
ACMEISM AND MARINA TSVETAEVA'S WORLD OF POETRY

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Abstract

Usually Marina Tsvetaeva (1892-1941) is considered to be a poet who was not associated with any literary trend. However, with a strong artistic personality, she had experienced a noticeable influence of a number of national and foreign authors. As one of the most significant poets of the early twentieth century, Tsvetaeva in her creative formation and development embodied those laws of literary and historical processes which were characteristic of the literary epoch. The time when she began writing poems coincided with the emergence of acmeism and mainstreaming its talented representatives - Gumilev, Akhmatova, Mandelstam, close to them was Maximilian Voloshin. Therefore, it seems necessary to investigate the impact of acmeism on the formation of Tsvetaeva's poetic world. This theme in the studies of Tsvetaeva's creative heritage remains open. At the same time, in Tsvetaeva's typology and artistic system we see volition, active acceptance of life, experience of objectivity, and not only musicality, but also picturesque images in conjunction with the general context of world culture. The development of these traits by Marina Tsvetaeva happened to a great extent due to the active perception of acmeism creative attitudes and traditions.

Keywords: culture, image, creative purposes, tradition, innovation

1. Introduction

The relevance of the topic is determined by its great theoretical and practical importance. The creative heritage of Marina Tsvetaeva, one of the greatest poets of the early twentieth century, is in active readership circulation and causes an ever increasing research interest. However, like all literature of the period, in which a century ago, "one artistic discovery follows another, side by side in a creative combustion coexist authors from different generations, representing a variety of trends and schools" [1]. At the same time, unique in its scope and rapid change of creative systems, that period of Russian literature is still vaguely understood. Although in recent years there have been intensive attempts to understand Marina Tsvetaeva's poetic mission, in some of them it was even alleged that she was building a new "*model of Christian space*" [2]. The problems of the formation and evolution of her poetic world due to the

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personal influence, theoretical search and her contemporaries' creative practice have always been on the periphery of research endeavours. Such a multifaceted presence of the poet in her historical time, in particular her most active interaction with acmeism adepts and authors close to them, prepared Marina Tsvetaeva's dialogue with the future. Today we can say with confidence that "her work has an impact on the development and establishment of modern poets and resonates in their works" [3]. Acmeism influence on Tsvetaeva was noted repeatedly [4-6]. However, until now there has been no article devoted specifically to this issue.

2. Discussion

The literary process in Russia in the late XIX - early XX centuries, with all the variety of brilliant names in it, is a holistic historical, cultural and artistic phenomenon. The original proximity of the authors of these centuries' borderline, regardless of their views and creative passions, can be explained by the fact that they lived at the turn of the epochs, when it became necessary to keep a poetic response to the challenges of very complex, mysterious and often frightening coming days.

We must note at once that it was during that period when grandiose changes in the development of human civilization were taking place. Epochal discoveries of scientists, especially the creation by Albert Einstein special and general theories of relativity, fundamentally changed the way people thought about human nature and the reality around them. A mass use of electric and magnetic phenomena in industry, communication and everyday life begins at that time. Automobiles dash along the streets of big cities; airplanes rise in the air. People developed a visible sense of the acceleration of historical time, its conditional and subjective perception. "The distinguishing feature of literary life was the 'myth making' and 'life creating'..." [7] Relativism aggressively spread into many areas of life, including ideas about ethics, values, and criteria of artistry in literature. The spirit of renunciation of the past, including traditional art, accepted daring and violent traits, the more so in relation to Russian classics, and was expressed somewhat later by Moscow cube-futurists.

All this, undoubtedly, from the earliest years formed the 'bound-to-be' poetess's new attitude and provoked the formation of her rebellious consciousness. This was due not only to the general atmosphere of life, but also the more private atmosphere of the Tsvetaevs' house in the centre of Moscow. Marina's parents were people whose spiritual character and the type of behaviour bore a seal of the rapidly changing external conditions. Each of them had undergone a kind of detachment and spiritual daring for the sake of higher goals in life. Such was the creation of the Museum of Fine Arts on Volkhonka for Ivan Vladimirovich, Marina's father. Now it is the A.S. Pushkin State Museum of Fine Arts. For Maria Alexandrovna, her mother, the meaning of life was her dedication to the family and the desire to transfer to her children all that she considered the most valuable in the world. The beginning of all beginnings

was poetry and music, as well as the cult of St. Helena, 'one against all, one without anybody'. The mother's influence was profound, so that Marina Tsvetaeva firmly rooted "rejection and rebellion, and the exalted consciousness of the chosen, love for the defeated ..." [8].

By the time of the young Marina's first collection 'Evening Album' in 1910 appeared the landscape of Russian poetry had been so bright and fluid in its typological diversity that she could have easily got lost in it. However, her poems received attention and positive feedback even from the extremely demanding and authoritative critics Valery Bryusov, Maximilian Voloshin and Nikolai Gumilev. There were other approving responses, but the most significant, symptomatic and positive is this triad of outstanding poets' attitude towards the work of the beginning poet. In the context of the topic it is important to us that each of them had a definite relation to the then incipient new literary trend - acmeism.

We will not dwell on the personality and poetry of the leader of this movement N.S. Gumilev. In the polyphonic creative atmosphere of Russian literature of the first decades of the twentieth century, the authors have quite often had a change of preferences and sympathies for different literary trends and groups. Signs of the seemingly alien '-ism' can be found in any poet's work at the given time. Likewise, E.S. Rogover writes: "Among the immediate predecessors of acmeism there should be named I. Annensky, M. Kuzmin and V. Bryusov" [9]. And this is true. Already in Valery Bryusov's collection 'Tertia vigilia' ('Third Watch', 1900), one of the pioneers of the recent symbolism, the earthly life in its various manifestations – the image of nature, the visible signs of the modern city, the paintings of historical and cultural realities of humanity – takes in the book a significant place that is perceived by the reader. The conceptual framework and many of the features of the artistic world of V. Bryusov's landmark book, who was increasingly removing in his creative practice from the canonical symbolist imagery, find a clear resonance with acmeistic experiences of objectivity and openness to everything that is 'earthly'. Until the time when Bryusov turned to Marina Tsvetaeva's poems, the herein referred to trend in the Maitre's poetry had increased. Therefore a sharp controversy, suddenly appearing between the two, takes place, in fact, within the new art space which had developed rapidly in a few years as a result of a substantial number of young writers' sharp turn from symbolist transcendence and mysticism to the world of quite significant elements of nature. Hence, Marina Tsvetaeva, being in their environment, was not a bystander.

Expectations of acmeists, who delivered a keynote address and vivid poetic experiments in the early 1910s, that their relatively small circle would be replenished by Maximilian Voloshin and Marina Tsvetaeva, did not come true. The latter firmly established reputation as artists, organizationally not affiliated with any literary group, sharing neither any of their programs, in general, nor the creative goals of their contemporaries. There were some hard feelings: after Marina Tsvetaeva's second collection 'Magic Lantern' (1912) have appeared S. Gorodetsky and N. Gumilev published a few disapproving, not at all objective

reviews of it. At the same time, these unique authors' personal, social and artistic life forced them to turn to the experience of their colleagues, to associate with them, and for some time get carried away by their ideas, and follow them.

Once, the influence of the prevailing symbolist style found reflection in Maximilian Voloshin's early lyric. Subsequently this did not prevent him from active cooperation with acmeists in the magazine 'Apollo', or being on friendly terms with a number of very talented poets of this trend. The impressionist dominant in the style of his poems could not completely obscure the great artist's concrete sensory perception of the surrounding objectivity, its visible features and characteristic properties. He is a virtuoso in the poetic form, having learned in his own way the poetic skill of Theophile Gautier, who was recognized by acmeists as one of their main mentors.

Therefore, Marina Tsvetaeva's poetic world in such of its external manifestation as creative environment was largely represented by the adherents of this trend, as well as its casual and occasional partners. There is no doubt about their serious direct and indirect impact on the formation and evolution of Tsvetaeva's artistic system. Although there is an absurd and erroneous opinion that Tsvetaeva had not any literary mentors. Some quote the great poetess's rash words said in the heat of the controversy, that she did not have any literary influences, but she experienced men's ones. In Victoria Schweizer's biographical book about M.I. Tsvetaeva's life in the series 'Life of Famous People', 'Marina Tsvetaeva', there is the following funny statement: "Making friends with Ellis, she was able to resist Bodler's suggestion. Admiring the poetry of Blok and Bryusov, visiting Moscow symbolists of 'Mussaget', she remained outside the influence of the symbolists. From the outset, she was all by herself, 'one against all'. As soon as Voloshin bet the poet Adelaide Gertsyk that he could find in Tsvetaeva's poetry some literary influence, he lost that bet." [10]

What was meant in this case is directly imitating someone else, which Marina Tsvetaeva did not really do. But deep and productive development of previous traditions is a prerequisite to achieving innovative goals, making significant artistic discoveries. Such discoveries marked the entire career of the outstanding poet, who always aimed at creating extremely original works. Acmeism shows a similar selective and constructive attitude towards the creative heritage. Even the symbolists' literature, whose painful anguish and pessimism Nikolai Gumilev called to heal. Acmeism poets do not shun learning from Russian classical prose to be real artists. It is noteworthy that among Marina Tsvetaeva's preferences in reading it is easy to find many local novelists, including Aksakov and Leskov. But Pushkin comes first in this group of glorious writers, as his poetry and prose became cult and faithful companions in Tsvetaeva's own poetic gait. Her sensible attitude to the predecessors in Russian epic helped Tsvetaeva in her work on numerous poems, marked by a genuine novelty, as well as in her prosaic works.

Her closest senior fellow was Maximilian Voloshin, a sophisticated master of verse and an artist of the highest carrier and inexhaustible cultural advantages, who most relevantly met the poetic requirements of acmeism. When reading her 'Evening album' the intellectual poet was struck by Marina Tsvetaeva's sincerity and an amazing ability to communicate shades of feeling, which must have led him to the idea of a special richness and depth of the inner life of the unusual Moscow lady, and her involvement in culture and art. And so it was. Born in the heart of Moscow, into an educated and cultured family, she underwent a serious school of hard work on the road to independent creation. The poems of this collection, as well as of Marina Tsvetaeva's second book 'Magic Lantern' marked with sentimentality and a certain naivety, inevitable for such a young poetess, are strikingly different from the speculative poetic experiments of the majority of her contemporaries. As if she had heard the call of acmeism leaders to exit the mystical aspirations of the symbolists and draw her attention to the element of nature, to put it in plain words – to reality. She answered the appeal but did everything in accordance with her personal ideals and creative individuality.

Her poetic, artistic world is dominated by the experience of a real fact, an event that occurred in the life, and the attitude towards them. Let us refer to the two early works of Marina Tsvetaeva 'Books in the red binding' (1908-1910) and 'Over books' (1909-1910) that seem to be etalon illustrations of the above. The former, in the immediacy and emotion of the lyrical heroine, reports of a farewell to her from her childhood's paradisiacal best and most loyal friends - books in shabby, red bindings. Further we come across a reproduction of the actual facts of a very young Marina's life in her parent home in Moscow, # 8, lane Trekhprudny. Lessons having been learned, there is still an irresistible passion, despite the late hour, for reading. Luck is equal to happiness, because her mother, in forgetfulness is playing Grieg, Schumann and Cui, giving Marina an opportunity to immerse in the world of heroes of her favourite books. Those are Mark Twain's 'Adventures of Tom Sawyer' and 'Huckleberry Finn' which are largely autobiographical, filled with romance and lyricism, a celebration of the natural in man and nature, heartfelt sincerity and keen sense of justice. Moreover, there is Mark Twain's 'The Prince and the Pauper', a memorable book of many people's childhood, with the incredible intrigue and wonderful finale. An essential Tsvetaeva's note is that her heroes are the sad fate of Britain.

In the latter poem 'Over books', a seven-year-old girl tries to persuade her mother to go to a bookstore, finds very adult objections to her mother's arguments, the chief among them being the loss of the desire to live without books. Among the unusual priority interests of the little girl pops up the name of the title character of the famous novel by Charles Dickens, David Copperfield. Recognizable is the atmosphere of the streets of a large Russian city at the turn of the XIX-XX centuries (Moscow), with the driver, flying snowflakes, and street lamps and finally with a crowd in the bookstore. Joy and delight overflowing her, the girl saw the abundance of books, felt a desire to read them, and a salty taste in the mouth at the sight of the bookstall. And then it becomes

clear that it is no coincidence that once little Marina uttered the name of Copperfield, who suffered many injustices from adults in childhood and adolescence, stoically passed through all the ordeals and became, finally, a brilliant writer and a happy man.

Descriptive and expressive range of these two poems, where high vital interests are combined with daily activities and concerns, provides a clear picture of the historical time, people's particular circumstances. After the mysticism of the spiritual poems revealing senior symbolists' talent, and close to the ongoing young poets-theurgists' ideological and artistic search in the mainstream of the movement, it was not easy to rehabilitate the original and enduring role of ordinary objective world in the art. Such goal was set by acmeism, following the N.S. Gumilev's instructions to stick in Art to "... the balance of power and more accurate knowledge of the relationship between subject and object, than it was in symbolism" [11]. Marina Tsvetaeva in her childlike spontaneity does not think of it, she just writes frankly and openly about her experiences. Life in all its multicolour fullness, contradictory, sweet and tragic force, will remain in the centre of her artistic world view up to the final lines in the poems 'Douce France' ('Farewell to France', 1939), 'I do not know which capital ...' (1940), 'It's time to take off the lantern ...' (1941), 'Always repeat the first verse...' (1941); Tsvetaeva's self-defining line 'I am life that came to dinner...' is fundamentally important to us.

What brings Marina Tsvetaeva closer to acmeism and allows holding the space of her verse in the coordinates of reality is a burning interest in man – in herself and people around her, in earthly characters of other epochs and other countries. A great place in her works is given to dedications to separate individuals, phenomena and events, responses and other poetic constructions having their particular destinations. Sometimes they unfold in the original cyclic structures, emphasizing the depth of Tsvetaeva's creative individuality. At the same time they are reminiscent in the typological clips of some common for Russian poetry re-established traditions of the early twentieth century. Writing a series of poems became quite common in Russia at that time. After all, the poetics of hints and innuendo of symbolists conceptually left part of the image of the object beyond the obvious elements of the artistic world of the work, which was though latently still present therein. Cyclic structures fulfilling various functions in poetic works solved one more problem – to display the object of artistic comprehension and interpretation more clearly and visibly.

It is noteworthy to distinguish among Tsvetaeva's dedications a poem to the memory of Maximilian Voloshin 'Ici – Haut' ('Here – In Heaven', 1932). The paradox of the small cycle of five poems is that it gives, in our opinion, a more accurate picture of this great, wise and good man (the definition given by M.I. Tsvetaeva), than all the other memories of the poet taken together. For it was enough to Marina Tsvetaeva, the true genius, to oppose to the seeming equality of the poets' comradeship the rule of Voloshin's individual finger, who bequeathed to bury him after his death on the mountain, so that he would lie alone at the highest point in the century of crowds. The will was executed: the

poet was buried in the Crimea, on the top of the mountain Kuchuk-Yanyshar near Koktebel. People call it 'Voloshin's mountain' and the 'respectful Tatars' (M.I. Tsvetaeva) call it Big Man Mountain.

In the fifth poem of the cycle it is not accidental that retrospection appears: it refers to the joint Voloshin and Tsvetaeva's ascending the mountain, which is inaccessible to others, and there is a grateful acknowledgment: "Max! It was - so easy / To eat out of your hand ..." [12]. We noted the literary friendship that arose between them immediately after Maximilian Voloshin's approving response to the 'Evening Album'. This friendship deepened and systematized young Marina Tsvetaeva's ideas on creativity, art and culture. Marina Tsvetaeva saw in her senior friend a man in whom her conspicuous longing for the high spirituality and a desire to merge with the loved ones in a single flight of souls found a real embodiment. Therefore, "in the letter dated April 18, 1911 she jokingly calls Voloshin 'Monsieur mon pere spiritual' (Mr. spiritual father, Fr. – V.S.), but the contents of the letter are serious, it is almost a confession" [10, p. 83].

The main object of common interest is books. There is no doubt that in their own publications, largely fashioned in the ways of acmeism, they paid attention to the numerous and extremely symptomatic creative parallels and convergence, the 'roll call' of individual motifs and details. This is especially evident in the works with similar titles in Voloshin's cycle 'Paris' (1901-1909) and Tsvetaeva's poem 'In Paris', where everything equally sums up in the last lines. In the final Voloshin's verse the lyrical hero's eyes are captivated by the gardens Ile-de-France, French kings' hereditary land with its centre being Paris, he dreams of knights of the Grail in the castle on the severe rocks Monsalvat (Munsalvesh), but his soul yearns for the desert, in the soul – and it is specified – is "... desert Meganom, / heat, and stones and dry grass ..." [13]. We should explain that Meganom is a cape on the south-eastern coast of the Crimea, between Sudak and Koktebel, where Maximilian Voloshin returned invariably to the house built with his own hands, after trips to centres of national and world culture - Moscow, St. Petersburg, Paris... Tsvetaeva's heroine's movement vector is directed from the night Paris to the house with sad violets and someone's affectionate portrait. The hometown image emerges: "And in my heart cries verse by Rostand, / How is there, in the abandoned Moscow". Finally, the lyrical but not life collision is solved: "In a large and joyful Paris / I dream of grass, clouds, / And then comes laughter, and shadows closer, / And the pain as earlier is deep." [12, p. 30]

In general, the art world of the two creative writers, largely of equal talent, though of different skills (this is due to the fact that M. Voloshin was sixteen years Marina Tsvetaeva's senior, and therefore more experienced), is built on the perception of reality, though ambiguous reality. Attributes of world culture, the appropriate discourse of the texts attest to the fact that the poetry of these outstanding authors is typologically close to acmeism, and therefore it did not cause the acmeism followers' rejection. The highest level of Voloshin and Tsvetaeva's artistic culture did not allow going to extremes – unrestrained

aestheticization of the detail, especially household items, or gastronomic delights. Although accusations of this kind can be found in reference to some poets associated with acmeism as a literary trend (M. Kuzmin, B. Sadovskoy and others).

We cannot ignore the fact of the bright, charismatic Nikolai Gumilev's positive attitude towards the works by Voloshin and Tsvetaeva. It is important to mention the related to him scandalous and unpleasant event that occurred in the 'Apollo' team in 1909. At that time, two years before Marina Tsvetaeva who had not graduated high school came to Maximilian Voloshin's place in the spring of 1911, Gumilev and Elizaveta Dmitrieva arrived in Koktebel, spending at Voloshin's place a month from the 30th of May to early July. In the fall of that year the literary circles and Petersburg readers were thrilled by a mysterious appearance of a talented young poetess Cherubin de Gabriak. Poems by this unknown author were published in the 'Apollo', although nobody saw her. There were only letters to the editor of the acmeistic magazine S.K. Makovsky, who in absentia fell in love with a mysterious female author with an unusual name. Acmeists dreamt to meet her. According to the German poet Johannes von Gunther, a foreign employee at the 'Apollo', Gumilev also "sighed at the exotic beauty and swore that he would win her" [14]. When it became clear that there was not any Cherubin de Gabriak, and the poems are written by Elizaveta Dmitrieva, a teacher in the preparatory class, Makovsky's and other defrauded poets' resentment fell on Maximilian Voloshin. This naturally led to the dramatic rupture of Voloshin's friendly relations with Gumilev, they duelled. Voloshin turned out to initiate a hoax; he was its director, the creator of the image of Cherubin. This was not an only incident in the life of the master and, of course, his passion for myth-making was taken notice of by Tsvetaeva. And yet, Marina refused Maximilian's tempting offer to create poetic twins from the rich material of her poems, explaining it by her German Protestant honesty.

The represented here strange at first glance community of the host and his guests in the Koktebel house that became legendary – Voloshin, Gumilev, Dmitrieva, Tsvetaeva – could not have been formed without the internal proximity of these remarkable poets. Nikolai Gumilev, before calling Shakespeare, Rabelais, Villon and Gauthier among the major acmeists' literary mentors in the article 'Heritage of Symbolism and Acmeism' (1913), long and hard, in the course of learning foreign languages, studied thoroughly and mastered the basic formation of European literature that was relevant to him. His increased cultural potential and new creative guidance brought him closer not only to the obvious acmeism supporters, but also to a number of authors who were in the common space of cultural traditions, even though they were not organizationally linked with literary groups. Marina Tsvetaeva was among them, every step of her creativity amazed the contemporaries by a wide range of cultural interests, as she chose the most complex and difficult path in the poetic ascent. Her independence and audacity impressed not only Gumilev, but other acmeists, who decided to pave a new path in art.

An exclusive place in Marina Tsvetaeva's crowded poetic environment belongs to Anna Akhmatova, an exceptionally talented representative of acmeists' camp, who immediately after the first collection of poems 'Evening' (1912) received a unanimous acclaim of her colleagues, lovers of poetry and literary critics. Marina Tsvetaeva's love, admiration and respect for her can only be compared with her attitude to Alexander Blok, but they are expressed in the poet's works differently. In her address to Akhmatova her feelings are depicted more specifically, colourfully and diversely, as though she had kept in mind acmeism postulates.

Alexander Blok is represented as a symbol of poetry in the dedicated to him poetic cycle 'To Blok' (1916-1921). He is like a romantic dream that woke up in the shifting space of modernity: 'gentle ghost' and 'lovely ghost', 'knight without reproach', 'snow swan'. Anna Akhmatova, with all Tsvetaeva's deifying characteristics, is a woman of earthly reality: "Convey my love / To Anna Chrysostom - All Russia", "The earthly woman, to me - a heavenly cross!" [12, p. 112] Such poems about her as 'Anna Akhmatova' (1915) and 'Akhmatova' (1921), the cycle "Akhmatova" (1916) display the signs and events of personal and creative life of St. Petersburg poet, not only at that time but also in the widely predicted – by Tsvetaeva! – future that included her son's future trials, her son being at the time a very young Lev Gumilev.

In the dedications to Anna Akhmatova her portrait sketches abound in specific details: "... And eyelashes sleep", "Bent clear line ...", "Cloudy – dark brow ...", "Of an angel and of the eagle / She had something", "And with your eyes are icons looking!". Bright and visible objectivity in the spirit of style and poetics typical of acmeism, picturesque home details help to "reproduce the image of St. Petersburg poet. Such details can be viewed as a poetic projection on Akhmatova's poetry, on a similar lyrical motif: Narrow non-Russian waist - / Over folios. / A shawl from Turkish countries / Fell down like a robe." [12, p. 107-112]

In this regard, there is another premise, obviously bringing Marina Tsvetaeva closer to acmeism. She is mostly spoken of as a poet who creates in a musical and dramatic way, which does not cause objections. However, in opposition to her is the picturesque poetic 'painting' of Boris Pasternak, who joined the singular among Russian Futurists Moscow group 'Centrifuge' (1913), which needs to be clarified, for the complex code of Tsvetaeva's style organically combines expressive and figurative beginning. We find the hints to a certain picturesque 'poetic paintings' of her first book in its name – 'Evening Album' and dedication – to the artist Maria Bashkirtseva. Portraits of people, furniture in the rooms and ceiling paintings, landscape sketches and pictures of cultural life – all this is evidence of the young poetess' knowledge of methods and means of art. It is amazing, how this feature of her poetry of the early teens is noted by E.O. Aizenshtein: "Childhood in the first two collections, 'Evening Album' and 'Magic Lantern', is painted by Marina Tsvetaeva through her stay in the realms of daydreams, books, dreams, music, magic ... The state of sleep is

transferred to the surrounding objects; it creates beautiful, like a dream reality: peaceful pictures ..." [15]

Subsequent phases of Marina Tsvetaeva's creativity confirm the stability of her picturesque poetic world. Let us recall in what details she depicts the portrait of her hypothetical ancestor: "Is not he ... dark, curly and hook-nosed ..., between the lips ... rosehips, my yellow-eyed ancestor" in the poem 'Someone of my ancestors was – a violinist ...' (1915). The lines of the final poem of the cycle 'Poems about Moscow': "In a red bunch / Rowan was on fire. / Falling were leaves ..." (August 16, 1916) became cult, picturesquely highlighting the time of the poet's birth.

Many acmeism postulates and traditions aimed at picturesque depicting and semantic clarity of speech can be illustrated by examples from Tsvetaeva's poetic heritage. She is no stranger to the intense and measured poetry focused on classical perfection. Nikolai Gumilev's poetry is rightly considered to be such a model. Tsvetaeva also masters such strict form even in the early years. Here is how she maintains a clear structure in iambic tetrameter in the poem 'Prayer': "Christ and God! I long for a miracle / Now, now, at the beginning of the day! / Oh, let me die, as long as / All life is like a book for me". But Tsvetaeva's iambic pentameter echoes Gumilev's lines not only by its strict adherence to the poetic and phonetic dimensions, but also by its semantic design: "Like a snake looks at its old skin - / I have outgrown my youth ..." (Tsvetaeva); "Screams our spirit, droops the flesh / giving birth to an organ for the sixth sense" (Gumilev).

The externally picturesque acmeism poetry inevitably contributed to the interest in the bodily origin, artfully paired, after all, with the psychological state of the individual, with his complex inner experiences. Eroticism of Anna Akhmatova's intimate lyrics is widely known. Marina Tsvetaeva's poetic world gives rise to the exceptionally bold and differently inspired intimate details and images. Sometimes they proliferate in the cyclic structures, in other cases they are found in the ultimate sense and sensual concentration, or in upholding the right to their understanding and fulfilment of love, as in 'Wicked folio...' (1915): "Oh, far from Heaven / Lips close in the darkness ... / God, do not judge! You have not been / a woman on the Earth!"

Marina Tsvetaeva's primordial view on reality, firmness in belief and action and even some masculinity have already been emphasized by us. Such an image of the author in reality and in the poet's artistic world, a kind of the poet's ditto, has little to do with the appearance of a girl and a very young woman in case one does not know the historical, social and literary situation, and does not take into account a very important Tsvetaeva's analogy with Saint Joan of Arc and Saint Helen. She could not but know about Nikolai Gumilev's courageous, firm principles of acceptance of what was happening around and about his historical evaluation of the past. She knew of his travel, participation in World War I, soldier signs of valour: the poet-soldier was awarded Saint George Crosses of 3rd and 4th degree. She will be pleased to mark in the cycle 'Akhmatova' on June 24, 1916: "Child's Name – Lion, / Mother's – Anna. / In his name – anger ..."

Marina Tsvetaeva's closeness to acmeism was but obvious, for she displayed it in various ways. For her Anna Akhmatova is a 'poet-sister', in whom she can confide lovingly the most sacred and dear, "And I give you my bell town, / Akhmatova - and my heart in the bargain!" [12, p. 106] Tsvetaeva's 'poet-brother' is Joseph Mandelstam, acmeism leading author. Here again, we take notice of the same infinitely generous gesture to the man's closest relatives: "Out of my hands – miraculous town / Receive, my strange, my beautiful brother" [12, p. 75]. The relationship of Tsvetaeva's creativity with Gumilev's verses, that has been marked by us, and the continuation of which can be found in the poet's 'Two roses' and in a number of other works, is a testament to Marina Tsvetaeva's proximity to this group of poets as well as the fact that Tsvetaeva's most important theme of dream "constantly sounded in the works by Balmont and Blok, Mandelstam, Akhmatova and Gumilev" [15, p. 7].

3. Conclusion

Thus, there is no doubt the special closeness of Marina Tsvetaeva, organizationally not affiliated to any literary group, to the poets of acmeists' circle and the authors who worked with them. Her poetic environment comprises Voloshin, Akhmatova, Mandelstam, Gumilev and many other poets of the early twentieth century. In her personal and creative positions, as well as that of Acmeists, there is an obvious confrontation to the symbolists' mystical aspirations; she is focused on reality in her perception. The element of nature surrounding Tsvetaeva, her lyrical empathy finds its embodiment in the visible, multicolour and bright artistic world. Her style, with all the sweeping and tension, like that of acmeists is picturesque, turned to a particular verbal and figurative semantics, perfect in poetic forms, and inherits many of the traditions of Russian and European classics. In general, the complex code of Tsvetaeva's style organically combines expressive and depicting features, defining a unique appearance, power and artistic depth of her poetry.

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