

WOMAN-ARTIST IN POETRY OF S. YOVENKO: CONFLICT OF HOUSEHOLD AND CREATIVITY

Women's poetry of 60–90 years was characterized of its thematic and psychological complication. Prejudiced attitude to the poetess, publications' ignorance them added to the political censorship, crisis of 90 years, editors' and poets' poverty as main problems. The social cliché about mind the poetess is mind the housekeeper, the laundress, the cook was stopped women's creation which was hopeless and unprofitable and was replace other work, that was "worthy" to the soviet woman. S. Yovenko as representative of this woman-poetess' generation must to combine creative and household sectors that her biography testify. They transformation by author's mind was represented poetic reflection of lyric heroine's life conflict.

L. Kulakevich in her monograph "Conception of world and human within it in S. Yovenko's literary creavity" devotes considerable attention to the image of poet in S. Yovenko's creavity, handles topic of poetess-woman, is emphasizing on image lyric heroine sharpness and eccentricity.

Incompatibility creative and household planes find its realization in the concept muse-creator too. According to traditional notions, muse is a woman, which inspires, guides, her image is intellectual and spiritual, not material. Muse doesn't adapt to perform household duties, she has other purpose. In S. Yovenko's creation was used classical understanding of muse. She explores the problem of a women-inspiration, was transferred from the mythological plane in realistic with eternal images ("Prisoners – delegate of love", "Eurydice"). Author rethinking represents two different views on the pair of Dante and Beatrice in minicycle "Prisoners – delegate of love". Beatrice is leading sacred image in Dante's eyes. She like ideal opposed to real women, "females", lovers. Spiritual connection of "dead doll" and "comedian" is source of nourishment Dante's creation, it is oppositional to the carnal connection with lovers. Combining the ideal and body image for the poet is impossible, therefore, symbiosis of muse and mistress couldn't incarnate. Beatrice's monologue confirms unsuitability of her image to the real, everyday life:

Psychological conflict of heroine begins with the work end and the beginning of creation time. In that the creation is expression is not rational, and sensitive top, than heroine's emotional problems accumulated in the creation.

For S. Yovenko's lyrical heroine poetry isn't only the embodiment of reflection, but way of encouragement in difficult times, especially during illness.

So, problem of women-artist S. Yovenko's poetry expressed at the level of conflict of life and creativity, complement by images of woman-muse, patriot, incarnation of which are incompatible with everyday life, but there are the powerful creative dominants. In search of harmony between the household sphere and poetry lyrical heroine prefers work, which is the salvation of creative and family troubles, or creation, in which sublimate problems. Elegy and sensitivity of heroine prevail over the tough business quality, which it tries to educate in herself.