



FEATURES OF O. MANDELSTAM'S POETRY

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| Article history: | Abstract: |
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| Received: 3 rd January 2022 | The article examines the features of Osip Mandelstam's poetry. Special attention is paid to his work, which makes it possible to form a fairly complete impression of the ways of interpreting the poet's creative searches. |
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Literature is the kind of art that requires a special attitude and understanding, sometimes not always easy and transparent. To become a writer or poet means to find a way to express your thoughts not just with words, but with artistic images that will remain after reading in the soul of every person who has become acquainted with the work [1].

Osip Mandelstam is among the most significant Russian poets of the 20th century. Mandelstam was very enthusiastic about Impressionism, considering it an innovative phenomenon in art; Impressionism in its broad sense most fully corresponded to his idea of the life-giving abilities of art reflected in this poem.

Mandelstam's father was a merchant, and his mother was born into the intelligentsia. He spent his youth in St. Petersburg, where he studied at a commercial school and wrote his first poem. In 1907, he visited Paris and fell in love with the French Symbolists. In 1911 he studied at the University of Heidelberg and then at the University of St. Petersburg, although he never graduated.

Mandelstam is one of the truly outstanding Russian poets of his own time or any other time, highly appreciated by such outstanding writers as Nikolai Gumilev, Anna Akhmatova and Boris Pasternak. Georgy Ivanov wrote about the initial impact of Mandelstam's poetry: "His poems were amazing. First of all, they are amazing." Ilya Ehrenburg's attitude towards Mandelstam bordered on the religious.

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Mandelstam's poetry has an extraordinary sense of balance. The free association of ideas sometimes seems chaotic, but above all there is a sense of harmony. Mandelstam does not paint on an epic canvas – he is a lyrical poet to the core – but his most successful works form an important part of the objective reality of Russian history.

In his youth, Mandelstam was associated with acmeism, but this association may have been more declared than real. He had his own path to follow. In his work, extreme inner refinement is combined with simple spoken language. The European elements, which he internalized in a natural, non-theoretical way, merge in his poetry with the Russian classical tradition. The verbal fabric of Mandelstam's poetry is as complex as a mosaic, and at the same time, the flow of images never detracts from the authenticity of the senses. At times, his handwriting seems as fragile as the colors on the wings of butterflies, but it has an indestructible, Hellenic hardness. In addition to poetry, Mandelstam also wrote wonderful articles on art.

The early stage of poetry is distinguished by the search for the meaning of existence, a certain naivety. His poems are understandable due to the simplicity of the rhymes. They do not require deep reflection from the reader ("Why is the soul so melodious...") [2].

The main idea, which arises at the beginning of the works, has a logical conclusion at the end. That is, the world that the author depicts is close to the understanding of reality by representatives of acmeists, whose views were later held by Mandelstam. If "Creativity" refers to symbolism, then "I shudder from the cold" focuses on the connection with the material, which makes it close to acmeism.

Years later, in the poet's lyrics, there is a tendency to sharpen interest in the history of his native side, so the poems acquired a solemn syllable, a special expressiveness. The craving for the image of Rome, St. Petersburg emphasized his desire for knowledge, presented him as a subtle observer ("Try to tear me away from the century!").

The thirties for the poet create a sense of a tragic worldview, since arrest implied life imprisonment or execution. This mood permeates many of the poems of the late stage ("I am haunted by two or three random phrases"). Mandelstam was looking for a positive note in everything, even describing revolutionary events, he believed only in a bright future.

The poet's attitude to love was always serious, as this feeling extended to the attitude to life. However, the frequency of objects for expressing passion was striking. Throughout his difficult fate, he was at the peak of love

experiences, which could not but affect his work ("That passion ... the mystery of their power is a murderous magnet!"). His senses are always in motion ("And without you, the air is empty again").

In the 1930s, Mandelstam's grotesque poem about Stalin, "We live without feeling..." led to his arrest; he died in prison. His life and times are described in extraordinary detail in two brilliant volumes of memoirs by his wife Nadezhda [3].

Osip Mandelstam's "Your thin shoulders turn red under the whiplash" describes the big situation in a simple, short, but effective way. In Mandelstam's poem, he immediately begins with a strong statement: "Your thin shoulders are made to blush under whips," and then reinforces it by writing: "Blush under the whips and burn in the damp cold." He continues to make similar statements in each of the next two stanzas in the same format as in the first stanza. By doing so, it allows the reader to tune into a repressed feeling because of these sad events. The ideas of this poem reflect some of the terrible events taking place in this world. In the last stanza, Osip Mandelstam describes his point of view, on which he stands during all the terrible events. He describes himself as a "black candle" burning for people experiencing these events. This stanza shows viewers how little hope there is in these doomed situations, but at the same time it serves as confirmation to viewers that people still hope to improve and find light in these circumstances [4].

In the years since his death, Mandelstam has gained recognition – especially in the West – as one of the greatest and most inspiring poets of the Russian language, equal to Akhmatova, Pasternak and Marina Tsvetaeva. While Mandelstam's work received little attention in the Soviet Union, especially during the Cold War, it received widespread attention in the West and was published in many translated collections. These volumes serve as confirmation of the integrity of Mandelstam's work and his spirit. As Erwin S. Brody wrote in his preface to Mandelstam's Poems, translated by R.H. Morrison: "No Soviet poet of contemporary sensitivity has reflected more intensively than Mandelstam the loss of historical and philosophical self-confidence and the resulting inconsistencies between the state order and the isolation of individual consciousness. He was mainly concerned with the preservation of the cultural and moral heritage of Russia, and his best poems testify to the survival of art and consciousness. at a time and place when both seemed to have the most illusory chance of staying alive" [5].

Thus, the following conclusions can be drawn:

1. Over the years, acmeism is gaining momentum in the author's poetry: clarity is replaced by blurred content that is not understandable to the reader after the first reading. The discovery of a connection between architecture and literary direction has a motif of freedom ("Running out to the square, free ...").

2. Straightforwardness is one of the striking features of Mandelstam's poetry and his character as a whole. Openness in his poems was manifested through the depiction of Stalin's repressions, for which he was sent to the Far East ("We live, not smelling the country under us").

3. Deep reflection, devotion to one's people, love of freedom, craving for the past, the motif of endless love, love of life are original, sincere features of Mandelstam's poetry.

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