

# **GENDER IDENTITY OF CHARACTERS FROM M. TSVETAYEVA'S POEM IN THE ASPECT OF THE AUTHOR'S CONCEPT OF LIFE AND CREATION <sup>1</sup>**

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## **ABSTRACT**

This paper makes an attempt of linguistic-gender understanding of the poem "The Tsar's Maiden" (1920) and "On the Red Horse" (1921) by M.I. Tsvetaeva for the purpose of female and male figure consideration, representing M. Tsvetaeva's creative imagination in the specified period and reflecting the inner drama of her psyche in "Combined Notebooks" (1921- 1938). An autodocument as an active medium for the implementation of specific parameters concerning the category of identity, verbalized at different levels of the language structure allows the author to model her identity while documenting it: identity is structured constantly (re/pere/de) in the process of writing.

**Keywords:** gender, gender stereotype, gender concept, identity concept, language personality, character, autodocument.

## **INTRODUCTORY REMARKS**

The period of 1920 - 1924 is one of the most tragic periods of M.I. Tsvetaeva's life (the death of her youngest daughter, the birth of her son, life in a starving Moscow, loneliness, S. Ya. Efron's loss and "return"). This period reveals the process of the poet's psychological self-analysis in the interaction of emotionally saturated archetypal - mythological and folklore images (the poem "Tsar Maiden", 1920, "On the Red Horse", 1921, the cycles "George" and "Separation", 1921; the poems "Little lanes" and "A young man", 1922; the play "Ariadne", 1924): "In those years Tsvetaeva had to open her spiritual reserves, to harmonize the contradictions of the feminine and masculine origin of her psyche "[Lyutova, 2002, p.93].

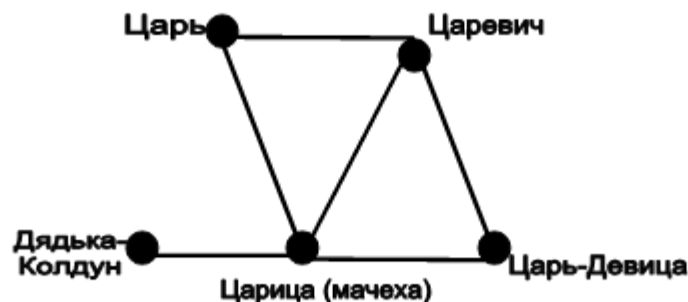
The present article makes an attempt of linguistic-gender understanding of the poem "The Tsar's Maiden" (1920) and "On the Red Horse" (1921) by M.I. Tsvetaeva for the purpose of female and male figure consideration, representing M. Tsvetaeva's creative imagination in that period and reflecting the inner drama of her psyche in "The Combined Notebooks" (they are based on the extracts from draft notebooks, notebooks, and the notebooks of 1921-1938, made by the poet during 1932-1939). Autodocument as an active medium for the implementation of identity category specific parameters, verbalized at different levels of the language structure allows the author, while documenting his identity, to model it at the same time: an identity is (re/de) constructed constantly in the process of writing [Minets, 2012, p. 178]. In this sense, an autodocumented text is not the method of self-description, but the means of self-description and "reproduction of oneself". Poems in M.I. Tsvetaeva's literary heritage represent the most revolutionary lyric and epic genre in the aspect of the author's creative transformations. A significant part of her poems are based on artistically mastered or reinterpreted folklore and mythological contexts.

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## "THE TSAR'S MAID"

The plot of the poem is borrowed by M.I. Tsvetaeva from a corresponding Russian fairy tale from A.N. Afanasyev's collection. At that, Tsvetaeva used only her first part, the second part with a happy outcome (the Tsar-Maiden joins her beloved one after a long separation) is omitted deliberately. The gender system of characters (see Figure 1) of the Tsvetaeva's poem is bipolar one: 1) the characters whose gender identity is marked clearly; 2) the characters whose gender identity is a borderline one (the characters at the gender boundary):



Царь - Tsar / Царевич - Tsarevich / Дядька-колдун - Uncle-sorcerer / царица (мачеха) - Tsarina (stepmother) / царь-девица - Tsar maid

**Fig. 1.** System of character relationships in M.I. Tsvetaeva's poem "Tsar-Maid"

The first category is represented by the pair heroes: the Tsar and the Tsarina (the stepmother of the Tsarevich). The Tsar is the personification of masculine gender stereotypes (in their negative manifestation), reflecting the patriarchal preferences of the Russian picture of the world (an old drinking ugly husband, a worthless ruler): "A young wife has an old husband, / Pumpkin face, the belly like a ball, when he breathes the kingdom trembles, / Moustache produce the scent of alcohol a hundred miles around"<sup>2</sup> (p. 361); "The Tsar snores with embracing a bottle" (p. 364). The gender (feminine) hypostasis of the Tsarina is less one-dimensional in this sense: a young beauty; a childless stepmother, forgotten by a drinking elderly husband; a loving woman, suffering from unrequited (forbidden) passion for a young stepson, the Tsarevich. The text material deliberately emphasizes (negatively marking at the same time) the stereotyped gender roles: "the woman is crazy" (p. 361); "The tsar's wife" (p. 362); "A young stepmother" (p. 370). The love of a young stepmother to an adult stepson in patriarchal Russian culture (and even within the context of a broad cultural context: Hippolytus and Phaedra, Joseph and Potiphar's wife, Cybele and Attis) are taboo, for it is incestuous: "Why am I not your mother but your stepmother?" (p. 362); "The Tsar's bed became dull!" / I want to spend the night with the Tsarevich" (p. 354); "Oh, why it was not me who gave birth to you?" (p. 363); "What are you talking about, mother? You can't be laid with your stepson" (P. 364). And the more the "maternal" dominates the "feminine" (and the thing is not just about the stepmother's nominal status), the stranger these overt shades of forbidden love seem when, according to S.N. Lyutova, "an ideal lover is seen in a little son" [Lyutova, 2002, p. 97], or more precisely - a beloved one (with all the inalienable attributes of deification and idealization): "I can't resist fascinating your pretty face?" (p. 362); "Three years of tomorrow's dawn, / I look as on a wax peach, / As a beggar at the market, - / I look on your tender face!" (p. 396). The scene of the stepmother's dance before the Tsarevich and the Tsar is indicative in this sense: "Oh, a wife doesn't dance like that before a husband!" (p. 416). The episode, when the Tsar decides to reward the Tsarevich with the Tsaritsa with the blasphemous "Isaiah, rejoice!", emphasizes this negative aspect of motherhood, which goes against the canonical concept of "mother" in the general cultural consciousness.

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Another pole of the gender system of Tsvetaeva's poem characters is of the greatest interest, it is also represented by twin characters: Tsar-Maid and Tsarevich. The specificity of these images is determined by the transgression of the gender personality: a feminine man (Tsarevich) and a masculine woman (Tsar-Maid). The scale of "masculinity / femininity" with respect to this biner character is an inverted one: compare text characteristics: "You do not like women? You do not like to fight? / Well, I need you! / As, for example, I am the Virgin-Tsar, / so, it turns out that you are Tsar virgin! / Oh, with such a voice / A husband does not make to get a spinning wheel!" (p. 372). The reference points-coordinates of the character system given by the "Maid-Tsar" and "Tsar-Maid" billexemes are not accidental ones: the terminological formulation of the billexeme itself implies a complex nominative unit consisting of two (or more) independent words connected in an analytical (hyphen-formed) way with a syncretic value [Cherkasova, 2012, p.69]. Both the Tsarevich and the Tsar-Maid are on the border of gender, given by the biological sex (M  $\Leftrightarrow$  F). Author's billexemes contribute to the arrangement of character nominates between two poles. Billexemes of fusion type, represented by composites with the estimated components tsar- and maid, are natural ones: it is the second component that is status relevant. With regard to a warrior maiden, its social status ("As, for example, the I am the Virgin Tsar") is a dominant one, predetermining the corresponding physical characteristics (compare the one-dimensional image of a weak, worthless and drinking Tsar), deliberately hyperbolizing the non-feminine essence, that in its The turn promotes the actualization of the folklore image among the epic heroin warriors: Compare: Heroine-hero Zlatygora (the plot of "The father's battle with his son") and Nastasya (the story "Danube and Nepa") [Madlevskaya, 2000. p. 7]. The characteristics of epic virgin warriors are built on the masculine model of an epic hero. A similar situation in Tsvetaeva's poem: "The virgin is ahead of all!" / Magnificent growth, / Belt - whipping snake, / Head to the stars, / A ponytail from the head, / With an earring for a month ... " (p. 365); "... The Tsar-Maid sweeps a sword. / A dove is on the right shoulder / A gyrate is on the left shoulder" (p. 370). For comparison: "A sparrow sits on the right shoulder / A white gyrfalcon is on the left shoulder..." [Bylinas, 1988, p. 167] or Pushkin's "All are brave handsome men, / young giants ..." [Pushkin, 1995, v. 3, book 1, p. 530] (compare with the description of the Tsar-Maiden: "The virgin is ahead of all! / Giant's growth ...").

The Russian epic cultivates the hero's attachment to his horse). Compare: The scene of the horse saddling by Dobrynya: "Dobrynya ran to the stables yard, / and he took the horse with seven chains, / with seven chains and seven ropes. / He put dense sweats on the horse, / And he put and soft fabric on sweats, / Cherkalskoe saddle on soft fabric, / He knits twelve silk girths, / And he knits the thirteenth one, for a back"... [Bylinas, 1988, pp. 168-169] (the gradational character of syntactic constructions, together with diminutives - diminutively caressing suffixes - emphasizes the importance of a horse for a Russian warrior). Such a piety to a horse is natural for female heroes. Their main occupation is The fighting in the fields: they gallop in an open field and fight with bogatyrs. The main occupation of Tsvetaeva's Tsar-Maids is the military matter, therefore a horse is an obligatory attribute of her image (it is not by chance that Tsvetaeva gives them in some kind of syncretism): "The horse was exactly grown together with the Maid; / You can't tell who is who in the distance: / A seven-wool tail hors / Sultan from a maid's head!" (p. 374). The folkloric origins also have a farewell scene of the Tsar-Maid with a horse: "She took the scruff of the neck like a little friend's one / She put a bar of sugar into her mouth / She kissed like a hot fire. / Between the menacing and meek eyes, / She pressed herself like with a gold cheek / To the horse's swan, steep neck ..." (p. 376). Military (male) discourse didn't taboo such sentimental manifestations in relation to their horse is by any means. The diminutives used in the horse description, emphasize this quivering (exceptionally masculine) manifestation of caring for their warrior friend. The military art itself, which is a male prerogative, it also contributes to the transformation of the classical gender model "female sex" - "female gender" in the poem into the formula "female gender - male gender" (convergence with the Amazon archetype): "The day rises - the enemy is fell down, / Noon beats - you rage through the thickets, / The evening falls - you dance on the hills, / A midnight in the house - you feast with your regiment. /

People sleep - you sharpen your sabre, / You go to the church to feed dogs from your hands"; "My fiancé is my brightest sword" (p. 371). The accentuated masculinization of a female image is also emphasized by the speech characteristics (the use of abusive language in the speech of the Tsar-Maid): "The Maid stamped with her foot: "You are the nurse, and I am the Demon Tsar! / Your diapers are useless!" (p. 371); "Why are you whining, an old fool?" (p. 373).

Thus, the title nomination of "The Tsar-Maid", being in the strong position of the text, representing a two-component word form complex in the aspect of the grammatical genus, will determine its "verbal portrait" and a number of other indirect valences of the image: "The Virgin-Beast" (p. 366); "The Beast-Soldier" (p. 370); "The Whirlwind-Maid" (p. 370), "The Fire-Maid" (p. 370); "The Tsar-Storm" (p. 374); "The Tsar-Demon" (p. 371). The binary structure of gender metaphor-nominations has a cultural-symbolic character. Heterogeneous composites as the part of billexemes underline the borderline gender identity of the heroine. In the aspect of the author's gender preferences, it is especially important to emphasize a deliberate game with the grammatical genus of the initial image valencies: for comparison, the stylized episode of the "dispute-conversation" between a shark and a whale, where the lines alternate in the representation of different gender identities of the Tsar-Maid («F → M»): "What kind of fire rushes about in the steppes of the blue waters?" - Then the beauty sails to her happiness. / Who steer the ship so gloriously? / - The sea rules it, and so it's on the run! / And under the tent, with a face like a golden ball, / What a warrior - an Angel - a Demon there? / The wind knocked his tail helmet on the side, / He is as high as tower, and very broad in shoulders! / Does he baptize a merchant's creature in the cold depths? / - He rushes to the bride-show, and his name is the Tsar-Maid" (p. 377). The very use of the lexeme "bride-show" in relation to a male image in this case violates the traditional model of the matchmaking ritual: "In the old Russian wedding rite this is the acquaintance of a groom and his relatives with a bride" [DRL, 1999, vol. 4, p. 159] (that is, a groom, as a rule, came to see the bride). In the mouth of the heroine, the bride show has archaic masculine connotations of conquest, prisoning, captivity: "With a single beam / we will capture a bright moon" (p. 373); "He cradles his catch on his breast" / p. 383).

However, with the deliberate masculinization of the Tsar-Maid, her attitude toward Tsarevich is described in the context of a purely maternal discourse (actualization of an image feminine hypostasis): "I did not think to have a baby from one look!"; "I will raise a real man from you, / My little web, my little reed, my silky crochet!" (pp. 380 - 381). It is this strange combination of maternal "admiration" with the female "loved one" for the Tsarevich that unites the images of the Tsar-Maid and the Tsarina-stepmother: the negative aspect of the maternal helps to establish specific relationships with the son / the stepchild / the "infant" - the zeal for the whole world: out of jealousy the Tsarina, using a magical pin, puts the Tsarevich into sleep to take him away from the Tsar-Maid, and, being involuntarily the cause of his death, she breaks herself, having gone to the last pursuit of him; out of jealousy, having noticed the "black hair" on the Tsarevich's chest, the Tsar-Maid pulls her heart out.

The imaginative characteristics of the Tsarevich himself within the framework of this inverted gender model are also logical. His image is built according to the principle of characteristic leveling prescribed by the biological sex ("male gender - female gender"). All his textual characteristics are represented by two parameters: "age" and "appearance": "With a flaxen head" (p. 362); "The flower's face" (p. 362); "The eighteenth spring" (p. 372); "Whiskers, little hair" (p. 363); "Swan neck, high, white chest" (p. 363); "My little web, my little reed, my silky crotchet!" (p. 381). The characteristics of the hero are also built on a "non-male" model: "I am narrow-chested psaltery player / I do not understand anything!" (p. 367); "Everybody consoles and nurses me all day long - / like a flower, / a dandelion" (p. 367).

Earlier, the basic billexemes of the "Tsar-Maid" - "Tsarevich" character pair were singled out: For example: I am the Tsar-Maid, / So, it turns out that "You are the Maid Tsar!" (p. 372). The latter is the reflection of the author's strategy for the character characterization - an emphasis on his feminine essence

(as a rule, the description of female images in Russian folklore was focused on the description of their beauty and young age). The Tsarevich is represented by the elements of the traditional folkloric female image (compare: the poetic comparison of fairy-tale beauties with a white swan): "The Tsarevich lies sleepless, / He scattered wings as the swan ..." (p. 367); "My Tsar-Swan swims / In rings, in necklaces..." (p. 405). For comparison: Pushkin's "Look over the flowing waters / a white swan floats ..." [Pushkin, 1995, v. 3, book. 1, p. 526]. Folklore origins also have a deliberate emphasis on the whiteness of the hero's face: "Snowy tablecloth, / a dead man is the whole tale! / All the blood to the last drop / She approached the lips!" (pp. 368 - 369). For comparison: Pushkin's "Oh, my moon is white, / Chalk pie!" ("With a white face, with black eyebrows ..." [Pushkin, 1995, v. 3, Book 1, p. 542]). The Tsarevich's dream also rises from the magician's stepmother's pin to the fairy tale plot about the sleeping princess: "What was a wonderful dream you saw?" (p. 383). His nominations in the text are based on diminutive models: "a boy" (p. 361); "a son" (p. 361); "a baby" (p. 362); "A cute boy" (p. 380); "Little one" (p. 383); "A baby" (p. 384); "Amusing" (p. 386); "Peach-apricot" (p. 397). However, it is the rapprochement of the borderline gender characters (the feminine "little one" Tsarevich and the masculine "big" Tsar-Maid) that contributes to the completion of the ancient androgynous ideal: the scene of the first night, when the Tsar-Maid bows over the sleepy Tsarevich: "I look and I don't understand where a girl and where a boy is?" (p. 382).

Another representative of the borderline gender identity pole is directly the author's authority. The author, experimenting with the narrative, conducts a constant game with the addressee (a reader): "The one with a scythe and in a skirt - / will have two young men. / Whoever around the skirts is being led - / will have two girls ..." (p. 382), "Before we push the bolt aside, / You say, my soul, where are you from, from the male or from the female half?" (p. 391). The author, leading the reader's hand, violates the boundaries of male and female semantic fields by herself: "We will go for a half time to the Tsarina ..." (p. 390). The scene of the first night, where the Tsar-Maid bows over the sleepy Tsarevich, ignoring the differentiation of gender characteristics, confirms the author's attitude toward the priority of the spiritual, divine, irrelevant to gender differences: "Let's have a closer look - / And everything is deceit only, / And the smoke is above the fog, / Is the seraph above the cherub?" (p. 382).

Thus, the heroes on the border of gender are in the center of the author's attention and preferences. On the contrary, the images of those characters whose gender identity is clearly defined, are lowered connotationally: such is the Tsar: "A pumpkin face, a ball belly, when he breathes the kingdom trembles, / Moustache produce the scent of alcohol a hundred miles around" (p. 361); The Tsarina: "Like a young snake has an old grass snake, / A young wife has an old husband ..." (p. 361), as well as the number of secondary and episodic characters: sorcerer: "He spits on pleasers, crushes the flies, / and glories aloud his black relatives ..." (p. 363); Nurse: "The nurse at her foot / polishes her boots ..." (p. 370). It should be emphasized especially that the author, according to the text being a woman ("I am Chinese trained ..." (p. 391), "Unfasten my necklace, please - / Do not bother nurses!" (p. 391)), makes relations with Tsarevich the psaltery player at the level of a bird as a conceptual metaphor, symbolizing a poetic gift. Besides, the rapprochement of the hero couple "Tsar-Maid" - "Tsarevich" also occurs in the context of fascination with elements: for the Tsar-Maid this is war, for the Prince this is creativity (playing on the harp brings him closer to the mythical harpist Orpheus): compare: Tsarevich: "Psaltery, psaltery is all fun / The eighteenth spring!" (p. 372); Tsar-Maid: "Abusive life is my concern! / I won't have other worries!" (p. 371).

If the male and the female, the male and the female worlds appear in any national (gender) picture of the world as sharply opposite, contrasting, then M.I. Tsvetaeva in this poem of her mythological creation period, the interaction of characters, male and female figures, is the personification of her personal views transformation on the archetypes of the poetic gift, as well as the evidence of her author's style significant transformation.

## **"ON THE RED HORSE"**

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According to the plot of the poem, the lyrical heroine by M.I. Tsvetaeva consistently renounces the doll (in reality), the lover (in a dream) and, finally, the child (also in a dream) at the request of a certain Horseman. Each stage of renunciation is accompanied by a Horseman's call: "Liberate Love!"<sup>2</sup> (p. 18, 19). In fact, this is a kind of initiation rite through the rejection of earthly kinship ties (the plot transformation of a young girl into a mature woman, a warrior girl in the name of the Horseman on the red horse through the killing of a doll, a man, a child): "He does not like me! - So I'll get on a horseback!" / He does not like! - I'll rush to the sky!" (p.22); "On a white horse ahead of the regiments / Under the silver thunder of horseshoes! / Let's see, what a proud man on a red horse is in a battle!" (p.22). There is one more detail: after the overcoming of three stages of renunciation in the name of the Horseman, the heroine encounters an even more insoluble contradiction - the Horseman rejects her: "Your Angel does not love you" (p. 22). However, her behavioral response is different from the stereotypical feminine gender model - she challenges her beloved offender to a fight: a virgin on a white horse  $\Leftrightarrow$  A rider on a red horse.

The image of a warrior maiden in its turn contributes to the actualization of the folklore image of the epic heroin warriors. At the same time, it should be emphasized that it is this non-female hypostasis of the heroine that is approved by the Horseman (again - the rapprochement with the archetype of the Amazon): "And a whisper: I wished you such! / And the roar: I chose you such, / The child of my passion - sister - brother - / The bride is in the ice - Lat.!" (p. 23). The given example demonstrates the combination of lexemes of different biological sex ("sister" / "brother"), thereby placing the warrior-girl, "the bride in ice - Lat.", on the gender boundary (M  $\Leftrightarrow$  F). The last scene of the poem is the ritual battle of the heroine and the Horseman: compare: the mythical Achilles and Penfeseleia, the epic Germanic-Scandinavian Siegfried and Brunhild and the Russian heroes Zlatygora (the plot of "The Father's fight with his Son") and Nastasya (the story "Danube and Nepra"). In the epic the image of the warrior heroine is found where the fate of the male character - the epic hero or fairy-tale hero - is at the center of attention, that is, it is a question of testing a male character who is tied or related to the idea of marriage [Madlevskaya, 2000, p. 7]. In the Tsvetaeva's poem, the heroine is subjected to trials: she passes her "fire, water and copper pipes" that is, the symbolic murders of a doll, a man and a child. However, the final battle with the Horseman ends with her defeat, understood as "a symbolic act of initiation before entering a new creative life" [Shevelenko, 2002, p. 162]. The rider on the red horse is the personification of the heroine unearthly love.

From the earliest lines of the poem in the author's conception of life creation, he finds himself opposed to the Muse: "Not the Muse, not the Muse / Over the poor cradle / sang to me and carried me by hand. / It was not the Muse who warmed my cold hands / who cooled my hot eyelids. / Not the Muse took away the hair from the forehead, / Not the Muse took away in large fields" (p. 16). Muse is the projection of mother image (feminine hypostasis). The image of the Horseman is built according to the denominated (periphrastic) "minus-model" ("minus-female") of the Muse, distributed not only on the details of the portrait, but also on the actions of the hero: The Horseman is "Not the Muse, no black braids, no beads ..." (p. 16); He "... did not bow to her lips, / I did not baptize before sleep. / About a broken doll / he was not sad with me ..." (p. 16). Only in the final lines the Horseman on the red horse receives an explicit nomination: "How long will I be here / not taken away in the azure / On the red horse - My Genius!" (p. 23). The genius in the Tsvetaeva's concept of life creation is the male embodiment of the Muse: the verbalization of the masculine, martial, warlike nature of the hero: "sultan" (p.16), "body in armor" (p.16), "... without sparing spurs, / on a red horse - between the blue mountains / Thundering ice drift!" (p. 16). The image of the Genius is syncretic: this is the unity of the "Horseman" (= the male embodiment of the Muse) and the "Red Horse" (= Pegasus as a symbol of poetic inspiration) half-images. Moreover, it is the horse becomes spontaneous as the bestial form of the archetypal image (the symbolism of red color) component for the figure of the Horseman (centauric fusion of the horse with the rider).

The syncretism of the title image contributes to the most complete reflection of "Creativity" concept, important for the author's consciousness, developing in the format of a gradual rejection of everything "female": from marriage (killing an earthly lover in a dream), from motherhood (a doll's image as a projection of future motherhood): "The girl without a doll" (p.18), "The girl without a friend!" (p. 19), "A woman without a womb!" (p. 20). And although there is no direct indication in the text of the poem that the lyrical heroine is somehow connected with the world of creativity, the subtext symbols of the characters' nominations shows the opposite. An important meaning here is the addressing of the work: the poem was originally dedicated to a young poet Yevgeny Lann (Tsvetaeva's epistolary novel of late 1920 - early 1921), but later this dedication was removed and the poem was re-dedicated to Anna Akhmatova. Subsequently, the "Akhmatova" initiation was also removed. Such a "game" with the male and the female addressee and the subsequent refusal of initiation in general make it possible to see an attempt to resolve an extremely important issue for the author about the nature of poetic inspiration within the ideological design of the poem.

So, three time rejection provides the true freedom of the lyrical heroine (the poet): the opposition "the fetters of the earthly life - the absolute freedom of creativity", first voiced by the third stanza and extended to the whole series of images (a doll - a fiancé - a child): "About a broken doll / he was not sad with me. / All my birds / He freed ... " (p. 16). It is important that the hero is nominated by the author only after the battle according to the plot symbolizing an absolute detachment of the heroine from all earthly and, accordingly, the unity with the Horseman. However, the heroine does not accept her fate immediately. According to the plot of the poem, there is the heroine's attempt to play the earthly script of the wedding: "Hey, do not put down your hands, matchmakers!" (p. 20), which is updated by the temple image on the textual level: "The temple of hundred heads / seems to be risen by the blizzard. // The End and the crown of pursuit!" (p. 20). The heroine's intensions became unrealized, the Horseman acts contrary to her cognitive scenario: there is an overturned throne and the disappearance of the Horseman instead of the crown: "The throne is turned down! - It is empty here! / He faded away as if to the ground!" (p. 21); "And not a blizzard / but a broom sweeps. / And not the sultan's swing, - / A white willow, / putting gray hair around, / Shakes the body, - not an eagle beak / beyond the clouds putting his nose / Into the thick cloud of the boiler - / With a rag in his hands - / an old woman» (p. 22).

The very idea of the poem in this sense can be related to the myth of the mystic love of a certain unearthly being (compare it with Solovyev's-Block's tradition) developed by the symbolist trend: Tsvetaeva has an earthly heroine and an unearthly hero.

The renunciation from gender occurs through symbolic death (the most erotically frank scene of the archetypal death of the virgin from the ray: "And he enters, and enters with a steel spear / And puts a ray under the left breast" (p. 22)) and carries the possibility of a creative transformation with it: Between "earthly - female - given" and "unearthly - male - achieved" genders: "He does not like it! - I do not need women's braids! / He does not love me! - I do not need red beads! / Does not love me! - So I'm on my horse up! / He does not love me! - I'll rush to the sky!" (p. 22); "Oh, the spirit of my grandfathers, leap from the chain!" (p. 22); "On a white horse ahead of the regiments / Forward - under the silver thunder of horseshoes!" (p. 22); "My helmet is bleeding by dawn! / Soldiers! There is one step to the sky..." (p. 22). In this sense, the poem can be considered in the context of symbolic mythopoetic traditions and its character biner as a reflection of an androgynous ideal (the symbol of the original two-nature essence of a man).

The symbolic death grants the heroine a true union with the horseman ("Will you be? There won't be a draw, will it? / I pressed the wound and said: No" (p. 23)), possessing a nonhuman nature and personifying a pure spirit, an element: "He stands up like the Fire itself" (p. 17), "He rises as the stream itself" (p.18), "He rises as the Raid itself" (p.19).

Thus, the love battle with an unearthly being (Angel, Horseman, Genius) is the partial self-identification with it at the same time ("This union is terrible. - In the darkness of the ditch / I lie - and the Sunrise is bright. / Oh who weighed / my two weightless wing behind the shoulders?" (p. 23)), taking away the heroine gradually from life, and the life from the heroine. Death (of an earthly life) means the reunion with loved ones for the world. The wings behind the heroine's shoulders is the marker of her incarnate unearthly nature: compare: There are more hands above the stanza: "My and draw - to the end of years. / I said putting my hands up: Light! - Will you be? You won't belong to anyone, will you? / I pressed the wound and said: No» (p.23). The cognitive sign of "wing absence" is the characteristic of the man's soul. In "Consolidated notebooks" this metaphor will be a cross one.

Tsvetaeva's soul is the synonym of the Genius. In Tsvetaeva's conception of life-creation the soul goes back to a new level of awareness, acquires a new identity, or more precisely goes beyond the semantic boundaries of a body and gender: the rejection of the postulated Muse status by the poetic tradition and the metaphorical becoming by a poet, a creative subject (see Figure 2). A sequential analysis of the text demonstrates Tsvetaeva's attempt to overcome the traditional binary "male" vs. "female" emphasizing the universal character of creativity act as the way of self-expression, building, and description.



Ж - F / Мужское (небесное) - Male (heavenly) / лирическая героиня - Lyric heroine / мать - mother / крыло - wing / девушка без друга - A girl without a friend / муза / не муза - Muse / not muse / рука - an arm / гений - genius / Девочка без куклы - A girl without a doll / Женщина без чрева - A woman without a womb / женское (земное) - Women's (earthly) / (Всадник на красном коне) \* Пегас - (Horseman on a red horse) \* Pegasus / Инициация: троекратный отказ - Initiation: three time rejection

**Fig. 2.** The subject organization of M.I. Tsvetaeva's poem "On the Red Horse": the scale of gender identity

### «COMBINED NOTEBOOKS»

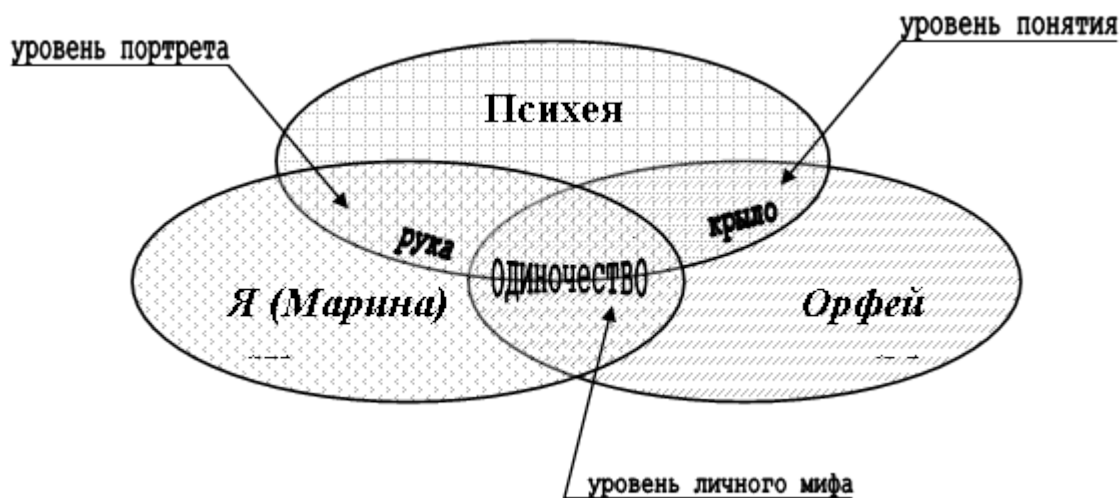
The text of "Combined Notebooks" by M.I. Tsvetaeva is specific from the point of view of genre nature, as it includes the material of the poet's future works (drafts), and the notes and remarks of his entourage written by him and successful in a poetic sense. The appeal to this source is explained by the fact that the "Combined Notebooks" include the things distributed in different volumes of the collection of works. The process of self-identification will be considered through a literary myth, which in its turn reveals the connection with the archetypal ideas of the poems discussed above.



The central semantic opposition of the notebooks ("I (poet)" - "others (not poets)" in the text is represented by ontological and gender variations. At that Tsvetaeva's self-definitions exclude her from both paradigms: "It's difficult to find a match for me - not because I write poetry, but because I am conceived without a couple, a couple state is not natural to me ..."2 (p. 461.). Existence was originally outside "two beings who act together, united by a common thing" [DRL, 1999, vol.3, p. 19] (compare: a married couple) removes gender marks in terms of differentiation into two categories of living beings (men and women) [DRL, 1999, vol.3, p. 254.]. In her autodocument the gender lexemes have negative connotations: "They were afraid of my sharp tongue, "a man's mind, "my truth, my name, my strength, and, it seems, most of all - my fearlessness - and - the simplest fact: they just did not like me "as a woman". That is, they did not like me much, because this woman was not enough" (p. 495). In the author's formula the signs, characterizing a subject, enter into the opposition with the traditionally interpreted social consciousness concept of "female".

During the analysis of the opposing and compared concepts, a general thematic paradigm is singled out, the components of which are self-characteristics (formula statements of the poet concerning the subject of "gender"): "It seems to me that I transform all men into women. If only one - back - in his <above: my gender" (p. 36); "Femininity in me is not from gender, but from creativity" (p. 78), etc. The noted designs have a common semantics of the scheme - the identification through negation of a sign or its weak manifestation, which is interpreted in the macrotext of the poet as a postulate of the secondary nature of gender in relation to the spirit.

"Psyche" is the central life-creative concept of "Combined Notebooks" by M. Tsvetaeva, used by her at self-characteristics. Based on the analysis of the "Combined notebooks", the scale of the author's identity is developed, at the beginning of which there is the name Marina, and at the end of which the name Orpheus, and Psyche in the middle, which is indicative from the point of view of male and female origin ratio in images and names [Read more about this in the following source: Minets, 2012, pp. 111-126].



уровень портрета - portrait level / Психея - Psyche / уровень понятия - concept level / рука - an arm / одиночество - loneliness / крыло - wing / Я (Марина) - I (Marina) / Орфей - Orpheus / уровень личного мифа - Personal myth level

**Fig. 3.** Concepts of identity in "Combined notebooks" by M.I. Tsvetaeva

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The analysis of "Combined Notebooks" text shows the presence another semantic opposition "a woman - a poet" in a text: "Yes, a woman - because she is the witch. And, hence, she is a poet" (p. 78); "A poet is involved in motherhood as a woman through verses and to fatherhood through poetry" (p. 139). Tsvetaeva's formula of the poet is Orpheus. The genius demands a way out beyond the semantic boundaries of a "human" (gender, social, status, religious, cultural, domestic one) in the name of reincarnation into a creative instance, when gender is insignificant already - in Orpheus ("Orpheus, torn apart by menads, that's the poet's deity" [Tsvetaeva, 1997, p. 155]), in Psyche ("Only one remains to Psyche (in the life of days): walking heart to heart (Tsvetaeva, 1997, p. 271)). For comparison - in the poem "On the Red Horse": "Not the Muse, not the Muse, - not the frail bonds / these are not your bonds of kinship, / Oh, friendship! - Not with a fierce woman's hand, / a node is tightened on me" (p. 23); "Dumb spy / of living storms - / I lie and watch / Shadows. / How long will / azure let me stay / on the red horse - / My Genius!" (p. 23). "Genius" is the associative "valence" of "Psyche" images (Genius as the male embodiment of the Muse) and Orpheus, as demonstrated by the texts of the poems discussed above.

At the level of the central concept significant component, the lexeme "soul" is an important component of "Psyche" as a formula of the poet's personality. The hyperonical field of Psyche includes heterogeneous concepts with a different connotative component in semantics - a "soul", a "woman" and a "poet". In the poem "On the Red Horse" we already noted the symbolism of the wings metaphor. Considering the fact that the vocabulary values of Psyche are marked by gender, in the "Combined notebooks" the soul as a female image (a portrait level) is associated with the tradition of the mythological image of a person and is interpreted as an object for a creative person self-identification: "the soul of a person depicted as a butterfly or a girl with butterfly wings" [SSRLYA, 1961, vol. 11, p. 1622]. In this context and M. Tsvetaeva's vocabulary of ideas, the concept of "hand" and "wing" is of great significance: "Wings are freedom only when they are opened in flight, they are heaviness behind a back" (p. 20); "And now, opening your arms (not wings, but not less...)" (p. 94).

In the texts of notebooks, the structure of Psyche as a personality formula varies in a wide range from an abstract concept to a life-giving role. Tsvetaeva reflects on the theme of "a poet and Psyche", developing her original interpretation of Psyche image, which can not be placed in ready-made categories of male and female.

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## FOOTNOTES

<sup>2</sup>The text is cited from the following publication: Tsvetaeva M. Tsar-Maid // Tsvetaeva M. Poems. / Intr. article, compilation and comments by A. Saakyants. M., 1991. pp. 361 - 444. Further with the indication of a page only, for example: (p. 361).

<sup>2</sup>The text is cited from the following publication: Tsvetaeva M.I. "On the Red Horse" // Tsvetaeva M.I. Collection of works: in 7 vols. V.3. M., 1994. pp. 16 - 23. Further with the indication of a page only, for example: (p. 16).

<sup>2</sup>The text is cited from the following publication: Tsvetaeva M. Unreleased: Combined notebooks. M.: "Ellis Luck", 1997. Further with the indication of a page only, for example: (p. 462).