

"The white Guard, white Dream...": Archival Materials as the Basis of Analysis and Interpretation of the Poetic Text (12 Words Max.)

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Abstract

Poetic texts absorbing the spirit of the age, reflecting the author's individual outlook and assessment of the events were always living witnesses of the epoch and age links. The book-cycle of M. I. Tsvetaeva "Swan mill" - "book of the century" and at the same time the poetic diary of the poet which is the key to the theme of the White movement in its diversity of lyrical motifs, the richness of the colour images and symbols reflected the world of the Russian revolution and the civil war of the twentieth century together with other poetic and prose texts forming the beginning of the century constructing some super text structure. The comparison of the archival materials (poetic texts in Basel manuscripts, preserved in the Fund of manuscripts of M. Tsvetaeva at the University of Basel) and published poems during the poet's lifetime, including publications in foreign periodicals revealed the changes in the poet's attitude. The study was conducted on the basis of historical-cultural, historical, literary, bibliographical and linguistic components: the article discusses the creation and study of Tsvetaeva Fund, publication history of "Swan mill", analyzed the collabrusuite context of the book and the changes in its punctuation system and strophic organization and traced the ratio of metaphorical images with the real historical surroundings of Marina Tsvetaeva, whose specialty, by her own admission, was life.

Keywords 4-5 poetic cycle, the Fund of manuscripts of M. I. Tsvetaeva, "Swan mill," the archive as the context of analysis of the poetic text

1. Entry

Traditionally the analysis of the poetry of Marina Tsvetaeva is carried out with linguistic (O. G. Revzina, G. Sedykh, A. Vikulina S., Avdeeva G. A., Alexandrova O., Babenko N. G., Belyakov, I. Yu.), the cultural (Ann L., Alexandrov V. Yu., T. Ventslova), literary (A. Sahakyants, S. Elnitskaya), biobibliographic (V. Losskaya, V. Bayevskiy) points of view. The aim of this study is the observation based on the analysis and the interpretation of "Swan mill" process of transformation of the poetic world of M. I. Tsvetaeva in the period 1917-1939, taking into account the aspect of her world - and myth-making as to confront the realities of the reality of Russia's post-revolutionary period of Russian emigration in 1920-1930-ies. The book (by the definition of M. I. Tsvetaeva) "Swan mill" became the "novel of the century", about which he asked the poet Vyacheslav Ivanov during their meeting "Russian 19th may, 1920". The novel and the autobiography of the generation at the same time, "real, big" was based on Tsvetaeva's "observation and love" (<http://www.stosvet.net/9/losskaya/>), her wisdom of memory and the anticipation of the experience of the nation. And as the " century novel" of revolutions and civil war, the turning-points of history, we attracted "Swan mill" as the basis for historical-biographical, historical and cultural text analysis and the detection of traces of the broken world-view and mindset of M. I. Tsvetaeva in 1939 (when "Swan mill" was texted for the storage outside of Russia), which led in 1941 to the tragic death of the poet.

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The novelty of the proposed research lies in the involvement of archival manuscript material as the basis for analysis and interpretation of the poetic text through the juxtaposition of archival and published, including in author's edition of versions of the book "Swan mill"; and the interdisciplinary, "synthetic" (V. Losskaya) approach: the use of the historical-cultural, historical, literary, linguistic, and biographical contexts. Access to the materials which are in the collection of M. Tsvetaeva's manuscripts at the University of Basel (Switzerland) is open for regular library users and researchers on the basis of the request with the reasons of interest to the Fund and its use.

1.1. The Formation of the Fund of Manuscripts of M. Tsvetaeva and the History of its Study

Tsvetayeva Fund in the manuscript department of the University library owes its birth to Elsa Eugenia Mahler (Mahler, 28.12. 1881, Moscow – 30.06.1970, Basel) – the professor, the doctor of philological sciences, the researcher of folk art. Robin Cimbalom found that before leaving for the USSR, following Sergey Efron, in 1938, Marina Tsvetaeva, on the advice of friends, decided to leave to the professor of the University of Basel Elsa Mahler the copies prepared for printing which had been already published abroad, the works and manuscripts had been recently completed. In December at a meeting with the poet and critic, one of Tsvetayeva's "epistolary heroes", Yuri Ivaska Marina Ivanovna was trying to transfer completed "materials", but she heard the disclaimer: "there is the war, we can at any time be occupied by the Red Army". He advised to transport everything to Professor Elsa Mahler. The package "To Mrs. Mahler" (with rewritten from the hand of unpublished poems by M. Tsvetaeva) was sent in late March 1939. On April 4, the "materials" were given to her assistant in the library, the director of which was addressed to the Professor in a letter from Paris – being in the stillness of his doubts and anxieties about the fate of the documents. The manuscript was destined to lie at the director until the fall of 1939, when (undoubtedly after urgent requests and conversations from E. Mahler) in the manuscript division of the library was opened the "Depositum of Marina Tsvetaeva". The first researcher (in the postwar period) was Gleb Petrovich Struve, a lecturer at UC Berkeley, who came to Basel in the summer of 1956 to meet with Mrs. Mahler and copy "Swan Mill" and "Perekop" – for their immediate release. Then addressed here Vadim Leonidovich Andreev (may 1962 from Geneva), Nikita Alekseevich Struve (after the death of E. Mahler on 1 July in 1970), Zinaida Shakhovskaya (1981), Victoria Schweizer and Elena Bourginon Korkina (1980-ies).

1.2. The Material for Analysis

From the deposit M. Tsvetaeva the cycle "Swan mill" and the following materials were involved in the analysis and interpretation:

1. Sergey Y. Efron. From the book "notes of a Volunteer," CH. II. (December, 1917). Rewritten from the hand of M. Tsvetaeva.
2. Live about live I/ II. - The sibyl. – Table. – Ici-haut I/ II. – Red bull. – From the book "Swan Mill". – Your death. – Attempt of the room. – Museum of Alexander III. – October in the car. – The poem of the air. – Mayakovsky. (Verses). [Proofreading].
3. Swan Mill. Moscow 1917 – 1921 [&] Perekop. To my dear and eternal volunteer. [Manuscript book of poems].

2. Analysis and Interpretation of the Cycle

2.1. Cycle "Swan Mill" - the Story of Creation and Publication, Composition of Cycle

"Swan Mill" was not published during the life of Marina Tsvetaeva as a separate edition, despite the announcement in the "Will of Russia" dated 9 January 1922 about its publication in the Berlin publishing house A–G. Levinson's "Lights". Only a few poems without specifying belonging to the collection were published; "Swan Mill" went into the typewritten lists often inaccurate, in self-publishing, was surrounded by the halo of banned books about the White guard. The cycle of the author, but in advance (in the process of writing poetic texts) as such was not planned and was finally formed from poetic texts in 1938 (see "Basel manuscript"). The cycle is a poeticized diary entries (the Book "Swan Mill" and the poem "Perekop" were created by diary records of M. I. Tsvetaeva's husband – S. Y. Efron) describing the major milestones of the social upheavals of the Russian upheaval of the twentieth century: the February 1917, Kornilov conspiracy, Russian political ambitions of the favorites, the Bolshevik revolution, the White movement, the civil war, the fate of monarchies and autocrats, Russian impostors and "silent nation".

2.2. The Composition of the Cycle

60 texts with different number of rows (from 4 to 33), not matching the shape (different sizes, rhymes), by genre, most without names, numbered by the author; the names have 14 pieces (3 of them are mini-cycles: "Moscow" (1-3), "Don" (1-3), "Andrew Chenier" (1-2) with the internal author's numbering; mini-cycle "Yaroslavna's Lament", consisting of three graphically, rhythmically separated, but thematically related, unnumbered texts in the genre of "lament/lamentation"). The cycle includes two main parts: verses 1917-1919 year and a book of poems, "1920", in the first part we can distinguish the components – the poems of 1917, the poems of 1918 and the poems of 1919, forming a relatively complete thematically group. In Basel manuscripts between "Swan Mill" and "Perekop" Marina Tsvetaeva placed the text of the poem "Who are we? Drowned in the bears...", which in the afterword to "Swan mill" asking "to include chronologically" in her poems, but not in "Swan Mill". The order of the poems in the composition of the cycle – themed (the development of the common myth of the White Movement; the chronicle of the White mill and Russia), the sequence of texts on the dating inside the years may not be met in Basel manuscripts of Tsvetaeva (it was the failure to comply the strictly chronological order, "corrected" in the publications of "Swan Mill", implemented by G. P. Struve, so today to sequence tied to the thematic and chronological sequence). The number of texts has, in addition to dating, the reference to the religious holidays (Easter, Pentecost, Annunciation, etc.) or the author's comments, being the secular, personal, emotional nature, linking the biography of the poet and the man with the biography of the country and the White guard, nation. The footnotes also belong to Tsvetaeva. The dates surrounding the verses were put herself according to the old style. "Swan mill" is a diary book and its first publication took place in Germany, the promised land of Marina Tsvetaeva, in Munich. The text for publication was prepared by the Russian immigrant Professor G. P. Struve, the notes, the introduction and the preface were made by J. P. Ivaska. In 1971 G. Struve Parisian in his own typography "YMCA-Press" re-published "Swan Mill" in one book with the poem "Perekop" - so, as bequeathed in Basel manuscripts of Marina Tsvetaeva. The best edition till nowadays the publication of "Swan Mill" in Russian and English is considered, which was edited and with commentaries by Robin Kemball – Ann-Arbor: Ardis, 1980. There were many Soviet publications for accuracy and completeness cannot be guaranteed.

2.3. Collabrusuite Connection in the Book "Swan Mill"

The question of how terminologically accurate to call "Swan Mill" the cycle or the book is being solved currently each of researchers in different ways. In 1926 the article "the Poet and the time" Tsvetaeva recreated the surrounding in which "Swan mill" arose: "Did I write the book? No. The book appeared. For celebration of the white idea? No. But the white idea (the volunteer poems), triumphs in them (Tsvetaeva, 1994: Vol. 5., S. 286). In 1928 Tsvetaeva again returned to the idea to print "Swan Mill" as a separate book – just as an "unpublished book" declared these verses in the list of her books at the end of the last lifetime of the printed proceedings "After Russia". The book of Marina Tsvetaeva is built on the principle of restoring the historical context of the times, allowing to consider the events of the revolution from the point of view of historical centuries experience, the criterion for evaluating these events are those categories of ethics and religion. The text is simultaneously the narrative of events and the narrative in comparison with other texts and events, there is a significant correlation of textual and metatextual spaces. In the most famous at present and complete works of Marina Tsvetaeva (T. 7, T. 1-2. – M.: Ellis Lak, 1994) are the poems related to this cycle// the book is divided, according to the time of creation// date, around 1-2 volumes and ***not even stated in the comments that they constitute a unity***. A look at "Swan Mill" as exclusively "white" book was generated the strong opinions about its declaration and static. Despite the rich events in relation to the material – fifth anniversary of the Russian reality in 1917-1921 – the epic story almost completely goes away in the foreign fable level: it is only briefly indicated and the titles of the poems, their dating, copyright notes and is not reconstructed without the knowledge of the extra-textual realities. The priority is given to the subjective–associative organization. The cycle in whole as a lyric-epic diary, a lyrical chronicle (marked with the date and given the sequence of events, the dating of secular combined with the dates of religious holidays). The lyrical theme is so multifaceted that it cannot be reduced to the progressive development of one theme, motive, feelings. It is the intersection of multiple motifs within a single poetic concept, finally introduced in the cycle. On a graphic level, such a crossing can be passed in the form of dashed lines, which are represented the fates 1) the lyrical character; 2) the Russian nobility and the White guard; 3) the Russian Tsar and Russia; and 4) the eternal truths of God and faith. The dialogic interaction of the storyline creates the picture of extraordinary meaningful and stylistic dynamics.

The title "Swan Mill" is a thematic bond cycle of poems// books and a coded metaphor deployed in the form of a verbal–associative chains: Swan flock – Swan figure (maiden, Yaroslavna, lyrical I) – Swan mill - White mill - White army – the White guard. The synonymic features of the notions guard – army – mill allows you to spend the poetic text in a historical code, implemented as the idea of continuity of the traditions of the warriors of Ancient Russia White guards, and the parallel of folk themes "white–swans" (the identification of the lyrical hero and the Swan, "fair bird" goes back to the folklore and ancient traditions (see: Vodovzvodov V. Ancient Russian literature. – Saint-Petersburg, 1897. – pp. 21), with the church's vocabulary: "There is no swan flock is in the sky; there is the Holy White guard..." introduces the concepts of spirituality and saintliness. In whole the idea of the White guard rightness. Here the visible predominant influence of Christian traditions (comparison of swans with the souls of the righteous) can be seen. Christian ideas are connected with the motif of doom the White guard and its resurrection in the Kingdom of Heaven. The polysemy of the title is revealed in the process of fouling late-the image of a Swan with new meanings. The title is built on the basis of paronymic attraction (convergence semantically distant realities thanks to the phonetic similarity): Swan flock — military camp. The polysemy of "mill" allows to see in it not only "mill", "camp", but the whole "warring supporters". In Tsvetaeva's understanding, "mill" is the white guard, she and all the righteous Russian nobility. The common language semantics of a word gives another meaning — "girl's figure", "straight figure", which interacts with the Tsvetaeva lyrics system in general, and in the cycle is realized in the poem "There is in the camp of my officers' straightness".

The line of the lyrical hero is: Marina (relative poetic equality lyrical author) is a faithful wife and a friend of the warrior ("Where would he take? — Swan Don. // There I have — you know? — a white Swan..."), a warrior protecting the ideals and the faith ("And shines on the chest severe// Passionate sign of Greatness and Distinction, // the order of the Lion and the Sun — the maple leaf"), the mother, Holy Martyr and the mother of God ("And none of you, my sons! — will not turn back. // And leads your regiment — Holy Virgin!"). In the last poem of the cycle "happy New Year, Swan mill!" connects the three principal hypostases lyrical: "This, Igor," Russia via sea // Crying Yaroslavna. // Languid moan tiring sadness: // — my Brother! – My Prince! "My son!". The main arisaema, which can be called the idea of "Swan Mill", is loyalty. It includes the following semantic multipliers: public categories: – dignity, commitment, diligence; Church vocabulary – belief, God, Church, faith, religion; philosophical categories – truth, consciousness. Vocabulary (for Tsvetaeva is typical the expression of attitude using the attitude to the word, the word-the name – the evaluation criteria is "old" and "new" Russia – historicism thinking): a feature of the cycle is the stylistic differentiation – interlacing and the relationship among the three different layers: vocabulary socio–political (Fatherland, Freedom, King, Russia, Honor, Duty, Russian valor, soldier, law, country), Church (the mother of God, the Lord, the Archangel, God, Spirit, faith, the lamb, sin, temple, altar, angel eyes, the grace, the temple), and historical (Peter–King, Noblewoman Morozova, Princess, Bonaparte, Horde, Bayan, Genghis Khan, Prince Alexis). M. Tsvetaeva connected three different lexical stratas using a shared notion of morality: "it is the Duty and Loyalty down the chain..", "So, sworn allegiance to the kingdoms..".

Through using of vocabulary marked by the relationship with religion, Tsvetaeva introduced the greatest extent of the evaluation of what is happening: "the father's Sin cannot be punished on the son", "Monasteries – the hammer – for breaking up", "Pray, Moscow, lie down, Moscow, in eternal sleep", "There are times where the sun is a mortal sin", "the white temple faces the grave, and the thunder," "the lamb shall fear the wolf". Organizing these three lexical stratas of the thematic field is the token "king" that holds semantic multipliers presented in the common language meaning: state, power, and semantic factors, inherent only to the idiolect of Marina Tsvetaeva: God, morality, freedom. The king of real figures in the poetic world of Marina Tsvetaeva moves into the realm of the saints, and then perceives in the context as a synonym for// Deputy// the second name of God. Illustration of the above are the following lines: "Christ is Risen, Yesterday's king!", "The king! Not people / You/ God has avenged", "Sprinkle, lacrimal pearls, // Throne and altar. // Be brave, faithful warriors: // Church and king!", "The king and God! Cruel punishment // don't execute Stenka Razin!". The poem "Over black depths of the water..." leads to the junction of two lines — the fate of the king and the fate of God and eternal truths. It is written in the birthday of Tsvetaeva — on 6 September, and again in the dating of the Church feast occurs — the day of St. John the Evangelist. Current events are seen as the beginning of the period of the Kingdom which opens the Day of Jehovah, the day of the death of the kings of the earth, the termination of the Church age and enthronement on the throne of God the Father and God the Son: "the Kings of the earth falls. //— The Kingdom! — Be!". The finiteness of the fate of the Russian Tsar is contrasted with the infinity of the heavenly king.

The king goes from specifically–event plan in historic, next to the cultural traditions, mythological and, finally, in the timeless, where no comparison is possible. Same is the artistic logic of development and other storylines, which can be defined as the transformation and intensive symbolization of images. The fate of the White guard and the nobility is built as follows: S. Efron, A. Stakhovich, Kornilov, daughters Alya and Irina are warriors of Kulikovo field — Saint George — white swans, a vision melting in the sky, turning into a new being, more intense than earth's. Through initiation (or rather, for Tsvetaeva, the word "dedication" is not loved by the poet and the poems were "devoted") – the treatment of poetic texts to relevant persons for her: historical figures, poets, friends; the living and the departed to another world, transformed into otherness ("Andrew Chenier", "in memory of A. A. Stakhovich", "Ale", "S.E.", "the Cadets killed in the Lower...", "the Tsar on Easter", "Block"). There are several poems with the "encoded" lyrical hero, presented by the situational context or the author's comments – "On his cutlass Marina..." (Sergei Efron), "And someone fell down on the map..." (A. F. Kerensky), "Blue as the sky, the water..." (Ariadna Efron), "Under the roar civil storms..." (to daughter Irina). All this gives the poet the opportunity images of all the "dissidents" as "white birds" in the "black pack" of history, allows, without leaving the situation, 1917-1920, "remember" the origins of the White Guard and talk about the end; to create a book about the universal tragedy of Honor, of duty, of Faith, only one act which played out in contemporary lyrical I of Russia. Speaking about the features of the use of color values in *Swan Mill*, here should be highlighted three main colours: white, black and red. Their appearance is due to historical and social reasons and their values shaped lead from journalism, General English language proficiency beginning of the XX century:

1. The designation of the opposing forces and movements in Russia: white – red.
2. Synonymy white – black and red – black via the concept of death.
3. The antithesis of black and white to signify the antithesis of the truth - a lie.
4. Cast intake of red (red is the colour of blood).

In a series of *Swan Mill* fully formed Tsvetaeva's concept of colour naming is changing dramatically. In the first verses of the opposition it was not clearly expressed. The use of the adjective "white" with a noun related to an elevated vocabulary, leads to the fact that sub-statiunea the token "white" gets compared to the common value of a concept of truth, purity, ideal, occupies a dominant moral fulfillment place: "White face", "white God is your business", "the White guardian Yes stand – Honour". Black and red become over the cycle complementary. The world of the lyrical hero (white) is opposed to the world of black–and–red, the lower world of space, blood, associative background colour of evil, sin, death: "the Cradle, covered in red! // The cradle swing mobile!". Modernist inversion gives way to a common language, universal notions of vetoablechange. It is significant that all three colours are combined in a loop lying on them the connotation of death. Red (beet) — in folk tradition, the cloth funeral and burial. Black is the colour of mourning, mythological underground space, active carrier of earthly death, death–destruction. White is a passive carrier of death as liberation from the material body and the attainment of the higher, spiritual nature ("the Banner, embroidered with crosses, in a shroud faded..."). Thus, the myth of the White guard, which began in 1918 in the heroic glowing terms, significantly is evolved, becoming a weeping, wailing, sewage prayer in 1920-1921. Not only for whites, but red, all were killed. In this sense, the category of "1920" is the turning point, as rightly pointed out by O. Kling. After the death of daughter in February of 1920, the division between white and red appeared only as a face of one tragedy. In December 1920 written "Yaroslavna's Lament" and another cries, "Oh, you are my fungus, mushroom, white mushrooms!", where removed the opposition of "white — red": "White was – red became: // Blood-bathed. // Red was – white became: // Death whitewashed. "Who are you? — white? I don't understand! — get up!". So, using atypical for Tsvetaeva macro-cycles of mobility motives, she managed to create an amazingly rich and dynamic system of symbolic images. Symbolization therefore showing the highest possible lyrics as kind plays a dominant role in the deployment of multifaceted lyrical story.

2.4. Collabrusuite Relations: Syntagmatic (a Common Myth)

"Swan Mill" is a poetic diary in which the poems are arranged by topic - chronological order, and five subsections correspond to five years: "1917", "1918", "1919", "1920", "1921". And from year to year, and within a chrono-logical cycles – from poem to poem, changing the tone of the "white theme". The most heroic, enthusiastic it is in 1917. It should be noted, however, that the first eight verses of this section were written before the October revolution and dedicated to the events after February.

One can sense the romantic native opposition "the poet is the crowd (without faces and names)", transformed in opposition to "the poet – mob". The theme of the White guard sounds powerfully in "1918", especially in the triptych "Don", which first declared Tsvetaeva's myth, tragic and high, about the White movement. Here, the reference point for the future evolution of this myth, as opposed to the initially black:

The white guard, your way is high:
 To black barrel – chest and temple.
 God and white – your business:
 White your body in the sand.
 No swans in the sky a flock:
 White guard Holy army
 White vision melts, melts...

The climax of the myth of the White movement can be considered a poem written on 27 July 1918 "the Whites! The Gordian knot of Valor Russian!". However, in 1918, as Tsvetaeva marks, "the 1st anniversary of the October revolution, when Mamontov came to Moscow...", she writes, despite the stated belief that "black Regiment "will be included in the capital", a poem–intercession for the people "the King and God! Sorry...". In the genre of crying almost the entire section "1920" was written. To a certain extent, this section is crucial. Firstly, it presents the message "the Unit" ("How weak beam through black Wraith Hells..."), in the highest degree, it would seem strange in the "white" book: the Blok author of "the Twelve", the poem, according to many people, including Z. Gippius, – "bolshevik". However, this poem is a sign of dialogue between two poets, for whom the era after "the collapse of humanism", was no faith in anything, including God. Marked it in the author comments to "Swan mill" in April 1920 (the new style written after the Blok evening on May 9) – Irina died on 2 February in 1920. After her death Tsvetaeva looked not just at the abyss, and the abyss, where the division between "red" and "white" is just the face of one tragedy. This was followed by the Capture of the Crimea" (historical and poetic), promise to be the "chroniclers of "White March" (the poem "I Will inquire wide water of Don...", November), and completely unexpected, but at the same time natural, the birth in December 1920 of another crying, "Oh, you are my fungus, mushroom, white mushrooms!", in the evolution of Tsvetaeva's myth of the White movement occupies a special place.

In it this earlier sustainable opposition "white – red" in "Swan Mill" is removed. The opposition "white – red" is changed to the identity: "White was - red became: the Blood stained - Red was - white became - Death whitewashed..". Death and scream of each wound: – "Mom!" make all equal, "ours" and "theirs". The section "1920" from "Swan Mill" ends with the lines; "Finished the White crusade". In the section "1921" only one piece, dated "31 Russ. December 1920" – "happy New year, Swan mill!". This is tragic in its tone ending of the whole book// cycle. In the epilogue, in 1938 M. Tsvetaeva wrote that she "could include the entire Separation, just George, and generally a good quarter of the craft", but "did not, finished her Swan Mill however". The inclusion of the passage in 1926, "Who are we? Drowned in the bears..." she explains in an accident. It is impossible to argue, however, in this chance, you can see a certain pattern: "Swan mill" that ended in 1921, this passage is another epilogue, by changed Tsvetaeva otherwise in the changed world. And the myth about the White movement was not accidental and the poem "Perekop", in which she tried to revive the myth underlying the "Swan mill" was not ended.

3. The Analysis of Variants of Texts

For the purpose of options analysis of cycle poems of Marina Tsvetaeva "Swan Mill, we compare the lifetime with the publication of individual poems (in the books "Psyche", "Poems to Blok" in collected poems "Poetry of the revolutionary Moscow", "13 poets", "Spring salon of poets", and then in foreign periodicals (mainly Paris and Berlin editions): "Russian Thought", "Russian Notes", "Latest news", "Modern notes") and the Basel manuscript. The Basel manuscript "Swan Mill" is rewritten by Tsvetaeva in 1939 before leaving for the USSR and deposited the Professor of Russian language and literature of the University of Basel E. E. Mahler poems that were supposed to be in the book "Swan Mill". The text of this manuscript by G. P. Struve for the first time issued "Swan Mill" in the book form in Munich in 1957. On this edition we looked at the Basel manuscript, as Gleb Struve exactly preserved the layout of the text on the page (the graphics of the verse), old spelling, punctuation and accentuation of the original (for reasons of economy, have been omitted only hard signs). The book "Swan Mill" originally consisted of 60 poems written in 1917-1920, most of which were printed during the poet's lifetime in periodicals. Options are considered in lifetime publications and the Basel manuscript (at the "point of reference" was taken from the publication, 1957 G. Struve).

If we compare, on the one hand, lifetime editions (mostly 1921-1922) and the manuscript of 1938, it is possible to identify the main trends in the evolution of the punctuation system of Tsvetaeva, **as almost all of the discrepancies in the texts of the poems relate to the central part of the punctuation system of the Russian language – punctuation marks** (poems have two or three punctuation choices). Particularly we should note that in most cases in the poems of the two options Tsvetaeva sought to increase the number of dashes in the late 30–ies came to this in three ways: 1) registration of a mark where it was absent before, 2) the placement of a comma as its formal strengthening, 3) a combination of a comma and a dash as a formal withdrawal of the element amplification (comma) and increase the role of semantic amplification (left dash). Briefly we enumerate the changes in punctuation, which are presented in the poems with three options (in parentheses are the number of substitutions). So Tsvetaeva as if weighing up whether or not to put punctuation in the first two editions, and in the Basel manuscript leaves punctuation: comma (4), dash (10) comes to the conclusion that it is necessary to put another sign, for example, the absence of the sign, comma or dot (1). Cases where the result of such fluctuations is the removal of punctuation, less: a comma is not placed 6 times, dash – 4. Thus, the number of semantic marks – dash increases, and the decimal point decreases. The same trend (increase the number of dashes in the last edition) is observed when the dash is put in place the decimal point 4 times. Reverse trend statement with a comma in place of a dash – occurs 1 time. The comma may be replaced by a dash (4), exclamation point (1), point (4), separated by commas and dashes – commas (1). A dash is placed at the point location (2), in place of a colon after the semicolon (1). The comma and dash never put in the last edition of on the spot any signs. If we consider the different editions of "Swan Mill", we can say that this sign was for Tsvetaeva one of the early stages of forming her own punctuation handwriting. The comma and dash in the final version is transformed into a dash (6), at least – in a comma (2).

As for the final mark, it basically varies the dot in the exclamation point (1), comma (2), dash (2), colon (1), comma) again at (1); less – the exclamation mark (in a colon and a point 1 time) and the ellipsis (only once – to a point). Thus, the change trends of punctuation in the poem with three options basically coincide with those found in the poems of the two options. The reason is that the Basel manuscript was created in exile in the language, "< ... > in the first two revolutionary decades the known canon is declared, providing a closed system" (Granovskaya, 1995: 7). "Literary language in Russia in the first postwar decade focuses a break with tradition, "the revolution of language". Against the background of these processes, the functioning of the Russian language abroad is recognized in the implementation of the system of norms that prevailed throughout the nineteenth century" (Granovskaya, 1995, p. 131). We can assume that in language consciousness of Tsvetaeva reference point automated and updated tools were spelling rules of J. K. Groth. This assumption facilitated by the following facts. The daughter of Marina Tsvetaeva, Ariadna, wrote that her mother always adhered to the old spelling, which was very loved (Lossky, 1992: 51). It is also well known that M. Tsvetaeva bequeathed to print the poem "Perekop" only the old spelling". Even in 1919, after the spelling reform, Tsvetaeva wrote in the old way, with the Yat (see "My services"). Abroad it was printed on old spelling, but ready for publication in Russia the collection of "Mile 2" – reprint the text in the new orthography (Here and now, 1992 (№ 2): 202). Return to Russia is very close, too intimate demanded a new orthography (letter N. Kwanini November 17, 1940 (Bolshevo, 1992 (№2): 179). Even an official letter (to the investigative part of the NKVD and Beria) Tsvetaeva wrote partly in old spelling: "still", "for", "countless", etc. (Granovskaya, 1995, p. 181-187). Recycling has been made to other levels of the poetic text: 1) the stanzaic structure; 2) the compositional elements of the text ratio (: name – text), 3) spelling (accent, uppercase//lowercase and hyphenated//separate writing), 4) punctuation periphery of the system (type of spatial and compositional means of the printing portion of the periphery of Russian punctuation), 5) language, 6) grammar (and syntax changes were passed on through the punctuation). In the first edition we find the following changes compared with the Basel manuscript (we will mention only some of them):

1. Strophic organization: a Poem "Grishka–the Thief didn't make you Poland..." in the publication of 1918 consisted of one 8–line verse, as in the Basel manuscript is divided into two stanzas of 4 lines, and also redistributed boundaries of the verses at the beginning of the poem "Yaroslavna's Lament".
2. The lack of names that appears in Basel manuscripts: "S.E." in the poem "I Want to know how the days go by..." and "Blok" ("How weak beam through black Wraith Hells..." - in the manuscript TSGALI - "Alexander Blok"); Change of the title "Memory of A. A. Stakhovich" (ed. G. Struve 1971 and the Basel manuscript) "in memory of A. A. Stakhovich" in all other editions.

3. Lowercase when referring to God in the first edition 1921 and capital in the edition of 1923 and in Basel manuscripts in the line: "Let it be as He pleases". It is interesting that the uppercase spelling of the word God in the previous line: "And may God look at us" – never varies, like many other designations, for example, in the poem "Little dawn...": the Spirit, the light of God, Servant of God. "In exile, the word of God, if it was not about God polytheism, invariably played with a capital letter, unlike the practice of publications that were developed since the early 20–ies in Russia. Capital letters consistently labeled in Russian theological literature abroad current graphic tradition" (Granovskaya, 1995: 12-13). Separate writing is not solid, which is then transformed into cohesive, and hyphenated right–now, inextricably–merged (was separate). Hyphenated spelling was writing earlier dash undistributed appendix in the end of the sentence: the Virgin–Blizzard.
4. Variation of fonts typographic pieces on the periphery of Russian punctuation. Observed bold in the edition of 1921, the lack of font selection in the collection 1923 and discharge in Basel manuscripts in the verse: "Let it be as H-E wants." No selection in the edition of 1921, discharge – in the edition of 1923 and in Basel manuscripts: "Where is W-E – Majesty, Highness". In the edition of 1921 – the italics in the edition of 1923 and in Basel manuscripts – discharge: they would Know – S O in the night they sing; And as H E fell out of love with you, Russia; As will the sun, woke up, and as it will N O T rise. In addition, in the edition of 1957 in bold the titles of the poems have titles.
5. In the text of the poem "Waves and youth outside the law!..." (Don, 3) in Russian thought "variant line 9 ("the storm" instead of "pack"):

White storm flying onto the block, ...

In the text of the poem "Psyche" varies line 8: And how tender all – the deepest of all ... (instead of: as – more faithful – her, deeper all...). Replacing the words: "I'm in bloody Russia..." to "I'm on red Russia..." ("About the departed – the dead..."); in the poem "Yaroslavna's Lament" words vary in line 23: "Milky body – crows pecked" instead of: "White body, his Raven pecked", etc.

6. Changing the shape of the words in the poem "I have this book...": vortex to vortices; canticle on the song in the poem "happy New year, Swan mill!". Transformation writing uppercase in a string – occurs in the line: "Who are you? – White? I don't understand! – Get up!" Uppercase//lowercase writing are in this case a marker of syntactic position question and exclamation marks, and dashes.

Thus, Tsvetaeva at the time of writing of the Basel manuscript comes to a slight, but nevertheless provably the restructuring of his poetic universe:

- Substitution of other punctuation marks are often syntactically unmotivated, author dash gives great length and the tension breaks, great isolation, disengagement within the context of the line stanza; the slowness of the narrative; but not melodious, but rather "ragged" the fabric of the text, even more reminiscent of "Yaroslavna's Lament", but under the cannon of revolutionary marches and the civil war, the clatter of train wheels. The world gradually turns into holistic severed and retained only by the exercise of the author's consciousness (dash) panel of the tragedy. On the same show: a new, more fractional strophic organization of the text, leading to a greater number, but also simultaneous "reduction" of strong positions in the beginning and ending of the verse, the end of line; disclaimer bold font allocation in favor of discharge (visualization of fragmentation). We should remember in connection with these observations that Tsvetaeva in her prose gravitated to the connection of dissimilar in the technique of collage, instrumentalizing dash: limit subjectivity and objective smears reality, red and white outside midtones, rest of "hysteria".
- The appearance of new names (dedications of real historical personalities from Tsvetaeva's surrounding) and the preservation of the poet's traditional spelling until 1919 become a counterweight to the fragmentation of the post-revolutionary and military life, element author of myth-making, search of Ariadne's thread in the chaos of the earth's non-existence – heavenly or earthly, but legitimized by centuries of existence (to write so, as written by our grandfathers and fathers, it means – to withstand variable conditions).

The remaining substitutions only prove the correctness of two conclusions: an attempt to enhance in the act of myth-making age-old, right-wing, "white" forces (at the expense of more frequent graphic, and not just semantic repetition: "white" instead of "milky"; replace the theme "sacrifice" to "confrontation", a temporary formation on the primordial element: "storm" instead of "flock", etc.) And at the same time, Tsvetaeva is clearly aware of the inevitability of accomplishing the tragedy and its length more than one human life.

This underlines the refusal bright tokens are unambiguous interpretation, a temporary (blood cools, dries up, it goes to the ground) in favor of a complex, timeless, symbolizing the new power in the minds of contemporaries, and – more importantly - the descendants: "red" comes to replace "blood".

3.1. Cycle "Swan mill" in the Context of Poetry and Prose of the Century

When considering Russian poetry 1910-20, it is possible to speak about the appearance of some text superstructure, ensure the global coherence of the poetic and journalistic discourses. This structure includes the whole complex poetic texts journalistic focus, the creators were poets who belonged to a variety of literary movements: acmeism (A. Akhmatova, M. Voloshin), symbolism (A. Blok, Z. Gippius, G. Ivanov, O. Mandelstam, Boris Pasternak, Marina Tsvetaeva), futurism (V. Mayakovsky). The implementation of the superstructure was supertext characterized as a set of statements, texts of limited temporal and locally, combined substantive and situational, characterized by solid-modal setting, quite certain positions of the sender and the recipient, with special criteria for normal/abnormal. The cycle of Marina Tsvetaeva "Swan Mill", written between 1917 and 1920, refers to the period immediately revolutionary events. At this time there is a series of poetic verses of Chronicles. This poetics of "direct response" the appearance of which is driven by the desire of the poet to convey the fact of public importance, certain "cast of history", is at the core of supertext "revolutionary poetry". The reality, filtered through the prism of individual consciousness, intense stream of thoughts filled engulfed the poet's feelings, appears in the poetic texts of the time. The study of poetic texts 1900-1920—ies allows you to select a set of texts on the theme of revolution constituting a thematic integrity. Unit of supertext "revolutionary poetry" is poetry a poem, or, at the next stage of the study, the poetic cycle of an individual author.

1917-1920 years is the time of maximum intensity of emotions: a statement of events as the incident (Boris Pasternak: "Now you - a riot. Now you – the furnace burning"), the awareness of the death of Russia (this is indicated by the line O. Mandelstam, "And in December the seventeenth year// All we lost, loving:// One robbed the will of the people,// Another robbed himself...") is replaced by the faith in resurrection at the resilience of Russia (Z. Gippius: "I believe in the happiness of liberation,// In Love, forgiveness, into the fire – in flight!"), in the strength of moral principles (V. Khodasevich: "And thou, my country, and you, its people,// will die and come to life through this year"). In its genre story "Swan Mill" dates back to the poem by A. Blok and shortly before that, in September 1917, the book of poems by Anna Akhmatova "White flock". Paronymic attraction heightens the connection between these two books-cycles. In the final poem of the triptych "Don" already appears up in Akhmatova's book under the same name, but otherwise in relation to the White movement context: "White flock flying onto the block, // We're on the same die – Homes". "White flock" is a book, like "Swan Mill", a lament for participating in battles and missing a loved one (Boris Anrep – A. Akhmatova, Sergei Efron – M. Tsvetaeva), but also they are epic books//looping on the fate of Russia (A. Akhmatova – during the war of 1914, Marina Tsvetaeva – after the revolution of 1917). Epic and lyric in both books go hand in hand. Genre relationship of the two books gives you the opportunity to take another step to compare the semantics of colour education. White colour is central to Akhmatova book. Here are some examples: "Virgin white rolls out// Above the great tribulation boards"; "the last winter before the war //Whiter than vaults of Smolny Palace"; "white, White spirit day"; "Like a white stone in the bottom of the well"; "five-domed, white, stone"; "only angels know how// In the wings of a dove to bring." Tsvetaeva denotes white — temple, the halo, the lamb is Christ, the Lily. The Christian source of "white" imagery is distinctly perceptible. This understanding of the adjective "white" is much more important than a metonymic expression of the political poles — red and white. A. Akhmatova is so often repeated the word "white" is shipped differently from Tsvetaeva, micro-context of a particular poem, however, the overall macro-context of the word usage is similar: white, according to Christian symbolism, the symbol of eternal purity, Supreme, divine. It is noteworthy in this comparison with M. Tsvetaeva poem of Anna Akhmatova "the White house": his image is the leitmotif of the "white house" becomes a symbol of pre-war past of happiness, but a tragic ending:

Bagpipes fade away,
The snow is flying, like the cherry blossom...
And, apparently, nobody knows
What the white house is not.

It should be noted and reasons were the antithesis to the "white" - "dark": the Antichrist, the devil, Satan early as the characteristic of Bolshevism and "Russian revolt, senseless and merciless". Especially clearly this implication is given in the transition to the theme "faceless, nameless" crowd, murderers, etc. Tsvetaeva, Blok, Akhmatova. To the poetry of Anna Akhmatova, M. Tsvetaeva was called "the Muse of weeping" and which emphasized folklore beginning, the style dates back crying not only in the "Yaroslavna's Lament", is provided with a subtitle – "Lament of the old", but in "Swan Mill". In 1920, when Tsvetaeva was finishing Swan Stan, V. Khlebnikov wrote "Word of God". Tsvetaeva's "poem of the End" has the line "Parting just school Khlebnikov Nightingale groan, // Swan...". Moan and mill for Tsvetaeva – the semantic match: Swan mill, T. O. and Swan have a moan, or do not understand why the Nightingale and the Swan so close together. Mentioned in connection with the development of the myth of the White Guard position reconciliation "white" and "red" in "1920" Tsvetaeva comparable to those written later, in 1923-24, the novel "the White guard" by Mikhail Bulgakov. It is a dialogue of the dead in 1916 of Sergeant Zilina and sleeping Alexei Turbine. The novel, as its first sentence, takes place in 1918; Zhilin meets Alex the words of God himself: "... all of you I, Zhilin, the same – in the field of battle were slain. This, Zhilin, it is necessary to understand, and not everyone will understand it" (Bulgakov, 1966: 162) The revolutionary turmoil in Russia considerably changed the angle of view of the main themes that dominated in poetry at the turn of the century. There was a dynamic cultural trends related to extra-textual reality. In poetic texts began to dominate beyond aesthetic elements of two sorts: firstly, the real, taken from life, and secondly, the concept of: tag, philosophical, moral, political, etc.

4. Conclusion

Summarizing the study, "Swan Mill", we can say the following. The poetic text is constructed as a mosaic, transformation and taking in the structure of other texts, filled with inexhaustible meaning and associations, begins to perform similar functions to the historical and journalistic texts. The link of times which emerges from the texts based on historical reminiscences, evaluation of the morality of what is happening, is possible with the introduction of texts filled with cultural traditions of the Russian people, the Russian literary tradition, expressive–evaluative setting, emerging with the introduction of the principle of contrast, the remoteness of the associations – the whole thing “is read” in poetic texts of the times of revolution. Subject of author's association representing the portion of the event, drawn from reality, as a whole, "part – as a whole”, helps to create a multilateral, multifaceted integrity of the real world, a picture which in its aesthetic fulfillment and self-worth remains in the memory of addressees longer and brighter than real historical texts; poetic texts become living echoes of the history. Analysis and interpretation of the text of the book "Swan mill" based on the juxtaposition of existing publications and archival materials allow to observe the gradual change of outlook of the author: the hope for the restoration of the old, pre-revolutionary world order to understanding long term and epochal changes. And not broken until the power of the myth-making of the poet in an attempt to merge the text and protect my levels of past and present in the name of the future: through the retention of obsolete spelling, plantation-bridge-dash, the expansion of the number of entitled personal poems, monuments, etc. The topic of citations, of intertextuality we have not touched on as it is a study linking Tsvetaeva's poetic world with the work of her predecessors and contemporaries, anchors clinging to the enduring pillars of poetry spontaneously in a changing world, creating new islands of unconscious memory of the revolution and the civil war.

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Footnotes

¹ See more: Telitsin V. L. Swan Mill: Russian time of troubles through the eyes of a poet// "Swan Camp", "lanes" and "Perekop" Marina Tsvetaeva: the Fourth international scientific conference (9-10 October 1996). A collection of reports. – M.: the House-Museum of Marina Tsvetaeva, 1997. – S. 129-135; see also Z. Gippius Petersburg diaries (1914-1919). – New York, 1982; Annenkov, Yu. a Diary of my meetings. – L., 1991, etc.

² A.Smith, The Song of the Mocking Bird. Pushkin in the Work of Marina Tsvetaeva, Peter Lang, Berne 1994, также в книге Alexandra Smith. "Montaging Pushkin: Pushkin and Visions of Modernity in Russian Twentieth-Century Poetry", Amsterdam / New York: Rodopi, 2006, p. 298.

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