Summary

The Poet and the Other: "the world of text" and the image of interpersonal relations in the correspondence of Marina Tsvetaeva

The present work examines the letters of Marina Tsvetaeva from the emigration period, addressed to Boris Pasternak (the epistolary dialogue took place in 1922–1936) and Nikolai Gronski – a young Russian poet living in France (their correspondence lasted from 1928 to 1933). The two "love stories" (*histoires d'amour*, according to Julia Kristeva) – which deserve to be called stories with the features of a myth – were placed at the centre of research, thus showing how they are presented in the correspondence and how they are realised textually in the epistolary discourse. In relation to that, the author was interested in Tsvetaeva's "life" in "the world of the text" (Paul Ricoeur), where the poet *resides* and from whose level she designs the reality that is closest to her – the world of the imaginary, poetic fiction or dream. An important point of reference for my considerations was the category of the Other, which was central in the reflection of such Western philosophers of dialogue as Gabriel Marcel, Martin Buber and Emmanuel Lévinas, or Russian thinkers: Vladimir Solovov and Vyacheslav Ivanov. Their considerations made it possible to reveal and trace various aspects and manifestations of otherness in Tsvetaeva's epistolary statements addressed to Pasternak and Gronski. The relationship between I and You/the Other (addresser–addressee, woman–man) was considered as a way and opportunity for the poet to learn about and understand another person and create their unique image in her letters. The interpersonal bond emerging thanks to the poets' dialogue provides an opportunity to present the author's – Tsvetaeva's – *self* and to recognise her role in the personal relationship with the Other.

The present dissertation consists of an introduction, two chapters, a conclusion, illustrations attached to the work and a bibliography.

The introduction discusses the state of research on the subject and its relevance, the subject and purpose of the work. It also presents the pluralistic methodological orientation of the author, for whom the assumptions of the philosophical hermeneutics of Hans-Georg Gadamer and Paul Ricoeur were of particular importance. The philosopher's understanding of the concept of "the world of text" proved to be especially productive for research. The work also refers to the postmodern reflection of Roland Barthes, associated with the so-called

affective turn in cultural research, Mikhail Bachtin's concept of dialogue/dialogicality, and Gaston Bachelard's studies on the *poetics of dream*.

The first chapter, entitled "Love dialogue with the Other: letters from Marina Tsvetaeva to Boris Pasternak", presents a multi-level analysis and interpretation of selected epistolary texts of the poet created in the years 1922–1927 and in 1935, i.e. during the period when she was living abroad in exile in Germany, Czechoslovakia and France. The author of the dissertation considers the relationship between I and You/the Other, embedding it in the context of modern philosophical thought. Attention was drawn to the semantic depth of the concept of "self-knowledge", which allowed for revealing the ways of artistic creation of the image of the addresser's self (Lilith/Psyche), conducive to getting to know oneself, as well as showing the symbolic dimension of the image of the recipient of letters (Pasternak). It was proved that the relationship between *the sender of the letter and the addressee* becomes a kind of key to learning about the internal world of Tsvetaeva, her feelings and intentions, as well as the tragedy of her personal fate, non-fulfilment in love and the constant search for a love partner, i.e. the longing for an encounter with another person. The focus was on finding the sources of Tsvetaeva's mythologisation of the image of the Other (the author of *Doctor Zhivago*) in order to present her ways of artistic expression. The reference to the metaphor of flight, the importance of which was emphasised, among others, by Friedrich Nietzsche and Gaston Bachelard, as well as to the symbolic meaning of a tree/bush (Dionysian associations), revealed the relationship of Pasternak's image with the element of air, with the category of verticality ("Вы летчик!" – wrote the poet in one of her letters). It was pointed out that the Russian poet belonged to the world of Nature, which was highlighted by the addresser by means of reinterpreting the biblical myth of the creation of the world ("третий день творения"). An attempt was made to shed light on Tsvetaeva's reflection on the role of Pasternak–the Poet and Pasternak–the prose writer, taking into account his double nature she emphasised – related, as in her own case, to the empirical reality and "that world" (oneiric or mythical world).

The second chapter of the dissertation, entitled "The poetics of intimacy: the correspondence of Marina Tsvetaeva with Nikolai Gronski", refers to the considerations on the categories of *the subject/subjectivity*, *the body/spirit*, and *the master–student relationship*, whose understanding proved to be indispensable for a detailed examination of the poet's letters from 1928 (the French period of emigration). The first of the aforementioned conceptual pairs (*the subject/subjectivity*) was helpful in discussing the issue of "The creation

of the image of the epistolary subject", as the next subchapter is titled, because it revealed, on the basis of Tsvetaeva's letters, an image of the poet loving the Other, waiting to meet her young friend, or an immigrant in need of help. In this fragment of the work, the subject of contextual interpretation were the numerous images, evoked by the author of "letters of that summer", of the corporeality (hands, head, eyes, mouth) of her epistolary "lover" and the ways of valuing/idealising him. The focus was on the way in which the intimate bond between Me and You (the addresser and addressee) is present in these letters by Tsvetaeva in which the physical closeness of both correspondents is created (a love embrace or a kiss). The relationship with Gronski created in the poet's letters also gave grounds to consider it as a *master–student relationship*, deeply rooted in cultural tradition (Socrates, Saint Augustine and others). The author of *Mileposts* performed the function of a spiritual master/teacher (*наставник*), initiating Gronski–the pupil into the world of signs and symbols, revealing the original way of understanding them. It was found that the studied letters broaden the knowledge about Tsvetaeva's poetic axiology, to which she remained faithful during her stay abroad. By presenting her hierarchy of values, the poet makes Gronski its co-participant. A special place in it is occupied by the category of spiritual "growth", an emotional and intellectual development of a person. Living in the world of objects and cultural phenomena, Tsvetaeva reveals their hidden, deep meanings with the power of her creative imagination.

Sylwia Trzeciakiewicz