

## "FIRE" AS THE "LOGO" OF THE ARTISTIC WORLDS

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**ABSTRACT.** *Fire as the 'Logo' of Artistic Worlds.* The aim of the present paper is to analyse the image of fire created by two representatives, one of the Acmeist and the other of the Romantic school of poetry, N. Gumilev and S.T. Coleridge, revealing similarities and differences between their approaches. The obvious parallelism of the poets' works is demonstrated, with particular attention paid to the fact that specific fire-related images were emphasised by Gumilev in his translation of Coleridge's works. The attributes of the artistic universes of the Russian and of the English poet are shown: the continuity and constant interaction of their elements, the identity of the properties of the whole and of its various parts in each case.

**Keywords:** *fire, symbolism, English Romanticism, Acmeism, "the Lake school".*

**REZUMAT.** *Focul ca 'Logo' al lumii artistice.* Lucrarea de față vizează analiza imaginii focului în creațiile reprezentanților poeziei romantice și acmeiste, S.T. Coleridge și N. Gumiliov, dezvăluind asemănările și diferențele de abordări dintre acestea. Este demonstrat paralelismul evident între operele acestor poeți, o atenție deosebită acordându-se faptului că imagini speciale evocând focul au fost evidențiate de Gumilev în traducerea operei lui Coleridge. Sunt dezvăluite

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trăsăturile universurilor artistice ale celor doi poeți, rus și englez: continuitatea și interacțiunea constantă a elementelor acestora, identitatea dintre proprietățile întregului și cele ale diverselor sale părți.

*Cuvinte cheie: focul, simbolismul, romantismul englez, acmeismul, "poezii lacurilor".*

## Introduction

The researchers, as a rule, see in the acmeistic aesthetics formulated by Gumilev only a divergence with the Symbolists, with their "... desire for the world beyond and the other one, for the depiction of the spirit otherness" (Friedlander 1994). Meanwhile, Gumilev proclaiming the postulates antithetical to symbolism and forming in such a way a new system of artistic world vision, in fact, describes the way of the world perception that attracted him in the works of the "Lake School" poets.

However, comparing the "otherness" created by Gumilev, i.e. a new artistic reality based on the merging of multidirectional forces, with the main artistic and ontological "Lake School" principles can help demonstrate the evolution of the romantic idea both in the Russian poet's works and in the poetry of Western European romantics, and reveal the conceptually significant connections of Acmeism and European Romanticism (Derina 2008; 2017; Swati Samantaray 2013; Arezou Zalipour 2010; Sareh Jaber, Imran Ho Abdullah & Ravichandran Vengadasamy 2016; Fatemeh Safarnejad, Imran Ho-Abdullah & Norsimah Mat Awal 2013).

The above interconnection serves as a sufficient reason to focus research efforts on intercomparison of the romantic idea specifics in the poetry of Gumilev and the older English romantics.

## Theoretical Framework

Despite the considerable number of research devoted to the ideological and literary sources of Gumilev's creative work, the problem of the poet's artistic quest for interrelations with the romantic idea as a whole, as well as its implementation in the works of European and Russian romanticism representatives is not sufficiently studied. Researchers often leave out of consideration the similarity of the specific artistic being created by Gumilev and artistic realities created by romantics, although the above phenomena have common *external attributes* (*seas and lakes, fires and forests*) and common *internal characteristics* (such as reconciliation and multidirectional principles merging - *good and evil, light and darkness, south and north*). It should be

stressed that the denial of the irreconcilable poles opposition, and the experiments on harmonization and unification of the principles traditionally opposed to each other, form the foundation of the romantics' poetic structures.

The affinity of Gumilev's search for harmony with Lermontov's main poetic themes serves as an indication of Gumilev's creative quest genuine direction. The Russian romantic has achieved "Byron's level" in the implementation of various stages of the romantic idea development (*loss of harmony with the world, attempts to restore it, a new fall*). The creative work of the "Lake school" poets served as a spiritual guide not only for Byron, who recognized the "striking similarity" of his own texts to the works of Coleridge, but for Gumilev as well, who in the preface to his own translation of Coleridge's "*The Rime of the Ancient Mariner*" established a strict line of demarcation between Byron's glorification of "the heroic", efforts to "comprehend the mysteries of the universe" and revealing the "interrelation among all living things" made by the "Lake School" poets.

The artistic embodiment of the romantic idea in Gumilev's texts did not receive sufficiently detailed coverage in the "Commentary" on the academic publication of the poet's complete set of works, containing a comprehensive textual, historical, literary, and biographical analysis of Gumilev's works, and representing the most fundamental research for today. Thus, we are compelled to state the almost complete absence of works dedicated to the topic chosen for the research.

Separate dissertations having appeared in the last decade, devoted to various aspects of the poet's creative work do not contribute to revealing the nature of Gumilev's poetry's interrelation with the romantic tradition; they do not contribute anything fundamentally new to any of the sections of Gumilev's art studies. As a rule, the authors in their conclusions reproduce the theses set forth in the works of Otsup (1995), Pavlovsky (1994), Friedlander (1994), Zobnin (1995), Kozhushkova (2017). In this case they often lose sight of many conceptually significant moments. In the majority of studies, Gumilev's poetic and theoretical practice is analyzed mainly in the context of a creative polemic with the contemporaries. Ushakova, in her work "*Symbol and Allegory in Nikolai Gumilev's Poetry (the text and contexts)*" (Ushakova 2003) states that romantic and neo-romantic poetry was congenial for Gumilev; but the issue remains undisclosed since Acmeism poetics is generally analyzed in terms of convergence / divergence with the poetic and theoretical practice of symbolism.

In most research works, the key ideas of Gumilev's artistic universe are simply fixed with no regard for the problem of Gumilev's literary and worldview interaction with his predecessors and contemporaries, without taking into account the context of the poet's artistic philosophy generation. So,

Polievskaya, in her study "*Exotic topoi in Gumilev's works*" (Polievskaya 2006), notices that the motives of the lack of harmony "*on the Earth*", and search for the ideal in "*wondrous countries*" do not correlate in any way with Gumilev's poetic system key ideas (for example, with the ideas of *balance, truth, otherness*). Recognizing that "*Gumilev's heroes are going to exotic countries in the hope of finding unattainable beauty and harmony*," the author does not trace the organic connection of Gumilev's motives of the path and the search for harmony with the idea of creating new harmonious realities.

However, a full-fledged comparison of Gumilev's poetic-theoretical experience and the one of romantic poets is not carried out in fundamental studies of Gumilev's works either. Friedlander, in "Gumilev, a critic and theorist of poetry", says that Gumilev, in his articles, appears to be an eclectic, whose acmeistic ideas are in many ways a mixture of the popular ideas of his Russian and foreign predecessors and contemporaries. Nevertheless, the obvious parallelism of Gumilev's manifesto and the fundamental ideas of the "Lake school" remain outside the scope of the study. For example, let's compare Gumilev's thesis about the "*lack of chastity*" in the attempts to penetrate into the area of the unknown with Coleridge's calls not to try to "*comprehend the incomprehensible*", but only to depict the "*trembling soul approaching it*"; compare the techniques used by Gumilev while creating his *otherness* with the English poet's thesis about the creative imagination, a "*synthesizing force*", through which the disconnected elements of reality are balanced, combined and created again.

Meanwhile, the correlation of the "*otherness*" created by Gumilev (new artistic realities based on the merging of multidirectional forces) with the main artistic and ontological principles of the "Lake school" can contribute both to clarifying the evolution of the romantic idea in the poet's work and revealing the concept significant connections of Acmeism and Romanticism. The detectable affinity of Gumilev's and Coleridge's theses about equilibrium and poetic synthesis makes it possible to trace in Western European romanticism the artistic embodiment of the idea of harmonizing the world, congenial to Gumilev's. It also helps clearly differentiate Gumilev's worldcreation from the neo-Platonic tradition of German romantics, in whose artistic and philosophical experience the achievement of harmony was not associated with equilibrium or interpenetration of the elements, but with complete subordination and dissolution of the finite and illusory in the eternal and infinite.

### **Discussion**

The creation of the "*highest perfection*", the world in which, finally, the complete harmony of the absolute opposites has been achieved, should have

meant for Gumilev and his English "brethren" a successful solution to the balance-truth problem. However, the most important feature of the artistic universe of both Russian and English poets was its continuity, the constant interaction of all the elements, leading to the birth of parts. Intermediate links arise among Coleridge's "*sets of elements*" and among Gumilev's multiple "*other possibilities of being*", preventing the ontological chain from breaking and one's attaining a fully harmonious state. In artistic constructions of Russian and English poets, the fire, in which worlds arise and disappear, and in which lyrical heroes are burnt and revived, becomes an integral element of the present and new realities

In Gumilev's poetic system, the image of fire receives particular significance as far back as in his earliest works of "*The Path of the Conquistadors*". The admiration of its "*beautiful brightness*" (Gumilev 1998) and the desire to be "*burned down*" have been expressed there for the first time:

*O moment, do not be powerlessly flat,  
But fall off, burn me  
And be a great echo of  
Fire waiting for centuries.*  
(Gumilev 1998)

A first direct clash of a flame and a lyrical hero is described here:

*Without drooping azure eyes,  
She walks, mouth closed,  
Like a maiden of fiery paradise  
As a young dream of the sun.*  
(Gumilev 1998)

In the works of the Symbolist poets, the function of fire as the prediction of doom, and destruction was, perhaps, the most common one, manifesting itself in its many variations in the artistic works of both the older and younger generations. At first poets predicted the death of an individual person who was powerless in any way to resist the elements of fire, as, for example, in the above Balmont's fragment, as well as in the following lines of F. Sologub:

*Oh, the whirlwind demon is crying menacingly,  
Leaden cloud clothed,  
And the clouds that floated rosy,  
To himself, he calls his hot summer meal.  
He will fly, rattling thunders,  
He will take down the proud towers,*

*Lightning eyes  
He will burn your shack.  
(Sologub 1991)*

Over time, the modernist flames flared up more and more, capturing extensive areas of artistic existence. And already in Balmont's works sounds the thought not about individual burning, but about a certain world-cosmogonic fire gaining strength:

*And in the terrible craters there are prayer explosions;  
Swaying in the abyss, born at the bottom  
Spikes of flame are monstrously beautiful,  
And suddenly flaming cornfields,  
Tired of hiding its brilliance in mighty depths.  
(Balmont 1989)*

The fire is able to spread to the whole universe: "*Oh, yes, I like that it is white and halo / eternal earth and mountainous countries are burning <...>*".

In F. Sologub's art the ideas about a radical change in the world are associated with fire:

*But the cruel Serpent will be overthrown,  
Burning new sun darkness  
And this world will be wide  
Free house, not a prison!  
(Sologub 1991)*

The whole spectrum of almost simultaneously experienced events, from the religious regenerating inflammation of the world to its complete disappearance in the fire, can also be traced in A. Bely's artistic and theoretical works. So, in his "*Apocalypse in Russian Poetry*," a joyful foreboding sounds: "*The veil is torn from the world — and these factories, people, plants will disappear; the world, like a sleeping beauty, wakes up to wholeness, shakes the pearl head-band; the face will flash a dawn; eyes are like azure; the cheeks are like snow clouds; mouth is fire. <...> The black clouds that curtain it will be pierced by its rays; they will flare up with fire and blood*" (Bely, 1994). In Bely's "Sunsets" referring to the same period in the poet's work as the above article, the picture of the unburned, but already "dying" world is written out with dark colours:

*A tired world falls asleep in peace, and ahead  
Spring no one expects for a long time  
And you do not wait.*

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*There is nothing ...  
And nothing will be  
And you will die ...  
The world will disappear ...*  
(Bely 1994)

Gumilev's thoughts are also consonant with what Balmont wrote about the fire:

*Fire cleansing  
Fire fatal  
Beautiful, powerful  
Brilliant, lively!  
Silent in the flicker of a church candle  
Much noise in fire,  
Deaf for the pleas, many faces,  
Multicolour with the death of buildings.  
Agile, cheerful and passionate,  
So triumphantly beautiful ...*  
(Balmont 1989).

*And the beautiful brightness of the fire  
I would rather say live  
Than grey, sick grass,  
What are you and me...?  
He always rushes up,  
It is drawn into joyful smoke,  
And the centuries swept over him,  
Gold and always young ...*  
(Gumilev 1998)

The insistent call to be burned in the "saving" fire in order to become "the other", voiced in the "Northern Raj", does not at all dissonant with Sologub's "proud aspirations":

*Understand that, timidly keeping the flesh,  
Slaves are afraid of burning, -  
And you go to the font of fire  
Burn and do not burn.  
From that font you will leave intact  
Washed with saving fire ...*  
(Sologub 1991)

*Behold the king! Come and understand  
His saving net,  
In the vigorous vortex of his events  
Hurry to sink and burn.  
Easy to burn and stand up by others  
Set foot on a new one ...*  
(Gumilyov 1998)

But despite this, at first glance, obvious harmony, Gumilev's voice always sounded special, not merging with Bely's ecstatic insights, Balmont's hymns, or Sologub's expectations and impulses.

Referring to the analysis of "The Path of the Conquistadors", the researchers first of all establish the interrelation of Gumilev's texts with the symbolist "guids"; they write about the predominance of symbolist poetics in "The Autumn Song" (Volkov 1930; Dolgoplov 1964), about the consonance of

the symbolism of "The Sun Maiden" with A. Bely's "Gold in the Azure" (however, the origin of the above Gumilev's text can also be attributed to "Balmont's influences: " *The fire appeared before them, / foggy. / And he was beautiful, and even, and quiet, / But unexpected horror seized them*" (Balmont 1989; Komoltsev 1996). The interpretation of the solar Virgin as "Sophia, the apocalyptic sign of the divine incarnation", as the very "Wife clothed with the sun", who Solovyov wrote about, has become axiomatic. (Gumilyov 1998)

Meanwhile, if we study Gumilev's "maiden" more closely, it is easy to see that the latter, in fact, does not resemble the Eternal Femininity of Solovyov and the young symbolists. After all, the deeds on which she caused the "king" awaiting her with her appearance hardly fit into the framework of the Christian esoteric tradition ascribed to Gumilev:

*But the king looked with eagle eye  
And he issued a mighty voice,  
And the blood flowed,  
And death, like a storm, flashed <...>*  
(Gumilyov 1998)

In Bely's works, the "king" after the meeting the "fire" behaves, however, somewhat differently. The difference becomes especially remarkable if we compare the following fragment of one of Bely's "primary" texts with another Gumilev work:

*Oh my king!  
You are intimidated and miserable.  
You as in old time  
lurked among white violets <...>  
Clouded in sleep of  
surging night  
blue mad eyes  
on snowy face.*  
(Bely 1994)

*The sun is rolling, my golden curls  
I pick flowers, speak with a breeze.  
Why am I not happy as a child?  
Why not calm like a king?  
A bow is trembling on a tested bow,  
And everyone whispers and whispers  
glittering sword  
He, mad, has not yet forgotten the island,  
Blue seas of endless search.*  
(Gumilev 1998)

Bely's lines are essentially about a fading flame, a dying world that becomes "cloudy", "night" and "snowy", but Gumilyov still has an "endless" glow in the center of everything.

Over time, the "glow" acquires in Gumilev's constructions, more and more different reflection than in Bely's works. Thus, in the "Autumn Song", immediately following the "The Virgin of the Sun", the solar creation turns into a completely non-azure dream for the hero:



*Why are there so many quiet spells in it?  
Why in the sight of fire?  
She is a sick nightmare for us  
Or the truth is more of a nightmare.*  
(Gumilev 1998)

Such a rebirth of the "virgin of paradise" into a "nightmare" seems quite indicative. After all, if we draw parallels to the later Gumilev's "the fiery", "the luminous", "the dazzling", we will see that their involvement in the spheres opposite to the heavenly ones comes to the forefront; connecting with them means hero's merge with the flame, which originates not in those areas, from which beats Bely's "golden" light or "azure" white fire.

Gumilev's "king" and its flame are just as little in line with the "usual commandments of decadence". In one of them, formulated by Sologub, and, as it may seem, very close to the aspirations of Gumilev's "tsar" and his dream that "burned" the world, "*The wondrous palaces of the unrealizable are built with a dream chanting all that is, what is revealed* (Sologub 1991), the connection of fire is accentuated not only with a non-existent, surreal, but with an impossible ("unrealizable"). While in Gumilev's works, "foreshadowed" by otherworldly fire, as we can see, will always be endowed with unconditional reality.

The claim widespread in scientific literature, that in his early lyrics full of "princes of fire" and "joyful bonfires" Gumilev masters Balmont's imagery, seems controversial. (Gumilev 1998). It is hardly possible to speak of the genetic affinity of "bonfires" and "fires" created by two poets, if the interaction of lyrical heroes with them entails completely different consequences. In particular, the dissimilarity of what is happening in their texts becomes apparent when comparing Balmont's "*Forest Fire*" and Gumilev's "*Forest Fire*":

*The forest fire is buzzing.  
I understood the foreshadowing.  
You stood in farewell before my soul  
O shadow of the past! - Forgive me  
At the terrible turn, in the middle of smoke  
and fire!*  
(Balmont 1989)

*Everything is worse in the sleepless night  
Faster running wild,  
And blinded with lights  
Black blooded,  
The first the person dies.*  
(Gumilev 1998)

In the first case, we read about the achievement of a "fiery boundary" (the death), in the second one - about passage through it. After all, Gumilev's man is not just close to dying. He is proclaimed the "first" victim of fire. As the whole course of Gumilev's poetic thought shows, both in his earliest works and in the later period of his creativity such sacrifice is quite sensible and

made with a quite definite purpose: so, in *"Sometimes I am sad ..."* the hero must *"be burnt"* in order to find a new quality for himself, *"... And you will be a Star of Awakening, / Herald of the nearness of dawn,"* and in order for another world to be created: *"If you want you to give bright / Expand before sick people <...>"* (Gumilev 1998); in the *"Northern Radzha"* it is said about the *"new border"* (Gumilev 1998), and later, in the *"Conquistador"*, it is spoken about a special existence, *"Eldorado"*, which can open up *"in death"* and in clouds of smoke and flame.

As for Balmont's "flame", it may be "white", "cold", "red" or "blue", lunar or solar, it may "sing" and "burn", but essentially nothing follows the words *"I am burning"*, *"I perish"* of which the works of the poet are full. All the same, in his works Balmont expresses ideas seemingly indicating the opposite. For example, in *"Fire"* some "new spaces" are mentioned that can be revealed by fire:

*I know Fire  
And there is another radiance for us,  
What burns before the eyes forever withered eyes.  
In it is sudden knowledge, in it is horror, delight  
Pre immeasurability of new deep spaces.  
(Balmont 1989).*

And even the intention is declared in these newly discovered worlds to penetrate:

*For what, from what, who took them, who uprooted,  
Who clothed them in the rays of multi-star decorations?  
I'll leave for an answer!  
(Balmont 1989).*

In contrast to Gumilev's conflagration, Balmont gradually brings to the forefront the aimlessness and endlessness of the burning process:

*In the bosom of growing black waters*

*An unlimited fire started.  
But sleeping ghosts floated forward  
Dear direct and aimless.  
And each, as the dormant spirit of a dead man,  
Swung in sparkling smoke.  
And they sailed endlessly, endlessly  
And they made their way by the blind.  
(Balmont 1989).*

Both the fire itself and the burning appear to be a non-binding and non-consequence game, as it happens, in particular, in "*Bonfires*":

*Yes, and burning fires  
This is only a dream game.  
We play executioners.  
Whose loss? No one's  
(Balmont 1989).*

In Gumilev's poetics, the result of combustion is always the emergence of a completely new, previously non-existent reality. In Sologub's works, the hero, who accepted the "baptism of fire", becomes a part of the receiving "other" world (the reality of the "witch", "poison"), losing unusual for this world features: "*Something will die, of course, / You inside, so what? / What you have, you will forever / All the same, you will not save*", and receiving in return the inherent attributes:

*But then, deadly poison  
All soaked, will you  
Strike a snake  
Unreasonable flowers.  
You will be with dead lips  
Throw streams of arrows  
And in broad ways  
To kill the insignificance of affairs.  
(Sologub 1991)*

Thus, it is obvious that the image of the fire, which was created in the artistic and philosophical experience of Russian symbolism, cannot be considered the primary source of Gumilev's *flame*. Different genesis and the nature of existence in the artistic worlds, different goals and opportunities do not allow us to talk about the secondary nature of Gumilev's *fire* in relation to the "*bonfires*", "*fires*", "*reflections*", "*flaming sunsets*" of his contemporaries and predecessors.

If in the poetic practice of Russian symbolism, *the fire*, as a rule, is a way to destroy the world and the lyrical hero, then in Gumilev's one it is the means of creating a new being. If in Balmont's, and Bely's works, *the flame* acts as a barrier, through which it is impossible to penetrate, then in Gumilev's poetic practice *the fire* opens a path, leading the hero out of the earthly reality. And if, for the symbolist poets, *burning* is an endless "game" that has nothing to do with rebirth, revival or creation of worlds, then for Gumilev, being born in a *flame* has all the attributes of genuine, not gaming reality.

The special, different from the symbolist, nature of the Gumilev's *flame* has attracted the attention of researchers. In Gumilev's works studies, various

assumptions are made regarding the nature and genesis of *the fire*, blazing on the pages of his works related to almost all periods of the poet's creative work. In particular, according to Zobnin, Gumilev's genuine interest in *the fire* is an evidence of his commitment to the ideas of Heraclitus of Ephesus. (Zobnin 1995). Like in the teaching of the ancient philosopher, Gumilev's *fire* acts as a kind of "primary element": "*This cosmos, the same for all existing, was not created by any god and no man, but always it was, is and it will be forever alive fire, lightning measures and extinction measures ... Everything exchanges for fire, and fire for everything ...*". Indeed, already in the earliest works, the artistic universe of Gumilev appears to be a "*forever alive fire*", from which "*the world is born and into which it returns again.*" If, according to Heraclitus, "*everything is a change of fire,*" then in Gumilev's works, starting with the "*Autumn Song*", the words "*flame up*", the lines are "*fiery*", and everything in them "burns" and "*blazes*":

*Autumn bliss kiss  
Burning in the woods with a star of scarlet;  
And in the evenings in heaven  
Scarlet clothes were burning <...>;  
And autumn was full  
In the words of a burning melody <...>;  
We do not know! The darkness of the night is deep,  
A dream is a fire, moments are moans <...>  
(Gumilev 1998)*

However, a more careful reading of the poet's texts shows that in the world he creates, *the fire* is not the ultimate goal, but rather the means by which various goals can be achieved, the main one is the hero's transition into a new being. Indeed, in the very first poems of Gumilev, not only an image of the "*forest*" appears, from which the ordinary paths do not lead, but also an image of the "*fiery*" path from it. For example, in the "*Autumn Song*" the "burning" of a wood nymph is declared mandatory and the only condition for moving heroes from the "*forest*" world to another, a new one:

*But if you want a Day  
And you love the best delight,  
Give back to the arms of the fire  
Your sister, your dryad <...>  
And your call will be heard,  
A plea will not be fruitless,  
Having gone from the joy of the forests,  
You will be divinely free.  
(Gumilev 1998)*

The "*Sick Earth*" clearly shows a picture of what will be "after" *the fire* and "comets":

*And again there will be a celebration  
And again I will be united:  
Vast plains  
And on the plains of anyone.*  
(Gumilev 1998)

Thus, *the fire* here is, above all, a concomitant attribute of the transition of the "earth" to a new quality; the transformation into a "star," is rather an intermediate stage of this metamorphosis than its ultimate goal. (Balmont 1989)

The function of *fire* as a kind of ontological link connecting the "world" and the new realities can be traced both in the early works (for example, in the "*Autumn Song*", and "*Testament*", "*to burn down*" means "*to leave another life*"; in the "*Northern Rajah*", death in the fire entails a transition to a different, new "*side land*"), and in the later ones. For example, in the "*Canzon III*" ("*Fire*", 1918), the hero's meeting with the one "*created from fire*" turns out to be directly related to the well-defined change of the "*earth*":

*The earth will forget the insults  
All warriors, all merchants,  
And there will be, as of old, the druids  
Learning from green hills <...>*  
(Gumilev 1998).

Almost unchanged the parallel "*the fire - the birth of a new world*" is also drawn in the later works of Gumilev. For example, in the poem "*Sahara*" (1918), *the fire* is again a means of creating another reality:

*And maybe a few centuries left  
How our world is green and old  
Eagerly rush predatory flocks of sands  
From the burning, young Sahara.*  
(Gumilev 1998).

At first glance, the imaginative system of this poem is based not so much on the world-creating ideas as on the author's desire to reflect the environmental problem relevant to the present time and well-known at the beginning of the century namely the spread of the desert. (Davidson 1992). However, we suppose, the above work is still an evidence of the poet's somewhat different beliefs.

If we pay attention to the peculiarities of the word usage, namely, the epithets “*burning*” and “*young*” describing the central character, the Sahara, which is like the “*Sun Maiden*” appeared in front of Gumilev’s hero as “*a maiden of the fiery paradise, a young dream of the sun*”), it will become clear that, in the essence, we deal here with another version of Gumilev’s “*created from fire*”. After having merged with it, in this case, after having been absorbed by the burning fiery sands, the world will turn into a star pierced by the fire (which is also referred to in “*Nature*”):

*And when, finally, the ships of the Martians  
The globe will be  
That will see a solid golden ocean  
And they will give him a name: Sahara.*  
(Gumilev 1998).

The special function of Gumilev’s fire can also be traced in works which, at first glance, have only indirect relation to the topic of our research. In particular, in a number of texts of “*Canvas*,” which, as Gumilev’s poetry researchers indicate, convey not the poet’s “*thoughts*”, but “*enthusiastic surprise by the secrets of nature, primitive childish amazement, which Wordsworth or Coleridge, two dear to Gumilev poets, considered necessary for great poetry*”. (Otsup 1995). Indeed, as the researchers note, both in “*Zambezi*”, and in “*Somalia*”, and especially in “*Equatorial Forest*”, “*the primitive fear inspired by the wild unexplored African jungle, whose victims <...> die delirious in front of the poet <...>*” is expressed (Otsup 1995).

*I gave the bed to a tired guest  
He lay down on the skins of the panthers, but could not doze off,  
Eagerly listening to the long, wild tale,  
The feverish delusion of a stranger from the woods.  
He sighed: “How dark! This forest is endless,  
We will never see the sun again!”*  
(Gumilev 1998).

The role of *the fire* as a link between *the being* and *the otherness* is even more emphasized by Gumilev in the texts of “*the Pillar of Fire*”, for example, in the poem “*Leopard*”, in which the hero-hunter having killed a leopard, should, as the old belief says, die himself. Starting with the very first reviews of the above work, special attention is paid to “*strong vigorous motifs of fresh, undivided, even primitive power*”, “*the element of premonition, Dionysian frenzy*”, to which the author has surrendered. Meanwhile, the circumstances of

the lyrical hero death point out to the direct interrelation of "*Leopard*" with a completely different element, a "*fiery*" one. After all, the terrible "alien country", where the beast was killed and where the hunter would be killed ("*My brother, my enemy, you can hear roars, / you smell the smell, you see smoke?*"), can be compared with "*forests*" and "*the fire*" from the earlier texts of the poet (for example, with fire, bestial roar and the smell of smoke from the "*Forest Fire*", with smoke and the forest fires of the "*Marquee*", etc.). A direct reference to the "*Forest of the Wilds*" can be traced here:

*Sorcery and divination  
In the silence of the deaf nights  
Leopard killed by me  
Busy in my room.  
(Gumilev 1998)*

The analogue of Gumilev's pattern of the hero's transfer into a new being, including the passage "through the fire" (burning down), forms the basis of Coleridge's artistic universe. For example, "*Poems about the Old Sailor*", in which at the key moment of sea wanderings Death itself arises in the fire before the sailor:

*Are those her ribs through which the Sun  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a Death?  
(Coleridge 1884).*

The poem quite definitely speaks about the specific nature of this most important part of the artistic universe. From the very beginning, the fire, which is the constant companion of the hero's sea journey, is endowed by the author with "evil", "dark" features. Here are just some examples from the first stanzas:

*All in a hot and copper sky,  
The bloody Sun, at noon,  
Right up above the mast did stand...  
(Coleridge 1884).*

*About, about, in reel and rout  
The death-fires danced at night;  
The water, like a witch's oils,  
Burnt green, and blue and white...  
(Coleridge 1884).*

The author's ideas about the demonic essence of the fire are also reflected in the fact that from the very beginning he links both the fire itself and the fiery sun with the image of the west (the location of the country of the dead), thus giving the described scenes a particularly dark color:

*The western wave was all a-flame.  
The day was well nigh done!  
Almost upon the western wave  
Rested the broad bright Sun;  
When that strange shape drove suddenly Betwixt us and the Sun.*  
(Coleridge 1884).

The "demonic" origin of the Coleridge's fire can also be confirmed by similar images found in the poet's other works. So in the "*Poem of the Old Sailor*", the fire from the very first lines conceals a threat, personifying the evil and implanting in the reader the idea that the sailor's story about his voyage will not have a happy ending. In the "*Ode to the passing year*", the author, from the very beginning, sets the two-sided nature of his "*flame*" by contaminating biblical and pagan images, placing them among the New Testament "oil lamps":

*Till wheeling round the throne the oil lamps,  
(The mystic Words of Heaven),  
Permissive signal make...*  
(Coleridge 1884).

The "Deities of Nature" are the Bloodthirsty Spirit, the beautiful Spirit of the Earth, the Spirit of Nature, and, finally, the God of Nature who in Lozinsky's translation is rightly identified with Perun. (Coleridge 1884).

In the poem "*Fire, Famine and Slaughter*" behind the foreground of the narration with its relevant social theme (Coleridge 1884) a completely different subtext can be seen: the fire, which is in the form of an evil spirit (a witch), seems to be the messenger of the one whose name is directly related to hell:

- *Who sent you here? <...>*
- *Myself, I named him once below,  
And all the souls, that dammed be,  
...laughed to hear Hell's burning rafters...*  
(Coleridge 1884).

In the "*Song from Zapolya*", a "pillar of fire" described, in which the "singer" burns down and disappears:



"FIRE" AS THE "LOGO" OF THE ARTISTIC WORLDS

*I saw a pillar of fire  
Yes, heaven ascended.  
In it a bird reyla, ringing, -  
Singer spellbound <...>  
And so he sang:  
<...> It's time for us to go  
In a long way!*

So the theme set in earlier texts gets ultimate completion. Despite the absence of direct indications of the kinship of the above "pillar" (sunny shaft; shaft of sunny mist) with demonic forces, we can see here a characteristic typical of the "devils" of English romanticism:

*He went down and went up <...>  
In the pillar of fire <...>  
His eyes were fiery.*

Gumilev also describes the essence of the fire through a specific set of epithets and techniques. So, in his earlier texts, for example, in "*The Spell*," the fire appears in an unambiguously "demonic" environment:

*Young magician in purple chiton  
Spoken otherworldly words,  
Before her, the queen of iniquities,  
Lavished rubies magic <...>  
Cried invisible strings  
Fire poles floated,  
Proud military tribunes  
Eyes lowered like slaves.  
(Gumilev 1998).*

In the "*Testament*" (like in the "*Autumn Song*" describing the rite of the druid sacrifice), the fire flares up in the clearly anti-Christian "forest of the magi» and appears to be a part of the anti-Christian (druid) rite:

*Let high on pink moisture  
Evening mountain lakes  
Young and strict magicians  
Cypress will make a fire <...>  
And the flute silence saddened,  
And the silver gong roars  
At the hour when shivering and go  
Roaring pink raft.  
(Gumilev1998).*

The specific nature of Gumilev's fire can be traced in the texts of "*Pearls*", namely, in "*The Stone*", in which one of the terrible inhabitants of the druidic pantheon is chanted. It is known that the stone being one of the druid magic talismans, an attribute of the God of Nature and the Other World (the death), was identified with lightning, thunder and fire. The "evil" (although still "hidden") essence of the "*stone*" and its "*flame*" is emphasized by Gumilev:

*Look how angry the stone looks  
In it the cracks are strangely deep,  
Under the moss the hidden flame flickers;  
Do not think, not fireflies!*  
<...>  
*And you will groan in amazement,  
Seeing the brilliance of its lights <...>*  
(Gumilev1998).

No less distinctly the "evil" and "cruel" nature of *the fire* is conveyed by Gumilev in "*the Discovery of America*", in which, just as in "*the Poem of the Old Sailor*" by Coleridge, the ominous sunset is described:

*Everything went like a dream! And in the present -  
Vague foreboding woes,  
Instead of fame - hard work  
And in the evening - a ghost burning,  
Viciously waiting and cruelly avenging, -  
The sun in the abyss of fiery water.*  
(Gumilev 1998).

The lines of the two authors are interrelated not only due to the central image itself (the threatening fiery sunset), but also due to the accompanying phenomena (fiery water, the idea of the sun as a cruel ghost expressed in the both texts). However, Gumilev, having made some corrections in Coleridge's text while translating it, seems to have fully revealed the "hidden" essence of both English and his own "*fire*". If Coleridge, speaking of the "evil" nature of his *flame*, only outlines the connection of everything that is happening with "demonic" forces,

*The skiff-boat neared: I heard them talk,  
'Why, this is strange, I trow!  
Where are those lights so many and fair,  
That signal made but now?'  
... It hath a fiendish look -  
(The Pilot made reply) ...*  
(Coleridge 1888).

- then the Russian poet immediately focuses precisely on the "devilish" side of the presented in the poem act:

*The shuttle was close. I hear:  
- Is there no witchcraft here?  
Where did the bright one go  
Who called us, the light?  
- Those were the eyes of Satan!  
(So the catcher exclaimed).  
(Coleridge 1888).*

Thus, the most important part of the artistic constructions of Gumilev and the poets of English Romanticism which ensured the continuity of acts of cognition and creation in their artistic universes, was endowed with a clearly defined "dark", "demonic" character that could not but influence the further course of all onto-gnoseological processes.

### **Conclusion**

Referring to the poetic experience of Coleridge, we reveal that in the English poet's works at all stages of his creative path (beginning with the early "Ode to the Passing Year" 1796, and ending with the "Song from Zapolya" 1817) the fire simultaneously performs the functions of killing in this world and rebirth in the new one. The most vivid example of the specific function of the "flame", which simultaneously carries death to the lyrical hero and endows him with life, is found in "*The Rime of the Ancient Mariner*": two inseparable companions, *Fire-Death and Life-in-Death*, appear in front of the hero.

We establish obvious parallels with Gumilev's texts, linking the above characters with an imaginative series of Gumilev's "*created from fire*" (starting with the poem "*The Sun Maiden*" and continuing up to the texts of the latest collections), paying attention to the fact that their special, related with fire features were accentuated by Gumilev in his own translation of the English text.

In Gumilev's poetics, the role of the image of fire as an important link in the chain of artistic and ontological processes can be traced in almost all periods of creativity. Unlike the Symbolist contemporaries (in whose texts, burning down is generally seen either as a kind of "insane", endless "game", unable to quench the desire to be "burned" (and removed from being), or as a "terrible frontier", a means of killing a lyrical hero and the destructing the world), in Gumilev's works, death in fire becomes both a means of creating new realities, and penetrating lyrical heroes into them. The direct interrelation among the motives of death in fire, the birth of the otherness, and the transfer of the

heroes there is already established in the earliest works of the poet (as the most vivid examples of the above processes, we cite such texts as *"Autumn Song"*, *"Sometimes I Am Sad ..."*, *"Testament"* in which the new worlds open up before the lyrical hero exactly as a result of burning down; *"Northern Raja"*, *"Androgen"* in which the opposites are synthesized exactly "in the flame").

Both Gumilev's and Coleridge's fire have a specific nature which gives rise to the otherness, and causes the main drawback of the new being, the lack of the desired equilibrium. In the "evil" flame, a terrible being is born, in which a clear advantage is on the side of the "demonic" source (in the works of Russian and English poets this superiority was reflected in a similar motive of the absence of Christian patrons). In Coleridge's text, the demonic nature of the otherness is also indicated by the fact that when merging with the supreme being, the lyrical hero traditionally acquires the "devilish" trait: "fire in the eyes" ("burning eyes", "flame in the eyes"). So it is quite natural that in the unbalanced world, the Sailor does not manage to find inner harmony, to get rid of the melancholy / yearning "burning" his soul (like Gumilev's Columbus, whose soul "languishes like in a crypt").

Gumilev's texts contain more explicit indications of the only possible result of the synthesis: a premonition of a failure to comprehend the secrets of the world, the predominantly "evil" nature of being, into which the lyrical hero is thrown. In the "Discovery of America" the author speaks about the strange essence of the synthesized being, which is still, rather, the "hell" than a paradise garden. In "Canzon" from the "Pillar of Fire", disharmonious otherness turns into the entire imperfect "here", while harmony again turns out to be somewhere "there."

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