

SCTCMG 2021
International Scientific Conference «Social and Cultural Transformations in the Context of
Modern Globalism»

LITERARY TEXT AS A MEETING PLACE FOR INTUITIONS OF
AUTHOR AND READER

Iakovleva Elena (a)*
*Corresponding author

(a) Kazan Innovative University named after V. G. Timiryasov, Kazan, Russia, mifoigra@mail.ru

Abstract

The paper investigates artistic and sensory intuition. Through intuition, the poet in a generalized form conveys a situation that can become a reality. This is due to the fact that the poetic word reveals philosophical meanings of objective reality, which are incomprehensibly obtained by intuition and expressed in the text by the poet. At the same time, the possible reality described in the text may take place not only in the author's life, but also in the life of the reader. As an example, the poem Mom in the Garden written by Marina Tsvetaeva and dedicated to Gala, the future muse of Paul Eluard and Salvador Dali, has been analyzed. The analysis showed that Tsvetaeva's intuition unexpectedly reveals the fate of not only the great poetess, but also of Gala, who intuitively in her youth made a choice in favor of this work. Despite the simplicity of the plot that unfolds in the garden, some symbols (in the form of shadows) are observed to indicate the tragic fate of Marina Tsvetaeva and Gala. Through the images of mother and son, the complex and alienated relationship between women and men are anticipated intuitively: the poetess and her son George Efron, Gala and her husbands Paul Eluard and Salvador Dali. Both women were doomed to loneliness and eternal suffering. The analysis showed that Marina Tsvetaeva and Gala in their youth exhibited multifunctionality of intuition as imagination, wisdom, perception and evaluation of a literary text.

2357-1330 © 2021 Published by European Publisher.

Keywords: Fate, Galya (Lena) Dyakonova, Gala Dali, intuition, Marina Tsvetaeva, Mom in the Garden



1. Introduction

The meaning of a literary text sometimes has a philosophical dimension, which can be revealed when interpreting the text. This statement also applies to poetry (Iakovleva, 2019). Philosophical poetry touches upon the problems of an individual and is able to reveal the essence of his existence. Of particular importance is the word that names the being and unfolds the figurative picture of the situation. Pointing to Something, the word assumes the complete content, which, being encoded and rhymed, acquires polysemy and the veiled meaning. The power of semantic radiation of the word attracts attention and gives rise to numerous interpretations.

The *poet's intuition* plays a significant role in the creative process. Life contemplation, observation and dreams bring the author to unexpected discoveries and flashes of inspiration, which are then manifested in a literary text. In this manifestation, intuition plays the role of imagination and wisdom. But the essence of intuition still eludes rationalization, although its predictive potential is quite powerful. The poet's 'I-in-consciousness-of-the-world' absorbs the energies of the universe to create a unique text in which a situation unfolds with its own, generalized meaning.

2. Problem Statement

Each poetic experience yields surprises: the work turns out to be original and unlike anything else. In his masterpieces, the poet creates reality and *the universe* in which the transcendental (super) ugliness is structured into an aesthetic order. In the creative process, the poet conceives the hidden *reality of the possible* and creates *potentiality* in the text. The constructed poetic reality is outside the reality, and it is expected to be manifested with the help of the reader. The fact is that in a literary text, a poet is able not only to intuitively predict his fate, but also to reveal the secrets of someone else's life. The poet's supersensitive intuition allows "catching both the subtlest vibrations of the human soul and the history vectors hidden from the uninitiated," which assigns a creator the role of a prophet (Khukulava, 2010, para. 4). As is known, the Greek word *poesis* means *create*. The ancient Greeks believed that the poet is a prophet and priest. The great poet Pushkin wrote:

*Darkness of low truths is dearer to me
then a deception that elevates us.*

The interpretation of the phrase *deception that elevates us* leads us to understanding of a special, *artistic truth* based on intuition and imagination. Vysheslavtsev (1994) noted that *all poetry is such a 'deception that elevates us'*. However, it has its own criterion of truth, the criterion of true value, and 'artistic truth' that gives rise to 'new empirical reality'. Poetry as a kind of revelation of the *impossible* reveals the *potential*; therefore, understanding of poetry, which includes ontos, logos and aesthesis, personifies a kind of path to oneself: *the Socratic mystification of aesthesis as knowledge-revelation and knowledge-paths will become in the future the leitmotif of ideas ... as an act of discovery the creative beginning of the world ... and elevating deception of the poet's creativity* (Kruglov, 2019). Through interpretation of the text, the reader is able to show his intuition, that is his wisdom, imagination, perception and evaluation.

3. Research Questions

The question arises: what works of art can demonstrate the intuition of the author and the reader?

4. Purpose of the Study

One of the striking examples of meeting the intuitions of the poet and the reader is Marina Tsvetaeva's poem *Mom in the Garden* dedicated to Gala / Galya (Lena) Dyakonova, the muse of Salvador Dali. This work is the object of the study.

5. Research Methods

The study employed the hermeneutical method of analysis, which allowed interpreting the text in relation to the fate of the reader / Lena Dyakonova and in relation to the fate of the poetess Marina Tsvetaeva.

6. Findings

The young poetess Marina Tsvetaeva met Galya (Lena) Dyakonova thanks to her younger sister, Anastasia Tsvetaeva: they studied together at the Bryukhonenko academy for young ladies. It was in the Tsvetaeva's house that Galya (Lena) first heard the poem *Mom in the Garden* and accepted the lines she liked as a gift. In a small lyric poem, Marina Tsvetaeva intuitively described her fate and the fate of Gala / Galya (Lena) Dyakonova. Gala showed her intuition having heard the words that were consonant to her and, as it turned out during the analysis, to the secrets of her future life. According to sources, Gala / Galya (Lena) had a developed intuition, which she listened to throughout her life and followed it. Salvador Dali admired the *rare intuition* of his muse. The surrealist artist emphasized that Gala's intuitive choice was always true and accurately predicted events, which forced the genius to obey her.

Tsvetaeva's poem presents a shortened version of the fate of the muse of the great Spaniard, which can be revealed only during the interpretation of the text. Gala simultaneously performed the functions of a mother for a boy for a *boy* (originally Paul Eluard, then Salvador Dali), a muse, Madonna (*white hands, white dress* (Tsvetaeva, 2005)) and a model (*mother knelt in front of him in the grass* (Tsvetaeva, 2005)). A woman who loved her men and dedicated herself to them, as evidenced by the words *mother knelt* (Tsvetaeva, 2005), did not receive reciprocity from men. They were constantly looking for a reason to escape from her (*mom is very slow in coming! How to get away* (Tsvetaeva, 2005)) and leave her alone (*mom is crying. A flower fell on her knees* (Tsvetaeva, 2005)). Gala's creative men, whose genius is embodied in Tsvetaeva's poems as the sun (*the sun dances on hair* (Tsvetaeva, 2005)), thirsted for thrills and impressions as a source of inspiration. The attitude to Gala's love personified by a carnation (a symbol of maternal love and passion) was disdainful and often aloof (*fingers only crumple a carnation* (Tsvetaeva, 2005)). The symbol of the garden, where a scene from a lyric poem unfolds, turns out to be rather ambiguous. On the one hand, this is the fenced bohemian territory, and Gala moved in this circle. On the other hand, the garden became the place of her life drama: men left her for other women. Bohemia was also contradictory about Gala. She was accepted only because of her genius husbands. At the same

time, bohemians understood that if a man appears next to Gala, then he is obviously talented. Moreover, Gala at the end of her life was tired of the bohemian lifestyle and consciously alienated herself from it. Gala both reached for the garden and moved away from it. This duality was due to her relationship with her only daughter Cecile, born of Paul Éluard. It was the garden that became the place where the woman brought her daughter when she had to go with Paul Eluard to various bohemian meetings.

The poetic line *and there, behind the house, are shadows* (Tsvetaeva, 2005) is noteworthy. It is the key line in the text, which is repeated twice (Marina Tsvetaeva uses it at the beginning and end of the poem) and brings tension and a dark flavor to the situation. The shadow personifies not only the dramatic episodes and complicated relationships of Gala with men, but also fears, which haunted her throughout her life. Gala all her life experienced the pressure of numerous fears (including the fear of obscurity, poverty, loneliness, aging), which intensified towards the end of her life, and fears of aging and death were dominating. The hidden fears of aging and death resulted in numerous illusory attempts to get rid of them undergoing plastic surgery and bringing young men into the house.

It should be noted that the words *and there, behind the house, are shadows* (Tsvetaeva, 2005) characterize the life of both mother and son. It was the fear of poverty and obscurity that brought Gala to creative people, which were then replaced by the fear of death, which gradually invaded the muse of geniuses, destroyed her joyful perception of being and led to an aching feeling of loneliness and self-hatred. At the same time, the lives of Paul Eluard and Salvador Dali were also marked by shadows of fears, the intensity of which did not diminish with the advent of fame. The serenity of the situation in the garden is darkened: *mom is crying* left alone with her flower and unspoken/hidden emotions and thoughts, as well as unspent love.

It should be noted that in the small poem *Mom in the Garden* encodes the fate of the poetess, who unconditionally loved her selfish son George Efron/Mur. Marina Tsvetaeva, who predicted his birth a year before the birth, adored George and nicknamed him Mur. The name, as the poetess believed, was *related to* her name (Boris – Georgy – Barsik – mur), and also resembled an unfinished novel by her beloved writer E.T. Hoffmann *Life views of the cat Murr with the addition of scrap sheets with the biography of Kapellmeister Johannes Kreisler*. The boy grew up spoiled, and his mother, despite the difficulties of life, gave him all the best. But the son behaved harshly, coldly and detached, which was manifested even in the fact that he often addressed her by name and patronymic. Their alienated relationship is evidenced not only by people who knew them, but also by Mur's diary. In 1940, Mur supported Cornelius Zelinsky, who criticized the *empty* and *frivolous* poems of the poetess. In his diary, he wrote: 'those verses that my mother carried to Goslit for her book turned out to be unacceptable. Now she carried some other verses – poems – maybe they will be published. According to Tager, a negative review on my mother's verses was given by my friend from Golitsyn, the critic Zelinsky. He said something about formalism. Just between us, he is absolutely right, and I cannot imagine how Goslit could have printed mother's poems, which are completely ideological and have nothing to do with reality. In general, I think that a book of verses or poems will not be published. And there is nothing to be offended about, Zelinsky could not write a different review' (Efron, 2007). Only after the loss of his mother, on January 1, 1943, in a letter to his sister Ariadna, he wrote with repentance: 'only now I realized what a colossal positive effect the family had in my life. Until the very death of my mother, I was

hostile to the family, to the concept of family. Having the family, I saw only the negative aspects of family life, judged and condemned it. It seemed to me that the family hindered my development, but in fact it was not a brake, but an engine. And now I vainly regret, grieve for home, comfort, loved ones, and I see how badly I was mistaken. But it is too late' (Efron, 2002).

At the beginning of the war, Tsvetaeva and Georgy Efron moved to Elabuga, where Marina Ivanovna could not find work and was depressed. It must be emphasized that the son turned out to be indifferent to suffering of his mother. Moreover, he was annoyed by her inconstancy. In his diary, on August 30, 1941 (the day before Marina Tsvetaeva's suicide) he wrote: 'mother is like a vane: she does not know whether to stay here or move to Chistopol. She tries to get a 'decisive word' from me, but I refuse because I do not want the responsibility for my mother's gross mistakes to fall on me ... Let her think for herself ... She wants me to work on the state farm too .. To tell the truth, the dirty work on the state farm – especially in the rain, in the summer it is not so dusty – does not smile at me. If the work on the state farm gets better, I want to convince my mother so that I can go to school. Let it be difficult for her, but I think that it is impossible – no. More dear to yourself. I prefer to study rather than to dig in the ground with cucumbers ... She trumpets about her love for me, which is her poussé on it. Let her prove in practice how much she understands what I need most. In all novels and stories, in all autobiographies, parents did their utmost to provide education for their rejetons. Let my mother do it anyway ... My stay in Elabuga seems to me unreal, a real nightmare. The main thing is the constantly changing decisions of my mother, this is terrible' (Arzamas, 2015). These words testify not only to neglectful but also selfish and cruel attitude of Mur towards his mother, who speculate on her feelings.

According to one of the versions, the day before a suicide, she quarreled with her son and he told terrible words: *some of us will be carried out feet first!* It was these words that triggered her subsequent actions. Since she did not want the death of her son, she made her own sacrifice. It is known that in Mur's diary this act is assessed as appropriate.

The life of the poetess turned into a tragedy, which was predicted in her poem: *and there, behind the house, are shadows* (Tsvetaeva, 2005). The objective situation in the garden illustrates external well-being, behind which the inner world is hidden, which is subject to attacks of fears and self-destruction. These *shadows* also haunted Mur, who lived a short life (1925–1944), which did not give him the opportunity to show his worth.

7. Conclusion

Thus, Tsvetaeva's poem *Mom in the Garden* was a meeting place for two intuitions – intuition of the author, who artistically described *the world of the possible* (Marina Tsvetaeva), and that of the reader, who chose the work of art consonant to his spiritual world and anticipating the life path (Gala / Galya (Lena) Dyakonova). In a small work, we simultaneously observe different types of intuition: as imagination and wisdom in Marina Tsvetaeva, as imagination, wisdom, perception and evaluation in Gala / Galya (Lena) Dyakonova. Tsvetaeva's plot turned out to be prophetic: it encoded the fate of the poetess herself and Gala, the muse of the geniuses. The interpretation helped to reconstruct the inner world of the poet and the reader, their feelings and fears, and to reveal the colossal resources of intuition. The analysis of the poetic text raises the question: were the women (Marina Tsvetaeva and Gala / Galya (Lena)

Dyakonova) aware of the reality of their intuitive insights? It is impossible to find the answer to this question: both women took the answer to the grave and did not carry it out of the hidden depths.

References

- Arzamas (2015). I hate them because they hate my mother: diaries of Tsvetaeva's son. *History. Art. Literature. Anthropology*. <https://arzamas.academy/mag/95-efron>
- Efron, G. S. (2002). *Letters*. House-Museum of Marina Tsvetaeva.
- Efron, G. S. (2007). *Diaries: 1941–1943*. Vagrius.
- Iakovleva, E. L. (2019). Intuitive ontology of the poetic word. *Observatory of Culture*, 16(6), 606–617. <https://www.elibrary.ru/item.asp?id=41565370>
- Khubulava, G. (2010). *The phenomenon of poetic intuition*. <https://www.proza.ru/2010/09/20/749>
- Kruglov, V. L. (2019). *Artistic and poetic principles of culture as disposition of a personality*. http://www.rusnauka.com/6_PNI_2012/Philosophia/4_102762.doc.htm
- Tsvetaeva, M. (2005). *Mom in the garden*. [https://ru.wikisource.org/wiki/Mama_in_the_garden_\(Tsvetaeva\)](https://ru.wikisource.org/wiki/Mama_in_the_garden_(Tsvetaeva))
- Vysheslavtsev, B. P. (1994). *Ethics of the transformed Eros*. Republic.