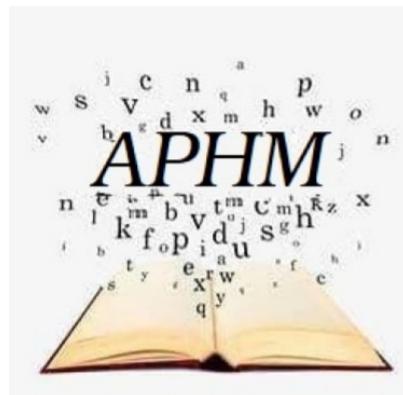


MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
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FOREIGN LANGUAGES SCHOOL
DEPARTMENT OF THE ROMANCE AND GERMANIC PHILOLOGY

ARTISTIC PHENOMENA IN HISTORY AND MODERNITY
(«*LIFE IN AND OUT OF RESTRICTIONS*»)



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REPRESENTATIONS OF THE HOLODOMOR IN GRAPHIC NOVELS

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After many decades of suppressed knowledge of the Great Famine of 1932-1933 in Soviet Ukraine, the post-genocidal culture develops decolonizing techniques to fill in lacunas, particularly those about the Holodomor. With its double nature, the graphic medium of comics facilitates the manifestation of traumatic experiences, which are often ineffable.

Different in narrative modes and target audiences (whereas Igort's reporting book aims at an adult readership, the rhetoric of Rhea Good and Yuliia Smal's comics is more didactic)*, three transatlantic graphic novels manifest the trauma of the Holodomor through non/verbal means.

Pramod Nayar detects figurative realism in Igort's graphic novel in hologram effect, the metaphor of ghostification, and the technique of omission, claiming them to communicate the inexpressible (p. 379). I will augment Nayar's findings with a distinctive color palette for each graphic novel, distinguishing narrative modes transmitting the trauma. Maria Ritter delineates the mechanism of un-silencing the individual and collective traumata to undo their transgenerational effects: "silence plays an important role in the understanding of trauma" (p. 178). For those Ukrainians who survived the Great Famine, silence was a coping mechanism to avoid imprisonment or similar atrocities of the Soviet period. Thus, un-silencing becomes a coping mechanism not only to continue forming the national and individual identity but also to survive the trauma of the Russian aggression. Finally, in terms of theoretical background, the study of the interrelation of vulnerability and resistance (by Anneleen Masschelein, Florian Mussgnug, and Jennifer Rushworth) will be applied as a decolonizing trope in the selected graphic novels.

ASTERISCS

* Igort's *The Ukrainian Notebooks* is a journalistic account; Reah Good's *Bottle of Grain: a Holodomor Story* narrates a story of survival. Yuliia Smal's *P'yat' Koloskiv* (П'ять колосків) has a subtitle about the extermination (euphemistically – 'disappearance') of the Ukrainians.

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DISCOURSE OF THE OTHERNESS IN MARIA MATIOS'S NOVEL "SWEET DARUSYA: A TALE OF TWO VILLAGES"

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The second half of the 20th and early 21st centuries was a turning point in the fierce struggle of marginalised groups against prejudice, restrictions, and intolerance from the “normal” majority. Normality often functions as a synonym for mental health, while abnormality is a synonym for mental illness, i.e., otherness. According to Staszak, “Otherness is due less to the difference of the Other than to the point of view and the discourse of the person who perceives the Other as such” (2). Thus, people can be divided into two groups: the dominant group that “embodies the norm and whose identity is valued” and the secondary group that is “defined by its faults, devalued and susceptible to discrimination” (2).

In 2004, Maria Matios, a contemporary Ukrainian writer, published the novel “Sweet Darusya: A Tale of Two Villages”, which brings to the fore the otherness of Darusya, a deeply traumatised woman. Her otherness, a result of childhood trauma, led to behaviour that was atypical for the “normal” majority. The villagers, who should have shown compassion, labelled Darusya as insane,

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