



ŽMOGUS KALBOS ERDVĖJE

NR. 9

MOKSLINIŲ STRAIPSNIŲ TĘSTINIS LEIDINYS

KAUNAS, 2017

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Research interests: comparative studies, narratology, pragmatics

COLONIAL AND POSTCOLONIAL INFLUENCE ON VERBALISING SUBJECTS- SOURCES OF FEAR IN UKRAINIAN TEXTS OF HORROR LITERATURE

The purpose of the presented analysis is to enlighten the interrelation of the creation and perception of horror texts in Ukrainian cultural surroundings, taking as the object of the analysis the verbalization of subjects-sources of fear. After S. Hay, who studied the influence of “historical trauma” on ghost stories, we try to establish those ties between the Ukrainian history and horror texts which facilitated the linguistic representation of the sources of fear as representatives of the oppressive imperial culture. The historical trauma may be expressed on the textual level by the subject-source of fear and there always exists the opposition of the historically motivated horrific subject and the subject who is frightened by him / it (a Ukrainian local). After A. J. Greimas and J. Fontanille, passion discourse (which we believe horror texts belong to) is represented by polemic structures that determine the world of emotions. The texts under analysis belong to this type: the emotionally balanced world suffers commotion and the ontological basis of the world perception is damaged. The subject-source of fear has non-characteristic features – it is marked by attributes which in the Ukrainian social-cultural context and within the boundaries of horror discourse bear the connotation of fear and perform the corresponding text creating function. To make the analysis objective, texts of various historical periods have been used as the material of the research (H. Kvitka-Osnovianenko, H. Pahutiak and M. Brinikh and others).

KEY WORDS: *historical trauma, text creation, text perception, horror discourse, subject-source.*

Modern Ukrainian society, or its progressive part at least, aims at joining the family of European countries viewing this community as a democratic, lawful, and highly economically, culturally and politically developed union. However, there are voices of skepticism which express incredulity of this direction of our development. These two trends in the public opinion illustrate the

historically motivated inclination of the Ukrainians to be a part of Europe, to be a part of what is called “the Russian world”, although there have recently appeared a clearly outlined movement for a “neutral” Ukraine. The turmoil in desires and inclinations of all the people and each individual in Ukrainian society is strongly historically biased and has a deeply rooted traumatic experience in its basis (taking into account the fact that different parts of Ukraine used to be subjects to the Russian Empire, the Austro-Hungarian Empire, the USSR, etc. in different periods of Ukraine’s development as a state). Frantz Fanon emphasized the traumatic nature of the colonialism and its consequential influence on the people’s psychological state. We consider fear one of the by-products of colonialism caused by the historical memory of the nation and revealed through cultural artifacts such as texts of horror discourse.

Postcolonial studies in Ukraine are held mostly in the sphere of literary and social studies: Olha Hnatiuk, Ivan Dziuba, Tamara Gundorova, Petro Ivanyshyn, Yuriy Lutskiy, Marko Pavlyshyn, Liudmyla Potapenko, Myroslav Shkandriy, etc. Much attention is paid to this problem by linguists – mostly, they analyze the consequences and reasons of the oppression in the free use of the Ukrainian language under the influence of Russian and Polish and the perspectives of its development as one of the aspects of decolonialization (Larysa Masenko). The aim of this research is to show the dependence of subjects-sources of fear embodiment on the cultural-historical background of modern Ukraine, outline the features of linguistic realization and the text creating potential of these subjects with regard to the psychological reasons and the theory of reference. To make the analysis objective, texts of various historical periods and regional affiliation have been used as the material of the research (Hryhory Kvitka-Osnovianenko (1778–1843), Ivan Gavryshkevych (1827–1907), Halyna Pahutiak (1958), Mykhajlo Brinikh (1974) and others).

Before the linguistic analysis proper we should refer to those points in the interdisciplinary field of the problem that help give the outline of its connection with other theories and explain the theoretical background of the research. Firstly, we do not aim at developing the postcolonial theory as such but rather use it as the source of possible ideas that contribute to the objective analysis of texts as signs of culture (especially in the comparative aspect). Also, we believe that the results of researches similar to this one may be of use in exemplifying or proving disputable aspects of the postcolonial theory, for example, whether it can be applied to the analysis of former Soviet and socialist countries that freed themselves from the cultural, political, economic and social pressure of the USSR or are on the way of having freedom.

At the end of the previous century the studying of the traumatic experience of individuals or groups of people in humanitarian disciplines advanced a hypothesis about the intergenerational transference of a trauma and its peculiar importance for the unwinding of the postcolonial discourse. This approach allows involving psychoanalytical and anthropological investigations: as Cathy Caruth (1996: 9) said, it “constitutes the new mode of reading and of listening that both the language of trauma, and the silence of its mute repetition of suffering, profoundly and imperatively demands”. Traumatic narrations provide various and numerous reminiscences about past events and their consequences, including intergenerational transference, and fixate chronic collective traumas (being subject to other nations, suffering during wars, extinction, loss of identity and other). Literary studies in the domain of postcolonial theory suggest a new type of novel – postcolonial and post totalitarian – that forms new methods of writing and demands new ways of reading (Gundorova 2015). Moreover, there are attempts to justify the appearance of whole genres in literature by the “historical trauma” in between the stages of the state’s development. Thus, Simon Hay proves the importance of social-historical influence on the creation of ghost stories in English literature: he makes an assertion that “the ghost is something that comes back, the residue of some traumatic event that has not been dealt with and that therefore returns, the way trauma always does. To be concerned with ghost stories is to be concerned with suffering, with historical catastrophe and the problems of remembering and mourning it. <...> Ghost stories are a mode of narrating what has been unnarratable, of speaking such history belatedly, of making narratively accessible historical events that remain in some fundamental sense inaccessible. <...> To say that the ghost in a ghost story comes back because some traumatic past event remains unfinished, has been improperly inherited in the present, might suggest a particular kind of psychoanalytic understanding of the form” (2011: 4). S. Hay’s idea bases upon the works of other theorists such as Ian Baucom, Cathy Caruth, Jacques Derrida and Gillian Whitlock who said that “postcolonial criticism is frequently drawn to philosophies of history that imagine an ongoing presence of the past. This situates literary texts both within the historical particularity in which they are produced and, through recurrence and repetition, as an inheritance which is compelled to reengage the ideological struggles of an earlier moment: (2015: 61) and that trauma leads to failed narratives, gaps in consciousness and slippages in epistemology. After S. Hay we try to establish those ties between the Ukrainian history and horror texts which facilitated the linguistic representation of the sources of fear as representatives of the oppressive imperial culture. Ukrainian texts of horror discourse belong neither to postcolonial novels nor to testimonial narratives; they belong to the passion discourse (the notion of

Algirdas Julien Greimas and Jacques Fontanille (2007) that is represented by polemic structures determining the world of emotions, in other words, these texts represent wording out one of the possible emotional responses of the colonized nation to the oppressors when the balanced world suffers commotion and the ontological basis of the world perception is damaged.

The research is held within the framework of the text creation theory which views reference as a tool of making the new imaginary world actual. Correspondently, text creation theory makes use of the notion of a possible world with the aim of analyzing linguistic representation of subjectively created or perceived “possible” objects, actions or states. Possible worlds can be considered hypotheses or agreements that are established in accord with the recognition of the changes in the attributes of the objects of the real world. Thus, we accept this world’s specific existence, organization and truth value of reference. Possible worlds are built on the basis of the already existing notion that is why they are viewed as a referential reflection of the real world, its variant or transformation (Бразговская 2006: 91). Specific status of reference in literary discourse doesn’t cause arguments among scholars, and moreover, some researchers emphasize its genre peculiarity. Igor Smirnov claims that “literary texts may be united by the reality they are projected on – religious, scientific, philosophic, ethical, political, historical, etc.” (Бразговская 2006: 29–30); he considers that some types of literary creative works (heroic, satirical, idyllic, grotesque, comic and tragic) appeared due to the specific referential content of this literature that consists of the referents and is defined by these referents’ statuses in relation to each other. Our idea is that this list of referentially specific literature may be supplemented by horror literature, heterogeneous in its forms and subgenres but clearly conditioned by the aesthetic intention and psycho-emotional basis of creation and perception. In horror discourse texts creation and reference as its basis are a result of individual-subjective experience of negative emotions in the real world, the whole range of the psychological phenomenon of fear, which allows classifying subjects of this passion discourse as recipients and sources of fear.

Taking into account these preliminary implications, we single out the objects of representing opposition in the passionate horror discourse which reference directly affects the processes of creating and perceiving texts – the subject-recipient of fear (SR) and the subject-source of fear (SS) (our terms, Yaroslava Sazonova). The former is a person or group of persons that experiences negative emotions caused by the feeling of fear in the process of encountering the latter – the subject-source of fear that is a person or non-person (a group of the like) that is perceived as threatening a person’s self-identification, well-being, health or life because of the specific appearance, behavior, intentions, etc.; it

is an active subject that acts with intent to inflict harm to the subject-recipient of fear. Bearing in mind that the texts under analysis are examples of passion discourse which has its specificity in constant convergence and distancing of the subjects involved, it is important to stress that the principle of dichotomy makes the texts of horror discourse specific and influences text creating and perceiving. The historical trauma may be expressed on the textual level, firstly, by the subject-source of fear as there always exists the opposition of the historically motivated horrific subject and the subject who is frightened by him/it (a Ukrainian local). The subject-source of fear has non-characteristic features – it is marked by attributes which in the Ukrainian social-cultural context and within the boundaries of horror discourse bears the connotation of fear and performs the corresponding text creating function. Secondly, the traumatic consequence may find its textual realization in some sporadic but still very stable and influential attributes of a horrific object (other than a foreigner), state or action (it doesn't contradict the postcolonial theory because it views text creation and perception processes as practices that generate creative relations and associations (Whitlock 20015: 2).

In modern psychology, there are differentiated several functions of fear: primary biological and later social functions (cultural, cognitive and ontological (Туренко 2006: 216)). Primary biological function is connected with real and neurotic phobic fears, mainly, the fear of the alien (xenophobia, for example) or strange and unknown. This aspect of psychological approach to the phenomenon of fear directly corresponds to the traumatic experience of the oppressed nation in the colonial society. Alien for the sphere of the SR's existence may be a representative of the other nationality and/or social layer:

– Григорій! – проказав ледь чутно. – Чулисьте вчора мою історію. Будьте так добрі переказати ю преподобному отцю, коли мені Бог не дасть подужати... Ох! Вся кара Божя спала уже на мене! Той **німчик** не дає ми нігде супокою! <...> Та ж він ту щоночі... зубатий, шклоокий... кров п'є... з ме...

– Hryhoriy! – he said in whisper. – You heard my story yesterday. Will you please tell it to the Reverend if God doesn't let me recover... Oh! I've been punished by God! That **German** [derogative form] bothers me all the time! <...> He ... toothy, glass-eyed ... drinks my blood here every night... (І. Гавришкевич, *Страхи*).

It is obvious that within the bounds of the horror discourse this reference doesn't mean correlation with the object “a German” as far as the representative of this nationality is mentioned to have died long ago. We classify this type of reference as identifying reference-embodiment (Сазонова 2016b: 212), where collective fears express the consequences of the historical trauma and find their reflection in the cultural texts (Сазонова 2015a) though the referent is a single object. To understand or

decipher the text, on the one hand, descriptions help identify this referent as horrific – *зубатий, шклоокій... кров п'є... з ме...* [toothy, glass-eyed ... drinks my blood], on the other, – reference-embodiment is cultural-historically motivated and demands a similar background from the reader.

The first type is not numerous because, as it has been mentioned before, texts of horror discourse are not testimonial narrations and with the course of time the trauma is rather generalized than expressed directly. These texts are mostly created in the 18th-19th centuries and have a didactic aim: to show that any relationship with the representatives of the oppressive culture is harmful to a national or religious self-identification of a local Ukrainian (usually it's a young woman seduced by deceitful promises of a foreigner). These are vivid examples of a suppressed desire to save the national identity and not to be dissolved in more powerful nations:

Першим влетів на подвір'я степовий кінь з козаком – молодша сестра зиркнула на смагляве обличчя, червоний шлик – і серце їй забилося, а рум'янець розквітнув на щоках. За ним влетів мурза татарський на тонкостаннім бахматі, що низько над землею стелився. Середня сестра подивилася на чорні очі, на кожух зі сріблястої вовни – і опустила очі додолю. Вслід за ними лях об'явився на спіненім скакуні, що аж дибки ставав. Старша глянула на пишно оздоблену зброю і на шапку з павиным пір'ям, а відчула, що на такого витязя всеньке життя потайки сподівалася.

The first to fly on the yard was **a steppe stallion with a Kozak on – the youngest sister** glanced at the tanned face, red shlyk [top of a kozak hat] – and her heart started beating and her cheeks turned red. After him there flew **a tatar Murza on a slim short bachmat** that rode low. **The middle sister** looked at the black eyes, at the coat of silver sheep fur – and cast her eyes down. After them **a Liakh** [a Polish (derogative)] **appeared on foamy horse** that tried to stand rampant. **The elder sister** looked at the richly decorated armament and at the hat with peacock feather and felt that she had been waiting for such a warrior all her life]. (М. Чайковський, *Могила*).

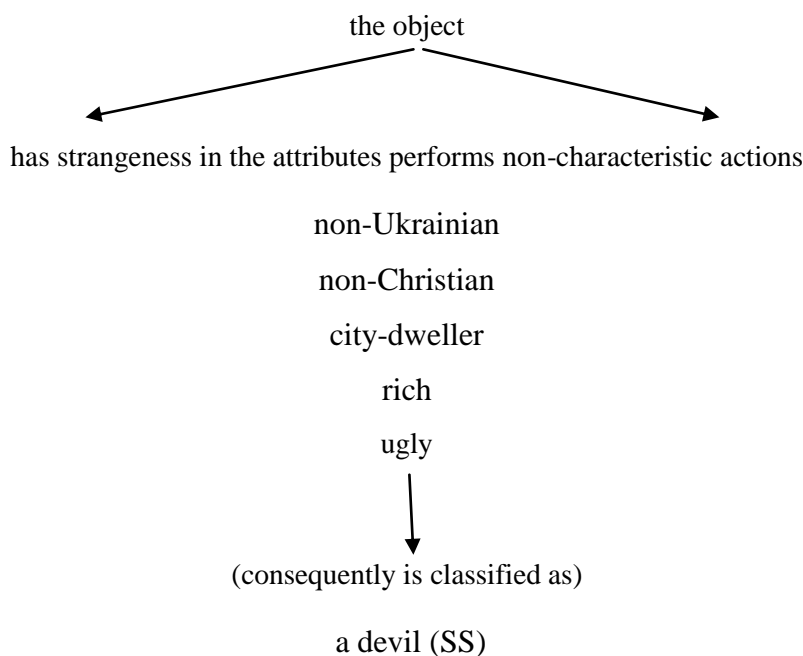
Не поганий вітер повіяв, і не лихе око зиркнуло, і не чаклуни зурочили її: у Києві, наповненому тоді ляхами, був один, на ім'я Казимир Чепка. Ставний тілом і гарний з лиця, багатий і славного роду, Казимир вів життя молодецьке: пив вино угорське із друзями, на шаблях стинався за гонор, вибивав краков'як і мазурку з красунями. <...> Хтозна, що на душі в іновірця, в католика? А мо' ще й таке трапитися <...>, що у личині польського пана з'являвся тобі лихий спокусник.

It was not a wicked wind that blew, and it was not a wicked eye that looked, and not sorcerers jinxed her: in Kyiv, full of **liakhs** at that time, there was one Kazimir Chepka by name. Stately and handsome, rich and from a good family, Kazimir led a merry life: drank **Hungarian** wine with his friends, dueled for money, danced **Krakowiak** and **Mazurka** with beauties. <...> Who knows what **a foreigner, a catholic**, has in his soul? Or it may even happen that **a Polish noble disguises a demon**] (О.Сомів, *Русалка*).

Living through a historical trauma and processing it, made the Ukrainians develop opposition towards the oppressing power and its representatives and contempt to opportunists, so in Ukrainian texts of horror discourse the SS may be marked by a national or religious feature with a shade of scorn (*Знає Танський, кому й казати такі речі. Обидва брати – **перехрещені татари**, а Скарбовський – **недоляшок*** [Tanskiy knows who to tell such things to. Both brothers are **baptized Tatars**, and Skarbovskiy is **a half-breed Polish** [derogative]] (М. Александрович, *Антін Михайлович Танський*)), showing in this way the negative attitude to traitors, conformists and collaborators. This strategy is one of the ways to lower the status of the SS (it has lexical and grammatical means of its realization) that influences the development of the text leading it to the logical victory over the oppressor. The ghosts from the past are harmless and their influence is neutralized although the locals have to live with them forever (*Минуло століття, іде друге. Війна зі шведами одійшла в історію, але простий народ біля Новгород-Сіверського не тільки вночі, але і вдень не сміє наблизитись до могили, що зветься Золотою горою. <...> в околах села Вороб'ївки досі живуть чутки, що **кожної півночі підводяться з могил своїх загиблі шведи і жорстоко січуться одне з одним**, а біля самої гори чутно пронизливі крики й стогони вмираючих, іржання коней, бряжчання зброї, і яскраві вогні зблискують у лісовій хащі, де було шведське становище.* [One hundred years passed, another passes. The war with the Swedish is forgotten, but common people near Novgorod-Siverskiy don't dare to go close to the grave that is called Golden Mountain not only at night but at day too. <...> there are still rumors around Vorobjivka village that **every night perished Swedish soldiers rise from their graves and fight with each other fiercely**, and at the mountain itself one can hear shriek cries and moans of dying people, neighing of horses, clanking of armament, and bright fires glitter in the wood thicket where the Swedish camp used to be] (І. Борозна, *Золота гора, або я тебе вирятую*)). Still the didactic function of horror texts of the 18th-19th centuries is obvious and proves the idea about the intergenerational transference of historical traumas because the ghosts from the past will always remind us that the enemy that threatened our people will always stay buried here with their souls restless.

The second variant of depicting the traumatic consequence is the modification of a horrific object (other than a foreigner) with attributes of the oppressive culture, or describing his state or actions in this way. Usually this SS is a mythological creature, most often a devil. This type of reference is identifying mythological: “it is realized in the process of actualization in the possible world of objects that don't exist in the real world but exist in the cultural tradition of the mankind in general or in the

culture of a nation” (Сагонова 2016b: 213). The analysis of the textual embodiment of these SSs exemplifies the opposition to the cultural colonialism that involves the contraposition of the imperial or oppressing culture and colonial or local. As M. Pavlyshyn claims (2013), the former is always viewed as better, primary, of maximum value and of world importance although the latter is outdated, childish, primitive and local. The texts under analysis showed that this opposition has its specific realization in the verbal representation of SSs, their attributes in particular. The logical scheme of these associations is the following:



Still, to be objective we must admit that horror texts of the 18th–19th centuries represent negative attitude not only to the representatives of the oppressed cultures but also show obvious anti-Semitic inclination. This trend proves the overwhelming dislike of foreigners which may be considered another negative by-product of the colonialization: *А хіба ж я тебе не кохаю? Продай хреста жидові, моя кохана, продай... – Добре... Продам... – ледве чутно проказала Ганя, згораючи в обіймах, повних вогню і жаги* [Don't I love you? **Sell your cross to a Jew, my darling, sell it...** – Good... I will... – **said Hannia very low, burning in embraces full of passion**] (В. Росковшенко, *Орендатор*). Attributes and characteristics that modify the SS may embrace various spheres of life such as eating habits (*А Юдун ляп себе по другій кишені та й вийняв ковбасу, та тільки не наську, а німецьку, от що і свининою, і кошатиною, і конятиною начинена, от – коли знаєте – що пани, цураючись нашої, у німців купують та усмак їдять* [And **Judun** [derived

from “Jew”] slapped at his other pocket and got out a sausage, and it was **not our** [phonetically distorted] but **a German one** that **is filled with pork, and horse, and cat meet**, the one, if you know, **the nobles, eschewing ours, buy from the Germans and eat eagerly**)); dressing and other outfit (*аж ось йому назустріч двоє маненьких чортяточок: хоч на них було і платтячко дівоче, та тільки наскрізь і світиться: і руки голі, і шиї голі, точнісінько, як на панях, що у городі берлинами роз’їжджають; їде то жидівська бричка, пара коней у шлейках, по-жидівськи у дишел запряжені; погонич сидить у суконних штанях і у юпці, скрізь повимережувана і з китицями, мов у венгерця, що з ліками ходить, а на голові превисоченна шапка з углами на усі боки; шатай-моргай, шатай-нахвіст, реєвее, барбоське, шальпанське і порчене пиво* [and there go toward him **two small devil kids**: though they had girls outfit on, it was totally transparent: **the arms were bare, the necks were bare just as the noble women have, who are ridden in carriages** [the word is derived from “Berlin”] **in the city**; there goes **a Jewish coach**, a couple of **horses harnessed in a Jewish way**; the coachman is in **linen trousers and a skirt embroidered all around and decorated with tassels like a Hungarian** who sells drugs has, and on his head he has **a very tall hat with angles on all sides; Chateau Margaux, Chateau Lafite, Rennes-Bordeaux, champagne** [phonetically distorted variants of wines] and **defective beer**)); Christian traditions and procedures (*ковтнув [чарку], не хрестячись; йому тяжко було сказати, що йтимуть до церкви; увійшли у хату, Юдун не хрестився* [gulped [a glass] without crossing; it was difficult for him to say that they were going to church; when they entered the house Judun didn’t cross]); stereotypic professions (*Аж ось під’їхали бричка, і з неї виліз, та так проворно, вже стар чоловік, чи купець-москаль, чи жид-шинкар, не вгадаєш; ...венгерець, що з ліками ходить; ... шестеро жидків, хто на скрипку, хто на баса, хто на дудку, на цимбали, на бубен, так і вчистили метелиці. Як же піднялось усе чортятство... батечки!; Еге, за сее все дякую своєму храницузу, - казав Юдун, - він із чортів набрав і кухарів, і клюшників, лакеїв, і хлопців* [And there came a coach, out of it got an old but lively man, either **a Jew innkeeper** or **a Russian merchant** you couldn’t figure out; ...**a Hungarian** who sells drugs; ...**six Jews** [derogative variant] **lively performed music on a violin, on a bass, on a pipe, on tsimbaly** [a Ukrainian string instrument], **on a tambourine**. If only you could see how **the devils danced...**, my God!; Yes, for all this I am thankful to my **Frenchman**, – said Judun, – he hired **cookers, housekeepers, stewards and boys from devils**]) (see Г. Квітка-Оснoв’яненко *От тобі й скарб*). Manner of speech and the use of a foreign language is one of the predominant attributes of a SS in Ukrainian horror texts, thus the SSs may speak a foreign

language (French (*От зараз і кинулись [чортенята] до Масляка та й загирготали не по-нашому, а по-панськи, як той хрещуц вчить паненят, <...> От чортенята зареготались, та і каже одна одній: “Ми думали, що він пан який та й заговорили до нього по-нашому, по-хрещуцьки; аж він, бачу, сього не втне”. Та й стали кивати на нього та й кажуть по-своєму: “Алло, мусье, алло; вене ici” [And [the devil kids] ran to Masliak and started cackling in a foreign language as nobles do, as a Frenchman teaches their children <...> The devil kids stopped laughing and said to each other: “We thought that he was some noble and spoke to him in our language, in French, but he, as I see, can’t get it.” And started nodding and saying in their way: “**Hallo Monsiur, hallo venez ici**]); have an accent (Yiddish) (*у речах він дзидзикав, мов жид; Чи ви бува, не з жидів, пане Юдун? – А по чім ти відгадуєш? – Та так щось, що ви на речах збиваєтесь на жидівство* [in his speech **he had a Jewish accent**; Do you come from the Jews, by chance, Mister Judun? – How do you know it? – It happens so that **you sound like one when you speak**]); use obscene lexis (Russian) (*До того ще почав лаятись, та так погано, що й москаль, здається, його б не переміг* [In addition to this, he **began cursing** so rudely that even **a Russian** seemed to have no chance to win]) (Г. Квітка-Основ’яненко, *От тобі й скарб*). Lowering the status of a SS takes place when it acquires additional attributes that unite it with the animal world (*на п’яті теж був палець, як у собаки; а скрізь тії пальці пролазили когті, мов у kota заморського; у роті зуби притьмом свинячі; борода б то йому і є, так цапина; коса з мишачий хвостик; “От коли по-собачому [а не по-французьки], – каже Хома, – то і я розберу, бо чував, як панський Іванька розговорює з кгарсоном”; собака побіг, спочатку тихо, потім скоріше, ще скоріше, а Тиміш услід. <...> Отямився вже у своєму селі на майдані перед каруселею. – “Приїхали,” – сказав пес. Тимко глядь, – а перед ним навкарачки та сама худюща Хайка* [he had **a finger on his fifth like a dog**; and through those fingers **claws appeared as if he was an oversea cat**; in his mouth he had **pig teeth**; he had **a goat beard; a braid like a mouse tail**; “If you spoke **Dog language** [but not French] I would understand because I heard as steward Ivan’ka spoke to the garçon”; **the dog** ran firstly slowly, then quicker and quicker, and Tymish followed him. <...> He came round only in his village on the square before the merry-go-round. – “We have arrived,” – **the dog said**. Tymko glanced at it and saw **a skinny Khayka** [a Jewish woman name] **in front of him on all fours**]) (В. Росковшенко, *Шанка*).*

Modern texts of horror discourse present a new way of expressing historical traumatic experience through the embodiment of the SS. Firstly, it concerns the content or meaningful side of this subject – it presents a post totalitarian or counter-ideological opposition. Post totalitarian opposition is

found in the text of M. Brynykh's "Хліб із хрящами" where the SSs are zombies, representation of which is not characteristic for the Ukrainian culture. Obviously, textual actualization of a European mythological creature, a zombie, makes this text modern and understandable to a wider circle of readers, but only on the surface layer. The decoding of the post totalitarian and intergenerational message of the writer depends upon the reader's having common historical background: the zombies appear from graves buried in a special place – село Міцне / the village of Mitsne – the earth there used to be the place of the constant oppression of the locals since the time of its foundation: the Mongol-Tatars, the landlord's family of the Strutitskys, Earl Steheinaur, landlord Rylsky are mentioned but they all died a violent death; further, proletarian socialist power caused deaths of locals in the 1930s, but the crucial point in the history of this village was the Famine of 1932–1933 (Golodomor). The earth that bore monsters (zombies) was propitiated by flesh and blood of locals who were condemned never to find peace after death by one of the soviet officers who managed the expropriation of bread and whose daughter was eaten instead. The text conveys a multiple SS: it is hidden in the past but is revealed in the present, its embodiment is unpredictable through the development of the text but in the end the SS is verbalized as *істота; гниляк; літній чоловік – один із небагатьох, у кого на обличчі збереглися обидва ока; у зотлілій енкаведистській шкірянці; викрикнув наказ* [a creature, a rotten creature; an elderly man – one of the few who had two survived eyes on his face; in a rotten NKVD leather coat; cried out a command]. This creature leads the rest of his army who are hungry and devour anyone on their way; intergenerational ties are revealed in the most inhuman and horrible way: *Хати глипали на них чорними вікнами, біля жодної з них отець Дмитро не бачив слідів. Якби не слово "ХЛІБ", що чорніло на стінах більшості осель, можна було б, про всяк випадок, ущипнути себе за носа – раптом вдалося би прокинутись? Але ці криві літери, похилені в різні боки, наче поспіхом встановлені вздовж дороги шибениці, не залишали жодної надії на щасливе пробудження* [The houses glared at him with black windows, and Reverend Dmytro didn't see any traces near them. If it were not for the word "BREAD" that was written in black on the walls of the majority of houses, one could, just in case, pinch his nose to wake up. But these crooked letters drooping at each other resembled hastily built gallows along the road and left no hope for a happy wake-up].

Counter-ideological opposition of SR and SS can be observed in the text of H. Pahutiak's novel "Слуга з Добромиля" which begins in a very eloquent way: *Пізнали небезпеку спершу із Заходу, коли вступили до Польщі, а тепер зі Сходу, про який мало що чули, й не зичили собі ані мобілізації, ані конфіскації, ані безчестя дівок і молодичь, бо від діда-прадіда добре знали, чим*

обертається для простих людей війна. За два місяці при більшовиках зрозуміли, що сам Антихрист ступив у їхні Бескиди <...> [They were endangered firstly from the West when they joined Poland, and now from the East, which they heard of not much and didn't want either mobilization or confiscation or dishonoring girls and women as they knew well from the ancestors what war brings to common people. During two months under the Bolsheviks power they understood that the Antichrist entered their Beskidy <...>]. Identifying mythological reference is made by assigning human features to the Antichrist: it looks like a human (*Солдати зіскакували з борту, брязкаючи зброєю і казанками. Деякі посунули відразу до церкви і стали на порозі. Були подібні на людей* <...>; *їх звуть енкаведистами, хоч насправді то слуги Антихриста* [The soldiers jumped from aboard clinking with their armament and pots. Some of them went straight to the church and stopped at the threshold. They were similar to people <...>; they are called **enkavedists** though they are **the servants of the Antichrist indeed**]; it speaks Russian (*Не положено! Скоро вас всех отсюда увезут. <...> Военная тайна* [It is forbidden! You all will be taken from here soon. <...> It is a military secret]); it behaves in a non-Christian way (<...> *Антихрист палить церкви, копрі дерев'яні, а й з кам'яних робить вертепи, стайні; [soldiers] виносять [from the monastery] образи, свічники, книги, а рушники зривають і кидають собі під ноги <...>; [the Antichrist] йому хочеться садовити [people] на палю, розпанахувати їм черева, виривати серце й печінку, пити ще теплу кров із золотої чаші, садженої дорогим камінням; [Leutenant] Не мав часу заглядати в ті смердючі книжки [religious literature], що розсипались від старості. Його відтручувала від них чистота радянського офіцера, як від зарази, або як опира відтручує дванадцять разів свячена пшениця* [The Antichrist burns wooden churches, and those built of stone are turned into dens or stables; [soldiers] take out [from the monastery] icons, candlesticks, books, embroidered towels are torn off and walked on <...>; [the Antichrist] wants to poke people on sticks, cut their bellies, tear their hearts and livers out, drink still warm blood from a golden cup decorated with precious stones; [Leutenant] didn't have time to look into those stinky books [religious literature] that fell apart from time. He was taken aback by them as by some infection because he was a clean Soviet officer or as if he were a vampire taken aback by wheat hallowed twelve times]); it is alien in Ukraine (*Лейтенант, який командував невеликим загonom осквернителів Лаврівської святині, став на сходах і довго дивився на гори, оповиті туманом. <...> Був сам із степу, мав у жилах трохи татарської крові, і в нього з'явилося, як кажуть французи, дежа вю: гори, які не вдасться завоювати, зрівняти із землею, а не тільки випалити дотла ліси, щоб там ніхто не міг сховатися. Як і його*

предки, він вважав основою військового мистецтва – жорстокість і терор. <...> Його плоть розчинялась у чужому пейзажі й слабла без поживи [The Lieutenant who commanded a small group of defilers of Lavriv shrine was standing on the stairs and looking at the mountains covered by mist for a long time. <...> He was from steppe, had some Tatar blood in his veins, and he had, as Frenchmen say, déjà vu: the mountains that won't be conquered, leveled to the ground, and not only forests burnt totally for no one could hide there. Like his ancestors, he considered cruelty and terror the basis of military art. <...> His flesh dissolved in the alien landscape and weakened without sustenance]); yet, he does not know his ancestors (*лейтенант не знав навіть свого батька, не те, що діда або прадіда* [the lieutenant didn't even know his father, not that his grandfather or great grandfather]). H. Pahutiak's text reveals one more peculiar feature of SS: it is the bearer of intergenerational traumatic transference for the SR and the reader, though it bears neither previous generational rooting of its own except historically motivated negative association with the Tatars nor future life continuity – all this makes it vulnerable.

The texts of horror discourse, being examples of imaginary possible worlds, represent a peculiar way of the emotional non-factual response to the oppressive politics of empires. These texts show an already processed and lived through in the national psychology traumatic experience that splashed out in the passionate form of narration built on the basis of subject-subject relation of SS and SR; the reference of the former is of two types – identifying reference-embodiment and identifying mythological – each of which has linguistic specificity of realization. The time and the geographical location of the texts creation influence the surface representation of the SS, though the sense is universal – it expresses anti-colonial, anti-totalitarian and counter-ideological tendency in the world perception of the Ukrainians that allows their adequate reading and understanding at any period in any part of our country.

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COLONIAL AND POSTCOLONIAL INFLUENCE ON VERBALISING SUBJECTS-SOURCES OF FEAR IN UKRAINIAN TEXTS OF HORROR LITERATURE

Summary

Fear is caused by different reasons, both universal human and predetermined by the historical memory of the nation. The purpose of the presented analysis is to enlighten the interrelation of the creation and perception of horror texts in Ukrainian cultural surroundings, taking as the object of the analysis the verbalization of subjects-sources of fear. After S. Hay, who studied the influence of “historical trauma” on ghost stories, we try to establish those ties between the Ukrainian history and horror texts which facilitated the linguistic representation of the sources of fear as representatives of the oppressive imperial culture. The historical trauma may be expressed on the textual level by the subject-source of fear and there always exists the opposition of the historically motivated horrific subject and the subject who is frightened by him/it (a Ukrainian local). After A. J. Greimas and J. Fontanille, passion discourse (which we believe horror texts belong to) is represented by polemic structures that determine the world of emotions. The texts under analysis belong to this type: the emotionally balanced world suffers commotion and the ontological basis of the world perception is damaged. The subject-source of fear has non-characteristic features – it is marked by attributes which in the Ukrainian social-cultural context and within the boundaries of horror discourse bear the connotation of fear and perform the corresponding text creating function. To make the analysis objective, texts of various historical periods have been used as the material of the research (H. Kvitka-Osnovianenko, H. Pahutiak and M. Brinikh and other).

KEY WORDS: historical trauma, text creation, text perception, horror discourse, subject-source of fear, subject-recipient of fear, postcolonial, possible world, reference.

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**KOLONIJINĖS IR POKOLONIJINĖS TEORIJŲ ĮTAKOS KURIANT SUBJEKTU REIŠKIAMĄ
BAIMĘ UKRAINIEČIŲ SIAUBO LITERATŪROJE**

Santrauka

Tyrimo tikslas – atskleisti ryšius tarp siaubo tekstų kūrimo ir suvokimo Ukrainos kultūrinėje aplinkoje. Remiantis S. Hey, kuris analizavo istorinės traumos poveikį vaiduoklių istorijoms, straipsnyje bandoma nustatyti ryšius tarp Ukrainos istorijos ir siaubo literatūros, kurioje siaubas siejamas su gniuždančia imperine kultūra. Tekste istorinė trauma atskleidžiama per subjekto kaip siaubo šaltinio lygmenį; jis yra opozicija subjektui, kurį gąsdina (vietinį ukrainietį). Remiantis A. J. Greimu ir J. Fontanille, aistros diskursą, kuriam, autorės nuomone, priklauso ir siaubo istorijos, reprezentuoja poleminės struktūros, apibrėžiančios emocijų pasaulį. Siaubo istorijos priskirtinos šiam diskurso tipui todėl, kad jose vaizduojamas emociškai stabilus pasaulis patiria sukrėtimą, dėl to griūva ontologinis pasaulio suvokimas. Subjekto siaubo raiškai būdingos netipinės savybės – jis perteikiamas pažymintais, būdingais ukrainietiškam socialiniam-kultūriniam kontekstui; siaubo diskurso kontekste jie įgauna su baimės sąvoka sietinų reikšmių ir atlieka teksto kūrimo funkciją. Siekiant objektyvumo, tyrime naudoti įvairių istorinių periodų tekstai (H. Kvitka-Osnovianenko, H. Pahutiak, M. Brinikh ir kiti).

REIKŠMINIAI ŽODŽIAI: istorinė trauma, teksto kūrimas, siaubo diskursas, subjektas kaip šaltinis.