



Poplavsky as a "magician"

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ABSTRACT

Boris Poplavsky is a representative figure of Russian poets in exile, and his poetic works have a strong magical color. When he was young, Poplavsky was deeply influenced by mysticism and anthropology, which had a strong influence on the creation of his works, and his works are the form of magic that Poplavsky, as a "magician", conveys to his readers. The magic in Poplavsky's works is analyzed from various angles, including specific rituals and techniques such as witchcraft, prayer, alchemy, meditation, and practical mysticism, including Christianity, Judaism, and other theological modes, and the influence of the above mentioned magical elements on Poplavsky's fictional and poetic works is analyzed, with a special emphasis on the visual part, which confirms Poplavsky's role as a "magician" and a "magician". "magician".

Keywords: bovlavsky; surrealism; magician; apollo bezabrazov; home from heaven

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Boris Poplavskii is an important poet in Russian diaspora literature, whom Khodashevich describes as "as a lyricist, Poplavskii is one of the most talented poets in the diaspora, or perhaps, even the most talented" (Khodashevich p.142). During his lifetime, Poplavsky published his only collection of poems, *Flagi* (Flags), in 1931, and also works of fiction, such as *Apollon Bezobrazov* and *Home-ward from Heaven*, which show a very strong surrealism. In Poplavsky's work, the reader can find many allusions to magic, alchemy, astrology, tarot cards, Gnosticism, theosophy, Martinism, and so on. In this respect, Poplavsky seems to continue a mystical and esoteric tradition that made a very deep impression on the minds of the Russian cultural and intellectual elite at the turn of the twentieth century.

Poplavsky's work is rich in mystical allusions, and his diary entries about his life in Paris often refer to the word "magic", which seems to have given him the status of "magician". Poplavsky, who at the time talked about magic primarily with the painters Serge Charchoune and Lazare Volovick, saw it not only as a collection of ritual practices, but also as an essential part of the creative process. In his review of a Chisla article on an exhibition of Russian artists, Poplavsky mentions the "plastic magic" (пластическая магия) he found in the paintings of Russian émigré Abraham Mintchine. "Plastic magic" is a creative method by which the artist composes and chooses his paints so that the way he paints expresses his "devotion" to the object. The term "plastic magic" also encompasses the way in which a painting can act on the viewer, enabling him to feel the same emotions experienced by the artist.

Equally important to Poplavsky's poetic process is "plastic magic", which he sees as a combination of images and sounds that resonate with the reader in a purely "plastic" way. The poetic work is thus considered a "painting", which for Poplavsky implies a kind of mystical insight, where the reader is drawn into a magical ritual aimed at transmitting the poet's mystical knowledge to the reader in the form of "sensations". The aim is to transmit the poet's mystical knowledge to the reader in the form of "feeling". Although Poplavsky as a poet in exile has been repeatedly mentioned in studies, there are few studies on Poplavsky's "magic". Therefore, this paper examines Poplavsky's identity as a "magician" from this perspective. The paper treats Poplavsky's magic not only as a mystical phenomenon, but also as an artistic and poetic phenomenon, in order to highlight the visual components of the various magical practices that Poplavsky refers to in such mature works as *Apollo Bezabrazov*, *Home from Heaven*, and *Automatic Verses*.

I. THE ORIGIN OF POPLAVSKY'S IDENTITY AS A "MAGICIAN"

In 1920, at the age of 17, Poplavsky left Russia and settled with his family in Istanbul, where he studied mysticism and anthropology. A strong religious feeling, which sometimes leads to ascetic self-restraint, was also present in Poplavsky and had a profound influence on Poplavsky's work. Later, in 1921, Poplavsky went into exile from Istanbul to Paris, where he became a devoted follower of *Zdanevich* and described himself as a "brutal futurist," sometimes writing purely transrational verse. Poplavsky's dream was not to become a literary figure, but a sculptor, and it was only because he lacked talent for sculpture that he turned to literature, and it was only after a few years of hard living and lack of opportunities to publish his poems in Paris that he gradually made a name for himself in the literary world. Under the influence of Futurism, Poplavsky joined the literary life of young exiles, successively joining "Gatarapak", "Palata poetov" and "Czarna". Gatarapak, "Palata poetov" and "Cherez", which greatly enriched Poplavsky's theory and practice of surrealism. Although Poplavsky's writing style is strongly colored by surrealism, his poetic style is very different from that of the French surrealists, and in terms of sensibility it is the same as that of Russian literature, with a sense of vastness, desolation, and compassion (Wang Jianzhao p. 13). After leaving *Zdanevich*, Poplavsky began to write for the modernist review *Chisla* (Numbers), documenting artistic life, writing reviews, publishing poetry, and fragments of the novel *Apollo Bezabrazov*, which describes Russian life in Paris. *Apollo Bezabrazov* was also Poplavsky's first work of fiction, and from that point on Poplavsky's work has always had a magical element to it. In February 1934, Poplavsky wrote in his diary:

Oui, je suis un hérésiarque. Да, я вхожу в мир, вернее, сознаюсь в чудовищном учении, перед которым поbledнеют гностические трапезы с поваленным подсвечником, учении о том, что дьявол ближе и дороже Богу, чем человек. (Poplavskii 2009, p.381)

Yes, I am a pagan. Yes, I entered the world, or rather, I believed in a doctrine I taught that would outlast the food of the Gnostics and the toppled candlesticks. This doctrine says that the devil is closer to God than man.

Without understanding the paramount importance of magic in Poplavsky's short life, one might consider the above record as a poor joke or evidence of his excessive and unfounded vanity. In fact, as Leonid Livak puts it:

The narrator's contradictory split personalities are the author's alter egos. Vasilii is a Christian mystic, weak in body and will, tearfully sentimental, and obsessed with "eternal questions". Vasilii is a Christian mystic, weak in body and will, tearfully sentimental, and obsessed with "eternal questions". (Livak p.92)

The narrator's paradoxical split personality is the author's alter ego. Vasily is a Christian mystic, physically weak, weak-willed, tearful, sentimental, and obsessed with "eternal questions."

Poplavsky was influenced by mysticism, which made him an unswerving mystic in real life, and in the process of creation, he tried his best to show his identity as a "magician" to the readers, and thus magic, alchemy, astrology, and other magical elements filled Poplavsky's works, and in the first novel *Apollo Bezabrazov*, Poplavsky used "illusion" as the main element to describe a series of mystical experiences, ranging from mystical ecstasy to morbid hallucinations. In his first novel, *Apollo Bezabrazov*, Poplavsky describes a series of mystical experiences, ranging from mystical ecstasy to morbid hallucinations, with "hallucinations" as the main element, in order to create an "unfamiliar" setting for the story of a group of Russian immigrants in Paris. The aim is to create a "strange" setting for the story of a group of Russian immigrants in Paris. A more complex experience of inner metamorphosis is presented in the second novel, *Home from Heaven*, implicitly tracing back to Raphael's symbolic story of the Virgin Mary. Finally, in Poplavsky's poetry, music, philosophy, and painting come together to form "mystical painting," introducing a more universal visual perception and its connection to memory. A magical communication between the reader and the text is realized.

II. THE ELEMENT OF "MAGIC" IN APOLLO BEZABRAZOV

In the novel *Apollo Bezabrazov*, Poplawski describes an informal group that resembles the circle of pioneering poets around *Zdanevich*, with obvious characteristics of a utopian society, such as isolation and a language of self-communication. And placed in the broader context of World War II, it symbolizes or represents a pattern of small-scale migration. Although strictly speaking, the novel depicts only a few representative characters among the immigrants, including intellectuals, peasants, fallen aristocratic women, marginalized Jews, and the protagonist, *Apollo Bezabrazov*, it is not yet fully representative of the immigrant model, and can only serve as a representation when one considers the relationship with French society. The novel was begun by Poplawski in 1926, when he still considered himself a futurist, and completed in 1932, when his previous enthusiasm had vanished. This is echoed in the development of the novel, in which the group gradually loses its avant-garde spirit and transforms into a group adapted to an exotic existence, with the utopian social attributes eventually disappearing. Thus, the novel essentially documents the transition from a pioneer mode of thinking to an immigrant mode of thinking.

The magical elements of *Apollo Bezabrazov*, Poplawski's first novel, are best represented by illusions. In the novel, Catholic Abbot *Hildenbrandt Racrocque*, an alchemist, instructs Vera-Tereza von *Blitsenshtif* in the practice of magic at a small convent in the Swiss Alps, and Vera-Tereza is one of the convent's Vera Tereza is a student at the monastery and the only female character in the novel, who shares similar experiences with St. Catherine of Siena and St. Teresa of Avila. Vera Teresa had an unusual family background, her mother was of Russian-German descent, and her father was a nobleman from Lorraine, a madman in character and the author of several volumes of works on demonology. Vera Theresa is often depicted in the novels as seeing visions, talking to stones on a regular basis, falling into an inexplicable state of absentmindedness from which she feels mystical ecstasy, and calling herself the "Star of the Underworld". After the death of Father Guildenbrandt, his successor, Robert *Lekorniu*, found notes in the margins of Guildenbrandt's letters explaining the meaning of Vera Theresa's visions in terms of blasphemous voices and indifference to the teachings of the Church.

Today she heard a high-hunting,⁶ a crystal sound, and the journey of lunar spirits to a blasphemous Sabbath, but she couldn't make out the words. This child is too talented to live long.....Inexplicable absences and causeless tears, but so many of her meditations are carefully concealed, stigmatized, appearing and vanishingly beautiful. are carefully concealed, stigmata, appearing and vanishing in an instant, but also the voices of highhunting, frightening, blasphemous questions, and indifference to the teachings of the church (Poplavskii, 2015 p. 85-86).

Today, she heard the sounds of the High Hunt, the crystals, and the journey of the moon elves to the profane Sabbath, but she could not hear the words. The boy was too talented to live long. Inexplicable absences and unprovoked tears, but many of her meditations were carefully hidden, stigmata that appeared and disappeared in an instant, but also voices of the chase, fear, blasphemy, and indifference to the teachings of the Church.

Among other things, "high hunting" ("Высокая охота") is often used to refer to a kind of demon hunt in which riders and their dogs are taken by stormy weather on the road. The instantaneous appearance and disappearance of the stigmata is probably an allusion to St. Catherine of Siena, who received the stigmata in 1374, saw a "mystical marriage," and in 1378, in a state of ecstasy, dictated *The Dialogue of Divine Providence*. In 1378, in a state of ecstasy, she dictated "The Dialogue of Divine Providence", and all kinds of strange visions also haunted St. Teresa of Avila, such as seeing an angel at her side, and between the pain of the angel's golden spear piercing her heart and pulling it out, she felt sweetness that she didn't want to get rid of, and lost herself in this kind of mysterious ecstasy. In the novel, Vera Teresa has a vision of a flaming angel compiled from millions of other angels. This mystical ecstasy has always been viewed with suspicion and considered to have demonic attributes by its very nature.

In Apollon Bezobrazov's "Dnevnik's Diary," Vera Theresa complains of having fallen into what might be called a state of paralysis of the will, an internal disorder, or an obsession, in which one feels mesmerized by something external. The waltzes in Franz Lehár's songs brought her to this state, and it is worth noting that it is this waltz that Poplawski refers to in his musings on the nature of poetry. The scent of a mandala, a waltz, or a word are merely signals to the memory, but they would not be regarded as signals if they were not affected by a "substantial excitement" (содержательное волнение) that transcends their sensory nature. This agitation is ontologically linked to what Poplavsky calls the world of music. Poplavsky sees the "magical awakening power" of music as a magical incantation, and the accompanying states of bodily agitation are interpreted as psychic states of a witch or medium in contact with the supernatural, and it is not by chance that Vera Teresa is unable to move or escape from this state, which reminds her of mystical ecstasy. By using the word "evocation," Poplawski plays with two meanings of this word of French origin: the verb "evocative" meaning "to summon" and the verb "to awaken" meaning "to call up" and "to awaken a memory or a memory" meaning "to awaken a memory or a memory" meaning "to awaken a memory or a memory" meaning "to awaken a memory or a memory. The verb "evocative" means "to summon" and "to awaken memory or imaginary life," which is why the narrator of the novel associates listening to music from the past with "magical awakening powers.

Боже мой, как пронзали мне сердце старые довоенные вальсы из немецких опереток, под которые я так тосковал гимназистом на бульварах и катках, совершенно одинокий, слабый, плохо одетый, лишенный знакомых. Вся душа довоенной Европы в последний раз сыграна в них вместе с отзвуками Вагнера и Дебюсси и призракам и Метерлинка, Дрейфуса, Жореса и Сары Бернар.(171)

My God, how the old pre-war waltzes of German opera pierced my heart! When I was a gymnasium student I used to listen to their melodies and feel haggard, alone on the boulevards and skating rinks, weak, ragged and friendless. The soul of all pre-war Europe shone for the last time in these operas, echoing the souls of Wagner and Debussy, and of Maeterlinck, Dreyfus, Jareth and Sarah Bernhardt.

The fictional Robert *Lekorniu* is similarly tormented by such mystical ecstasies as erotic dreams involving nuns and Templars, blasphemy, and cursing God, and Robert, who is later dismissed from his post, incorporates some magical elements into his dancing, including the jumping ritual of the Russian sectarians and the transition from squatting downward on yoga chairs to climbing poses, among other things. Robert attempts to gain communication with God in a jerky, spasmodic movement to express his own desire to kill Apollo (*Bezobrazov*). Robert's approach contrasts with the stony stillness of Apollo's behavior and meditative gazing at objects, which is completely self-absorbed and inclined to silent meditation and infinite repetition of the same magical formulas. Apollo could chant the name of an angel or a demon aloud for twelve hours with a dogged persistence, and could shut down his consciousness by focusing maximally on an object, such as rolling an iron ball in the palm of his hand, dumping sand repeatedly, and listening endlessly to the sound of water coming out of a faucet.

Whether it is Vera Theresa and Robert, who are obsessed with mystical ecstasy, or Apollo, the protagonist, who is always caught up in meditative behavior, there is a strong element of magic in their actions. As Poplawski's first novel, it also sets the tone for Poplawski's work of fiction as "magical".

III. THE "MAGIC" ELEMENT IN "HOME FROM HEAVEN"

In Poplavsky's second novel, *Home from Heaven*, instead of using rather superficial evidence of his esoteric erudition, as he did in his first novel, he turns to a more in-depth study of his meditative experiences in the first half of the 1930s, in which Poplavsky practiced detachment of the soul from the physical body using a hybrid technique that included elements of the Kabbalistic, Hindu, and Christian traditions. For Poplavsky, this type of behavior often had the negative result of attempting to abstract oneself from the reality around one's body, leading not to the desired enlightenment but to a complete paralysis of the will, resulting in a "breakdown of the spiritual plane" and frightening nightmares. Sometimes, however, in the course of meditation, the poet is able to realize the expansion of consciousness and thus to come into direct contact with the Divine, which is the ultimate and most important goal of meditation.

In Coming Home from Heaven, the experience of meditation opens the autobiographical character Oleg's eyes to a bottomless abyss, which Jacob Boehme interprets as a divine "nothingness" and irrational freedom whose pure potential precedes the reality of God. One night, Oleg made a conscious decision to meditate and assumed the pose of a man hanging upside down as depicted in the Twelfth Mystery of the Tarot. Oleg then practiced emptiness meditation without moving, including freeing himself from all thoughts and desires, and after five minutes he "woke up in a conscious blackness." Here, Oleg cites the teachings of the 16th-century Spanish mystic, St. John of the Cross, on the "night of darkness," who claimed that the transition from the night of the mind to the night of the soul was particularly painful:

When this Divine contemplation assails the soul with a certain force, in order to strengthen it and subdue it, it suffers such pain in its weakness that it nearly swoons away. This is especially so at certain times when it is assailed with somewhat greater force; for sense and spirit, as if beneath some immense and dark load, are in such great pain and agony that the soul, in the midst of the darkness of the world, is in the grip of the darkness of the world. And dark load, are in such great pain and agony that the soul would find advantage and relief in death. (Frazier, Walte 2010:67-68)

When this divine meditation attacks the soul with some power, in order to strengthen and conquer it, it suffers so much that it almost faints. At certain times, when it is attacked by some stronger power, it is still more so; for the senses and the spirit, as if under some great and dark burden, are in such great agony that the soul will be benefited and relieved in death.

Oleg's body reacts strongly to this sacrifice, and his condition is far from the expected nirvana liberation. Eventually, in the sense of a transcendental Kantian subject with a "unified objective consciousness," Oleg ceases to exist and becomes nothing. At this stage, Oleg actually becomes part of God and participates in divine creation. In this way, he succeeds in realizing the theological ideal of fusing the individual self with the divine will. It is significant that Oleg achieves this goal neither through inner self-improvement nor through magical rituals and incantations. Rather than being a magician who puts the supernatural under his own will, Oleg is less a magician who puts the supernatural under his own will than a theologian who continues the work of Martinez de Pasqually. In reality, Oleg did not perform any actual theological operations, merely following his own will, often interpreted in the Martinist tradition as a means of rejecting the intellect for the sake of prayer and introspection for the purpose of reintegration. As Louis Claude de Saint-Martin emphasized, by entering into the heart of God with all the ardor of the soul, and bringing the heart of God into our hearts, an unbreakable connection is established there. (Saint-Martin p.24-25) However, the ecstasy is ultimately only momentary and fleeting, while the accompanying terror is so intense that Oleg's personality struggles to the end against incarnation into nothingness.

It was a miracle that the initiator, who had just "imitated" the music of creation, found salvation and comfort in the prayers of the children, when Oleg suddenly saw God, first with his inner eyes, and then, when he opened them, saw the empty wall. Thereupon came Oleg's almost frantic act of falling to his knees and pointing to the wall, shouting wildly, "Here, you're here, you're here. Bless you, it is I who bless you. Live, live, live forever" (Вот, Ты здесь, Ты здесь. Будь благословен, это я Тебя благословляю. Живи, живи, живи всегда...312). Oleg sees the Virgin Mary in the same way that Raphael saw her on an empty canvas, as described by Zhukovskii:

One day he fell asleep thinking about the Madonna and truly some kind of angel woke him. He jumped up: she is here! And indeed it is not a painting, but a vision: the longer you look, the more vividly you become convinced, that before you something unworldly is happening (Zhukovskoye). the longer you look, the more vividly you become convinced, that before you something unworldly is happening (Zhukovskii p.308).

One day he fell asleep thinking about the Virgin Mary and an angel really woke him up. He jumped up: here she is! He pointed to the canvas and made his first sketch, shouting. In fact, it was not a painting, but a vision: the longer you look at it, the more you believe that something transcendent is happening in front of you.

Although the story refers to Wackenroder's typically romantic understanding of the artist who was inspired by his direct contact with God (Wackenroder p. 1971), the Russian poet amended this by adding an important detail that seems to reference his Orthodox background. Indeed, upon seeing the icon on the canvas, Raphael grabbed his brush and immediately made his first sketch. In doing so, he materialized the image already "imprinted" on the canvas and thus assumed the role of an icon painter whose goal was not to reproduce his inner vision of God, but rather to reproduce the holy face of the icon known as the Mandylorian icon, i.e., an image that was not created for human beings. However, this approach can hardly be called romantic. Perhaps that is why, without noticing any contradiction, Zhukovsky immediately shifted from talking about the mechanical fixation of the image to talking about reproducing it through the soul of the painter.

"She is here" as an imprint on the canvas coincides with an inner image in the act of inspired creation, as in the story of Raphael, who also saw the image of Mary on the canvas, but who immediately fell asleep and did not return to his work until morning. According to this interpretation, Raphael copied not the holy face of the Mandylorian icon of the Virgin Mary, which he could no longer see the next morning, but the inner image that was forever engraved in his soul.

lindsay ceballos argues that both Wackenrod and Zhukovsky see this behavior as a pure reflection of Raphael's gift and equate the holy face of the Mandylorian icon with Raphael's gift (lindsay ceballos p. 100). However, it is difficult to agree with this view; on the contrary, both Wackenrode and Zhukovsky simply propose a model of representation according to which the imagery painted refers not to the object referred to, but to the vision of the object referred to. Indeed, one would be hard pressed to find detailed perceptions in Wackenrode's and Zhukovsky's texts, and if the German critic restricts himself to reproducing the miracle in context, the Russian poet reproduces the emotional impact that the painting has on the viewer. It is for this reason that the novel's Oleg is, unsurprisingly, unable to describe the image he sees on the empty wall, and although his meditations are correct and can be verbalized, his visions of the divine remain within the realm of what Samuel Beckett describes as "unseeing and unknowable". within the realm of what Samuel Beckett described as "unseen and unspoken". The main difference between

Oleg's position and that of the Romantic painters lies in the position of the object of fantasy in his mind. Indeed, whereas Raphael was very passive at the moment of the "descent" of his visions, Oleg fought a long and difficult battle against a supernatural force that refused to be anthropomorphized, and regarded God only as "a pitiful nothingness," and only as a "poor nothing," and as a "poor nothing, pitiful nothingness", in an attitude of both adoration and forgiveness. The torment of hallucinations exhausted Oleg's mind and body. Thus, the seemingly romantic atmosphere of this devotional meditation scene proves to be deceptive and should be analyzed from an occult rather than a Christian point of view. It is noteworthy that Poplavsky elaborates on Christian occult teachings that are on the verge of heresy; for example, the fact that Oleg suddenly bursts into tears during his meditation may refer to the French priest St. Vianna. In another article, Poplavsky speaks of the "astral fire of the purest divine magic" (астральный огонь пречистой Божественной магии 356), arguing that the human heart, under the influence of Divine Love, will have the capacity to soften and to bring about a transformation of matter to spirit. spiritual transformation, Poplavsky here uses esoteric occult terminology as well as Christian terminology.

IV. ELEMENTS OF MAGIC IN POPLAVSKY'S POETRY

According to Poplavsky's conception, poetry is formed by music, philosophy and painting. That is, a combination of rhythm, symbols and forms. Music is the signal of substance; philosophy is the Platonic Idea, understood as the eternal essence of things that can be understood; painting is the visual "materialization" of ideas. Together, these elements create the "mystical painting", where the poet plays the role of a magician, transmitting to his readers the latter's magical communication with words.

Images recalled from memory can be as vivid as real objects given in immediate perception. This phenomenon can be studied within the framework of the concept of "hallucinatory imagery" developed by the German psychologist Erich Rudolf Jaensch in the 1920s and 1930s. Anyone with an eidetic memory is capable of storing vivid images of an object after it has disappeared from sight, as if the object continues to be perceived when it disappears, whether with the eyes closed or looking at a surface, as in the case of Oleg's and Raphael's experience of perpetuating the memory of a visionary illusion on a wall or an empty canvas. The physical absence of the object is a prerequisite for this perception, and the object may be directly reproduced after it has disappeared from view, or after a few minutes, days, or even years, and Poplavsky then seems to have the same general tendency to reproduce the illusion.

From this point of view, the images of the harbor in Poplavsky's poetry can be effectively interpreted. Poplavsky probably "inherited" them from Claude Lorrain. In fact, Poplavsky treasured Lorrain's paintings, so it is not surprising that his friend Nikolai Tatishchev defined Poplavsky's poetry in this way:

И постепенно хаос начинает проявляться и из кажущегося нагромождения образов и сновидений вырастает пейзаж, таинственный, но отчетливый, как вечерние гавани с кораблями Клода Лоррена. (Tatishchev 1947, p. 200)

Gradually, the confusion begins to clear, and a mysterious and distinctive landscape, like Claude Lorrain's evening harbors and ships, emerges from a pile of what seem to be images and dreams.

On the other hand, spiritual imagery is supplemented and complicated by the use of imagery never seen before but received for the first time during the séance: for example, the dungeon of the giants, the gold on the balcony "making a noise" (alluding to alchemy), and the flowers rising upwards. In the latter case, it should be noted that reversal of motion vectors is usually characteristic of magical consciousness.

The images in the crystal ball reveal their purely illusory nature, i.e., they cannot appear in reality, but only in the magical medium of the crystal, and the moment the magic lamp (Laterna Magica) comes into play, their presence is revealed most clearly, multiplying the illusion. Hundreds of guests invited to the castle seem to become an audience of demi-gods, saints, and heroes of Lorrain's paintings of "minor characters" whose images are projected onto a white screen. "Hundreds of guests invited to the castle appeared to be the audience of the demigods, saints and heroes of Lorrain's paintings, whose images were projected onto a white screen. John Dee, the famous Elizabethan magician, used a crystal ball to make contact with angels; the audience in the dungeon seems to be getting in touch with the mystical, and the audience in the dungeon seems to be getting in touch with the mystical. In the case of the minor figures of the magic lanterns, they have double-illusioned bodies that look like angels or, worse, the devil masquerading as an angel. However, the last line of the poem further blurs things, and then the entire assembled mass strolls between the buildings of the harbor. That is to say, those who look at the magic pictures turn out to be inside them, and in this moment, including the poet himself, seem to become "little people".

Perhaps it is because the poet hopes to rebirth himself in a new form that Poplavsky's poems are filled with a great number of words about death and its relevance, such as "The Kingdom of Two" (Двоецарствие), a poem that speaks directly about the threat of death:

Сабля смерти свистит во мгле, сабля смерти свистит во мгле.

Руби т головы наши и души.

Рубит пар на зеркальном стекле, на зеркальном стекле.

Наше прошлое и наше грядущее.

И едят копошащийся мозг

Воробы озорных сновидений.

И от солнечного привиденья

Он стекает на землю как воск. (Поплавский 1931 p.10)

Death's sharp blade whistles through the fog.

Cut off our heads and souls.

Cutting down your partner in the mirror.

and our past and future.

Naughty Dreamy Flock of Sparrows

Pecking at the writhing medulla oblongata.

It's like beeswax from the sun's

The ghost drops to the ground. (Wang Jianzhao p.16)

The sharp blade of death, the naughty dreamy sparrow with chopping off the head and soul, the past and future and pecking at the brain marrow, depicts an extremely horrifying scene of death in a surrealistic way, but at the end of the poem, it ends with the words "The two gods I love have accomplished two different kinds of sacraments (17)", which expresses the poet's dual sense of belonging to the aftermath of death. This expresses the poet's double sense of belonging after death, and thus Poplavsky's poetry is not about the fear of death, but about the hope of rebirth. Thus, the art of poetry is a kind of magic that helps the poet to rebirth himself in a new form. Poplavsky writes in his diary that Christ and the apostles used to resort to magical operations, not just symbolic ones. Thus, faith is far from being a simple symbol, and its magic should not be underestimated. Similarly, poetic "magic" is by no means a clichéd metaphor, and in Poplavsky's own case it is almost axiomatic to compare the poet's "evocation" of the poetic spirit to that of a magician (Chris, Kurtz 1979), esoteric knowledge being the driving force behind the creation of Poplavsky's poetry. Esoteric knowledge is one of the main forces that drive Poplavsky's poetry, and from this point of view he is a "magician" who transmits magic.

If a vague "mysticism" characterized the young generation of Russian émigré writers in Paris, Poplavsky's unique position in that generation was not only as a true connoisseur of Christian and Jewish mysteries, but also as an investigator of the limits of consciousness. Many of the poet's contemporaries considered his "meditations," "trances," and "prayers" to be mere artifacts, and Poplavsky himself only added the name of magic. After Poplavsky's death, Andrei Sediuk read some of the newly published journals and suddenly realized that Poplavsky's behavior reflected his true desire for infinity and transcendence. In fact, Poplavsky often reread his diaries, as if he himself was unsure of the authenticity of his mystical experiences. In his diary a few days before his death, he wrote:

Hier grande crise mystique, débutée par une lourde lecture demiconsciente de mes cahiers sacrifiés par le cataclisme qui avance. Somnolence, méditation Somnolence, méditation noire. Suffocation de l'abondance. Monde mystique soudain visible à grand renfort de figures symboliques. Joie énorme de rapport perso nnel avec Dieu. larmes. grand rassemblement des amis astraux. Mon Dieu fais-moi travailler. grande difficulté de réadaptation à la réalité. (448)

Yesterday there was a great mysterious crisis, which began when I was immersed in semi-consciousness reading my notebook, and which was "sacrificed" by the coming catastrophe. Drowsiness, black meditation. Breathless abundance. The mysterious world suddenly became visible with the help of symbolic figures. The great joy of a personal relationship with God. Tears. A great gathering of the Friends of the Stars. My God puts me to work. It's hard to readjust to reality.

Why use French when talking about this very special experience, if not to take a transcendental view of it? The double distance, both temporal and linguistic, enabled him to present the experience as a real event. The main difficulty arises in the application of these hallucinations, that is to say, in the poetic works that Poplavsky considers to be a "reworking" of earthly reality by the "mystical world". Often labeled a "Russian surrealist," Poplavsky hardly embraced the automatic method of writing without reservation; although he wrote poems labeled "automatic," this label does not mean that he wrote them in a trance or ecstatic state. This label does not mean that he wrote the poem in a trance or an ecstatic state. Rather, the poem reflects a substantial state of ecstasy that transcends mystical practice and assumes a more complex "work" in which magic plays an important, but not unique, role. The poet's recourse to magic can be understood as a special technique for manipulating supernatural forces, or simply as a form of creative energy, such as music, that liberates his consciousness and imagination, but the real poetic production begins when he leaves transcendence and "comes home from heaven" again.

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