumilyov's formation as an acmeist, who saw the main goal of the creator in the artistic development of the diverse earthly world, "sounding, colorful, having shapes, weight and time" [3, 205], was inseparable from the modeling of the emotional concept of "happiness". For a good reason in his "Letters on Russian Poetry" N. Gumilyov wrote: "Our duty, our will, our happiness

and our tragedy is to guess hourly what the next hour will be for us, for our cause, for the whole world, and to hasten its approach." [4, 126].

In the Russian national picture of the world, the range of lexeme "happiness" interpretations is very wide: from fate, destiny, doom, lot to prosperity and well-being [7]. The content of the felicitous concept, which is difficult to systematize in the Russian literature, was studied in the works of T. E. Abramzon [1; 16], S. V. Rudakova [12], A. V. Petrov and A. S. Eskova [8], V.V. Tsurkan and T. B. Zaitseva [15].

Starting from traditional interpretations of happiness as "a state of complete, supreme satisfaction, possession of the highest benefits, a positive balance of life" [10, 720], N. Gumilyov introduced his own interpretation into the concept. In the Gumilyov conceptsphere, happiness was represented as "dazzling" [5, 390], "unknown" [5, 400], "ambrosial" [5, 292], "strange" [5, 387], "bluish" [5, 40] and at the same time - "long-mourned" [5, 148], "drunk" [5, 166], "burning" [5, 122], "poisoning" [5, 100]. On the one hand, it is synonymous with the concepts of "pain" [5, 58], "silence" [5, 132], "darkness" [5, 132], and on the other - "God's temple" [5, 137], "promised land" [5, 148], "ravishing garden" [5, 147]. Creating an original felicitarian model, N. Gumilyov, as S. Slobodnyuk notes, polemicized with the symbolists, rejected their "pessimism towards the world and global aspiration to the future. He had a particularly sharp rejection of the idea of an Eternal Wife" [13, 149].

Main part

In the first Gumilyov collections "The Way of Conquistadors" (1905) and "Romantic Flowers" (1908), symbolist imagery still obscured real impressions. The poet emphasized the incompatibility of the harmony of the inner life of the lyrical hero and the disharmony of the external life. In the poem "Gardens of the Soul" (1907), the topos of happiness for the lyrical hero was the image of a garden of eden with golden sand, fresh and calm winds, an immaculate "girl in a wreath of a great priestess" [5, 81]. The idyllic picture of the "feast of lightsome paralysis" [5, 81] was crowned with the imperative: "Let the sirocco rage in the desert, / The gardens of my soul are always patterned" [5, 81]. Happiness is spoken of as a dream, submissive "only to the eternal" [5, 81].

At the same time, the lyrical hero is looking for happiness in exotic worlds or beyond earthly life. In the poem "The Rhinoceros" (1907), the separation from being does not sadden him at all, since ahead there is the land of dreams and "pink mists" [5, 85]. In the poem "I've been dreaming" (1907), the happiness of union with a loved one is possible only

after death: "It happened: we both died, / We lie with a calmed look. / Two white, white coffins / They are placed side by side" [5, 67].

The motif of the ephemerality and fragility of happiness is also heard in the poem "Evening" (1908). "Another unnecessary day" [5, 148] is contrasted with "the lady of the night", which plunges the lyrical hero into sleep and gives him the opportunity to find "long-mourned happiness" in the "promised land" [5, 148]. Night, at the same time, is not only the time that drives away the sorrows of the poet, but also the beginning, which carries the "luciferic" symbols of the moon and stars. In the poem "Masquerade" (1907), in which "happiness" rhymes symbolically with "voluptuousness", a mysterious friend "in an insinuating whisper" tries to awaken the lyrical hero: "Rise again, rise again for life, for pain and happiness!" [5, 58]. However, the return to the real world is hindered by a "terrible oath", in the name of which the hero is ready to bring his soul and body to the altar of lusty passion.

In general, the mask method, as A. Bichevin rightly notes, indicates, "a negative experience of communicating with the "beyond", which can be considered as a sign of ongoing changes in the perception of the lyrical hero" [2, 7]. This is evidenced by the plot of the poem "Lakes" (1908). The poet admits that he breaks "far and alien" "nocturnal" happiness" with the triumph of the sacrilegious" [5, 131] From now on, he is attracted to "earthly" beautiful and rude "moments of work and peace" [5, 131]. Eight years later, in the cycle of poems "Happiness" (1916), the poet disputed his own words ("... I am not a sinner, oh God, / Not a blasphemer, not a thief" [5, 247]), but at the same time he doubted the power of the Christian Absolute: "Anguish has so many strings on the lute, / happiness does not have one, / Soared into the sky is more homeless / Than sinking to the bottom" [5, 247]. The stated agnosticism became one of the aspects of the acmeistic doctrine formation in the concept of "happiness".

Most often, N. Gumilyov's romantic hero at the crossroads of cultures and civilizations acts as not only a lover, but also a poet, warrior, navigator, magician, priest. The poet praises the happiness of the "daring path" [5, 156] of the discoverers as a moment of the highest tension of spiritual and bodily forces. "Burning passion" [5, 129] leads to the search for "unknown happiness" "in the polar seas and in the southern" [5, 156] Sinbad ("The Eagle of Sinbad"), Columbus ("The Discovery of America"), the navigator Pausanias, "paladins of the Green Temple" – captains and filibusters [5, 157] ("Captains"). The happiness of travelers is associated not only with gliding "over the abyss" [5, 159], but also with the touch

of unusual objects, unfamiliar worlds, different from the common reality. In the collections "Alien Sky" (1912) and "Quiver" (1916), "the need to discover a new existence" [13, 103] is the happiness of "avid dreaming", as it is said about in the poem "Discovery of America" (1910): "These waters are cursed by God! / There is no name for these terrible rhymes! / But towards the avid dream / They are already floating, floating like promises, / Branches, herbs and flowers in the sea, / Birds of strange beauty in the sky" [5, 208]. Although the new lands resemble a garden of Eden and at the sight of them "sailors jump like children" [5, 209], the screams of cockatoos, reminiscent of the cries of sinners suffering in hell, interfere with enjoying what they see. In the finale of the poem "The Discovery of America", the Muse of Distant Wanderings leaves Columbus, "as a lover, for another game" [5, 210].

The theme of the heavenly patron-guide, stated in "Discovery of America", is developed in the poem "She" (1912). Here the concept of "happiness" correlates with the concepts of "creativity" and "love". In the synthetic image of the heroine, N. Gumilyov unites the beloved (A. Akhmatova) and the Muse, who, appreciating art above earthly joys, teaches the lyrical hero "wise siren pain" [5, 177]. It is characteristic that there are no descriptions of the appearance of the "woman" in the poem, but her divine nature is invariably emphasized: "the mysterious flickering of <...> dilated pupils", "inaudible step", dreams resembling "shadows on the Edenic fiery sand" [5, 177]. Feeling an emotional uplift from spiritual kinship with the object of love, the lyrical hero confesses: "... all my happiness is in her" [5, 177]. The theme of love in the cycle "Alien Sky" is represented in the poems "Guardian Angel", "Girl", "Dream", "From the den of Zmiev", "Constantinople", "Cruel", "Love", "Poisoned". In most cases, the heroine appears in the image of a Turgenev girl or "mistress" [5, 164]. She does not reciprocate the poet or seeks to subdue the will of the "mad hunter" [5, 166] for happiness. In the finale of the cycle, the disappointed hero in the image of Don Juan comes to the idea that a woman is only a means to feel life more vividly. The more interesting is the poem "The Rich Heart" ("The soul was asleep, like a blind ...") (1917). The poet in love admits that until recently he did not know what it means to be truly happy, did not suspect that in his "dark heart", into which the beloved entered "a sunny cloud of paradise", there are so many "blinding harmonies" [5, 381] to her soul. The guarantee of happiness and harmony is the closeness of the beloved's nature ("body of fire", "winged" soul [5, 381]) determination, courage, desire to relentlessly explore the world of the lyrical hero.

Gumilyov's striving for dialectics and the balance of the universe gives rise to a variety of feelings. The energy of the "Rich Heart" is opposed by the elegy of the poem "Gently unbelievable delight" (1917), with its seeming rejection of the temptation and rapture of happiness: "Gently unbelievable delight / Touched my shoulder, / And now I don't need anything, / I want no you nor happiness" [5, 389]. It would seem that there is a continuation of Pushkin's "there is no happiness in the world, but there is peace and will" [11, 528] - after all, Gumilyov's hero is ready to exchange happiness for "quiet, golden peace" [5, 389]. But the final stanza refutes this message. The rejection of happiness is equivalent to the rejection of life, creativity and love: "... That peace cuddled and eternal hum languished, / If only I had never lived, / Never sung and loved" [5, 389].

The "Quiver" cycle demonstrates the expansion of the semantic field of the concept of "happiness". Referring to the mythological image of fire in "Iambic Pentameters" (1912-1915), N. Gumilyov poetizes the image of a warrior sailing in the "seas under the sign of the Southern Cross" and giving his life "in the incessant call of the battle trumpet" [5, 224]: "And the soul is burned with happiness//Since then; full of joy / And clarity and wisdom, about God / It talks to the stars, / The voice of God is heard in military alarm / And divine it calls the roads" [5, 224]. As the researcher A. Filatov notes, Gumilyov's lyrical hero chooses the highest goal of life for himself, renouncing sensual pleasures. He "is aware of himself as a part of the real world and understands that he will reach the goal no sooner than he will pass the path prepared for him here" [14, 125].

It is undoubtedly about the poet's path. After all, creativity is also a kind of self-immolation. In "The Magic Violin" (1907), one of the early poems on this topic dedicated to V. Bryusov, N. Gumilyov described the creative process both as happiness (which is emphasized by the images of light and pleasure) and as a deadly spell, because the one who once took the magic violin in "imperious hands" can lose "serene light of the eyes" forever [5, 100]. Rapture and bliss are associated with fright, mortal cold, rabid wolves that roam "along the road of violinists" [5, 100]. The associative field of death is growing: "the spirits of hell love to listen to these royal sounds", "rabid wolves in a bloodthirsty frenzy will bite into the throat with their teeth, stand with their paws on the chest" [5, 100]. In the final quatrain, the creator is blessed for both creativity and death: "Own a magic violin, look into the eyes of monsters / and die a glorious death!" [5, 100]. Despite the fact that the priority of non-existence over being dominates in the poem, the principle of mystical balance is realized in the concept of "happiness": although the "boy" dies a "terrible death

of a violinist", he "laughs", boldly looks into the "eyes of monsters" [5, 100]. The torments of creativity are leveled by the courageous acceptance of the happiness of a new being cognition.

A decade later, in the poem "The Knight of Happiness" (1917), N. Gumilyov created the concept of a poet whose mission was to build a new world order. The purpose of poetry, according to the poet, was to overcome both the resistance of "enemies" and the material of the "word": "...I have to tell again and again, / How sweet it is to live, / how delightful it is to win / The sea and girls, enemies and the word" [6]. The same one who continued to complain about the world's sorrow in difficult times, the lyrical hero threw down the gauntlet. In a troubled country, he was ready to share his happiness with everyone who looked at what was happening with hopelessness. Numerous repetitions of "I have to tell..." [6] inspire readers that they were born to be happy.

At the end of his life, N. Gumilyov finds himself on the threshold of a new universe. In the book "Pillar of Fire" (1921), the poet seeks to find himself in the transformed world of "sullen and stubborn architects of the Temple rising in the darkness" [5, 339]. Those who have a genuine sense of poetry and can know the essence of being belong to them – "the best representatives of humanity, they most fully embody the image and likeness of God, they are exposed to what is inaccessible to ordinary mortals" [9, 319].

Conclusion

Thus, the path to happiness in N. Gumilyov's lyrics runs through both light and dark beginnings. In the felicitarian concept, the poet managed to implement the main principles of acmeistic aesthetics and poetics. The rejection of symbolism and theurgism, the subject detail that allows us to convey the peculiarities of the psychology of the hero, the synthetics of images, a verified system of oppositions, among which the antinomy of existence / non-existence became the cornerstone in the polemic with symbolists - all this allowed the poet to create an ambiguous world image of happiness as a gift of fate and the absolute limit of desires, eternal aspiration and constant expectation, to realize that the justification for existence can be not only creativity, but also the lust for the poet's life.

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Цель статьи – посредством метода концептного анализа исследовать традиционные и индивидуально-авторские способы представления концепта «счастье» в творчестве Н. Гумилева. Рассматриваются особенности репрезентации гумилевской фелицитарной модели, изначально отвергавшей пессимизм символистов в их устремленности к грядущему и в отношении к миру в целом. Анализируется мотив эфемерности и недостижимости счастья, которое лирический герой раннего творчества Н. Гумилева ищет в мечтах, мирах обетованных, экзотических или за гранью земной жизни. Подчеркивается значение негативного опыта в общении с «запредельным» в появлении новых аспектов восприятия иных вариантов счастья (счастья «дерзостного пути» первооткрывателя, воина, мореплавателя, мага, жреца; любовного счастья, гарантией которого оказывается близость внутреннего мира возлюбленной решительности и смелости лирического героя). Отмечается, что особенности осмысления счастья в зрелом творчестве Н. Гумилева связаны с приятием пути, предначертанного судьбой поэта. Миссия «рыцаря счастья», как отныне называет себя лирический герой Н. Гумилева, заключается в счастье познания нового бытия, в преодолении сопротивления «врагов», материала слова, в трансляции веры и надежды тем, кто смотрит на происходящее с тревогой и пессимизмом. В заключении делается вывод о преломлении ряда принципов акмеистской эстетики и поэтики в гумилевском фелицитарном концепте. К ним относятся отказ от теургизма, использование предметной детали, позволявшей раскрыть особенности психологии героя, синтетичность образов, выверенная система оппозиций, среди которых антиномия существование/несуществование становится краеугольным камнем в гумилевской полемике с символистами.

Ключевые слова: Н. Гумилев, Серебряный век, счастье, акмеизм, мечта, дерзостный путь, любовь, творчество

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