

GENDER AND VARIATIVE REPRESENTATION OF REFLECTIONS ON LOVE BY ZINAIDA GIPPIUS

Elena V. Pedchenko, Mariupol State University (Ukraine)

E-mail: lyolya0211@gmail.com

DOI: 10.32342/2523-4463-2019-2-18-13

Key words: *gender, gender stereotype, gender role, philosophy of love, androgyny, Silver Age.*

The article is devoted to the study of the gender problems of the life and work of Zinaida Gippius as the realization of the idea of a human actor and the embodiment of the game elements of the era, which continues and expands the already existing discourse in literary studies. The gender-variable representation of the philosophy of love is considered in the author's fiction and documentary prose. The psychological and creative motivations of gender searches Gippius, the desire to destroy gender stereotypes and create a new concept of love are determined.

The study of the *Contes d'amour* diary (1893-1904) testifies to a deep introspection, a creative perception of life and a rich inner world of the writer's experiences, which she hid in a carnival image. The main leitmotif of the diary is the search for "wonderful" love, the desire to feel what "is not in the world". It formulated the main components of her erotic utopia: kiss, amorousness, rejection of physical intimacy. Her desire for gender equality was laid down by her father's education and realized in a marriage with Dmitry Merezhkovsky. In marital relations, she values mutual understanding and "mutual knowledge" much more than the sensual manifestations that she leaves for "amorousness". In same-sex love, she also does not accept physical intimacy, but Gippius was interested in her representatives the opportunity to combine male and female, as a "hint of bisexuality". In his games of bisexuality and experiments with gender roles, Gippius uses masks of a virgin, a fatal woman, a boy or a man, referring to dressing up, a parody and pseudonyms. Appearance, demeanor and extraordinary abilities gave rise to legends and poetic and mystical nicknames "Petersburg Cassandra", "La Sylphide", "Green-eyed naiad", "White Devil", but most often she was called the "Decadent Madonna", which corresponded to the position of the mistress of the house-salon new time, the knightly image of Merezhkovsky and her other admirers.

In fiction, Gippius transfers Eros from the sphere of the globe to the "mysterious" space through love ("Miss May", "Apple in Blossom", "Twilight of the Spirit", "Damn Doll"). She represents a "new woman" who does not want to take on the responsibilities of a wife, mother, housewife, but does not reject love and does not become a fighter for women's rights. Gippius calls her "enlightened," because a new truth has been revealed to her – faith; this woman knows the "secret" of love and directs her to the One whose love is projected onto the feelings of people. Even if the narrator is a boy or a man, falling in amorousness and the behavior of heroes that destroy stereotypes remain the main ones ("Eternal Femininity"). In exile, Gippius formulates a fairly clear idea of love and gender in the articles "On Love" and "The Arithmetic of Love", which prove that gender identity, atypical for her time, is inspired by the desire for androgyny.

References

1. Ishchenko, M. *Metodologichni zasady literaturoznavstva v doslidzhenni specifiki zhinochogo romanu Sh. Bronte ta E. Bronte* [Methodological principles of literature in study of specific features in Sh. Bronte and E. Bronte female novels]. *Visnik universitetu imeni Al'freda Nobelja. Serija «Filologichni nauki»* [Bulletin of Alfred Nobel University. Series "Philology"], 2018, no. 1 (15), pp. 138-142. DOI: 10.32342/2523-4463-2018-0-15-138-142.
2. Ekonen, K. *Tvorets, sub'ekt, zhenschyna: stratehyy zhenskoho pys'ma v russkom symvolizme* [Creator, subject, woman: female writing strategies in Russian symbolism]. Moscow, NLO Publ., 2011, 400 p.
3. Lotman, Yu.M. *Struktura khudozhestvennogo teksta* [The Structure of the Artistic Text]. *Ob yskusstve* [About Art]. Saint Petersburg, Iskuststvo - SPB Publ., 1998, pp. 14-285.
4. Krysteva, Yu. *Bakhtyn, slovo, dialog i roman* [Bakhtin, word, dialogue and novel]. *Frantsuzskaia semyotyka: Ot strukturalyzma k poststrukturalizmu*. [French semiotics: From structuralism to poststructuralism]. Moscow, Prohress Publ., 2000, pp. 427-457.
5. Hyppys, Z.N. *Sobrane sochynenyj: v 15 tomah* [Collected works: in 15 volumes]. Moscow, Russkaia knyha Publ., 2003.
6. Matych, O. *Erotycheskaia utopyia. Novoe relyhioznoe soznanye y fin de siecle v Rossii* [Erotic Utopia: The Decadent Imagination Russia's Fin de Siecle]. Moscow, NLO Publ., 2008, 557 p.
7. Osypovych, T.E. «...No sovsem zhenschynoj ona ne byla»: *Zynayda Hyppys y problema «zhenskoho» v russkoj kul'ture rubezha XIX-XX vekov* ["...She was not a woman at all": Zinaida Gippius and the "female" problem in Russian culture at the turn of the 20th - 21st centuries]. *Adam & Eva: al'manah gendernoj istorii* [Adam & Eve: Gender History Review], 2006, no. 12. Available at: <http://www.academia>.

edu/2947496/_...но_совсем_женщиной_она_не_была_Зинаида_Гиппиус_и_проблема_женского_в_русской_культуре_рубежа_XIX-XX_веков (accessed 09 August 2019).

8. Koroleva, N.V. (ed.). *Zynayda Hyppyus. Novye materyaly. Yssledovaniya* [Zinaida Gippius. New materials. Research]. Moscow, IMLI RAN Publ., 2002, 384 p.

9. Woolf, V. *Dekadentskaia Madonna* [Decadent Madonna]. "L'Officiel", 2002, no. 41. Available at: <http://v-vulf.ru/officiel/officiel-41-1.htm> (Accessed 09 August 2019).

10. Nykoliukyn, A.N. *Hyppyus Z.N.: pro et contra. Lychnost' y tvorchestvo Zynaydy Hyppyus v otsenke sovremennykov y yssledovatelej: antolohiya* [Gippius Z.N.: pro et contra. The personality and work of Zinaida Gippius in the assessment of contemporaries and researchers: an anthology]. Saint Petersburg, Yzdatel'stvo, RKHHA Publ., 2008, 1038 p.

11. MakDauell, K. *Anatomiya mody* [Fashion anatomy]. Blueprint, 2014. Available at: <https://theblueprint.ru/culture/book-colin-mcdowell> (accessed 09 August 2019).

12. Tomson, D. *Muzhskoe Ya v tvorchestve Zynaydy Hyppyus: lyteraturnyy pryem yly psykholohycheskaia potrebnost'?* [Male I am in the work of Zinaida Gippius: literary device or psychological need?]. *Pre-obrazheniye. Russkiy femynystskiy zhurnal* [Transformation. Russian feminist magazine], 1996, no. 4, pp. 138-149.

13. Berdiaev, N.A. *Samopoznaniye* [Self-knowledge]. Moscow, Knyha Publ., 1991, 445 p.

14. Lavrov, A.V. *Z.N. Hyppyus y ee poetycheskiy dnevnik* [Z.N. Gippius and her poetic diary]. Hyppyus, Z.N. *Stykhotvoreniya* [Poems]. Saint Petersburg, Akademicheskyy proekt Publ., 1999, 592 p.

15. Syndalovskiy, N. *Pseudonym: lehendy y myfy vtoroho ymeny*. [Alias: legends and myths of the middle name]. *Neva* [The Neva], 2011, no. 2. Available at: <http://magazines.russ.ru/neva/2011/2/si14.html> (accessed 09 August 2019).

16. Paramonov, B. *Belaia d'iavolitsa* [White devil]. *MZh: Muzhchiny i zhenschiny* [MW: Men and women]. Moscow, AST Publ., 2009. Available at: <http://www.libros.am/book/read/id/198773/slug/mzh-muzhchiny-i-zhenshhiny> (accessed 09 August 2019).

17. Ysupov, K.G. *Fylosofiya y lyteratura «serebrianoho veka» (sblyzheniya y perekrestky)* [The philosophy and literature of the Silver Age (rapprochement and crossroads)]. *Rusaskaia lyteratura rubezha vekov (1890-e - nachalo 1920-kh hodov): v 2 tomah* [Russian literature of the turn of the century (1890s - early 1920s): in 2 volumes]. Moscow, IMLI RAN, Nasledye Publ., 2001, vol. 1, pp. 69-131.

18. Kollontay, A. *Novaia zhenschyn*. [New woman]. *Novaia moral' y rabochiy klass* [New moral and working class]. Moscow, Izdatelstvo VTsIK SR Publ., 1919, pp. 3-35. Available at: http://www.odinblago.ru/novaia_moral/ (accessed 09 August 2019).

Одержано 5.09.2019.