**Verbal magic in lyrics of M. Tsetaevaya**

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**Abstract.** *Folkloric tradition is vividly represented in the lyrics of M. Tsvetaeva. The poet was especially engaged to incantation literature. This article reveals the transformation of folklore tradition of the writer, her mastering poetics of the Russian conspiracy. The role of incantation methods, images and motifs, as well as their author's interpretation in the poems of the poetess is defined.*

**Keywords:** conspiracy, folklore, Tsvetaeva, motif.

M. Tsvetaeva's craving for magic is well known. She believed that the poet, by nature, was involved in the elements, endowed with the gift of a special vision, a charm (“Pushkin Pugachev upon us ... brought on us, as they induce sleep, fever, a spell ...” [Tsvetaeva1997: 185]. As a poet at the turn of the 19th and 20th centuries, involved in the "artistic revolution" with its new types of universalization, the actualization of the archaic, the phenomenon of magical realism and neo-mythologism, M. Tsvetaeva plunged into the element of folklore and responded to it with many variants and forms. The issue of folklorism of M. Tsvetaeva was considered by literary critics and folklorists, but the problem of transformation in her poetry of a genre directly related to magic, with faith in the mystical power of the word - with incantatory folk poetry, conspiracy remains little studied.

It is noteworthy, for example, that, stating as a significant feature of M.I. Tsvetaeva in 1917–1920, her “appeal to the mythopoetics of conspiracies, divination, amulets, divination, originally associated with a magical ritual” [Makasheva 2017: 173]. S.Zh. Makasheva dwells on the analysis of only one cycle - "Fortune-telling". In one of the significant works of A.A. Gorelov on the problem of interest to us, several examples of conspiracy style in the lyrics of M. Tsvetaeva from the cycle "Fortune-telling" are indicated along with quotes focused on a lyrical song, a ditty, lamentation, while the elements of a fairy tale and an epic in the "Russian" poem "Tsar- Maid" [Gorelov 2017: 282].

It is worth noting that we have identified a number of lyrical works by M. Tsvetaeva (in addition to the Fortune Telling cycle), in which rich incantatory material is transformed. With varying degrees of concentration, he entered such poetic cycles as "Poems about Moscow", "Poems to Blok", "Poems to Akhmatova", "Insomnia", "Scythian", poems addressed to O. Mandelstam, the poetic collection "Mile " [Poznansky 1995: 85].

A conspiracy as a genre of folklore can be accompanied by ritual actions or performed without ritual and without any magical items. M. Tsvetaeva, obviously, knew well both the ritual actions and the items required for their performance - charmed water, salt, cards, a knife, an egg, a scallop, a wedding ring (or ring), etc.

So in the poem “I conjure you from gold,” the author resorts to exile– one of the traditional motifs of the incantation text. It enumerates all kinds of diseases, affected parts of the body, variations of damage caused, persons suspected of atrocity, etc. M. Tsvetaeva resorts to a list of different methods of damage and sources that have evil magical power: “from gold”, “winged midnight widow”, “swamp smoke”, “old woman wandering by”, “road through the cross” [Tsvetaeva 1994: 399].

The same motif is present in the poem “As walls fall before kings and princes ...”. In it, the lyrical heroine speaks "the empress-princess" from the "snake", "fever", "friends of the council", "dashing man", "young friends", "foreign princes". The same motif is present in the poem “As walls fall before kings and princes ...”. In it, the lyrical heroine speaks "the empress-princess" from the "snake", "fever", "friends of the council", "dashing man", "young friends", "foreign princes". Unlike the poem, in which conspiracy formulas predicted a mythological danger beyond the control of man, in this text M. Tsvetaeva introduces everyday images. If the archetype of the snake is traditionally associated with the idea of ​​some evil spirit of nature, capable of taking on a human form and invading the world of people for its atrocities, then the meeting with the criminal, the influence of false ideas, the fever and the attack of the princes on the possessions of the empress-princess seem quite real. In this use of mythological and real images, the innovation of M. Tsvetaeva is manifested.

Analyzing the incantatory world in the lyrics of M. Tsvetaeva, one can make an assumption that the author was familiar with the motif of cutting off. However, in the poem “I divorced you in a glass ...”, the motive has undergone some changes, as if supplemented by the personal “mythic” of the author himself. The poetess rethinks the traditional formula for getting rid of the disease by transferring the disease to some other object. Her lyrical heroine speaks to her cut hair with the aim of revenge: “So that you don’t eat, don’t sing / Don’t drink, don’t sleep”; “So that it doesn’t go well in the darkness of the night / With a young wife” [Poznansky 1995: 260].

In the poem “To remember not an hour, not a year ...” the conspiracy action is also associated with hair, only not with cutting and burning it, but with combing, which is significant in the wedding ceremony (the matchmaker scratched the heads of the bride and groom with a comb, and then showered them with money or hops for a strong marriage). “So that he remembers not an hour, not a year”, “So that my friend does not drink without me”, “So that my friend does not sleep without me”, “So that my friend does not live without me,” the lyrical heroine of the wedding gift-scallop speaks. Before us is an example of the author's transformation of the folklore tradition, which, in the interpretation of M. Tsvetaeva, turns into a black conspiracy, into a love trap.

The functions of conspiracies in folklore are varied. In the poetics of M. Tsvetaeva, we find an extensive layer of protective spells (“Gathering your loved ones on the road ...”; “I conjure you from gold ...”; “As walls fall before kings and princes”; “But it’s crowded together ...” and love (“To remember not an hour, not a year ... ";" She divorced you in a glass ... ").

In a traditional conspiracy, in addition to the main - incantatory part - there is a prayer introduction, a beginning, the epic part is followed by a backtack, a prayerful conclusion or a zamenivanie. The composition of Tsvetaeva's incantation texts is reduced (we do not find clear examples of the use of a prayer introduction, backtack, or amination).

In the folklore conspiracy, the exit of the speaker from the house into the world of magical forces is shown. In Tsvetaeva’s poetics, the use of this compositional element is extremely rare, its echoes can be traced in the poem “I go out onto the porch - I listen ...” (“I go out onto the porch - I listen / I tell fortunes on lead - I cry”) [Tsvetaeva 1991: 42].

In the epic (central) part of the folk plot composition, a meeting with an assistant character takes place. Such a role in Tsvetaeva’s incantation texts is played not only by Slavic mythological deities and spirits of nature, but also by the goddess Ishtar (“From arrows from spells”), the goddess of Fidelity (“From anger in the liver, dreams in the forehead”), personified natural phenomena (“flowing veins of rivers" in the poem "But it's crowded together..."), and the psycho-emotional states of a person ("longing-sorrow-grief" in the poem "As walls fall before kings and princes...").

Spells in the compositional structure of a spell traditionally make up formulas of a comparative comparative nature. M. Tsvetaeva, on the other hand, often omits parallelism and resorts to the use of the conspiracy-incantatory motifs discussed above.

In the folk tradition, incantatory texts were called "verse". M. Tsvetaeva, while retaining this recitative-melodic ability of incantations, allows her words to succumb to the folk charm. It creates a magical whirl of rhythm, sound and intonation. Her language is iridescent, filled with the power of folk phrases and polyphonic sound. The conspiracy plan of her poems is realized in various repetitions (“to kiss” in the poem “Kiss on the forehead ...”; and “hand” in “And in my forehead - know ...”), anaphora (“from” in “I conjure you from gold ...” ; “So that” in “To remember not an hour, not a year ...”), lists (“from insomnia”, “from sweet speech”, “from a snake” in “As walls fall before kings and princes ..”), in witchcraft word forms - a kind of onomatopoeia of the traditional "code" whisperings ("Correled", "Nasolovila", "Naobmirala" ("Corporated / Tricked up ...").

Thus, the poetic transformation of the conspiracy genre by M. Tsvetaeva comes from the inner magical power of the word. The element of her lyrics fascinates with a special interaction of rhythm, intonation and magical words. The author creatively works with the compositional structure of the plot, omitting or modifying some of its parts. In creating her incantation text, M. Tsvetaeva not only used well-known spell formulas and motifs (exiles of illness, cutting off, washing off), but also transformed them in line with the genre tradition. Reconstructing the folklore and mythological elements of the plot, M. Tsvetaeva organically included them in her charm poems.

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