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## **ALLUSIONS AND REMINISCENCES IN THE POETRY OF M. ANMASHEV**

Mikhail Anmashev is one of the most interesting, talented, and intellectual poets of the 21st century. He wrote poetry during the last 13 years of his life, right up to his tragic death of coronavirus on 9 June 2021. In addition to poetry, he also wrote a number of historical and philosophical essays. The poet, an economist by education and PhD, was born in 1961.

Mikhail Anmashev's allusions enable to show the evolution of concepts, heroes, and places of action or to consider any social or philosophical problem from the viewpoint of the author. Open reminiscences are usually combined with paraphrases. Hidden reminiscences allow to create a dialogue between two or more authors in the format of a poetic work. Within the framework of philosophical reasoning, Anmashev criticises various aspects of modern society.

Anmashev's poems can cause a sense of complex combinations of the semantic variety, subtexts, reminiscences and allusions in understanding a lot of historical and literary materials – events, facts, names, images, phrases, and the possibilities of various interpretations, a field for a wide range of readers' thoughts. Anmashev's poetry is distinguished by a wealth of figurative and metaphorical segments.

Speaking about the “extra-linguistic” reality of Anmashev's poetry, we mean that to understand the text containing reminiscences and allusions, the knowledge of the meanings of words in a vocabulary is not enough, but encyclopaedic information is also required. R. Barthes characterises the text as “the entwining of many voices and numerous codes that are simultaneously confused and incomplete”. According to R. Barthes, reminiscences and allusions are an indispensable reality of the text and the text itself “exists only due to intertextual relations, due to intertextuality”. Barthes focuses on the fact that the

essence of the text is not in its enclosed internal structure, which can be thoroughly studied and analysed. It is based on its access to other texts, other codes, other signs. The text exists only due to intertextual relations. "Intertextuality is understood as the inclusion of either other texts with other subjects or their fragments in the shape of marked or unmarked, transformed or unchanged quotes, allusions and reminiscences".

The poem "What is there gushing on the glass" (2013) is very illustrative in this regard.

The feeling of tragedy and instability of the world permeates this poem and multilayer metaphors enhance and absolutise it. The poet depicts the perception of the world as a "structure", a term that belongs to Kafka and is quite appropriate here. The hero of the poem is a person, who is at the limits of emotional tension (ecstasy) and lacks individual features (universalisation), which emphasises a high degree of expressiveness against the background of the opera *Carmen* by Bizet. The allusion leads to Spain and its rhythms, where blood pulsates and where adrenaline goes off scale in the corrido. This music is an allegory of passion, blood, and aspiration for freedom. The paradoxical multilayer nature purely characteristic of Anmashev can be seen even at the background, where Wagner begins to sound parallel to Bizet, as a symbol of the real danger of the return of fascism (... such things are happening here, brothers, that Wagner will soon wake you up...) in the world where dynamic mental reverse selection is under way. In this world turned inside out, "the time of turpitudes and hibernation" reigns and the space appears in two hypostases: Generalised universal context and a geographically narrow space grotesquely specified by certain historical realities associated with Russia, for example, a promise to raise the country from the knees ("...and in the morning, the whole country in hangover rises from all fours"). Here, reverse regressive metamorphoses occur and a wild fierce force is growing, capable to destroy the world in the future. In this regard, Ravel's theme is added to a musical counterpoint ("Ravel's press grows") and his *Bolero* is glowing in the dynamics

and the fury of events. In this space turned inside out, Apostle Paul again becomes the sadist persecutor of Christians, Saul – “it is the time of Saul now”. Wagner will lose to Cassius Clay, this wild force. Everyone will soon be awakened by Wagnerian marches.

The canvas of allusions made of unimaginably intricate and extensive laces of various literary and historical reminiscences comprises the biblical text, the historical figure of Nero, its literary version in Lion Feuchtwanger’s novel “Pseudo-Nero”, and the political philosophy of Niccolo Machiavelli with his instructions for all dictators and tyrants – “The Prince”. There is also an allusive dialogue with Dante and the text of his “Divine Comedy”. The figure of Emperor Augustus appears in the intertextual mirror, sacralising his rule with the help of Virgil (“and the rope has been laid”). Thanks to the poet, the rascal appears in the face of history in the sacred image of the emperor just like the current ruler (Putin) is sacralised by well-known “admirers” from the world of art.

Characterising the tragic reverse metamorphosis in the development of homo, which loses animus, Anmashev uses the history of the cruel persecutor of Christians, Saul, who became a believer after meeting Christ, accepted Christianity, and became Apostle Paul. In the present times, when “someone hammers blades”, the reverse transformation is under way and it testifies to the reign of evil: “Maybe there were the times of Paul, but there are the times of Saul today”. In the meantime, David is ready to portray everything. This refers to Jacques-Louis David, the official painter of Napoleon, who naturalistically and sympathetically depicted the bloody reality of the French revolution, one of the many nominal allusions of this poem forming a two-layer subtext, with the second layer as a connection with the specific work of the artist: “Coronation of Napoleon” (“Well, give the canvas to David. It is the time of victims and coronations...”). In the poem, everything is linked to this crazy triangle – the exodus from the Egyptian slavery and the eternal forgiveness of walking in a circle (“after church chants, the hare crawls into the night”) and the eternal

Russian trouble of the missing Bermudas (“As long as we are lucky” – “the triangle will be drunk!”). However, there is hope and confidence in this distraught world that someone will overcome madness and this “third Tiber” (Third Rome) will inevitably dry and Carmen will merrily dance (“this third Tiber has dried and Carmen dancing merrily...”).

Culturological images permeate the entire poetic world of Anmashev, being a category shaping the forms of his poetic “ego”.

The word “stupidly” with its diminutive modality emphasises a polemic with the position of Sartre, because he is wrong according to the poet: It is easiest to admit that people are stupid and not responsible for anything, because they do not understand half of the essence and meanings, and it is most difficult to admit that everything, humanity and each person understand things. However, do they act in an appropriate manner? A thin, but obvious facet of responsibility for everything.