

GENDER WORLDVIEW IN MODERN RUSSIAN LITERATURE

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ABSTRACT

The article describes the artistic representation of gender picture of the world in contemporary Russian literature and its mutual relatedness with the "women writing" phenomenon. The chronotopic organization of "women" body of texts is studied as one of the gender picture of the world components. The hypothesis on the existence of "female" chronotope model is put forward which acts as the embodiment of "women writing", its dominant traits and differences from a traditional chronotope are revealed. The article reveals the chronotopic invariant characterizing the female literature of the late XX-th - early XXI-st century, and its variants, defined as the generic features of women literature and implemented by artistic strategies. An invariant basis of a "female" model is a perceptual chronotope, conditioning a family and a body chronotope, etc. Besides, the nature of the "female" chronotope model implementation is analyzed in modern Russian prose and poetry. In the first case the mechanism of transformation is studied concerning the traditional type of chronotope in "female" chronotope, the role of genre and narrative strategies in this process. The mechanism of genre policy deconstruction which develop the masculine model of the world is analyzed, and the role of narrative strategies in the implementation of genre formats associated with the feminine model of the world is analyzed. In the second case they study the specificity of a "female" type of chronotope representation in the context of a declared author's myth. They consider the path of the masculine discourse transformation into the feminine one and the chronotopic expression of this process in the works of Russian rock-poetesses, implementing mostly a queer identity strategy. The article reveals the representation nature of a body chronotope in the texts of female rock poetry.

Keywords: *gender picture of the world, "female" chronotope model, perceptual chronotope, family chronotope, body chronotope, author's myth, queer identity.*

INTRODUCTION

Modern Russian literature, as well as other humanities, demonstrate an active interest in gender studies. Evaluating the achieved results, it should be noted that in some cases domestic literary experts mean under the gender analysis the analysis of the works written by female authors and telling us about the a woman's fate in a variety of its manifestations [Sofronova, 2016]. In our view, a gender analysis of a text can not be limited to a purely figurative system of a work and social context.

Western literature study progressed much further in the development of gender issues and became a commonplace that a gender analysis of a text is linked with the concept of "female writing" / "feminine style" in the European and American science (the western theories of gender literary theory are the most declarative ones in M. Rytukönen work [Rytukönen, 2000]). However, this concept requires a specification, the refinement of its content and the tools for its analysis.

METHODS

In our previous article «Gender picture of peace in Russian women rock-poetry (poetic novels" Sprinter "and" Stalker "by Diana Arbenina)» [Afanasev, Breeva, 2016], we considered the structure of gender picture of the world representation in D.S. Arbenina's works, assuming that this is the terminology system becomes the most appropriate language for the literature theory describing the phenomenon of "female writing". The universal nature of a conceptual apparatus for the gender picture of the world is in the ability to accumulate in it an author's understanding of feminine/masculine and the representation methods of a developed concept in a literary text.

The aim of the present study is the analysis of chronotopic organization of texts in modern Russian female literature (we emphasize that chronotope is considered by us as one of the elements in the gender picture of the world).

RESULTS

An invariant basis of a chronotope as a way of a gender picture of the world representation in female literature is a perceptual chronotope, which, however, is not synonymous with a perceptual chronotope of "male" literature. If traditionally perceptual chronotope is understood as "the condition of people sense and other psychological acts of a subject implementation and change" [Zobov, Mostepanenko, 1974] and in accordance with it claims to the specific forms of an artistic representation (the stream of consciousness, oneiric space, etc.), perceptuality becomes the way of "female writing" expression in foreign female literature of XX-th - XXI-st centuries.

The difference between the implementation of female literature chronotopic invariant is determined, on the one hand, by the generic features, and on the other hand, by implemented artistic strategies (traditional, universal, feminist, homo and queer strategies) dictating the choice of a presentation mechanism for a perceptual chronotope.

With regard to female prose at the turn of a century we can talk about the isolation of the traditional common literature model transcoding mechanism of a chronotopic organization, established in the literature of the twentieth century, with its characteristic high level of symbolization and conceptualization in the so-called "feminine" model of chronotope. This mechanism is carried out frequently through a game with genre, or narrative strategies.

The "female" model of chronotope is characterized, on the one hand, by the functional use of traditional chronotopes, such as home, land chronotope, etc., on the other hand, by the production of own chronotopes corresponding to a perceptual variant. A family, a body chronotope are among such chronotopes.

L. Ulitskaia's, M. Arbatova's, O. Slavnikova's novels et al. are dominated by the game with genre strategies implemented at the narrative level. The novels written by Ulitskaia L., the novel "2017" written by Slavnikova O., "Death test or iron philatelist" written by Arbatova M. demonstrate a certain genre model, which has a very clear format (family chronicle, dystopia, spy novel), implicitly setting the masculine picture of the world. The deconstruction of this model by incorporating other genre strategy provides a the transformation of a masculine worldview into a female one, including the level of chronotopic organization. The traditional set of chronotopes is replaced by a perceptual chronotopic system.

The traditional chronotope structure in L. Ulitskaia's novels is associated with home chronotope, in the novel "2017" this is embodied by the playing on of an anti-utopian binary chronotope. The result of the subsequent genre deconstruction is the offset of chronotopic characteristics.

For example, in L. Ulitskaia's novels the reflection of this is a genre model transformation of a family chronicle into a family mythology more than once mentioned in the literary theory constructions, which is characteristic of the novel "Medea and her children", "Kukotsky's case", partly "Sincerely yours, Shurik". On a conceptual level, the activation of a family mythology model emphasizes the negative conception of history. At that home chronotope acting as one of the central ones in the novels "Medea and her children" and "Kukotsky's case" corresponds to the family chronicle logic, realizing the sacrifice of a feminine model in the masculine world. Such a structure can be attributed to the novel "2017" written by O. Slavnikova in a slightly different perspective.

The most obvious embodiment of this in L. Ulitskaya's works is the novel "Kukotsky's case", in which the house destruction motif is one of the key ones. At that the activation of the Platonic tradition in the chronotopic system organization (perinatal symbolization of spatial relations, the offset of axiological poles, etc.) emphasizes the destruction of vitality in the house semantics. The replacement of Tanya's image by Tonya's image, the assigning of Kukotsky's heir role to the latter is accompanied by a kind of Kukotsky's house "seizure"; at that numerous plants that fill in a house space, following the art logic by Andrei Platonov, realize not a vital but a mortal symbolism, emphasizing the destruction of the house. In the novel "Medea and her children" the motif of a house destruction is not so obvious, but at the same time a house loss occurs even as the redemption of a historical guilt.

A house chronotope embodying the sacrificial model in L. Ulitskaia's novels is opposed by a family chronotope that implements the "female" version of the chronotope and forming a feminine view of the world (a family chronotope presents perinatal symbolism completely, representing the part of the Platonic tradition). At that a family chronotope is conceptualized not so much on a figurative and symbolic level, which is typical for a house chronotope, but on the level of a narrative organization.

In contrast to the traditional perception of a narrative plan discrete nature ("the reflection of the world understanding as a dismembered and a broken one, lacking centripetency" [Tarnarutskaya, 2012]), the narrative organization of L. Ulitskaia's novels performs completely different distinctive functions. A consistent inclusion of retrospective plans becomes one of representation ways for a family chronotope. The specific feature of retrospectives is their completion, internal completeness, reducing those pragmatic attitudes that are specified by I.R. Halperin as the basis of retrospectives: "the desire to restore the information, earlier data in a reader's mind or give him new ones; the desire to give an opportunity to rethink this information in a new environment; the desire to actualize those parts of a text, which are related indirectly to the content-conceptual information" [Galperin, 1980].

In this case, the discontinuity, the multidimensionality and the reversibility of artistic time becomes a literal realization of the symbolic time river metaphor presenting a family chronotope. The complexity of L. Ulitskaia's novel narrative structure is determined by an extremely wide variation of "box principle". "Epilogue" recording a nameless narrator as a narrative instance, demonstrates its retrospective position which can be seen as the embodiment of an external point of view in relation to the narration setting by it a paradoxical combination of completeness and transparency, linearity and cyclicity. All this allows us to realize fully the myth of birth in relation to a family chronotope.

In O. Slavnikova's novel the chronotope feature, presenting the male model of the world, is taken by the anti-utopian binary chronotope formally implemented by the polarization of a civilized (urban) and a natural world. The gender aspect of this dichotomy enables the correlation of the first pole with a masculine origin and the correlation of the second pole with a feminine origin. Predation plot becomes the representation of a gender aspect, which is characterized by the conquest motif, directed in this case to the female nature. The deconstructing of anti-utopian strategy is associated with the inclusion of a romance novel strategy that implements the mythological intentions of modern mass culture. In "2017" the reflection of this is the absorption motif, the actualization of which supports the offset of vital and mortal

characteristics in gender dichotomy: mortality becomes the sign of femininity and vitality becomes the sign of masculinity. However, this reshuffle develops further, building a new concept of male and female nature.

Due to the gender specificity in relation to modern Russian female poetry the genre and narrative strategies do not play a leading role; the problem of self identification comes to the first place. It is solved mostly through the development of a biographical/an author myth. This phenomenon can be observed most declaratively in the Russian female rock poetry.

The peculiarity of rock poet myth is that it usually contains two basic settings: a myth must state by its content that a female author is a poet, and a Rocker. Often the competence of a female author as a Rocker is represented through a musical and a performative component of a rock composition and the competence of a female author as a poet is translated usually through the cultural code (reminiscences, allusions, the playing with tradition and so on).

Nevertheless, in some cases, one can observe the manifestation of "female writing" phenomenon. For example, in S.Y. Surganova's poem "Following Moria garden" the lyrical I of an author encourages actively the collective recipient to the process of collective creativity/writing:

Be creative!

These are the moments, when we are truly alive.

Improvise, borrow, refract [Surganova, 2012].

Speak! And try to speak,

Even if your thoughts are not quite clear really [Surganova, 2012].

The quoted poem does not reveal a clearly manifested gender focus of a recipient, one may trace the situation of a woman silence in the masculine discourse of traditional (patriarchal) culture. And according to stylistics and syntactic structures, and intentions the poem by S.Y. Surganova is close to the famous appeal to women from E. Cixous essay "Jellyfish laughter": "And why don't you write? Write! Writing is just for you as a process" [Cixous, 2001].

A specific response to the French feminist appeal is the rock song by D.S. Arbenina "History":

And I'm writing my story

Dogs bark and I feel great

And the rumor constantly smells by the gunpowder¹

This composition is a unique one as it contains both mythemes specified by us: "Rocker" and "Poet". They are represented through the cultural code, in particular, through the reference to the reminiscential series of compositions by V.R. Tsoi "Sorrow" (stanzaic and rhyme) and "A cigarette pack" (The rethinking of the proverbs: "One will be a warrior on a field" (Arbenina) vs "The death is painful in the world without music" (Tsoi). But beyond this, the analyzed text implements the theme "A writing woman" declaratively and quite clearly - perhaps, this is the main theme of the author myth by D.S. Arbenina.

¹ Цитируется по аудиозаписи – Cited by audiorecord.

Another important moment is that many rock poets use queer strategies in their works. In this case, the choice of these strategies is conditioned not so much by an author sexual identity, but by a purely male environment in which rock culture was developed. A rock poet (and just a "frontwoman" of a rock band) is balancing constantly between the preservation of their gender identity (provided it is necessary for her) and the necessity of entering into the field of Other. And that queer strategy allows to represent such a borderline case, because, as A. Sheveleva noted, the identity within the queer theory framework has such qualities as flexibility, variability and mosaic structure [Sheveleva 2014].

In this regard, an important place in the gender pattern of female rock poetry world is occupied by the perceptual chronotope along with the declarative statements of subjectivity. As we noted above, a queer strategy is characterized by the concept of transition, instability, mobility, the chronotope in this case will be related to the situation of marginal areas. This is presented explicitly in the rock songs by D.S. Arbenina "On the border", where in the process of a text development a conceptually symbolic chronotope ("on the border where dogs howl and cry" [Arbenina 2014]) flows into the perceptual one ("on the border of gloomy husbands and inconsolable girlfriends" [ibid]). And in a kind of "intonation", which is read by recitative during the performance rather than sung, as the rest of the text. The chronotope expressing the internal state of the lyrical hero is also present: "You metropolis / born in the summer / closer, closer to spring, closer, closer to spring" [ibid].

Besides, the perceptual chronotope could be existential/ontological one in female rock poetry. This is, for example, the space-time organization of a rock composition by S.Y. Surganova "The building is painted". On the one hand, the degradation of the Big Style noted by E. Goschilo is clearly manifested in the "devaluation" of pre-existing chronotopes. A house is named by the lexeme "building" here, in the walls of which a narrative object commits a suicide. At that such a lexical substitution leads to the maximum abstraction and the reduction of the whole associative array associated with the House and the dynamic color range of the poem ("The building is painted in yellow. The building is painted in gray", "The building is painted in pink" [Surganova, 2012]) represents such line of queer strategy as a variation.

On the other hand, the "private" chronotopes of a poem in the context of suicide become existential. So, the chronotopes of a window and a door ("The window is wide open in February / flowers in winter", "I blame myself in this / that you did not left your home / through the door" [ibid]) represent not just a variation, but an ontological transition from life to death. "The fourth pole" inside the building again is the "existential" chronotope for a lyrical hero. As you know, the fourth pole is the Mariana Trench, and in this case the chronotope - metaphor Nothing allows to finish the existential series of the poem: death, guilt, loneliness, nothingness.

However, the most important point in our chronotope study within Russian female rock poetry is the fact of specific chronotope revealing as in female prose which are present only in female literature. This chronotope is the body for the poets, working with queer strategy. The most openly called chronotope is found in Mara's lyrics. Firstly, it should be noted that the poet translates physicality in its vicinity, so it acquires tactile category unusual for a traditional space ("wet wall skin"1). Secondly, the body of a lyrical hero appears as a changeable structure, which can decay ("I was confused / I won't integrate by drops") and which can be changed with an other, in particular with a man (the rock song "What on what" and especially its video clip).

CONCLUSIONS

Thus, the modern Russian literature is characterized by the consistent implementation of the gender picture of the world, which conditions the transformation of all text levels, especially chronotopic one. The update of the "female" model of chronotope involves a special nature of his perceptual nature

representation, the isolation of "private" chronotope system and a special transcoding mechanism of a traditional chronotopic model, which is based on genre and narrative strategies.

SUMMARY

The perspective of this study is the analysis of the specific works of contemporary female literature according to the developed methodology.

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