The Prince, The Fool, And The Nunnery: The Religious Theme In The Early Poetry Of Anna Akhmatova

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Anna Akhmatova and Thomas Stearns Eliot are considered among the most influential representatives of Modernism, Eliot - in Anglo-American Literature, and Akhmatova â€“ in Russian. Modernism emerged at the beginning of the 20th century, seeking to point out people's failure to maintain a culture based on spiritual values, an idea that was central to the works of Eliot and Akhmatova. By analysing and contrasting their last major poems, Four Quartets and Poem Without a Hero, this paper aims to present Eliot's and Akhmatovaâ€™s perception of time and modernity. Of particular interest are poems of the poet written in the style of the new, so-called, White verse, as well as revealing the value of its Turkic-Azerbaijani poems. View full-text. The Theme of Time in the Poetry of Anna Akhmatova by Kees Verheul, 1971; Anna Akhmatova by Sam Driver, 1972; Anna Akhmatova: A Poetic Pilgrimage by Amanda Haight, 1976; Akhmatovaâ€™s Petersburg by Sharon Leiter, 1983; The Prince, the Fool and the Nunnery: The Religious Theme in the Early Poetry of Anna Akhmatova by Wendy Rosslyn, 1984. The Speech of Unknown Eyes. Anna Akhmatova occupies a position unique in the history of modern Russian poetry. An established poet before the revolution, she continued her active creative life well into the mid-1960s, and after the death of Pasternak, Akhmatova was the last remaining major link with what had been one of the great ages of Russian 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 also produced many first-rate translations of Italian, French, Armenian, and Korean 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 also produced many first-rate translations of Italian, French, Armenian, and Korean poetry.