

## Lyrical Dialogue in Shakespeare's Poems as a Reflection of Renaissance Anthropocentrism and a Strong Personality

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### ABSTRACT

*The article is devoted to the problem of lyrical dialogue considered in the aspect of Renaissance anthropocentrism, Tsvetaeva's neo-romantic poetry and Shakespeare's humanistic creativity. The prism through which the intertextual interaction of these systems is viewed is the humanistic concept of personality in its gender aspect. Based on the theoretical model of the Renaissance, the author proves that the point of intersection of Tsvetaeva's neo-romantic attitudes and Renaissance anthropocentrism is the concept of a "strong personality", which is in polemical dialogue with the world and with its own soul.*

**KEYWORDS:** *dialogue, humanism, anthropocentrism, poetics of Tsvetaeva, Shakespeare, picture of the world, intertext.*

### Introduction

One of the most important features of the twentieth century aesthetics is the revision of the category of art as a self-contained and self-contained integrity. This "reappraisal of aesthetic values" led many representatives of modernist art to the idea of dialogism, which is immanently inherent in works of art. And this is by no means a particular phenomenon associated only with the sphere of the aesthetic, but, on the contrary, this phenomenon should be inscribed in a wide cultural context, because it correlates with the general attitudes of science and culture at the beginning of the last century. As Vyach. V.S. rightly notes. Ivanov, "in our time and in the most exact sciences, for example, in quantum physics, it is required to take into account the interaction of the observed - the object of observation. All the more, the need to take into account the observer grows when it comes to such an object as art, where you can't tear the object away from the subject" [1, p. 456].

At the level of a literary text, such an interaction between an observer and an object of observation can be read in semiotic perspective as an interaction between the addressee and the addressee. At the level of the artistic structure of the work itself, this interaction can be embodied in a variety of quotes, allusions and reminiscences that indicate creative dialogue and mutual influence.

However, it is obvious that in order for a creative dialogue to take place, it is necessary to take into account the specifics of different pictures of the world, which can be reduced to each other through common typological parallels that often arise in this case. In our case, the question of the interaction of two chronologically distant eras is pertinent: the Renaissance and the Silver Age. Indeed, these historical, artistic and philosophical paradigms can be brought closer together, because "in terms of the intensity of discoveries in various fields (from painting and theater to physics and biology), the first quarter of the twentieth century is comparable to such turbulent epochs as Shakespeare's" [1, with. 463]. In this article, we will not refer to such broad historical and literary parallels, we are concerned with a more particular issue - the lyrical dialogue between Marina Tsvetaeva and Shakespeare in the light of the humanistic concept of personality.

It has become a commonplace to say that one of the most important distinguishing features of the

Renaissance culture is humanism, which presupposes the expression of a person in all the fullness of his manifestations. The question arises: where did the Renaissance features come from in Tsvetaeva's lyrics? It seems that Tsvetaeva's neo-romantic attitudes became a kind of aesthetic and worldview base for the perception of some features of the Renaissance culture.

A self-sufficient human personality, closed in itself and entering into an irreconcilable dramatic struggle with the world at the typological level, correlates with the concept of the Renaissance man, for the Renaissance anthropocentrism presupposes the primacy of the personality and the relativity of generally accepted values. The value of the individual is higher than social values, since life asserts itself through the medium of the individual. At the same time, the personality is understood not as an abstract-abstract entity, but as a certain bodily substance. So, A.F. Losev writes that the category of human corporeality plays an important role in the aesthetics of the Renaissance, into the elements of which the artists of the Renaissance plunged. This sensual mathematics, according to the philosopher, is an essential feature of Renaissance thinking. Hence, "anthropocentrism, and an individual human personality that spontaneously asserts itself, reaching the level of artistically creative self-assertion" [2]. This ideological feature, which has humanistic roots, is clearly manifested in Shakespeare's poems by Tsvetaeva.

The person in Tsvetaeva's neo-romantic poems is not only the center of the world, it is a creature with its own very specific mythological corporeality. It should be noted that this corporeality in Shakespeare's poems by Tsvetaeva is associated with the image of a woman, while the key motive in this case is the motive of passion. Passion in Tsvetaeva's lyrics has positive connotations, correlates with strength and turns out to be extremely intense. Thus, a certain semantic field is created, which includes the image of a woman, the motives of corporeality and passion. Compare, for example, similar correlations in the poem "Ophelia - in defense of the king": "Prince Hamlet! Quite a wormy deposit / Disturb ... Look at the roses! / Think about the one that - of one day only - / Counts the last days ... "[3, p. 239]. This key motif-shaped bun "Passion-corporeality-woman" is a semantic filter that determines the selection of other, non-Shakespearean characters. So, in the poem, Racine's Phaedra appears. It is possible that the genre code (tragedy) also played a role here, but one thing is certain: on the basis of Shakespeare's allusions, Tsvetaeva creates a kind of artistic typology of female characters, which are united by two key features: strength and passion (or tragic intensity of experience).

Thus, the Shakespearean model in this poem turns over, as it were, a kind of change of point of view takes place. The male point of view turns out to be peripheral, while the female point of view is placed in the center. Therefore, Shakespeare's situations are played out in poems, speaking in modern language, in a gender aspect. The features of the Renaissance man in the female images of Tsvetaeva also appear in the poem Ophelia to Hamlet. Here Tsvetaeva enters into a creative dialogue with Shakespeare and interprets the image of Ophelia differently (in comparison with the original). E.S. Demicheva rightly notes that Ophelia, who in Shakespeare appears as a model of virtue and purity, in Tsvetaeva's works is "the bearer of the ideas of a "hot heart" [4, p. 313]. The idea of passion, prevailing in this Shakespearean female image, is associated with the motive of the integrity of the human personality. In contrast to the psychologically fragmented Hamlet, Ophelia is an example of a holistic perception of life, characterized by the intensity of lyrical experiences. Therefore, Hamlet, who is alien to human passions, has no right to judge "fevered blood" ("Preferred obnoxious undead," says Tsvetaeva Ophelia about him). This love situation can be interpreted in a tragic way, and Tsvetaeva's tragedy can be typologically correlated with the specifics of the attitude of the late Renaissance. One of the most important constants of the spirit of the Renaissance culture was that man was not only self-sufficient, but became the creator of a new universe. So, A.F. Losev notes that "among the theorists of Renaissance aesthetics there is such, for example, a comparison: an artist

must create as God created the world, and even more perfect. Here the medieval mask suddenly falls away and the creative individual of the New Age is exposed to us, who creates according to his own laws "[2]. However, in the era of the late Renaissance, notes of tragedy begin to mingle with the humanistic motive "man as God": the world turns out to be uncontrollable, eternal elusive element. The result of this conflict is the estrangement of a person from the world (it is this estrangement that turns out to be an important theme of Shakespeare's Hamlet). In terms of philosophy, we can say that the aesthetics of the Renaissance "is the result of a violent individual self-assertion of a person together with the realization of the impossibility of such absolutization," therefore "all brilliant artists of the High Renaissance, together with the depths of a self-asserted human personality, extremely acutely, deeply and up to real tragedy, feel limited and even the helplessness of the human subject "[2]. In the literature of the twentieth century, alienation from the world, as a rule, is realized in the paradigm of individualistic motives, in which the Renaissance "titanism" is refracted through the prism of romantic aesthetics.

As for Tsvetaeva's poems, in them, in accordance with these implicit attitudes, conditioned by Shakespeare's intertext, the very strategy of dialogue is changing. An interesting phenomenon of "double" dialogue is emerging. So, on the one hand, in these poems, a lyrical dialogue of Tsvetaeva herself with Shakespeare is carried out, which can be understood as a free poetic interpretation of Shakespeare's heroes, but, on the other hand, in the text of the poem itself, judging by its title, a dialogue of a different kind should arise: dialogue Shakespearean characters representing two lyrical points of view. And here an interesting paradox arises. Despite the dialogical nature of the title of the poem, this dialogicity is absent in the text itself. Hamlet turns out to be the implied character to whom Ophelia's monologue is addressed! This is how the lyrical consciousness of Tsvetaeva, focused on the romantic affirmation of personality in the world, demands, and this is what the very concept of the female image of Ophelia demands, which is a kind of mythologeme, which turns out to be a kind of version of the embodiment of Renaissance anthropocentrism. The self-sufficient person has a monologue consciousness. In such a context, the title of the poem itself can be read not just as an attitude towards dialogicity, but as an attitude towards the opposition of two types of consciousness, one of which is given implicitly. In essence, such a confrontation is also a dialogue, but a special dialogue, built on somewhat different principles.

Yu.M. Lotman proved that at the heart of any dialogue are two overlapping semantic areas: the area of understanding and the area of misunderstanding. Partial intersections of these areas generate new knowledge. With a complete coincidence of areas, the effect of inverse translatability arises, with an absolute difference - these systems cannot shine to each other in principle. Systems that are based on a dialogue that presupposes a partial intersection of semantic zones - Yu.M. Lotman calls creative [5, p. 158-159]. As a result of such a creative translation, a new text often appears - this is especially clearly seen in the example of Tsvetaeva's interpretation of a situation from Shakespeare's tragedy.

This model of dialogue assumes that the point of intersection can shift both towards the "commonality" of the codes, and towards their "difference". In the latter case, a model arises that is close to that found in Tsvetaeva. Such a shift in the semiotic border of dialogue at the ideological level, again, can be explained by the attitude towards the primacy of the individual, which in this case has a Renaissance background. Therefore, it is more correct to say that in this poem we are dealing, rather, with the dialogue between Tsvetaeva and Shakespeare, rather than with the dialogue between Hamlet and Ophelia.

Thus, the communicative strategy of this poem is based on practically the same principles as the concept of personality proposed by Shakespeare. A.F. Losev, analyzing Shakespeare's work in the context of the Renaissance aesthetics, points out: "The Renaissance individualism of Shakespeare, based on the absolutization of the human subject, reveals its own inadequacy, its own impossibility

and its tragic doom”, since “every such personality is a titan in its unrestrained self-assertion wants to conquer everything in the world. But such a titan personality does not exist alone, there are a lot of them, and they all want their absolute self-affirmation, i.e. they all want to subjugate other people to themselves, to rule over them infinitely and even to destroy them. Hence, there is a conflict and the struggle of one personality-titan with another, the same personality-titan, a struggle not to the stomach, but to the death ”[2]. This statement by A.F. Losev about Shakespeare is rightfully applicable to the dialogical aspect of Tsvetaeva's lyrics.

In the poem "Hamlet's Dialogue with Conscience", the setting for the internal communicativeness of the text is set in the very title - a strong position. It seems that this is a more typical model of dialogue for Tsvetaeva, since in this case we are not talking about an “external dialogue” (the appearance of which was in the poem “Ophelia to Hamlet”), but about an internal one: Hamlet talks with his inner psychological “I”, which is embodied in the image of conscience.

Internal dialogue in this poem turns out to be a sign of psychological "fragmentation" and lack of integrity. In this regard, the image of Ophelia is contrasted with the image of Hamlet, as the image of a strong, integral and passionate woman - the image of a confused and doubting man. The very same internal conversation between Hamlet and his “I” becomes meaningless, since Hamlet does not find an answer to the sought question, moreover, in the finale of the poem a note of doubt in his love sounds. Wed the development of lyrical feelings in the poem "Hamlet's Dialogue with Conscience": "- At the bottom she is, where is the silt / And algae ... Sleep in them / Gone, - but there is no sleep either! / - But I loved her, / Like forty thousand brothers / They cannot love!" [3, p. 267].

It is noteworthy that in this poem, unlike the previous ones, the interlocutor of the lyrical hero is explicitly present. This is indicated by the very dramatic (dialogue) form of the construction of the poem. Hamlet talks to his conscience, which consistently refutes his remarks.

The central theme of this dialogue-confrontation is the theme of love-passion, which, as we have already indicated, is the leitmotif for Tsvetaeva's Shakespeare's poems. It is in this text that Hamlet “enters the stage” (in previous poems he was an implicit interlocutor), and the reader gets the opportunity to compare the different attitudes of Hamlet and Ophelia to the problem of passion, which is determined by different types of heroes: the heroine is integral; the hero is doubting, psychologically ambiguous.

Taking into account the Shakespearean context, such binarity can be explained by the concept of Renaissance anthropocentrism, which, as A.F. Losev also had his own "shadow side". Compare: “All the incredible and unprecedented genius of the Renaissance artists lies precisely in the deepest individualism, reaching the depiction of the smallest physical traits of this individualism and this hitherto unprecedented psychology, and at the same time in the inexorable self-criticism of the Renaissance figures, in the feeling of inadequacy of one only isolated human personality and in the tragedy of creativity that has departed from the ancient-medieval absolutes, but has not yet arrived at any new and sufficiently reliable absolutism ”[2].

### Conclusion

Thus, practically according to the mythological "principle of the shadow" in the Renaissance, two concepts of personality are opposed. On the one hand - a strong, "spontaneous" person, and on the other - a doubting person. Shakespeare does not have this binary pair. However, Tsvetaeva, perhaps sensing this semantic "nerve" of the aesthetics of the late Renaissance, embodies this binary in the dialogical pair Ophelia - Hamlet.

Therefore, M. Tsvetaeva's poems really reflect the author's view of "Hamlet", the attitude towards the characters of the tragedy. At the same time, the poetess creates “a kind of alternative to

Shakespearian. Depending on Tsvetaeva's perception, the images of Hamlet, Ophelia, and Queen Gertrude are transformed. Ophelia is credited with non-existent and even impossible dialogues with Hamlet in the context of Shakespeare's play, and Hamlet's reflection is directed not to epochal problems, but to personal feelings and experiences "[4, p. 314].

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