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Section: WORD AND TIME

THE TERROR-FAMINE TRAUMA THROUGH THE NARRATIVE OF NOVELLA "HOLODOMOR" BY YEVHEN HUTSALO

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Abstract. One of the tasks of modern humanities, in particular Ukrainian one, is textualization of trauma as a memory that comes to life in “narratives of national identity”, since all the traumatic experience of previous generations, reflected on the mental map of Ukrainians, still remains not fully textualized, the whole situation is exacerbated by a new genocide, unleashed by Muscovy (Russia) against Ukraine. This article is devoted to the analysis of the novella “Holodomor” by Yevhen Hutsalo as a narrative of the collective trauma of the Holodomor, a terrible crime of the Moscow-Bolshevik dictatorship. The “trauma studies” methodology helps to research the narrative strategy, temporal-spacial modeling, ideological and literary sense of macro- and micro-images. The work of Ye. Hutsalo was not written not by a direct eyewitness, yet it shows to way future generations inherit traumatic experience. The story's narrative focuses on the adherence to the historical and literary truths regarding the terrible “experiment” of the Moscow executioners and it is emphasized at the chronotope modeling level: “tightness” of space horizontally - openness vertically; an exit from this locus of suffering is only through the grave. The author depicts the continent of the painful death of Ukrainian peasants, their struggle for life and for the salvation of their souls, the loss (or presence) of faith in the moral values that have been structuring their lives (the theocentric vertical) and all of that becomes a target of ruthless Moscow authorities who eagerly destroy everything, using food as a weapon.

Keywords: narrative, poetics, trauma, genocide, image, character, memory.

1. INTRODUCTION

The study of trauma (“trauma studies”) has become one of the topical areas of humanitarian research of our time. One of the most burning issues of today is the problem of collective trauma, its “reliving” aspect realized through talking and writing, since we are now in the middle of a war unleashed against Ukraine, and the aim of the Moscow fascists is to continue and finalize the Muscovy (Russian) genocide against Ukrainians, the genocide that is already centuries old. In the conditions of the open aggression by the enemy, who has been tormenting the living body of the nation, its spirit and flesh for centuries, the “narratives of national identity” (K. Korostelina) provide an powerful opportunity to revitalize and textualize the trauma as a memory not only of

the current crimes against Ukraine, but also of the old inflicted wounds, namely the monstrous cruelty of the Baturyn tragedy, the Zaporizhzhya Sich uprooting and destruction, serfdom, starvation to death of millions of people and the multitude of repressed victims of the "Soviet paradise" period. Being made to relive those terrible events, Ukrainians receive the opportunity to free themselves from the pseudo-values and inferiority complexes forced upon them by Moscow ideology for centuries, and finally find themselves. Devotion and passion of Ukrainian soldiers, volunteers, their heroism and resilience resonate with the heroic and tragic events of our history, making it possible to finally transform it into a heroic and victorious one.

2. ANALYSIS AND DISCUSSION

The term "trauma studies" has been introduced into Ukrainian literature and wider contexts through the works of T. Hundorova and S. Pavlychko. Namely, the publication of the scientific works collection "Postcolonialism. Generations. Culture" edited by T. Hundorova and A. Matusiak, the Professor of the University of Wrocław, can be seen as an important stage in it (Hundorova, 2018). One should also mention research works by V. Vasylenko devoted to the problem of trauma as a literary concept (Vasylenko, 2018).

The majority of Ukrainian researchers working on "trauma studies" consider the trauma of the Holodomor (the Terror-Famine) as the most deforming trauma of the national consciousness. There has also been developed and introduced the strategy for implementation of its tools and means.

3. RESULTS AND DISCUSSION

The topic of cultural and social consequences of the Holodomor has found its interpretation in V. Ohienko's work (Ohienko, 2013). Ohienko (2013) emphasizes the connection between the traumatic experience of the past and the "domain of culture": "Cultural trauma of the Holodomor is a realized and articulated psychological trauma brought into the culture domain" (p. 151). According to the literature researcher, as a subject of research this trauma "appeared among the the Ukrainian diaspora in the chronological period between the establishment of the two Ukrainian diaspora scientific institutions – the Ukrainian Scientific Institute of Harvard University (1973) and the Canadian Institute of Ukrainian Studies of the University of Alberta (1976) - and the publication of R. Conquest's book "Harvest of Sorrow" in 1986" (Ohienko, 2013, p. 152).

However, it was the Ukrainian diaspora that was the first to bring back the memory of the Holodomor – both at the level of oral narrative (in the stories told to their own children and grandchildren), and through the trauma textualization. There is no doubt that in terms of literary discourse regarding the issue nothing is more moving and "painful" than the works of V. Barka "The Yellow Prince" and U. Samchuk "Maria". In fact, the "event history of the Holodomor" is quite well studied. There have been published extensive collections of documents (Pyrih, 2007), the eyewitness accounts have been recorded, and various international projects have been launched.

It is worth mentioning some Ukrainian writers who were among the first ones to dare to write about the famine that killed Ukrainian peasants still living in the conditions of the Soviet reality, even though they raised the topic during the period of the Khrushchev's thaw and they still could not talk about it in full voice: they were Mykhailo Stelmakh ("Swans-geese are flying", 1964), I. Stadniuk "People are not angels" (1962), A. Dimarov "Thirties" (written 1966, published 1988). Following their examples, some writers would return to the topic much later, in the period after Ukraine gained independence ("Lynching" by A. Dimarov, "Vine Coffin" by P. Naniiv, "In the Clutches of Death" by M. Potupeyko, etc.).

Pouring trauma into the text form, creating a narrative discourse in memory of the Ukrainian nation genocide, "reliving" as a way to get rid of trauma's impact have also found their manifestations in the work of Yevhen Hutsalo – namely, in his novella "Holodomor" and the collection of short stories "The Singing Willow Vine Cradle", both of which deal with the traumatic events of the Holodomor, Bolshevik repressions and war. In our opinion, the above-mentioned works of Ye. Hutsalo are not fully sufficiently studied yet, at least in terms of the "trauma studies" discourse, although the PhD thesis of Tymoshchuk (2005) and the article of N. Gorbach (2008) do contain analyses of certain aspects of the literary work in question, in particular "the analysis of the psychological modeling of the figurative system of the work". Ye. Gutsal did not witness the events first-hand, thus, he was living proof of the fact that the children and grandchildren of those traumatized could experience terrible consequences of the deeply traumatic events at the subconscious level.

It is no coincidence that Ye. Hutsalo chooses "remembering and recollection" as a kind of strategy for modeling his narrative, yet, it takes reading several first lines of the work to clearly understand that this is the memory of generations, his genetic code speaking: «Мене ще й на світі не було тоді, а я навч бачу дядька Павла Трохимовича Музику» ["I was not even born back then, yet I can clearly picture uncle Pavlo Trokhymovych Muzyka"]. It is through the eyes of this character that the reader will follow the events in the village. However, it is a different aspect that deserves all the attention: the opening phrase - "Мене ще й на світі не було тоді" ["I was not even born back then"] which is a recurring refrain popping up in the narrative telling the stories of individual characters' fates attests to totally different, invisible point of view. This view "from above" takes record of events, characters' mental state changes, it describes the state of a person dying from starvation.

The story revolves around the destruction of the Ukrainian being space on the example of one village in the temporal space of spring – summer. The village seems to be sneaked from a different world, as if it is the only village on Earth and it has almost been devoured by evil. Therefore, the chronotope of the work is modeled "spherically" – on the one hand, it is a space clamped horizontally, detached from the rest of the world, on the other – it is open vertically as an exit from the space of dying. There are characters who strive to heaven with all their souls, despite total despair and terrible trials they are put through. Обертаючи простір села довкола осі день – ніч, життя – смерть, автор показує материк болючого вмирання українських селян, боротьбу за життя і за порятунок душі. It terms of physical movement, the characters cannot go away or escape as there is no movement "beyond", but only the "flow" of the energy of life into the terrible black hole of suffering and death: into a collective pit where dead and not-yet-dead are thrown. With the help of the village space revolving around the axis of day - night, life - death, the author describes the continent of Ukrainian peasants painfully dying, their struggle for life and for the salvation of souls.

In the given work, it is Pavlo Muzyka who is a typical representative of the Ukrainian peasantry, whose defining features are hard work and morality, i.e. the basic spiritual coordinates, yet even this character has undergone the "destruction of individuality". This is clearly evident in the appearance of Pavel Muzyka, as this man seems to be merging with soil, and the process of transformation - the transition from a living person into another substance - is irreversible: «Невисокий, покручений, наче корч, й голова в нього, мов корч. Запалі, завжди в пелені слъзовиння очі скидаються на двох переляканих павучків, які сновигають і сновигають, ніяк не сховаються в шпарках» ["He is short, twisted, like a driftwood, and his head is like a driftwood. His deeply-set, always veiled with tears, eyes resemble two frightened spiders, that crawl and hurry, yet try and fail to hide in their cracks"] (Hutsalo, Ye., 1996, p. 367).

The author emphasizes two dominant psychological states of a person in a situation of constant danger: fear and urge to become invisible, to blend with the surroundings. This man is like a wound and the soil heals it, treats it and draws it in. At the same time, the detailed panoramic description of nature given in the text creates a sharp aimed at highlighting the idea behind the work - a Ukrainian village that Bolshevik demons turn into hell: «Досвіток, золоті зорі вишито на сірому полотні неба. Пахне рососою з лопухів, бузини та полину, й зрідка озиваються весняні пташки у свої дзвінкі сопілочки. Але в селі не меншає досвітнього смутку від їхньої гри. Село сонне й тихе, як після маківки» ["Dawn, golden stars are embroidered on the gray canvas of the sky. It smells like dew on burdock, elderberry and wormwood, and there occasionally twirl birds as reverberant flutes. Yet, it doesn't lessen sadness of the village. The village is sleepy and quiet, as if drunk with the poppy milk."] (Hutsalo, Ye., 1996, p. 367). The beauty of nature is deceptive, because the village is "as if drunk with the poppy milk", people feel exhausted and dazed

Pavlo Muzyka becomes a kind of epicenter of the simulation of the Ukrainian village cosmos plundered by Bolsheviks: he notices the open door in the church, which has been long abandoned and where no sermons are served (the priest has also disappeared somewhere). Being filled with hope, overcoming his fatigue, the man gets up the hill to the church like as thirsty man goes to the water spring ("for unfathomable power calls and beacons"). The mysterious disappearance of the priest the previous autumn, mentioned in the text, the fact that his house has been burned down, both account to the fear deeply inflicted to the victims by the satanic authorities: «ось сьогодні був, а на ранок не стало, наче вознісся на небо. І начебто ніяка чорна машина по батюшку не приїжджала. А ще через день опівночі згоріла його хата під гнотом» ["he was here during the day, but in the morning he disappeared, as if ascended to heaven. And it didn't look as if there was a black car. And the day after it, at midnight, his house was burned down."] (Hutsalo, Ye., 1996, p. 367).

When it turns out the church has been burgled, the fear temporarily backs down, the peasants shouting "They stole the gods!" and "like a ball of dry tumbleweed" they crowd Muzyka all those "frail women and senile women who still find the strength to get off the bench or the clay house furnace". It is the subconscious anger that drives them, and this tangle of human bodies seeks vigilante justice. With each step made the frail figures are feeling a stong burning desire to resort to commit violence – it manifests the righteous anger at the thieves. They take the life of a stange innocent boy, as the icon has been found hidden under his shirt. Nothing has stopped the "avengers" neither children's pleading eyes, nor the explanation that the icon has been found in the weeds and shrubs, not even the "appearance of the Mother of God" from torn gray shirt on thin child's chest. People infected by the beast's virus disregard even "the holy righteous eyes that always grant forgiveness" (Hutsalo, Ye., 1996, p. 379). «Хвиля людського божевілля закипіла, завирувала, руки простяглися – і вп'ялися в дитину». ["The wave of human madness boiled, chrned, hands stretched out – and got into the child."]

The narrative strategy chosen by the author at the compositional level has made it possible to model the literary space of the story from separate fragments, with each of them having its own culmination. This kind of fragmentation is observed at both the narrative level and the architectural, post-traumatic one. Some of the fragments have the form of dialogues, sharp and intense, they reveal the confrontation between two ideological enemies: Pavlo Muzyka and his neighbor Harkusha. While Harkusha barely stays upright due to hunger, he remains an "activist". He has smelled some food (the Muzykas have cooked a caught hedgehog with a handful of hidden grain), and has come to beg his neighbor for food for his children. The emotionally charged dialogue of the two enemies unfolds in a dramatic action: Harkusha's pleas and the statement that he hears the sound of grinding millstone every night in the Muzyka's barn repeat as a refrain. Yet, Pavlo Muzyka doesn't budge: «дітей своїх пожалів... а чужих дітей він пожалів? Значить, чужі

діти хай пухнуть і здихають, а для своїх просить милостині?» ["so his children deserve pity... yet has he pitied other people's children? He lets other people's children perish from starvation, swell and die, yet he begs for alms for his ones?"] And his words break the air like a terrible curse: «А не буде милостині ні тобі, ні твоїм дітям, бо не треба вашого насіння на землі» ["There shall be no alms for you or for your children, for your seed is not needed on the earth."] (Hutsalo, Ye., 1996, p. 381). Then there goes a fully dramatic episode when Uncle Pavlo brings Harkusha the news of the death of the seven-year-old Yukhimchuk: «Батько хилиться перед Юхимчиком на коліна, бере на руки, а хлоп'яче тіло в його руках ламається, й голівка з білим чубчиком западає на спину» ["The father kneels before Yukhymchuk, lifts him, and the fragile boy's body breaks in his hands, and the head with a white bang falls on his back"] (Hutsalo, Ye., 1996, p. 382).

The blurring of the world's integrity, the loss of temporal and special coordinates; these signs emphasized by the "trauma studies" researchers in the narrative strategy of the literary text have clearly affected the character of Pavlo Muzyka's daughter. Her delicate soul (the girl has a deep sense of beauty, she is musically gifted) cannot withstand the horrors of reality, that's why from time to time the girl's mind seems to slip into some borderland between worlds. The young beautiful girl wants to be attractive, to be desired, – the vital force is trying to overpower death, which is waiting for Halya. Her parents watch with fearful eyes their daughter randomly starting to sing, when she fathoms she hears singing in a frozen village, or when she gets ready to the evening youth gathering. Yet, perhaps it is Halia's visit to the cross that becomes the climax of the whole story.

The author tries to describe the fear paralyzing Halia, he shows how «невідомо сила виносить Галю з поруйнованої німої хати» ["an unfathomable force takes Halia from the destroyed silent house"] (Hutsalo, Ye., 1996, p. 367). The girl is paralyzed by fear, as she catches sight of a macabre picture: dogs are tearing something to pieces: «Божжженьку ж мій, та це людська голова!» ["My God, that's a human head!"]. Hutsalo also provides a horrifically naturalistic description of a human head torn by dog fangs, and Halia realizes this is the head of her godmother. Since then, Halia falls seriously ill. The Muzykas' house is now full of hunger, fear and concern for the daughter. Researchers of the Holodomor trauma state that the "symptoms of trauma" "include a feeling of constant repetition of a traumatic event, illusions, hallucinations, dissociative episodes of a return to the past, a strong psychological disorder, psychological instability" (Ohienko, 2013, p. 148). In the character system of the story, of Halia's character and image are symbolic. She is an embodiment of the ruined youth, the female and maternal nature that hasn't had a chance to bloom. This girl should have been the symbol of the future, yet her psychic is already disrupted, from time to time she slips into the borderland, and her physical life is also clearly threatened: it is unlikely that the Muzykas will manage to save their daughter from starvation.

The author's narrative strategy allows description of the terrible realities of the doomed village not only through the "close" view prism. The author shows the everyday life of those still alive, and these days flow like a deep river, slowly, inexorably and irrevocably carrying each of the characters to the only way out of their misery - the common grave; short individual stories are "highlighted" by significant reality details (people have eaten almost all the dogs; a small child licks off the grass the "drops of gruel" spilt by the village council head; people catch sparrows and swallows so as to stay alive). Doomed children and their helpless parents cannot but impress, Hutsalo compares kids with birds that lost their "wings" by force: «Малі діти, старшенькі діти, старші діти зранку нипають по селу. Вони схожі на птахів, які літали в вільних небесах, захмелілі від прозорої блакиті, але обтяли їм крила – й тепер, безкрилі, вони тюпають по землі» ["Toddlers, small kids, older children wander around the village since morning. They are like birds that used to fly freely in the sky, drunken with its blue clarity, yet, they have had their wings cut – and now, wingless, they are trotting on the ground"] (Hutsalo, Ye., 1996, p. 420). The

faces of those children have lost all signs of individuality, their once full of life face are now smeared by hunger, instead one can notice the features of the yellow prince of death on them.

However, there are also characters in the story, who preserve the light of humanity despite the terrible seal of physical weakness, for instance the Pavlo's neighbour Yustyna. Pavlo sees how Yustyna lets some strange woman with a big bag and a small child to her house. The feeling of something terrible and inevitable, awaiting for the traveller and her little daughter, has hung in the house like a grim burden. Finally, Maria asks: «Може, ти зараз підеш до Юстини – і врятуєш ту жінку з дитиною?» ["Perhaps, you can go to Yustyna now and save that woman with the child"]. Maria is kneeling before the icon of Mary the Virgin all night, begging to save innocent souls. And in the morning she announces that at dawn Yustyna had blessed that woman with the child and said her farewells.

The grouping of characters in the Ye. Hutsalo's story is clearly determined by its main idea. Most of them are united by suffering and misery, sealed off with hunger and death, although this group also includes some of the ideological enemies - in particular, there is Harkusha who is himself being starved, yet he continues to firmly cling to the Bolshevik ideology. However, amidst them there are people who still have something humane in their souls. This group of characters can be divided by the line, and this boundary is created by their proness to light or darkness. The second group consists of the characters of Vasyl Hnoievyyi, his "companion" Khriashchuvatyi – the thieves-"activists" who are trying to please the new government during the day, but at night they turn to robbery, there are also supporting characters of the devilish system servants– the village council head and the collective farm head as well as their wives.

As a contrast to the handful of barely alive "collective farmers", there come to life the characters of the village council head Yaremnyi Kindrat and the collective farm head Matviy Shpytalnyk. These fat, self-satisfied men play chess, give speeches dedicated to the Labor Day and the world revolution. The gramophone thunders, Russian "Katiusha" booms over the Ukrainian village, and the recorded happy female contralto stupifies the barely alive people. There is place for a terrible contrasting image of the village council head's house against the background of the general decline, the former "laughs with blue windows". Hungry children from all over the village gather around this house, like enchanted, and they greedily look at the streams of smoke from the chimney. Moreover, the head's wife "in a white cheerful dress" comes out to pour out the slop: she does not care about «гоłodні дитячі очі, не надривають серце ребра, що світяться з-під подертих сорочечок» ["hungry eyes of the kids, the fact their ribs peak out from under torn shirts, that does not break her heart"] (Hutsalo, Ye., 1996, p. 382).

As the kaleidoscope of macabre stories unfolds, there appear pictures, each of them more terrible, until finally the most terrible face of hunger is revealed in forms of madness and cannibalism. While the story goes on describing the tragedy of the village, its hostage inhabitants, the author only hints at it, yet there is a lingering feeling of something more terrifying than death, and it finds its climax in the scene where Andrii Synytsia, who has gone mad from hunger, proposes for marriage and tells he has something to celebrate his wedding with– "[he] cooked meat" – and there is almost no hope left. Hunger is omnipotent, it determines the behavior even of those who resist it, it is multifaceted: for the most part it resembles a dried-up corpse or a swollen body of a still breathing but dead inside man, sometimes it is a snake of a human (Hnoievyyi), a "dog man" (Khriashchuvatyi), sometimes it resides in the images of those who instigate it – the self-absorbed fat faces of the village authorities and their wives deaf to the sufferings of others.

In the eyes of a hungry child, white bread given by a young woman resembles the sun. It seems that the carriage which brings a man and a woman (her head "shines with wheat-coloured hair"), both of them illuminated by the sun, is from another world as they break into the deadly dusk of the village, and they appear as a mythical mirage before the hungry children. Still, the carriage stops, - and the woman has white wheat bread in her hands and she goes to the children.

Little Katrusya is convinced: «Ця Мати Божа зійшла з неба на землю й принесла хліба» ["It is the Mother of God who has come down from heaven to earth and brought bread."]. And the way how this child eats bread is more than striking: it's far from simple food. It is communion with life, sun, and light: the child projects the genetic memory of Ukrainians bringing back the terrible trauma that cannot be erased from the subconscious: «Зуби самі хочуть вкусити хліб, але вуста цілують. Цілують першим довгим поцілунком, і такий цей поцілунок солодкий, запаморочливий! Цілують другим довгим поцілунком – і цей поцілунок ще запаморочливіший, ще солодший! Відривається від скибки, дивиться на неї так, наче скибка золотою птахою прилетіла в її долоні невідомо звідки – й ось так само випурхне, полетить, зникне. Обережно, з самого краєчка надкушує скибку хліба – й завмирає з заплющеними очима. Дивна цілюща сила хліба п'янить її дитячу голівку. Катя боїться жувати, лише язиком ледь трішки торкається хліба. Торкне язиком – і замре, торкне – і зомліє з утіхи» (Hutsalo, Ye., 1996, p. 382). "Her teeth want to sink into the bread, but the lips kiss it. They kiss it with the first long kiss, and this kiss is so sweet, dizzying! Then there is a second long kiss – and this kiss is even more dizzying, even sweeter! [She] tears herself away the slice, looking at it as if this slice has flown into her palm like a golden bird out of nowhere – and in the same way it may take up, fly away, disappear. Carefully, just the crust, she bites into the slice of bread – and freezes with her eyes closed. The strange healing power of bread intoxicates her innocent head. Katia is afraid to chew, she barely touches the bread with her tongue. Her tongue would taste it – and she freezes, would touch it – and melt with happiness" (Hutsalo, Ye., 1996, p. 382).

The story introduces one more important supporting character that appears only in the final part of the work, yet has an extremely valuable ideological and literary sense. Trying to catch some birds in the forest, a teacher hears a child's cry: «на чорній землі біліє зіжмакана полотняна рядюжка, а на рядюжці – немовля. Немовля лежить на спинці, а по грудях і животику лазять червоні мурахи» ["on the black ground there can be seen something white, a crumpled piece of linen, and there is a baby in it. The baby is lying on its back, and red ants are crawling on its chest and tummy"]. Unable to find the baby's mother, the teacher takes it to the village. And it creates a symbolic picture – a teacher with the saved baby in his arms – it provides this tragic story with a light of hope. Those timid, yet persistent words about God certain character would utter from time to time finally acquire their high meaning in the final scene, as an answer to the teacher's question: «хто ж відцурався від тебе?» ["Who has left you behind?"]. However, despite the "wide light world is silent", the image of the baby implicitly hints at another the Saviour coming to the earth, at a chance of salvation for the whole "wide light world" which has darkened under the torturers of its tormentors.

4. CONCLUSIONS

A long silenced collective trauma must find its way into words in order to become a cultural trauma. Using the tools and methodology of "trauma studies", our research provides the analysis of Yevhen Hutsalo's novella "Holodomor" (The Terror-Famine). The story represents the discourse of "post-traumatic writing", it testifies to the individual and collective catastrophic experiences of the terrible Moscow experiments on Ukrainians and makes them known.

The work of Ye. Hutsalo has not been written by a direct eyewitness, and it proves that traumatic experience goes down to future generations. The story's narrative focuses on the adherence to the historical and literary truths regarding the terrible "experiment" of the Moscow executioners and it is emphasized at the chronotope modeling level: "tightness" of space horizontally - openness vertically; an exit from this locus of suffering is only through the grave. The author depicts the continent of the painful death of Ukrainian peasants, their struggle for life and for the salvation of their souls, the loss (or presence) of faith in the moral values that have been

structuring their lives (the theocentric vertical) and all of that becomes a target of ruthless Moscow authorities who eagerly destroy everything, using food as a weapon.

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Мафтин Наталія. Травма Голодомору крізь наратив повісті Євгена Гуцала «Голодомор». *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 44–52.

Текстуалізація травми як пам'яті, що оживає в «наративах національної ідентичності», є завданням сучасної гуманітаристики, зокрібно й української, адже увесь травматичний досвід попередніх поколінь, відбитий на ментальній карті українців, що досі залишається не наративізований повністю, загострюється в ситуації нового геноциду, розв'язаного Московією (Росією) проти України. Пропонована стаття присвячена аналізу повісті Євгена Гуцала «Голодомор» як наративізації колективної травми Голодомору, страшного злочину московсько-більшовицької диктатури. Шляхом використання методології «trauma studies» досліджено наративну стратегію, моделювання часопоростору, ідейно-художнє навантаження макро- і мікрообразів.

Твір Є. Гуцала, написаний не безпосереднім очевидцем, засвідчує, як травматичний досвід передається прийдешнім поколінням. Скерованість наративу повісті на дотримання історичної й художньої правди про жахливий «експеримент» московських катів акцентовано на рівні моделювання хронотопу: «затиснутість» простору по горизонталі – розімкнутість по вертикалі; вихід із цього локусу страждань лише через могилу. Автор показує материк болючого вмирання українських селян,

боротьбу за життя і за порятунок душі, втрату (чи збереження) віри у те високе, що досі структурувало їхнє життя (теоцентрична вертикаль) і що так заповзято, використовуючи їжу як зброю, ламає «москальська» влада.

Ключові слова: наратив, поетика, травма, геноцид, образ, персонаж, пам'ять.