

THE IMPORTANCE AND INFLUENCE OF KOKTEBEL IN THE POETIC WORK OF M. VOLOSHIN

Pei Jiamin Postgraduate Education
Peoples' Friendship University of Russia, 6 Miklukho-Maklay
xiaowanzi0471@126.com

Pei Jiamin , The Importance And Influence Of Koktebel -- In The Poetic Work Of M. Voloshin – Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(6). ISSN 1567-214x

Keywords: Koktebel. East Crimea. M. A. Voloshin. Poetry. Influence. Creativity.

The summary: The article is devoted to the study of the influence of Koktebel on the work of Maximilian Voloshin. The author pays special attention to the poetic heritage of M. A. Voloshin.

INTRODUCTION

The *relevance* of this research is determined by the necessity to study the influence of the natural and territorial, historical and cultural and other factors produced by the local objects on formation and development of the inner world of a creative personality. The researchers point out the *objective* relation between the outstanding representatives of the humanity and certain territorial *localizations (locations)*.

The macro and micro objects are typically considered as the *territorial locations*. In the Russian tradition, the research of *micro locations* is widely common, i.e.: houses (buildings), estates, villages, and small settlements. For example, it is generally accepted to statement of fact of certain thematic “influence” of Boldino village as a “creativity place” for A.S. Pushkin; Karabikha estate for N. Nekrasov, etc.

The territorial “consolidation” is rather common for the world practice. For example, cities, regions, geographical (historical) areas and so on are studied as the parts of *macro locations*.

Presently, such objects are commonly called “*places of power*”, thus emphasizing the *multifactoral* effect of the location. The term “*genius of the place*” is used in the modern science for the location-related personalities.

In relation to Maximilian Voloshin, the researchers unanimously note that the Koktebel “author’s personality and creativity were considerably “*had a significant impact on the personality and work of the author*”. And the “*reverse influence*” of M. Voloshin on Koktebel was absolutely natural. Since it is precisely the multifaceted creative activity of M. Voloshin that

Koktebel owes its unconditional charm. Therefore, it can be concluded on the symphonic influence of “*place*” and “*genius of place*” on the formation of the prominent and creative *mythology of the territorial location*.

Therefore, the *purpose of this research* is to study the importance and influence of Koktebel on the poetry work of M. Voloshin.

METHODOLOGY

The history of the symphonic relations of the genius and a geographic location begins prosaically. Koktebel translated from Turkic means: “kök” – blue; “töb” – top; “el” - area.

“The area of blue tops”, with the exception of the poetic name and beauty of the surrounding natural landscape, was not much different from dozens of the same small, unremarkable Tartar villages of the East Crimea. For a long time, tourists and travellers were not attracted either by the local sea and mountains, or by the “historicity” of Koktebel. The historicity of Koktebel is also not “unique”, but rather typical for Crimea.

In the 1st century BC, there were settlements of Cimmerians, and then the Taurus, Greeks, Genoese, and Bulgarians lived. From VIII till X century, on the site of future Koktebel there was a small seaside trading town destroyed by the Pincenates, and finally, from the middle of the XIII century, these places attracted the attention of Tartars, who occupied these desert lands. Despite the fact that the neighbouring territories of Sudak (Surozh) and Kefe (Kafa), were part of the Ottoman Empire, Koktebel is likely always to have been the part of the Crimean Khanate and did not subjected to the direct cultural and historical “Ottoman influence”.

Therefore, by the middle of the XIX century, Koktebel, which uniqueness was so sincerely astonished by many of geniuses of the Russian culture had been just a small, wildish, poor Tartar village without any prospects of industrial development, with a patriarchal way of life and a leisurely, long-winded passage of time.

The “*second birth*” of Koktebel dates for the end of XIX century. The famous ophthalmologist, Professor Eduard Andreevich Yunge purchased a small plot of land in Koktebel Valley. It is difficult to get an answer about what exactly encouraged him to do such an odd deed, at first glance. In view of virtually absent infrastructure, tourism anchors, legendary or real attractiveness, the object of investment had the only advantage - the *cheapness of the land*.

However, E.A. Yunge was an extraordinary man with a fair amount of the intuition. Except for the medicine, he was an expert in history, culture, arts and archaeology. Today, it is impossible be stated for sure if Professor E.A. Yunge could have become the *first “genus of the place” of Koktebel* or there have been the *pragmatic investments* of small family capital, i.e. the “commercial project” itself.

Only the fact that E.A. Yunge really planned to develop an *exclusive suburban settlement* with comfortable country houses and cottages in the purchased land, however, during his lifetime the project was not implemented. It is entirely possible that he was the one who attempted to make a *French* sound of the name of the Tartarian village.

The locals called the village “Kok-tepe”, i.e. The “Blue Tops”. The concept “Koktebel” clearly fixes the ending of the toponym [bel] giving a *seductive European charm* to it.

After the founder’s death, his heirs began selling the assets of the frustrated project. And a life-changing event occurs at this time: *the intersection of two meaningful events*. The Voloshin’s mother purchases a small land plot from the heirs of the frustrated “Koktebel Riviera”.

This was the “*third birth*” of Koktebel that is directly related to the name of M. A. Voloshin.

RESULTS AND DISCUSSION

Maximilian Aleksandrovich Voloshin was born on May 16 (28), 1877 in Kiev. Father - Aleksandr Maksimovich Kirienko-Voloshin (1838-1881), a college advisor, member of the Chamber of Criminal and Civil Rights of Kiev.

Mother - Elena Ottobaldovna Glezer (1850-1923). After the parents’ divorce, M. Voloshin lived with his mother in Taganrog and Sevastopol. In 1881, the M. Voloshin’s father died.

In 1893, Elena Ottobaldovna bought the land plot in Koktebel Valley, fitted up a house, laid out a garden and moved with her son there. Thus, Koktebel “appeared” in the life and destiny of the future poet, translator and artist, Maximilian Aleksandrovich Voloshin. It is quite possible that the other representatives of the creative community also felt the charming nature of this place of the “mysterious Taurida”. In 1912, K. Trebev bought a country house in Koktebel, in 1915 - V. Veresaev, and so on.

It should be noted that M.A. Voloshin had been travelling during the period from 1893 to 1916, and at that time, he had not already understood and perceived Koktebel *as the Home*. However, Elena Ottobaldovna had felt the charm of Koktebel immediately. She might have planned from the very beginning to create there a “family nest”, a “family anchor”, the Home that they actually had not had after divorce with A.M. Voloshin.

It took some time for M.A. Voloshin to recognize the “specific influence” of Koktebel. He studied at Feodosia grammar school. From 1897 till 1899, he studied on the Faculty of Law at the Moscow University, in 1899, he stayed in Yalta at A.P. Chekhov’s, then travelled to Austria, Italy and Switzerland, attended the lectures at the Berlin University and Sorbonne, took the art classes. During this period of life, his companions and friends were A. Franz, R. Rollan, P. Picasso, D. Rivera. Since May 1902, M.A. Voloshin had worked assiduously on paintings.

In 1903, M.A. Voloshin came back to Russia, and not to Koktebel but to Moscow. There, he has got fame in literature. He published a low, sided with the Russian Symbolists, visited Paris often, but all these trips and movements, new connections, new practices, changes of places, people and mood, all these speak for *having no Home, family and self consistency*.

The researchers of the live and creative work of M.A. Voloshin point out that it was 1903 that became his “*outset*” in Koktebel. The researchers have no exhaustive information about the reasons he had made such choice for. It might be that his decision to settle in Koktebel was influenced by his “Good Angel” Elena Ottobaldovna who wished her son having a family, children and a true-life home.

It is possible that M.A. Voloshin was already somewhat charmed by this magic place of East Crimea with its mysterious bays, hills and rocks, Tartarian legends, steppe odours of wormwood and sea iodine, mountainous paths and famous hilltops fancifully changing the blue tones.

M. A. Voloshin was absolutely sincere to say that: “Koktebel touched my soul not right away: I gradually became aware of it as the true native land of my spirit. And I needed many years of wandering along the banks of the Mediterranean Sea in order to understand its beauty and uniqueness...” [1].

In 1903, M.A. Voloshin started improving Koktebel. This would take a real decade and could be compared with being in love. This was like when the secret, earlier hidden from the strangers, minutest details of the life and nature of the item of attractiveness show up for attentive and non-indifferent view. M. A. Voloshin created a project of his House by himself.

At first, the attention of M.A. was captured by the *outer details* of Koktebel: the calm, round sea bay, landscape, hills and mountains that changing their colours.

Then, he became engaged in the *inner world*, deep essence of Koktebel. M. A. Voloshin noted: “I feel that something gets clear, linked in my soul. The present is gradually associate with each minute of the past. Everything is integral, everything is unitary, everything is reasonable. In fact, I am really starting to join Koktebel only now” [8, p. 153].

The House of M. A. Voloshin has got a clear vivid solution. It combined a variety of styles, volumes, parameters, castle-, or better to say, church-like windows, terrace decks and tower bridge, stairs, specific room arrangement, cosy hand-made furniture, homespun coverlets.

There were many friends’ gifts in the House: an inconceivable collection of pictures and photos, amazing collections of stones, shells, magnificent books. All these might be compared with the inner world of the master of the House “make it possible to understand his personality. At the same time, the house is a amazingly harmonic constituting a single whole with the Koktebel landscape” [7].

M. Voloshin himself admitted that only “many years later ... I have realized the truth that the previously known “common places” catch the eye at first view.

That is why I looked for “common places” of the south in Koktebel, but there are only few of them. The first summer I saw only the reticence and poorness of the nature and colours. And their remarkable expressiveness and elegance remained unavailable for me. It took many years of my youth, devoted to the arts and wandering in order to discover the originality and beauty of Koktebel” [2, p. 281].

In 1906, M.A. Voloshin married Margarita Vasilievna Sabashnikova (1882-1973). This alliance was unhappy and, in fact, broke up in 1907. It appeared to be the first time when M. A. Voloshin was forced to seek peace and support. In 1907, M. A. Voloshin decided to move to Koktebel. There he wrote the cyclus “The Cimmerian Twilight”. Thus, Koktebel became an objective *part of his creative world*.

Due to the affairs, he had to be in Moscow. However, the “topic of Crimea” held him hard. In 1910, he published his first collection of poetry

“Poems 1900-1910”. He was passionately working on the articles about A.S. Golubkina, M.S. Saryan, K.F. Bogaevsky.

With K.F. Bogaevsky M.A. Voloshin was bound by sincere friendship. They were united by a surprisingly subtle perception of the beauty of the mysterious Crimean lands.

In 1912, the *Appolon* journal published the M. A. Voloshin's article about K.F. Bogaevsky. In his article, the author not only described the life path of his famous friend but for the first time formulated his own vision of a number of creative concepts of the future “Cimmerian theme”.

In 1913, M.A. Voloshin held the public lectures, in 1914, he published the book of the selected articles about culture: “Faces of Creativity”. Meanwhile, in 1913, the main work on the construction of the Koktebel house was completed. The House of M. A. Voloshin was ready but the passionate traveller proceeded to his creative wanderings.

In 1915, the book of poems “Anno mundi ardentis 1915” was published; it was anti-war in spirit and penetrating by impact on the reader. Concurrent with the heartfelt poems, the Crimean water-colour landscapes came out...

The researchers remain at odds as to since when (since 1916 or 1917) M. A. Voloshin *permanently had lived in Koktebel*. But it cannot be argued that since 1917 Koktebel became for him the House Elena Ottobaldovna had dreamt of. Here, in Koktebel, the fusion of the “place of power” and human genius took place.

Since that time, Koktebel would have been forever a part of life and creativity of M. A. Voloshin. It would be present in all his works: in prose, poems, paintings, historical mysteries and philosophic insights, and would be maintained up to the last days of M. A. Voloshin.

It should be noted that Koktebel did not “accept” M. A. Voloshin immediately. “After a long way through the highlands and shallow gullies, the valley of Koktebel opened suddenly. And the bay closed by the “tooth-like horizon of mountains”, with its clear, surprisingly bright colours that became an “unexpected joy” in the life of many people, has remained in memory for life. It seemed that every macadam path in the mountains, each cloud appearing upright on the horizon, each bush, ceaseless landswell - everything is saturated with spiritual, almost human life and mind” [3, p. 351].

Gradually, M. A. Voloshin has got his own Koktebel fairly or intuitively enduing it with the qualities he thought to be important for himself.

CONCLUSION

“His” Koktebel becomes ... a symbolic image of the universe accumulating all variable “faces of the earth”, traces of its history and culture, and the “sorrowful area of Cimmeria” - the universal paradigm of being that represents which shows the entire unity of diversity and receives the entire diversity of unity. Voloshin drew the deepest meaning from this corner of the earth in the lonely experiences, but Koktebel was always an earthly verge for him that was open for various trends of living life. Koktebel gave an opportunity for Voloshin to leave the alien for him “mechanical” civilization and go into the world of nature, true human relations and heritage, organic culture” [4, p. 39]:

*«Припаду я к острым щелям, к серым срываю размытых гор,
 Причаиусь я горькой соли задыхающей волны,
 Обовью я чобром, мятой и полынью седой чело. Здравствуй, ты, в
 весне распятый, мой торжественный Коктебель!
 "Fallen down to sharp stones, to gray cliffs of smudgy mountains,
 I'll give communion to bitter salt of the choking wave,
 With thyme, and mint, and wormwood enlacing my forehead. Greetings to
 you, crucified in spring,
 My solemn Koktebel! [5, p. 98].*

A particular place among the creative work of M.A. Voloshin belongs to the poetic cyclus: "The Cimmerian Twilight" (1906-1909) and "The Cimmerian Spring" (1910-1926). These works of M. A. Voloshin are full of lyricism and personal dramatism. The poetic works summarized a painful life experience, the result of grievous break-up and divorce with M. Sabashnikova. And these "gave birth" to one of the "faces" of his Cimmeria - "the grandeur and sorrow". It is not a mere coincidence that M.A. Voloshin drew Koktebel a lot and often during this period. It might be he wanted in such a way to "compensate" for the losses sustained".

*«И этот тусклый зной, и горы в дымке мутной,
 И запах душиных трав, и камней отблеск ртутный,
 И злобный крик цикад, и клевет хищных птиц –
 Мутят сознание.
 И зной дрожит от крика...
 И там – во впадинах зияющих глазниц
 Огромный взгляд растоптанного Лица»*

*"And this muddy swelter, and mountains in this foggy mist, And odour of
 oppressive grass, and ultraviolet shine of stones, And blistering chirp of
 cicadae, and scream of flesh birds – Thus making dull.
 And swelter shivering from chirp ... And there - in the gaping eye rings,
 You see a tremendous view of the trampled Face"
 [5, p. 98].*

The modern researchers of the creativity of M. A. Voloshin point out exceptional "harmony" or "unity" of the poetic and pictorial talent. The "poetic" Koktebel and the "pictorial" Koktebel create a specific "synergy effect" when the poetic description of Koktebel serves as a "tone series" for its water-colour representations.

In his creativity, M. A. Voloshin achieved the monumental triune. *Koktebel is considered by the author "in three hypostases" - sea, mountains, and steppes.* For each of the components, the author found a certain creative "view" of perception. In common, by means of the poetry, opinion journalism and paintings, they represent the entire multifacetedness of the author's perception of Koktebel.

During the period of the Civil War, M.A. Voloshin, like the sages of previous epochs, preferred to stay out of the fray.

*«В те дни мой дом - слепой и запустелый Хранил права убежища, как
 храм, И растворялся только беглецам, Скрывавшимся от петли и*

*расстрела. И красный вождь, и белый офицер - Фанатики
непримиримых вер -Искали здесь, под кровлю поэта, Убежища,
защиты и совета. Я ж сделал все, чтоб братьям помешать Себя
губить, друг друга истреблять»*

*“On those days, my home, blind and empty, Preserved the rights of a safe
heaven like a church, And only hid the fugitives Who were on the run from
gallows and shooting. Both the Red Leader and the White officer – The
Bigots of the utter beliefs – Searched here, under the poet’s shelter, The
safe heaven, protection and advice. I would have done everything to prevent
my brothers from digging own graves and extirpating others” [5, p. 99].*

After the Civil War, the Soviet system treated M.A. Voloshin with indulgence. They attempted “unsuccessfully” to criticise him, however M.A. Voloshin continued chanting his beloved Koktebel. In 1924, M. A. Voloshin created the Creative House of the USSR Literature Fund in his house (initially: Free House of Creativity). The “House of Clunkheads” as the friends sometimes called his Koktebel house, again welcomed hospitably all the guests.

In 1926, he created the poem the “Poet’s House” where he summarized his Koktebel-related poetic life experience.

*«Будь прост, как ветер, неистощим, как море,
И памятью насыщен, как земля,
Люби далёкий парус корабля
И песню волн, шумящих на просторе.
Весь трепет жизни, всех веков и рас кончание своих странствий.
Живет в тебе. Всегда. Теперь. Сейчас»*

*“Be as easy as the wind, as inexhaustive as the sea,
And as filled with memories as the earth,
Love the far-out sail of the ship
And the song of waves roaring at large.
The whole tremor of all the ages and races, the end of your wandering.
That live in you. Always. Now. Present”. [5, p. 368].*

In 1927, M.A. Voloshin married Maria Stepanovna Zabolotkaya (1887-1976). The second alliance was successful. After the death of the poet, Maria Stepanovna has preserved his creative heritage. In 1930, M.A. Voloshin wrote the article “About myself” for the exhibition of his watercolours. He summarized the “Koktebel experience” of the painter in it. The poetic lines chanted again the author’s Koktebel water-colours.

*«Как в раковине малой, - Океана
Великое дыхание гудит, Как плоть ее
мерцает и горит Отливами и серебром тумана,
А выгибы ее повторены
В движении и завитке волны, - Так вся душа моя в твоих
заливах, О, Киммерия темная страна,
Заклучена и преображена. С тех пор,
как отроком у молчаливых Горжественно-пустынных
берегов Очнулся я, - душа моя разъялась,
И мысль росла, лепилась и ваялась
По складкам гор, по выгибам холмов.
Огонь древних недр и дождевая влага
Двойным резцом ваяли облик твой - И сих холмов*

*однообразный строй, И напряженный пафос
 Карадага. Сосредоточенность и теснота
 Зубчатых скал, а рядом широта
 Степных равнин и мреющие дали
 Стиху - разбег, а мысли - меру дали.
 Моей мечтой с тех пор напоены
 Предгорий героические сны
 И Коктебеля каменная грива.
 Его полынь хмельна моей тоской,
 Мой стих поет в волнах его прилива,
 И на скале, замкнувшей зыбь залива,
 Судьбой и ветрами изваян профиль мой».*

*“Like in the small shell of the ocean, The great breathing sings, Like the flesh shimmers and flares
 With the shades and silver of the mist, And its bends are reproduced
 In the movement and curvature of the wave, - And thus, my soul is locked in your bays,
 Oh, Cimmeria, the dark land, And turned upside down. Since that time when I came out
 to become the youth near the stilly, Solemn and lonely seaside, My soul has split up,
 And my though has raised, shaped and sculptured Referring to the folds of mountains,
 the bends of hills. The fire of the ancient soils and rainy moisture Together
 Sculpturing your look – And the uniform line of these hills, And the strained spirit of
 Karadag. The concentration and congestion of the tooth-like rocks, and nearby – the
 width of the Steppe plains and dreaming horizons That means the run for a poem and
 measure for a thought. Since that, my dream has filled the Heroic rest of the
 foothills, and the Stone ridge of Koktebel: Its wormwood is heady by my grief. My poem
 sings in the waves of its tide, And the destiny and winds have cut my profile
 On the rock that closes the choppy bay”. [5, p. 370].*

In 1931, M. A. Voloshin bequeathed his house to the Society of Authors.

Short before the death, in 1932, M. A. Voloshin called the Koktebel landscape one of the most beautiful on earth. The genius passed away his House and Koktebel that had become one of the main themes in his poetic and artistic creativity.

On August 11, 1932, M.A. Voloshin died, he was buried on Kuchuk-Yenishar mountain nearby Koktebel.

REFERENCES AND BIBLIOGRAPHY:

1. **Voloshin, M.A.** Autobiographic Prose. Diaries. Compiled By: Z. D. Davydov, V.P. Kupchenko. - M. Publishing House: Kniga 2. - 1991. - 416 p.
2. **Voloshin, M.** The Story of My Soul / Maximilian Aleksandrovich Voloshin. M. Publishing House: Agraf. - 2000. – 480 p.
3. **Voloshin, M.** Poems. Articles. Memoirs of Contemporaries. M. Publishing House: Pravda. - 1991. – 480 p.
4. **Voloshin, M.** Verses and Poems. St. Petersburg Publishing House: Peterburgsky Pisatel. - 1995. – 704 p.
5. **Voloshin, M.** I Pray for Those and for Others: Verses, Poems, Articles. M. Publishing House: EXMO-Press. - 2001. – 384 p.
6. **Voloshin, M.A.** Koktebel. Poem. [Electronic resource]: URL: www.krimoved-library.ru/books/kostukevich-feodosiya43.html (accessed on: 01/05/2019)

7. **Grachev, V.I.** Egocentric Nature of the Philosophy of Life of M. Voloshin. Bulletin of Pushkin Leningrad State University -2015 – No. 3. Series: Language and Literature Studies – p. 98-102.
8. **The House of M. Voloshin** in Koktebel. [Electronic resource]: URL: www.kimmeria.com/kimmeria/koktebel/voloshin_main_01.htm (accessed on: 01/05/2019)
9. **Zharkov, Y. I.** Country of Koktebel. Places of Culture. Mid-XIX – Mid-XX / – K. Publishing House: Bolero. - 2008. – 608 p.
10. **Yedoshina, I. A.** Cultural and Philosophic Aspect in the Life and Creativity of Maximilian Voloshin. Solovyovsky Researches. Ivanovo. Publishing House: IGEU. – 2014. No. 4. – p. 156-179
11. **Pinaev, S.M.** Poet of the Eternity Rhythm. Earthly Courses and Spiritual Expositions of Maximilian Voloshin. M. Publishing House: Azbukovnik. – 2015. – 800 p.
12. **Pinaev, S.M.** Orientalism in the Creation of M. A. Voloshin. Bulletin of the Peoples' Friendship University of Russia. – 2015. - No. 4. Series: Literary studies, Journalism. - p. 36-42.
13. **Redkova, A.V.** Philosophy of Travelling of Maximilian Voloshin. Bulletin of Moscow State University. – 2016. - No. 3. Language and Literature Studies. – p. 67-72