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THE ICONOTROP OF A BODY IN FEMALE POSTMODERN LITERATURE (ON THE MATERIAL OF WORKS OF MARIA MATIOS AND OKSANA ZABUZHKO)

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Abstract. The purpose of the article is to study the specificity of the iconotropism of female physicality in feminist literature. We interpret the term "iconotropism" as a synthesis of visual and semiotic in sense modeling processes. This term denotes what is actually the basis of a literary work - the visual interpretation of its content, the peculiarity of the reader's perception of a work of art, and people's thirst for visualization. Based on this statement, the article analyzes the key ideas of representatives of feminist discourse in correlation with the projection of these ideas on modern texts in "women's literature". Key vectors affecting the iconotropy of the female body in Ukrainian postmodern literature are also investigated. The methodological basis of the research is the works of representatives of feminist criticism V. Woolf, E. Showalter, H. Cixous, whose views influenced the further development of the feminist movement and women's literature.

As a result, it was determined that the iconotropism of the female body in the modern feminist discourse is characterized by the desire to name female organs, processes inherent only to the female body, and elements of the body without euphemism and exclusion, which until recently was imposed by society under the oppression of forbidden associations. It is also possible to single out the desire of a woman not only to have her own space, where she can feel protected both externally and mentally. Her body should become a comfortable, harmonious space for her, which a woman can dispose of independently. This fact was reflected in the literature on the correlation of visual images of the female body and female space. In addition, the figurative dominant of female pain acquires special importance in the artistic structure of the work, which also affects the iconotropy and reception of the female body.

Keywords: visualization, iconotropism, physicality, body, postmodernism, feminist literature.

1. INTRODUCTION

One cannot argue that detailed research of the phenomenon of corporeality is a new vector. It is a known fact that throughout epochs, starting from antiquity until modernity, there has existed certain interpretation and perception of a human body. For the most part, this problem has come into being as a choice between a "low" body and a high alternative of a soul (Bondar, 2013, p. 43). Therefore, one can argue that body awareness in the philosophical paradigm in the historical perspective of mankind development can be characterized as heterogeneous. In this context, researcher O. Verbytska sees the process of understanding of a body as such that "consists both of periodic attempts to restore the status of corporality, and of consistent attempts to eliminate corporality from the philosophical circle of issues" (Verbytska, 2012, p. 120). The body has been seen ambivalently since the ancient ontology period while

different interpretations of a body remain in constant opposition. On the one hand, seeing the body as changeable and fleeting equals it to "deceptive reality". However, as O. Gomilko puts it, at the same time, "throughout its thousand-year history, ancient philosophy uses the intuition of the cosmos and is guided by it, and that is the true totality of existence...this totality of existence - the ancient cosmos - always remains an essence determined by the body" (Gomilko, 2003, p. 20). Later on, with the Christian Middle Ages as the background, the body perception acquires somewhat different connotations. There comes in the awareness of the body as the "God's creation", in addition to the fact that "human flesh is distinguished from other bodily phenomena and occupies a unique place in the sensory world" (Gomilko, 2003, p. 21). Together with the metaphysical understanding of the body, one cannot ignore the fact that it has become one of the central mythological motifs. In the mythological picture of the world, the body is never a merely physical construct, but it is perceived holistically: "along with the body, bones, eyes, and blood, there are mentioned "intangible" elements as equivalent components – thoughts, breathing, and heat" (Boriak, Mayerchik, 2003, p. 8).

Entering the ages of modernism and postmodernism both understanding and study changes. In the course of scientific exploration, corporeality begins to be seen as an integrative feature of the human existential experience, combining a set of natural, individual, and cultural features of the human body, which is a place where the inner and outer living spaces of the human being interact. That is why the problem of the body belongs to the sphere of interests of various sciences representatives. For instances, it plays a significant role in the research on psychoanalysis. Understanding of the body has been one of the elements in the search for "new cognitive-analytical combinations and iconic-conventional connections to explain the complex mechanisms of the functioning of the "conscious" and "unconscious" (Soletsky, 2017, p. 6). For instance, in her research, psychoanalyst Melanie Klein associates certain experiences (hatred, aggression, pleasure) a child goes through at their first stage of development with the "mother's breast", the element of the bodily: "Consequently, in the child's psyche, a mother's bosom giving pleasure, or denying it, gets characteristics of good and evil" (Klein, 1932, p. 282). As an anthropological unit body has been the focus of attention of T. Deacon, J. Deleuze, R. Barthes, M. Foucault, and U. Eco, becoming a kind of reaction to the traditional opposition of the soul and body for European thinkers. Instead of seeing a man as a being without flesh and blood, there comes in understanding that a man is not only flesh and soul, but nature and culture (Prokopyuk, 2012). This perspective has been contributed to by R. Descartes, B. Spinoza, J. Berkeley, and later F. Nietzsche, S. Freud, and F. Guattari.

Following the previous statements, modern scientific interpretations of the the body awareness appear to strike in a new way, though. According to O. Boriak and M. Mayerchik, "postmodernism offered something completely new – it put the body (no matter if it is beautiful, ugly, or ordinary, adult, young, or old) at the center of mentality and discourse" (Boriak, Mayerchik, 2003, p. 8). Nowadays, the issue of the bodily becomes a problem, primarily due to the multitude of existing bodily practices and difficulties of body conceptualization, creating its awareness. The topicality of the issue is proven by fact that personal value in the modern world has risen, therefore there lingers acute attention towards everything self-expression related, and the body is one of the means of personal expression (Prokopyuk, 2012). Since the last decades of the 20th century, there has begun a new stage in the study of human physicality: one of the noteworthy features is the recognition of the existence of a particular "product" resulting from of the body and psyche interactions, along with the extreme complexity of this "product", and the belief that it must be studied in the framework of different sciences and spheres of knowledge

overlapping. The modern perception of vision of "corporeality" sums up the anthropological approach, according to which the phenomenon of corporeality is both natural and socio-cultural in nature, and it contributes to solving of the oppositions "body/soul", "body/thinking", and "body/society" (Galutskyh, 2015, p. 129).

In terms of the study of the bodily in the literature, one should take into account that as a metaphor, a kind of exquisite "iconotropy" the body has had a "long-standing special status, certain intricate metaphysical resonance..., both of which provide ground for deep metaphysical interpretations" (Soletsky, 2022, p. 188). However, within the framework of a literary text, corporeality is not quite identical to the body, it is a "wider" and "larger" concept than the body (Bondar, 2013, p. 44). Existence at the intersection of natural and socio-cultural results in body modifications and changes in both perception and distinctions of body and physicality, and in their turn they are reflected in fiction. In the structure of a literary work, a human body becomes an object of a writer's aesthetic vision and acquires certain figurative interpretation, that is, transformation into the category of "corporeality" (Galutskyh, 2014, p. 37).

In the period of postmodernism, there has taken place a special stage of philosophical development of the idea of corporality, it is characterized by understanding of "specific versions of certain manifestations of human existence" (Homilko, 2003, p. 23). Therefore, nowadays in the framework of the study of the problems of bodily awareness there comes to the forefront the issue of gender. Modern technogenic world provides a friendly background to significant metamorphoses in the attitude towards a woman's body and its perception, women leave their places in "shadow", and one notices feminist influence in various spheres of human existence. All these positive trends are happening largely thanks to literature, or one should rather say thanks to the appearance of a female author in literature and the emergence of feminist discourse. It is noteworthy that female authors did not limit themselves to depiction of women's experiences exclusively. It is quite often that their story revolves not around a female character, and it proves the much more serious role of "women's literature", as it signifies that a woman can write not only about herself, and her problems, but she is also capable of portraying the world through her eyes. Despite the fact that today the vast majority of stereotypes and biases regarding the female gender and, in particular, female body, have gone into oblivion, feminist literature has not ceased its existence, yet, on the contrary it flourishes. This can be explained primarily by the fact that although in postmodern literature women's writing has finally overcome its "muteness" and rejected it, there has appeared a threat of being not heard, of being left alone and behind. In our opinion, the same thing applies, in particular, to the still unresolved problem of corporeality.

In the given study, the focus is on the problem of bodily iconotropy. The following analysis of this problem, first of all, concentrates on the comprehension of "iconotropy". As professor of the English literature Helen Spolsky puts it, personal cognitive priority is embedded in the constant pursuit of the visual, it seems as if there exists an internal evolutionarily understanding that it is the image that can satisfy human aesthetic needs. Thus, one can perceive "iconotropy" as a visual or verbal interpretation of an image, while identifying this term with representation, or one should rather say, imagination, ability, and desire to recreate what is not there; and this is a biologically inherent trait. Modern feminist discourse sports such a desire to visualize a female body, that is, "iconotropy", brought in place by a number of factors, which become the object of a further research and analysis (Spolsky, 2010). In the framework of visualization of a female body, in this context, one should mention works of V. Andrienko,

O. Bashkyrova, O. Haleta, O. Homilko, where there are presented studies of a woman's body as a powerful factor in the formation of artistic pictures of the world. Such Ukrainian researchers A. Ageeva, O. Zabuzhko, N. Zborovska delve into the influence of deep archetypal ideas about a body on the formation of the literary worldview of Ukrainian female writers. One should also pay attention to the contributions of feminist criticism representatives such as W. Woolf, E. Showalter, H. Cixous Six, whose views influenced the further development of the feminist movement and women's literature.

2. ANALYSIS AND DISCUSSION

In our opinion, the topic of iconotropy of a female body in literature deserves special attention considering the past of our society, as female corporeality has always been the key issue in feminist literature. We must emphasize that it still remains debatable and unresolved, therefore it is one of the key issues in modern women's discourse. Gender is an integral feature of a body, a feature that designates the boundary between a body and formless matter (Haleta, 2011, 235). In her essay "The Laugh of the Medusa", famous philosopher and theorist of feminism of the 20th century Helen Cixous explains behind the lack of women in literature of that period there stood the narrative "women are the body". "We were deprived of our bodies, we were tentatively taught to ignore them, and forced to suffocate in shy sexual chastity... Why are there so few texts? That's because there are too few women who have recovered their bodies" (Cixous, 1996, p. 490). In her works, H. Cixous presents the strategy of "female writing" that relies on a female body itself. As she writes explains, in a patriarchal society a woman has long been seen only as a certain modification of a male body. The feminist program for writing by H. Cixous rejects strategies that are based solely on creating an opposition to male models of discourse. Instead, the philosopher uses strategies of difference, using them women can not only create opposition, but come up with their own history and models of writing. Additionally, the writer brings our attention to another element that stands in the way of the full-fledged women's writing - it is the society's belief that a woman is guilty, in particular the guilt is connected to the body. As long as a female body subconsciously evokes uncontrollable desires, society censors women limiting female expressions of their bodies. However, it is not only feminists who have addressed the phenomenon of a female body and sexuality. It is worth mentioning the study of philosopher and culturologist M. Foucault, who singles out a model of marginal subjectivity, which is associated with a certain imprisonment of a subject that no longer belongs to themselves. Among the examples of such marginalization one finds the sick, the insane, the political subject, the woman, and the child (Deleuze, 1990, p. 200). This theory brings additional light to the fact of ostracising of a female body nature in a society, and such a treatment has resulted in feminist literature by means of modification of iconotropic means in a female body depiction. Therefore, "women's prose" follows the fight for linguistic rights to name things and to be named, to represent the female side without the stigmatized connotation of physiology, as it is the role of taboos to protect a man from threats hidden in a female body; thus, both female corporeality and sexuality do not belong to a woman, since she is not able to name them without euphemisation and detachment; and those things that call for modesty are supposed to be silenced (Andrienko, 2021, p. 6). As it has already been mentioned, iconotropism reveals itself most fully through a connection of images and words with cognitive processes in a human mind; this phenomenon explains taboos on a female body quite well, as due to the social pressure it has been until recently that names of female organs and processes, inherent

only to a female body, along with bodily elements would trigger solely sexual, and therefore forbidden, associations in the minds of recipients.

Nowadays, this problem is still significant, in particular in the Ukrainian literary space. One should emphasize powerful development of feminist criticism in Ukraine, the main representatives of which are V. Ageieva, T. Hundorova, O. Zabuzhko, N. Zborovska, and S. Pavlychko, etc. For example, during the 2019 forum devoted to the problem of corporality, Oksana Zabuzhko emphasizes: "Generally speaking, women gained the right to introduce corporality into their discourse only in the twentieth century. – Therefore, classical prose, female prose of the nineteenth century is absolutely incorporeal..., this prose features female characters who are not yet allowed to "have a body" by definition. And here I mean not only wonderful British women, this statement relates not only to Jane Austen and up to George Eliot – that is the tradition of the Victorian novel, where a decent woman should not be conscious of her body at all, and where it is only a slave can say "I blew my nose ", but not a noble lady or a decent young lady (in general, everything related to corporeality is indecent)..." (Plakhtiy, 2019). Regarding iconic-conventional means of designating "female elements", O. Zabuzhko comes up with the following: "the discovery of corporality is one of the languages used by a human, that is how a human expresses themselves, yet, that's where we also find a difference... starting to write, a male author enters the territory of the tradition, where the male body has long been spoken for, articulated, described in different poses, from various angles, and with all its secretions" (Plakhtiy, 2019). This tendency can be traced not only in the interviews of Oksana Zabuzhko, but also in her literary work. Thus, in the novel "Field Studies on Ukrainian Sex" that describes a female body, its desires, sufferings and its nature to the fullest, one can witness iconotropism of a female body in quite an unusual for literary work, but in a natural manner: *«цієї осені вони <груди> вперше охляли, недвозначно посунулися доли»* // ("this autumn they (breasts) withered for the first time, they unambiguously gave in to their destiny") (Zabuzhko, 2021, p. 23). Zabuzhko describes both the perfection of the female body and its certain shortcomings with equal straitforwardness, without idealization and avoidance: *«... в тебе були чудесні ноги, всі діорівські-сен-лоранівські модельки на своїх жердинах мали б на вид таких ніг негайно піти й утопитися, це зараз ти вже другий місяць не вилазиш із штанів, бо литки розцяцьковано, як ману...»* // ("... you had wonderful legs, all the Dior-Saint-Laurent models on their poles should have looked at legs like these and then go and immediately drown themselves; it is these days now, second month in a row, that you are not getting out of your pants, because your calves are spotted like a map...") (Zabuzhko, 2021, p. 62). In our opinion, the writer does this consciously, as this kind of description of the female character once again destroys a certain iconotropic idealization of a female body which can make a reader feel shame or even shy away from the said body. O. Zabuzhko surprises readers with simplicity in the perception of a woman's body, treating it as something natural, close to reality, and something relatable in terms of common problems: *«Леді й джентльмени, жаль за власним, з дня на день марнованим тілом — це почуття, знайоме хіба ГУЛАГівським в'язням: вечорами у ванні я розглядаю перед дзеркалом (начепивши совині окуляри, ті самі, з товстими скельцями, так що вигляд маю достолиха кумедний) свої груди, досі такі незмінно кулясто-пружні, визивно насторчені пупками врізнобіч ("Это ж надо, — казав колись, нестак і давно, один недоукраїнізований мною мужчина, — на pewno, четвертий размер, а как держится!"): вони... взялись якимись відворо-тними плямками, схожими на пігментні, а вершечки що-далі, то більше нагадують потемнілу шкірку зморщеного персика»* // ("Ladies and gentlemen, one regrets what they have lost, pitying day after day one's useless body – this feeling is familiar probably to the Gulag prisoners: in the evenings in the

bathroom I am standing in front of the mirror (having put on my owl glasses, the same ones, with thick glasses, therefore I look funny) inspecting my breasts, that have been so invariably spherical-elastic, with nipples provocatively peeping in different directions ("No way, - there used to say an under-Ukrainised-by-me man, - they are probably size fourth, but lose no shape!"): they ... are sporting now some unattractive smallish spots, similar to age spots, and the tops resemble darkish wrinkled peach skin more and more") (Zabuzhko, p.24, 2021). Because of the euphemisation of female corporality in the literature, the problem that Zabuzhko's female character addresses in her novel is the fear of changes that inevitably happen to a body, as they are natural, the fears of rejection or even shame. Researcher O. Haleta addresses the problem of such excessive idealization: "Men [in their literary works] have a will (power), but a woman has a body that gives in to male power... A man has a name, a woman is only a body" (Haleta, 2011, p. 240).

To expand above-mentioned ideas, let's consider another, once sensational feminist essay "A Room of One's Own" by English writer Virginia Woolf. It focused on a statement that would become a basis for further feminist discussions: «a woman must have money and a room of her own if she is to write fiction; and that, as you see, leaves the great problem of the true nature of woman and the true nature of fiction unresolved" (Woolf, 1999, p. 6). One's own space, or, in other words, one's own room, has several meanings in Woolf's interpretation. It's first interpretation seems obvious, given the situation of women of the time: a sensible income is of a great importance, especially for artists, because it contributes to full commitment and concentration when it comes to art. A private room guarantees certain intellectual freedom that women have been deprived of. Woolf talks about the problem of women's creativity regarding their social status (isolation at home, dependence on a father/brother/husband). The writer builds up a contrast between the above-described private room and the libraries on the premises of Oxford and Cambridge Universities, where women were not allowed, including Woolf herself. Another important problem in the development of women's literature was the lack of formal education for female authors, the ridicule and outright hostility of literary criticism, and, as a result, the anonymity of women's writing (Gajewska, 2014).

Despite the obvious social problems that modern society has practically overcome, there exists another understanding and interpretation of the "one's own room", and it is related to the concept of the bodily. In her musing the writer defines her study not only as a material place, but also as something sacred, a place where a female body can have a certain protection and inviolability from both the external and internal: «strolling through those colleges past those ancient halls the roughness of the present seemed smoothed away; the body seemed contained in a miraculous glass cabinet through which no sound could penetrate, and the mind freed from any contact with facts (...) was at liberty to settle down upon whatever meditation was in harmony with the moment» (Woolf, 1999, p. 8). Therefore, a woman should not only have her own space so that she could feel protected both physically and spiritually, but her body as such should become a comfortable harmonious space, inviolable and beyond the control of others, something a woman alone can have a command of. The writer's focus is on a person with their feelings and experiences, that are seen as something independent, existing on its own, regardless of the people having them. According to Woolf, a person can better understand the world around them intuitively, diving into the depths of consciousness that are out of reach for scientific thinking, and therefore a person must have their own bodily space in order to be in harmony with the subconscious (Shutiak, 2009, p. 186). In this respect, one should mention Olena Haleta reasoning: "The

body becomes the way of the soul to itself, or rather the first part of it, and it is either easier or more difficult for the soul to move along the next part of its road outside the body" (Haleta, 2011, p. 241).

In terms of a woman's body being a space of the soul, one should read works of modern Ukrainian writer Maria Matios. For the main female character of the book "Sweet Dariusia" her body is a prison. Having experience tremendous mental trauma in her childhood, Dariusia's body has taken it be tormented by unbearable headaches, all while she has lost the ability to speak: *«Даруся два дні не виходила з хати – так їй боліла голова, що не могла дивитись навіть у стелю, лиш обв'язувалась хустками... Даруся лишалася з розірваною від болю головою у порожній хаті доти, доки щось не вдаряло її ножом у серце – і тоді вставала і йшла...»* // ("Dariusia did not leave the house for two days – her head hurt so much that she could not even look at the ceiling, she would only tie headscarfs... Dariusia would stay in an empty house with her head splitting all alone until another pain would strike her soul as if a knife through the heart – and then she would get up and walk...") (Matios, p. 12). Darusa felt happy only after subconsciously "leaving the body": *«Дарусі здається, що бідна душа на якийсь час залишила її і полетіла на татовий голос. Лишилося одне тіло, нібито не Дарусине, не зболене і не зчорніле... незнане холодне тіло... Вона сидить завмерла, майже не дихаючи, із заплющеними очима, ніби боїться, що ось-ось душа вернеться назад...»* // ("It seems to Dariusia that her tormented soul leaves her for a while and flies following her father's voice. There stays just a body, as if it is not even Dariusia's, healthy and with no pains... unfamiliar cold body... She sits frozen, almost without breathing, with her eyes closed, as if she is afraid that her soul is about to come back...") (Matios, p. 30).

Besides the ideas of Helen Cixous and Virginia Woolf, one should also consider works of another important personality in the context of the development of feminist writing, that is Professor of English Literature Elaine Showalter. One of her major scientific achievements is the appearance of the category of "gynocriticism" which E.Showalter has introduced into literary circulation. Gynocriticism focuses on a female writer, looking for constructive means of analysing women's literature. In the article "Feminist Criticism in the Wilderness", the author singles out four models of gynocriticism: "... biological, linguistic, psychoanalytic, and cultural. Each is an effort to define and differentiate the qualities of the woman writer and the woman's text; each model also represents a school of gynocentric feminist criticism with its own favourite texts, styles, and methods" (Showalter, 1996, p. 517). The professor believes that despite certain attempts of feminist criticism to cater for the problems of women's literature, the latter is still on the blind side of the men's literature. That is why in a different important work "Towards a Feminist Poetics" Showalter proposes to distinguish three types of literature written by women:

1. Female literature imitating the canon;
2. Female literature opposing the canon;
3. Female literature expressing its own specialty neither imitating, not opposing the canon (Galeta, 2011, p. 250).

This distinction has made it possible to theoretically organize both women's writing and feminist criticism as well as determine their development vectors in the future.

For our study, it is worth taking into account the analysis of biological criticism singled out by Showalter. The basis of biological criticism is the physiological differences between men and women. The main idea is the statement: anatomy is textuality, while intimacy and confidentiality are the

characteristic features of works "written with the body" (Showalter, 1996, p. 517). The immanence of female anatomy as well as peculiarities inherent in exclusively female physicality reveal themselves to the fullest in the category of "pain". It is the "female pain", different from the male one, that affects the iconotropic features when dealing with corporeality in literature. The problem of the pain of the female body has been long avoided, therefore today it occupies an important place in feminist discourse. These days we take a fundamentally new at such concepts as "disease", "pain", and "organism". We can find a bright example of both cultural specifics of corporality understanding and cultural "constructiveness" of the categories of pain, illness, and bodily suffering in the study of Olha Bashkyrova: "A shaman alleviates suffering of a woman during childbirth with the help of a spell song. Woman's treatment is carried out by means of returning her to the context of a symbolically structured world. This magic operation relies on the idea of suffering as an abnormal condition that takes a person beyond the structured cosmos, as neither pain nor disease are possible within it" (Bashkyrova, 2018).

As O. Haleta justly puts it, a female body suffers or literally endures pain, but does not try to avoid it: a body becomes a kind of sacrifice for the sake of other, probably higher goals or values (Haleta, 2011, p. 250). We are mainly talking about pregnancy, childbirth, or menstruation. It is physiological cycles of the female body that become a special non-verbal code that unites female community. They are seen as symbols of a woman's natural strength, her closeness to the hidden mechanisms of a new life creation, and her weakness, unconscious subordination to these mechanisms, all at the same time. That is why the figurative dominant of female pain is of particular importance in the literary structure of a work, and it undoubtedly influences visualization and perception of a female body. Being specifically female by nature, experiences of pregnancy and childbirth make it impossible for a man to adequately describe them, and therefore, they determine peculiarities of the literary toolkit of the female body iconotropy (Bashkyrova, 2018, p. 24).

We can find portrayal of woman's pain in the novel "Almost Never the Other Way Around" by Maria Matios. The main character Teofila, preparing to die at the hands of a jealous husband, dares to examine her naked body for the first time, and it becomes a material testimony to the most important milestones of her life as a woman (these are traces of several childbirths) (Bashkyrova, 2018, p. 24). This "woman from the mountains" has experience of enjoying one's own body and perceives it as a transgression of the eternal taboo – "to be ashamed of one's own sex and one's own body" (Matios, 2008, p. 146). Motherhood has become not just a certain duty of a woman, but it is almost seen as something mundane and ordinary. However, for a woman this is a super-complex process, which takes a toll on a female's corporeality. This is a kind of "female initiation" that changes both the state of mind and body irrevocably. Another intention associated with childbirth and motherhood is "giving up your own body." The woman voluntarily gives her body to a child, and that's how they iconotropize into something holistic. The results of the study of Melanie Klein in the field of feminist psychoanalysis confirm the above statement. Feelings and perception a child develops towards their mother are directly related to her body, or rather individual bodily elements. Due to their inability to perceive and distinguish holistic objects, a child focuses on what brings them certain "psychological satisfaction": these are, in particular, mother's breasts, that provide the child with feelings of satiety, protection, and safety. It is the relations between a child and a mother's body that influence the child's further development and their mental response to events of the outside world (Soletsky, 2017, p. 6). Understanding this instinctively, a mother is ready to sacrifice her body to her child. We can find

confirmation to these statements in the novel of O. Zabuzhko: «*Ні, — сміялась вона — тихенько, щоб не розхлюпати наллятої в неї по віncia ніжності, — ні, серденько, сьогодні — ні*» — а проте це, либонь, і була, з першої ночі, головна зачаєна думка, підводна течія тої любові: синочок, Данилко, потайки визначила вона, — вкритий лоскотливим курчачим пушком чолопок, жаб'ячи скорчені ніжки, крихітні пуп'янки пальчиків, ай, Боже ж мій! — у снах вона жадібно тулила його до грудей: якір, що утримує при життю, той, без якого ми, дівоньки, на цій землі неповноправні, "непрописані"» // ("*No, — she laughed — quietly, so as not to spill the tenderness she was full of to the brim, — no, my sweetheart, not today — no*" — but this, perhaps, was, since the first night, the main hidden thought, the hidden current of that love: her son, Danylko, she secretly determined, — with a curly chicken fluff of the hair, twigs of legs like a frog's one, tiny buds of fingers, oh, my sweet God! — in her dreams she eagerly cradled him to her chest: like an anchor keeping you alive, without which we, ladies, are not complete, are not fully "rightful") (Zabuzhko, 2021, p. 25). The character of the novel dreamed of her son and one of the key elements depicting her readiness for motherhood is that she is ready to "eagerly cradle him to the chest." The woman is ready to give her body to her son and actually remain disembodied.

Feminist philosophy states that having a body and being a body are two different states of consciousness, two ways of creating self-identity. Being a body is a specific, not easy identification strategy, while owning a body implies a connection with the processes of its never-ending improvement, adaptation to certain norms (Stelmakh, 2012, p. 246). The character of the previously mentioned novel of M. Matios "Sweet Darusia" is ashamed of her pain. Having experienced inhuman suffering and abuse of her own body, Motronka (Darusia's mother) is ashamed and afraid even to talk about it, the reason is she sees her body as something not her, something that belongs to her husband and a newborn child: «*Матронку били саму, тепер уже поміж допитами... кілька разів повільно затискали пальці між двері... а далі били — і відливали водою, а тоді били знов... він низько нахилився на нею... з усієї сили стиснувши спочатку розбухлу пипку однієї, а потім всією долонею взявся за другу цицьку*» // ("*They continued to beat Matronka, now in between interrogations... several times they would slowly press her fingers by doors... and then they would beat her again — and then bring her around by pouring water on her, and then they would beat her again... he leaned low over her... with all his strength he first squeezed the swollen tit with one hand, and then took the second tit in the other palm*") (Matios, p. 187, 189).

One can distinguish different types of "female pain". When a woman doesn't correspond to the standard expectations of society it often generates pain on the verge of insanity. Society has gotten accustomed to an imposed image of a woman which is far from her natural needs and aspirations, and then reconciled with it. When there is no correspondence to these ideas this also leads to "female pain". Let's consider the examples from the novel by Maria Matios "Sweet Darusia", and the author ruins stereotypes concerning women in the framework of public opinions. We learn about the age of the main character, about her experiences, appearance, and even state of mind, with the help of a bodily iconotop — her head and her braid as a female sign (a braid has always had a sacred meaning for Ukrainians and therefore it has often been seen as an independent part of a female body): «*...Даруся сидить у квітнику між айстрами... заплітає-розплітає давно поріділу сиву косу*» (Matios, 2011, c. 8); «*Даруся зів'яла, геть зовсім безсила... сідала, тримаючи голову в колінах, поки Маруся холодними руками мастила їй тім'я... голову зносило кудись так далеко, що вона чимдуж тримала її обома руками*» (Matios, 2011, c. 11). "...*Darusia is sitting in a flower garden among asters... she is braiding and unbraiding her grayish braid*" (Matios, 2011, p. 8); "*Darusia withered, she felt completely powerless... she would sit down, holding her head in her lap, while Marusia*

massaged her head with cold hands... it seemed her head was getting away somewhere far that she held to it with both hands" (Matios, 2011, p. 11). (Матіос, 2011, с. 16). This bodily iconotop not only creates a visual image of the main character throughout the novel, but is also used to expand the visual canvas of other characters: «Марія – непокрита голова – бігала по сусідах з криком і плачем...» // ("Maria – with a bare head – was running around the neighbourhood screaming and crying...") (Matios, 2011, p. 16). The "bare head" of a Ukrainian woman enables readers to envision the entire appearance of Maria, it shows her confusion, inner heartache, and fear. Such natural pictures of a female body, which one sees in Maria Matios's novels, prove an important place in the image of the female body in modern literature.

3. CONCLUSIONS

Thus, the problem of body iconotopism in modern feminist discourse is characterized, primarily, by means of singling out the issue of a female body as such, through attempts to reject the previously imposed "silence" regarding women's bodies, through the intention to use names of female organs, bodily processes specific for female bodies, and other bodily elements without relying on euphemisation and detachment, as it has been under restriction until recently due to forbidden associations. One can also pinpoint the desire of women discourse representatives to find solution to the problem of female "own space", where a woman can feel protected both externally and internally, where her body becomes a comfortable harmonious environment that can be used accordingly, and all of these is reflected in literature in the framework of visual images of female bodies and female space. In the structure of the literary postmodern work the figurative dominant of female pain becomes particularly important, and it influences both iconotropy and perception of a female body.

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Галина Васильків. Тіло як іконотроп у жіночій постмодерній літературі (на матеріалі творів Марії Матіос та Оксани Забужко). *Журнал Прикарпатського університету імені Василя Стефаника. Філологія*, 10 (2023), 91–102.

Метою статті є дослідження специфіки іконотропізму жіночої тілесності у феміністичній літературі. Термін «іконотропізм» трактуємо як синтез візуального і семіотичного у сенсомодельовальних процесах. Цей термін позначає візуальну інтерпретацію його змісту, особливість сприйняття читачем художнього твору та жагу до візуалізування. Опираючись на таке твердження, вважаємо за доцільне проаналізувати ключові ідеї представників феміністичного дискурсу в кореляції з проекцією цих ідей на сучасні тексти в «жіночій літературі». Актуальність дослідження визначається загальною спрямованістю сучасних літературознавчих напрацювань на необхідність комплексного опису та системного вивчення феміністичного дискурсу.

Як результат було визначено певні ключові прагнення у жіночій літературі, що породжують особливості іконотропізації жіночого тіла в сучасному феміністичному дискурсі (унікнення стереотипів, принципова відмова від евфемізації назв жіночих органів, процесів, притаманних лише жіночому тілу, і елементів тіла; бажання жінки мати власний простір, де вона може почуватися захищеною як зовні, так і морально та образна домінанта жіночого болю, що позначається на іконотропності та рецепції жіночого тіла).

Ключові слова: візуалізація, іконотропізм, тілесність, тіло, постмодернізм, феміністична література.