

MARY JANE WHITE

Marina Tsvetaeva Documents Franccedilais

Andrey Kneller

Marina Tsvetaeva Documents Franccedilais:

Marina Tsvetaeva Simon Karlinsky, 1985 This book is a major critical biography of the poet Maria Tsvetaeva by one of the foremost authorities on her work It draws on a profusion of recent documentation and research some of it hitherto unpublished and encompasses the whole course of her life Professor Karlinsky is careful to supply the reader with the necessary context for understanding the work by setting out the historical political and literary background against which Tsvetaeva's life and literary development evolved A particular feature of the book is a discussion of Tsvetaeva's relationships with her literary contemporaries especially Mandelstam Rilke Akhmatova Pasternak and Mayakovsky and of her emotional involvement with various men and women that are reflected in her poetry plays and prose Interest in Tsvetaeva s work has grown considerably and this important book will be essential reading both to scholars of twentieth century Russian literature and cultural studies and to all serious students of modern literature **Death of a Poet** Irma Kudrova,2004-02-23 Cast onto the street and living in fear that her own arrest was imminent the poet who once stood at the pinnacle of Russian letters descended into a living hell compounded by official persecution the indifference of peers and friends and finally the beginning of World War II and Nazi air raids over Moscow Marina Tsvetaeva. Lebedinyi stan [russ. u. engl.] The **demesne of the swans** Marina I. Cvětaeva, Robin Kemball, 1980 No Love Without Poetry Ariadna Efron, 2022-07-15 The memoirs of Ariadna Efron provide an intimate and indispensable perspective on the poet Marina Tsvetaeva s life and work told from the point of view of her daughter Letters of Marina Tsvetaeva Marina I. Tsvetaeva, 2000-06-01 One of the greatest poets of twentieth century Russia is here revealed in all her difficulty and brilliance This volume contains over 800 letters most of which have never before been translated dating from Tsvetaeva s childhood to her suicide in 1941 In her letters to Rilke Khodasevich Pasternak Teskova and many others Tsvetaeva reflects on all the tragic and comic shifts of her biography as she goes from precocious success to mature accomplishment lives in exile and then returns to the Soviet Union The letters deal with everything from the tragedy of exile to cultural influences to the inspiration of love affairs The main subject however is what it means to be a poet in the practical as well as the exalted sense These letters are literary documents which provide insights into the nature of the poetic process and into the cost to the poet of marriage and motherhood **A Life Through Poetry** Jane Taubman, 1989 Marina Tsvetaeva Marina Tsvetaeva, 2015-05-15 Marina Tsvetaeva The Essential Poetry includes translations by Michael M Naydan and Slava I Yastremski of lyric poetry from all of great Modernist Russian poet Marina Tsvetaeva s published collections and from all periods of her life It also includes a translation of two of Tsvetaeva's masterpieces in the genre of the long poem Poem of the End and Poem of the Mountain The collection strives to present the best of Tsvetaeva s poetry in a small single volume and to give a representative overview of Tsvetaeva s high art and development of different poetic styles over the course of her creative lifetime Also included in the volume are a quest introduction by eminent American poet Tess Gallagher a translator s introduction and extensive endnotes

Naydan and Yastremski have previously published a well received annotated translation of Tsvetaeva's collection After Russia with Ardis Publishers The fourteen previously published translations from the After Russia collection have been revised for this volume A tragic figure in Russian literature Marina Tsvetaeva is mentioned in the same heights of her distinguished contemporaries Anna Akhmatova Osip Mandelstam and Boris Pasternak She published her first collection of intimate lyric poetry at her own expense in 1910 under the title Evening Album which garnered positive reactions from several prominent poets who by happenstance reviewed it She published her second collection Magic Lantern in 1912 and a compilation from her first two collections From Two Books in 1913 Both publications marked her early years in poetry To follow was her mature period that was shadowed by a romantic fiasco and childbirth in Tsvetaeva s life and social turbulence in the old Russia that impacted her family Despite severe hardship Tsvetaeva's creative output was on the rise during the years of the Russian Civil War from 1917 1922 Her daughter Irina died of malnutrition at age 3 in 1920 a tragedy that sparked a series of poems that came out in the following years Typical of Tsvetaeva in that period was creating lyrical diaries that closely followed events in her life in chronological order Having immigrated to Europe Tsvetaeva continued writing poetry but gradually shifted to mostly writing imaginative literary essays and prose memoirs Another major creative outlet for her comprised the extensive correspondence she had with major poets such as Boris Pasternak and Rainer Marie Rilke While in Paris Tsvetaeva s husband Sergei Efron became involved with a Eurasian organization that promoted the return of Russian emigrants back to the USSR Efron after he was implicated in a plot to kill the defector Soviet agent Ignace Reiss fled first to Spain then back to the USSR Tsvetaeva followed her husband back to the Soviet Union with her family where Efron was executed as a spy and her daughter Ariadna sentenced to a lengthy prison term in Stalin's GULAG on the same charge After being evacuated to Yelabuga from Moscow with her son Mur Tsvetaeva hanged herself on August 31 1941 Following her death her son joined the Red Army and was killed in battle in 1944 A Captive Spirit Marina I. Tsvetaeva, 1994 Marina Tsvetaeva. A captive spirit Marina I. Cvětaeva, J. Marin King, 1980 The Story of Sonechka Marina Tsvetaeva, 2025-04-29 It is 1918 in Moscow The communist revolution is in full swing Food is scarce living conditions harsh Two women meet on the stage of an empty theater One is the now famous twenty six year old poet Maria Tsvetaeva the other the twenty four year old actress Sonia Holliday Sonechka The Story of Sonechka written almost twenty years later is a vivid account at once comic and tragic of their love for each other A previously untranslated masterpiece Dmitry Bikov calls it one of the five best books in world literature it stands as a testament to the artistry with which Tsvetaeva wrote prose the vicissitudes of her life love and work and the intense dynamics of Moscow culture in the wake of the Revolution It also constitutes an exceedingly rare and early example of gueer prose literature originally written in Russian Selected Poems [of] Marina Tsvetayeva Marina T∏S∏vetaeva,1971 Marina Tsvetaeva Lily Feiler, 1994 She shows us a woman embodying the values of nineteenth century romanticism yet radical in her poetry supremely independent in her art but desperate for appreciation and love

simultaneously mother and child in her complicated sexual relationships with men and women Here we see the poet who could read her work glorifying the White Army to an audience of Red Army men the woman who with her husband a Soviet agent in Paris could write a long poem about the execution of the last Tsar Tsvetaeva Viktoria Schweitzer, Robert Chandler, 1995 Marina Tsvetaeva was with Akhmatova Mandelstam and Pasternak one of the four great Russian poets of this century In a tragic time her fate was perhaps the most tragic of all Born in 1892 the daughter of a gifted pianist and the founder of what is today the Pushkin Museum Tsvetaeva had an intense cloistered and romantic childhood Her early teenage years were spent largely in Italy Switzerland and Germany as the family travelled Europe in search of a cure for her mother s tuberculosis In 1910 she published her first collection of poetry which was immediately recognized in literary circles as the work of a true poet and the following year in the Crimea she met Sergey Efron the man around whom her life would revolve to the end Although Tsvetaeva married him had three children by him and dedicated her life to him she had passionate affairs with many lovers the poets Osip Mandelstam and Sofia Parnok foremost amongst them In 1917 Sergey joined the White Army and Marina did not see him again for five years She and her elder daughter Alya barely survived the Revolution her younger daughter died and in 1922 they joined Efron in emigration in Prague There and later in Paris she wrote and published many of her greatest works and kept up an intense correspondence with Rilke and Pasternak However by 1939 hardly known in her own country estranged from her husband and virtually ostracized by the emigre community she was nevertheless persuaded by Sergey who had by then been exposed as a Soviet agent to return to Moscow Efron and Alya were arrested and as the German Army pushed ever deeper into Russia Tsvetaeva and her son were evacuated to Elabuga on the KamaRiver There on 31 August 1941 Tsvetaeva took her own life Viktoria Schweitzer who is recognized as being pre eminent amongst Tsvetaeva specialists spent twenty years researching her subject and was able to interview many of the people who knew Tsvetaeva personally including her daughter and her sister This is the first full length story of the life and work of this supreme lyric poet and prose stylist to be based on such detailed research **Beyond the Noise of Time** Karin Grelz, 2004 This is a Ph D dissertation Although guite a few researchers have pointed to the significance of the childhood theme in Tsvetaeva s work no systematic analysis of her work has been done from this perspective Nor have her childhood reminiscences been treated as a thematically consistent whole but have rather been read as instances of the poet s prose in general The present study examines Marina Tsvetaeva s memories of childhood in the context of her work and in the context of the cultural and political reality to which these reminiscences refer and in which they were written i e Russia around the turn of the century and the Russian emigre world of 1930 1937 The study also touches upon the symbolic and allegorical dimension of the texts Tsvetaeva s otherspeak in her prose It is shown that the central scenes of these texts author s narrative of childhood also appears to have been a suitable medium for articulating controversial aesthetic statements and Marina Tsvetaeva taking a stand for a historical past and literary tradition that at the time seemed doomed to oblivion

Viktoria Schweitzer, Jane A. Taubman, Peter Scotto, Tatyana Babyonyshev, 1994 *Marina Tsvetaeva* Victoria Schweitzer, Robert Chandler, 1992 Marina Tsvetaeva and Genius Maria F. Stadter, 1989 My Poems Andrey Kneller, 2008-04-18 Selected poems 1909 1938 Soul and Passion Marina Ivanovna Tsvetaeva, 2018-10-08 Marina Ivanovna Tsvetaeva 1892 1941 is recognized as one of the foremost Russian poets of the twentieth century Yet while much of her poetry and prose have been translated into English her poetic dramatic works have until now been unavailable to an anglophone readership In this volume her two classical dramas Ariadne 1927 and Phaedra 1928 are translated with an introduction and notes In Tsvetaeva s unusual retellings of these well known myths Theseus s abandonment of Ariadne is the most heroic of deeds and Phaedra is innocent of both incest and malice These tragedies explore in distinctive ways the nature of the heroic the difference of feminine language and the implacability of fate Simon Karlinsky biographer and leading scholar of Tsvetaeva called the two sister plays not only a magnificent poetic accomplishment but an impressive philosophical conception as well Marina TSvetaeva Maria Razumovsky, 1983

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