



**Marina Tsvetaeva and
the Sañic Discourse of
women rock-poetry**

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MARINA TSVETAEVA AND THE SAPPIC DISCOURSE OF WOMEN ROCK-POETRY

MARINA TSVETAEVA Y EL DISCURSO SÁFICO DE LA POESÍA ROCK FEMENINA.

ABSTRACT

This article is devoted to the specifics of the functioning of the Sapphic discourse in Russian female rock poetry during the stage of inculturation. At this stage, Svetlana Surganova, the leader of the rock band “Surganova and Orchestra”, a former participant of the rock band “Night Snipers” did not refuse the lesbian image, but it was not possible to represent it with the methods of queer strategy, relevant for the previous period. For Svetlana Surganova has become relevant cultural code associated with the name of Marina Tsvetaeva. In the methodological aspect, this article continues the attempts of the authors previously undertaken to combine the two methodologies: the methodology for analyzing the rock composition and the methodology for analyzing the female picture of the world, represented in the fictional text. The authors prove that the actualization of Marina Tsvetaeva’s image has deep roots, connected not with the system of symbols of the lesbian subculture, but with the peculiarities of the work of the Silver Age poets. Based on the analysis of Svetlana Surganova’s texts, the team comes to the conclusion that Marina Tsvetaeva’s work attracts transgressive desire and opportunity to violate any prohibitions, go beyond strict limits and boundaries, which generally corresponds to the general attitudes and behaviours adopted in the lesbian subculture.

KEYWORDS: Marina Tsvetaeva, Sapphic discourse, female rock poetry, Diana Arbenina, Svetlana Surganova..

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RESUMEN

Este artículo está dedicado a los aspectos específicos del funcionamiento del discurso sáfica en la poesía de rock femenina rusa durante la etapa de inculturación. En esta etapa, Svetlana Surganova, la líder de la banda de rock “Surganova and Orchestra” (una antigua participante de la banda de rock “Night Snipers”) no rechazó la imagen lesbiana, pero no fue posible representarla con los métodos de la estrategia queer, relevante para el periodo anterior. Para Svetlana Surganova se ha convertido en un código cultural relevante asociado con el nombre de Marina Tsvetaeva. En el aspecto metodológico, este artículo continúa los intentos de los autores previamente realizados para combinar las dos metodologías: la metodología para analizar la composición de rock y la metodología para analizar la imagen femenina del mundo, representada en el texto de ficción. Los autores prueban que la actualización de la imagen de Marina Tsvetaeva tiene raíces profundas, conectadas no con el sistema de símbolos de la subcultura lesbiana, sino con las peculiaridades del trabajo de los poetas de la Edad de Plata. Sobre la base del análisis de los textos de Svetlana Surganova, el equipo llega a la conclusión de que el trabajo de Marina Tsvetaeva atrae el deseo y la oportunidad transgresores de violar cualquier prohibición, va más allá de las fronteras y límites estrictos, lo que generalmente corresponde a las actitudes y comportamientos generales adoptados en la subcultura lésbica.

PALABRAS CLAVE: Marina Tsvetaeva, discurso sáfica, poesía femenina del rock, Diana Arbenina, Svetlana Surganova.

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INTRODUCTION

Even today it can be said with certainty that female Russian rock poetry, despite the fact that it exists only in the second half of the 1980s, has undergone a unique path of its development (and, of course, continues its forward movement). In the evolution of the considered poetic phenomenon, in our opinion, three stages are distinguished. Criterion for the isolation of periods is the choice of rock poetesses to change the strategy of cultural or gender identity.

The first stage - the second half of the 1980s - the beginning of the 1990s - is characterized by a strategy of masculinization, which is realized through cultural rather than gender code: rock-poets (or just rock vocalists) to become "their own" in the world of rock culture, had to adapt to already established laws, norms and models of behaviour. In this case, it's not about any kind of gender perversions. The most vivid representative of this stage in the development of female rock poetry is Yana Stanislavovna Diaghileva (Yanka Diaghileva).

The second stage is the mid-1990s - mid-2000s, when Diana Arbenina, Svetlana Surganova, Zemfira Ramazanova, Mara, Elena Pogrebizhskaya and several others appear on the rock scene. All of them, when building their (auto) biographical myth, begin to actively use the queer strategy. According to Annamari's precise remark, "Institutionally queer was associated primarily with the subject of gay and lesbian studies, but its analytical framework also includes topics such as transvestism, hermaphroditism, gender homonymy, and surgical genital reconstruction. Unlike transvestism and academic deconstruction, the queer is located between the terms "sex", "gender", "attraction", which stabilize heterosexuality, uses their illogicality.

Demonstrating the impossibility of any "natural" sexuality, it calls into question even

such obviously unproblematic terms as "man" and "woman" "[1]. Within the framework of female rock poetry, the queer strategy allows to begin the reverse masculinization process of "isolation" from the male world of rock culture and to build a special female picture of the world, while creating the language of its artistic and non-artistic expression.

The last stage of the development of female rock poetry (and the whole (and male) and female) rock culture in general) is characterized by the process of inculturation. In other words, the text of rock culture is included in the general cultural paradigm, adopting certain features of both high culture and mass culture. Representatives of this period can be divided into two groups: those who started their creative activity directly within the framework of inculturation (for example, Dilyara Vagapova, Lusine Gevorkyan), and those who entered rock poetry within the queer strategy (first of all, this Diana Arbenina and Svetlana Surganova). Within the framework of this article, we will be interested in the second group of rock poetesses, and the goal of the article will be to consider the transformation of the Sapphic discourse of female rock poetry within the framework of the strategy of inculturation. The central figure of this discourse in female rock poetry is Marina Tsvetaeva.

METHODS

In the methodological aspect, this article continues attempts to combine the two methodologies: the methodology of rock composition analysis [2-5] and the methodology of analysis of the female picture of the world, represented in the fictional text [6]. In addition, the historical-literary method was used, which allowed us to reveal the influence of some art systems on others [7-9].

RESULTS AND DISCUSSION

In the 2010s Svetlana Surganova had two major performances, in which the text of Marina Tsvetaeva was fundamentally significant. The first performance is a concert in Tyumen on October 16, 2012 [10]. Its exclusivity is explained by three-part composition: the longest (final) part is the performance of Svetlana Surganova's own songs, the second part is the performance of songs on the poems of N. Gumilev, G.-G. Lorca, P. Beranger, I. Brodsky, etc. The concert opened with the

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reading of the poems of Marina Tsvetaeva, it was dedicated to her 120-th anniversary of the birth. Svetlana Sarganova read by heart the following poems: "Get down the head and lowering the eyes..." (1918), "Not to the warlocks! In the white book..." (from the series "Wires" (1923)), "I did not keep the commandments, did not go to the sacrament" (1915), "You who are passing by me..." (1913), "How gaily the snowflakes were shining..." (from the series "Friend" (1914)), "Longing for the Motherland! For a long time..." (1934), "No one took away anything ..." (1916), "I embrace you with my horizon..." (from the series "Poems to the orphan" (1936)). A peculiar transition from the poetic part to the song one was the performance of the song "I like that you're not mad about me..." (M. Tariverdiev's music).

The second significant event is the reading of poems for the evening of memory of Marina Tsvetaeva, held in the House-Museum of Marina Tsvetaeva on August 31, 2016 [11]. Then Svetlana Sarganova read 21 poems: "The leaves crumbled over your grave ..." (1914), "My poems written so early ..." (1913), "No one took anything ..." (1916), "Not to the warlocks! In the white book..." (from the series "Wires" (1923)), "You were too lazy to get dress..." (from the series "Friend" (1914)), "How gaily the snowflakes were shining..." (from the series "Friend" (1914)), "A free neck is raised ..." (from the series "Friend" (1914)), "You pass your way..." (from the series "Friend" (1914)), "Sea" (from the series "Two Songs" (1920)), "You who are passing by me..." (1913), "Get down the head and lowering the eyes..." (1918), "I did not keep the commandments, did not go to the sacrament" (1915), "I do not dance - without my guilt ..." (from the series "N.N.V." (1920)), "You do not have to talk to me ..." (1918), "From friends - your true nature..." (fragment from the "Poem of the End" (1924)), "Longing for the Motherland! For a long time..." (1934), "How many of them fell into this abyss..." (1913), "I embrace you with my horizon..." (from the series "Poems to the orphan" (1936)), "Someday a lovely creature..." (from the series "To Alya" (1919)), "With great tenderness - because..." (1915), "You, who exhaust me by the days..." (1916).

It can be said that in the late 1990s and early 2000s, Russia is experiencing a sexual revolution. In culture, this is manifested primarily by the appearance on the music scene of a fairly large number of representatives of sexual minorities. The first was the actualization of gay culture (Boris Moiseyev, Sergei Penkin, Shura¹), a little later, a lesbian culture announced itself. And the lesbian image was used not only in the mass culture (the most vivid example of this is the pop group "Tatu"), but also in the rock culture. Anyway, the image of the lesbian was (and still is) an integral part of the image of Zemfira Ramazanova, Elena Pogrebizhskaya, Mara. However, the real megaphone of the lesbian rock culture was Diana Arbenina and Svetlana Sarganova, who in 1993 founded the duo (later developed into a full-fledged rock band) "Night Snipers".

Alexander Chantsev writes: "Night Snipers" (since 2002, not acting in the original composition and breaking up into two projects - the "Night Snipers" and the "Sarganova and Orchestra") performed songs of heterosexual content, but gradually gained fame among lesbians due to brutal scenic the image of soloists Diana Arbenina and Svetlana Sarganova - despite the fact that they did not discuss their sexual orientation and, for example, allowed themselves to perform in the culinary program of Makarevich "Smak" in the traditional guise of "home" x "girls" [12]. With this observation you can argue. Indeed, there were no cum-outs of the girls, sometimes they were allowed to appear in public in the "female" style. However, creativity supported their queer reputation. So, for example, in the authentic version of the debut album of the duet "Drop of tar in a barrel of honey" included 27 tracks. Of these, 6 poetic texts are written on behalf of a woman, 3 - on behalf of a man, and in 18 cases sex is not grammatically recorded. The above statistics allows us to draw a conclusion about the "floating" self-identification of the lyric hero. In addition, it is not always possible to clarify the sex of the lyrical object, which is present in most of the texts by both Diana Arbenina and Svetlana Sarganova. So, for example, in Svetlana Sarganova's poem "Cat" the sex of the lyrical subject is determined without difficulty - "I've seen such free and pure. / I've

1. It should be stipulated that this is not a true sexual orientation: gay in the full sense of this word can not be called anyone. Boris Moiseyev is a bisexual, Shura and Sergei Penkin used homosexuality as part of their image.

seen such people hooked up in paradise” [13], but the clarification of the sex of the lyric object is difficult.

The appeal of the lyric subject to the object “You have had a lot of time, yes, but still listen, / then it’s not about the wings, it’s about the roots” [ibid.] Adjoins the refrain “You’re a cat that walks by itself” [ibid]: the verb standing in the form of a masculine gender, on the one hand, and the image of the cat, on the other hand, first create a “floating” identification of a lyrical subject, not a lyrical object, and, secondly, the relationship between them can be read not only through the prism of heterosexual relations. That is why the statement of Alexander Chantsev about the “heterosexual content” of the songs of the “Night Snipers” seems controversial.

However, such work on the image was possible only when the “Night Snipers” used queer theory to construct their gender self-identification. At the stage of inculturation, both Diana Arbenina and Svetlana Surganova (already in the framework of two independent groups - in 2002 Svetlana Surganova leaves the group “Night Snipers” and creates her own project “Surganova and Orchestra”) it is necessary to solve the problem of including the lesbian image, constructed at the previous stage, into a new cultural context. Here you can talk about several ways to solve.

Diana Arbenina conditionally divided her life into a private and a public one, which found expression in the precise division of her works into poems (“anti-songs”) and songs. The songs, that is, texts intended to be performed before the public, we do not observe any “floating” self-identification. The lyrical heroine of Diana Arbenina in the 2010s is a woman, a poet, a mother of two children. But in the poetic collections, which she (re)releases quite often, there are new poems written within the framework of the queer strategy.

Svetlana Surganova has not refused the lesbian image, however, it was impossible to represent it with the methods of queer strategy. She, like Diane Arbenina in her book of poems “Notebook of Words”, divides her works into poems and songs, but such division is not as declarative as in the case of Diana Arbenina, she constructs gender identification. For Svetlana Surganova has become relevant

cultural code associated with the name of Marina Tsvetaeva.

In our studies, we already addressed the problem of “Marina Tsvetaeva and female rock poetry”, but then the goal of our article was to examine the functioning of the mythologeme “Marina Tsvetaeva” in the context of the aesthetics and poetics of Zemfira’s “Thank You” album without projection into the sphere of gender identity. Here we will try to prove that Svetlana Surganova’s appeal to Marina Tsvetaeva’s image is caused by the construction of a lesbian image within the framework of the inculturation stage of female rock.

As A. Ranneva notes, Marina Tsvetaeva (along with Sappho, the Amazons, S. Parnok, F. Ranevskaya) is included in the characteristic for the lesbian subculture system of symbols [14]. However, as it seems to us, the actualization of the image of Marina Tsvetaeva has deeper roots, connected not with the lesbian subculture (although, perhaps, we can talk about mass culture here), but with the peculiarities of her creativity. In our opinion, the most accurate description of the problem “Marina Tsvetaeva and gender” was given by I. Shevelenko: “Tsvetaeva’s work gives an example rare in Russian literature of the author’s understanding and interest in eros as a transgression, that is, in the most general sense, the element that aspires “beyond”, beyond the boundaries defined by its culture, resisting and socio-political regulation, and the control of an individual. At the same time, the eros for the mature Tsvetaeva was spiritual; it leads the person first to the knowledge of other, <here and further in the quotations, the author’s italics – A.A., T.B., Y.D.> himself, then to the discovery of a different world. Sexual practice, forms of the embodiment of passions - it is only on the low-hanging signs of the inner experience of man; their transgression (in the sense of violating cultural taboos, somehow - Fedra’s love for Hippolytus) rather symbolizes for Tsvetaeva the transgressive eros in general, rather than of intrinsic value” [15]. Thus, Svetlana Surganova in Marina Tsvetaeva’s work is attracted by her transgression, desire and ability to violate any prohibitions, go beyond strict limits and boundaries, which in general corresponds to the general attitudes and behaviours adopted in the lesbian subculture. Let’s confirm our theoretical calculations in practice. At the Tyumen concert Svetlana Surganova perfor-

med 8 poems by Marina Tsvetaeva and 1 song on her poem.

The unifying beginning of all texts selected by Svetlana Surganova is the motive of going beyond borders, the destruction of all established norms. This is the conversation on an equal footing with God ("Get down the head and lowering the eyes..."), and the way out of everyday life, the growth in the outside of the lyric "I" ("Not to the warlocks! In the white book...", "I embrace you with my horizon..."), and desperate loneliness ("Longing for the Motherland! For a long time...").

The central place in the composition of Svetlana Surganova composes is the poem "How gaily the snowflakes were shining..." - the seventh poem of the series "Friend" dedicated to Sofia Parnok. In this work the transgressive eros and gender perversions are most openly declared - "How did you tease me with a boy, / How did you like this one of me". We see such a picture at the evening of memory of Marina Tsvetaeva. It is interesting that absolutely all the poems sounded at the 2012 concert were performed in 2016 as well. It should be noted that there was an increase

in the unit associated with gender perversion: from the series "Friend" was taken no longer 1, but 4 poems. The texts added by Svetlana Surganova also support the pattern we have identified.

CONCLUSIONS

Thus, it can be said that the discourse of female rock poetry is realized through the inclusion of the image-mythologeme of Marina Tsvetaeva in it. Rock poetess at the stage of inculturation Marina Tsvetaveya is close not so much to the fact that she is included in the system of stable symbols of the lesbian subculture as such, but rather as features of her creativity. Modern rock poetess actualizes Tsvetaeva's motifs to go beyond and, in particular, the transgressive eros.

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