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IMAGOLOGICAL DOMINANTS IN THE WORK BY OLHA MAK

ІМАГОЛОГІЧНІ ДОМІНАНТИ В ТВОРЧОСТІ ОЛЬГИ МАК

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The article is devoted to the study of imagological images in the work by Olha Mak. The concept of “imagology” is studied as a branched system of related disciplines that studies historical, cultural, sociological, psychological, political aspects of the images functioning of the “others”. The relationship between language, culture, various types of art, literature, folklore, scientific work, data of semiotics, ethnolinguistics, ethnopsychology, ethnography, ethnology, cultural studies, history, political science, etc. in imagology is indicated. It was noted that an essential feature of any culture is the division of the world into internal (“own”) and external (“foreign”) space. It has been studied that an individual determines his/her belonging/non-belonging to the world of a specific culture by delimiting “own” space from the “external”. It is emphasized that imagology has an interdisciplinary character. It has been studied that historical imagology studies the genesis of the ideas of one people/society/group of individuals about the “others” in the course of the historical process. It was noticed that the individual dimension of history in the work by Olha Mak becomes the basis for revealing its general temporal and sociocultural context. It was noted that the artist raised the issue of belonging and not belonging to own culture of autochthonous Indians in the novel “Zhaira” (1957–1958). It is emphasized that Olha Mak, using the example of the image of the Indian woman Zhariia, showed how the Portuguese were able to erase the identity of the Indian woman. It is observed that the various tribes of Indians in the novel, despite their tribal diversity are not an archaic society with established patterns of behavior. The results of the research can be used in the teaching of Ukrainian literature and literary theory courses. They will be useful in the development of course and diploma theses for students of philological specialties.

Key words: imagology, “own/foreign”, civilization, identity, colonization, historical time, ethnos.

Статтю присвячено дослідженню імагологічних образів в творчості Ольги Мак. Досліджено поняття «імагологія» як розгалужена система споріднених дисциплін, що вивчають історичні, культурологічні, соціологічні, психологічні, політологічні аспекти функціонування образів «інших». Вказано на зв'язок між мовою, культурою, різних видів мистецтва, літератури, фольклору, науковим доробком, даними семіотики, етнолінгвістики, етнопсихології, етнографії, етнології, культурології, історії, політології тощо в імагології. Зауважено, що істотною ознакою будь-якої культури є розмежування світу на внутрішній («свій») та зовнішній («чужий») простір. Досліджено, що індивід шляхом відмежування «свого» простору від «зовнішнього» визначає свою належність/неналежність до світу конкретної культури. Підкреслено, що імагологія має міждисциплінарний характер. Досліджено, що історична імагологія вивчає генезу уявлень одного народу/суспільства/групи індивідів про «інших» в ході історичного процесу. Помічено, що індивідуальний вимір історії у творчості Ольги Мак стає основою для розкриття її загального темпорального й соціокультурного контексту. Помічено, що в романі «Жаїра» (1957–1958 рр.) мисткиня підіймає питання належності та неналежності до своєї культури автохтонних індіанців. Підкреслено, що Ольга Мак на прикладі образу індіанки Жарії показала як португальці змогли стерти ідентичність індіанки. Спостерігається, що різні племена індіанців в романі, попри племінну розрізненість, – не архаїчне суспільство з усталеними моделями поведінки. Результати дослідження можуть бути використані при викладанні курсів української літератури, теорії літератури. Вони стануть у пригоді при розробці курсових та дипломних робіт для студентів філологічних спеціальностей.

Ключові слова: імагологія, «своє/чуже», цивілізація, ідентичність, колонізація, історичний час, етнос.

The **basis** of the investigation formed the work of domestic and foreign linguists, such as: I. Kutsyi, A. Rega, M. Kostomarov, J. Leerssen and others.

Presentation of the main research material.

The signs of imagological scientific discourse are present in the works by M. Kostomarov (“Two Russian nationalities”) and V. Antonovych (“Three national types of people”) in the Ukrainian scientific tradition; P. Kulish, M. Drahomanov, I. Franko,

A. Krymskyi, and others were interested in questions from the field of imagology. All the same, imagology as a separate branch of humanitarian studies has been singled out in our country relatively recently. The ethnopsychologist V. Yaniv and the literary critic D. Nalyvayko became well-known representatives of imagological problems among Ukrainian scientists. With regard to Ukrainian historical science, the notion of the “other/stranger” as a scientific problem did not

find due interest in it until recently, but remained a kind of “intellectual other” (H. Kasianov) [1, p. 2].

Imagology is interpreted in a purely literary sense – as a theory of the literary image of the “other” in scientific texts. However, in the historical, sociological, cultural, political, and mass media aspects, it is understood much more broadly – as any interpretation, reception or idea of the “stranger” or the “other”. “The status of imagology in modern humanitarian knowledge, noted A. Oshchepkov, is not fully defined. Some researchers consider imagology as a theoretical or historical-literary discipline within the framework of literary studies, as a “teaching about images” /.../ or as a study of persistent images of someone else, other (by ethnicity, culture and language affiliation), objectified in literary texts /.../; others – as a section of historical science, which investigates those ideas about another people or country that form in the public consciousness of one or another country at a certain historical stage /.../; the third – as a branch of cultural studies or sociology, which investigate the perceptions of cultural dialogue participants about each other /... /; the fourth – as a technology of creating images” [1, p. 2].

In general, scientists mean an interdisciplinary scientific direction, which has as its subject the study of images of other/foreign societies, peoples, countries, cultures, environments, etc. by the term “imagology”. This concept comes from the Latin word “imago”, which means “image”, “reflection”. Imagology not only reveals the image of the “other/stranger”, but also characterizes the subject of perception itself, i. e., it also reflects its “own” system of values through the analysis of the “stranger”. The subject of imagology is images of other countries and cultures, created in a certain national or regional consciousness and reflected in literature. These images/images are integrated, specific ethno-cultural and socio-cultural discourses, which are marked by significant durability and duration, but are not immutable by their nature [1, p. 2].

Imagology is an extensive system of related disciplines that study historical, cultural, sociological, psychological, political aspects of the functioning of images of the “others”. Its sources are language, culture, various types of art, literature, folklore, scientific work, data from semiotics, ethnolinguistics, ethnopsychology, ethnography, ethnology, cultural studies, history, political science, etc. Based on the analysis of these sources, imagology carries out their generalization and development of a general scheme of reception of “others” in the consciousness of a certain group of individuals. We can also talk about historical imagology, which studies the genesis of the ideas of one people/society/group of individuals

about “others” in the course of the historical process as imagology has an interdisciplinary character.

An essential feature of any culture is the division of the world into internal (“own”) and external (“foreign”) space. An individual determines his own belonging/non-belonging to the world of a particular culture by delimiting “his” space from the “external”. A key role is played by the symbolic concept of the border of the cultural space in the process of cultural self-identification. The internal space is marked as “our”, “ours”, “safe”, “cultural”, etc., as opposed to “other”, “foreign”, “hostile”, “dangerous”, “chaotic”, which is clearly distinguished from “own”. Scientists attribute the image of the “other/foreign” to the most ancient, archetypal ideas, and the binary opposition “own-foreign” is one of the fundamental universals in human consciousness. A person positively perceives what is familiar and understandable to him, that is, “his”; everything that is unclear is devalued and perceived in a mythological or negative-biased vision [1, p. 2].

The individual dimension of history in the work of Olha Mak becomes the basis for revealing its general temporal and sociocultural context [2, p. 65]. Olha Mak depicted the conflict of two civilizations: Indians (indigenous inhabitants of Brazil) and Portuguese (colonizers and conquerors) in the 17th century in the novel “Zhaira”.

We can see the imagological dominance of the Portuguese colonizers over the indigenous Indians at the beginning of the novel “Zhaira”.

Example 1. “People from noble families who took on their shoulders the entire burden of the first steps of colonization of the wild land” [3, p. 20] gathered in the house of the noble Gabriel de Lara. A friend of Gabriel de Lara, the noble Zhvon Goncalves Peneda believes that the colonizers eventually assimilated with the Indians:

Example 2. “We mix with this land and become like each other: we give it civilization, and it gives us savagery. The differences between us are being erased” [3, p. 22]. Gabriel de Lara’s wife, Donna Isabella, was sure that the future children of Indians and Portuguese, half-breeds, are the future of the New World (Brazil):

Example 3. “Good upbringing does not leave the slightest trace of savagery on such descendants, and they become greater patriots than the Portuguese themselves in some places. Mixed race is the healthiest, most viable element on this earth, and the future of the country is in their hands” [3, p. 112–113].

Pirauna’s (Zhanuariia’s father) mental picture of the world had imagological ideas about “own” and “other” / “foreign”. He hated all the Portuguese and always dreamed of regaining freedom not only for himself and his family, but also for all Indian slaves:

Example 4. “You can flatter your greatest enemy, you can make your friend for life and death, if you treat him well. And with whites – no! The better you are for him, the more submissive, the more he benefits from you, the more firmly he will hold you in his arms. They call it “to love”!... What have we done to them? Did we take away their hunting grounds? Did we take their fish rivers? Destroyed their cultivated fields? Why are they destroying us? Why are Indians taken into slavery” [3, p. 74].

Pirauna was sure that the colonizers wanted to exterminate all the Indians:

Example 5. “... But I know for sure: they want our land and everything that is on it and in it. They want to devour everything! They want to exterminate us in order to take everything for themselves, and those who are not exterminated will be forced to work for themselves” [3, p. 74].

Many Indian slaves professed the Christian faith, but even in the church there was no place for Indian slaves in Paranagua:

Example 6. “The richest and most prominent citizens of Paranagua took the front seats, the poorer and less important people sat behind them, and at the very end sat free wage workers. Slaves such as Indians and Murins crowded at the very entrance, or even outside, behind the door” [3, p. 119].

The main character of the novel Zhanuariia is a slave, an Indian born in captivity. The girl was proud and stubborn like all Indians. Her owner Donna Isabella became Zhariia’s godmother, so the young Indian girl was strongly influenced by her colonizers. Donna Isabella spoiled Zhariia, she bought her beautiful clothes and jewelry, and she also did not force her goddaughter to work a lot and hard.

Zhaira always dreamed of being free, of having a noble status, of being rich and of having many Indian slaves. However, she remained a slave and her blood parents always reminded her of this. The image of a mindless self-serving slave appears before the reader when Zhaira is ashamed not only of her Indian origin, but also of her parents Pirauna and Sabia. Her attitude towards her mother is superior, towards her father – contemptuous. Zhanuariia dreamed of being in the place of the influential colonizers of Indians – Brazilians, she wanted to marry a high-status Portuguese.

Olha Mak using the image of the main character Zhanuariia as an example, showed how the Portuguese were able to erase the identity of an Indian girl. The girl subconsciously felt that she did not belong to her native Indian culture. The girl did not know free will:

Example 7. “You were born in slavery and do not know the taste of free will”, – she remembered her father’s words” [3, p. 161].

Zharia, as Donna Isabella’s goddaughter, felt superior to the other slaves in the de Lara household. The girl was very cruel, precisely because she was singled out among slaves from childhood. She behaved with the slaves as their owner, but not as a slave and an Indian like they were. Once, Zhanuariia severely beat the slave for improperly serving the table:

Example 8. “Kick you, you, ugly, kick you, kick you! – she condemned after each blow, panting with anger. – Kick you one more time, so that you don’t dare to slap! Do as I say! Is it clear? Salome withdrew her hands, which she used to protect her face” [3, p. 91].

Zhanuariia’s godmother, Donna Isabella, stopped showing affection for the Indian slave when Anna Maria, Gabriel de Lara’s goddaughter, came to the de Lara house from Spain. Which means that the slave was “played” and now she became unnecessary. Still, Zhari was not a free dame. She still remained a slave. After Zhaira brutally beat de Lara’s goddaughter Anne-Maria, she was whipped to death by Maurice. But Zhaira survived, she endured the pain of every blow to her young body. Priest Zhoakin came to visit Zhaira at this difficult moment in her life. Olha Mak showed the real face of the colonizers, who in turn dominated the slaves with the help of the image of a Frey – honest, but not at all sympathetic. The Portuguese came to a foreign land with weapons and a large, strong army. Their main goal is not to destroy, but to conquer the Indians. Zhoakin insists that Zhaira is nothing, has no culture, she is only a slave, without a soul and feelings:

Example 9. “Don Gabriel is a slave owner, however, his slaves are people alien to him by blood and race, and you would keep slavery of their own brothers and sisters. Don Gabriel always says with pride: “I am Brazilian!”, and you would sooner admit that you are a slave than you should admit that you are an Indian. You have no nationality, you are a plant without a root, you are a real slave, and therefore you should not be equal to Don Gabriel” [3, p. 235].

Depicting her heroine in various environments, the author consistently makes the transition from the world of colonizers, whose psychology and principles of thinking are revealed in the first part of the novel-dilogy, to the world of indigenous Indians, who made attempts to realize themselves as historical community only during the confrontation with the imperial center [2, p. 65–66].

The Indians in the novel “Zhaira” are not an archaic society with established patterns of behavior despite their tribal differences. The small Ares tribe depicted in the work certainly has a sense of historical time. However, their perception of history is marked by a certain originality due to the temporal dimension of their existence. The author places the main

emphasis on the events that take place approximately one hundred to one hundred and fifty years after the capture of the territory by Europeans bypassing the first stages of the colonization of Brazil. This period of time probably determines the turn in the thinking of the indigenous population from the mythological to the historical, and, as can be seen from the text, such a transition is not easy for its representatives, because their historical experience turns out to be quite traumatic. History comes to the Indians from the outside (internally they are not yet ready for it), literally falling on them and forcibly tearing them out of cyclical-circular time. At the time of the unfolding of the events in the work, the Ares no longer think of the world in cosmic terms. Having turned from a settled tribe into a wandering one by force of circumstances, they transfer a significant emphasis in their perception of space to the image of the land, which retains its archetypal significance as the deep basis for the existence of the ethnic group. Although this concept still preserves to some extent the sacred meaning associated with the characters' ideas about the earth as a sacred space, but most often it still constitutes a certain existential category, which largely determines the atheistic thinking of the indigenous inhabitants of Brazil [2, p. 66].

History, both in the case of a separate tribe and for the entire ethnic community, becomes a new material sphere that provokes certain challenges, prompts the search for existential, and not universal-cosmic truths, which are primarily located in the personal plane, and not, as before, collective world perception [2, p. 67].

In the second volume of the novel "Zhaira", Januaria, her parents and two other Indians were able to escape from de Lara's house. The former slaves finally knew happiness, they were free:

Example 10. "There is nothing left of Zhanuariia, the godmother of the noble Donna Isabella Gabriel de Lara. The sun and the sea washed off the silk of civilization from her, stripped her of all the strict precepts of a well-bred virgin and returned her to the primeval forest. Now she was only a wild Indian Zhaira" [4, p. 7].

Finally, Zhaira felt free from the slave shackles of her owners de Lara:

Example 11. "Why does she need now silks and velvets, thin chains, small necklaces and delicate earrings, because they walk naked in the primeval forests, and jewelry is considered beautiful only when they are big and bright" [4, p. 9].

However, it was not for long. Born in captivity, a slave who was fondled like a little miss was never able to be a part of her native culture. Indians are strangers to her. Zhaira's consciousness and blurred identity completely deny her belonging to the Indians:

Example 12. "Only one Zhaira walked dressed and shod with a light bag over her shoulders. The rest was naked, girded, according to the Idnian custom, with narrow loin cloths, and her legs were still bandaged with narrow strips of cloth from the ankles to the knees so tightly that the muscles swelled like cords. But this was supposedly beautiful, because it testified to strength" [4, p. 10].

The fugitives find themselves in the Ares tribe, whose head is marubishaba (the leader) Tataurana. Using the image of the wise, warlike and strong Tataurana, the author conveys to us the indomitable spirit of the Indians, who, despite the fact that they suffered a lot of grief from the colonizers, still persistently wanted to free themselves from the enemies' rule on their native land. Marubishaba, getting to know Zhaira, saw what slavery had done to the once proud Indian woman:

Example 13. "She is a victim who rules on our land... If there was no slavery, there would be no slaves either. Foreign enslavement is terrible not because it brings physical slavery, but because it brings up spiritual cripples. Not everyone is strong enough to resist him with their soul and remain free in slavery. There are many people who recognize only the freedom of the body, and they climb into the yoke with the spirit for it" [4, p. 132].

Tataurana studied at a Jesuit college, but he did not lose his identity. On the contrary, he tried his best for his tribe. He lived for his people. Ares was air for Tataurana. Every Indian from the Ares tribe respected and would give his life for his marubishaba.

One of the last attempts to come to terms with the history imposed from the outside for the native South Americans was to live in a mission house under the guidance of Catholic priests, which for a certain time guaranteed them peace and protected them from slavery. However, the repeated pogroms of the Jesuit redoubts by the Portuguese themselves had catastrophic consequences for both the Indians and the European colonizers: both of them lost the authority of law and law, and real power in a specific area could only be asserted by force. The experience of history turned out to be too traumatic to continue running away from it. Another defeat announced a new challenge for the tribe, which consisted in an attempt to actively intervene in the context of historical events. The Ares, led by the young leader Tataurana, once again leave the defeated Catholic stronghold with the resolute intention of resisting colonization and regaining their living space. In the ontological sense, this means self-awareness not only as subjects, but also as creators of one's own history [2, p. 68].

Once educated at a Jesuit college, Tataurana extrapolates new knowledge to previous historical

experience and thus tries to find the meaning of history for his own people. Perfectly understanding that the place that the colonialists reserved for the Indians in their cultural model does not at all contribute to the latter's full participation in the world historical process, the young leader sets before his compatriots a large-scale goal – to overthrow the power of foreigners and create their own state. The lofty goal requires the unification of the efforts of various Indian tribes, which in itself poses significant difficulties, but the matter is further complicated by the fact that for a colonized ethnic group, which until now had no established traditions of state formation, an additional task becomes the assimilation of other people's experience – from economic and technological to the administrative [2, p. 68]. While being in college, Taturana and his friend Makuko were discriminated and humiliated by the Portuguese and mixed-race people (father was Portuguese, mother was an Indian):

Example 14. “There were only four of them, Indians, out of several dozen students, and even those were accepted thanks to the patronage of missionaries from Christian villages. The rest were white and mixed race. Harassment of Indians was strictly prosecuted in the college, but who was able to keep an eye on a hundred young breeders? Who could save the four dark-skinned boys from taunts, witty nudges, contemptuous glances, and all sorts of cleverly arranged pranks? There were often skirmishes between the whites and the half-breeds, but most of the time both of them stood in solidarity against the foursome of the Indians. And how many times they were insulted with words, how many times they were beaten fiercely and mercilessly, how many times they had to serve punishments for torn books, for notebooks stained with ink and for all other things that the masters of the situation congratulated them on, blaming the “savages”” [4, p. 157].

Taturana could not unite with the Karaja tribe to go on a “holy war” against the colonizers. The Karajas turned into loyal subjects of the Portuguese:

Example 15. “We recently fought with the Chavantes and defeated them completely. They planted

their fields, drank their drink, took away their weapons and utensils, and besides, they took so many prisoners that if one prisoner were to take one finger, it would be necessary to imprison three men and give all their fingers and toes. So! We took them all, bound them, and brought them to Canaan. But on the way they met white people and exchanged a lot of earrings, epaulets, two knives, one ax, two bladders with drinks and one more such thing that some cheerful god is probably sitting there... Soon the boy returned and brought an ordinary tambourine with two strings” [4, p. 17].

The warriors of the Ares tribe captured two foreigners, among whom was a scientist, doctor, philosopher and researcher Guillermo Pearson. During the advisory circle of the tribe, Pearson addressed Marubishaba with very wise words, which the author passed on to the reader:

Example 16. “Fight, because a nation is formed only in struggle. You, Indians, are not yet a nation. You are still separate clans and tribes that do not have not only a common goal, but no goal at all. You are raw, shapeless clay, you are unleavened dough, you are a force that fights against each other and gives weakness in the end. And as soon as the enemy will give fire that will burn out the clay, will give leaven that will move the dough, develop the form of the national body and direct its action into a single river. If... If you manage to make history the teacher of your life. Your story unfolds in a unique way. You have no enemy by your side. And such a neighboring enemy is always the most terrible” [4, p. 95].

Conclusion. It is noted that imagology reveals the image of “one's own / foreign's”, and also characterizes the subject of perception, i. e., through the analysis of “foreign's”, it also reflects one's own, “own” system of values. It is noted that the subject determines his belonging or non-belonging to a specific culture by delimiting “own” space from the “external”. To sum up, the imagological concepts of “own” and “foreign” are observed in autochthonous Indians and conquering colonizers in the two volumes of the novel “Zhaira” by Olha Mak.

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