

Shakespeare in Marina Tsvetaeva's Eyes

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Abstract

The article for the first time systematizes the facts describing perception of creative works of a great English writer W. Shakespeare by Russian poetess M. I. Tsvetaeva. The actual material is presented in all its variety and not only well-known works "Hamlet" poems of 1823 "Ophelia—to Hamlet" ("Hamlet—fasten—tightly..."), "Ophelia—in protection of Queen" ("Prince Hamlet! Enough worm-eaten deposit..."), "The dialogue of Hamlet with his conscience" ("At the bottom she is, where sit..."), "On an appointed date..." ("Along the quays, where gray-haired trees...") are comprehended, but also the texts from some summary writing-books and notebooks of the poetess, her correspondences which have not drawn much attention up to now. In view of M. I. Tsvetaeva's understanding of Shakespeare creative works the article considers the most interesting aspects of mutual relations between the poetess and A. A. Akhmatova, B. L. Pasternak, M. A. Voloshin, V. E. Mejerhold, N. S. Goncharova, her relatives and friends. It is noted, that alongside with her enthusiastic estimation of Shakespeare's heritage in general, M. I. Tsvetaeva introduced her own vision of "Hamlet" and "Romeo and Juliet", she underestimated "King Lear", she recollected her girl's delight when she saw the performance of "The Merry Wives of Windsor", she translated the song of Stefano from the second act of "Storm" "the Captain, the gunner and the boatswain...", she quoted the catchwords from "Julius Caesar" and the comedy "As you like it", etc. Lots of M. I. Tsvetaeva's opinions about Shakespeare have been caused by the events in the life of theatre of her time (her dialogue with S. E. Gollidei, an actress of a Second studio of Moscow Art Theatre, who has become the heroine of her "Story about Sonechka"; the assumed performance of "Macbeth" by Y. A. Zavatsky and the attitude of P. G. Antokolsky to this performance), her aspiration to see some difference and internal mutual irreconcilability between the poet and the actor, her reflections about a voice of the actor as of a "great tempter" of audience etc. The significant attention in the article is paid to the original alternative of Shakespearean "Hamlet" poems, which essentially transforms the understanding of images of Hamlet, Ophelia and the Queen. It is also noted that in the given poetic cycle and in other Tsvetaeva's works both the image of Shakespeare and Shakespeare's characters don't simply arise in the context of significant public problems but also as a part of personal feelings, experiences and emotions of the poetess. Thus, the A. A. Saakyan's statements of "M. I. Tsvetaeva's real Shakespearean nature" and of "Shakespearean storms" in her soul have been proved by the concrete facts. The presented materials for the first time revealing the variety of Tsvetaeva's understanding of Shakespeare concentrate attention on that aspect that in many cases the name of the English author is deprived of a reality, it is connected with a general characteristic of the ingenious creator and his place in the world, it has a common cultural character. The article essentially corrects the circumstances of Shakespearean influence on M. I. Tsvetaeva's creative works, comprehended in the works of the researchers-predecessors (A. Tamarchenko, E. Aisenstein, K. Gratsiadei). The material of the article facilitates the occurrence of the future basic research about Russian-English literary communications in the time of Silver Age of Russian poetry.

Keywords: Shakespeare, poetry, tradition, the intercultural communications, comparative analyses, reception, reminiscence, the international historical and cultural and literary communications, the Renaissance mythological installations, lyrical dialogue, continuity, art detail

1. Introduction

Speaking about interaction between two chronologically remote epochs—the Renaissance and the Silver Age, V. V. Ivanov wrote, that "as far as the intensity of discoveries in the most different areas (from painting and theatre up to physics and biology) is concerned, the first quarter of the XX-th century is quite comparable with such a rough epoch as Shakespearean" (Ivanov, 2004). In this article we are not going to address the above wide historic-literary parallels, we limit ourselves to a private issue—a problem of Marina Tsvetaeva's perception of Shakespeare and his creativity and look at it through a prism of the humanistic concept of the personality.

The original aesthetic basis for Tsvetaeva's perception of the culture of Renaissance was her neo-romantic views. The self-sufficing human being concentrated on itself that enters the irreconcilable dramatic struggle against the world, at a typological level, correlates with the concept of the personality of Renaissance because the anthropological centrism of the Renaissance assumes the priority of a person and a relativity of the standard values. The value of a person stands higher than certain social values because the life approves itself via the person. Thus the person isn't understood as an abstract essence but as a certain corporal substance. So, A. F. Losev writes that in the aesthetics of the Renaissance the category of human corporal substance, into which the artists of Revival plunge, plays the greater role. This sensual mathematics, in opinion of the philosopher, is an intrinsic feature of the Renaissance thinking. Therefore comes "an anthropological centrism, and the spontaneous individual human personality that affirms itself in a creative artistic manner" (Losev, 1978). This world vision feature that has some humanistic roots is brightly shown in "Hamlet" poems by Tsvetaeva.

The Tsvetaeva's "Hamlet" cycle created in 1923 was preceded by some Shakespearian motifs in her early poetic works. So one can see the motif of "Romeo and Juliet" in her first collection "the Evening album" (1910), and in a poem "Kamerata", written under impression of a life of Countess Kamerata, the Duke Reichstadt's cousin. She was in close relations with Tsvetaeva owing to her love of poetic works of Edmond Rostand, in particular, by his drama "Eaglet": "What are Romeo and Juliet to you, A song of a nightingale inside dark thickets!" (Tsvetaeva, 1994). In the basis of a E. Rostand's drama there lies the legend of Bonapartist's plot led by Countess Kamerata, undertaken with the purpose of transferring the throne to Napoleon's son and about an unfortunate runaway of Duke Reichstadt from Schönbrunn to France (Strelnikova, 2009). Z. Niva specifies, that alongside with E. Rostand's influence M. I. Tsvetaeva was very much impressed by the story of Count Anton Prokesh-Osten about last years of Duke Reichstadt (Prokesh, 1878) from which the epigraph to a poem is quoted (Niva, 1992).

In her first poem of a cycle "To Assya" (1913) addressed to her sister A. I. Tsvetaeva, there is an echo of Shakespearian poetry: "We are alone on the market of the world/Without a sin, We are from William Shakespeare Two verses" (Tsvetaeva, 1994). In the first poem of a cycle the "Girlfriend" dated 16th October 1914 addressed to her girlfriend and a sweetheart (1914-1915) S. Y. Parnok, Tsvetaeva pulls together the addressee and heroines of Shakespeare tragedies: "All heroines of Shakespearian tragedies/I see in you. You, my young tragic lady, Nobody has saved!" (Tsvetaeva, 1994). In a poetic fragment "1918 (A Fragment from the ballad)" there appear the images of Romeo and Juliet as symbols of the unearthly love that becomes illusory and idyllic, especially in conditions of a new life: "Romeo did not come to Juliet, the Clown shot himself at dawn,/the Leader listens to a fortune-teller ..." (Tsvetaeva, 1994). There is also a translation by the poetess of Shakespeare: Tsvetaeva has translated the song of Stefano from the second act of a drama "Storm" "the Captain, the gunner and the boatswain ..." (Tsvetaeva, 1994).

2. Literature Review

There were some research works in the years of 1990–2000 devoted to Shakespearian problematic in M. I. Tsvetaeva's creative works. However the majority of them are limited by the "Hamlet" aspect in her poetry. These are articles by A. Tamarchenko "Dialogue between Marina Tsvetaeva and Shakespeare: The Problem of "Hamlet" (Tamarchenko, 1992), K. Gratsiadei "The Impurity of chalk and decay..." (The Image of Hamlet in Marina Tsvetaeva's works; Gratsiadei, 2001), E. S. Demicheva "Hamlet motifs in M. I. Tsvetaeva's poetry" (Demicheva, 2004). The problem has been considered in more details in the article by E. O. Aisenstein "Shakespearian motifs in creative works of Tsvetaeva", published in the collection "Marina Tsvétaeva et la France: Nouveautés et Inédits" under editorship of V. Losskaya and de Proyart. However the author again did not put forward a problem of complete survey of fact of life of a poetess (Aisenstein, 2002). Thus, our article is the first work, not only generalizing the material on the given problem, but also representing all its variety in consideration of the most insignificant details and nuances.

Besides special works, we have noted the reference of Shakespeare in works of the Russian and foreign researchers of Tsvetaeva's creativity, in particular, A. A. Saakyants (1997), L. A. Mnukhin (1995), S. Karlinsky (1966, 1985), etc. Among the most significant observations is the interlacing of Shakespearian images and the image of Phaedra by Racine in a number of research works—a poem "Ophelia—in protection of Queen" ("Prince Hamlet! Enough Worm-eaten deposit..."), a poetic drama "Phaedra" (Saakyants, 1997), about Tsvetaeva's world that is constructed on accords and conceived "as unity and integrity" (Elnitskaya, 1990), etc. Memoirs, diaries, epistolary materials together with the writing-books, notebooks and letters of M. I. Tsvetaeva herself are of great importance for our work. Besides we use the memoirs and the letters of her contemporaries in which the mutual relations between such poets as M. I. Tsvetaeva, A. A. Akhmatova (Vilenkin, 1982; Vilenkin, 1987; Gerstein, 1998; Ilyina, 1988; Khardzhiev, 2002) and B. L. Pasternak (Pasternak, 1989) in consideration of a Shakespearian context are revealed.

3. Materials and Methods

From the methodological point of view the research, on the one hand, follows the classical traditions of comparative-historical literary criticism, on another hand—it is based on fundamental works in the field of semiotics, aesthetics, history of culture created by V. V. Ivanov (2004), A. F. Losev (1978) and Y. M. Lotman (2001). There have been analyzed the works of the Russian researchers of M. I. Tsvetaeva's poetry—A. A. Saakyants (1997), L. A. Mnuhkin (1995) together with the works of some foreign experts who created significant works, devoted to Tsvetaeva's poetry—they are as follows: R. Kembal (1982), S. Karlinsky (1966, 1985), J. Taubman (1974, 1989), M. Makin (1993), G. Smith (1975, 1976, 1980).

The facts are taken from the most authoritative editions of Tsvetaeva's works—the edition of "Collected works" in seven volumes that was released in 1994-1995 in the publishing house "Ellis Luck". This edition was compiled in the same publishing house from the following books—"Unpublished. Notebooks" (in 2 volumes), "Unpublished. Summary writing-books", "Unpublished. Family: History in letters", "Letters. 1905-1923". As some part of M. I. Tsvetaeva's works still remains unpublished (in particular, L. A. Mnuhkin continues the publication of a full accessible volume of her correspondence), the presented data cannot be considered as absolutely universal, nevertheless we think they are not far from this.

4. Results

All the "Hamlet" poems by M. I. Tsvetaeva were created in Prague in 1923, but not simultaneously: on February, 28th—"Ophelia—to Hamlet" ("Hamlet—fasten—tightly...") and "Ophelia—in protection of Queen" ("Prince Hamlet! Enough worm-eaten deposit..."), on June, 5th—"The Dialogue of Hamlet with his conscience" ("At the bottom she, where silt..."), on June, 18th—"On appointed date...", on September, 28th—"On quays, where gray-haired trees...". To the same period does the mentioning of Shakespeare refer in the second poem in a cycle addressed to B. L. Pasternak dated March, 18th, 1923: "To speak you out... oh, no, in lines. And squeezed in rhymes... Heart—be wider! I am afraid, that all Racine and all Shakespeare! Are not enough for such misfortune" (Tsvetaeva, 1994). The most obvious reminiscences from "Hamlet" can be seen in such poems as "The dialogue of Hamlet with his conscience" (and here is Ophelia, sunk in the river ("at the bottom ..., where silt"; Tsvetaeva, 1994), and the words of Hamlet from the V act of tragedy ("But I loved her. As forty thousand..."; Tsvetaeva, 1994) and "On appointed date..." where Ophelia, according to Shakespearean tradition appears with ruta, which symbolizes both grief and repentance ("... has not trembled. Ophelia's taste to bitter ruta!"; Tsvetaeva, 1994). Speaking about Tsvetaeva's lyrics of the Czech period, A. A. Saakyants and L. A. Mnuhkin noted her "immersion in "individuality of feelings" as usually both most various and strong", that had resulted, among other things, in her own special interpretation of a collision between Hamlet and Ophelia: "Tsvetaeva like every great artist was creating within the context of the world culture transferring the great creations of human spirit to her own poetic "country", trying to conceive them in her own way" (Saakyants & Mnuhkin, 1994).

The human being in "Hamlet" poems by Tsvetaeva is not only the center of the world; this is the creature that possesses its own quite real mythological "body". It is necessary to notice that this corporal aspect in Shakespearean poems by Tsvetaeva is connected with the image of a woman; the key motif in this case appears to be the motif of passion. The passion in Tsvetaeva's lyrics possesses positive connotations, corresponds to force and appears extremely intensive. Thus, the certain semantic field including the image of a woman, motifs of corporeality and passions is created; especially clearly these correlations are expressed in a poem "Ophelia—in protection of Queen" ("Prince Hamlet! Enough worm-eaten deposit..."): "Prince Hamlet! It's enough bowels of Tsarina. To discredit... a court/To not virgin/On passion. More guilty—is Phaedra: Until now they sing about her" (Tsvetaeva, 1994). The key motif-image bunch of "passion—corporal aspect—woman" is the semantic filter that causes to select some other non Shakespearean characters; thus the Racine's Phaedra appears in a poem. The Shakespearean model in this poem is overturned somehow; there occurs the original change of the points of view. The man's point of view appears peripheral while the female's is put in the center. A. A. Saakyants wrote about this change of the points of view in this way: "It would seem that Shakespearean Hamlet with his tirelessly throbbing ideas and conscience must be closer to this incorruptible and free soul. But in Tsvetaeva's works there are always two ends. Her lyrical heroine changes to Ophelia with her lost mind, she began to see clearly and having begun to see clearly she despised "the virgin, the misogynist, who preferred the foolish lifeless indulge" to alive true love. Moreover, she protects the Queen, justifies her, and despises the Danish Prince for his fruitless philosophizing" (Saakyants, 1997). The researcher has paid special attention to an interlacing of Shakespearean images with an image of Racine's Phaedra, which seems strange, and not only in a poem "Ophelia—in protection of Queen" ("Prince Hamlet! Enough worm-eaten deposit..."), but also in a poetic drama "Phaedra" where "the antique storms of Fate were running

high interlacing with Shakespearian passions of heroes" (Saakyants, 1997) and where "the Shakespearian character" of a wet-nurse has been created, a "woman that came from common people possessing storming but non-realized passions: who didn't love enough and who actually didn't live..." (Saakyants, 1997).

Lots of M. I. Tsvetaeva's judgments about Shakespeare have been caused by the events in the life of theatre of her time. So in "The story about Sonechka" that related to late 1930th and is devoted to the memory of S.E. Gollidei—an actress of Second studio of Moscow Art Theatre—she mentioned the image of Juliet twice: "a number of visions ... All Dickens's maidenly visions... Juliet... Mireille..." (Tsvetaeva, 1994); "... Haven't I kissed him, I would have never dared to act as Juliet" (Tsvetaeva, 1994). Describing her attitude to Sonechka played by Gollidei, Tsvetaeva makes an interesting parallel between her ideas about Sonechka, whom she needs like sugar, and Cordelia's retort about King Lear who is loved like salt. Thus she once again emphasized the original vision of the world of her own: "Like Cordelia of Shakespeare in my childhood said about King Lear and salt, so did I about Sonechka and sugar, and with the same modesty: she was necessary for me like sugar. Without salt there comes the scurvy, without sugar—melancholy. A white alive intact lump of sugar—that was Sonechka for me. Is it rough? Yes, rough—like Cordelia: "I love you, like salt, neither more nor less". Old king can be loved like salt, but... the little girl? No, it's is enough for salt. Let me say it for the first time in the world: I loved her like I liked sugar—in the days of Revolution" (Tsvetaeva, 1994).

From "The story about Sonechka" we can also learn about the staging of "Macbeth" by the director Y. A. Zavadsky and about the attitude of poet P. G. Antokolsky to it:

Pavlik once told me:

Marina? Yura decides to stage Shakespeare. (I am, amused)

Well?

Yes. Macbeth. And what will he do—he wouldn't leave a half of it!

He'd better add a half. Let him go and do his best. Shakespeare might have forgotten something. But Jury Aleksandrovich would recollect and even add (Tsvetaeva, 1994).

The same episode can be found in the fifth notebook (1918-1919) by Tsvetaeva, where it was possibly taken from and put into "The story about Sonechka":

Antokolsky: "May I say a word?"

Zavadsky: "I think you may."

Antokolsky: "Zavadsky wants to stage Shakespeare!"

I, delightfully: "Ooh!"

Antokolsky: "Yes. Macbeth. And what will he do—he wouldn't leave a half of it!" (Tsvetaeva, 2000).

Her reasoning about actor's skill, about some difference and internal mutual irreconcilability between the poet and the actor suggested Tsvetaeva an idea about Hamlet ("the actor is a vampire, the actor is an ivy, the actor is a polyp), which can be found in some fragments from the book "Terrestrial signs", printed in 1924. Whatever you say I will never believe, that Ivan Ivanovich (all of them are the Ivan Ivanovichs!) is free to feel Hamlet every evening. The poet is captured by Psyche, the actor wishes to capture Psyche. At last the poet is an ends in itself, he rests upon himself (in Psyche). If you put him on an island will he cease to be? It's such a miserable sight—an island and an actor!" (Tsvetaeva, 1994). And her meditations about Shakespearian verse ("The actor's concern is an hour. He needs to hurry up. And the main thing for him is to utilize—whether it is his or somebody else's—it makes no difference! Whether it's a Shakespearian verse, or a hard thigh of his own—everything into the boiler! And you offer me to drink this doubtful swill, me, the poet?"; Tsvetaeva, 1994.). In the other work, in a sketch "Death of Stakhovich" (1926), in which she presented the image of A. A. Stakhovich—an actor of Moscow Art Theatre, Tsvetaeva spoke about the actor's voice as of "a big charmer" of audience (Tsvetaeva, 1994), she specified, that "in case of a voice inconsistency—you cannot help either Shakespeare, or Racine" (Tsvetaeva, 1994), so the performance will inevitably fail. From the third notebook of Tsvetaeva referring to 1916–1918 it is possible to learn that tragedies, which have no love element in their basis, are internally alien to the poetess, and Shakespearian "King Lear" is among these works: "If a tragedy is not about love. Then the tragedy could be either with the sky (Abraham, the Lucifer)—or with relatives (King Lear, Antigona). I am indifferent to the first; the second are always a little bit ridiculous to me, except for the tragedy about motherhood. But it is almost about love" (Tsvetaeva, 2000).

In a sketch "Natalia Goncharova" (1929) telling about Russian artist N. S. Goncharova—a grandniece of N. N. Pushkina, Tsvetaeva reflects A. S. Pushkin's attraction for his wife, and she says that "the pairs that have a sign of mutual attraction are happy on their design" and among them are Romeo and Juliet; whether "through a death-bed ...—or

through all the despites—despite everything—they are happy, loving” (Tsvetaeva, 1994). Tsvetaeva quotes the fragment of her conversation with N. S. Goncharova who called Hamlet as a “part” of the poetess: “If you read and love Shakespeare, will you really forget about him when you get down to your own Hamlet, will you? You cannot do this, he is inside of you, he became a part you, just like a sight you were looking at, as a road on which you were going, like an event of your own life” (Tsvetaeva, 1994).

In her correspondence Tsvetaeva judges about Shakespeare from the part of her personal feelings, experiences and emotions, Shakespeare or one of his heroes being not so important as point from which the association with Shakespeare arises. So, in her letter to V. V. Rozanov dated April, 8th, 1914 Tsvetaeva reminds the “lonely, painful, rebellious, and deeply-hidden” (Tsvetaeva, 1995) youth of her mother, the things that formed her inner life of those years: “Poets: Heine, Goethe, Schiller, Shakespeare—More foreign books, than Russian” (Tsvetaeva, 1995).

Her letter to A. V. Bakhrakh (1923) contains the description of her trip to mountains together with A. V. Obolensky, which accidentally brought a parallel with Shakespeare: “The wind was terrible. We were rapidly dragged by it. There was not a soul on the highway. Trees tossed like Shakespearian heroes. The wind was taking revenge upon someone. The dust filled up our eyes; from time to time we had to bend twice and rush with a forehead ahead” (Tsvetaeva, 1995). In another letter to A. V. Bakhrakh dated January, 10th, 1924, she opposes mutual love to that of individual, unilateral love when “the person took all the love, he didn’t want anything for himself but only love”. Tsvetaeva recollected that she “herself had such love”—when she was four—to an actress in a green dress from “The Merry Wives of Windsor”, the first theatre in her life” (Tsvetaeva, 1995). However in this case researchers of Tsvetaeva always mention the aberration of her memory (Mnukhin, 1995) because the unique production of “The Merry Wives of Windsor” took place at the Moscow (Maly) Small Theatre, where they used the translation by A. L. Sokolovsky, in 1891 11 times (from November, 27th, till December, 9th) (Elnitskaya, 1982). The performance was renewed only on October, 22nd, 1902 and then there were 15 presentations until February, 15th, 1903 (Elnitskaya, 1987). There is an interesting remark in her letter to D. A. Shakhovskiy from London dated March, 24th, 1926 where she states that “the reader should be we limited by the writer”, which is accompanied by her exclamation: “Otherwise all the authors are Shakespeares!” (Tsvetaeva, 1995). As an addition to the general picture of Tsvetaeva’s emotional contact with Shakespeare we can see her letter that has been recently published for the first time (2012) addressed to V. D. Miloti dated August, 18th 1920:

“When you love, you want to be together, strive for the person you love, miss the person, can’t even eat an apple without him.

Isn’t it so?

Yes, my dear friend. It will be confirmed both by Shakespeare, and the Volga rafter, the Negro with a ring in his nose, and the dog howling without the owner, and it will be so in a thousand years” (Tsvetaeva, 2012).

In many cases her mentioning of the name of the English author is deprived of reality, it is connected with a general characteristic of the ingenious creator and his place in the world, it has common cultural character. In her article called “Poet and Time” Tsvetaeva (1932) recollected the attempts of futurists and, V. V. Mayakovsky in particular, to throw down the predecessors from a pedestal of history and not only A. S. Pushkin had to be overthrown but Shakespeare as well: “... it was a shout not of a Philistine but of a big writer (Mayakovsky was the eighteen-years old): Down with Shakespeare” (Tsvetaeva, 1994). Regretting the impossibility to speak with dead R. M. Rilke, Tsvetaeva in her article “Some letters of Rainer Maria Rilke” (1929) wrote about Hamlet’s advent from the other world as about the fact that is exclusively literary: “Let’s recollect all the advents from the other world, to which we are all mute in our lives (Hamlet is not considered—he is from literature). And what about our spells to advent, they are never responded” (Tsvetaeva, 1994). In a section “Attempt of hierarchy” of her article “Art in the light of conscience” Tsvetaeva (1932) mentions Shakespeare when she reflects about the great poet: “The terrestrial base of the genius is too vast and strong to simply let him go to the clouds. Shakespeare, Goethe, Pushkin. Were Shakespeare, Goethe, Pushkin *loftier* they would not have heard a lot, they would not have answered a lot, they wouldn’t simply have condescend to a lot” (Tsvetaeva, 1994). In her “Letter to Amazon” written in French (1932, 1934) Tsvetaeva speaks about the perished lovers, “parted-connected, whose love separation turned to be the most perfect unity”. She enumerates Romeo and Juliet alongside with Tristan & Isolde, Amazon and Achilles, Siegfried and Brunhilde (Tsvetaeva, 1994). She also mentions Juliet in the translation of the novel by a French writer Anna Elizabeth de Noailles “New hope expectation” (“La nouvelle espérance”). When describing the inner state of Sabina she mentions “the kisses that Juliet breaks from her lips and throws to stars” (Tsvetaeva, 1994). In her seventh notebook (1919-1920) there is her laconic record: “G. Sand and Chopin. It’s so much more for me than Romeo and Juliet!” (Tsvetaeva, 2001). It testifies that Tsvetaeva took interest in relationship of G. Sand and Chopin, who spent winter in Mallorca, in November—February 1838-1839 in a half destroyed Valldemossa monastery.

5. Discussion

The perception of mutual relations between M. I. Tsvetaeva and her outstanding contemporaries—poets and art workers of the Silver Age, which are considered through a prism of Shakespearean associations, remains a question for discussion. Thus, recollecting M. A. Voloshin in her memoirs “The Alive about alive” (1933), Tsvetaeva could not but give the paraphrase from “Hamlet”: “I think, that Maks simply did not believe in Evil, he did not trust the supposed simplicity and persuasiveness of it: “It’s not so simple, friend Horatio...”. Evil was a kind of darkness, a trouble, a misfortune and a huge misunderstanding for him ..., but never an Evil. In this sense he was a genuine enlightener, a ingenious oculist. Evil is a cataract, and Good is inside of it” (Tsvetaeva, 1994). Reckoning about the last years of M. A. Voloshin who got used to play “the role of an old man who became feeble-minded”, Tsvetaeva experienced a storm of emotions—those which A. A. Saakyants later wrote as of “Shakespearean” (Saakyants, 1997), “plenty of whirlwind visions” flashed in her mind, one of which was the vision of Shakespearean Lear (Tsvetaeva, 1994).

The last years before the war were the years of a hard work of B. L. Pasternak over translations of Shakespeare, in particular “Hamlet” under the agreement with Moscow Academic Art Theatre, the indirect record of which can be found in Tsvetaeva’s letter to L. V. Veprietskaya (1940): “... the evening ... was spent—with Boris Pasternak who, having thrown away the last lines of Hamlet, came on my first call—and we were walking together in snow and on snow—up to one o’clock in the morning” (Tsvetaeva, 1995). On April, 19th, 1940 B. L. Pasternak was reading his translation in the club of writers, Tsvetaeva being among of them; she according to memoirs of A. M. Grishina and confirmed by E. B. Pasternak “came when the reading had already begun”: “Having seen her at the door, Pasternak stopped, came up to her, kissed her hand and led her to the prepared place in the first row” (Pasternak, 1989). Their meetings (B. L. Pasternak and Tsvetaeva) were quite regular at that time when Pasternak was captured by translations of Shakespeare. However in autumn 1940 they stopped, the poetess informed her daughter A. S. Efron about this in the letter of May, 16th 1941: “Boris spent all the winter in his country house and I haven’t seen him since autumn, he has translated Hamlet and now he seems to translate Romeo and Juliet—and the whole Shakespeare” (Tsvetaeva, 1995). The fragments from B. L. Pasternak’s translations as testimony of his hard work on “Romeo and Juliet” appeared in 1941 in magazines “Thirty days” (Shakespeare, 1941) and “The International Literature” (Shakespeare, 1941), but the first full publication in a glassgraph edition appeared in 1943 (Shakespeare, 1943).

During one of two meetings with A. A. Akhmatova, which took place in Moscow in early June, 1941 (the first meeting in the house of the Ardovs in Ordynka is known from the words of E. G. Gerstein (Gerstein, 1998), the second in Mariina Roscha from the words of N. I. Khardzhiev at his place (Khardzhiev, 2002), M. I. Tsvetaeva presented “The Poem of Air” to her “competitor”. This was first printed in Prague in the magazine “The Will of Russia” №1 dated 1930. According to memoirs of a writer N. I. Ilina, who talked to A. A. Akhmatova in January, 1963, she apprehended “The Poem of Air” as “a complex crisis-ridden thing” (Ilyina, 1988). Just with “The Poem of Air” by Tsvetaeva, with its motifs of love and destruction important to her, did A. A. Akhmatova associate the tradition of Shakespearean tragedy “Anthony and Cleopatra”: “Fire and air am I. And to the lowest life /all other verses I give” (act V, scene 2, translated by A. D. Radlova; (Shakespeare, 1940)). Possibly in these years A. A. Akhmatova said about Tsvetaeva: “Marina got abstruse. See “The Poem of air”. She is crammed within the limits of Poetry. She is dolphinlike is similar to dolphin (English) as Cleopatra spoke about Anthony. One element was not enough for her, so she left for some other or others” (Akhmatova, 2001). The allusion of dolphins is absolutely not accidental especially if we refer to the words of Cleopatra, defining Anthony, from the second scene of the fifth act of the tragedy: “... The Voice, when spoken with friends it was similar. To harmony of heavenly spheres. But when/it intimidated and shook the ground. That voice rolled like thunder. ...and delights like dolphins were, that rise their backs in eternal splash. Above the element where they live” (translated by A. D. Radlova; Shakespeare, 1940). The quoted words of A. A. Akhmatova were first published in a book “Memoirs with comments” by V. Vilenkin in 1982 (1982), and later in 1987 they were reprinted in his book “In the mirror of one hundred and one (Anna Akhmatova)” (Vilenkin, 1987) and then included in the collection of works by A. A. Akhmatova.

There is a letter written by Tsvetaeva to the editorship of “The Bulletin of theatre” dated February, 1921, in which she disproved the note published in 78–79 of the bulletin about her participation (alongside with V. E. Meierhold and V. M. Bebutov) in altering of “Hamlet” by Shakespeare and “Gold-topped” by Paul Claudel, intended for the Theatre of RSFSR directed by V.E.Meierhold: “...I inform you that neither “Hamlet” nor any other play is not being altered by me, and I am not going to do this” (Tsvetaeva, 1995). This letter was published in 83-84 of “The Bulletin of theatre” on February, 22nd, 1921 together with the explanations of V. E. Meierhold and V. M. Bebutov. V. E. Meierhold explained that it was V. M. Bebutov who decided to draw in Tsvetaeva. V. E. Meierhold wished to warn against this teamwork together with the poetess in whom he saw “the nature that is hostile to all that was lighted by the idea of Great October Revolution” (Tsvetaeva, 1995). However judging by V. M. Bebutov’s retort to V. E. Meierhold it became obvious, that the latter was

aware of the intention to draw Tsvetaeva in work and did not object: "Further about "Hamlet". Factually you remember our initial plan of a composition of this tragedy. Everything that concerned the prose as well as the script we took to ourselves, V. Mayakovsky was charged with the dialogue of clowns (grave-diggers) and, at last, a poetic part I, with your content, offered to Marina Tsvetaeva, who is some kind of expert. And now, having received her refusal with a shade of her complete separation from this work, I take an opportunity to point out in a press that there is no ground for her fears" (Tsvetaeva, 1995).

6. Conclusions

Shakespeare accompanied Tsvetaeva during all her life, including her relations with the closest people. In particular in the letter to her husband's sister E. Y. Efron, dated December, 21st, 1915 the poetess informed that she gave Sergey Efron a book of "Shakespeare in a fine translation by Gerbel" (Tsvetaeva, 1995) as a Christmas present. N. V. Gerbel is known to undertake the edition of a number of collected works of Shakespeare, since 1860th; however being a translator of Shakespeare he only translated Shakespearian sonnets; it's possible that the edition of these sonnets (Shakespeare, 1880) is in question. There is only scanty information about S. Y. Efron's perception of Shakespeare; however the information that we have now allows speaking about his interest in Shakespeare in a context of actual tendencies of development of Russian theatre. Thus S. Y. Efron's thoughts about the modern theatre that has changed to a musical show, losing the significance of a sounding word, were accompanied in his letter to E. Y. Efron, dated July, 20th, 1928 by his remark referring to such phenomenon, as *Shakespearian monologue (or dialogue)*: "The word does not sound from a stage—it is only necessary for the spectator in the way they need the cinema text (the explanatory of action). The antique or Shakespearian monologue and dialogue can be perceived now only in reading. A word in a performance (and the cause of it is the spectator and all our life) has changed to an anti constructive element. And if earlier it was the word that first of all linked spectators with the stage and with the actor, now music became the source of this linking" (Tsvetaeva, 2012).

Tsvetaeva widely used the catchwords and expressions from Russian translations of Shakespeare. In particular, one of the most popular expressions, taken from "Hamlet" and already known to us owing to the memoirs about M. A. Voloshin ("The alive about alive"), can be found in the second summary writing-book in the form of a paraphrase and its comprehension in a record describing Alexandra Zakharovna Turzhanskaya—"mother of the boy" (Turzhansky), who was (before she emigrated) an actress and the wife of one of ancestors of Russian mute cinema V. K. Turzhansky; Tsvetaeva met her in Czech and then they communicated in Paris: "There are, friend Horatio, some things that never crossed the brain of wise men". Here Shakespeare definitely speaks about *common* things. "Mother of the boy" was just that kind of thing, the kind of simplicity. Nobody understood it except for me" (Tsvetaeva, 1997). The Shakespearian catchword "The entire world is a theatre" (Jacque's words from the second act of a comedy "As you like it") has roused a ready response in Tsvetaeva's poem "Alive, not dead..." (1925): "World is the wall/An exit is an axe". The world is a stage", /The actor murmurs" (Tsvetaeva, 1994). Describing the circumstances of last years of her coexistence with Sonecka Golliday in Soviet Russia in a "Story about Sonecka" (1922), Tsvetaeva addressed to Shakespearian "Julius Caesar", who helped to express her psychological condition: "After the first impact which I have answered back with a stone in my exposed breast, a mortal cold of my heart, an immortal cold of a forehead—the Caesar's one (there is nothing to laugh at!) "And you, Brut?" here there is not a reproach that I see, but a regret, and a lenience: precisely Brut is lying and Caesar above him is bending over..." (Tsvetaeva, 1994). The words "And you, Brut?" told by the dying Caesar to a conspirator Mark Yuni Brut, became catchwords and are used to describe the unexpected betrayal of a friend.

Many of Tsvetaeva's remarks about Shakespeare and his works seem insignificant, insufficient and passing and having only common cultural value; however they actually give a convincing reason for statements of some researchers concerning Tsvetaeva's creative work, who characterized her person in a Shakespearian context. In this connection it is necessary to note A. A. Saakyants's monograph "Marina Tsvetaeva. Life and creative work" where he speaks about "contrasts ... of a really Shakespearian nature" (Saakyants, 1997) of Tsvetaeva, who could expose her feeling and ideas and express them in a bold and truthful manner and this had a profound effect on listeners and spectators. He speaks about Tsvetaeva's letters written with "a Shakespearian force of penetration into ... a soul" (Saakyants, 1997); about "Shakespearian storms", which had not died in her soul even in the 1920th, "they came to life from time to time though less often" (Saakyants, 1997); about the last days of her life renewed in records by L. K. Chukovskaya showing "a tragic Shakespearian figure" of a poet, "overtaken by a disaster" (Saakyants, 1997). Shakespeare has strongly influenced the attitude of Tsvetaeva to the world entered her life and destiny and has affected her perception of the surrounding realities—from her youth till last days.

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