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SEX AND LOVE IN GENDER DIMENSION: MODERN NON-FICTION

Due to religion and moral, sex as a subject was a taboo in society although in Europe at the first half of the XX century women were more concerned in this taboo. It was considered that a devout woman shouldn't talk about her desires, demonstrate her passion or have sexual relationship before marriage. In comparison men had the mistresses, visited bordello and talked easily about their sexual experience. This tendency influenced on the creative works of the writers. From this view a priceless heritage of modernists would be an interesting material for studying because their novels were written at the period when psychology was very popular and writers tried to investigate themselves.

In a diary author has a specific concentrating on him/herself and his / her private, inner life that's why some scholars think this genre of non-fiction literature can be considered as feminine but M. Varykasha is sure that feminine and masculine discourses in the diaries have a difference. Traditionally, there are several signs which indicate on feminine writing. It's a subject area connected with family, describing private life and disregard to human history, depicting of affective body, concentrating not on an event but on feelings which this event stirred up, emotional narrative sequence, detailed elaboration, description, fragmentariness, lack of any definitions in a text, appeal to own experience that has association with experience of all the women. While masculine writing suggests as a main subject professional activity of a man, is characterised by interes in historical, political, public events, which are analysed in context of their importance for nation, country, culture, humanity. Analysis provokes reflections and abstractions, is based on arguments, rational assessments and means conclusion. So it's logically that in the most part of male diaries private story is depicted in parallel with public history but in the present paper an author made an accent on private sphere of writers. She investigated how men and women write about passion and love.

First of all M. Varykasha proves that women in their diaries quite often mix up or substitute consciously their sexual attraction for feeling of love. For example Olga Kobylanska makes a declaration of love for almost every man, whom she likes a little bit. Noticing this fact S. Pavlychko makes a conclusion that the writer doesn't like the men but her dreams about them. T. Gundorova explains the creative works of Olga using a notion of melancholia, while N. Zborovska defines that writer has psychotype of prostitute. In Varykasha's opinion, such a parade of sweethearts in the girl's diary confirms Lacan's thought that woman can be sure in herself only when she is desirable by ideal *Other* that's why O.Kobylanska realizes traditional goal of female subjectivity – to keep around herself men who love her as long as it's possible stimulating their love and to prove by this her value. At the same time being narcissistic Olga shows her as an independent character. She plays role of inaccessible love object for *Other*.

Though she has plenty of infatuations one man was worthy of her special attitude. She underlines this calling him “the one, who”. Using an aposiopesis writer hides name of the loved person but also “the one, who” becomes a symbol of ideal man. Another specific of woman’s writing is creating a situation of incompleteness, desire to add and to accurate herself that’s why O.Kobylianska uses a device of preterition not opening what qualities of character ideal man must have.

As for male diaries, M. Varykasha indicates that their authors accurately distinguish sexual attraction and love. Volodymyr Vynnychenko gives for his wife playful tender nicknames “Koha” and “Dita”. Both demonstrate feeling of love because “Koha” from Ukrainian word [kohaty] that means ‘to love’, and Dita from Ukrainian word [dytyna, dity] that means “child, children”. He compares a wife with a child because of her kind, soft nature and a small bust. Besides children and women are in general connected in writer’s mind. You can find a lot of comparisons of them in the diaries but the brightest in this case can be personification where there are a sand “soft, tender, as a child’s body” and water that “with love squelches by small short waves near clean tender sand of the bank” as if a mother caresses her baby. Women and children compares in Vynnychenko’s novels too, for example childish streaks Bila Shapochka, Claudia and Sonia have in “Notes of Kyrpaty Mefistofeles”.

For their mistresses men don’t invent unique nicknames, usually they call women by name or even surname. Sometimes writers use initials because of their laziness to write a full name or desire to code a name in case somebody will find the diaries. For this purpose Vynnychenko also writes geometric figures instead of woman’s name (his wife is rhombus for example).

Olga Kobylianska is too modest and shy to evaluate man’s body or to except her own desire. If she wants to express passion between man and woman she describes magnetic teasing look, exciting unvoiced mystery of eyes. It shows a specific female attitude to sex. Passion is depicted as something mystical, desirable but forbidden. Magnetic look is described in the diaries of Virginia Woolf when she was alone in a separate room with Victoria.

The men being privileged stratum of society are bold in writing about sex and fix depressed female sexuality popularizing convenient for them feminine ideal. V. Gombrovych reflects about homosexuality, F. Kafka writes about prostitutes, A. Lubchenko depicts sexual act, V. Vynnychenko thinks about sexual disorders using instead of medical notions for genitals his neologisms “maljuna” and “djona”. The men with a joy tell about sexual battles showing his position of possession by *Other’s* body and looking at every woman as at potential sexual partner. Finally in male diaries woman act as a victim of sexual aggression of a man but authors perceive it as a normal female role.

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