

French Ink in Ukrainian Woman's Diary

(Interpretation of the Novel *Diary of the Executed Woman* by M. Matios)

The objective of the paper is to observe the problem of women's personal writing in the novel *Diary of the Executed Woman* by M. Matios. The article traces intertextual dialogue with *The Woman Destroyed* by S. de Beauvoir and Self writing of hero in the French novel .

The role of the subject of writing allows a woman to put herself into the text, that reveals her independent decision and her personal will. In this respect, a psychological approach towards *Diary of Executed Woman* by Mary Matios is of particular interest. A woman in Matios' novel is the subject of writing (fictional homo scribens), that is a relatively new phenomenon in the history of the Ukrainian literature as opposed to a long and fruitful history of writing about herself by fictional subject in the French literature.

In a broad sense, writing by a female character fills the whole space of the novel *Diary of the Executed Woman*, thus presenting a gallery of protagonist's roles: the subject of writing and the subject of reading, the addresser and recipient, herself and Other, free author of her text and rational subject of knowledge at the same time.

The paper also outlines the retrospective of female image formation in the space of writing in the French novel (Abbé Prévost (*L'Histoire du chevalier des Grieux et de Manon Lescaut*, 1731; *Histoire d'une Grecque moderne*, 1740), Denis Diderot (*The Nun*, 1780), J.-J. Rousseau (*Julie, or the New Heloise*, 1761), Honoré de Balzac (*Memoirs of Two Young Married Women*, 1841), emphasizing the special role of Laclos (*Les liaisons dangereuses*) and George Sand (*Lélia*, 1833, *La Confession d'une jeune fille*, 1865). Sand's novels became a standard of using writing about herself both as a way and means of artistic expression of women suffering nature. The intertextual parallels between the Ukrainian and French texts suggest a whole range of common elements. Firstly, the topos rendered in the title of the Matios' text points out to *The Woman Destroyed* (1967) by S. de Beauvoir. Secondly, it is a common literary genre: in both texts a female image choose diary as a certain modus of writing, which is aimed at exploring the nature of their suffering.

The comparative analysis of the Ukrainian and French texts allows us to create a particular typology of female character writing. The study emphasizes the ability of writing to bring to the surface the movements of their inner world. In the texts by S. de Beauvoir and M. Matios female characters, when overwhelmed with evaluating of their own writing, tend to open up new possibilities for understanding the nature of their suffering and themselves. Both for a destroyed female character from Beauvoir's novel, and for the one from the Ukrainian novel, writing constitutes a space of freedom (as opposed to loneliness in reality).

A romantic vision of the nature of suffering in the epistolary discourse of George Sand's female characters sheds light on the nature of deep pain, which female characters in the novels by Beauvoir and Matios overcome. George Sand female characters' (Lélia and etc.) conclusions can be interpreted as a certain meta-comment of unvoiced in the diary of a destroyed and executed woman. A direct connection between a rhythm/tempo of writing and the dynamics of female interior (psychologic state) in the French fictional diary turns out to be a key to the interpretation of the metaphors used in the Ukrainian diary by Matios.

The article discovers the metaphorical space of the text-writing as the space of female self-knowledge and identification. The metaphors of ice, light, body, bullfighting, trial as well as the image of Lot's wife define and specify the diary space of female-subject writing. A woman begins to keep a diary during existential crisis both in novels of S. de Beauvoir and M. Matios. The work of writing plays an important role in solving the existential questions of woman's life. For both, the woman destroyed from Beauvoir's novel and for the woman executed from Matiose's novel, writing a diary turns out to be a kind of taking care of herself, a mode of rescue and escape from oblivion. Suffering becomes a source, a certain turning point for diary writing, where women's pain – unexplained, incomprehensible – is somehow and for some reason locked. The research of writing space leads to the conclusion that the images of destroyed and executed show the past of "Me" of a woman who has an experience of homo scribens. F. Lejeune noted that diary is a bet for the future that is based on faithfulness to oneself. The diary of female characters is aimed and targeted at future. Fictional woman rereads the diary, creates a new type of writing – writing about the

diary. It shows that diary does not cease to respond to the needs of female protagonists' subjectivity. The female character continuously fills herself up, refines her image in writing, and tries to make a rationalistic evaluation of the events. A woman in the novel by Matios deepens into the patterns of emotional writing that become her new fictional body.