

Gender motifs: Theoretical and Methodological aspects

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Paper received 27.08.17; Accepted for publication 05.09.17.

Abstract. Definitions of "gender" are developed in a number of works on gender sociology, and in literary criticism – well-known as the gender poetics. Where gender is considered as a complex of gender-labeled meanings, including gender connotations, associative potential and gender symbols. However, the obligatory functional features of this notion in literature are not yet detailed, which determines the aim of our study. For the analysis of poetic text through all text levels and context in literary criticism. It combines steady and formal features, can be applied to any literary epoch, national culture and genre paradigm. Combining two terms: "gender" and "motif" which are content from the existential side and flexible in application, we get the most functional notion for literary analysis – the "gender motif". Consequently, each element of the text can carry gender semantics and therefore become the subject of gender analysis of poetic texts, analysis which unites sociocultural and literary methods.

Keywords: *gender, motif, poetry, masculine, feminine, author and character.*

Introduction. The "gender" concept has been studied and approved in different foreign and Ukrainian works in the field of sociology, philosophy, psychology, sexology, literature, etc. Over the 50 years, various formulations appeared with the attribute "gender", which provides scientific relevance and debate on the phenomenon of gender in general. Appearing in the field of medical sexology (John Money) and psychoanalysis (Robert Staller) in the middle of the 20th century, the term "gender" was used to denote certain social behavioral roles determined by the biological sex [6; 11] Subsequently, the concept has become functional in two layers: today gender is presented in the micro level, when it's considered as a gender identity, or according to the formulation of T. Martsenyuk means "playing scripts of masculinity and femininity" [4, p. 24-26]. At the macro level, gender refers to government institutions where formally / informally, but legitimated exist certain rules (and / or expectations) of behavior for women and men.

A brief overview of publications on the topic. In different historical periods, literary scholars considered the concept of "gender" in different ways: a) mythological – gender as a complex of images about spiritual, social and physical standards and non-standards for men and women (M. Johnson, J. Lakoff, S. Friedman etc.); b) psychoanalytical – gender as a female and male mentality depending on the socialized roles (R. Dawkins, A. Kaldon, N. Miller, E. Mures, A. Rich, E. Fetterly, J. Schuller, etc.); or because of the physical nature of human (L. Irigaray, E. Siksu, etc.) [2]; and 4) purely methodological – one of the methods or approach of the analysis of world vision in imaginative literature, built on social stereotypes of masculinity and femininity (Ukrainian researches: N. Zborovskaya, T. Hundorova, S. Pavlychko, O. Zabuzhko, V. Ageeva, T. Ulura and Russian: A. Bolshakova, S. Okhotnikova, L. Grishayeva, N. Pushkareva, M. Ryutenen, I. Khaleeva, etc.) [1]. For the last decades, explorings about existential femininity has been activated (S. Kryvoruchko, L. Miroschnichenko) [3; 5]; As well as gender-based scholars within the framework of Christian anthropology (N. Orlova, A. M. Peltier, et al.) [8; 9]. An overview of the above-mentioned critical works makes it possible to distinguish the following three components with a gender nomination: 1) simple – gender as male / female sex; 2) complex – social roles (feminine / masculine); 3) compiled – stereotypes (standards and non-standards for feminine / masculine roles). So "gender" is a complex social and cultural term. Its definitions are developed in a number of works on gender sociology, and in literary criticism – well-known as the gender poetics. Where gender is considered as a complex of gender-labeled meanings, including gender connotations,

associative potential and gender symbols [10, p. 611-637]. However, the obligatory functional features of this notion in literature are not yet detailed, which determines the aim of our study.

The **key methods** used in the research are the following: the method of contextual analysis and motivic method. The actual material for analysis was mainly the lyrical and lyric-epic texts of English poets of the late XVI-first half of the XVII century, occasionally was taken poetic fragments of plays (V. Shakespeare, M. Wroth).

Results of investigation and their discussion. Gender as originally sociological term, which subsequently became a system, in the field of literary studies can act only as an aspect, one of the methods or attribute to purely literary categories for the purpose of extending the functionality of this or that concept.

For the analysis of poetic text through all text levels and context: historical / national / religious etc. there is term "motif" in literary criticism. It combines steady and formal features, can be applied to any literary epoch, national culture and genre paradigm. Combining two terms: "gender" and "motif" which are content from the existential side and flexible in application, we get the most functional notion for literary analysis – the "gender motif". Consequently, each element of the text can carry gender semantics and therefore become the subject of gender analysis of poetic text, which unites sociocultural and literary methods. In our case, gender is considered within the poetic world vision of authors as an integral part of it. This picture includes masculine / feminine points of view of authors, narrators and characters [12, p. 60-78]. Sometimes these points of view, and hence the gender roles, can be inverted: men – take on the role of women, and vice versa. As a result, we have such variants of gender perspectives, which are realized on two levels: author and character, and have four potential forms of expression at each level: 1) the male author – his masculine / feminine point of view; 2) the female-author – there is a feminine / masculine point of view; 3) male-author – his characters represents right masculine point of view; 4) the female-author – her characters depicts purely feminine point of view; 5) inverse variants. For character level of text appropriate gender options are available. In this case, integral signs in various forms of expression create a cultural picture of the world of the era as a whole. So, differential act as markers of the very gender features of authors' world vision [7, c. 97-114].

Gender motifs in English poetry of this period completely realized in the following three aspects: generation, family and social status. Generation is the biological destiny of a

person / character (as well as sex), which is formed by the psychological self-identity. In the family aspect, gender roles are actively implemented, because the role itself is what the author / character performs in relation to the other, and not for himself. Finally, in a social and status aspect, certain gender stereotypes (idols and taboos), proper image of au-

thors / characters in accordance with social standards are revealed. Consequently, generation / marriage / status are the obligatory factors (attributes) of gender motifs in literature. Specification of gender motifs in English poetry of the late XVI-first half of the XVII century, which characterizes the gender fiction picture of the era is the following:

Aspects	Integral signs	Differential signs	
		Masculine point of view	Feminine
GENERATION	<ul style="list-style-type: none"> - peripheral motif of childhood and oldness, marginally – the motif of maturity, but the dominant motif of youth (Ph. Sidney, E. Spenser, E. Waller etc.); - Maturity as the sign actually merges with youth. It is differentiated only by marriage (R. Ayton, Th. Carew, R. Crashaw etc.); - Teens (boy / girl) actually perform the role of an adult male and female (A. Marvell; A. Bradstreet); - deceased children (infants-angels). Both groups of children's characters are not independent protagonists of the plot, they are only objects of parental love and suffering (B. Jonson «On my First Son», «On my First Daughter»; «On the Death of my First and Dearest Child, Hector Philips...», K. Phillips etc.). 	<ul style="list-style-type: none"> - emphasized the youth of masculine characters. The gender roles of a victorious warrior and successful ladies' man (J. Suckling, "The Constant Lover", R. Lovelace, "To Althea. From Prison", E. Marvell, "The Definition of Love" etc.) -psychological transformation of masculine character: from the brave warrior and the conqueror of the lady's hearts to the prudent landlord and caring husband (S. Daniel, K. Marlowe, "The Passionate Shepherds to His Love", J. Milton, "On His Deceased Wife" etc.); - Oldness is not perceived through age changes, but through gender relations. The ideal model of old age for a spouse is to live a life and die together in one day (Th. Carew, J. Donne); loss of sexuality (E. Waller, "To One Married to an Old Man"); -existential fatigue and inability to serve the monarch and the state (T. Lodge). 	<ul style="list-style-type: none"> - the absence/ gap in the following gender roles: young lover / young bride (R. Speight, M. Wroth, etc.); - naive childish cruelty (M. Wroth, "Love's Victory, Act I."; "Love, a child, is ever crying"); - oldness destroys the main sign of femininity - beauty. In addition, the main family role disappears: neither children nor grandchildren expect old lady to care.
	<ul style="list-style-type: none"> - "widowers" as a character group remains atypical and marginal. 	<ul style="list-style-type: none"> -the ideal (fair, pure, divine etc.) – a female-lover who willingly responded with passion. An anti-ideal is a Lady who did not obey (T. Carew, E. Waller, R. Lovelace, etc.); 	
FAMILY/MARRIAGE	<p>The text with the motif of masculinity is close to the motto of widowhood – it is a sample of purely spiritual verse, besides written by Anonymous woman author ("To my Husband", Anonymous poet, in the middle of the 17th century).</p>	<ul style="list-style-type: none"> - ideal women and an ideal marriage is in retrospect life, when: 1) She is a dead character, and male-author or character remembers/ recover the happiness of past (J. Donne "Holly Sonnets", etc.), or 2) they are old spouses (song T. Carew "Ask me no more ..."); -the gender role of the ideal man in masculine texts was not revealed. There is only an anti-ideal image of the old man (insolvent in the sexual sense), a man who combines negative marital and generation connotations (E. Waller, "To One Married to an Old Man"); - in "extra-marital relations" masculine point of view represents only females dullness and adulterine affairs (A. Scott, "The Lament guhen to his Wyfe left him"). 	<ul style="list-style-type: none"> -psychologized portraits of feminine / masculine characters. There are no clear positive / negative feminine characters; - the perfect husband-respects wife and appreciates the women's mind, and not just the appearance. A negative character of a husband with has a desire to and assign his wife psychologically and economically (poems by R. Speight, I. Whitney); -in "extra-marital relations" there is no permanent feminine point of view;
SOCIAL STATUS	<ul style="list-style-type: none"> - gender discourse in the poetry of the Reformation addresses the following social strata: 1) peasants, 2) aristocrats (gentry), 3) warriors and 4) monarchs; 	<ul style="list-style-type: none"> - the monarch who's faithful to God and people ("Stanzas from the Lepanto", James I Stuart), image of a brave defender of the state and a merciful ruler. In addition, a new Baroque and Rococo feature – now he is a gallant gentleman (R. Lovelace, R. Ayton, J. Suckling, E. Waller, etc.); - external deformations of feminine characters; - tactile signs, but not spiritual or psychological (J. Lodge; Ph. Sidney). 	<ul style="list-style-type: none"> -narcissistic and weak character of a male-monarch. From a feminine point of view, the ideal king as a masculine character falls out of a gender paradigm (E. Lanier; A. Bradstreet).
	<ul style="list-style-type: none"> - in the "gentry" group there are permanent negative assessment of feminine characters; - the appearance of a new masculine character – Lovelace. He still knows how to take risks, to go all in, make witty conversations to seduce ladies. But he is no longer devoted to either the fatherland or his lady. Rather, he is a seeker of fame both in erotica and in politics; - lack of love in marriage for aristocrats; - love as a setting for marriage and family ties for peasants. 	<ul style="list-style-type: none"> - Intellectual defects of women and men are determined by ethical defects (A. Hume; V. Shakespeare, "The Forester's Song"); - images of frivolous rural women: obedient "I Care Not for These Ladies" (T. Campion); or the rebellious "Nymth's Reply to Her Shepherd" (W. Raleigh), the wise and able to love truly, and resist passions when they can lead to life tragedies. 	

Conclusions. The classification of gender motifs by the integral and differential features of feminine / masculine views clearly demonstrated the frequency presence of masculine point of view in poetry. The feminine point of view is presented peripherally, but it implements the marginal motifs in the family and status aspects: the destruction of the ideal image of the king, psychology of old age, the intellectuality

and spirituality of female characters. For a masculine side, the ideal lady image destruction is inherent. In all three aspects for masculine characters the lack of family love, the rare existence of knight's ideals, the dominance of bravado and the thirst for easy/light eroticism can be considered as obligatory features.

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Гендерные мотивы: теоретико-методологический аспект С. Э. Сластён

Аннотация. Дефиниции понятия «гендер» разрабатывались в ряде работ по гендерной социологии и в литературной критике – известной как гендерная поэтика, где гендер рассматривается как комплекс гендерно-маркированных значений, включая гендерные коннотации, ассоциативный потенциал и гендерные символы. Однако обязательные функциональные особенности этого понятия в литературе еще не детализированы, что и определяет цель нашего исследования. Для анализа поэтического текста через все текстовые уровни и контекст в литературоведении активно используют термин «мотив». Он сочетает в себе устойчивые и формальные особенности, может применяться к любой литературной эпохе, национальной культуре и жанровой парадигме. Объединив два термина: «гендер» и «мотив», которые являются универсальными с экзистенциальной стороны и гибкими в применении, мы получаем наиболее функциональное понятие для литературного анализа – «гендерный мотив». Следовательно, каждый элемент текста может носить гендерную семантику и стать предметом гендерного анализа поэтического текста, анализа, который объединяет социокультурные и литературные методы.

Ключевые слова: гендер, мотив, поэзия, маскулинность, феминность, автор и персонаж.