

Gender Semantics of Artistic Space (fictional space)

Abstract: Although space is rarely defined typologically, it refers to specific experiences. In women's texts, space often represents unconscious desires and fears, which can be explained through collective projection, thus distinguishing them from the socio-cultural meanings of public spaces that relate to reality. Gender has a decisive role in ascribing meanings to public spaces by individuals and groups. This article analyzes poems by Austrian women author, Ingeborg Bachmann and Georgian women poet, Ana K'alandadze ("Of a Land, a River, and Lakes", "Sakartvelo, Beautiful"). These lyric texts are analyzed according to Karl Bühler's Field Theory, Yuri Lotman's textual model and Ansgar and Vera Nünning's a feminist narratological theory. The analysis of the lyric texts has revealed that the women-authors' aspiration to cross the border and move to a new space is conditioned by those historical and political circumstances in which the poems were written and by the national and feminine experience that became a precondition for women-authors' attempt to create a subjective space as an alternative space.

Key words: experienced space, cross the border, anti-space.

Theoretical framework

The space which lacks clear topological definition still refers to specific spaces and special experiences, such as: nature and city, homeland and foreign land. Emotional meanings are not only represented through spaces, but they are ideologies as well, since they correlate with unconscious desires and fears due to their obscurity. Spatial perception is largely determined by gender-relevant signs, such as: traditional, masculine view of nature as feminine embracing chaos and the uncontrolled, attractiveness and subordination, impulsivity and distancing from civilization, death and life. There is also an opposite and civilized pole - city: "It (the city) as an object of desire of the conqueror, willing whore for the visitor, but also as a sexualization of promise of happiness". The city, along with the above features, is also a place of civilization and culture attributed to masculine traits (Nünning, Nünning 2004:50).¹

The notion of "homeland" is particularly susceptible to pre-Oedipal fantasy. It includes a thirst for protection, belonging, affinity and identity, suggesting the feminine embodiment in a conglomerate

¹ „Die als Objekt des Begehrens für den Eroberer, als willige Hure für den Besucher, aber auch als Glücksversprechen sexualisiert“

of mother, lover, and wife. A "stranger", on the contrary, represents a situation where there is no normal order and assumes a changing and irrational one, thus relating to salvation and to the search for paradise (Nünning, Nünning 2004:50). This ambivalence ascribed to women are a source of patriarchal inspiration, replacing the conquering role of male-travelers (Schülting 1997).

The stereotypical meanings of the gender of spaces are often disconnected from reality and can be explained through collective projection, as opposed to the sociocultural meanings of public spaces that relate to reality that show connection to reality. Along with ethnicity and class, gender has a crucial influence on the features individuals and groups ascribe to public spaces.

Theoretically, verification of features ascribed to spaces is based on the argument that values are constructed linguistically, whereas one's movement in terms of power relations (expanding or crossing the boundary) is evaluated differently. Often the semantics of internal and external spaces with territorial boundaries correspond to the perception of the contemporary reality of the text. The changing of meanings of particular spaces, crossing boundaries by characters show their personal development. Women's aspirations for emancipation are also reflected in the spatial changes / movements that are often connected to difficulties and conflicts.

For Western cultures, the division of space into public and private domains is particularly relevant. The reason behind this is the exclusion of women from the public sphere until the beginning of the 20th century. In the context of the dichotomy of gender, central importance is given to socially determined domains: home and garden, free nature and capital, the workplace, foreign countries and battlefields. In narrative texts with male and female characters, as instantiators of focalization and actors, share the same socialspace and gender differences are revealed in feelings and actions. In the representation of space, sex markers are obvious in narrative texts and their cultural variations. Feminine and masculine spatial experiences present a wide range of cultural behaviors.

Home has traditionally been defined as a temporary comfortable place for a man from which he returns to public space. For a woman, on the contrary, even in the 20th century, home was considered a social space the boundaries of which she could rarely cross. Although home is associated with sociocultural security and family well-being, if there is masculine violence in this space, the meaning of the home will change. An example of this is Emily Bronte's „Wuthering Heights“ in which Heathcliff bullies the other members of his household. For gifted daughters, their parents' home is a prison with insurmountable conventions with which they are chained in the name of love and obedience. The typical opportunity for women to escape is to escape into a mental, inner space (Nünning, Nünning 2004:52-53).

In the space of city (Bürger), the ambivalent relationship is characteristic not only of daughters but of wives as well. A number of family novels of the 20th century, influenced by the first and second-wave feminism, criticize these ambivalent relationships. Women rarely manage to step across the threshold to become free. Their flight to the inner world or psychosis, often shift the events to the inner world of the character highlighting the lack of hope, while the protagonist staring through the

window which mediates internal and external boundaries, symbolizes the difficulty of crossing the border. This particularly highlights woman's undefined place in society, woman's constant search for it caused by a double bind: On the one hand, feminine masculine definiteness of a woman and on the other hand, feminine aspirations for self-determination. This ambivalence determines feminine spatial experiences.

Before their professional activities became a sociopolitical recognized opportunity, gardens were commonly considered free space which remained beyond the interest of men and represented transitional zone between the nature and civilization. Gardens were perceived by men as a field for the expression of feminine creativity as in Elizabeth von Arnim's autobiographical novel "Elizabeth and her German Garden" (1898).

The step taken from the house to the garden is considered as a path to wild nature which is an opportunity for a man to be recognized and to conquer as opposed to a woman who is bound by conventions, physically weak and obsessed with fear, and who thinks that free nature is not available for her. In Jane Austen's "Pride and Prejudice", Elizabeth Bennett's decision to walk from parental house to Netherfield Park to visit her sick sister underlines her independence and courage.

A town and, especially a big city, which is a 20th century phenomenon, is opposite to the free nature. It was also difficult for a woman to enter this public domain without a man, so walking in the streets and visiting public spaces of the city appear as an act of emancipation in the narrative texts of the early 20th century. For women, on the one hand, it is an opportunity for freedom, education, work, and on the other hand, it remains a place of humiliation and threat, thus undermining women's dual place in society.

In the 19th century the number of women participating in labor started to increase. However, these are largely unmarried and, therefore, the spatial experience of the work process is less described in the texts. Under the influence of the second wave of the feminism, the issue of women's "double role" emerges in the literature. The novels of Doris Lessing and Margaret Forster are examples of this (Nünning, Nünning 2004:57).

The following aspects determine the specification and reception of gender issues in the narrated space (Nünning, Nünning 2004:57):

1. accessibility and border crossing,
2. location and movement of the figures,
3. Gender-specific experiences and assignments of meaning.

It must be considered that the presentation of action spaces differs in their informativeness. If a culturally typical space of action is conveyed, the character's status and intention may be specified and defined more accurately. The living space is specific according to the classes and is also influenced by the characteristics of the residents.

Feminization of Poetic Space according to Ana K'alandadze's "Georgia Beautiful" and Ingeborg Bachmann's "Of a Land, a River, and Lakes"

Ana K'alandadze's poetry is understood as an attempt to liberalize poetic discourse from Soviet political pressure and influence. Ana K'alandadze appears in the Georgian creative space at a time when women's literature was marginalized, and therefore, the work of the female author served for gender issues (Ratiani 2016:213). With its original characteristics, stylistic and linguistic features Ana K'alandadze's poetry is associated with her contemporary female authors. This section deals with the meaning of poetic space according to poems of Ana K'alandadze and Ingeborg Bachmann

Time and space are the main forms of human manifestation. Everything that we perceive as having essence and those we turn into complex representations of reality, emerges in these two dimensions. In analyzing the poems, it is necessary to study the importance of time and space at the content level of the poem and see the relation between formal and semantic structures.

The title of the poem often gives points to the space and time of the verse. In Ana K'alandadze's poem "Sakartvelo, Beautiful", which is recognized as a classic example of the national narrative (Bela Tsipuria, Irma Ratiani), the action space of the poem is declared in the title and it is Georgia. In the poem "Over Here", through the use of adverbs of place, the speaker makes an impression on the reader and focuses on the place and speaker (on herself): Here is the birthplace of Suliko,/ Merani has flown to the sun (K'alandadze 1976:28)

The above mentioned adverbs of place marks the zero point of the world represented by the speaker, which Karl Bühler calls Deixis (Bühler 1982:121-140). Bühler's Demonstration Field theory is significant for the analysis of the connection between space and time in lyrics. In the poem, other indicative words are related to the adverb of place "here" and the speaker builds a subjective space and a continuum of time around himself/herself, which we can call the time experienced and the space experienced. The adverb "here" takes the speaker and the reader right to the action space and, therefore, the distance between the "place" of the speaker and setting of the poem disappears. The first-person pronoun "I" plays a central role in many poems, but we cannot generalize it to all poems. For instance, in Baroque poetry, generally, "I" (even if it explicitly implied the author) did not imply individual I, it ("I") had a representative function and the fate of "I" had to be exemplary for every human being, or at least for a particular class, so "I" might very well turn into "you" or "him/her/it" in a poem (Burdorf 1997:187). In K'alandadze's poem, "you" of the opening line: "The wind sings you a lullaby" (K'alandadze, 1976, p.28) turned into "I" subject: „The willow's caresses smother me“... (K'alandadze 1976:28). According to Margarete Susman, Lyrical I is not "I from empirical viewpoint", it is an expression, objective form of I (Susmann 1965:188) that the

poet creates from his/her self and along with the creation of the poem, he/she destroys the empirical I. Universal and supra-individual nature were characteristic of folk songs and minnesang, which is also found in the recent lyric poetry. In the case of Ana K'alandadze's poem, the feeling of the subject cannot be considered only as an individual feeling, which is confirmed by the following quote in the poem: "Is Sakartvelo anywhere else?" This phrase belongs to Grigol Orbeliani, whose work is dominated by the idea that happiness can only be found in one's homeland. This quotation in the poem " Sakartvelo, Beautiful" proves the aspiration of lyrical I to become organic and, consequently, happy in his/her native space. The space described in the poem is an experienced space and conveys those feelings and sensations of the subject that the perceived space evokes in the subject. The perceived space in the poem is beautiful, native, and therefore familiar, as indicated by the harmony of events and inner feelings: "When the moon sparkles,/Ready for flight is the hear", "When the stars are noisily, Ablaze in the sky, /Cliffs, heaven caught, Will be crushed by the sea .../The peach will shed a tear in Gori (K'alandadze 1976:28-29). Feminine spatial experiences in the lyrical subject are archetypal and Georgian / native experiences related to national consciousness are accumulated in it. Since cultural archetypes appear as a result of the schematization of cultural experiences, they alone cannot be personal and have a transpersonal nature. Cultural archetypes used in the poem "Merani", „Suliko“, „Lela“, "Alida“, are dynamic and try to cross the borders: Merani has flown to the sun", "To Bakhtrioni Lela sallies forth" (K'alandadze 1976:28-29). The use of conditional series in "Aluda would smote off his right hand, / Where would Lela let him go?" it becomes obvious that the lyrical subject is longs for familiar protection and belonging in the native space. Against the background of free, original, impulsive nature, the poet contrasts the feelings representing the lyrical subject as ill, which is confirmed by "with jealousy I was ill". Unlike the fictional characters named in the text, the speaker subject fails to reach the image of the modern world, which hinders his/her release and the acquisition of his place, as evidenced by the final stanza of the verse, which repeats the initial feelings of the speaker subject and expresses the lack of hope and desperate situation:

The wind sings you a lullaby,

The plane tree tells you a fairy tale...

The willow's caresses smother me

Though with jealousy I was ill...

Sakartvelo, beautiful!

Is Sakartvelo anywhere else? (K'alandadze 1976:28)

Considering the totalitarian experience of Georgia, which is also closely related to the colonial experience, the conquest experience can be extended not only to one individual, but to the whole nation as well. The spatial contrast in the poem "In the sky- below" (above-below) shows a picture of the contemporary world of the subject speaker of the text: eagle has flown to the sky, and below

- a wheat-carpet ripples undone, which tells us about the real experience of a small, but rich and beautiful homeland. The author uses a stylistic device of breaking off of a sentence/Aposiopesis, enabling the poet to influence the reader and manipulate his / her cognition, which is achieved through the capacity of a line to have multiple meanings. - The meanings are not articulated, but implied, for example, the tragic sacrifice "Merani has flown to the sun..." is romanticized and repeated twice in the poem as a frame phrase, which gives the poem a hysterical and desperate tone, as the only way to maintain self-identity – to cross the established border - is realized, the poem foregrounds those national values that must evoke in Georgians a sense of unity with their homeland and, at the same time, bring peace and happiness to their anxious soul, because there is no alternative: „Is Sakartvelo elsewhere to see?“ (K'alandadze 1976:29).

According to the analysis of the poem, the space shown in the poetic text is constructed with the poet's feelings caused by the collective experience of the country, which is reflected by the inner world of the poetess and points to the significance and diversity of beliefs of the subject who is striving to the independence.

In the fall of 1956, Ingeborg Bachmann's second collection, *Invocation of the Great Bear* was published in Munich, for which she received the poetry prize in 1957. If the first collection of Bachmann's poems *Borrowed Time* (*Die gestundete Zeit*) was recognized after an article published in *Spiegel*, the second collection was positively evaluated by critics as soon as it was published. In Bachmann's second collection, the lyrical I appears in an awkward place and the story is part of I (*Kein objektives Urteil- nu rein lebendiges* 1989:262).

According to Yuri Lotman's textual model, a literary work may be considered narrative if at least one event takes place in the presented world. For Lotman, the event is not an elementary unity of actions, but a global structure of action. He refers to the event as *siujet* (plot) which implies "deviation from the norm" and "overcoming of prohibitions". According to Lotman, plot consists of three components:

1. Semantic field divided into complementary subsets;
2. The classificatory border between the subsets. The border is penetrable in a text with a plot, in contrast to uneventful texts in which the border is impenetrable.
3. The hero-agent.

In the text, the binary opposition between the subsets is realized as follows: typological (inwards/outwards, left/right), semantic-value (kind/evil, familiar/unknown), topographic (city/forest, heaven/hell) (Schmidt 2005:166-167).

The difficulty of this model lies in the fact that it is necessary to set up a rule (limit) in the literary text, which is violated. Generally, it is not explicitly given in the works, so it can be identified by means of interpretation.

In Ingeborg Bachmann's poem "Of a Land, a River, and Lakes" mythological, fabulous, religious motifs are presented in a complex way, therefore, a number of symbols and a combination of opposing concepts can be found in it. The poem opens with the lyrical subject's striving to find a way / trace that will help him/her cross the border and enable him/her to flee from the land of mystic river and lakes, the real world in which he/she lives (Bachmann 2010:101). It is clearly expressed in the first stanza that the borders can be and have been already passed:

"The youth who went forth to learn what fear was,

And left the a land of a river and lakes

I count the traces and every breath of his" (Bachmann 2010:101).²

The subject of the text realizes that all odysseys are similar to each other and is associated with overcoming the obstacles. Clearly, those who choose to overcome difficulties and cross the border are aware of the challenge ahead: "Into which his constellation looked through the veils ... "³(Bachmann 2010:101).

He, who has already managed to cross the border, has gone through a difficult path, as evidenced by his spatial location: he is on the road, which is the boundary space between the house and beyond the house - space of the unknown side. The person in the boundary space is marginal because his own space is a "road", on which there are no "tracks", which would show him the way:

"He pulled the carts out of softened tracks,

Not seduced by the easy road ... "⁴(Bachmann 2010:101).

The youth who has left "a land of a river and lakes" appeared in the forest, the opposite space of civilization, which has neither geographical nor temporal boundaries and therefore is a space different from the "normal", where the existence is equal to the living in anti-space - the residence is a forest-anti-house (Lotmann 2012:42-43). The life in the anti-space beyond time is proved with the line: "Sunday was every day, he lost" ⁵(Bachmann 2010:101).

² Von einem, der das Fürchten lernen wollte
Und fortging aus dem Land, von Fuß und Seen,
zähl ich die Spuren und des Atems Woklen...

³ in die sein Sternbild durch die Schleier sah...

⁴ Er zog die Karren aus verweichten Gleisen,
von keinem leichten Rädergang verführt...

⁵ Sonntag war jeder Tag, den er verlor...

The protagonist, who crosses the classificatory border, repeats the biblical story, thus violating the logic and convention of the "normal" world: „But seven stones became seven loaves, When in doubt he escaped into the night“⁶ (Bachmann 2010:101). In these lines, the author intertextually refers to Jesus, who was as marginal among the Jewish people as the protagonist himself, although the multitude of loaves was proof that faith is needed to overcome the obstacle in front of you.

By introducing the symbol of Jesus Christ, the author echoes the idea of service⁷: the character who has managed to cross the border and find himself in a new world, cares for the "lost", for those who cannot cross the border, but try as much as the lyrical I does. According to Yuri Lotman, the boundary is bilateral and one side of it is always directed towards the outer space, so if there is no boundary, there is no notion of "we" and "they" (familiar, unknown) (Lotman 2012:48). In Bachmann's poem, the lyrical I obliges the hero who crosses the border to return periodically, because he belongs to the "us" space, the space in which time has stopped, therefore, the present has disappeared. The unity, "us", must find the direction of constructing the present together in the extended time (gestundete Zeit):

Remember! Now you know every land:

Those who are faithful will head home in the early light.

Oh extended time, time left to us!

What I forgot, has touched me with its gleaming light⁸(Bachmann 2010:103).

In the second part of the poem, the action is shifted to the civilized space-city, in which Sunday, has a temporal essence, in contrast to the Sunday that has disappeared behind the classificatory border. The space of the city described in the poem has masculine features, where women are busy with household tasks; feasting men are proposing toasts, satisfying sexual needs with maidens: The needle jumps in the stocking, the spice tears .../And their sons conceive wordless sons in maidens”⁹(Bachmann 2010:103). The actions described in the masculine space of city are futile, follows a daily routine and repeats Sunday, as evidenced by the description of celestial bodies: "The fertile moon rolls around"¹⁰ (Bachmann 2010:104). In the extended, frozen time, the remnants of the past space remain, which is native to the lyrical I and is the only confirmation of "our", common, space. As time has stopped, the state does not exist anymore and the state symbol is taken over by a Black kite. To build the present, it is necessary to cease waiting in the new reality,

⁶ Doch sieben Steine wurden sieben Brote,
Als er im Zweifel in die Nacht entwich...

⁷ The idea of service is found in Plato's philosophy, in Plato's " Republic"

⁸ Erinner dich! Du weißt jetzt allerlanden:
Wer treu ist, wird im Frühlicht heimgeführt.
O Zeit gestundet, Zeit uns überlassen!

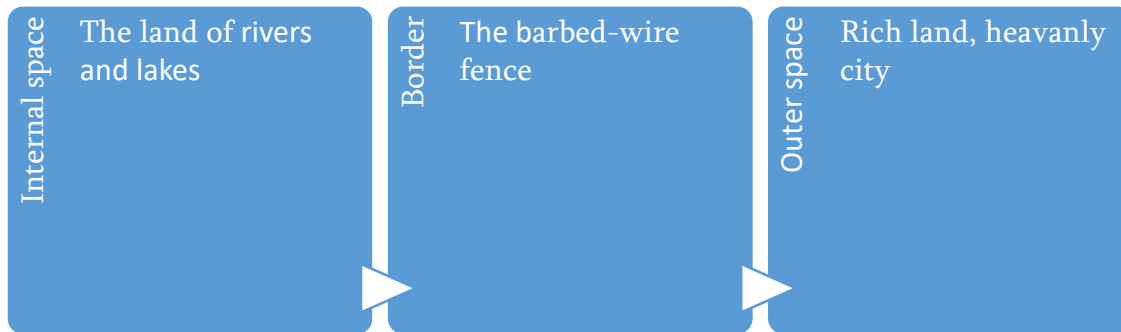
Was ich vergaß, hat glänzend mich berührt.

⁹ Die Nadel springt im Strumpf, Gewöll zerreißt...
Und ihre Söhne zeugen wortlos Söhne
Mit Mägden, die der Gott als Regen traf.

¹⁰ Der unfruchtbare Mond

obtain freedom and pass through the barbed-wire fences. Obviously, Bachmann implies Austria's search of its national identity in the post-World War II period when National Socialists occupied Austria both geographically and linguistically.

The man, founding himself in the real world, brought to him by the nature, starts modeling the world in his conscious under the influence of natural celestial models. In contrast to the world of mechanics, one can construct cosmic space only in one's imagination; therefore, the man has created a spatial opposition (above: light, peak, God, heaven, below: abyss, hell, devil, darkness) (Lotman 2012:23-24). In Ingeborg Bachmann's poem "Of a Land, a River, and Lakes" the *lyrical I* imagines the ideal space- supernatural city, which points to his/her desire to create a new space. The poem describes a rich, heavenly city or country. Interestingly, if in the first part of the poem the *lyrical I* looks for a way / path to cross the border, in the fourth part of the poem he/she knows where and how to cross the border:



❖ The diagram is based on Yuri Lotman's spatial linear model

This is possible by crossing a mountain pure spring symbolizing something natural and original, free from external intervention. This natural, fair freedom which is described in the poem as a prerequisite for crossing the border is hindered by the artificial barbed-wire fences. The controversy between the parts of the described space is expressed as having semiotic value (artificial-natural, familiar-unknown). Returning to the familiar space, the lyrical I is met by the men who perform the rituals, follow traditions, offer sacrifices and recall their ancestors. Bachmann describes a sacrificial scene with her compatriots participating in the ritual and the moral crime, in which her neighbor, implying Germany, sprinkles "salt and pepper", in this case:

The ropes are tightened,

The mouths foam and the tongue swims

The neighbor provides salt and pepper,

and they try to determine the victim's weight¹¹(Bachmann 2010:111).

¹¹ Die Stricke werden fester angezogen,
die Mäuler schäumen, und die Zunge schwimmt,
der nachbar sorgt für Salz und Pfefferkörner,

Gerhard Hoffman arranges stories in the categories of mobility and immobility, out of which mobility is found in texts in which the path is important and space is large, while immobility, on the contrary, is characteristic of texts in which space is limited and therefore the action does not go beyond a single boundary (Tsagareli 2012:105). Part eight of Bachmann's poem is an internal monologue of the *lyrical I* and is enclosed in parentheses. *Lyrical I* cannot decide which one is more real - the real space in which he/she lives (Have I invented them, these lakes and this river!)¹², or the imaginary world

The lyrical I understands that the space is bounded: Around the world, roll with tears/ You will never get there¹³ (Bachmann 2010:115). These spatial constraints are the result of the society the lyrical I lives in. The spatial constraints recall longing to faraway land in the lyrical I. Immobility in women's texts is often a prerequisite for introspective movement in one's own soul and liberates the mind and imagination. The dialogue between the blackbird and the lyrical I in the poem tells us about the journey of the lyrical I in his/her inner world. In the dialogue, the subject asks the "wild", free human principal in her to prepare her for flying (down-up), but the masculine world (The brother comes with the hawthorn eyes, with the hedges on the chest, as the trap for birds)¹⁴ He traps the bird and tears the wings of freedom (from top to bottom). However, at the end of the poem, through the use of the adverbial of place "there": "There, the mourners, to be imprinted on the stones ..." ¹⁵(Bachmann 2010:119) the author points out that the subject of the poem is in a different space and does not belong to the space, where people keep offering, laying traps and ritual prayers. Although the lyrical subject crossed the border, which turned out to bring her mental freedom (mental border), she confronts an outer real space, this being expressed by oxymoron: Free of all, the hand cannot escape from handcuffs.¹⁶(free-handcuffed) (Bachmann 2010:121). As can be seen from the interpretation of the poem, the lyrical subject crosses mental classificatory border leading enabling her to acquire internal freedom. On the other hand the poem expresses the difficulties the lyrical subject faces along with her disoriented homeland. There is no way to move freely in the real world (which is static and cuts wings to anyone who aspires to a better world) towards the future.

und das Gewicht der Opfer wird bestimmt.

¹² Hab ich sie nicht erfunden, diese Seen und diesen Fluß!

¹³ Fahr diesen Erdball ab, roll mit den Tränen
Die Welt entlang! Dort kommst du niemals an.

¹⁴ Es kommt der Bruder mit den Weißdornaugen,
den Hecken auf der Brust, dem Vogelleim..

¹⁵ Im Land der tiefen Seen und der Libellen...

¹⁶ Zu allem frei, wird sich die Hand nicht lösen..

Conclusion

The poems by Ana K'aladadze and Ingeborg Bachmann demonstrate spaces marked by totalitarianism. These spaces cause anxiety and aspiration to a better space/world in the lyrical subjects. Ana K'aladadze, through her spatial contrasts and transpersonalities, shows collectivity of feelings and sensations described in the poem, and in particular, national belonging. "Sakartvelo, Beautiful" reveals the incompatibility between the experienced and outer spaces evoking confusion and closure in the lyrical subject. However, it declares the recognition of national values and obtaining independence as the way to acquire internal balance. Crossing the border and creation of a new reality are seen as the way to obtain independence in Ingeborg Bachmann's lyrical text. The poem recognizes that ordinary and daily activities are vain in the contemporary space of the lyrical self as these activities delay the functioning of the present and make it impossible to build the future. The crossing of the border in Bachmann's poem is related to the necessity to fight the reality and overcome those obstacles that were created by neighbor Germany. The lyrical self accuses her compatriots of committing universal crime, reflecting their inactivity and, consequently, the loss of identity and statehood.

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