University of Alberta

The Gothic in Ukrainian Romanticism: An Uncharted Genre

by

Svitlana Krys

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

in

Slavic Languages and Literatures

Department of Modern Languages and Cultural Studies

Fall 2011
Edmonton, Alberta

Examining Committee

Dr. Natalia Pylypiuk, Department of Modern Languages and Cultural Studies

Dr. Oleh S. Ilnytzkyj, Department of Modern Languages and Cultural Studies

Dr. Marisa Bortolussi, Department of Modern Languages and Cultural Studies

Dr. Natalie Kononenko, Department of Modern Languages and Cultural Studies

Dr. Irene Sywenky, Department of Modern Languages and Cultural Studies

Dr. John-Paul Himka, Department of History and Classics

Dr. Maryna Romanets, Department of English, University of Northern British Columbia

TABLE OF CONTENTS

ABSTRACT

While there have been many studies devoted to the Gothic in European and American Romantic literatures, it has remained largely overlooked in Ukrainian criticism up to now, mostly, due to political reasons. Firstly, this genre was mostly excluded from the Soviet canon as something that was considered reactionary in nature. Secondly, Soviet criticism traditionally interpreted Ukrainian literature as a localized phenomenon, which stemmed mainly from folklore, in contrast to a more "developed," well-rounded Russian literature. Therefore, it was rarely presupposed that Ukrainian Romantic prose might have derived some of its elements from West European literature.

My dissertation aims to fill this gap in Ukrainian criticism. It outlines the manner in which the Ukrainian Gothic tradition came to exist, and connects it to the West European Gothic movement. My main research objective is to study how the three major Ukrainian Romantic authors—Hryhorii Kvitka-Osnov"ianenko (1778-1843), Nikolai Gogol'/Mykola Hohol' (1809-1852), and Oleksa Storozhenko (1805-1874)—engage the Gothic discourse in their horror oeuvre. My analysis reveals the hitherto overlooked intertextual links in their tales, which firmly connect them to the works of the British, German and French Gotho-Romantic authors, such as Charles Maturin, E.T.A. Hoffmann, and Jacques Cazotte. To strengthen my intertextual argument, I also utilize psychoanalytical theory, which allows me to discover, in addition to close plot parallels, a common symbolism hidden behind the supernatural horror images in both Ukrainian and West European Gothic fiction.

My comparative analysis proves that the Ukrainian Romantics knew the original Gothic and borrowed from its various branches (such as the comic Gothic, the psychological Gothic, the frenetic Gothic), when creating their own version of the Gothic literary mode. What makes their texts especially interesting is the fact that they wove their cultural and religious experience, along with oral lore, into the adopted Gothic framework. As a result, they blended the Western Gothic foundations with Ukrainian themes and constructed the specifically Ukrainian literary world of horrors, while also enriching the general Gothic tradition with Ukrainian features. Unlike other European variations of the Gothic, their texts simultaneously awe and mock the supernatural horrors.

ACKNOWLEDGEMENTS

I am indebted to Professors Oleh S. Ilnytzkyj and Natalia Pylypiuk, my co-supervisors, for guiding me throughout the entire period of writing this dissertation. During my PhD program, I took many courses, taught by these prominent scholars, whose academic mentorship has helped me grow as a researcher. In their dedication to students these two scholars have no equals in my native country. Their commitment to topics that have been neglected for various political reasons has inspired me to dedicate myself to a life of study and research. I was especially motivated by Prof. Pylypiuk's course on Children's Literature and Prof. Ilnytzkyj's courses on Nikolai Gogol'/Mykola Hohol' and Romanticism, owing to which I was able to learn about the dark undercurrents of the Romantic literary movement in Ukraine. The course in Comparative Literature, titled "Forms and Genres," taught by the third member of my supervisory committee, Prof. Marisa Bortolussi, introduced me to the Gothic genre and sparked my love for the Gothic novel. It is owing to these courses and also to many stimulating intellectual discussions with the members of my supervisory committee that I was able to shape and develop my interest in the Gothic literary movement in Ukraine. I am therefore very grateful to them for guidance and mentoring over the entire course of my doctoral studies, which set me on my dissertation journey, and for their helpful and timely advice, useful comments and suggestions related to my thesis. I am very thankful to Dr. Ilnytzkyj for helping me conceptualize parts of my thesis related to Gogol' and Kvitka-Osnov"ianenko and to both Dr. Ilnytzkyj

and Dr. Pylypiuk for their detailed close reading and editing of draft versions of my chapters.

I also would like to thank the Canadian Institute of Ukrainian Studies for awarding me with Helen Darcovich Memorial Doctoral Fellowship, the Faculty of Graduate Studies and Research at the University of Alberta for Queen Elizabeth II—Doctoral Fellowship, and the Canadian Federation of University Women—Edmonton for Margaret Brine Graduate Scholarship, which gave me the necessary financial support that allowed me to concentrate on my dissertation during the final years of my program.

And finally, I am very grateful to my husband George and the rest of my family for their love and moral support during the course of my graduate studies.

INTRODUCTION

i.i Contemporary Interest in the Ukrainian Gothic

The last decade of the 20th century and the dawn of the 21st century saw the arrival and increasing popularity of the Gothic discourse on the Ukrainian literary market. Many echoes of the Gothic motifs occur in the works of the pioneers of Ukrainian postmodernist prose, such as Iurii Andrukhovych, Oksana Zabuzhko, Viktor Neborak, or Iurii Vynnychuk.[1] There appeared also a few individual authors, who specifically work within the genre of the contemporary Gothic. For example, Halyna Pahutiak's novel *Uriz'ka gotyka* [Urizh's Gothic] (2009) or her collection of short stories *Zakhid sontsia v Urozhi* [Sunset in Urizh] (2003, reprinted in 2007) centre on the Gothic personage of a vampire or *upyr/opyr*. Other aspects of the Gothic, such as a focus on the uncanny coincidences, the other world and the dark side of a human soul, may be found in Oleksandr Zhovna's recent collection of short prose *Ïi tilo pakhlo zymovymy iablukamy* [Her Body Smelled like Winter Apples] (2008). Dmytro Bilyi offers us fine examples of a contemporary historical novel with a Gothic twist in his *Basavriuk XX* (2002), *Zalozhna dusha* [Unclean Soul] (2002), *Chorne krylo* [A Black Wing] (2004), *Kozats'kyi oberih* [A Cossack Talisman] (2005) or *Shliakh sribnoho iastruba* [The Path of a Silver Hawk] (2007). Liuko Dashvar's debut novel *Selo ne liudu* [Village Folks Are not People] (2007) and her subsequent *Moloko z*

[1] E.g., see Iurii Andrukhovych's novels *Rekreatsiï* [Recreations] (1992) or *Dvanadtsiat' obruchiv* [Twelve Rings] (2003); Oksana Zabuzhko's novella *Kazka pro kalynovu sopilku* [The Reedpipe Tale] (2000); Viktor Neborak's novel *Bazylevs: Novovidnaideni rozdily L'vivs'koï knyhy peremishchen', perepysanoï 2005 roku* [Basileus: Newly Discovered Chapters of L'viv's Book of Travel, Rewritten in 2005] (2006); or Iurii Vynnychuk's collection of short stories *Mistse dlia drakona* [A Place for the Dragon] (2002).

krov''iu [Milk with Blood] (2008) and *RAI.tsentr* [Provincial EDEN] (2009) immerse readers into the mysterious world of rural magic, superstitions, and taboos. These fascinating examples of neo-Gothic *écriture feminine* also explore the blurred boundaries between the feminine and the diabolic; the otherworldly and the familiar.

We also witness the publication of special issues of literary journals, such as *Proekt "Gotyka"* [Project "The Gothic"], compiled and edited by Iurii Izdryk *et al*, which features not only selected prose of various young authors, but also poetry along with visuals on the neo-Gothic theme.[2] In addition, the Kyiv publishing house "Folio" regularly produces the series titled "Ukrainskii khoror" [Ukrainian Horror (Stories)]. An interesting phenomenon of the contemporary language situation in Ukraine, this series publishes the oeuvre of new and returning Ukrainian literati who chose to write in Russian. Three volumes have appeared thus far.[3] The Gothic spirit also penetrated the Ukrainian mass media and pop culture. For instance, the young Ukrainian director Liubomyr Kobyl'chuk in his debut project *Shtol'nia* [The Pit] (2006)—ambitiously defined on the cover as "the first Ukrainian thriller"—fills in a missing niche in Ukrainian cinema, namely that of the horror genre. By making good use of the recent fascination with Gothic tradition, his film explores one of the typical directions of horror lore (especially as it is developed in contemporary Hollywood and Japanese horror

[2] Iurii Izdryk *et al*, Proekt "Gotyka" [Project "The Gothic"], *Chetver: Chasopys tekstiv i vizii* 30 (L'viv: Vydavnychyi proekt mystets'koho ob''iednannia "Dzyga" and vydavnytstvo "Piramida," 2008).

[3] *Ukrainskii khoror 2006*, *Ukrainskii khoror 2007*, *Ukrainskii khoror 2009* [Ukrainian Horror (Stories) 2006, 2007, 2009] (Kyïv: "Folio," 2006, 2007, and 2008).

films)—that of an unknown evil, which lurks beneath the surface of a mysterious archeological dig and is unearthed during excavations.[4]

In addition, the Gothic discourse is represented by various collections that catalogue and republish the fantastic oeuvre of Ukrainian authors, belonging to different epochs, reintroducing it to the general readership under the attractive label of the Gothic, or, more broadly, horror genre. For instance, in 2000, the publishing house "Asotsiatsiia pidtrymky ukraïns'koi populiarnoï literatury" [Association for the Support of Ukrainian Popular Literature], published a volume, titled *Antolohiia ukraïns'koho zhakhu* [An Anthology of Ukrainian Horror (Tales)].[5] The stories, selected for this edition, feature works from the early modern period through contemporary times. Another example is *Chort zna shcho* [Devil Knows What] (2004), compiled by Iurii Vynnychuk.[6] This collection gathers under one cover a myriad of short stories, excerpts, legends, incantations and folk narratives, which focus on the Ukrainian (folkloric) Devil. Yet another and by far the most prominent is "The Gothic"—the series, released in 2005 by the publishing house "Piramida" [The Pyramid] in L'viv—which aims to familiarize readers with the horror stories of Ukrainian Romanticism and Modernism. It also seeks to introduce authors, whose oeuvre was either forgotten or silenced during the Soviet period, because it did not fit the canon of Socialist Realism and was considered reactionary in nature by Soviet scholars and hence,

[4] See my review of Kobyl'chuk's *Shtol'nia* [The Pit] (2006) in *Kinokul'tura:* Special issue on Ukrainian cinema (November 2009): <http://www.kinokultura.com/specials/9/shtolnia.shtml>.
[5] Vasyl' Pakharenko, compl., *Antolohiia ukraïns'koho zhakhu* [Anthology of the Ukrainian Horror] (Kyïv: Asotsiatsiia pidtrymky ukraïns'koi populiarnoï literatury, 2000).
[6] Iurii Vynnychuk, compl., *Chort zna shcho* [Devil Knows What], Seriia "Mitolohiia" [Mythology Series] (L'viv: Literaturna ahentsiia "Piramida," 2004).

prohibited. Three volumes have been published so far, two of which deal with the 19th century.[7] I should mention that these collections are not intended for academic audiences and, thus, works originally written in Slavonic, Old Ukrainian, Polish or Russian appear in modern Ukrainian translation. Nonetheless, the importance of these collections cannot be underestimated. They inform the reader about the existence of the Ukrainian Gothic movement and open the prospects for literary research on the Gothic in Ukrainian literature—a niche, hitherto overlooked by the scholars, although there are many studies, devoted to the development of this genre in European and American Romantic literatures.

Inasmuch as these compilations are the first tokens of a new trend in literary criticism, their introductory or concluding articles focus for the most part solely on the term 'Gothic' and the historical literary movement, associated with it, but they lack sufficient space and knowledge to carefully define it, let alone explain how it relates to Ukrainian literature and the unique way in which it becomes absorbed and reinterpreted in it.[8] Moreover, they do not point to the features in the works of individual authors, which may be interpreted as specifically 'Gothic' and which might lead us to the discovery of yet unknown close intertextual connections with the works of West European Gothic authors. An important exception is an introductory article to the second volume within

[7] Iurii Vynnychuk, compl., *Potoibichne: Ukraïns'ka gotychna proza XX st.* [The Other World: Ukrainian Gothic Prose of the 20th Century] (L'viv: Literaturna ahentsiia "Piramida," 2005); Iurii Vynnychuk, compl., *Ohnianyi Zmii: Ukraïns'ka gotychna proza XIX st.* [The Fire-Breathing Dragon: Ukrainian Gothic Prose of the 19th Century] (L'viv: Literaturna ahentsiia "Piramida," 2006); Iurii Vynnychuk, compl., *Nichnyi Pryvyd: Ukraïns'ka gotychna proza XIX st.* [The Nocturnal Ghost: Ukrainian Gothic Prose of the 19th Century] (L'viv: Literaturna ahentsiia "Piramida," 2007).

"The Gothic" series, penned by Valerii Shevchuk, "U sviti fantazii ukraïns'koho narodu" [In the Fantasy World of the Ukrainian People].[9] While it does not address the above-mentioned questions, it nonetheless outlines how the Ukrainian Gotho-fantastic tradition came to exist, showing its progression from the late medieval hagiographic tales to the works of Ukrainian Romantics. Especially interesting in Shevchuk's article is his distinction between two schools of the fantastic in Ukrainian literature, represented by two famous Ukrainian Romantic authors, Nikolai Gogol'/Mykola Hohol' (1809-1852) and Hryhorii Kvitka-Osnov"ianenko (1778-1843). According to Shevchuk, Gogol''s stories belong to the first: "on the one hand, we have the tradition of Mykola Hohol' who created exotic-folkloric tales on the basis of folk demonological narratives and paid less attention to didactic goals."[10] To the second group belong the stories of Kvitka-Osnov"ianenko, whose sense of the fantastic, in Shevchuk's opinion, is rooted in the tradition of the *Kyivan Patericon* (ca 13th c.) and has as its goal the pursuit of a moral message.[11] Unfortunately, despite his sophisticated discussion of the establishment of the Ukrainian Gotho-fantastic tradition, Shevchuk too fails to connect it to the West European Gothic movement, even though he mentions the latter in passing.

---

[8] See, for example, Nataliia Zabolotna's foreword, "Naistrashnisha knyha v istorii Ukraïny" [The Scariest Book in the History of Ukraine] or Pakharenko's afterword, "Herts' zi strakhom" [A Combat with Fear] in *Antolohiia ukraïns'koho zhakhu*.

[9] Valerii Shevchuk, "U sviti fantazii ukraïns'koho narodu" [In the Fantasy World of Ukrainian People], in *Ohnianyi Zmii: Ukraïns'ka gotychna proza XIX st.* (L'viv: Literaturna ahentsiia "Piramida," 2006) 5-10.

[10] Shevchuk, "U sviti fantazii ukraïns'koho narodu," 7-8. Unless otherwise specified, all translations in this study are mine. The original quotes will be provided in the footnotes. "з одного боку, маємо традицію Миколи Гоголя, який творив екзотичне фольклорно-фантастичне оповідання на основі народного демонологічного оповідання, менше дбаючи про дидактичну мету."

These collections, along with the current popularity of the Gothic discourse on the Ukrainian literary market, began to draw the attention of literary scholars. As a result, a few articles appeared which discuss select tales of Ukrainian Romantics from a Gothic theoretical framework. However, as my section devoted to the review of literary criticism will demonstrate, for the most part, the focus of their analysis is sporadic and rests solely on randomly chosen tales of the two Ukrainian Romantics, namely the abovementioned Gogol' and Oleksa Storozhenko (1805-1874), or the early prose of later authors, such as Ivan Franko (1856-1916)—who is traditionally viewed as a post-Romantic. Other, especially earlier, Romantics, on the other hand, thus far have been left outside the scholarly focus.[12] Neither has there been an attempted to offer a systematic study of the Ukrainian Gothic genre, which would encompass such themes as its origins during the period of Romanticism and characteristic features, its relation to Ukrainian folklore, its borrowings from the West European Gothic movement, and the innovations it introduces to the Gothic canon. Thus, the Ukrainian Gothic still remains a largely uncharted genre, awaiting its researcher.

My dissertation aims to fill this gap in Ukrainian literary scholarship by offering a systematic chronological analysis of the Ukrainian literary Gothic discourse from the time of its emergence around late 1820s to its evolution during

[11] Shevchuk, "U sviti fantazii ukraïns'koho narodu," 8.

[12] The periodization "early" / "late" Romanticism is problematic and debatable, but for my purposes I will refer to Kvitka-Osnov"ianenko as an early Romantic, because the sentimentalist and Classicist features remain still very strong in his writing. I see Gogol' as a writer with whom Romanticism evolved, even though some of his prose is close to Kvitka-Osnov"ianenko's and features traits of early Romanticism. On the other hand, Storozhenko, who wrote when Realism was in full bloom, is clearly a late Romantic. However, I do recognize these as relative terms.

the course of the Romantic period (until approximately late 1870s).[13] Part of my goal will also be to show that some features of the dark Romantic Ukrainian prose,[14] which formerly were categorized as simply folkloric or ethnographical, either for political reasons or simply due to Soviet scholarship's lack of familiarity with the historical Gothic movement, belong to the Gothic genre and might have not only folkloric origins but also literary ones, borrowed from the West European Gothic fiction. Such a broad topic needs a break-down into smaller divisions, which will form individual chapters of this work.

i.ii Methodology and Structure of the Dissertation

This thesis is comprised of four Chapters and a section devoted to Concluding Remarks. It is structured in both a chronological and thematic fashion. Its main chapters will each focus on one of the three prominent Ukrainian authors from the Russian Empire—starting with the early Ukrainian Romantic Hryhorii Kvitka-Osnov"ianenko (1778-1843) (Chapter II), continuing to Nikolai Gogol'/Mykola Hohol' (1809-1852) (Chapter III),[15] with whom Ukrainian Romanticism evolved, and ending with the late Romantic Oleksa Storozhenko (1805-1874) (Chapter IV). Each chapter will consider and analyze the unique manner, in which these three Romantics engage the Gothic canon in their tales of the supernatural and the

[13] While the Romantic Gothic prose continues to appear in Ukraine after 1870s (especially in the Western region of Ukraine, Galicia), I chose the time of publication of Storozhenko's *Marko the Cursed*—one of the most representative and full-blown works of the Ukrainian Gothic—as the closing date for this project.

[14] By applying the term "dark Romanticism" to the Ukrainian tales, selected for analysis, I wanted to differentiate from Romanticism per se, which has other characteristics (such as a focus on nature, rebellion, personality of the poet as seer, etc.) and not necessarily concerns itself with the other world and ghostly subjects.

horrific, and the type of Gothic they represent. To accomplish the primary objective of my thesis, which is to reevaluate previous classifications and descriptions and to chart a new genre in Ukrainian literature—the Gothic—I will utilize several methodological approaches, which all supplement each other and may be broadly gathered under the umbrella method of a comparative investigation. These are typological, cultural historical and intertextual modes of examination.

I will utilize a typological approach in order to illustrate how the works of Kvitka-Osnov"ianenko, Gogol' and Storozhenko fit the general rubric of the Gothic genre, and to indicate which typical features of the Gothic they use in their oeuvre. This has been one of the most popular methods of approaching the Gothic elements in the past (as can be seen from the studies of Busch,[16] Simpson,[17] Cornwell,[18] Vatsuro,[19] Maguire,[20] Denysiuk,[21] Kachurovs'kyi,[22] Pakharenko,[23]

---

[15] I explain the inclusion of Gogol' as a Ukrainian writer in the first chapter of my dissertation (see pp. 33-36).

[16] Robert Louis Busch, *Freneticist Literature in the Russian Romanticist Period: Narrative Prose of the Early 1830s*, PhD Diss. (The University of Michigan, 1972).

[17] Mark S. Simpson, *The Russian Gothic Novel and Its British Antecedents* (Columbus, Ohio: Slavica Publishers, Inc., 1986).

[18] Neil Cornwell, ed., "Russian Gothic: An Introduction," in *The Gothic-fantastic in Nineteenth-century Russian Literature*, Studies in Slavic Literature and Poetics 33 (Amsterdam and Atlanta, GA.: Rodopi, 1999) 3-21.

[19] Vadim Vatsuro, *Goticheskii roman v Rossii* [The Gothic Novel in Russia] (Moscow: Novoe literaturnoe obozrenie, 2002).

[20] Muireann Maguire, *A Study of Gothic and Supernatural Themes in Early Soviet Literature*, PhD Diss. (Jesus College, University of Cambridge, 2008).

[21] Ivan Denysiuk, "Literaturna gotyka i Frankova proza," [The Gothic Literature and Franko's Prose] *Ukraïns'ke literaturoznavstvo* 68 (2006): 33-42. Available on-line: <http://www.nbuv.gov.ua/portal/soc_gum/Ul/2006_68/68_2006_denysiuk.pdf> (last accessed 10 June 2009).

[22] Ihor Kachurovs'kyi, "Gotychna literatury ta ïï zhanry," [Gothic Literature and Its Genres] *Suchasnist'* 5 (May 2002): 59-67.

[23] Vasyl' Pakharenko, "Herts' zi strakhom," in *Antolohiia ukraïns'koho zhakhu*.

Reshetukha,[24] and Shevchuk[25]), and I will also draw on it in my systematic study of the Ukrainian Gothic. For this reason, the theoretical works, focusing on the essence of the Gothic canon and its various forms and schools (by Punter,[26] McAndrew,[27] Bayer-Berenbaum,[28] Hennessy,[29] Botting,[30] Horner and Zlosnik[31]) will be of special use to me. By examining which Gothic elements and types are being borrowed, and which are being discarded by Ukrainian Gothic literature, I will determine its specificity and the innovations it introduces. Previous studies by those Ukrainian critics, who did turn their attention to the Gothic genre, lack such a wider perspective. This is because the typological approach alone does not allow us to consider the genre in the context of historical and socio-cultural realities in which it emerged. Therefore, my study of the innovative features of the Ukrainian Gothic tradition will be in addition conducted through the prism of a cultural historical theory.

[24] Solomiia Reshetukha, "Hotyka iak pryntsyp samoorhanizatsiï tekstu v opovidanni 'Prymary Nesviz'koho zamku' Oleksy Storozhenka," [The Gothic as the Self-Organizing Principle of the Text in the Story 'Ghosts of Neswige Castle' by Oleksa Storozhenko] *Visnyk L'vivs'koho universytetu* 33.2 (2004): 113-117; "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)" [*Marko the Cursed*—An Experimental Novel] *Slovo i chas* 9 (2006): 34-39.
[25] Shevchuk, "U sviti fantazii ukraïns'koho narodu," 5-10.
[26] David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* (London and New York: Longman, 1980).
[27] Elizabeth McAndrew, *The Gothic Tradition in Fiction* (New York: Columbia University Press, 1979).
[28] Linda Bayer-Berenbaum, *The Gothic Imagination: Expansion in Gothic Literature and Art* (London and Toronto: Associated University Press, 1982).
[29] Brendan Hennessy, *The Gothic Novel*, Writers and Their Work: A Critical and Bibliographical Series (Essex: Longman Group Ltd, 1978).
[30] Fred Botting, *Gothic*, The New Critical Idiom (London and New York: Routledge, 1996).
[31] Avril Horner and Sue Zlosnik, "Comic Gothic," in *A Companion to the Gothic*, edited by David Punter (Malden, MA: Blackwell Publishing, 2001) 242-254; *Gothic and the Comic Turn* (Hampshire and New York: Palgrave Macmillan, 2005).

A cultural historical method has been widely used by scholars who study versions of the Gothic genre in other literatures (e.g., Lloyd-Smith[32] or Orestano[33] study the American variant, which filled the Gothic frame with American cultural realia). I will mirror their approach and consider how the three major Ukrainian Romantics had woven their own cultural background and oral lore into the adopted Gothic framework, as a result of which they were able to construct a specifically Ukrainian literary world of horrors. A cultural historical approach will also allow me to point to the previously ignored artistic exchange between the Ukrainian and West European authors of the late 18th- and early 19th century. In particular, I will demonstrate that Kvitka-Osnov"ianenko, Gogol' and Storozhenko knew and read Gothic fiction either in the original or in translation, pointing to their personal correspondence or drawing evidence from secondary scholarly sources (e.g., from Vatsuro and other researchers who studied the assimilation of West European Gothic-fantastic fiction by Russian Imperial writers between 1790 and 1830). I will then be able to prove that the Gothic features found in the Ukrainian tales of these authors are not simply unrelated coincidences or marks of ethnographism. On the contrary, they serve as indicators of allusions and at times even direct intertextual parallels to West European Gotho-frenetic authors.

[32] Allan Lloyd-Smith, "Nineteenth-Century American Gothic," in *A Companion to the Gothic* 109-121; *Gothick Origins and Innovations*, edited by Allan Lloyd Smith and Victor Sage, Costerus New Series 91 (Amsterdam and Atlanta, GA: Editions Rodopi, 1994).
[33] Francesca Orestano, "The Case for John Neal: Gothick Naturalized," in *Gothick Origins and Innovations* 95-114.

To identify these specific plot parallels in the fiction of Ukrainian Romantics, I will base my textual reading on the theory of intertextuality.[34] This will verify my hypothesis that Kvitka-Osnov"ianenko, Gogol' and Storozhenko were indeed consciously or unconsciously modeling their tales on the example of the West European Gothic. I should note that in chapters dealing with Gogol' and Storozhenko I utilize an auxiliary psychoanalytical method to point to the additional intertextual parallels on the level of the latent content. A psychoanalytical reading not only deepens my textual analysis of the Ukrainian Romantic fiction but also allows me to shed an additional light on the symbolic meaning of the supernatural even in the West European Gothic. This is important since we know that the German horror novel and the frenetic branch of the Gothic yield themselves to psychoanalysis, as is evident from Bayer-Berenbaum's, McGlathery's,[35] and Andriano's[36] studies. I agree with those scholars who view the Gothic text as an invitation to an allegorical/psychological interpretation of the supernatural, since its appearance tells us something about the fictional world within the novel or the psychology of its characters—for example, the sudden appearance of the horrific may denote the possible transgression of the established order on behalf of a character or serve as a mirror of his/her unconscious. And when speaking of Gogol', psychoanalytic readings of his oeuvre constitute one of

[34] The topic of intertextuality is fairly broad. Here are some of the more interesting sources: Graham Allen, *Intertextuality*, The New Critical Idiom (London and New York: Routledge, 2000); Heinrich F. Plett, ed., *Intertextuality* (New York: Walter de Gruyter, 1991).

[35] James M. McGlathery, *Mysticism and Sexuality: E.T.A. Hoffmann. Part One: Hoffmann and His Sources*, Berne Beiträge zur deutschen Sprache und Literatur 4 (Las Vegas, Berne, Francfort/Main: Peter Lang, 1981); *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales*, American University Series. Series I: Germanic Languages and Literatures 39 (New York, Berne, Frankfurt am Main: Peter Lang, 1985).

the significant trends—both in the past and in recent years.[37] As I will show in Chapter III, Hugh McLean,[38] Karlinsky,[39] Daniel Rancour-Laferriere,[40] and, recently, Robert Romanchuk[41] have identified a number of psychological issues in Gogol''s collections of Ukrainian tales; and for this reason I too will utilize such principles in order, primarily, to confirm intertextual connections in my chapters, devoted to Gogol' and Storozhenko, but also to unearth deeper issues, which the Ukrainian Gothicists, like their West European colleagues, hide behind the façade of horrors. In my chapter devoted to Storozhenko I also bring an additional folkloric perspective—I utilize the international tale type catalogue by Aarne, Thompson, and Uther to undermine previous scholarly assertions that Storozhenko drew from folklore alone and show that his tales demonstrate a literary influence as well.

In summary, a combined application of these methods will allow me to prove the existence of the Ukrainian Gothic genre, to determine the overall peculiarity of the works by the three Ukrainian Romantics, who used the Gothic

---

[36] Joseph Andriano, *Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction* (University Park, Pennsylvania: The Pennsylvania State University Press, 1993).

[37] For a survey of early psychoanalytical works, devoted to Gogol''s oeuvre, see "Kommentarii" in *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh. Tom pervyi*, [Complete Collection of Works and Letters in Twenty Three Volumes. Volume One] by N. V. Gogol', edited by E. E. Dmitrieva (Moskva: "Nasledie," 2001) 660-661.

[38] Hugh McLean, "Gogol's Retreat from Love: Toward an Interpretation of *Mirgorod*," in *Russian Literature and Psychoanalysis*, edited by Daniel Rancour-Laferriere, Linguistic and Literary Studies in Eastern Europe, vol. 31 (Amsterdam/Philadelphia: John Benjamins Publishing Company, 1989) 101-122.

[39] Simon Karlinsky, *The Sexual Labyrinth of Nikolai Gogol* (Cambridge: Harvard University Press, 1976).

[40] See, for instance, the following articles by Daniel Rancour-Laferriere: "The Identity of Gogol's 'Vij'," *Harvard Ukrainian Studies* 2.2 (June 1978): 211-234; "All the World's a Vertep: The Personification/De-personification Complex in Gogol's *Sorochinskaja jarmarka*," *Harvard Ukrainian Studies* 6.3 (September 1982): 339-371; "Shpon'ka's Dream Interpreted," *Slavic and East European Journal* 33.3 (Fall 1989): 358-372.

[41] Robert Romanchuk, "Back to 'Gogol''s Retreat from Love': Mirgorod as a Locus of Gogolian Perversion (Part II: 'Viĭ')," *Canadian Slavonic Papers: Special Issue, Dedicated to the 200th Anniversary of Gogol''s Birth* 51.2-3 (June-September 2009): 305-331.

framework for the tales analyzed in this study and then, via an in-depth analysis, classify and discuss the oeuvre of each author as exemplifying a particular trend (or mode) within the general Gothic tradition, such as the comic Gothic (Kvitka-Osnov"ianenko), the German Gothic (*der Schauerroman*) and its psychological terror (Gogol'), and the frenetic Gothic (represented by the French *école frénétique*) (Storozhenko). This thematical division, along with the chronological order (in which I list the authors and tales, selected for analysis), reflects the structure of my dissertation.

i.iv The Chapters

Chapter One presents a brief excursus into the history of the Gothic literary movement that concludes with my analysis of the main approaches to the Gothic, the scholarship devoted to the Russian Gothic, and a summary of critical articles, which focus on the Ukrainian Gothic.

Chapter Two, titled “Between Comedy and Horror: Gothic Tendencies in Early Ukrainian Romanticism (The Prose of Hryhorii Kvitka-Osnov"ianenko),” investigates Kvitka-Osnov"ianenko’s engagement with the Gothic form from the perspective of the Gothic travesty and the theory of the comic turn in the Gothic novel (developed by the British scholars, Avril Horner and Sue Zlosnik). Starting from Kvitka-Osnov"ianenko’s full-fledged travesties that offer a Classicist’s scorn for the fascination with the Gothic, this chapter moves to his humorous tale “Dead Man’s Easter,” where the depiction of the supernatural leans more toward a comic rather than threatening mode. However, while the features of the comic Gothic are

indeed present, my analysis shows that on the whole Kvitka-Osnov"ianenko's dark but humorous tale does not fully yield to Horner's and Zlosnik's model. The main obstacle lies in the hidden ambivalence that it projects toward the supernatural horrors. Indeed, a close examination of the narrator's voice reveals that for all the rationalizing and mocking views of the supernatural, it covertly leans toward the awe of the horrific, characteristic of the serious Gothic mode. However, even in Kvitka-Osnov"ianenko's most "serious" tales, the supernatural does not succeed in fully reaffirming the Gothic horror. Instead, it becomes coated in religious context, soothing rather than threatening the reader. Such findings allow me to draw generalized conclusions as to the nature of Kvitka-Osnov"ianenko's Gothic, which I see as being on the border between the high and the low (comic) versions of the genre, as well as address the process by which the Gothic phenomenon entered the Ukrainian literary canon. I also briefly discuss the implications my study has for the theory of Horner and Zlosnik by indicating how their position on the comic Gothic may be modified in view of Kvitka-Osnov"ianenko.

Chapter Three, "Allusions to the German Gothic (*der Schauerroman*) and Its Psychological Terror: A Study of Nikolai Gogol''s Ukrainian Horror Stories in Relationship to E.T.A. Hoffmann," argues that it is incorrect to distance Gogol''s early Ukrainian tales from German influence and ascribe Hoffmann's influence to his "St. Petersburg's" tales alone, as was previously done in Russian and Western scholarship. On the contrary, my intertextual analysis shows that Gogol' was recapitulating his famous German predecessor's oeuvre even in his early works. A

concomitant psychoanalytical reading allows me to identify similar latent content in the horror stories of the two authors, which further strengthens the intertextual connections between them. As a result, this chapter discovers that Gogol's early Ukrainian horror stories exhibit specifically Hoffmannesque Gothic influences and are not based just on folkloric and Romantic clichés.

The investigation in Chapter Four ("The Gotho-frenetic Prose of Oleksa Storozhenko: A Blend of West European Influences and Local Oral Tradition") centres on the oeuvre of the late Ukrainian Romantic, Storozhenko. It starts with the discussion of the typical characteristics of the Gotho-frenetic school, which I then trace in two of Storozhenko's works "The Devil in Love" and *Marko the Cursed.* Following that, I offer an intertextual analysis of these texts by comparing and contrasting them to the oeuvre of the representatives of the Gotho-frenetic school, Cazotte, Maturin, and Balzac, which, interestingly, base their plots on similar universal folkloric elements and myths. The parallels I discover by means of psychoanalysis and close comparative reading finally prove the presuppositions, voiced by few Ukrainian scholars before me, that Storozhenko's Romantic prose was nurtured by the Gothic tradition. My analysis helps to narrow my predecessors' hypotheses to the fact that his horror tales belong specifically to the frenetic (i.e., more violent, more horrific) wing of the Gothic. It is in this chapter that I show the manner in which the Gothic, in particular its frenetic subgenre, borrows from folklore. As a result, I also pursue a comparative analysis of the folkloric substratum, first, in Storozhenko's and Cazotte's eponymous novellas, devoted to the amorous devil, and later, in Storozhenko's, Balzac's and

Maturin's novels about the wandering Jew (which becomes a seminal theme in Gothic writing[42]). This analysis proves that the similarities in Storozhenko's works and those of West European Gothic authors are not simply a coincidence based on the utilization of universal folklore motifs, but speak of direct literary ties.

In the section devoted to Concluding Remarks, I will summarize my findings and demonstrate how the discovery of the Ukrainian Gothic stream enriches the European Gothic canon and contributes a unique East European perspective to it. I will also propose directions for further research in the field of the Ukrainian, and more broadly, Slavic Gothic.

[42] See chapter 4, section 4.3.

CHAPTER 1. WHAT IS THE GOTHIC?

1.1 The Historical Gothic Movement: Its Origins and Character

The term "Gothic" originated from the name of the Northern tribes, the Goths, which invaded Europe in the fourth, fifth and sixth centuries AD. According to the American critic, Linda Bayer-Berenbaum, it was first applied by Renaissance critics to the architecture of the twelfth and thirteenth centuries, which they scorned and considered ugly because it had originated with the barbaric Goths. Consequently, the term came to denote anything belonging to the period of the Middle Ages and also implied something "gloomy."[43]

In reference to literature, the term 'Gothic' surfaced at the end of the eighteenth century and encompassed works that centred on the enigmatic past and had most of the action take place among forgotten ruins, medieval castles, and haunted woods. Horace Walpole (1717-1797), the famous English politician, connoisseur and man of letters, is credited for establishing the genre. According to Harold Bloom, Walpole' novel *The Castle of Otranto* (1764) "inaugurated the Gothic tradition of the later eighteenth and early nineteenth centuries and its influence was enormous."[44] Bayer-Berenbaum states:

> This Gothic revival was a reaction against earlier eighteenth-century order and formality, and it gleaned its inspiration from medieval Romantic literature […] The Romantic qualities of yearning, aspiration, mystery, and wonder nourished the roots of the Gothic movement. Sensualism, sensationalism, and then sadism and satanism were nurtured in an orgy of emotion.[45]

[43] Consulted Bayer-Berenbaum 19-45.
[44] Harold Bloom, ed., *Classic Horror Writers* (New York and Philadelphia: Chelsea House Publishers, 1994) 169.
[45] Bayer-Berenbaum 19-20.

Gothic literature is truly a literature of excess, as Fred Botting termed it.[46] Therefore, themes involving the psyche, sexuality, fear, pain and disgust became its focus, and these were often cloaked in the guise of the supernatural. The atmosphere of mystery, suspense and terror was supported by the images of "the graveyard and the convent, the moats and drawbridges, dungeons, towers, mysterious trap doors and corridors, rusty hinges, flickering candles, burial vaults, birthmarks, tolling bells, hidden manuscripts, twilight, ancestral curses."[47] These became the conventional features of this genre.

The Gothic lasted from approximately 1764 to the 1820s, after which its spirit became diffused within the Romantic movement. As the British scholar Brendan Hennessy notes,

> [f]rom the 1830s to today there has been a flood of literature descended from the Gothic. Most directly, there have [sic] been fiction about the supernatural, including stories of ghosts, vampires, werewolves and other weird transformations; detective and thriller fiction; fantasy and science fiction.[48]

In addition to Walpole, the most famous representatives of the Gothic in British literature are William Beckford (1760-1844), Ann Radcliffe (1764-1823), Matthew Lewis (1775-1818), and Charles Maturin (1782-1824). The Gothic genre influenced the *Sturm und Drang* movement in German literature and its essence can be detected in German tales of terror, authored by Friedrich Schiller (1759–1805), Ludwig Tieck (1773-1853), and E.T.A. Hoffmann (1776-1822). According to Hennessy, "the borrowing of course went back and forth. The German

[46] Botting 1.
[47] Bayer-Berenbaum 21.
[48] Hennessy 40.

Hoffman, for example, learned from Lewis and in turn influenced Maturin and Emily Brontë's *Wuthering Heights* […] French works enriched this traffic."[49]

In France, the genre surfaced at the end of 1770s, and was most frequently associated with Jacques Cazotte (1719-1792) and his novel *Le Diable Amoureux* [The Devil in Love] (1772), but it was not until the early 19th century that the fame of the Gothic fully spread there. When the historical British Gothic movement came to a halt in early 1820s, the French *école frénétique* sprang to life. It reached its peak between the late 1820s and early 1830s—a period of new interest in the Gothic form—and encompassed a cohort of 19th-century authors such as Charles Nodier (1780-1844), the Vicomte d'Arlincourt (1789-1856), Honoré de Balzac (1799-1850), Frédéric Soulié (1800-1847), Jules Janin (1804-1874), and Petrus Borel (1809-1859).

The popularity of the Gothic literary tradition in Europe drew the attention of the literati from the New World, as a result of which the American counterpart of the Gothic literary current was born, represented first and foremost by Washington Irving (1783-1859), Nathaniel Hawthorne (1804-1864), and Edgar Allan Poe (1809-1849). The American Gothic fiction came to be significantly different from its European counterpart. It drew inspiration from the local Indian lore, and instead of being set in the exotic European or Oriental locales, it featured American backgrounds.[50] Moreover, Irving's unique handling of the supernatural

[49] Hennessy 27.
[50] Orestano, "The Case for John Neal: Gothick Naturalized," in *Gothick Origins and Innovations* 96.

elements initiated a new trend, which came to be known under the name of the "sportive" or comic Gothic.[51]

After being absorbed for a while in the genre of the historical novel (especially as represented by Sir Walter Scott's [1771-1832] works), the Gothic movement came back to life with completely new force in late Victorian Britain and *fin-de-siècle* Europe. As Glennis Byron notes,

> […] Gothic monstrosity reemerged with a force that had not been matched since the publication of the original Gothic at the previous *fin de siècle.* Such works as R. L. Stevenson's *Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), Arthur Machen's *The Great God Pan* (1894), H. G. Wells's *The Island of Dr Moreau* (1896) and Richard Marsh's *The Beetle* (1897) all draw their power from the fears and anxieties attendant upon degeneration, and the horror they explore is the horror prompted by the repeated spectacles of dissolution—the dissolution of the nation, of society, of the human subject itself.[52]

It is at this time that the new Gothic characters appear, such as its notorious vampire (the symbol of decay and destruction), immortalized in Bram Stoker's 1897 novel *Dracula.* With the development of cinematography in early 20th century, these *fin-de-siècle* Gothic works and their monsters found a fruitful soil in the German expressionist cinema and early American horror films.[53] According to Heidi Kaye,

> Post-war Europe and America were all too familiar with visions of death and mutilation, and art movements such as German expressionism, surrealism and Dadaism all reflect these obsessive nightmare images. Gothic films of this era shared in the fascination

---

[51] "Irving, Washington (1783 - 1859—Introduction," in *Gothic Literature*, edited by Jessica Bomarito (Gale Cengage, 2006): <http://www.enotes.com/gothic-literature/irving-washington> (last accessed 25 June 2009).
[52] Glennis Byron, "Gothic in the 1890s," in *A Companion to the Gothic*, edited by David Punter (Malden, MA: Blackwell Publishing, 2004) 132-133.
[53] Heidi Kaye, "Gothic Film," in *A Companion to the Gothic*, edited by David Punter (Malden, MA: Blackwell Publishing, 2004) 180-192.

> with and dread of human mortality and fragility. Murnau's *Nosferatu* (1922), an uncredited retelling of *Dracula*, created an image of a haunted, diseased landscape overshadowed by the grotesque vampire Count Orlock.[54]

On the wings of cinematography, the Gothic monsters—vampires, mutants, werewolves, witches, ghosts, and other creepy creatures—penetrated into contemporary pop-culture. As a result, there appeared many mainstream Hollywood feature films and series, dedicated to these subjects, which became immensely popular (take, for example, such TV series as *Buffy the Vampire Slayer*, *True Blood*, and *Vampire Diaries*, that prominently feature vampires).

Interestingly, one of the most famous Gothic characters, Dracula, is rooted in Slavic folklore, in which the vampire was a creature that originally had nothing to do with bats or the fifteenth-century Wallachian prince Vlad Ţepeş, and in most cases not even the literal drinking of blood. Jan Louis Perkowski and Bruce A. McClelland in their monographs on the Slavic vampire investigate borrowings from Slavic lore that penetrated into the late British Gothic literary movement and North American pop culture.[55] This fact points to an intricate connections between the West European Gothic movement and its less known Slavic counterpart. While the Gothic discourse in Slavic literatures has only recently been addressed by scholarship, the West European Gothic phenomenon drew significant attention of scholars, starting from 1970s.

---

[54] Kaye 182.

[55] See Jan Louis Perkowski, *Vampire Lore: From the Writings of Jan Louis Perkowski* (Bloomington, IN: Slavica Publishers, 2006); Bruce A. McClelland, *Slayers and Their Vampires: A Cultural History of Killing the Dead* (Ann Arbor, MI: The University of Michigan Press, 2009 [originally published in 2006]).

Let me now turn to a brief summary of the critical works that have appeared thus far and the various methodologies they employ.

1.2 Major Trends in Gothic Scholarship

There have been many studies devoted to the Gothic in European and American Romantic literatures.[56] Elizabeth McAndrew's *The Gothic Tradition in Fiction* and David Punter's *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day* were some of the first attempts to systematize and discuss the main features of the Gothic novel and present a cohesive history of this literary movement. Bayer-Berenbaum's work *The Gothic Imagination: Expansion in Gothic Literature and Art* follows in their steps. Like Punter, who saw the Gothic as a genre that concerns itself with notions of paranoia, barbarism and the taboo and "takes us on a tour through the labyrinthine corridors of repression, gives us glimpses of the skeletons of dead desires and makes them move again," [57] Bayer-Berenbaum too draws our attention to the psychologism of Gothic literature. She is especially interested in various states of mind that a Gothic text depicts, especially given the fact that many such texts, beginning with *The Castle of Otranto,* were presented either as if originating in a dream or nightmare, or as indirectly dealing with the dream state. Bayer-Berenbaum points to the fact that the supernatural occurrences in Gothic novels might serve as a

[56] Given that the systematical study of the Gothic started with Punter and McAndrew, as many scholars noted (see Andrew Smith, *Gothic Literature*, Edinburgh Critical Guides [Edinburgh: Edinburgh University Press, 2007] 5; Bayer-Berenbaum 11), I will begin my review of literature with them. However, there were some earlier attempts to locate the Gothic within a system of literary genres. In his introductory chapter, Smith lists these early critical works in chronological order.

façade for various psychological phenomena, and therefore, gives them a psychoanalytical interpretation. Such a psychological perspective, which has many followers—for instance, W. Patrick Day (*In the Circles of Fear and Desire: A Study of Gothic Fantasy*),[58] Andriano (*Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction*), or McGlathery (*Mysticism and Sexuality: E.T.A. Hoffmann. Parts One and Two*)—proclaims Gothic literature as a precursor to Freud and utilizes the language of Freudian, Jungian or Lacanian psychoanalytical methods to interpret anything unnatural or bizarre that enters the fictional world of the narrative. These psychoanalytically inclined scholars see the numinous almost always as a reflection of certain internal psychological impulses and processes in the protagonists' minds.[59]

Two other prominent approaches, which have been applied to the Gothic genre, constitute feminist and Marxist readings of the Gothic texts. The former sees the Gothic as a subversive literary trend, aimed at shedding light on women's physical and sexual abuse and confinement in the Victorian house, especially given the fact that much of this literature was written by women (e.g., Clara Reeve, Ann Radcliffe, and Sophia Lee) and for women. Feminist criticism often focuses on two opposite recurrent types in Gothic works, such as the "damsel in distress" (a virgin, a helpless maiden, a victim) and the "witch" (an awe-inspiring, demonic seductress), and attempts to reevaluate and discern the true meaning of such labels as "hag" and "witch" in the West European Gothic *écriture féminine*.

---

[57] Punter, *The Literature of Terror* 404-405, 409.
[58] W. Patrick Day, *In the Circles of Fear and Desire: A Study of Gothic Fantasy* (Chicago: University of Chicago Press, 1985).
[59] For detailed information on psychological approach to the Gothic, see Smith 5-17.

Their studies (e.g., Ellen Moers, *Literary Women* or Juliann E. Fleenor, ed., *The Female Gothic*) suggest that such terms cover up a rebellious, non-conforming, strong woman who refuses to be destroyed by patriarchal abuse and who is pushed to the margins and demonized when she steps outside the Victorian concept of "submissive angel in the house."[60]

The Marxist approach sees in Gothic horrors a reaction to the age, marked by the notorious breakdown of class structures, the spread of bourgeois culture and decay of the aristocracy. The latter factor is especially vivid in Marxist interpretations of Bram Stoker's vampire (Dracula), who is seen variously as a degenerate aristocrat, a symbol of the "social parasite"[61] or as an embodiment of monopoly capitalism, which sucks the lifeblood from the masses.[62] The Marxist critics also see the Gothic as a reaction to the processes of industrialization and urbanization, which, as Punter observes, alienated man from the products of his labour (hence, the Gothic monsters that destroy their creators), from the natural world, from his 'species-being' and his sense of human-ness, and finally, from himself (hence, the shockingly inhuman evilness of the Gothic villain).[63]

This review will not be complete without mentioning two other approaches to the Gothic that sprang recently. A post-colonial method—especially as it relates to the Irish Gothic of Maturin, Sheridan LeFanu, Wilde, and Stoker—addresses various conflicts between the concepts of

---

[60] Ellen Moers, *Literary Women* (London: W.H. Allen, 1977); Juliann E. Fleenor, ed., *The Female Gothic* (Montreal: Eden Press, 1983).
[61] McClelland 80, 148.
[62] David D. Gilmore, *Monsters: Evil Beings, Mythical beasts, and All Manner of Imaginary Terrors*, Body, Mind & Spirit (University of Pennsylvania Press, 2003) 14-15.
[63] Punter, *The Literature of Terror* 416-418.

home/homelessness, slave/master, colony/Empire, or pagan/Christian, decoded in their novels.[64] A reader response theory discusses the implied reader of the Gothic fiction and the manner, in which Gothic literature changed the structure of the reading public.[65]

The recently published *A Companion to the Gothic*, edited by David Punter, is a multi-authored volume on the Gothic.[66] It examines the background that led to the appearance of Gothic literature, studies the works of its most prominent representatives in Europe and America, and provides serious insight into its nineteenth and twentieth century developments. The collection explores critical theories (summarized above) that deal with the Gothic, and presents some of the current debates regarding the Gothic and the horror genre in literature and film. It also features new approaches, for example, the theory of the comic Gothic and the intertwining of magical realism with the neo-Gothic. Among the chapters included in this volume, is one by Neil Cornwell, titled "European Gothic," which touches upon the Gothic in Russian literature. Cornwell is one of the first Western scholars to initiate such a discussion and therefore, deserves separate mention. However, before I proceed to a summary of his work and other critical literature

[64] Mark M. Hennelly, Jr., "Framing the Gothic: From Pillar to Post-Structuralism," *College Literature* 28.3 (Fall 2001) 71. Victor Sage, "Irish Gothic: C. R. Maturin and J. S. LeFanu," in *A Companion to the Gothic*, edited by David Punter (Malden, MA: Blackwell Publishing, 2001) 81-93. Recently, Maryna Romanets (University of Northern British Columbia) has been working on a comparative analysis of the contemporary Ukrainian and Irish neo-Gothic fiction, approaching it from the postcolonial perspective. So far her research has resulted in an article "Daughters of Darkness: Intertextuality in Le Fanu's 'Carmilla' and Gogol's 'Viy'." *Hoholeznavchi studiï* [Gogol Studies] 18.1 (2010): 264-276 and in 2009-2011 conference papers at national and international conferences.

[65] See David H. Richter, *The Progress of Romance: Literary Historiography and the Gothic Novel*, Theory and Interpretation of Narrative Series (Columbus: Ohio State University Press, 1996).

[66] David Punter, ed., *A Companion to the Gothic* (Malden, MA: Blackwell Publishing, 2001).

in the area of the Russian Gothic, which is closely related to my research, let me say a few words about the current debate in Gothic criticism on the homogeneity of the Gothic genre, inasmuch as it will serve as an important postulate for the justification of my research.

Gothic criticism has for a long time debated whether or not the Gothic is a homogeneous genre. Some theorists at times tend to homogenize Gothic works, trying to identify a set number of features that any Gothic novel must possess. The drawback of this approach is that it excludes many potential works from this genre, and significantly reduces the meaning of the Gothic works, leading, as a result, to dry, uninteresting conclusions. Neither does it allow for the evolution of the genre; it is seen as a literature of a specifically Victorian period (and, perhaps, of Georgian England), and puts in doubt the existence of any non-British variations of the Gothic.[67] Other theoreticians of the Gothic, more accurately in my view, are inclined to consider it as an inconsistent genre. In their approach, they regard any genre as heterogeneous, noting that all genres tend toward hybridity and merge intertextually with each other, which denies the possibility of homogeneity. For example, Jacqueline Howard in her book *Reading Gothic Fiction: A Bakhtinian Approach,* employs the Bakhtinian premise of dialogism to theorize the Gothic, alerting us to the fact that the founder of the Gothic genre, Horace Walpole (1717-1797), himself emphasized the combination of styles within the Gothic novel. [68] Indeed, in the Preface to the second edition of *The*

[67] See, for instance, Maurice Levy, "'Gothic' and the Critical Idiom," in *Gothick Origins and Innovations* 1-15.
[68] Jacqueline Howard, *Reading Gothic Fiction: A Bakhtinian Approach* (Oxford: Clarendon Press, 1994) 12.

Castle of Otranto (1765), Walpole spoke of the blending of different elements in the Gothic novel, namely the supernatural and the wild elements of the ancient romance along with the premise of verisimilitude in the modern romance: "It was an attempt to blend the two kinds of romance, the ancient and the modern. In the former all was imagination and improbability: in the latter, nature is always intended to be, and sometimes has been, copied with success."[69] As Howard notes,

> […] the many disparate narratives which were labeled 'Gothic' after *Otranto* continued to participate in varying degrees in several genres […] we find not only different uses of supernatural, sublime, and uncanny elements but also interpolated poems, letters, folk-tales, and snatches of discourses from non-literary fields.[70]

I find Howard's approach useful, since it allows us to see the Gothic as an evolving genre and to distinguish between its subgenres, which emphasize different elements, such as the comic, the psychological, the frenetic, or the fantastic, to give some examples. The latter subgenre, for instance, may be formulated, based on the manner in which the supernatural manifests itself, and may help scholars resolve the genre dilemma of the French Gothic. Indeed, as I have already noted, the early Gothic in France was most often associated with Jacques Cazotte and his novel *The Devil in Love*. However, Cazotte's novel stirred debates among the critics of the time when it appeared as well as among contemporary scholars, because of the limited number of Gothic features in it. When compared to the works of the English Gothic writers, namely Walpole or

[69] Horace Walpole, *The Castle of Otranto* (Oxford: Oxford University Press, 1998) 9.
[70] Howard 12-13.

Radcliffe, the novel turned out to be quite different.[71] As a result, Cazotte's tale was viewed as less Gothic due to the absence of the castle at its centre or the fair maiden in distress. However, by genre resemblance Cazotte's novella does belong to the Gothic realm, as Andriano notes, "*Le Diable amoureux* may also be considered Gothic in that term's broadest sense. It has the trappings—ruins, diabolism, sexual pursuit—and it gives a little *frisson.*"[72] Such a multifaceted approach to the Gothic, which allows for a degree of hybridism (especially when the genre is taken out of its original historical setting and adopted by a foreign canon), will be useful for compiling the catalogue of works that may be classified as belonging to the Gothic genre within Ukrainian literature. Of course, the fact that the Ukrainian canon, like the French canon, is removed geographically from the original land and society where the Gothic emerged, may explain why the Gothic elements are less vivid in the works of Ukrainian dark Romanticism,[73] when compared to the original English Gothic novels. What will remain similar is the narrative characteristics, elements and structures of the Gothic novel—i.e., its outline that the Ukrainian Romantics will fill in with their own local societal and cultural content. Scholars of Russian Imperial and Soviet literature and culture have selectively addressed some of these matters. Let me now summarize their findings.

[71] Neil Cornwell, for instance, includes Cazotte's work under the category of the Gothic, but places it, however, only on its edge. See Neil Cornwell, "European Gothic," in *A Companion to the Gothic* 30.
[72] Andriano 10.
[73] See footnote 14 for a working definition of the term "dark Romanticism."

1.3 Scholarship on the Russian and Ukrainian Gothic

1.3.1 *Russian Criticism on the Gothic*

In this section I will look closer at the research on the Gothic in Russian literature, because it is a known fact that 19th-century Ukrainian authors, those who were subjects of the Russian Empire, shared the literary canon and fashions that were dominant among Russian authors. Mark S. Simpson's brief survey *The Russian Gothic Novel and Its British Antecedents* opened the door for subsequent in-depth examinations. Simpson first considers the processes that led to the emergence of Gothic literature, viewing the West European Gothic phenomenon as a reflection of the turbulent times:

> British Gothicists embodied within their fiction Western man's post-revolutionary obsession with freedom. There is a struggle in Gothic novels, and that well-documented struggle is against life's many unfair fetters: imprisonment, perhaps, or an unkind husband, a drunken, vicious father, a cruel priest, an unwanted pregnancy, an unsolicited passion, ridiculous social laws or small-minded judges. Without a struggle there *is* no Gothic novel […] Even before Napoleon the Gothic hero wishes to be Napoleonic.[74]

According to Simpson, it was the prospect of struggle and liberation, which the Gothic novel offers, that appealed to the Russian Imperial intellectuals. As he further noted,

> In Russia the Gothic novel was a profound phenomenon. It was the first widely popular fictional form, and as such was forever embedded in the foundations of the Russian literary psyche. It liberated this literary psyche from the manacles of conformity and structure and found common cause with concerns which were not literary, but, rather, political and social. Around 1810 the Gothic novel was at its height and dominated the literary scene.[75]

[74] Simpson 90.
[75] Simpson 94.

Employing mainly a typological approach, Simpson identifies and analyzes a number of the Gothic elements in the works of such Russian Romantics as Nikolai Karamzin (1766-1826), Aleksandr Bestuzhev-Marlinskii (1797-1837), and Aleksandr Pushkin (1799-1837), to name just a few. He also mentions the Ukrainian Orest Somov (1793-1833) among "Russian" authors and even hints at the specific "humorous" nature of his Gothic oeuvre.[76]

Simpson's work was continued by Cornwell who includes in his research another Ukrainian, Gogol', but focuses only on his "Petersburg" cycle of tales.[77] Cornwell should be credited for editing a collection of critical essays on the Gothic in Russian literature, *The Gothic-fantastic in Nineteenth-century Russian Literature*, which introduces many new approaches and topics to the field, such as Russian Gothic verse, female Gothic prose, and even the interesting phenomenon of the Russian Gothic Realism.

A more recent *Goticheskii roman v Rossii* [The Gothic Novel in Russia], which was compiled posthumously on the basis of Vadim Vatsuro's notes, continues this trend in Russian scholarship. Of extreme importance for my dissertation is Vatsuro's thorough investigation of translations of West European Gothic prose in the Russian Empire that confirms that the Gothic discourse was popular on the 19th-century Russian literary market. Vatsuro considers the amalgam of literary influences and borrowings that came to shape the 19th-century Russian Gothic. His research mainly focuses on two Gothic schools: the

[76] Simpson 95.

[77] See his *The Gothic-fantastic in Nineteenth-century Russian Literature*, Studies in Slavic Literature and Poetics 33 (Amsterdam and Atlanta, GA.: Rodopi, 1999), as well as his article "European Gothic," in *A Companion to the Gothic*.

sentimental Gothic, initiated by Radcliffe; and the frenetic Gothic, started by Lewis. However, he also pays attention to the German Romantic horror novel, which was greatly influenced by the British Gothic movement. Vatsuro documents the Russian intellectuals' fascination with the Gothic tradition and shows the first Russian attempts to create similar works. Like Simpson, Vatsuro's work includes the Ukrainian Romantic Somov in his selected list of "Russian" Gothic authors. He compares Somov's playful handling of the supernatural and his numerous folkloric references in his "Little Russian" tales to Washington Irving's notorious collection of tongue-in-cheek horror stories, *Tales of a Traveller* (1824), and puts forward an interesting hypothesis of a possible close intertextual connection between the two, proposing that Somov might have been specifically inspired by Irving's unique handling of the Gothic genre.[78]

Another work worth mentioning is Robert Louis Busch's 1972 dissertation, *Freneticist Literature in the Russian Romanticist Period: Narrative Prose of the Early 1830s.* While Busch does not connect the historical British Gothic movement to the French *école frénétique,* he nevertheless offers the same type of investigation regarding the popularity, selective translation, and adaptations of the works of 19th-century French freneticists in the Russian

[78] See Vatsuro, "Travestiia gotiki. O. Somov. A. Bestuzhev-Marlinskii," [The Gothic Travesty. O. Somov. A. Bestuzhev-Marlinskii] in *Goticheskii roman v Rossii* 372-392. A recent scholarly monograph by Anne Lounsbery, *Thin Culture, High Art: Gogol, Hawthorne, and Authorship in Nineteenth-Century Russia and America* (Cambridge, MA: Harvard University Press, 2007), aims to establish a similar connection between another Ukrainian author, who is claimed by both Russian and Ukrainian canons, Nikolai Gogol to the American Nathaniel Hawthorne in terms of the ideas that preoccupied them and even the trajectories of their careers. Interestingly, Lounsbery is careful to include a disclaimer that the two authors probably did not know anything about each other (especially Hawthorne), and therefore, she speaks of a connection that came not from a direct influence but as a result of very similar historical situations, in which both authors found themselves.

Empire, which Vatsuro does for the works of the pioneers of Gothic prose, such as Walpole, Radcliffe, Maturin, and the German horror novelists. Busch also includes one Ukrainian author. One of the chapters in his monograph deals with Gogol', in particular his horror tales "Strashnaia mest'" [A Terrible Vengeance] (1831-1832), "Vii" (1835), and an excerpt, titled "Krovavyi bandurist" [A Bloody Bandura-Player], from Gogol''s unfinished novel *Het'man* [The Hetman] (1830-1832). Busch identifies those narrative and stylistic elements in Gogol''s tales that can be categorized as frenetic.

A recent anthology of critical essays, *Goticheskaia traditsiia v russkoi literature* [The Gothic Tradition in Russian Literature] (2008),[79] mostly follows the structure and thematics of Cornwell's edited collection of articles from 1999, focusing mainly on 19th-century Gothic-fantastic fiction. The essays here include authors (Bestuzhev-Marlinskii, Pushkin, Gogol'—also presented as a Russian Gothic author, with one essay focusing on his Ukrainian tale, "A Terrible Vengeance"; Dostoevskii and Chekhov), who have already been placed in the Gothic canon by Western Slavists. A new aspect of this collection is the addition of two authors from the twentieth century (Valerii Briusov and Vladimir Nabokov), which offers a glimpse on the evolution of the Gothic in Russian literature.

Muireann Maguire's recently defended dissertation, *A Study of Gothic and Supernatural Themes in Early Soviet Literature*, is worth mentioning too, since it contributes to the above-mentioned recent efforts of Russian scholars to consider

[79] N.D. Tamarchenko, ed., *Goticheskaia traditsiia v russkoi literature* [The Gothic Tradition in Russian Literature] (Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2008).

the Gothic tradition in a later epoch. This work adds two other original aspects to the study of the Russian Gothic: first, Maguire moves away from the typological and author-oriented approaches characteristic of her predecessors, and proposes to study the Gothic thematically; second, she turns her attention away from the typical period of investigation—the nineteenth century—and proposes to consider the Gothic themes of Russian Soviet literati. Maguire proves the existence of a correspondence between the paradigms of the Gothic novel and many aspects of Russian Soviet fantastic fiction. Through the utilization of Gothic tropes, she also shows how Russian Soviet authors addressed and even indirectly challenged various processes and developments taking place in the Soviet Union of the 1920s-1940s.

1.3.2 *Contested Canons*

It is important to explain at this point why Russian scholars (either in the West or in the former Soviet Union) viewed Ukrainian prose (often written in Russian for various political or personal reasons) as Russian. Given Ukraine's prolonged stateless status,[80] many Ukrainian writers chose to write in the official language or lingua franca of the time, either Polish or Russian. This is especially true for the early Ukrainian Romantics (from the left bank Ukraine), for whom Russian was a natural choice, since they viewed themselves as part of the Russian Empire, belonged to the Imperial intelligentsia circles, and, as a result, communicated in

[80] Historically, Ukraine was always split between two or more Empires and/or states—in the nineteenth century, Ukrainian lands were under the Habsburg and Russian Empires and during most of the twentieth century either under Poland or the Soviet Union, which after WWII appropriated all of Ukraine as we know it today.

the official language of the Empire. Thus, Somov and Gogol' chose to write in Russian. Under the growing influence of Romanticism, the Ukrainian intellectuals started to explore their national belonging, their roots and past, as well as the language of their people, trying to elevate it to the status of a literary language. As a result, we see that Somov's and Gogol''s contemporary, Kvitka-Osnov"ianenko, as well as their successor, Storozhenko, begin writing in Ukrainian, alongside Russian. However, the Russian Empire often looked with scorn at this national awakening, viewing it as a political threat to the cultural and political unity of the imperial state. This led to the prohibition of Ukrainian and resulted in many attempts at cultural Russification in Ukraine both during the time of the Russian Empire and its successor—the Soviet Union. Consequently, anything written by a Ukrainian author in the Russian language was subject to potential appropriation by the Russian Empire and later the Soviet Union into a corpus of "national Russian prose." This was the case with Somov and Gogol', and the echoes of these processes can still be heard in contemporary Russian and Western scholarship.

Another attitude propagated in Russian and Soviet scholarship was to choose selectively only those works from the oeuvre of Ukrainian writers that dealt with Russian themes per se, and to ignore or even scorn the rest.[81] Consequently, Gogol''s oeuvre came to be divided into a so-called "Ukrainian" (early, childish, underdeveloped and unserious) period and a "Russian" (grown,

[81] In relationship to Gogol', an example of such a trend is Vladimir Nabokov's *Nikolai Gogol* (New York: New Directions, 1961) 31-32.

mature) period.[82] Perhaps, for this reason, Michael Gorlin or Karlinsky speak of West European Gothic intertexts—namely the dark stories of Tieck and, especially, Hoffmann—only with reference to Gogol''s "Petersburg" tales. For these scholars the Ukrainian stories of Gogol' are an example of light, *vertep*-type works, influenced solely by Ukrainian folklore material.[83] Such an attitude might be one of the reasons why there have been no explorations of the Gothic trend in Ukrainian literature up to now. However, another scholar, Victor Erlich, in his work on Gogol' did speak about the importance of West European literary influences and the risk of overestimating the folkloric motifs in Gogol''s Ukrainian tales:

> […] the folkloristic authenticity of Gogol's first cycle [*Vechera na khutore bliz Dikan'ki* (Evenings on a Farm near Dikanka) (1831 and 1832)—SK] should not be overestimated. The heady brew which confronts us here owes at least as much to the fantastic tales of the German Romantics, Ludwig Tieck and E.T.A. Hoffmann, as to the hastily collected bits of regional lore. To put it differently, the genre of *Evenings*, is a mode of literary stylization rather than of parochial naiveté, a variant of what the German literary historians have dubbed the *Kunstmärchen*—the artistic fairy tale.[84]

---

[82] Ukrainian scholarship currently is witnessing an attempt to challenge such an approach. One example is Oleh S. Ilnytzkyj's work on Gogol', which investigates his oeuvre from the perspective of postcolonial theory, and explores the complex manner in which the Ukrainian intelligentsia constructed its identity in the Russian Empire. Ilnytzkyj challenges the established monolithic perspective on Gogol' as an author who moves away from Ukrainian themes and hence, his Ukrainian identity, and becomes a 'national' Russian writer at the end of his life. He views him instead from the vantage point of multiethnic Russian Imperial society, which had very fluid notions of national identity. Ilnytzkyj considers Gogol' a Ukrainian author who wrote on both Russian and Ukrainian topics in the official Imperial language of the day, i.e., Russian. See Oleh S. Ilnytzkyj, "The Nationalism of Nikolai Gogol': Betwixt and Between?," *Canadian Slavonic Papers* 49.3-4 (September-December, 2007): 349-368; "Cultural Indeterminacy in the Russian Empire: Nikolai Gogol as a Ukrainian Post-Colonial Writer," in *A World of Slavic Literatures. Essays in Comparative Slavic Studies in Honour of Edward Mozejko*, edited by Paul Duncan Morris (Bloomington, Indiana: Slavica, 2002).

[83] Michael Gorlin, *N. V. Gogol und E. Th. A. Hoffmann* (Nendeln, Liechtenstein: Kraus Reprint, 1968 [reprint of 1933 edition]) 20; Karlinsky 298.

[84] Victor Erlich, *Gogol* (New Haven and London: Yale University Press, 1969) 30.

As mentioned above, another Western Russianist, Busch, also was able to detect West European frenetic influences in Gogol''s early horror prose, while a Russian scholar, V. Ia. Malkina recently compared Gogol''s "A Terrible Vengeance" to Horace Walpole's foundational Gothic novel *The Castle of Otranto*.[85] However, regardless of such efforts, in Ukrainian literary criticism and scholarship the Gothic genre remains largely overlooked. As I have mentioned, this might stem from the fact that Ukrainian critics, like their Russian colleagues, viewed many works that could be considered Gothic, as texts drawing primarily from a folkloric substratum. Such a view was most probably inherited from Soviet scholarship, which not only disregarded so-called "reactionary" prose (i.e., the type that contained too many horrific, unexplained details and occurrences), but also traditionally scorned Ukrainian literature, attributing to it only narrow ethnographic interests. Therefore, the possibility of intertextual relationships with the dark currents of West European Romanticism and Gothicism has not been researched in detail. While this situation is slowly changing, it is important to reiterate that to date there exists neither an academic inventory nor substantial scholarly research on Ukrainian *belles lettres* that can be regarded as Gothic (analogous to what Simpson, Busch, Cornwell, Vatsuro, Tamarchenko et al, and Maguire have done for Russian literature). The exception is a few sporadic investigations, to which I will now turn my attention.

[85] V. Ia. Malkina, "'Strashnaia mest'' i 'Zamok Otranto' G. Uolpola" ["A Terrible Vengeance" and *The Castle of Otranto* by H. Walpole], in *Goticheskaia traditsiia v russkoi literature* 106-111.

1.3.3 *Ukrainian Criticism on the Gothic*

Until recently, the term 'Gothic' in Ukrainian critical literature was used mainly in connection to the oeuvre of Storozhenko. For example, Bohdan Kravtsiv and Danylo Struk,[86] Ihor Lymbors'kyi,[87] Oksana Poida,[88] and Natalia Novikova[89] noted the Gothic images in Storozhenko and speculated that his "poem in prose" *Marko prokliatyi* [Marko the Cursed] (1870-1879) might have drawn on Gothic discourse.

One of the first introductions to the Gothic literary movement, written in Ukrainian, is Ihor Kachurovs'kyi's article "Gotychna literatury ta ïï zhanry" [Gothic Literature and Its Genres] (2002).[90] Written only few years after *An Anthology of Ukrainian Horror [Tales]* (compiled by Vasyl' Pakharenko with a foreword by Nataliia Zabolotna) saw the light of day, it adds to the latter's efforts to familiarize the Ukrainian audience with this literary current, focusing on its main authors and the common narrative and stylistic features they utilize in their Gothic novels. Kachurovs'kyi also offers a few speculative comparisons to the works of Ukrainian Romantics and states that further research is necessary to single out the Gothic voice in Ukrainian prose. In her 2003 article "Hotyka iak

---

[86] Bohdan Kravtsiv and Danylo Struk, "Romanticism," in *Encyclopedia of Ukraine*, edited by Volodymyr Kubijovyč and Danylo Struk (Toronto: Toronto University Press, 1984-93). <http://www.encyclopediaofukraine.com/display.asp?AddButton=pages\R\O\Romanticism.htm> (last accessed 21 February 2006).

[87] Ihor Lymbors'kyi, "Zakhidnoievropeis'kyi hotychnyi roman i ukraïns'ka literatura," [The West European Gothic Novel and Ukrainian Literature] *Vsesvit* 5-6 (1998): 157-162.

[88] Oksana A. Poida, "Roman 'Marko Prokliatyi'," [The Novel *Marko the Cursed*] *Slovo i chas* 11-12 (1995): 23-27.

[89] Natalia Novikova, "Rysy gotychnoï prozy v tvori Oleksy Storozhenka 'Marko prokliatyi'," [The Traces of Gothic Prose in Oleksa Storozhenko's *Marko the Cursed*] *Zbirnyk tez naukovykh dopovidei studentiv* [Collected Summaries of Students' Conference Papers] (Berdians'k: Berdians'kyi derzhavnyi pedahohichnyi universytet, 2005): <http://www.bdpu.org/scientific_ published/Students_ theses/86> (last accessed 17 February 2010).

pryntsyp samoorhanizatsiï tekstu v opovidanni ‘Prymary Nesviz'koho zamku’ Oleksy Storozhenka” [The Gothic as the Self-Organizing Principle of the Text in the Story ‘Ghosts of Neswige Castle’ by Oleksa Storozhenko], Solomiia Reshetukha follows in Kachurovs'kyi’s footsteps, but instead of a more general work, hers is already an applied study of the Gothic features to one of the less known stories of Storozhenko.[91] According to Reshetukha, Storozhenko constructs a typical Gothic tale, placing at the centre of his attention a mysterious castle and its ghostly dwellers. An article, which almost duplicates in structure and methodological approach Reshetukha’s study, is Ivan Denysiuk’s “Literaturna gotyka i Frankova proza” [Literary Gothic and Franko’s Prose].[92] It appears that Denysiuk was unfamiliar with Reshetukha’s research and, as a result, repeats much of the same general information on the Gothic movement. Like Reshetukha, he too searches for the Gothic features in 19th-century Ukrainian literature, but turns his attention to Franko and his early novel *Petriï i Doboshchuky* [The Petriis and the Doboshchuks] (1875).

In 2006 Reshetukha published another article, now on Storozhenko’s novel *Marko the Cursed*, titled “‘Marko Prokliatyi’—Roman-Eksperyment (Mifolohichnyi Aspekt)” [*Marko the Cursed*—An Experimental Novel (The

[90] Ihor Kachurovs'kyi, “Gotychna literatury ta ïï zhanry,” [Gothic Literature and Its Genres] *Suchasnist'* 5 (May 2002): 59-67.
[91] Solomiia Reshetukha, “Hotyka iak pryntsyp samoorhanizatsiï tekstu v opovidanni ‘Prymary Nesviz'koho zamku’ Oleksy Storozhenka,” [The Gothic as the Self-Organizing Principle of the Text in the Story ‘Ghosts of Neswige Castle’ by Oleksa Storozhenko] *Visnyk L'vivs'koho universytetu* 33.2 (2004): 113-117.
[92] Ivan Denysiuk, “Literaturna gotyka i Frankova proza,” *Ukraïns'ke literaturoznavstvo* 68 (2006): 33-42. Available on-line: <http://www.nbuv.gov.ua/portal/soc_gum/Ul/2006_68/68_2006_denysiuk.pdf> (accessed 10 June 2009).

Mythological Aspect)].[93] Here she offers a structuralist analysis of the mythical elements in Storozhenko's work, noting the presence of many binary elements in the novel. In the course of her investigation, Reshetukha positions Storozhenko's novel at the heart of the Gothic tradition, suggesting parallels between the figure of Marko the Cursed and two West European Gothic characters—namely, Melmoth the Wanderer in Maturin's novel of the same name, and Ambrosio in Lewis's *The Monk.*

In summary, while we can see that Ukrainian scholarship starts to turn its attention to the Gothic genre, we have thus far only sporadic references to the Gothic and only selective analyses of Gothic features in individual works, and no chronological discussion of the origins of the Gothic current and its development in Ukrainian Romanticism. A systematic study is required to document the early progress of the Ukrainian Gothic and to lay the groundwork for analysis of the Gothic in the later oeuvre of Ukrainian Modernist and Postmodernist writers, whose works also show evidence of this trend. These, then, are the objectives of my dissertation.

[93] Solomiia Reshetukha, "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)" [*Marko the Cursed*—An Experimental Novel] *Slovo i chas* [Word and Time] 9 (2006): 34-39.

CHAPTER 2. EMERGENCE OF THE UKRAINIAN GOTHIC.

Between Comedy and Horror: Gothic Tendencies in Early Ukrainian Romanticism (The Prose of Hryhorii Kvitka-Osnov''ianenko)[94]

2.1 Introduction: How the Gothic Literary Form Came to Ukraine

Ukrainian literature in the modern vernacular has its origins in the travesty. The end of the 18th century saw the publication of Ivan Kotliarevs'kyi's *Aeneid* [Eneïda] (1798)—a burlesque travesty of Virgil's famous epic. Under his influence, parody, travesty, and burlesque became very popular among Ukrainian authors of the first two decades of the 19th century. This led critics to designate this type of writing as *kotliarevshchyna*, a term with a negative tinge, which refers to writings that elicit primarily laughter from the reader, while addressing merely frivolous and careless topics, instead of serious philosophical questions.[95]

Hryhorii Nud'ha,[96] Dmytro Čyževs'kyj,[97] Hennadii Noha,[98] and, especially, Tetiana Bovsunivs'ka[99] have researched the origins and development

[94] A version of one section from this chapter has been accepted for publication. Svitlana Krys, "Between Comedy and Horror: The Gothic in Hryhorii Kvitka-Osnov"ianenko's *Dead Man's Easter* (1834)," *Slavic and East European Journal (SEEJ*) 55.3 (Fall 2011): forthcoming.

[95] On *kotliarevshchyna* see George G. Grabowicz, "Subversion and Self-assertion: The Role of *Kotliarevchshyna* in Russian-Ukrainian Literary Relations," in *History of the Literary Cultures of East-Central Europe. Junctures and Disjunctures in the 19th and 20th Centuries,* edited by Marcel Cornis-Pope and John Neubauer, Comparative History of Literatures in European Languages 19 (Amsterdam, Philadelphia: John Benjamins Pub. Co., 2004) 1: 401-408, and Hryhorii Nud'ha, *Burlesk i travestiia v ukraïns'kii poeziï pershoï polovyny XIX st.* [Burlesque and Travesty in Ukrainian Poetry of the First Half of the 19th Century] (Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1959).

[96] Nud'ha, *Burlesk i travestiia v ukraïns'kii poeziï pershoï polovyny XIX st.*

[97] Dmytro Čyževs'kyj, "Classicism," in *A History of Ukrainian Literature,* 2nd ed., transl. by Dolly Ferguson et al, edited with a Foreword and an Overview of the Twentieth Century by George S. N. Luckyj (New York and Englewood, CO: The Ukrainian Academy of Arts and Sciences and Ukrainian Academic Press, 1997) 370-434.

[98] Hennadii M. Noha, *Zvychaï tiï u davnikh shkoliariv buvaly: Ukraïns'kyi sviatkovyi burlesk XVII-XVIII stolit'* [These Were the Traditions of the Students from the Past: The Ukrainian Holiday Burlesque of the 17th-18th Centuries] (Kyïv: "Stylos," 2001).

[99] Tetiana V. Bovsunivs'ka, *Ukraïns'ka burleskno-travestiina literatura pershoï polovyny XIX stolittia (v aspekti funktsionuvannia komichnoho)* [The Ukrainian Burlesque and Travestied

of the comic in Ukrainian literature. However, they have focused for the most part on travesties of Classical texts. What has been overlooked by the critical literature is the travesty of contemporary literary movements that were popular in Europe and the Russian Empire of the nineteenth century, among them the Gothic. Readers of the time were fascinated with this kind of writing, and some of them even wished all novels to be "horrid." As a result of this tendency, for several decades after 1810 the West European literary world witnessed the phenomenon of "shilling shockers"—i.e., books, that "abridged and imitated the tremendously popular Gothic novels."[100] As William W. Watt notes, such spooks exaggerated the Gothic machinery and characters to an amazing and even absurd degree, often borrowing or simply plagiarizing from various well-established Gothic authors.[101] This Gothic vogue was bound to give birth to various critiques and travesties of its popular conventions, the most famous being Jane Austen's *The Northanger Abbey* (1818), as well as direct parodies of some of its inaugural novels.

The Gothic vogue also swept the intellectuals of the Russian Empire, becoming one of the most popular on the literary market of the day. Since it reached the Russian Empire rather late, its various modes and types (e.g., the sentimental Gothic, the frenetic Gothic and the French *roman noir*, various "shilling shockers," the travestied Gothic, the sportive American Gothick, and the German novel of horrors) appeared on the market almost simultaneously, and not consecutively (i.e., one after the other) as they did in Western Europe, where the

---

Literature of the First Half of the 19th Century (in the Context of the Function of the Comic)] (Kyïv: Vydavnycho-polihrafichnyi tsentr "Kyïvs'kyi universytet," 2006).

[100] William W. Watt, *Shilling Shockers of the Gothic School: A Study of the Chapbook Gothic* (Cambridge: Cambridge University Press, 1932) 10.

genre had first originated. Vatsuro, who studied the progress of the Gothic in the Russian Empire, shows that—along with translations of the canonical Gothic texts and the first attempts by Russian Imperial authors to create their own Gothic novels—we also witness the appearance of Russian travesties of Gothic novels.[102] Among the Imperial authors who chose the style of travesty and sportive Gothic, Vatsuro mentions the Ukrainian writer, Orest Somov.[103]

In this chapter, I will focus on Hryhorii Kvitka-Osnov"ianenko, another Ukrainian author, who along with the above-mentioned Kotliarevs'kyi and, to a lesser degree, Somov, laid the foundations of modern Ukrainian literature. Kvitka-Osnov"ianenko is best known for his novella "Marusia" (1834), which initiated the Sentimental school in Ukrainian literature, and for being the first prose writer to utilize the Ukrainian vernacular. He is also a key figure for understanding the emergence of modern Ukrainian literature. His tales energized Ukrainian vernacular prose and explored the Ukrainian ethnographic realm (e.g., the national character and mores, rural life) and developed serious (sentimental) vernacular diction in opposition to the so-called *kotliarevshchyna,* mentioned above.

Traditionally, Kvitka-Osnov"ianenko has been viewed by critics as an early, but marginal Romantic, strongly influenced by Classicism. For these reasons his oeuvre was never identified as Gothic. More recently, however, a selection of his prose was included in a recent series on "The Gothic," which I

---

[101] Watt 21.
[102] Vatsuro, *Goticheskii roman v Rossii.*
[103] See Vatsuro, "Travestiia gotiki. O. Somov. A. Bestuzhev-Marlinskii," [The Gothic Travesty. O. Somov. A. Bestuzhev-Marlinskii] in *Goticheskii roman v Rossii* 372-392.

mentioned in my Introduction.[104] By including his tales, the compilers and editors of the series suggest that his oeuvre manifests features, motifs and plot structures similar to those of works by West European Gothic authors. Unfortunately, the editors do not identify the features in his works that may be considered specifically 'Gothic'. This chapter endeavours to justify Kvitka-Osnov"ianenko's place within the Ukrainian Gothic tradition, by considering his prose from the perspective of the travestied Gothic, the comic Gothic, and the serious Gothic. I will start by identifying the parodying and travestied elements of the Gothic novel in his Russian-language comedies *Voiazhery* [The Voyagers] (1845), *Iasnovidiashchaia* [Clairvoyant Woman] (late 1820s), and *Mertvets-shalun* [Naughty Dead Man] (1845). Citing examples from the well-established Gothic novels, which Kvitka-Osnov"ianenko travesties in his comedies, I will demonstrate that he had been familiar with the Gothic legacy and offered an enlightened and ironic attitude to both the supernatural phenomenon, which was at its centre, and the readers' fascination with it. The subsequent section of my study will turn to his humorous but dark tale "Mertvets'kyi Velykden'" [Dead Man's Easter] (1834), which was written in Ukrainian. Kvitka-Osnov"ianenko's portrayal of the supernatural in this work is very ambivalent. On the surface level, his tale might be categorized as a comic Gothic text, according to the theory of the comic Gothic turn. But an in-depth analysis reveals that the work conveys a covert awe of the horrific, so characteristic of the serious Gothic mode. This latter mode is especially vivid in the dark elements of his "serious" stories "Marusia"

[104] *Ohnianyi Zmii: Ukraïns'ka gotychna proza XIX st.* includes two tales of Kvitka-Osnov"ianenko: "Mertvets'kyi Velykden'" [Dead Man's Easter] and "Ot tobi i skarb" [A Fine

(1834) and “Perekotypole” [Tumble-weed] (1840), both composed in Ukrainian at approximately the same time as his Gothic-comic tale “Dead Man’s Easter” and his other works of this type (e.g., “Ot tobi i skarb” [A Fine Kettle of Fish This Treasure Is!, 1836] or *Konotops'ka vid'ma* [The Witch of Konotop, 1836]). However, Kvitka-Osnov''ianenko’s appropriation of the “serious” Gothic mode will never reach the height of the fully-developed Gothic and its fascination with horror for horror’s sake. Such heights would be accomplished only by later Ukrainian Romantic, Storozhenko, while the tendency for such fascination will be more visible in the oeuvre of another early Ukrainian Romantic, Gogol'. Nonetheless, Kvitka-Osnov''ianenko’s dark prose will set a peculiar mould for the development of the Ukrainian Gothic throughout the whole Romantic epoch, giving it a unique character.

2.2 Kvitka-Osnov''ianenko’s Gothic Travesties

The Gothic genre very rapidly became associated with a solid set of traits, especially after the appearance of the “shilling shockers” phenomenon. This quite often led to mockery and travesty of its constituent features. In *The Gothic Novel in Russia*, Vatsuro mentions various parodies and travesties of Gothic fiction, which started surfacing in the Russian Empire at the end of the 1820s. In his opinion, both parody and travesty are considered “the forms of the polemic mastery of the Gothic legacy: its characters, plots, motifs and narrative

Kettle of Fish This Treasure Is!].

technique."[105] Vatsuro aptly distinguishes between the two, noting that parody often satirizes only a specific text, with which the reader needs to be acquainted in order to fully appreciate the joke. Gothic travesty, on the other hand, is a more complicated type of engagement with the source, which mocks the general constituent elements of the Gothic genre, instead of caricaturing a particular novel.[106] The extent of the comic engagement with the Gothic mode both in Europe and in the Russian Empire even led to the creation of a recipe for the composition of the perfect Gothic novel.[107]

As mentioned in the preceding chapter, each of the pioneering authors of the Gothic genre had a unique style, which led to the establishment of a particular school of the Gothic. For example, Ann Radcliffe is widely credited for initiating the school of the sentimental Gothic. In fact, one of the peculiar features of her

[105] Vatsuro 374. "формы полемического освоения наследия готики—ее характеров, сюжетов, мотивов и повествовательной техники."

[106] Vatsuro 374. "Травестирование включает в себя элемент пародии, но само соотношение текстов—исходного и ориентированого на него,—здесь сложнее и многообразнее прямого пародирования. Пародия—орудие литературной борьбы, и задачей ее является дискредитация, осмеяние избранного образца в характерных для него внешних и содержательных формах, которые она доводит до гротеска и алогизма. Вне исходного текста пародия не существует, и знание его—непременное условие для понимания пародии. Травестия в значительной мере автономна, и ее ориентированность на чужой текст может и не ощущаться неискушенным читателем. Полемическая установка отнюдь не исчерпывает ее содержания и, как правило, не распространяется на все элементы поэтики травестируемого текста; более того, многие из них усваиваются травестирующим сочинением, иногда меняя свою функцию и преобразовываясь в соответствии с новым литературным заданием." [Travesty incorporates an element of parody, but the correlation of both texts—the source and the secondary product modelled on it—is much more complex and manifold than in a direct parody. The latter is used as a form of literary criticism, and its task is to discredit and mock the select text by utilizing its typical outer and inner forms, which it exaggerates to the level of the grotesque and a-logicality. Parody does not exist outside the source text, the knowledge of which is the necessary condition for its comprehension (and appreciation). Travesty is, for the most part, autonomous, and its orientation on the source text can even be missed by an inexperienced reader. Its polemics does not limit itself to the plot of the source text, and, as a rule, does not cover all the elements of the travestied text's poetics. Moreover, much of its elements are often incorporated into the travestied text itself where they change their function and become transformed according to the new literary task at hand.]

novels is the necessary element of a heroine's journey (quite often in the guise of a victim, escaping from a villain) to foreign lands. During her voyage the Radcliffian heroine always experiences sublime awe, upon seeing scenes of wild unfamiliar landscape. As Alison Milbank states, Radcliffe makes use of Edmund Burke's concept of the sublime[108]: "[s]he grasps what is most interesting in Burke's analysis of the sublime—his recognition of the pleasure the seemingly painful can incite, and that what is most sublime is that which threatens our very sense of self-preservation."[109] Another scholar observes that in her writing style "Radcliffe was greatly influenced by the Italian landscape painter, Salvator Rosa. […] Rosa (1615-73) […] created dramatic landscapes peopled with peasants and banditti. Like the works of Ann Radcliffe […] Rosa intended to create a feeling of awe and the sublime in the minds of his audience."[110] To cite just one example of the Radcliffian style, let us turn to her *The Romance of the Forest* (1791), where the main heroine, Adeline, experiences sublime awe when she travels to the Alps, escaping from her villainous father, the Marquis de Montalt:

> They now turned their horses, and soon after arrived at the foot of Montanvert. The emotions of Adeline, as she contemplated in various points of view the astonishing objects around her, surpassed all expressions; and the feelings of the whole party were too strong to admit of conversation. The profound stillness which reined in these regions of solitude inspired awe, and heightened the sublimity of the scenery to an exquisite degree.[111]

---

[107] "'The recipe' for the composition of Gothic novels" ['Retsept' sochineniia goticheskikh romanov], published in the periodical *Syn Otechestva* (1816). See a reprint on the jacket of Vatsuro's monograph.

[108] Edmund Burke, *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, published in 1757.

[109] Alison Milbank, "Introduction," in *A Sicilian Romance,* by Ann Radcliffe (Oxford: Oxford University Press, 1993, republished in 1998) ix-x, xii.

[110] Keith Parkins, *Ann Radcliffe,* Literature (1999): <http://home.clara.net/heureka/art /radcliff.htm> (last accessed 18 July 2009).

[111] Ann Radcliffe, *The Romance of the Forest* (Oxford: Oxford University Press, 1999) 265.

Another example from the novel further describes Adeline's feelings as she contemplates the scenery: "'The stillness and total seclusion of this scene',—said Adeline, 'those stupendous mountains, the gloomy grandeur of these woods, together with that monument of faded glory on which the hand of time is so emphatically impressed [here, Adeline refers to the ruins of the nearby castle—SK], diffuse a sacred enthusiasm over the mind, and awaken sensations truly sublime'."[112] Fear and pleasure—two emotions, evoked by the sublime scene—are even more intensified by the scene of the storm in the Alps, which Adeline longs to witness.

Besides the obligatory presence of a threatening landscape on the verge of a storm, or abandoned ruins, wherein the horrific dwells, the plot of a typical Radcliffian novel also includes the appearance of banditti. Their leader is the very villain who chases the helpless heroine with the evil intent of marrying her against her will in order to obtain her inheritance. Such a villain might attempt to rape her or even murder her. To impose his will on the victim the villain usually imprisons her in a ruined forlorn monastery or castle, often believed to be haunted.

Vatsuro dedicated the whole section of his book to the nature and extent of Russian Radcliffiana. According to him, her novels first reached the Russian Empire in their French translations in 1797, and the demand for them was so high that the first Russian translations rapidly followed. Vatsuro shows that the first published Russian translation of Radcliffe's novels was that of *The Romance of*

[112] Radcliffe, *The Romance of the Forest* 264.

the Forest, which appeared in 1801-1802 in Moscow.[113] As the scholar concludes:

> From this time on, Gothic novels begin to appear in press with a fascinating speed. Having barely managed to finish reading the last volume of *The Romance of the Forest,* a Russian Gothic fan could already purchase *Dusseldorf, or the Fratricide* by Anna Maria Mackenzie, two translations of *The Midnight Bell* by Francis Lathom, and the first volumes of the two other masterpieces of Gothic prose—*The Monk* by Matthew Lewis and *The Italian* by Radcliffe […] In 1802-1804 the translators, the publishers, and the book sellers hasten, trying to overpass each other, to introduce a new book to the reader, which will certainly bring them a steady income.[114]

Vatsuro also observes that Radcliffe's prose became so popular, that often the novels of other, less known Gothic writers of the time were translated into Russian and presented as her own.[115] Such popularity quickly gave birth to numerous imitations of Radcliffe, often of a travestied nature, as well as to the caricature depiction of her general readership:

> The parodying literature also includes a satirical depiction of the reader of the Gothic novels, whom we meet even earlier than the direct parodying of the novels' plot. One example of such a kind […] is a portrait of a Radcliffian fan in the novel by V. Vel'iaminov-Zernov from 1807. In *Khar'kov's Democritus* from 1816, along with […] Somov's parody we find a satirical novella *Lisa the Novelist* […]."[116]

---

[113] Vatsuro 116.

[114] Vatsuro 116-117. "С этого времени готические романы начинают выходить из печати с поражающей быстротой. Едва успев дочитать последние книжки «Леса», русский поклонник готики в 1802 г. уже мог приобрести «Братоубийцу, или Таинства Дюссельдорфа» А.М. Маккензи, два перевода «Полночного колокола» Ф. Летома и первые тома двух шедевров готической прозы—«Монаха» М.Г. Льюиса и «Итальянца» Радклиф […] В 1802-1804 гг. переводчики, издатели, книготорговцы спешат, обгоняя друг друга, представить читателю новинку, приносящую верный доход."

[115] Vatsuro, "Psevdoradkliffiana" [Pseudoradcliffiana] 301-311. E.g., even the first Russian translation of the famous novel *The Monk* by Matthew Lewis credited Ann Radcliffe as its author.

[116] Vatsuro 373. "К этой пародийной литературе примыкает и сатирическое изображение читателя готических романов, с которым мы встречаемся еще раньше, чем с прямым пародированием сюжетных схем. Один пример такого рода […] это портрет поклонницы Радклиф в романе В. Вельяминова-Зернова 1807 г. В «Харьковском Демокрите» 1816 г., рядом с […] пародией Сомова, мы находим сатирическую повесть «Лиза-романист» […]."

Kvitka-Osnov"ianenko's knowledge of Gothic literature in general, and Radcliffian frenzy in particular, is betrayed in an episode from his comedy *The Voyagers* (written in 1843, published in 1845), through the humorous portrayal of one of the characters, Afrosin'ia Markovna. She yearns for travelling to experience the sublime awe in wild exotic places—not unlike heroines of the Radcliffian romance. Kvitka-Osnov"ianenko adapts Gothic settings to reflect Russian Imperial tastes. Consequently, his gullible heroine desires to travel to the mountainous terrain of the Caucasus—a recently acquired territory of the Russian Empire (often viewed as a wild and exotic place). Afrosin'ia Markovna longs for horrors and unrestricted passions, terrifying adventures and imprisonment in a secluded castle:

> **Afrosin'ia Markovna.** […] Now I will travel to the Caucasus […] I will see mountains, crowned with pristine snow; I will glance into the bottomless precipices, and maybe even experience the feeling of ineffable horror […]
>
> **Ivan Makarovich (*laughing*).** From (meeting) the Circassians?..
>
> **Afrosin'ia Markovna (*with enthusiasm*).** Oh, I would so wish to see them!.. I would wish them to ambush us and cause extreme anxiety among us […] This would frighten us […] Everywhere is fear, commotion, despair […] What a scene!.. Give us poetry, high poetry, elevated, ineffable!.. Where else is it possible to experience it if not among the horrors, terrifying dangers?.. It is a joy!.. And if to this […] I dare not even to dream […] if one adds to this an abduction, captivity […] imprisonment […] liberation, full of high Romanticism!..[117]

[117] Hryhorii F. Kvitka-Osnov"ianenko, "Voiazhery," [The Voyagers] in *Zibrannia tvoriv u semy tomakh*, [Collected Works in Seven Volumes] vol. 2 (Kyïv: Naukova dumka, 1979) 175-176. All quotes from Kvitka-Osnov"ianenko's works will be from this edition.
"**Афросинья Марковна**. [...] Теперь вояжирую на Кавказ […] Увижу горы, увенчанные первобытным снегом, загляну в неизмеримые пропасти, может быть, испытаю чувство невыразимого страху […]

Иван Макарович (смеясь). От черкесов?..

An obvious fan of Gothic novels, Afrosin'ia Markovna wishes to relive and experience the lives of their heroines. However, in Kvitka-Osnov"ianenko's comedy her desires do not find compassionate reception. Instead, other characters view her as a dupe. For instance, as we can see from the quote above, Ivan Markovich openly laughs at her yearnings to become the prey of the banditti and her fascination with all things horrific.

Afrosin'ia Markovna's very appearance on the scene shows her immediately searching for something evil, eager to assign the horrific to any, no matter how trifling, occurrence: "**Afrosin'ia Markovna**. Oh, I came right on time. Something horrible is happening here […] Is there a murder?.. A woman dying […] Everyone present has an evil face […] But I do not see any blood […] What a pity!"[118] Later, a group of fellow voyagers, gathered in the parlour of an inn, inquire of Afrosin'ia Markovna's trip to Europe, of which she is very disappointed. She explains her frustration by the fact that she was not able to experience any emotional upheaval or shock; neither did she witness any murder scene. When one of the voyagers asks her if she derived any pleasure from the world-renowned theatres and performances, Afrosin'ia Markovna's answer reveals that her actual goal for travelling was not to see high art, but to find

---

Афросинья Марковна (с одушивлением). Ах, я бы желала видеть их!.. Желала бы, чтобы они набежали и произвели значительную тревогу […] Это навело бы на нас страх […] Везде испуг, смятение, отчаяние […] Какая картина!.. Давайте нам поэзии, поэзии высокой, возвышенной, невыразимой!.. Где же более можно ощутить ее, как не между ужасами, страшными опасностями?.. Это наслаждение!.. А если к этому […] не смею мечтать […] если к этому похищение, плен […] заключение […] освобождение, исполненное высокого романтизма!.."

[118] Kvitka-Osnov"ianenko, "Voiazhery" 2: 175. "**Афросинья Марковна**. Ах, как кстати я поспела. Здесь происходит что-то ужасное […] Нет ли убийства?.. Женщина умирающая […] На всех злодейские лица […] Крови не видно […] Жаль!"

herself in the whirl of the Gothic passions, with their typical accoutrements of sufferings and blood (the latter is a signifier of yet another school of the Gothic movement—the frenetic):

> Theatres? Oh, they are the same as elsewhere. Everywhere one hears music; people talk, sing, or dance. I have actually derived more pleasure from going to the theatre of my neighbour, Grigorii Petrovich. No performance took place without either the backstage falling or a lamp bursting […] One time, when a new ballet was playing, the whole stage, as you can imagine, the whole stage crashed!.. All people left, but I stayed until everyone was rescued from the debris. I expected to see streams of blood […] but nothing happened. Marfusha, the prima ballerina, had a broken leg, Antosha, who plays the first lover, had his chest smashed, and the others had similar injuries, but I did not see any blood, and only trembled a little. Nothing else.[119]

Ivan Markovich, on hearing this, laughingly advises this fan of the Gothic to visit a real massacre ("я советовал бы вам, матушка, побывать на бойне"[120]), which, in his opinion, will quickly erase her desire for strong emotions.

In summary, the whole scene, which features Afrosin'ia Markovna in *The Voyagers,* is a burlesque on the general fascination with the Gothic novel. It offers a travestied portrayal of the duped readers who truly believe in horrors, depicted there, and yearn to experience them.

Kvitka-Osnov"ianenko's two other comedies, *Clairvoyant Woman* and *Naughty Dead Man*, travesty the typical topics and premises (the mysterious, the

[119] Kvitka-Osnov"ianenko, "Voiazhery" 2: 176. "Театры? Они такие же, как и везде. Везде музыка, говорят, поют, танцуют. Но у соседа моего, Григорья Петровича, я каждый раз была с большим наслаждением. Не проходит ни один спектакль, чтобы или кулиса не упала, или лампа не лопнула […] Один раз, при новом балете, вся сцена, как можете вообразить, вся сцена обрушилась!.. Все ушли, но я осталась, пока вытащили всех из под обломков. Я ожидала видеть потоки крови […] ничего не бывало. Марфуше, первой танцовщице,—переломило ногу, Антоше, первому любовнику,—разбило грудь, и прочим досталось в такой же мере, а крови я и не видала, и только легкая дрожь пробежала по мне. Не более."

[120] Kvitka-Osnov"ianenko, "Voiazhery" 2: 175.

supernatural, and the horrific) of the Gothic novel per se. This further testifies to his familiarity with this literary trend. The plot of *Clairvoyant Woman*—titled in one of its earlier redactions also as *The Pilgrimess or Lady Somnambulist* [Strannitsa, ili somnambulka]—revolves around a group of charlatans who beguile and rob the narrow-minded dwellers of a provincial town. The gang is made up of three characters: Margarita Chernodushkina, a con artist and "the mind" of the group, Evgeniia, a false clairvoyant, and a fake doctor by the name of Puzyrechkin. The latter supposedly "magnetizes" Evgeniia so that her soul could leave her body and utter prophesies, which are prepared in advance by Margarita. This comedy mocks the awe and the belief in clairvoyance, magnetism, crystal gazing, hypnotism and other occult practices—all topics that found a vivid depiction in Friedrich Schiller's novel *The Ghost-seer* (1798), one of the foundational Gothic texts. Given the fact that Schiller left *The Ghost-seer* unfinished, there appeared many sequels and spin-offs, deeply steeped in the themes of occultism and secret societies.[121] Like Radcliffe's, Schiller's oeuvre was very popular in the Russian Empire. This is attested by its numerous imitations and adaptations that gave rise to the phenomenon of "Russian 'Schillerism' of the early 19th century."[122] The theme of Kvitka-Osnov"ianenko's comedy, along with an excerpt from his private correspondence,[123] offers

[121] Stefan Andriopoulos, "*Occult Conspiracies: Spirits and Secret Societies in Schiller's* Ghost Seer," *New German Critique* 35.1 (Spring 2008): 65. Also available on-line: <http://ngc.dukejournals.org/cgi/reprint/35/1_103/65.pdf> (last accessed 13 November 2010).
[122] Vatsuro 312. "'русский шиллеризм' начала XIX столетия."
[123] As testified by his letter to S. T. Aksakov from 28 September 1830. Kvitka-Osnov"anenko writes, apparently to rebuke his addressee's scorn of the mocking attitude he assumes in *Clairvoyant Woman* regarding the belief in magnetism: "As for magnetism, let me explain that I did not intend to defile it, but simply wished to expose all the tricks, performed under its cover […]" ["Насчет магнетизма только позвольте объяснить, что я не имел намерения

evidence that he was familiar, if not with Schiller's Gothic novel per se or one of its many spin-offs (some of which were even authored by Russian Imperial literati, as Tat'iana Gubskaia observes[124]), then at least with the phenomena it depicted.

Schiller's novel portrays a rich young Prince whose mind is befuddled by a sinister figure who wears many faces. He appears at various times in the novel in different hypostases as an Armenian or a Franciscan monk, a Russian officer, a Jesuit (a member of the Inquisition), or even a supernatural being. During a Spiritist séance, this mysterious being summons an apparition, which puts the Prince, together with his entourage, in a state of horror. While Schiller does hint at times that the Armenian might only pretend to have ties to the supernatural realm in order to lure the Prince into his criminal plot, he never fully explicates all the tricks the Armenian had supposedly set up. The author succeeds in evoking fear. Indeed, as the narrator—the Prince's friend—notes, the Prince at the end did fall into the trap "that an unprecedently *devilish* plot had laid for him" [italics are mine].[125]

Kvitka-Osnov"ianenko, writing some twenty years after, mocks the narrow-mindedness of those who believe in necromancers and clairvoyants, and reveals who these "seers" really are. He never allows the reader to even presuppose that the impostors' tricks have anything to do with the supernatural

---

опорочивать его, но хотел выставить все мошенничества, под прикрытием его творимые [...]"] Kvitka-Osnov"ianenko 7: 182-183.

[124] Tat'iana Gubskaia, *F. Shiller v russkoi literature XIX veka: proza, poeziia,* [F. Schiller in Russian Literature of the Nineteenth Century: Prose, Poetry] PhD Diss. (Orenburgskii gosudarstvennyi universitet, 2004): <http://www.dslib.ru/literatura-mira/gubskaja.html> (last accessed 13 November 2010).

realm. Thus, the uncanny atmosphere in Schiller, so elaborate in its attempt to instill horror and belief in supernatural occurrences, becomes quite literally a farce in *Clairvoyant Woman*. His main con artist—Margarita Chernodushkina—is a travestied take on Schiller's enigmatic and omniscient Armenian. In Schiller the reader is fascinated and awed by this monk, who is often introduced as a "terrible being"[126] or "a dreadful apparition."[127] At one time, this devilish everyman is even openly assigned supernatural qualities:

> There is no truth in any of his appearances. There are few classes, characters and nations whose mask he has not already worn. Who is he, you ask? Where does he come from? Where is he going? […] Among us he is known only under the name of *The Unfathomable.* How old do you think he is, for instance?... There are reliable people who recall having seen him in various parts of the world, each at the same time. No sword's point can pierce him, no poison harm him, no fire burn him, no ship ever sinks if he is on board. Time itself seems to lose its power over him […][128]

While the true nature of Schiller's evildoer is never revealed, Margarita, on the other hand, shows her real self from the start. Even her last name reveals her true nature. (Chernodushkina means "black soul."). Therefore, glorifications of Margarita's holy deeds and sainthood by her accomplices during a false Spiritist séance do fascinate the duped characters of the comedy, but induce nothing but laughter from the reader:

> **Evgeniia.** […] This Margarita, in the guise of a beggar? Despised and scorned by all?
>
> *(All look at Margarita with renewed respect; she sits with increased piety, having bowed her head.*)

---

[125] Friedrich von Schiller, *The Ghost-seer,* with a foreword by Martin Jarvis, translated by Andrew Brown (London: Hesperus Press Limited, 2003) 56.
[126] Schiller 31.
[127] Schiller 43.
[128] Schiller 31-32.

> Yes! All her work, all her godly deeds come from love of her neighbour […] [She] serves as an example to us all […] Place your hand on my head and keep it there [Evgeniia commands Margarita—SK] […] This is where the mysterious power lies. I will never have strong headaches anymore. I order you from now on to come to me, a sufferer that I am, and guide me with your conversation to those virtues, in which you yourself excelled.[129]

While hearing these words, readers or the audience in the theatre, who have already witnessed some of Margarita's "virtues"—such as stealing, lying and cheating—laugh out loud and are in no way awed by her.

Thus, Kvitka-Osnov"ianenko's comedy *Clairvoyant Woman* travesties the very reverence and horror, which the Spiritist séances and the occult (featured prominently in Gothic texts) inspire in readers, by laying bare the all-too-human tricks behind them and the material agenda of its practitioners. His impostor, Margarita, is a parody of the frightening Gothic necromancer, based on Schiller's mysterious Armenian or his many imitations.

Another travesty unfolds in Kvitka-Osnov"ianenko's anecdote ("shutka"), *Naughty Dead Man.* This comedy mocks yet another theme of the Gothic tradition—that of a revenant or a dead man who comes back from the grave to reclaim his intended bride and to torture the living. This topic appeared as an embedded story in a number of Gothic novels, e.g., Lewis's *The Monk* (the ballad of Alonzo the Brave and the Fair Imogene) (1796), the abovementioned Schiller's

---

[129] Kvitka-Osnov"ianenko, "Iasnovidiashchaia," 1: 363. "**Евгения**. […] Сия Маргарита в нищенском виде? Всеми презираемая, от всех пренебрегаемая?
(*Все смотрят на Маргариту с особенным уважением, она с большим смирением сидит, наклонив голову*.)
Так! Все ее труды, все подвиги проистекают из любви к ближнему. […] [Она] служит всем примером […] Положи руку на мою голову и держи […] В этом заключается таинственная сила. Я уже не буду иметь сильных головных судорог. Повелевается тебе отныне приходить ко мне, страждущей, и беседою со мною наставлять меня в тех добродетелях, в коих ты преуспела."

The Ghost-seer (the story of Jeronymo and Antonia), or Maturin's *Melmoth the Wanderer* (1820). It was also one of the reoccurring themes of the dark German Romanticism, which found its most famous representation in Gottfried August Bürger's ballad "Lenore" (1796). Drawing inspiration from the folk and medieval ballad tradition, Bürger, Lewis, Schiller, and Maturin present the story of a ghostly lover returned to claim his bride. In the Russian Empire this theme reached its apogee in Vasilii Zhukovskii's ballads "Liudmila" (1808), "Svetlana" (1808-1812), and "Lenora" (1829). According to Vatsuro, "Zhukovskii's milieu in the 1800s pays homage to only one literary plot: the theme of unhappy lovers, who are separated and united only after death […] [and] [t]he appearance of a living ghost of a deceased lover becomes a stable motif in […] [Zhukovskii's] oeuvre in the following years."[130] Ukrainian Romantics also utilized this motif in their works. For instance, Levko Borovykovs'kyi's ballad "Marusia" (1829), an adaptation of Bürger and Zhukovskii, nationalizes this Gothic-Romantic plot by enriching it with elements of Ukrainian ethnography. In a manner similar to his predecessors, Borovykovs'kyi sets "Marusia" in a typical Gothic milieu of midnight fortune-telling, pagan rituals, gloomy and threatening landscape, and an overall atmosphere of horror. Such was the literary scene in the early 1830s, when Kvitka-Osnov"ianenko wrote his comedy *Naughty Dead Man*, although it appeared in print only in 1848.[131]

---

[130] Vatsuro 282. "все окружение Жуковского в 1800-е годы отдает дань одному литературному сюжету: разлученных и посмертно соединяющихся любовников […] Явление живого призрака умершего друга (возлюбленного, возлюбленной) в ближайшие же годы станет в его творчестве устойчивым мотивом."

[131] Kvitka-Osnov"ianenko 2: 553.

The main character, Aleksei Vasil'evich Bystrov, likes to play tricks on people. Such an opportunity presents itself to him when his fellow traveller, the lieutenant Shumov, suddenly dies. Bystrov immediately decides to pretend for a few days to be the deceased Shumov, magically risen from the dead, and to marry Shumov's intended bride, while so disguised. A travesty on a Gothic returnee from the world of the dead, Bystrov's pretense wittily befuddles and frightens the naïve inhabitants of the town, who are favourably disposed to believe in ghosts and supernatural occurrences. What reinforces the joke for the reader (who is, of course, introduced behind the façade of Bystrov's machinations from the very beginning) is the fact that all who come in contact with him, in their subsequent retelling of the events exaggerate them to an even greater degree. For example, the businessman Bezmenov comes up with a number of supernatural characteristics, which his fear makes him "see" in the "dead man," although nothing of what he says has ever transpired:

> I spoke with him to the detriment of my soul!.. He disappeared in my presence… But then he came back right away […] Suddenly his head fell off and shattered before my eyes as if it were made of crystal […] I ran out […] and he went to play pranks. He horsed around the whole city; here he would break the window, and there he would tear off the roof […]. And everyone sees him, as he flies as if he were a bird in heaven […].[132]

[132] Kvitka-Osnov"ianenko, "Mertvets-shalun," 2: 255-256. "говорил с ним на грех моей душе… Он при мне исчез… Мигом явился […] Вдруг голова у него свалилась и вдребезги рассыпалась при мне, как хрустальная […] я оттуда […] а он, сударик, и пустился проказничать. По всему городу шалостей наделал; где окна разобьет, где крышу сорвет […] И все видят его, как летает, аки птица небесная […]."

At various times, the "dead man" Bystrov is also believed to be a vampire[133] and a werewolf.[134]

In a typical Gothic ballad, the appearance of a dead groom is described in the most gruesome light. For instance, in Schiller it is "a fearful apparition that suddenly [stands] in [the] midst [of a gathering], its clothes dripping with blood and disfigured by gruesome wounds."[135] In Lewis, a scene even more ghastly unfolds:

> Oh! God! what a sight met Fair Imogene's eye!
> What words can express her dismay and surprise,
> When a Skeleton's head was exposed.
>
> All present then uttered a terrified shout;
> All turned with disgust from the scene.
> The worms, They crept in, and the worms, They crept out,
> And sported his eyes and his temples about,
> While the Spectre addressed Imogene.[136]

In Kvitka-Osnov"ianenko's travesty, Bystrov's appearance in front of his 'intended' bride, Varen'ka, has no such accoutrements. Quite the opposite, the bride's friend, Grushen'ka, finds him rather attractive: "The dead man is quite interesting, I wouldn't want to leave him,"[137] and she soon discerns his disguise. At the end, Rybkin—Bystrov's neighbour and fellow landlord—recognizes him and explains away his tricks. The "anecdote" ends happily with Bystrov's engagement to Grushen'ka—Rybkin's daughter—and his promise to the future father-in-law that he and Grushen'ka will play pranks together until death.

---

[133] Kvitka-Osnov"ianenko, "Mertvets-shalun," 2: 253. "[T]his is a vampire. He set out to suck her blood to the last drop" [(Э)то вампир. Он расположился до капли высосать ее кровь].
[134] Kvitka-Osnov"ianenko, "Mertvets-shalun," 2: 258. "Оборотень."
[135] Schiller 45.
[136] Matthew Lewis, "Alonzo the Brave, and Fair Imogine," in *The Monk* (Oxford: Oxford University Press, 1998) 315.

As this section demonstrates, all three comedies by Kvitka-Osnov"ianenko, which I selected for my analysis, engage in parodic dialogue with the Gothic legacy, by mocking the fans of Gothic fiction (*The Voyagers*) or its typical features and themes—such as Spiritist séances, clairvoyance and magnetism (*Clairvoyant Woman*) or the gloomy motif of the living dead who comes to claim his bride (*Naughty Dead Man*). Comedy therefore is Kvitka-Osnov"ianenko's tool to engage in a polemical dialogue with the fascination Gothic literature produced in the Russian Empire during the 1800s-1830s. It also proves indirectly the fact that Kvitka-Osnov"ianenko knew the Gothic literary tradition, although his knowledge might have come via the prism of reinterpretations and adaptations to which the Gothic legacy was subjected in the Russian Empire. As an author partially inclined toward Classicism, it is only natural that he would travesty the Gothic awe of the horrific in some of his works. However, as my next section aims to demonstrate, his engagement with the Gothic mode was not limited to scorn and parodies, but showed a more complex manner of interaction when it came to his Ukrainian-language tales devoted to the supernatural.

[137] Kvitka-Osnov"ianenko, "Mertvets-shalun," 2: 251. "Мертвец-то очень интересен, не хочется оставить его."

2.3 Modulation Between Comic and Serious Gothic Modes in "Dead Man's Easter"

In addition to parody and travesty, the phenomenon known as "comic Gothic" also includes more subtle forms of comedy.[138] In contrast to the former, they do not focus on caricaturing the style of the foundational Gothic authors and their novels or the main Gothic leitmotifs. Instead, they construct a unique mode in which Gothic elements are fully present and utilized, but the overall impression obtained by the reader is more comic than scary.

Until recently all comic Gothic forms were left outside the scope of literary criticism because they were considered merely parasitic on serious Gothic writing.[139] It was only with the publication of Horner's and Zlosnik's monograph, *Gothic and the Comic Turn* (2005), that this type of writing finally came to be viewed not as "an aberration or a corruption of a 'serious' genre but rather a key aspect of Gothic's essential hybridity."[140] Horner and Zlosnik propose a new perspective on Gothic writing, inclusive of the comic Gothic. They view it "as a spectrum that, at one end, produces horror—writing containing moments of comic hysteria or relief and, at other, works in which there are clear signals that nothing is to be taken seriously."[141] Within this spectrum, they see comic Gothic texts as such, which "invite a conscious, self-reflexive engagement with the Gothic mode that sets up a different kind of contract between the reader and the text, offering a measure of detachment from scenes of pain and suffering that would be disturbing

[138] See Lynne Woodcock, "Comic Gothic," *The Luminary* 1 (2009): <http://www.lancasterluminary.com/contents/article3.htm> (last accessed 17 November 2010).
[139] Horner and Zlosnik, "Comic Gothic," 242.
[140] Horner and Zlosnik, *Gothic and the Comic Turn* 12.

in a different Gothic context."[142] Horner and Zlosnik show that the Gothic genre does not limit itself to pure horror. On the contrary, it encompasses an array of literary works, which depict Gothic devices in different lights, be they comic, absurd, grotesque or serious and threatening. Such works have the potential to make readers not only cry and fear, but also laugh.[143]

I believe that by using Horner's and Zlosnik's perspective on the Gothic, it might be possible to include many more narratives into this category, especially those texts that would be otherwise excluded, because they were considered amusing rather than terrifying.[144] This is important, because the early stages of the Ukrainian Gothic reveal many narratives that are draped in humour alone (as can be seen in the example of Kvitka-Osnov"ianenko's comedies) or combine both humorous and dark elements. Horner's and Zlosnik's vision of the Gothic adds new insights to Kvitka-Osnov"ianenko's prose, which were not afforded by more traditional approaches.

As I have already observed, unlike his above-mentioned Russian-language comedies, which dispelled the magic of the supernatural and travestied it, many of Kvitka-Osnov"ianenko's Ukrainian tales and novellas (e.g., "Dead Man's Easter," "A Fine Kettle of Fish This Treasure Is!" or *The Witch of Konotop*) offer a different, less straightforward treatment of the unknown. This fact suggests a deeper engagement with the Gothic than simply Classicist scorn. To illustrate such an engagement, I will now analyze his tale "Dead Man's Easter." I will first

---

[141] Horner and Zlosnik, *Gothic and the Comic Turn* 4.
[142] Horner and Zlosnik, *Gothic and the Comic Turn* 13.
[143] Horner and Zlosnik, *Gothic and the Comic Turn* 7.
[144] Horner and Zlosnik, "Comic Gothic," 242.

examine those features in this story that can be viewed as proto-Gothic. By using Horner's and Zlosnik's comic Gothic model, I will explain the mechanisms that make these elements produce a comic rather than threatening effect. My analysis of the narrator's voice, on the other hand, will uncover an unexpectedly somber position, which betrays an inclination toward a full-blown Romantic worldview (rather than the more common Classicist). This position not only complicates the story's seeming attempt to mock the supernatural and adds ambivalence to it, but also, on closer examination, draws it closer to the serious Gothic realm with its characteristic fear of the other world.

The plot of "Dead Man's Easter," which Kvitka-Osnov"ianenko based on a regional folk legend,[145] revolves around its main character, Nechypir, who undergoes a strange experience. One night he comes home late after spending the entire day drinking. Tired, he falls asleep immediately after dinner, forgetting to rinse his mouth of all traces of food. Thus, he fails to observe the religious laws of Lent, which was to start next morning. As a result, he has a piece of dumpling stuck in his mouth when Lent begins, a transgression that makes Nechypir vulnerable to evil forces. The latter become manifest in the middle of the night, when Nechypir suddenly wakes up, thinking that he hears church bells tolling. Without figuring out what is going on and despite complete darkness outside, he leaves his house and goes to attend church service. However, it is not his fellow

[145] See Kvitka-Osnov"ianenko's letter to P. O. Pletn'ov, dated 15 March 1839: "'Праздник мертвецов'. Это легенда, местный рассказ, ежегодное напоминание в семье на заговены о 'Терешке, попавшемся к мертвецам с вареником'." ["The Feast of the Dead" (Russian-language title of "Dead Man's Easter"). This is a legend, a local tale, a sort of annual reminder in our family (narrated on) the last day before Lent about "Tereshko who entered the world of the dead because of a dumpling."] Kvitka-Osnov"ianenko 7: 216.

villagers whom he encounters in the church but dead people who are celebrating Easter one week ahead of the living. After the service is over, the dead people's Lent officially comes to an end, and they demand that Nechypir divide the piece of dumpling stuck in his mouth among all of them. When he hesitates, the dead threaten to devour him. Luckily, Nechypir manages to hold out until the rooster's crow, at the sound of which the dead disappear. He wakes up, lying in mud with the village folk gathered and laughing at him. Although he recounts the story of his uncanny experience to the villagers, he fails to persuade them. However, for all the attempts of the village community to rationalize Nechypir's eerie adventure and explain it away as an alcohol-induced hallucination, the narrator-author chooses to give the story an ambiguous ending, which leaves the readers in the dark as to what really happened to Nechypir.

The story contains some of the typical Gothic elements: a dark, foreboding setting (a moonlit church and a graveyard), mysterious tolling bells, a sinister atmosphere of gloom, superstition and danger, as well as the protagonist's uncanny encounter with the dead who come alive and pose a threat to his life and his soul. The tale also evokes the notions of sin and transgression, which set in motion the supernatural events in the story. However, all these features function to induce laughter rather than fear, at least on the first superficial reading. The Soviet scholar Serhii Zubkov already pointed to some of the structures that lower the "fantastic," threatening effect in "Dead Man's Easter,"[146] but working within

[146] As Serhii Zubkov observes in his monograph on Kvitka-Osnov"ianenko, when analyzing his tales of the supernatural, "Dead Man's Easter" among them: "сама фантастика 'знижується' й набирає комічного забарвлення" [the fantastic is "lowered" here and gains a comic tint]. Serhii

the tradition of Soviet scholarship, he failed to link the tale to the Gothic genre, perceiving the comic effects instead as possible signs of Realism. I will take Zubkov's findings a step further and will start my analysis by approaching the tale from the comic Gothic perspective. Let us therefore considering what makes the dark, Gothic elements in "Dead Man's Easter" amusing.

2.3.1 *The Comic Gothic Turn*

One of the central characteristics of the comic Gothic, identified by Horner and Zlosnik, is its conscious distancing from the threat of the unknown.[147] In the case of Kvitka-Osnov"ianenko, this distancing is felt from the very beginning. According to Serhii Zubkov, it is Nechypir's slyness and trouble-making nature, as well as his reputation in the community as an unreliable person that leads the readers of the story to conclude that nothing is to be taken seriously.[148] Indeed, Nechypir is portrayed in a comic light as a hereditary drunkard from the very beginning.[149] We also learn that he does not shun lying if it gets him more rest and less work. Nechypir participates in fighting too and gets beaten—often, justly so:

> He got off with a lie, saying to his master that he either had been catching a swarm of bees all night and they had bitten his mug, or that it was the witch who came to milk the master's cows, and when he tried to drive her away, she turned into a dog and attacked him, tearing his clothes and scratching his face. And the old man [the master—SK] would believe his stories and try to restore him to health, and […] would also give him some liquor. And that

---

Zubkov, *Hryhorii Kvitka-Osnov"ianenko: Zhyttia i tvorchist'* [Hryhorii Kvitka-Osnov"ianenko: Life and Works] (Kyïv: Vydavnytstvo khudozhn'oï literatury "Dnipro," 1978) 195.
[147] Horner and Zlosnik, *Gothic and the Comic Turn* 4, 13.
[148] Zubkov 195.
[149] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 88-90.

> served Nechypir's purpose! He would lie on the stove, groan from time to time, and drink his liquor, so that he seemed like a good man, and everyone around would fuss over him.[150]

The "unseriousness" of Nechypir's persona is further emphasized when the narrator compares his dodging of work as equivalent to the whims of a frivolous woman. In short, all these features turn Nechypir into a fool rather than a tragic Gothic hero. This leads the reader to view Nechypir's experience as comic rather than chilling, even though in its essence (i.e., in the gruesome encounter with the other world), the tale is typically Gothic.

Let us note that the primary narrator uses a first person and speaks in a colloquial style throughout the whole story. This narrative manner overflows with exclamations, interjections and direct addresses to the reader, aimed at mocking Nechypir and presenting him as the biggest disappointment in the village, one incapable of anything but drinking, lying, and creating havoc. In regards to the language, it is important to note that Horner and Zlosnik argue that "[t]he comic turn is often located in the telling itself; as Frank Carson, the Irish comedian, used to remind his audience, 'It's the way I tell 'em'."[151] Thus, a low colloquial register of the language in the story, as well as the narrator's intrusions into the storyline from time to time is another feature working to lower the reader's

[150] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 89. "Перед хазяїном відбрешеться: то ніччю роя ловив, то бджоли йому пику покусали; то відьма приходила ніччю хазяйських коров доїти, а він почав відгонити, а вона перекинулась собакою та кинулась на нього і одежу йому порвала і усього подряпала. То, було, старий і вірить і гоїть його […] і горілочкою його підпоює. От нашому Нечипору і на руку ковінька! Лежить на печі, та оха, та горілочку потягує, мов і добрий, а усі коло нього панькаються."
[151] Horner and Zlosnik, *Gothic and the Comic Turn* 9.

awareness of the frightening effects that supernatural horrors otherwise carry with them.

Nechypir comes across the strange world of the supernatural (i.e., the world of the dead) by chance, most probably due to transgressing against his wife's order to rinse his mouth.[152] However, the transgression scene, which in a serious Gothic novel would possess the threatening semantics of something evil about to enter the life of a sinner, is again painted by Kvitka-Osnov"ianenko in a light and humorous manner. First of all, the narrator's previous description of Nechypir's relationship with his wife shows that the woman scares him out of his wits, because she beats him quite often due to his constant drinking. Nechypir's fear of his wife seems to be many times stronger than his fear of the dead, whom he meets and who threaten to devour him. This further underscores his role as a simpleton. Secondly, Nechypir's transgression is not very profound: his petty quarrels with his wife because of his drunkenness, his absent-mindedness, which leads to a breach of the rules of Lent and initiates the supernatural, are amusing lapses rather than serious offences. As a result, although readers are able to witness and experience the supernatural together with Nechypir, more often than not they get the impression that this world is entertaining rather than terrifying. Hence, the typically threatening semantics of the solemn Gothic are used in this tale "not to frighten and appall, but to amuse, to stimulate and to intrigue,"—

[152] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 92. "Гляди ж, як повечеряєш, то онде у водянчику вода, пополощи гарненько рот, щоб не зосталося у роті сиру, щоб часом завтра, не хотячи, не оскоромився." [Mind you, after you have finished your supper, go to the water-barrel, where there is some water left, and rinse your mouth thoroughly so that no cheese is left there and that tomorrow you would not by chance shame yourself, without meaning to].

which is another postulate of the comic Gothic, according to Horner and Zlosnik.[153]

The entertaining element, which the supernatural carries in a comic Gothic narrative, can best be seen in this story in the burlesque portrayal of the dead. They are depicted humorously, as living people, with typically human desires and vices. For instance, the dead whom Nechypir sees in the church engage in various all-too-human foibles, such as women worrying about their looks:

> Wherever [Nechypir] goes, everywhere he sees a throng of people moving toward the priest […] And when it was time for the girls and young women [to approach the priest], Nechypir even had a good laugh: one woman walks, thinking that she still has a brocade headpiece on, whereas it is not only faded, but is altogether falling to pieces […] but she still sways as she walks and looks about, so that people could have a better look at her, [to see] how beautiful she is in this brocade headpiece; she turns her head from one side to another so much that you can hear the bones cracking, as if it were a gate door on rusted hinges.[154]

Later, in yet another episode, we find young men flirting with girls:

> "Oh! You even dare to negotiate?" the whole community of the deceased hissed. "Quickly divide [the dumpling], or we will divide you!"
>
> "Oh, why don't you drop dead already!" shouted Nechypir, having become angry with them. "How can I divide it among all of you here? Well, break yourself into groups and sit down […]"
>
> "Should the guys be sitting with the girls?" asked one lad, having bared his teeth.
>
> "Hey, I'll give you girls! Even here [i.e., in the world of the dead—SK] you only have women on your mind. Stop it!" yelled Nechypir sternly.[155]

---

[153] Horner and Zlosnik, "Comic Gothic," 243.

[154] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 95. "Куди ні піткнеться, так усюди народ так лавою і валить до попа […] А як пішли молодиці та дівчата, так наш Нечипір добре посміявсь: інша йде і дума, що на ній і досі очіпок парчевий, а він вже не то що полиняв, і зовсім розсипався […] а ще таки вихиляється та озирається, і щоб дивилися на неї люди, що яка-то вона хороша у парчевому очіпкові, знай поводить головою, що аж рипить на кістках, неначе хвіртка на поржавілих завісах."

[155] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 101. "–Е! Та ти бо ще й торгуєшся? – зашипіла громада. – Діли мерщій, а то ми тебе поділимо!

Nechypir communicates with the dead as if they were the living. Instead of being scared by the dead who demand either a dumpling or his life (which in itself is a humorous ultimatum), he bosses them around, even yelling at them while giving orders. As a result, readers might actually overlook that Nechypir is speaking with human skeletons, rather than real people. Thus, the narrative accommodates the supernatural within the natural world, which is yet another feature of the comic Gothic mode.[156] It is no longer strange and hostile, but becomes an integral part of the real world, mirroring it to a high degree.

I should mention at this point that the tale's fascination with skeletons, which we see in these quotes, evokes another typical Gothic motif, that of *memento mori*, featuring it in a comic light. The theme of *memento mori* served as a reminder of human mortality and centred on the image of a skull or a skeleton. It found fruitful soil on the pages of many Gothic novels (e.g., those of Radcliffe, Lewis or Maturin). A variant of a *memento mori* image can be seen in the illustration to "Dead Man's Easter," included in the 1834 and 1841 editions of his collection *Malorossiiskiia povesti* [Little Russian Tales].[157]

–А щоб ви виздихали! – розсердившись, налаяв їх Нечипір. – Як же вас тут у громаді усіх мені поділити? Сідайте лишень усі по купам […]
–А парубкам з дівчатами сідати? – питав один парубок, вискаливши зуби.
–Ось я вам дам до дівчат! Але й тут у вас женихання на думці. Геть! – прикрикнув на парубоцтво грізно […]."

[156] According to Horner and Zlosnik, the theory of the comic turn infers that, "while the plot [of the novel] foregrounds uncanny, evil forces, the narrative simultaneously accommodates them within a vision of the natural world. In such texts, the diabolic energy of the Other is frequently translated into laughter […]." "Comic Gothic," 243.

[157] Image courtesy of the anonymous reviewer for *Slavic and East European Journal*, where this section is forthcoming in print.

The background of the picture sets an appropriate mood for the gloomy midnight horrors: the Church and the cemetery, the tombs, a terrifying skeleton on the left, depicted in mysterious garb (perhaps, a burial garment), with a skull projecting from the hood—all this attests to the Gothic tradition and the *memento mori* motif. However, the portrait of Nechypir with his sly facial expression, standing in the middle of the picture, is that structural feature which breaks the Gothic spell and transforms the gloomy contemplation of death into humour. The artist depicts him as a witty villager, who negotiates with Death itself and manages to cheat it and escape alive. This is another instance, noted by Horner and Zlosnik, where the combination of the Gothic elements instead of projecting awe leads to laugher. Moreover, the skeletons on the right, engaged in a conversation with the sly Nechypir (interestingly, the skeleton in the foreground almost mirrors Nechypir's

body position with a slightly lifted right foot and a raised index finger pointing in a gesture of negotiation), also appear comic, in comparison to the gloomy skeleton on the left.

The humour is further enhanced by the attitude of other characters (i.e., the village dwellers) towards Nechypir's adventures. They do not believe any of Nechypir's "nonsense" and think that he was drunk and, after wondering around the village, fell asleep near the cemetery. While the women in the story do fall under the spell of the supernatural and start taking his story at face value ("How people wondered at Nechypir's tale! […] and *particularly the old women and those young gals*" [italics are mine][158]), the mature, patriarchal segment of the community, headed by the priest, laughs at Nechypir and tries to persuade him that the entire phantasmagoria occurred in his alcohol-befuddled mind:

> [Nechypir] slept for quite some time when suddenly he felt that he is being pulled and shoved back and forth. And it appears to him that the skeletons are tearing him apart, and he starts shouting in his sleep "cock-a-doodle-doo" and "cock-a-doodle-doo!" in order to make the dead disappear and fall to pieces, thinking that a rooster is crowing. Then he hears that people are laughing and jumping around him, and even though they are pulling and tugging at him, they are not tearing him in pieces, just saying "Nechypir!.. Get up… get up!.." […] Our poor fellow got up, rubs his eyes and scratches himself, and does not know what to say when the priest and the whole community start scolding him and calling him a drunkard, and saying that he wandered around the whole night and has been wallowing in the mud where he fell.[159]

[158] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 103. "Що то дивувалися усі люди про те, що розказував Нечипір! […] а вже не хто, як старі баби, та таки й молодиці." See also Zubkov 195.

[159] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 102. "Спав-спав, аж ось чує, що його сіпають і таскають то сюди, то туди. От йому і здається, що се його мерці рвуть на шматки, та спросоння давай якомога кричати: 'кукуріку' та 'кукуріку!', щоб мерці щезли від нього та порозсипались, думаючи, що то півень кричить. Далі чує, що круг нього люди возяться та регочуться, і хоч його дьоргають, та не рвуть на шматки, а ще й говорять: 'Нечипоре!… Устань… устань!' […] Устав наш сердека, і очі продира, і чухається, і не зна, що йому

These examples clearly show that "Dead Man's Easter" can be classified, according to Horner's and Zlosnik's model, as a comic Gothic text. While employing a number of Gothic devices, it resists full engagement with the Gothic mode. The narrator does introduce dark imagery, but the anxieties, typically present in a serious Gothic text, are kept at bay, and "even marginalised, so that the reader never experiences full gothic horror."[160] The comic turn is evident in the unreliable nature of Nechypir who is constantly drunk, and also in the narrator's emphasis that only women—understood to be unreliable by definition—believe Nechypir's tale. Moreover, unlike a serious Gothic narrative, with its solemnization of horror, "Dead Man's Easter" softens the sense of fear: we see that Nechypir's transgression, which provokes the numinous, is not that serious or ominous. Hence, the typically threatening semantics of the serious Gothic are turned into charade. Were it not for these stylistic features, readers would have found themselves in the full-blown Gothic world. Instead, Kvitka-Osnov"ianenko's text "promises the laughter of accommodation rather than the terror of disorientation" and presents "a persistent turning away from […] disturbing possibilities."[161]

2.3.2 *The Serious Gothic Turn*

There is no question that all the comic features examined above work to lessen the reader's sense of the horrific and transform the dreadful episodes into the comic.

казати, що його і піп і уся громада лають, і п'яницею узивають, і що цілу ніч шлявся, та так, де припало, там і валяється."

[160] Horner and Zlosnik, "Comic Gothic," 244.

However, what escaped the attention of scholars (e.g., Zubkov) is the fact that there is a threatening Other present in the tale, and, on closer reading, its manifestation is felt even in the very beginning. For example, let us consider how the narrator constructs the generally humorous character, Nechypir. Zubkov focuses only on Nechypir's unreliability, his drinking and lying, which leads him to conclude that his nocturnal adventure was made-up.[162] I would like to emphasize those elements of the narration that reveal Nechypir's liminality.[163]

First, let us note his ambiguous social position: he is an orphan and comes from a dissolute family (his father died from drinking, and his mother became a beggar), which contributes to his marginal status in the village.[164] He is also susceptible to 'paranormal' experiences through the medium of alcohol. For all the attempts of his foster parents to instill in him virtue, he brings nothing but misfortune into the family, drinking away all its possessions. His marginality is further emphasized by his physical appearance and aggressive nature.[165] These traits, while overshadowed by the comic tone in which Nechypir is described, nonetheless, hint that this character is more complex than meets the eye. In fact,

---

[161] Horner and Zlosnik, "Comic Gothic," 245, 252.

[162] Zubkov 195. "Не диво, що п'яному вщент Нечипорові приверзлася чудернацька пригода […]." [No wonder that being completely and utterly drunk Nechypir has imagined his wondrous adventure (…).]

[163] The concept of liminality was coined by ethnographer and folklorist anthropologist Victor Turner. It signifies a state of being on the threshold and is used in the description of various rites of passages in folklore, during which a person goes through various experiences and stages of testing, and becomes new. See Charles La Shure, "What is Liminality," *Liminality: The Space in Between:* <http://www.liminality.org/about/ whatisliminality/> (last accessed 27 August 2010).

[164] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 88. "А Нечипорів батько та був собі велика ледащичка: спився і звівся ніна-що та колись під тином п'яний і одубів; жінка, одно те, що немала нічого, а друге, не вміла робити, пішла попідвіконню […]."

[165] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 88. "Та ще на лихо собі був такий невеличкий, щедушний, та й сили не більш було, як у сліпої попової кобили […] Так з ким не зчепиться, то усяк його попіб'є, та й прав"; " таке задьорне собі було, що до усякого так

Nechypir's liminal status, as well as the experience he undergoes, gives him 'shaman'-like characteristics,[166] especially when his psyche falls under the influence of alcohol and enters a state of altered consciousness. Consider the episode when Nechypir realizes that he is among the dead: "when he saw in what company he found himself, his intoxication disappeared and his whole body began to shake as if he had a fever, and a strong shiver, mixed with cold sweat, passed through his frame...."[167] This physical and psychological state is similar to that of a trance. A shaman might evoke a trance as a means to travel and communicate with the world of the deceased about past and future. While Nechypir clearly is not a full-blown shaman, he too visits the other world, like a shaman, although he does it unwillingly and passively. From this trip he learns about his own society: indeed, we see some social commentary that enters into the narrative, such as remarks about serfdom, which is conspicuously absent in the world of the dead:

> "Oh, really? Isn't here the same as in our world?" asked Nechypir.
>
> "No, brother!" said Rad'ko. "Here is where the thread ends. It would have been good for some people: you may lie and rest as long as you wish, no one recalls serfdom; no one is after your head tax […]"[168]

у вічі лізе, як тая оса, хоч би тобі десяцький або й соцький, та таки і самому отаману не дуже поважав."

[166] For a detailed investigation of shamanism in Central and Eastern Europe, see, for instance, the trilogy, edited by Gábor Klaniczay and Éva Pócs, *Demons, Spirits, Witches*, vols. 1-3 (Budapest and New York: Central European University Press, 2005-2008).

[167] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 93. "[…] а тепер як розглядів, у якій він кунпанії опинився, так і увесь хміль пропав і стало його трусити, мов на лихорадку, а циганський піт так і проньма…."

[168] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 96. "–А що? Хіба у вас не так, як у нас? –спитав Нечипір.

–Ні, братику! – казав Радько. – Тут вже увірвалась нитка. Воно б то для кого й добре: лежи скільки хоч, панщини не згадують, за подушне не тягнуть […]."

There are also accusations made by dead children that their mothers gave birth to them illegitimately and buried them unbaptized:

> Just as [Nechypir] entered the cemetery, he saw plenty of kids around! All tiny and in white shirts, they were running around the church, begging to be admitted inside, and twittered as gypsy kids do […]: "Let me in, mother! Let me in, mother, to celebrate with you! Why did you give birth to me, bury me, unbaptized, under the threshold, and now you do not let me come to you!"[169]

There are also remarks about unfaithful wives and girlfriends who can be punished by the betrayed from beyond the grave; or even comments, related directly to Nechypir about the danger and harm done by immoderate drinking.[170] Some of these scenes are depicted with humour, while others (for instance, the reference to servitude and the episode with the dead children) are not. In fact the latter is quite dark. This shows that the narrator is not satisfied solely with comedy and his ambiguousness makes the reader wonder at times whether to laugh, cry or give in to fear. Like many Gothic authors before him (e.g., Walpole, Maturin, and Stoker, to name a few),[171] Kvitka-Osnov"ianenko uses the other world as a platform for introducing some of the social fears and anxieties (especially the fear of social change and shifts in the hierarchy and structure of the world), which were too acute to be addressed directly. Being still a Classicist and

---

[169] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 92-93. "Увійшов у цвинтар, аж дітвори, дітвори… видимо-невидимо! Манюсінькі, та усе в білих сорочечках, та бігають круг церкви, та просяться у двері, та щебечуть, як тії циганчата […]: 'Пусти, мамо; пусти, мамо, і мене на празник! Зачим мене породила, не-хрещену схоронила, під порогом положила та й до себе не приньмаєш!'"

[170] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 94. "–Еге! Вам піст, вам чистий понеділок, – каже йому отець Микита, – а наш [В]еликдень; бо за вами до церкви не дотовпишся, так ми у таке урем'я справляємо [В]еликдень, як ви на тім світі лежите смертельно п'яні, що вас ніякими дзвонами до церков і не збудиш."

[171] For instance, many scholars interpret the fall of the tyrant Manfred and the collapse of the castle in Walpole's *Castle of Otranto* as a reference to the decline of aristocracy and the rise of the middle class. See also chapter 1, section "Major Trends in Gothic Scholarship," especially p. 24.

writing in a comic Gothic mode, he additionally masks his social commentary with humour. Had they been overt, some of these commentaries might have had quite a revolutionary effect.[172] A later Ukrainian Romantic, Storozhenko, will follow in Kvitka-Osnov"ianenko's footsteps and also utilize a Gotho-frenetic framework to comment on certain events in the history of Ukraine, which could not have been discussed openly due to censorship in the Russian Empire.[173]

Despite all the mockery and the villagers' attempts to rationalize Nechypir's uncanny experience, the narrator does not fully side with the community's line of thinking and keeps the reader in doubt as to whether Nechypir indeed simply had a dream or hallucination or, perhaps, he did cross the boundary between two worlds. This uncertainty comes across twice: in a scene that discusses Nechypir's hat and in the concluding paragraph.

---

[172] E.g., Kvitka-Osnov"ianenko's reference to equality and the passing of serfdom is quite revolutionary for his time (see fn. 168). Here is another example of it: "—Нема нікого старшого, ми тут усі рівні; минулось панство!—загули мерці." ["There is no one in charge here; we are all equal; serfdom is gone!—buzzed the dead."] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 100.

[173] For example, in Storozhenko's tale "The Devil in Love," which will be discussed in greater detail in chapter 4, the Devil warns the witty Cossack, Kyrylo Kelep, of the upcoming trouble that Ukraine will face. While complaining of the Cossacks' relentless harrowing of hell, the Devil states, "Just wait […] soon you too will be attacked by 'evil': if we don't manage to grill you on fire, we will freeze you to death." When Kyrylo asks the Devil where they will get the frost to do so, the Devil replies that they will give [the Cossacks, i.e., Ukraine] a man who will be worse than the greatest evil and who will bring in the frost.

("—Так і треба,—каже дід,—на те ми січовики, щоб усе витерпіть: тим-то ми нічого й не боїмось!

—Тривайте,—каже чорт,—скоро й на вас нападе велика халепа: не допечемо вас вогнем, так проберем морозом.

—Де ж ви того морозу добудете у пеклі?—пита дід.

—Еге, у нас нема, так у вас є—каже чорт,—ми вам такого чоловіка вигадаєм, що гірший ще буде від самісінького чорта!.. Він вам нажене холоду,—побачите!.." Oleksa Storozhenko, "Zakokhanyi chort" [The Devil in Love], in *Tvory v dvokh tomakh* [Works in Two Volumes] (Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1957) 89.)

The oblique reference in the Devil's and Kyrylo's tongue-in-cheek squabble may possibly point to Siberia (hence, reference to cold and frost) and the Decembrists revolt (hence, a coded reference to Tsar Nicholas I who will bring in the "frost.") I thank Prof. Natalia Pylypiuk for this idea.

The first episode—which introduces an element of a detective plot into the tale—pictures Nechypir trying to persuade the community about the reality of his experience by offering them hard factual evidence. He argues that the proof for his encounter with the dead is his hat, which he left in the church at night by accident, and, since the dead did not allow him to come back for it, it must still be there:

> "[…] Just open the church, and you will find my hat there. It is there; the dead did not let me take it; I am telling you that it is there. I did not break into the church through the window to put it there on purpose. And you'd better look around while in the church to see if no harm was done…"
>
> And so they opened up the church and entered; and indeed, the hat was where Nechypir said he had put it; but everything inside was in order, and it was impossible to tell whether the dead had really been there at night.[174]

Unable to explain the reason for the hat's presence in the locked-up church, the village folks start believing Nechypir's story until rational, male voices dispel this belief and mock Nechypir as a liar and a drunkard:

> How people wondered at Nechypir's tale! And mostly because of this hat, which perplexed everyone: how did it get into the church if Nechypir himself had not brought it there? And if he did bring it, how did he manage to do it if the Church had been locked? And who opened it at night and tolled the bells? And this is how it came about that it was the dead who did it […]
>
> And this is how people talked among each other, and not just anyone but the old women and young gals themselves, when suddenly a man approached them and said, "But Nechypir was wandering the whole day yesterday drunk and without a hat; and I asked him where he drank away his hat. And he replied that he had

[174] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 103. "– […] Ось відімкніте лишень церкву, то й знайдете там мою шапку. Вона там; мертвеці не дали мені її і узяти; я ж кажу, що вона там. Я не лазив пак у вікно, щоб її знарошне там положити. Та й лучче роздивітесь по церкві, чи нема якої шкоди…

От і відімкнули церкву, ввійшли; аж справді, де казав Нечипір, що положив шапку, там вона й є; по церкві усе було справно і не можна було примітити, щоб мертвеці уночі тут були."

> forgotten it in the church in the morning, hurrying with his friend to the deacon to 'absolve his sins'."
>
> "And I too saw," said another man, "how he left his hat yesterday during church service and went out without it, and I even laughed at him for it. So he, the drunkard he is, just dreamt all this nonsense…"[175]

However, at the end of the story, the narrative voice again offers two contradictory explanations for Nechypir's nighttime adventure, despite the fact that the community seemingly solved the puzzle only few passages earlier[176]:

> This is how it was! *This is what liquor can lead to*, why he had experienced such a vision—may God protect any Christian from it. Damn this *horilka*! A person can drink it, but should not get drunk; one shot or two in good company, but not like Nechypir did […] why, he *almost lost his soul.* Hey, folks, save yourselves, do not succumb to heavy drinking! [italics are mine][177]

The first sentence denies once again any possibility of the existence of the supernatural, by viewing Nechypir's hallucination as a direct result of his alcoholism. This voice clearly sides with the village folks. However, the penultimate sentence hints suddenly at the terrifying possibility of Nechypir's death at the hands of the supernatural ("almost lost his soul"), which would make his experience real instead of a drunken dream. Indeed, the skeletons at the church

---

[175] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 103. "Що то дивувалися усі люди про те, що розказував Нечипір! А найбільш отся шапка, хоч кому, так навдивовижу була: як пак таки вона б зайшла у церкву, якби не він її заніс? а як би він її заніс, якби церква не відчинена була? а хто ж її уночі відчинив і хто дзвонив? От і стало буть, що се мертвеці так порались. […]

От як так промеж собою люди толковалися, а вже не хто, як старі баби, та таки й молодиці, аж ось і обізвавсь один чоловік і каже: – Та Нечипір учора увесьденички п'яний ходив без шапки; і я його питав, де він пропив шапку, так каже, іще як був ранком у службі, так у церкві забув, спішачи з приятелем до пана дяка на розгрішеніє.

–Та і я бачив, – казав ще один чоловік, – як він її учора у службі клав і як пішов без шапки, і сміявсь з нього. Се йому, п'яному, приснилася така нісенітниця…."

[176] I thank Prof. Oleh S. Ilnytzkyj for this idea.

[177] Kvitka-Osnov"ianenko, "Mertvets'kyi Velykden'," 3: 104. "Оттак-то! *От до чого ся горілочка доводить*, що йому такеє привиденіє було, що крий боже і усякого християнина. Цур же їй, тій горілці. Пити її можна, та не напиватись; чарку, другу у кунпанії, а не так

attempted to devour Nechypir. Moreover, the very last sentence contains the narrator's open address to men to heed their souls and not drink heavily, since it may bring them close to the threatening threshold between life and death, where Nechypir found himself.

The narrator's inclination to both mock and be in awe of the supernatural problematizes Kvitka-Osnov"ianenko's tale, making it hard to classify as a simple comic Gothic text, for it contains traces of seriousness as well. Indeed, rather than succumbing to the views of the male village community and laughing at Nechypir's experience, the narrator seems to adopt (at least partially) the position of the female characters, leaving the reader in the state of ambivalence, a Todorovian hesitation,[178] if you will, wondering whether to accept the rational explanation or to allow for the supernatural one. Such ambivalence may make a sensible reader also wonder whether the laughter of the village community at Nechypir's adventure may not be their subconscious attempt to silence and suppress what they do not understand and cannot explain, and whether they do not try to cover up with it their latent fears of this other world, which Nechypir's experience showed to be so close to their own.

Of course, the dark elements in Kvitka-Osnov"ianenko do not correspond to the full-blown serious Gothic mode in the sense that they do not offer fascination with horror for horror's sake. His Gothicism rather resembles that found in the "graveyard school" of English poetry. Traditionally considered as a

---

вже, як Нечипір […] *ще й душі троха було не занапастив.* Ей, бережіться, хлопці, не удавайтеся у теє п'янство!" [italics are mine]

[178] Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre* (Ithaca and New York: Cornell University Press, 1975).

precursor of the Gothic, the "graveyard school" contemplated the issues of life and death, and its poetic scenes were rooted in a cemetery atmosphere, i.e., a gloomy moonlit night, forlorn haunted places, howling wind and raging nature. As Robert F. Geary observes, the manner in which the graveyard poetry depicted the "marvelous" or supernatural element, demonstrates a slow transition from the age of neo-Classicism to that of Gothic and Romanticism. The critic compares two poems, one by Robert Blair, "The Grave" (ca. 1730-1743) and another one by Thomas Warton, "On the Pleasures of Melancholy" (1747). According to his analysis, while the first one uses supernatural to stimulate emotions "for a didactic religious, not aesthetic, end," the other one already "exhibit[s] signs of moving out of a traditional religious framework to become cultivated for the numinous sensation itself."[179] The latter already hints at the style of a traditional Gothic novel. The serious moments, found in "Dead Man's Easter" fall more into the tradition of Blair, rather than Warton. Indeed, the tale's dark Gothic elements caution the reader against drinking and transgressing religious laws, with a threat that such behaviour could bring out evil forces and even lead to the loss of the transgressor's soul. The story's latent content also suggests a hidden fear or, perhaps, a realization of the possibility that evil forces do exist in the world. And if they do—the narrator seems to be saying—we need religion (and proper conduct) to cope with them. His moralizing remark at the end of the story ("Hey, folks, save yourselves, do not succumb to heavy drinking!") stresses that the only solution for overcoming such evil is not to transgress the religious laws and to

[179] Robert F. Geary, *The Supernatural in Gothic Fiction: Horror, Belief, and Literary Change* (Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 1992) 16.

avoid the seven deadly sins and in particular, the sin of gluttony (and, by extension, drunkenness). Thus, Kvitka-Osnov"ianenko only evokes the horror of the supernatural to deliver a didactic religious message to his reader. This tactic prevents the numinous from moving anywhere beyond the strictly religious framework and exploits the horrific effect in the narrative for a moralizing purpose.

I now turn to Kvitka-Osnov"ianenko's "serious" tales (his sentimental novella "Marusia" and his dark story "Tumble-weed"). These tales are deprived of the comic element that contaminates the horrific in "Dead Man's Easter," and therefore, present good case studies for the analysis of the extent to which Kvitka-Osnov"ianenko dared to engage Gothic discourse in his oeuvre.

2.4 The Gothicism of Kvitka-Osnov''ianenko's Serious Prose

The precursors of the mechanisms, characteristic of the full-blown Gothic, appear in Kvitka-Osnov"ianenko's sentimental novella "Marusia." Although the supernatural is not explicitly present in the narrative, it is felt in the background of an episode, detailing Marusia's death and her funeral. This passage is full of Gothic-like accoutrements, such as church bells tolling, the depiction of the burial ceremony and its terrifying resemblance to a wedding, the focus on Marusia's dead body, which at times looks almost alive, and the gloomy description of her coffin, the crosses, and the burial itself. All these details assist in creating the brooding, mysterious terror of death.

Fear grasps the audience for the first time when they witness the last minutes of Marusia's life. The young girl's facial expression is shown to miraculously transform from a sickly hue to an otherworldly glow.[180] Marusia also seems to see and hear something, which the rest of the people, gathered around her, cannot: "Naum, bending down, read aloud in her ear: 'I believe in one God, and in the Mother of God.'… And at this she quickly opened her eyes and said aloud: 'Do you hear? What is this?...' Naum fell on his knees and said: 'Pray, everybody! The angels have come for her soul'. And then Marusia continued to ask: 'Do you see?' […]"[181] The reader is left in a state of suspense as to whether this is simply her death-rattle and hallucinations, or, indeed, Marusia sees angels and hears God's voice.

The staging of her funeral adds further *frisson*, because—according to Ukrainian ethnographic tradition—it has to take the form of a wedding, since Marusia was not married when she died. Especially ill-omened is Naum's command addressed to his wife: "Get up, Mother! The flower girls have come. Let them prepare our bride for the adorning with the wreath… and I shall go and make ready the wedding."[182] In fact, Marusia still has a living groom, Vasyl',

---

[180] Hrihory Kvitka, *Marusia,* translated by Florence Randal Livesay (New York: E. P. Dutton & Co. Inc., 1940) 182. "To Naum it was apparent that a change has come. Her face was flushed like the star just at sunrise, her beloved eyes shone as swallows' wings flash in flight—glad, with wonderful radiance." Kvitka-Osnov"ianenko, "Marusia," 3: 75. "Наум бачив, що Маруся зовсім змінилась на лиці: стала собі рум'яненька, як зоренька перед сход сонця; очиці як ясочки грають; веселенька, і від неї наче сяє."

[181] Kvitka, *Marusia* 184. Kvitka-Osnov"ianenko, "Marusia," 3: 76. "Наум нахилився та над ухом її голосно чита: 'Вірую во єдиного [Б]ога' та '[Б]огородицю'… а се вона—зирк очима та і сказала голосно: 'Чи ви чуєте?.. Що се таке?' Наум впав навколишки і каже:
—Моліться усі! Янголи прилетіли по її душу!
Далі Маруся ще спитала: —Чи ви бачите? [...]."

[182] Kvitka, *Marusia* 186. Kvitka-Osnov"ianenko, "Marusia," 3: 76. "Уставай, мати! Дружечки прийшли, нехай убирають до вінця нашу молоду… а я піду лагодити весілля!.."

whom she intended to marry before her fatal disease. Vasyl' returns to the village after a season of hired labour, ready to be married, right on the day of Marusia's death, and he is given a very Gothic premonition in the form of church-bells tolling:

> At the moment when they were tolling the bells for the soul of Marusia, Vasyl was riding by the church, hastening as quickly as he could to his employer [i.e., Naum, Marusia's father—SK], because he had finished all he had to do as far as he was able, and was bringing him a good profit…
>
> He rides, and hears the bells tolling. He starts at the sound, quivers as if someone had thrown snow down his back, a cold, sinking feeling in his heart; and such sorrow falls on his soul, so strange, so heavy, that he becomes scarcely conscious of himself.
>
> Making the sign of cross, he says: "Grant, O God, eternal peace to the dead in Thy Heavenly Kingdom!"[183]

Later, during the dark funeral-wedding procession, Vasyl' gets "married" to a dead bride, becoming as if dead himself:

> "Where is now our bridegroom!" They brought him to [Nastia—SK]; she gave him close embrace, kissed him, wept, and murmured: "Oh, my dear son-in-law… Here is your wedding kerchief. In your absence Marusia wore it on her heart, and when she was dying she told us to bind it on you at her funeral…" […] Vasyl, *pale as death*, with disheveled hair, *his eyes like those of a corpse*, staring and seeing nothing, his hands stiffened at his sides, his body shaking like a leaf—he did not even feel it when they bound the kerchief to his waist' […]. [italics are mine][184]

---

[183] Kvitka, *Marusia* 194-195. Kvitka-Osnov"ianenko, "Marusia," 3: 79. "У ті пори, як дзвонили по душі Марусі, їхав мимо церкви сердека Василь і поспішав якомога до хазяїна [Наума—SK] з радістю, бо усе зробив, як тільки лучче можна було, і віз йому великі бариші. Як їде і чує, що дзвонять; здригнув кріпко, неначе йому хто снігу за спину насипав, а у животі так і похолонуло, і на душі така журба пала, що і сам не зна, що він таке став. Перехрестивсь і сказав: ' Дай [Б]оже царство небесне, вічний покой помершому!'"

[184] Kvitka, *Marusia* 206-207. Kvitka-Osnov"ianenko, "Marusia," 3: 83.
"—Де ж наш молодий?
От його і привели до [Насті—SK]. Обняла вона його кріпко; цілує, плаче і приговорює:
—Зятечку мій миленький!.. […] От же твоя хусточка сватаная! Маруся без тебе усе її біля серця носила, а вмираючи, заповідала причепити її тобі, як будуть її ховати… […]
Василь, *бліднй-блідний, як тая настоящая смерть*, волосся йому розкудовчене, *очі, мов у мертвого*, дивляться і не бачать нічого; руки неначе судороги покорчили, а сам, як лист, труситься; і незчувся, як тую хустку йому почепили за пояс […]" [italics are mine].

Marusia's facial expression at the time of the funeral gives the uncanny impression that she was transformed into a different, ethereal being. The sign of death does not seem to touch her. Quite the opposite, Marusia is shown to be as if alive: "it seemed as if she, lying there, looked around her everywhere, being arrayed so prettily. Having died at [sic] peace, the trace of a smile still rested on her lips—a pleased smile that they had buried her in such good fashion—so was she well content."[185] Her intact body suggests sainthood (cf. similar descriptions of saints' bodies untouched after death in the collection of lives from the *Kyivan Patericon* [circa 13th c.]). On the other hand, if viewed from an opposite, dark angle, it appears as if Marusia acquires almost vampiric characteristics: after all, a vampire's body also does not corrupt after death. Marusia, like a vampire, who—according to the East Slavic folkloric beliefs usually strikes his or her relatives first[186]—seems to take Vasyl' with her to the grave. At various times he is described as if being dead already: "[p]oor Vasyl was prostate beside it, lying like one dead"; "[a]ll those assembled, even small children, seeing his grief and that of the old folk, wept in pity for him, wept as though it were he who lay dead."[187] Vasyl''s overwhelming desire to die, which never diminished with time and made him speed his own death, first by an attempted suicide, and later, by slow starvation, further emphasizes the gloomy, Gothic atmosphere of the novella's ending.

[185] Kvitka, *Marusia* 209. Kvitka-Osnov"ianenko, "Marusia," 3: 84. "здається, що вона, лежачи, звисока усюди поглядала; та ще, як вона хороше вмирала, то так і усмішечка у неї на виду зосталася, і вона ніби усміхається, і потішається, що її так хороше ховають."
[186] Perkowski 17.

In my opinion, the final episode of "Marusia" projects a definite Gothic atmosphere. Without evoking direct supernatural elements, it, nonetheless, manages to present an uncanny and disturbing portrayal of death, not unlike that found on the pages of Radcliffe's sentimental Gothic novels. However, the religious underpinnings, traced throughout the story, bring it back to the tradition of the preceding "graveyard school." They lessen the frightening effect of death by buttressing the doctrine of God's benevolence and emphasizing the humans' need to submit to God's will. As an author, whose Classicist influence is felt throughout his oeuvre, Kvitka-Osnov"ianenko incorporates the religious doctrine into his narrative. He assigns Naum—the patriarch of the family—a religious voice that persuades his wife and "son-in-law" that God's choice in taking Marusia's life is right. According to Naum, Marusia had to die in order to avoid a transformation into a bad, sinful person during the course of her life: "so that, being a good child, and one whom God favored, living in an evil world and seeing others acting badly, she might not follow in the steps of those who do not act according to His will […]."[188] However, had the narrator chosen to avoid a moralizing ending to the story, one deeply rooted in religious prejudice, the novella could have acquired a terrifying and gloomy ending, given Vasyl''s attempted suicide and his nearly uttered curse against God. Indeed, Vasyl''s split personality (obedient and rebellious) slowly brings on his madness. Sometimes he grieves silently over Marusia's death, while at other times he seems to be nursing

[187] Kvitka, *Marusia* 194, 198. Kvitka-Osnov"ianenko, "Marusia," 3: 79, 80. "лежить бідний Василь біля вікна, мов мертвий зовсім!.."; "А народ таки увесь, та що то—і малі діти так і голосять, дивлячись на нього і старих, що обплакують і його, неначе мертвого."

some evil thoughts inside his head: “Then he looked at […] [Naum—SK] in a threatening way, frowning, and started to talk to himself, as if he were out of his senses […].”[189] Such a grudge against God’s will could have transformed Vasyl' into something evil, perhaps, a Gothic villain, but the narrator avoids this by showing the victory of the Christian morality over the sorrow-stricken groom’s insanity.

The moralizing ending depicts Vasyl' being rescued from the tenets of evil by the monks, and offers the reader a sense of relief from the Gothic atmosphere of despair and horror. Nonetheless, the whole description of a terrifying death scene in the final episode of “Marusia” firmly roots the novella in the tradition of sentimental Gothicism.

Kvitka-Osnov"ianenko’s other serious story, “Tumble-weed,” incorporates Gothic elements even further into the plot, giving the supernatural much more attention than the one we encountered in “Marusia,” where the supernatural was located only on the level of intuitive presupposition. In contrast to other tales of the supernatural, this narrative has no traces of humour in the depiction of numinous occurrences. This stylistic reveals a close step toward the Romantic fascination with the supernatural, away from Kvitka-Osnov"ianenko’s Classicist mockery of it.

When analyzing “Tumble-weed,” the Soviet Ukrainian scholar Ievhen Nakhlik offered an interesting suggestion that the tale possesses signs of frenetic

---

[188] Kvitka, *Marusia* 191. Kvitka-Osnov"ianenko, “Marusia,” 3: 78. “поживши у сьому злому світі та бачачи других, не пішла услід за тими, що не по його волі роблять […].”
[189] Kvitka, *Marusia* 199. Kvitka-Osnov"ianenko, “Marusia,” 3: 80. “Далі подивився на [Наума—SK] з грозою іспідліб’я та і став, неначе не у своєму умі, сам собі розговорювати […].”

Romanticism.[190] Soviet scholars did not have the proper terminology to describe the Gothic accoutrements because the genre had been excluded—for the most part—from the official Soviet canon, which emphasized clarity and realistic elements, regarding with scorn all interest in supernaturalism. It must be for this reason that Nakhlik identifies such typical Gothic features as the threatening landscape on the verge of a raging storm or a gloomy forest where the heroes find themselves in the dead of night, as "frenetic," without explaining the meaning of the term. Most probably, he was referring to the French *école frénétique*, which was part of the West European Gothic movement. Nakhlik's suggestion is elaborated by Ihor Limbors'kyi, a contemporary Ukrainian literary critic who openly calls such narrative elements Gothic: "In certain passages of the story—along with features characteristic of Realism—one may also sense Pre-Romantic-Gothic motifs. Above all, these can be traced in the description of the storm, which overtook the travellers, as well as the scene of the murder per se."[191] I will therefore use Nakhlik's and Limbors'kyi's presuppositions as a starting point in my discussion of the features, which position "Tumble-weed" on the radar of the Gothic discourse.

---

[190] Ievhen Nakhlik, *Ukraïns'ka romantychna proza 20-60-kh rokiv XIX st.* [Ukrainian Romantic Prose of the 1820s-1860s] (Kyïv: Naukova dumka, 1988) 62. "Such details, along with the psychologized landscape of the storm, Denys's hallucinations and his affected uncontrolled monologue, are the most characteristic features of the 'frenetic' Romantic style in the story." [Ці деталі, а також психологізований пейзаж бурі, галюцинації Дениса та його афектований неконтрольований монолог є найхарактернішими ознаками романтичного 'несамовитого' стилю в оповіданні.]

[191] Ihor V. Limbors'kyi, *Tvorchist' Hryhoriia Kvitky-Osnov''ianenka: Heneza khudozhn'oï svidomosti, ievropeis'kyi kontekst, poetyka* [The Oeuvre of Hryhorii Kvitka-Osnov"ianenko: The Origins of Literary Consciousness, European Context, Poetics] (Cherkasy: Brama-Ukraïna, 2007) 70. "В окремих моментах твору поряд з реалістичними тенденціями відчуваються преромантично-готичні мотиви, передувсім це стосується описів бурі, яка застала подорожніх, а також сцени самого вбивства."

Like "Dead Man's Easter," the plot of "Tumble-weed" also has the mystery and suspense, so characteristic of a detective story. It starts with an episode, depicting village dwellers, plagued by constant raids of mysterious thieves who steal their goods and impoverish their households. Denys Lyskotun—one of the two main protagonists in the story—proposes to search each household to see whether the thieves might not be hiding among the villagers themselves, but this leads to nothing. As a result, many villagers are forced to seek seasonal labour in the city, and among them is Trokhym, the other protagonist. While in the city, Trokhym comes across Denys and quickly learns that he is the bandit, who was stealing from the villagers. Denys, realizing that he has been uncovered, plans to eliminate Trokhym to conceal his criminal activities from the village folks and authorities. He keeps Trokhym's company on the way back to the village, intending to murder him when an opportunity arises. The episode that describes Denys' murder of Trokhym bears a close resemblance to the Gothic literary tradition. I will focus on this episode in my subsequent discussion.

The most celebrated element of a classic Gothic narrative is its slow accumulation of suspense and fear.[192] In "Tumble-weed," it is the portrayal of a forlorn gloomy landscape on the verge of a threatening storm, where the evil events are going to take place that creates an initial terror in a reader. The storm, with its black clouds covering the sky and lightning moving across, is compared by the narrator to the end of the world:

[192] Robert Berry, "Gothicism in Conrad and Dostoevsky," *Deep South* 1.2 (May 1995). Available on-line: <http://www.otago.ac.nz/DeepSouth/vol1no2/berry1_issue2.html> (last accessed 16 July 2009).

> The stormy cloud finally approached and covered the whole forest and the sky above it, as if it were the blackest fabric […]A most frightening storm began raging […]the branches of the trees were cracking, breaking, falling… Then something droned dreadfully […] And suddenly lightning blinded the [protagonists'—SK] eyes with fire… It is the end of the world itself![193]

As the episode of the murder approaches, the atmosphere becomes even more intensified with the lightning suddenly hitting the tree: "The fiery arrow pierced the whole sky and in a blink of an eye, it hit the very same tree, under which Denys was standing shortly before."[194] Linguistically, we also notice an accumulation of semantically related words evoking "fear," such as the frequent repetition of the words "strashno," "zo strakhu," "blidyi, iak smert'," etc.

The storm reflects the mood of the bandit and murderer-to-be Denys whose temperament and characteristics highly correspond to those of a Gothic villain.[195] He is depicted at the beginning of the story in somewhat positive light as a striking and handsome young man, one of the popular bachelors of the village, with a natural charisma that draws people to him. Similarly to the Gothic evil-doer, he also possesses an aura of mystery around him, which stems from his being an orphan and also, from the source of his unnaturally high income. Later, we learn that Denys is, in fact, a leader of banditti and is engaged in all kinds of criminal activities. All this testifies to the fact that his character is built on the model of a Gothic villain. Kvitka-Osnov"ianenko devotes much space to the

[193] Kvitka-Osnov"ianenko, "Perekotypole," 3: 392. "Тут же і уся туча надвинула якраз над той ліс і усюди небо покрила, як саме чорне сукно […] Заревіла престрашенна буря […] гілляки тріщать, ламаються, падають… Тут щось страшно загуло […] А тут блискавка червоним огнем очі засліпля… Именно преставленіє світу!"
[194] Kvitka-Osnov"ianenko, "Perekotypole," 3: 393. "Огненна стріла прорізала усе небо і, як оком моргнути, вдарила у те саме дерево, під котрим попереду стояв Денис."
[195] For a characteristic of a Gothic villain, see Peter L. Thorslev, Jr., *Byronic Hero Types and Prototypes* (Minneapolis: University of Minnesota Press, 1962, reprinted in 1965) 53-54.

construction of Denys's character, which signifies a further step in his engagement with the Gothic tradition. For instance, the narrator is very meticulous in describing Denys's psychology, in particular, his hallucinations, which provide the readers with a background on how he developed into a villain. On the verge of murdering yet another innocent person, his fellow villager Trokhym, Denys sees the ghosts of his previous victims—i.e., his repressed guilt, if we use psychoanalytical terms—who come to torment him and disclose to the reader Denys's evil deeds. To give just one example, let me quote from Denys's delirium: "Oh, it is so scary, so dreadful! And who is that man sitting and looking at me?" Yet another passage worth quoting is the narrator's description of his madness, which is intensified by the raging weather: "Suddenly there is a loud bang and a roar of thunder […] At that moment Denys loses his mind and again says that he is a murderer and a villain, that he only pretended to be nice, etc. Then he gets a vision of an old man who scorns him, and he begins to describe how he killed him […]."[196] Interestingly, the quieting of the storm and the sunrise do not dispel Denys's psychological state of frenzy. On the contrary, he loses all traces of humanity and is transformed into a Satanic beast: "his eyes were like two embers, burning, and he was infuriated like a wild beast."[197]

Limbors'kyi compares the description of the murder scene in "Tumble-weed" to the death scene of Ambrosio at the hands of Satan in Lewis's *The*

[196] Kvitka-Osnov"ianenko, "Perekotypole," 3: 393, 394. "Ой, страшно, страшно! А то хто сидить та дивиться на мене?" "Як стукне, як грякне […] тут Денис і стане вні ума і вп'ять своє розказує, що він душогубець, злодій, прикидався добрим і усе таке. Далі приставляється йому старець, що свариться на нього, і він почне розказувати, як убив його […]."

Monk.[198] Let us consider this scene, which, to my mind, is the pinnacle of Kvitka-Osnov"ianenko's Gothicism:

> "You will pray in another world!" raging, as if a beast, said Denys, restricting Trokhym's hands with one hand while pressing him with the knee and getting his knife from the boot with another hand […] But Trokhym kept begging him; finally, he sighed and says: "Oh Merciful Lord!.. God does not send anyone by to witness my innocent death!"
>
> Suddenly the tumble-weed rolled near […] He looked at it mournfully and says: "Let this tumble-weed be my witness that you shed my innocent blood!"
>
> "Let it witness, as much as it wants! You knew whom to rely upon," said Denys, laughing hideously […]
>
> Denys lifted his arm… he wanted to say something else while laughing… but a God's angel gushed brotherly blood into his mouth to prevent him from sneering at this moment; and, having taken the soul of an innocent righteous man, it carried it right to heaven…[199]

Limbors'kyi's brief discussion does not point at any direct intertextual relationship with Lewis's novel. Therefore, it is unconvincing. But I agree with him that the passage's stylistic characteristics bear a general resemblance to the Lewisian school of frenetic Gothic. Indeed, the horror in this episode arises out of uncontrolled evil passions, blood and violence. Denys is repeatedly portrayed as a dishevelled beast, hideously laughing at his victim's suffering and thirsting for his

---

[197] Kvitka-Osnov"ianenko, "Perekotypole," 3: 394. "очі, як жар, горять і сам розлютований, мов звір який!"

[198] Limbors'kyi 70.

[199] Kvitka-Osnov"ianenko, "Perekotypole," 3: 395. "—Помолишся і на тім світі!—лютуючи, як звір, казав Денис, одною рукою держачи руки Трохимові і коліном його надавивши, а другою рукою достаючи із-за халяви ніж свій […] А Трохим знай проситься; здихнув і каже: "Господи милостивий!.. Не несе [Б]ог нікого, щоб хто свідетелем був моєї безвинної смерті!"

Тут підкотилося перекотиполе […] Він глянув жалібно та і каже: "Нехай се перекотиполе буде свідетелем, що ти мене безвинно погубляєш!"

—Нехаі свидітельствує, скільки хоче! Знав же, на кого і послатись,—казав, регочучись Денис […]

Денис замахнув рукою… хотів щось, регочучись, сказати… так ангел [Б]ожий, щоб не дати йому у сей час насміятись, хлинув йому у рот братовою кровію і, прийнявши душу безвинного праведника, поніс її прямо на небеса…"

blood. The narrative even shows that he drinks it like a vampire at the end of the passage. This manner of accumulating the horrific is revolutionary for Kvitka-Osnov"ianenko's oeuvre, and reveals his inclination toward dark Romanticism and the full-blown Gothic.

While the portrayal of the murder scene and the evil-doer in "Tumble-weed" is quite different from the melancholy dread of death in Kvitka-Osnov"ianenko's "Marusia," this story is still framed within a religious context. This limits the manner in which the supernatural and the horrific function in the story. The narrative virtually repeats the Biblical episode of Cain killing Abel, and the purpose of the supernatural, which fully appears only at the end of the story in the image of an animated tumble-weed, is to accuse the villain and reveal his crime. The tumble-weed produces a magical effect on Denys and forces him, against his own will, to tell the truth to the authorities and confess to the murder. Hence, the tumble-weed acts here as God's agent: it reveals the truth and punishes evil. Its function is never to terrify but, on the contrary, to give a reader the necessary reassurance that evil will always be conquered. This is the message that frames the story and, as a result, gives it a certain resemblance to a parable. At the beginning, the narrator states: "Do you know, good people, what is the God's Judgment? One person may do some evil to another from fury […] but if no one sees what he has done, no one will be able to identify him as a villain […] Oh no! It does not work this way. There is our creator above us […] He will not tolerate that an evil deed should go unpunished."[200] At the end the message is reaffirmed:

[200] Kvitka-Osnov"ianenko, "Perekotypole," 3: 377. "Чи знаєте ви, люди добрі, що то є суд [Б]ожий? Чоловік з злості зробить яке лихо другому […] та як ніхто не бачить того, що він

"This is how God's Judgment did not tolerate wrong, and although the loose ends were deeply hidden, God showed them […]."[201] Similarly to "Marusia," such a mode fully destroys the preceding accumulation of the horrific, transforming it into a didactic message rather than an aesthetic sensation.

In summary, the two serious stories selected for analysis reveal that Kvitka-Osnov"ianenko borrowed from the Gothic tradition, mostly its Sentimental school, while some glimpses of the frenetic can also be detected in "Tumble-weed." Nonetheless, what prevents me from considering Kvitka-Osnov"ianenko's serious tales as completely Gothic, is the religious context that frames them. This context spurs the appearance of the numinous as solely a proclaimer or performer of God's will. Thus, even though he borrowed elements from the Gothic horrors and dark Romantic tradition, Kvitka-Osnov"ianenko's serious stories resemble more the tales of the hagiographic tradition (as those collected in the *Kyivan Patericon,* for example), with its focus on holy miracles and a moral message.

2.5 Conclusions

In this chapter I endeavoured to approach Kvitka-Osnov"ianenko's prose from the perspective of the Gothic genre. I revealed his knowledge of the Gothic tradition and various modes of engagement with it—from travesty and comedy to a more serious utilization of its conventions. In particularly, I proved that Kvitka-Osnov"ianenko's Russian-language comedies enter into a dialogue with the

---

зробив, ніхто не виявить на нього […] Ох, ні! Не так воно є. Єсть над нами создатель наш […] Він не потерпить, щоб якеє злеє діло так минулося."

[201] Kvitka-Osnov"ianenko, "Perekotypole," 3: 398. "Так-то суд [Б]ожий не потерпів неправди, і хоч як кінці були заховані, так [Б]ог об'явив […]."

Gothic literary tradition and its fans. I have also shown that the tale “Dead Man’s Easter,” one of the first stories about the supernatural to be written in Ukrainian, offers a unique mixture of the comic and the serious modes, which becomes a distinct characteristic of Kvitka-Osnov"ianenko’s prose, visible in his later tales and novellas. This suggests that he came under the influence of a variety of Gothic modes that were in vogue among the Imperial (Russian and Ukrainian) intellectuals. Writing in the 1830s he appears to be familiar with the parodic and comic depiction of the Gothic premises popular in the 1820s, as well as with the renewed interest in the Gothic, which came from the German and French Romantics around the same time. The latter shaped two distinct trends, known under the names of *Schauerroman* and *école frénétique*. As we have seen on the example of “Dead Man’s Easter,” Kvitka-Osnov"ianenko’s stories embrace the comic Gothic and never fully evoke the disturbing possibilities of evil, despite the fact that the narrator’s interest in what lies beyond death runs as a leitmotif throughout the whole story. Such an interest, present also in his “serious” tales (e.g., his sentimental “Marusia”), never succeeds in occupying centre stage. Instead, his serious prose becomes even more cloaked in a religious context than was “Dead Man’s Easter.” Thus, his dark story, “Tumble-weed,” which had the most potential of achieving the level of full-fledged Gothic horror thanks to its high number of unsettling and bloody details, becomes almost completely stripped of the horrific at the end because of the reinforcement of the Orthodox theological framework. This leaves Kvitka-Osnov"ianenko in a transitional place in Ukrainian literature, torn among the comic, the serious, and the religious.

My discussion of Kvitka-Osnov"ianenko's oeuvre (especially, his travesties and "Dead Man's Easter") also suggests that the Gothic phenomenon entered the Ukrainian literary canon in reverse order when compared to developments in Western Europe. We see that the first horror Ukrainian tales fully utilize the comic in their plots, while in Western Europe the comic Gothic came after the serious Gothic had fully developed. There the comic was a reaction to a serious tradition.[202] Thus, when Horner's and Zlosnik's theory of the comic Gothic is taken out of its original British literary framework and applied to a context where the Gothic genre is not indigenous, but adopted, it will need to be modified at least in two respects. First, the comic Gothic does not have to draw its humorous elements from a parodic engagement with the canonical texts alone. As in the case of Kvitka-Osnov"ianenko's "Dead Man's Easter," we see that it can derive its tongue-in-cheek depiction of the horrific from a specific cultural tradition. Indeed, besides West European influences, the dark current of Ukrainian Romanticism that incorporated Gothic tendencies grew on the fertile ground of local lore, which often treated the supernatural with humour. Second, my study clarifies the order in which the comic Gothic entered the literary canon. As I have indicated, in the instance of Ukraine, we see that it does not come after the serious mode (as it did in Western Europe), but, in fact, precedes it. Thus, early Ukrainian Gothic emerges as an essentially comic phenomenon, without being parodic in nature. But, despite its overwhelmingly comic mode, what makes the Ukrainian Gothic so peculiar is the simultaneous presence of serious overtones, which go

[202] Horner and Zlosnik, "Comic Gothic," 242.

hand in hand with the humorous. These overtones were partially shaped by the Slavic medieval hagiographic literature[203] with its focus on a religious, didactic message. This explains the resemblance of early Ukrainian Gothic also to the "graveyard school" of English poetry—the traditional predecessor of the Gothic literary current in Europe.

This fascinating mixture of influences out of which the Ukrainian Gothic emerged was so strong that its echoes can be traced in the prose of another Ukrainian Romantic, Gogol', and the much later Storozhenko, to whom I will dedicate my subsequent chapters. Worthy of note in this context is the fact that this belated fascination with the Gothic in Ukrainian literature runs parallel with the Gothic's re-emergence in mid-nineteenth-century West European literature.

[203] E.g., Valerii Shevchuk mentions that Kvitka-Osnov"ianenko's sense of the fantastic is rooted in the tradition of the *Kyivan Patericon*. Shevchuk, "U sviti fantazii ukraïns'koho narodu," 8.

CHAPTER 3. EVOLUTION OF THE UKRAINIAN GOTHIC.

Allusions to the German Gothic (*der Schauerroman*) and Its Psychological Terror: A Study of Nikolai Gogol''s Ukrainian Horror Stories in Relationship to E.T.A. Hoffmann[204]

3.1 Introduction: Gogol' and the German Gothic Romance

The connection between Gogol''s oeuvre and the Gothic discourse has already been made before, as I demonstrated in chapter 1. With the exceptions of Busch and Malkina,[205] the critics mostly found his works similar to the German wing of the Gothic with its particular focus on "the concepts of the divided self, the vicissitudes (and the metaphysics) of coincidence," "the conflict between forces of the divine and the demonic," the pronounced presence of the supernatural, which enters the everyday world and threatens its very foundation, and its descriptions of "bizarre and terrifying mental experiences," which the protagonists undergo under extreme duress.[206] The Gothic-type novels, which flooded the German literary market during the period of 1780-1824, are known in contemporary criticism under the term "Schauerroman."[207] This term designates

[204] A version of one section from this chapter has been published (Svitlana Krys, "Allusions to Hoffmann in Gogol's Ukrainian Horror Stories from the *Dikan'ka* Collection," *Canadian Slavonic Papers:* Special Issue, devoted to the 200th anniversary of Nikolai Gogol''s birth (1809–1852) 51.2-3 (June-September 2009): 243-266), while a version of another section has been accepted for publication (Svitlana Krys, "Intertextual Parallels Between Gogol' and Hoffmann: A Case Study of *Vij* and *The Devil's Elixirs*," *Canadian American Slavic Studies (CASS)* 46 (2012): forthcoming).

[205] Also, E. I. Samorodnitska compared Gogol''s "Petersburg" tale, "Portret" [The Portrait] to Charles Maturin's *Melmoth the Wanderer*. E. I. Samorodnitska, "N. V. Gogol' i Ch. R. Met'iurin" [N. Gogol' and Ch. Maturin], in *Goticheskaia traditsiia v russkoi literature* 86-105.

[206] See Cornwell's description of E.T.A. Hoffmann's novel *The Devil's Elixirs* in "European Gothic," 33.

[207] At times this term becomes contested, as when critics try to differentiate it from a slew of other terms designating various minor genres flourishing in 1790s-early 1800s, such as Ritterromane, Räuberromane, Geisterromane, Abenteuerromane, Sensationsromane (all part of a general category of "Trivialromane"). Critics point to the fact that the boundaries separating all of these subgenres often become blurred and insignificant; and therefore, we can trace the features of one

the "Gothic [literary—SK] mix," which appeared and ran parallel to that of the British Gothic and widely interacted with it, enjoying various borrowings back and forth. The German variation of the Gothic genre was shaped, among other contributors such as Johann Wolfgang von Goethe (1749-1832), Novalis (1772-1801), the above-mentioned Bürger and Schiller, and the lesser known Karl Friedrich Kahlert (1765-1813) and Heinrich Zschokke (1771-1848), by E.T.A. Hoffmann (1776-1822) and Ludwig Tieck (1773-1853). While Tieck uses many elements from fairy-tales and the Medieval romances and for the most part distances the supernatural from the reader by locating it either in the remote past or in rural space (mostly, in forlorn mountainous areas),[208] Hoffmann's major innovation was to set the "unheimlich" right in the middle of everyday urban life.[209] His narratives also become extremely psychologized. In other words, Hoffmann is famous for connecting the numinous element to the intricate and wondrous processes of the mind.[210] As I mentioned already in chapter 2 (in regards to Schiller), the popularity of the West European, and in particular

---

subgenre in the works belonging to another. See, for instance, Michael Hadley, *The Undiscovered Genre: A Search for the German Gothic Novel*, Canadian Studies in German Language and Literature 20 (Berne, Frankfurt am Main, and Las Vegas: Peter Lang, 1978), or Robert Ignatius Le Tellier, *Kindred Spirits: Interrelations and Affinities Between the Romantic Novels of England and Germany (1790-1820), with special reference to the work of Carl Grosse (1768-1847), forgotten Gothic Novelist and Theorist of the Sublime*, Salzburg Studies in English Literature under the Direction of Professor Erwin A. Stürzl, Romantic Reassessment 33.3 (Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg, 1982), who devotes an entire Part I ("The Gothic Novel, The Schauerromane, and Romantic Fiction") to the investigation of the problem of terminology.

[208] Marc Falkenberg, *Rethinking the Uncanny in Hoffman and Tieck*, Studies in Modern German Literature 100 (Bern: Peter Lang, 2005) 140-141.

[209] Patricia Duncker, *Images of Evil: A Comparative Study of Selected Works from the German Schauerromantik and the English Gothic Traditions*, PhD Diss. (University of Oxford, 1979) 4-5.

[210] Ritchie Robertson, "Introduction" in *The Golden Pot and Other Tales*, by E.T.A. Hoffmann (Oxford: Oxford University Press, 1992, reprinted in 2000) viii, xvi, xxvii.

German Gothic prose, in the Russian Empire was enormous. Schiller, Tieck and, especially, Hoffmann became *the* models for imitation. To quote Leonard J. Kent,

> […] in the nineteenth-century Russia, Gothic writings were as popular as they were in Western Europe. The influence of Hoffmann was all-pervasive […] The public overreacted to it; it too avidly accepted this fresh import and established it, on the conscious level, as a standard to be imitated (and when Pushkin—with Hoffmann in mind—wrote *The Queen of Spades* the effect must have been staggering).[211]

Kent also lists the following features that the Russian Imperial public found especially alluring in Hoffmann's eerie stories:

> The symbolic dream had been born (or, rather reborn) in Hoffmann. The irrational and incomprehensible world that lurks behind visible activity was lighted up. The spiritual and mystical became prominent. The dark corner became more central than the sun-drenched field. The shadows grew more central than the subjects that cast them. This view of life, focusing on the small, cramped, closed, struggling section of humanity, discovered man inextricably bound in a tightly constructed and airless room. Melancholia bathed the setting and its people, a melancholia intimately interwoven with sentimentality, yet expressing the "brooding" rather than the "aching" heart.[212]

While the intertextual connections between Gogol''s so-called "Petersburg" tales and the oeuvre of Tieck and, especially, Hoffmann have been researched in detail by Russian and Western critics,[213] the application of Gothic

[211] Leonard J. Kent, "Introduction," in *The Complete Tales of Nikolai Gogol,* edited by Leonard J. Kent (Chicago and London: The University of Chicago Press, 1985) xvi-xvii.
[212] Kent, "Introduction," xvii.
[213] See, for example, Charles E. Passage, *The Russian Hoffmannists* (The Hague: Mouton & Co., 1963) and Norman W. Ingham, *E.T.A. Hoffmann's Reception in Russia* (Würzburg: Jal-Verlag, 1974). To illustrate Gogol''s interest in German Romanticism—namely in the tales of Hoffmann—Ingham quotes Gogol''s letter to Balabina (7 November 1838) and draws attention to the fact that the name of Hoffmann is encountered in Gogol''s tale *Nevskii prospekt* [Nevsky Prospect]. Ingham 165. Ingham also includes a section on Russian translations of Hoffmann's works, which shows that the first translations appeared in the Russian Empire as early as 1822. Ingham 271-281. More information on Hoffmann's reception and popularity in the Russian Empire can be found in Aurélie Hädrich, *Die Anthropologie E.T.A. Hoffmanns und ihre Rezeption in der europäischen Literatur im 19. Jahrhundert: Eine Untersuchung insbesondere für Frankreich, Rußland und den englischsprachigen Raum, mit einem Ausblick auf das 20. Jahrhundert,* Europäische

principles to his so-called "Ukrainian" tales has been the subject of significant debate among scholars. While some allow for the possibility of such parallels—thanks to the interest Gogol' demonstrated in the works of these two German writers very early in his literary career[214]—there also exists another view (as I will show below), which states that it was not until his "Petersburg" tales that he achieved the level of sophistication, characteristic of the German Gotho-Romantic authors. Be that as it may, the similarities in plot structures between Gogol''s Ukrainian horror tales (i.e., "Vechera nakanune Ivana Kupala" [St. John's Eve], "Strashnaia mest'" [A Terrible Vengeance], "Vii") and the oeuvre of his famous predecessor Tieck, while contested at times by scholars,[215] can hardly be overlooked. They were noticed even by Gogol''s contemporaries. For instance, the literary critic and editor of the journal *Teleskop* [The Telescope], Nikolai Nadezhdin,[216] as well as a host of later scholars such as Michael Gorlin,[217] Charles E. Passage,[218] Frederick C. Driessen,[219] Vsevolod Setchkarev,[220] Erlich,[221] and Norman W. Ingham,[222] have identified significant parallels between

---

Hochschulschriften, Reihe I: Deutsche Sprache und Literatur, Bd. 1802 (Frankfurt am Main: Peter Lang, 2001).

[214] One of Gogol''s first literary works was a German-inspired poem, "Hanz Küchelgarten" (1829).

[215] For instance, Karlinsky observes that "[…] the rustic and operatic milieu of Weber's opera and its straightforward, uncomplicated protagonists are far closer to the general conception of Gogol's story ["St. John's Eve"—SK] than the verbally subtle, psychologically complex world of Tieck's highly sophisticated story ["Liebeszauber"—SK]." Karlinsky 298, n. 3.

[216] According to Passage 141.

[217] Gorlin 19.

[218] Passage 140-141, 144.

[219] Frederick C. Driessen, *Gogol as a Short-Story Writer* (The Hague: Mouton & Co., 1965) 76-85.

[220] Vsevolod Setchkarev, *Gogol: His Life and Works* (New York: New York University Press, 1965) 119.

[221] Erlich 35.

[222] Ingham 166.

Gogol''s "St. John's Eve" and Tieck's tale "Liebeszauber" [Love's Charm]. Similar connections have been traced between Gogol''s "A Terrible Vengeance" and Tieck's "Karl von Berneck" [Karl from Berneck] and "Pietro von Albano" (aka "Pietro Apone").[223]

Whilst the parallels between Tieck and Gogol''s Ukrainian tales were seen in the similar use of folklore and the analogous distancing of the supernatural realm from contemporary everyday reality, the situation was much different in regards to Hoffmann, since Gogol''s early Ukrainian horrors were believed to lack a deeper psychological substance, characteristic of Hoffmann. Consequently, if any parallels were even mentioned, they were considered to be general borrowings of motifs from some universal folkloric substratum, although Erlich did hint at possible links between "Vii" and several of Hoffmann's works—specifically, "Der Sandmann" [The Sandman, 1816] as well as his longer novel *Die Elixiere Des Teufels* [The Devil's Elixirs, 1815–1816]. However, he compared only a few passages and for the most part left this idea on the level of an intuitive presupposition.[224] As for the two horror stories from the *Dikan'ka* collection, "St. John's Eve" and "A Terrible Vengeance," they have received even less attention. Erlich does mention possible points of contact between Hoffmann's "Ignaz Denner" (1816) and Gogol''s "A Terrible Vengeance," but only briefly, and seems to follow the generally accepted opinion—first expressed by Michael Gorlin—that the similarities between the tales are strained and extend only to the

[223] Passage 141. See also A. K. and Iu. F., "Strashnaia mest' Gogolia i povest' Tika "P'etro Apone," [Gogol's "A Terrible Vengeance" and Tieck's novella "Pietro Apone"] *Russkaia starina* 3 (1902): 641-647; Anatol Dauenhauer, "Gogol's 'Schreckliche Rache' und 'Pietro von Abano' von L. Tieck," *Zeitschrift für slavische Philologie* 13.3-4 (1936): 315-318.

depiction of evildoers in both tales.[225] The famous Western Hoffmannist Ingham follows the same path, repeating Gorlin's position,[226] while his predecessor, Passage, completely ignores Gogol''s "Ukrainian" period. Since the 1980s, no investigation on the topic has appeared. Thus, one of the goals of this chapter is to move beyond suppositions and to flesh out the relationship between Gogol' and Hoffmann on a textual level by comparing and contrasting not only the plot elements but also the latent psychological symbolism in Gogol''s "St. John's Eve," "A Terrible Vengeance," and "Vii" to that found in Hoffmann's "The Sandman" and "Ignaz Denner," which appeared in the first volume of his collection *Nachtstücke* [Night Pieces, 1816], as well as his novel *The Devil's Elixirs*. While Hoffmann and Gogol' obviously predate Freud, I will use the language of the psychoanalytical method to discuss and confirm intertextual connections among the works selected for analysis.[227] This will allow me to prove the presence of Gothic influences in Gogol''s "Ukrainian" horror tales and, thus, to question their status as purely "unserious," folkloric or "*vertep*-type" narratives.

---

[224] Erlich 67-69.

[225] Erlich 36. Gorlin 20.

[226] Ingham 166.

[227] I recognize that psychoanalysis is a controversial theory for some scholars but it is still a useful tool to reveal and confirm certain textual relationships. I should stress that I will use psychoanalytic language in this chapter solely to shed some light on intertextual relationships between Gogol' and Hoffmann, and will not make any claims for or against it as a theory.

3.1.2 *The Gothic and Psychoanalysis*

It is generally acknowledged that "Gothicism directs our attention to the internal world of the mind."[228] Hence, themes involving the inner psyche, sexuality, fear, pain and disgust become the focus of the Gothic novel. For this reason, psychoanalysis is one of the popular approaches for interpreting the Gothic text, as I indicated in the introduction and chapter 1. And, indeed, a typical Gothic narrative is full of suggestive dreams and threatening nightmares that border on the realm of madness, which are, of course, the primary objects of psychoanalytical studies. This is especially true for Hoffmann, whose works often show encounters of the rational, urban, 19th-century mind with the irrational and "unheimlich" sphere, and are, therefore, located on the border between madness and reason, myth and reality.[229]

Sigmund Freud offered a celebrated psychoanalytical reading of Hoffmann's "The Sandman" and psychoanalysis remains a popular approach to this tale.[230] For example, Ulrich Hohoff uses a form of psychoanalysis to discuss the main protagonist's (i.e., Nathanael's) unique perception of the world, which is influenced by his childhood fear of the bogey, the Sandman, generated by his nanny's tales.[231] Theodore Ziolkowski raised the issue of Nathanael's madness and its symptoms, some of which, such as melancholy and depression, are

---

[228] Bayer-Berenbaum 38.

[229] Theodore Ziolkowski, *German Romanticism and its Institutions* (Princeton: Princeton University Press, 1990) 214.

[230] Sigmund Freud, *The Uncanny*, translated by David McLintock (London: Penguin Books, 2003). For more information on Freudian interpretation as well as further post-Freudian readings of *The Sandman*, see Ritchie Robertson, "Introduction" and "Select Bibliography," in *The Golden Pot and Other Tales*, by E.T.A. Hoffmann.

reflected in his "gloomy dreams" and supernatural visions.[232] James McGlathery goes even further in applying psychoanalysis to all of Hoffmann's tales. He particularly focuses on the psychological symbolism hidden behind a variety of sinister figures (e.g., the ghost, the demon, the robot or automaton, the inimical force, the threatening double), stating: "[in] all these stories, the Devil-figure is made the scapegoat [*Sündenbock*] and thereby becomes a rationalization for the hero's unadmitted sexual panic, guilt or revulsion."[233] I should note at this point that aside from McGlathery, no other North American scholar has turned attention to "Ignaz Denner."[234] The tale remains forgotten and is not even included in the major collections of English translations of Hoffmann's works.[235]

As for Gogol', psychoanalytic readings of his oeuvre also constitute one of the significant trends—both in the past and in recent years.[236] I noted in the introduction that McLean, Karlinsky, Rancour-Laferriere, and, recently, Romanchuk, have identified a number of psychological issues in Gogol''s

---

[231] Ulrich Hohoff, *E.T.A. Hoffmann. Der Sandmann: Textkritik, Edition, Kommentar* (Berlin, New York: Walter de Gruyter, 1988).

[232] Ziolkowski 211.

[233] James M. McGlathery, *Mysticism and Sexuality: E.T.A. Hoffmann. Part One: Hoffmann and His Sources* 178-179.

[234] Neither has "Ignaz Denner" attracted the attention of the German scholars since the second half of the 20th century. Andreas Olbrich's "Bibliographie der Sekundärliteratur über ETA Hoffmann 1981–1993" lists only two articles by German scholars. Andreas Olbrich, "Bibliographie der Sekundärliteratur über E.T.A. Hoffmann 1981-1993*,"* in *E. T. A. Hoffmann-Jahrbuch 1996*, Bd. 4 (Erich Schmidt Verlag, 1996) 132.

[235] There exist two English translations of the tale. The first appeared in 1857 (E.T.A. Hoffmann, "Ignaz Denner," in *Hoffmann's Fairy Tales*, translated by Lafayette Burnham [Boston: Burnham Brothers, 1857]), and the second—over a century later ("Ignaz Denner," in *Harvest of Fear [Formerly Titled Fright]*, edited by Charles M. Collins [New York: Avon Books, 1975]—reprint of 1963 and 1965 editions). To me, only the 1857 translation was available, which I checked against the original (E. T. A. Hoffmann, "Ignaz Denner," in *Nachtstücke* (München: Nymphenburger Verlagshandlung, 1971) and provided the original German citations, where the English translation failed to render the precise meaning of the passage.

Dikan'ka and *Mirgorod* collections, therefore proving that they do possess a level of psychological complexity. McLean, for instance, offered a reading of the erotic motifs in the stories from *Mirgorod*. Karlinsky's monograph traced the homosexual innuendos in Gogol''s writings by researching the "overpowering emotional attraction to members of his own sex and aversion to physical or emotional contact with women."[237] When analyzing his Ukrainian tales, Karlinsky observes the repeated connection between desire for love or marriage and punishment, concluding that "from *Mirgorod* on, Gogol's male characters who seek love, marriage, or sexual conquest are swiftly and inevitably punished with death, humiliation, and assorted other catastrophes."[238] Rancour-Laferriere's articles discover a threatening father-imago concealed in the identity of Vii, as well as castration anxiety in the dream of the main protagonist in "Ivan Fedorovich Shpon'ka i ego tetushka" [Ivan Fiodorovich Shponka and His Aunt]. He also analyzes the manner in which persons and their sexualities are portrayed in "Sorochinskaia iarmarka" [The Fair at Sorochintsy] and unearths certain sexual intimations hidden behind the image of the devil. Two articles by Christopher Putney, although not psychoanalytical per se, consider Gogol''s late preoccupation with the sin of acedia (a psychological state of despondency, known in Russian as *unynie*), which can be traced to his Ukrainian tales in

[236] For a survey of early psychoanalytical works, devoted to Gogol''s *oeuvre*, see "Kommentarii" in *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh. Tom pervyi*, by N. V. Gogol', edited by E. E. Dmitrieva (Moskva: "Nasledie," 2001) 660-661.
[237] Karlinsky vii.
[238] Karlinsky 35.

Mirgorod.[239] Similarly, Michal Oklot's recent monograph *Phantasms of Matter in Gogol (and Gombrowicz),* while more philosophical in nature, also offers an interesting investigation into the essence of the monstrous in Gogol''s "Vii" and suggests parallels between the main protagonist's (i.e., Khoma's) uncanny psychological experience and the temptations of St. Anthony.[240]

From this brief survey we can see that both Hoffmann and Gogol' have been subject to psychoanalytical readings before. This chapter, too, will utilize psychoanalytic principles in order to confirm intertextual connections among the six tales. It will focus on such Freudian themes as repression, the castration complex, incest, as well as the *Ichspaltung* or the presence of the double.

3.2 Gogol''s "St. John's Eve" and Hoffmann's "The Sandman"

"St. John's Eve" was published in the first volume of *Evenings on a Farm near Dikanka* with the subtitle "Byl', rasskazannaia d'iachkom ***skoi tserkvi" [A True Event, Narrated by the Sexton of *** Church].[241] It is interesting to note that a year before, in 1830, this tale appeared separately, under the title "Bisavriuk, ili Vecher nakanune Ivana Kupala. Malorossiiskaia povest' (iz narodnogo predaniia), rasskazannaia d'iachkom Pokrovskoi tserkvi" [Bisavriuk, or St. John's Eve. A Little Russian Tale (from a Folk Legend), Narrated by the Sexton of Pokrovskaia

[239] See Christopher Putney's "*Acedia* and the Daemonium Meridianum in Nikolai Gogol's 'Povest' o tom, kak possorilsia Ivan Ivanovich s Ivanom Nikiforovichem'," *Russian Literature* 49.3 (April 2001): 235-257; and "Nikolai Gogol's 'Old-World Landowners': A Parable of Acedia," *Slavic and East European Journal* 47.1 (Spring 2003): 1-23.

[240] Michal Oklot, *Phantasms of Matter in Gogol (and Gombrowicz)* (Champaign and London: Dalkey Archive Press, 2009).

Church].[242] It is obvious from the title of the story that the figure of Bisavriuk was important for Gogol', since he even chose to highlight it initially in the title. The etymology of "Bisavriuk" has clear reference to the Ukrainian word "bis," which means "Demon." Although Gogol' changed the name to Basavriuk, when the tale appeared as part of *Evenings on a Farm near Dikanka,* the allusion to "bis" still remains clear.[243]

The subtitle of the 1830 publication hints that the tale originates in folk legend. The editors of the 1999 edition of Gogol''s collected works point to the legend on which "St. John's Eve" is supposedly based. It is encountered in Gogol''s *Kniga vsiakoi vsiachiny* [The Book of All Things], which he took with him to Petersburg when he left Nizhyn, and narrates the following: "The fern […] blossoms with fiery flowers only at midnight on St. John's Eve, and he, who manages to pluck it and be so courageous as to stand up against all the ghosts appearing before him, such a person will find the treasure."[244] As can be seen from this note, there is no mention of Basavriuk in the legend. Given that scholars have spoken about the intertext to Tieck's "Love's Charm," I also checked whether Gogol''s character might not be modelled on a hero invented by Tieck.

---

[241] N. V. Gogol', *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh: Tom pervyi,* edited by E. E. Dmitrieva (Moskva: "Nasledie," 2001) 99. All quotes from Gogol''s "St. John's Eve" and "A Terrible Vengeance" will be from this edition (abbreviated to *PSS*), unless otherwise stated.

[242] Gogol', *PSS* 265.

[243] Moreover, the word 'Bisavriuk' also means the one who lies/speaks in tongues (from the second part of the word's stem "vriuk"—"vrat'"—"vorozhit'"). I thank the anonymous reviewer for *Canadian Slavonic Papers,* where a part of this chapter was published, for this suggestion. It also invokes the Ukrainian word "baistriuk," meaning an illegitimate child. Thus, "Basavriuk"—a child of Satan, a demon who lies.

[244] Nikolai Vasilievich Gogol', *Tom pervyi. Vechera na khutore bliz Dikan'ki. Rannie stat'i 1831-1833,* in *Sobranie sochinenii v vos'mi tomakh,* compiled by O. Dorofeev (Moskva: "Terra," 1999) 371. "Папороть (по-русски—папоротник, или кочедыжник, *bilix*) цветёт огненным цветом

However, the latter story makes no mention of a Demon. Tieck's work shares with "St. John's Eve" only the episode of murdering an innocent child and the presence of a witch. There is no reference to any other devilish character like Basavriuk who forces the protagonist to commit the crime. On the other hand, Hoffmann's "The Sandman" offers parallels to "St. John's Eve" in the person of the Sandman, a mysterious night Demon. The Sandman is described in a story that the old nurse narrates to the main protagonist, Nathanael:

> [He is—SK] a wicked man who comes to children when they don't want to go to bed and throws handfuls of sand into their eyes; that makes their eyes fill with blood and jump out of their heads, and he throws the eyes into his bag and takes them into the crescent moon to feed his own children, who are sitting in the nest there; the Sandman's children have crooked beaks like owls, with which to peck the eyes of naughty human children.[245]

Taking into account that both Basavriuk and the Sandman are characters that lead the main protagonists—namely Petro in "St. John's Eve" and Nathanael in "The Sandman"—to destruction, it makes sense to look at the two tales in detail, with the goal of tracing further parallels between Basavriuk and the Sandman. Both evildoers are associated with the supernatural, as well as with nightmares and the hallucinations (typical for the German *Schauerroman*). As a result, the reader never really knows whether they even exist or are simply the fruits of the protagonists' madness.

только в полночь под Иванов день, и кто успеет сорвать его и будет так смел, что устоит противу всех призраков, кои будут ему представляться, тот отыщет клад."

[245] E.T.A. Hoffmann, "The Sandman," in *The Golden Pot and Other Tales*, translated with an introduction and notes by Ritchie Robertson (Oxford: Oxford University Press, 1992, reprinted in 2000) 87. Pages to subsequent quotes drawn from "The Sandman" will be provided in the parenthesis, following the quote.

The seminal moment of "St. John's Eve" is the penetration of a diabolic agent (Basavriuk) into the life and mind of Petro, a poor young servant to the rich Cossack Korzh, with whose daughter, Pidorka, he falls in love. In Hoffmann's tale, the Sandman also enters the protagonist's life by taking possession of his mind. Later Nathanael projects the Sandman's characteristics upon the persona of the advocate Coppelius who mysteriously visits the house of his parents during the night. Thus, in both tales, there appears a half-devilish, half-human creature—an 'unheimliche'/uncanny Gothic guest—that irrupts into the hero's life and affects his fate. The similarity between the tales is also evident in the fact that there is ambiguity as to Basavriuk's and the Sandman's/Coppelius's status as 'real people': are they *perceived* as the devil incarnate only by the protagonist, or are they indeed creatures from Hell?

Let us consider the point of view from which their infernal side is seen. Both Petro and Nathanael endow, in their own mind, these respective creatures with diabolic characteristics. In "St. John's Eve" this is facilitated by the terrifying ugliness of the being. For instance, Petro's reaction to Basavriuk is as follows: "[u]gh, what a picture! Hair like bristles, eyes like a bullock's."[246] But, this perspective is prepared also by village rumours that Basavriuk was "the devil in human shape" (35).[247] They stemmed from the fact that Basavriuk avoided church even on Easter Sunday and engaged in unorthodox behaviour—i.e., he was boisterous and drank heavily:

[246] Gogol', *PSS* 104: "у! какая образина! Волосы—щетина, очи—как у вола!" Leonard J. Kent, ed., "St. John's Eve," in *The Complete Tales of Nikolai Gogol* 39. This edition will be used for providing translation of the quotes from Gogol''s tales, "St. John's Eve," "A Terrible Vengeance," and "Vii." The quotes will be followed by page number, indicated in parenthesis.

> Where […] [Basavriuk—SK] came from nobody knew. He drank and made merry, and then vanished as though he had sunk into the water […] Then all at once he seemed to drop from the sky... He would join any stray Cossacks, and then there was laughter and singing, the money would fly, and vodka would flow like water…. (35-36)[248]

In Hoffmann's tale, young Nathanael starts associating the advocate Coppelius with the Demon, i.e., the Sandman, for several reasons. His mother tells him to go to bed each night no later than nine in the evening, because "the sandman is coming" (86). The arrival of the Sandman is associated in Nathanael's mind with his father's "silence" and his mother's "low spirits" and "melancholy" (86, 88). Having heard from his sister's nanny about the sinister Sandman, Nathanael plucks up his courage to see the Sandman at night. He does not go to bed, hides in his father's study, and sees his father and advocate Coppelius engaged in some strange activity, which is, in fact, an alchemical experiment to make human-like automatons.[249] The appearance of Coppelius at night, his ugliness and Nathanael's disgust at Coppelius—which originated in childhood during an unpleasant dining experience, when the latter came to lunch with his family—lead Nathanael to perceive Coppelius as the Sandman. In Nathanael's eyes he is

---

[247] Gogol', *PSS* 101. "дьявол в человеческом образе."

[248] Gogol', *PSS* 101. "Откуда он [Басаврюк—SK], зачем приходил, никто не знал. Гуляет, пьянствует и вдруг пропадет, как в воду […] Там, глядь—снова будто с неба упал... Понаберет встречных козаков: хохот, песни, деньги сыплются, водка—как вода..." Gogol', *PSS* 101. " Басаврюк и на светлое воскресение не бывал в церкви."

[249] Cf. Nathanael's perception of his father's and Coppelius's strange activity: "Coppelius walked over to […] [a small fire-place—SK], and a blue flame crackled up from the hearth. All manner of strange instruments were standing around. Merciful heavens! [...] [Coppelius—SK], brandishing a pair of red-hot tongs, was lifting gleaming lumps from the thick smoke and then hammering at them industriously. It seemed to me that human faces were visible on all sides, but without eyes, and with ghastly, deep, black cavities instead" (90).

> a big, broad-shouldered man with a massive, misshapen head, a pair of piercing, greenish, cat-like eyes sparkling from under bushy grey eyebrows, and a large beaky nose hanging over his upper lip. His crooked mouth was often distorted in a malicious smile, and then a couple of dark red spots appeared on his cheeks, and a strange hissing sound proceeded from between his clenched teeth […] his greasy locks stood on end above his big red ears […]. (88-89)

It should be noted that, like Basavriuk, Coppelius also has a custom of appearing from nowhere and then disappearing suddenly. For instance, the narrator mentions several times that Coppelius "had vanished from the town without leaving a trace" (92).

Having insinuated themselves into the lives of the protagonists, Basavriuk and Coppelius become the force that influences their fate, leading Petro and Nathanael to destruction and death. Neither character is able to live happily with the women they love. In "St. John's Eve," Petro, under the influence of Basavriuk, kills Pidorka's younger brother, Ivas', in order to marry her:

> "And what did you promise for the sake of the girl?" thundered Basavriuk, and his words smashed through Petro like a bullet. The witch stamped her foot; a blue flame shot out of the earth and shed light into its center... and everything under the surface could be seen clearly. Gold pieces, precious stones... […] [Petro's—SK] eyes glowed… his brain reeled… Frantic, he seized the knife and the blood of the innocent child spurted into his eyes… Devilish laughter broke out all around him. (42)[250]

Petro runs home and falls asleep, forgetting these events. On waking, he sees money next to him, which he brings to Pidorka's father, who then agrees to the

[250] Gogol', *PSS* 106. "—А что ты обещал за девушку?..—грянул Басаврюк и словно пулю посадил ему в спину. Ведьма топнула ногою: синее пламя выхватилось из земли; середина ее вся осветилась… и все, что ни было под землею, сделалось видимо, как на ладони. Червонцы, дорогие камни… Глаза его [Петра—SK] загорелись... ум помутился... Как безумный, ухватился он за нож, и безвинная кровь брызнула ему в очи... Дьявольский хохот загремел со всех сторон."

wedding. However, the marriage does not bring happiness to Petro. He becomes gloomy, trying to recollect the dreadful night, and slowly turns into a madman:

> [Petro—SK—] shunned company, let his hair grow, began to look dreadful, and thought only about one thing: he kept trying to remember something and was troubled and angry that he could not. Often he would wildly get up from his seat, wave his arms, fix his eyes on something as though he wanted to catch it; his lips would move as though trying to utter some long-forgotten word—and then would remain motionless.… He was overcome by fury; he would gnaw and bite his hands like a madman, and tear out his hair in handfuls until he would grow quiet again and seem to sink into forgetfulness; and then he would begin to remember again, and again there would be fury and torment…. (45-46)[251]

The memory of his crime resurfaces a year later. Unable to come to terms with the deed, Petro dies: "The whole hut was full of smoke, and in the middle where Petro had stood was a heap of ashes from which smoke was still raising" (46).[252] By coincidence, Basavriuk appears in the village the day Petro dies: "The very day that the devil carried off Petro, Basavriuk turned up again" (47).[253] As for Pidorka, she escapes to the monastery, feeling guilty that Petro's love for her became the cause of her brother's death.

The plot line in "The Sandman" also includes crimes. One is a real attempt by Nathanael to kill his beloved, Clara; another is more of a misdeed (a "love crime"), which he commits in relationship to her. Nathanael betrays his fiancée

---

[251] Gogol', *PSS* 109. "Одичал, оброс волосами, стал страшен; и все думает об одном, все силится припомнить что-то, и сердится и злится, что не может вспомнить. Часто дико подымается с своего места, поводит руками, вперяет во что-то глаза свои, как будто хочет уловить его; губы шевелятся, будто хотят произнесть какое-то давно забытое слово—и неподвижно останавливаются... Бешенство овладевает им: как полуумный, грызет и кусает себе руки и в досаде рвет клоками волоса, покамест, утихнув, не упадет, будто в забытьи, и после снова принимается припоминать, и снова бешенство, и снова мука..."

[252] Gogol', *PSS* 110. "Вся хата полна дыма, и посередине только, где стоял Петрусь, куча пеплу, от которого местами подымался еще пар."

[253] Gogol', *PSS* 110. "В тот самый день, когда лукавый припрятал к себе Петруся, показался снова Басаврюк […]."

under the influence of the Piedmontese mechanic Coppola. The latter resembles the advocate Coppelius in appearance and in name and therefore becomes associated in Nathanael's mind with the Sandman. Having purchased a telescope from Coppola, Nathanael magically forgets about his fiancée Clara and looks through the window at the daughter of Professor Spalanzani, Olimpia, immediately falling in love with her:

> […] Nathanael decided to buy something from Coppola after all. He picked up a small, beautifully made pocket spyglass that brought objects before one's eyes with such clarity, sharpness, and distinctness. He involuntarily looked into Spalanzani's room; Olimpia was sitting as usual at the little table [...] Only now did Nathanael behold Olimpia's wondrously beautiful face. (106)

Olimpia is, in fact, an automaton, i.e., a mechanical doll. Coppola's telescope, however, transforms her into a living person in the eyes of Nathanael. A similar blurring of the animate/inanimate line can be observed in "St. John's Eve" in the fact that Basavriuk's gifts to the young ladies of the village seem to come to life at night:[254]

> […] if a girl did accept [Basavriuk's presents—SK], the very next night a friend of his [Basavriuk's—SK] from the marsh with the horns on his head might pay her a visit and try to strangle her with the necklace around her neck, or bite her finger if she had a ring, or pull her hair if she had a ribbon in it. (36)[255]

It is interesting to note that after Coppola had sold the telescope to Nathanael (having thus befuddled his mind) and departed, the narrator states that "Nathanael […] heard him [Coppola/the Sandman] laughing loudly as he went downstairs"

---

[254] I thank the anonymous referee for the Literature and Culture division of the 2008 AATSEEL Conference Program Committee for this idea.

[255] Gogol', *PSS* 101. "[…] а возьмешь [его подарки—SK]—так на другую же ночь и тащится в гости какой-нибудь приятель [Басаврюка—SK] из болота, с рогами на голове, и давай

(107), which is like the laughter Petro heard after he killed Ivas' and was running away from the forest ("Devilish laughter broke out all around him" [42][256]). Having later realized the horror of his betrayal and the fact that Olimpia was nothing but an automaton, Nathanael loses his mind and goes mad. He later recovers and seems to forget everything. However, one day, during his walk with his bride-to-be Clara, when the two climb a tower in the market square to view the mountains, Nathanael again reaches for Coppola's telescope and looks through it. This brings back memory of a blood-chilling experiment he witnessed his father and Coppelius performing (later repeated by Professor Spalanzani and Coppola): the creation of an automaton. The experiment, which seriously frightened Nathanael, involved the insertion of bloody eyes into the empty sockets of a mechanical doll's face. This vision brings back his fear of the Sandman. Furthermore, through the spyglass he sees the image of Clara, but not the loving caring fiancée of his sanity, but rather a fright-invoking persona whose eyes project death, as in a poem he composed under the influence of his fear of the Sandman.[257] Nathanael's mind can no longer handle this shock. He goes mad again and tries to throw Clara off the tower:

душить за шею, когда на шее монисто, кусать за палец, когда на нем перстень, или тянуть за косу, когда вплетена в нее лента."

[256] Gogol', *PSS* 106. "Дьявольский хохот загремел со всех сторон."

[257] In the poem, Nathanael "portrayed himself and Clara as joined in true love, but every so often a black hand seemed to reach into their lives and tear out some newly discovered source of pleasure. Finally, when they are standing at the altar, the fearsome Coppelius appears and touches Clara's lovely eyes, which leap into Nathanael's breast, burning and singeing him; Coppelius seizes him and hurls him into a circle of flames which is rotating with the speed of a whirlwind, dragging him along in its fury […] But through all the tumult he hears Clara's voice saying: 'Can't you see me? Coppelius deceived you; it wasn't my eyes that burned in your breast, but red-hot drops of your own heart's blood […]' 'That is Clara', thinks Nathanael […] At that moment his thought seems to reach down forcibly into the circle of flames, bringing it to a halt […] Nathanael gazes into Clara's eyes; but what looks at him from Clara's kindly eyes is death" (102).

> A convulsion ran through his every vein, he stared at Clara in deathly pallor, but an instant later rivers of fire were glowing and sparkling in his rolling eyes, and he uttered a horrible bellow, like a tormented animal; then he sprang aloft and cried in a piercing voice, interspersed with hideous laughter: 'Spin, wooden dolly! Spin, wooden dolly'—and with superhuman strength he seized Clara and was about to dash her to the ground below […]. (117)

Shortly after, Nathanael himself commits suicide by jumping off a tower. Nathanael's psychological state before his death is very similar to the madness that seizes Petro on beholding the old healer to whom Pidorka turns in order to cure her husband's despondency (this old hag is in reality the same witch that, together with Basavriuk, forced Petro to kill Ivas'): "All at once he trembled, as though he were on the scaffold; his hair stood on end… and he broke into a laugh that cut Pidorka to the heart with terror" (46).[258] The sight of the witch revived in Petro's mind the sinister, Gothic event he experienced in the forest. As a result, he attempts to kill the witch by throwing an ax at her[259]—a detail, which is similar to Nathanael's first attempt to strangle Professor Spalanzani and later kill Clara. Interestingly, Nathanael dies, pronouncing the words "Fiery circle, spin! Fiery circle, spin!" (118) These words remind us of Petro's death, who was burned to ashes. Thus, both protagonists go mad and later die due to the recollection of a long repressed trauma. In short, it seems clear from this analysis that "St. John's Eve" bears a general resemblance in a number of details to Hoffmann's story. This, then, indisputably places "St. John's Eve" within the Gothic tradition. Indeed, many features attest to this: the presence of the demonic agent; the

[258] Gogol', *PSS* 109. "Вдруг весь задрожал, как на плахе; волосы поднялись горою... и он засмеялся таким хохотом, что страх врезался в сердце Пидорки."

[259] Gogol', *PSS* 109. "'Вспомнил, вспомнил!'—закричал он в страшном весельи и, размахнувши топор, пустил им со всей силы в старуху."

disconcerting locale (understood both literally—the dense, nightmarish forest—and metaphorically—a state of madness), where this agent leads the protagonist; the crime/murder scene; the buried treasure and the ghost of an innocent victim, whom the protagonist is forced to kill to obtain it; as well as the terrible death of the protagonist at the hands of the devilish forces at the end of the tale.

3.2.1 *The Psychoanalytic Parallels*

In his 1919 essay, *The Uncanny*, Freud regards Nathanael's fear of the devilish Sandman—associated, as we saw, first with Coppelius and then with Coppola—as fear of "the dreaded father, at whose hands castration is expected."[260] Indeed, on the nights when the Sandman was supposed to appear, the mood and attitude of the father toward his children (and Nathanael) underwent a change. He became melancholy, fell silent and paid little attention to them. It is important to bear in mind the similarity between the father and Coppelius/the Sandman—a detail Nathanael notices as a child when hiding in his father's study: "as my old father bent down to the fire, he looked quite different. A horrible, agonizing convulsion seemed to have contorted his gentle, honest face into the hideous, repulsive mask of a fiend. He looked like Coppelius" (90).[261] Therefore, the fear that the image of

[260] Freud, *The Uncanny* 140.

[261] This episode also reminds us of Gogol''s "A Terrible Vengeance," in particular, the transformation that the sorcerer undergoes at the wedding: "[…] when the Captain lifted up the icons, at once the Cossack's face completely changed: his nose grew longer and twisted to one side, his rolling eyes turned from brown to green, his lips turned blue, his chin quivered and grew pointed like a spear, a tusk peeped out of his mouth, a hump appeared behind his head, and the Cossack turned into an old man" (Kent, ed., 136-137). "Когда же есаул поднял иконы, вдруг всё лицо его переменилось: нос вырос и наклонился на-сторону, вместо карых, запрыгали зеленые очи, губы засинели, подбородок задрожал и заострился, как копье, изо рта выбежал клык, из-за головы поднялся горб, и стал козак—старик" (Gogol', *PSS* 186). I thank Prof. Oleh S. Ilnytzkyj for this suggestion.

Coppelius evokes in his mind is partially transferred onto the father. Besides the parallels between the father, Coppelius/Coppola, and the Sandman, Freud also noted that the Sandman is the one who destroys Nathanael's relationship with his beloved: "He estranges the unfortunate student [Nathanael—SK] from his fiancée, and from her brother, his best friend [...] and even drives him to suicide just when he has won back his fiancée and the two are about to be happily united."[262] Having shown the parallel between Coppelius and Nathanael's father, Freud concludes that it is the father who keeps Nathanael from a happy union with Clara. The father image according to Freud has a castrating role, destroying the son's intimate life.

In "St. John's Eve," there is no father figure because Petro is an orphan. But we have Pidorka's father, who at first refuses Petro's suit on account of his poverty. In a sense, therefore, he questions Petro's manhood and symbolically castrates him (to use Freud's language). This forces Petro to seek assistance from Basavriuk—the devil incarnate—to whom he sells his soul in order to marry Pidorka. Having made a contract with Basavriuk, Petro is destined to die, since he committed a sin by summoning the Devil. While Basavriuk "technically" makes the marriage possible, it is predestined for ruin, since the price Petro pays for it—the murder of his fiancée's innocent little brother—is morally and psychologically unacceptable. Hence, instead of helping Petro, Evil prevents him from having a happy life. Based on these facts, it is possible to suggest that both Pidorka's father *and* Basavriuk embody a castrating power that ruins Petro's life.

[262] Freud, *The Uncanny* 140.

The role of repressed memory is also important for the psychoanalytical reading of both tales. As I have noted earlier, the Sandman leads Nathanael to a profound depression and, still later, madness, when he turns his attention from Clara to the mechanical doll Olimpia. On realizing what he had done, Nathanael loses his mind, but recuperates and restores his relationship with Clara. However, just before the marriage, his fears of Coppelius come back and this last memory brings him death. In "St. John's Eve," the issue of the repressed memory is also central. Having killed Pidorka's brother and having received money, Petro forgets his crime: "but he tried in vain to remember what had happened; his memory was like an old miser's pocket out of which you can't entice a copper" (43).[263] However, his memory does not fade permanently. Petro feels a need to recall something, but is not able to, which leads to depression. Once the memory is restored, it kills him. In short, the repression of painful memory—as a means to a happy life—does not work for either protagonist. Memory finally returns and exacts its toll. These psychological parallels between "The Sandman" and "St. John's Eve" further confirm the connection between the two and demonstrate that Gogol''s first horror story does reflect the complex psychological world characteristic of German *Schauerroman*.

Gogol''s subsequent horror tale, "A Terrible Vengeance," shows an evolution of the portrayal of the sinister figure. If in "St. John's Eve," Basavriuk is a synonym for the Devil, in the second horror tale, the sinister force takes on a more human form, now dwelling as an evil Other within the body of a real person,

[263] Gogol', *PSS* 106. "[…] напрасно старался что-нибудь припомнить: память его была как

i.e., Katerina's father. A similarly split character—the quintessence of the German Gothic tradition—will be found in Hoffmann's "Ignaz Denner."

3.3 Gogol''s "A Terrible Vengeance" and Hoffmann's "Ignaz Denner"

As I stated in the introductory section of this chapter, Michael Gorlin observed several striking parallels between "A Terrible Vengeance" and "Ignaz Denner," but at the end rejected them. His conclusion, on closer examination, seems unfounded. He provides only general impressions, without any detailed textual comparisons. The three plot similarities that Gorlin establishes are: the death of a child (the grandson of sorcerers in both tales); the sorcerer as a father-in-law; and the liberation of the sorcerers from prison. Gorlin rejects the first correspondence, speculating that the death of the son plays only a secondary role in "A Terrible Vengeance," while it is central in "Ignaz Denner," where the death prolongs the sorcerer's life.[264] The second parallel is discarded on the grounds that the relationship between Katerina and her father-in-law is more subtle and developed than the relationship between Ignaz Denner and Giorgina.[265] As for the third parallel, Gorlin finds it important, but rather hastily concludes that Gogol' might have also borrowed it elsewhere.[266] In general, Gorlin's view is that the

---

карман старого скряги, из которого полушки не выманишь."

[264] Gorlin 20, fn. 8. "Beide—Denner und der Zauberer—ermorden ihre Enkel. Bei Hoffmann steht jedoch der Kindesmord im Mittelpunkt der Novelle, während er bei Gogol eine durchaus untergeordnete Rolle spielt; er ist lediglich eine Gradation in den Verfolgungen des Zauberers und wird nicht ausführlich geschildert, sondern nur skizziert."

[265] Gorlin 20, fn. 8. "Ignaz Denner ist ebenso der Vater der Giorgina, wie der Zauberer der Vater der Katherina ist, aber er fühlt zu ihr keine sündige Liebe: seine Stellung zu ihr wird überhaupt nicht erwähnt."

[266] Gorlin 21, fn. 8 "Eine *größere Aehnlichkeit* [italics are mine] besteht zwischen 'Ignaz Denner' und der 'Schrecklichen Rache' in den Schlußepisoden. In beiden Erzählungen wird der Zauberer unter dem Versprechen eines heiligen Lebens von der Gefangenschaft errettet; jedoch konnte

Hoffmannian characters have hardly anything in common with the Dikan'ka world, which is profoundly folkloric; and if any parallels are found, they should be perceived only as occasional and general motif-borrowings, rather than direct intertexts.[267]

I, on the contrary, see profound similarities between the two villains in both tales, as well as a striking resemblance in their plot structures. Therefore, in this section I will engage Gorlin in a dialogue in order to demonstrate that Gogol' was, in fact, alluding to "Ignaz Denner" in "A Terrible Vengeance." Moreover, the psychoanalytical reading of both tales will help establish further thematic connections between the two and solidify the notion that Gogol''s Ukrainian horror stories are, indeed, within the Gothic tradition, especially given the fact that "A Terrible Vengeance" features one of the most prominent Gothic motifs—a castle where the evildoer dwells.[268]

The main conflict in "A Terrible Vengeance" centres on the evil father who becomes the reason for all the misfortunes in Katerina's and Danilo's family. Although the tale bears the title "A Terrible Vengeance," the sorcerer is, no doubt, its focal character. This can be surmised from the extant early draft of the tale. It

---

Gogol auf dieses Motiv auch unabhängig von Hoffmann gekommen sein. Gerade die Befreiung aus dem Kerker weist auf andere Quellen als auf Hoffmann hin; sie ist ein Lieblingsmotiv der Volksmärchen, wie Čudakov gezeigt hat."

[267] Gorlin 20. "Eine solche Einwirkung scheint uns nicht wahrscheinlich; jedoch, selbst wenn sie vorliegen würde, so würde sie sich lediglich auf eine rein äußerliche Motivübernahme beschränken, die, weit entfernt davon den volkstümlichen Charakter des Ganzen zu beeinflussen, sich völlig ihm unterordnet. Das Ganze bleibt eine Novelle aus der Welt der Dikan'ka, die keinen Hoffmannschen Charakter hat und bei der, bestenfalls, die Möglichkeit der Entlehnung einzelner Züge besteht."

[268] "Lord Danilo said not a word, but looked into the darkness where far away beyond the forest there was the dark ridge of an earthen wall and beyond the wall rose *an old castle*" (Kent, ed., 138). "Пан Данило ни слова, и стал поглядывать на темную сторону, где далеко из-за леса

includes the following words, which Gogol' originally planned to assign to Rudy Panko in the preface to the second volume of the *Dikan'ka* collection: “Have you heard the story *about the ‘blue’ sorcerer* [italics are mine]. It happened here beyond the Dnieper. A weird/uncanny affair [‘strannoe delo’]!”[269] The draft also demonstrates that Gogol' intended to subtitle the tale “a true story from old times.”[270] Claiming veracity for the supernatural is a typically Gothic feature. Hoffmann’s “Ignaz Denner” bears the notion of ‘truthfulness’ as well: the story is supposedly built on excerpts from the Neapolitan ecclesiastical court acts.[271] In addition, Hoffmann’s tale also focuses on its eponymous evil character with the only difference being that it contains two sorcerers: Ignaz Denner (also known as Trabacchio the junior), whose name the tale bears, and his father, the old black magician Trabacchio. We should also note the structural similarities: both tales have two parts. “A Terrible Vengeance” narrates the life of the sorcerer and his family, but in addition offers a separate section at the end, where the old *bandura*-player sings about the causes of the sorcerer’s evilness and the curse that hangs over him and his kin. “Ignaz Denner” too focuses primarily on the life of its eponymous character and his daughter’s family, describing the sorcerer’s evil deeds. But it also contains an inner story that explains the reason for Denner’s evil

---

чернел земляной вал, из-за вала подымался *старый замок*” (Gogol', *PSS* 187). [italics are mine].

[269] Gogol', *PSS* 442. “Вы слышили ли Историю про синего колдуна. Это случилось у нас за Днепром. Странное дело!”

[270] Gogol', *PSS* 795. “Старинная быль.”

[271] E.T.A. Hoffmann, “Ignaz Denner,” in *Nachtstücke* (München: Nymphenburger Verlagshandlung, 1971) 90. “Ein Auszug aus den von dem geistlichen Gericht in Neapel verhandelten Akten ergab über Denners Herkunft folgende merkwürdige Umstände.” I provided the quote from the original, since the 1857 English translation renders the passage only obliquely: cf. “This avowal [i.e., Ignaz Denner’s confession about his devilish father—SK] caused the

side. In this light, the second villain, old Trabacchio (from the inlaid story), who sold his soul to the Devil and passed his black magic skills to his son, Ignaz (thus, predetermining the latter's wickedness), may be compared to the personality of wicked Petro in "A Terrible Vengeance" who committed the sin of fratricide: he murders his blood brother (*pobratim*) Ivan (along with Ivan's innocent child)—an action that at the end programs the wickedness of his future kin.

In "A Terrible Vengeance," the father returns home after a prolonged absence: "for twenty-one years before nothing had been heard of him and he had only come back to his daughter when she was married and had borne a son" (136).[272] The foreign places he visited are associated with something that is unchristian and devilish, since—as the tale later hints—he most probably lived in the Ottoman Empire, an "unchristian land."[273] The father's evil side is further underscored by the fact that he did not attend church.[274] Toward the end of the story, Danilo openly calls him an Antichrist.[275]

---

intervention of the ecclesiastical jurisdiction.—Here are the most curious facts that I could collect in the archives at Fulda concerning Ignaz Denner" (175).

[272] Gogol', *PSS* 185. "[…] двадцать один [год] пропадал без вести и воротился к дочке своей, когда уже та вышла замуж и родила сына."

[273] Cf. "[…] бывши так долго в чужой земле! Там все не так: и люди не те, и *церквей Христовых нет* [italics are mine]…" Gogol', *PSS* 185. See also p. 196 for the description of the sorcerer's Turkish clothes, and pp. 193-194 for the sorcerer's eating habits (which follow the Muslim and Jewish, i.e., "unchristian, evil" dietary restrictions). Also, the draft of the story clearly states that the father has returned from the Ottoman Empire: "воротился из Турецины." Gogol', *PSS* 443.

[274] See Danilo's heated response to the father-in-law in their quarrel: "—Думай себе что хочешь,—сказал Данило,—думаю и я себе. Слава Богу, ни в одном еще бесчестном деле не был; всегда стоял за веру православную и отчизну; не так, как иные бродяги таскаются, Бог знает где, когда православные бьются насмерть, а после нагрянут убирать не ими засеянное жито. На униатов даже не похожи: не заглянут в Божию церковь." Gogol', *PSS* 190. Such a reference even further adds to the demonic characteristic of the sorcerer, if we take into account the fact that in the previous horror story, "St. John's Eve," the devil incarnate, Basavriuk, possessed a similar characteristic, see p. 108 of this dissertation.

[275] Gogol', *PSS* 198. "Знаешь ли, что отец твой антихрист?"

In "Ignaz Denner," the eponymous sorcerer comes from Italy (Naples)—a symbolic place in the tradition of the Gothic movement. Starting with the founder of the Gothic literary current, Horace Walpole, it became an essential characteristic of the genre to situate the horrific events in remote, foreign, and exotic places. Italy—perceived as a land of evil and unrestrained passions—became an appropriate place for the birth and origin of Gothic evil characters.[276] As Italian descents, Ignaz Denner/Trabacchio Jr. and old Trabacchio, already possess the semantics of something evil dwelling inside them. This is like the unchristian influences of the Ottoman Empire in "A Terrible Vengeance," which was perceived by the Russian and Ukrainian Imperial public as an exotic, dangerous, and even devilish land due to the religious differences; it is, thus, an appropriate place for the sorcerer's travels and temporary dwelling, and prefigures the sorcerer's corrupt, evil nature.

Moreover, as the story of Ignaz Denner unfolds, he turns out to be the long-lost father of Giorgina, Andres' wife—another similarity to Gogol''s "A Terrible Vengeance," where the sorcerer is Katerina's father, also long-lost, due to his wanderings.[277] Gorlin's supposition that the relationship between Ignaz and his daughter Giorgina is secondary and unimportant seems to me exaggerated. In fact, both tales focus on the control that fathers exercise over daughters: the sorcerer in "A Terrible Vengeance" does it by summoning his daughter's soul

[276] For instance, the following Gothic novels are directly linked to Italy: Ann Radcliffe, *The Mysteries of Udolpho* (1794), *The Italian* (1797), Schiller's *The Ghost-seer*, etc. On the attitude of one of the most prominent Gothic authors, Ann Radcliffe, to Italy, see E. J. Clery, "Introduction," in Ann Radcliffe, *The Italian* (Oxford: Oxford University Press, 1998) x-xii.

against her will, while Ignaz Denner succeeds in his attempt to tempt Giorgina with jewels, which helps him obtain a certain degree of control over her mind.[278] The submission of the daughters to the overpowering force of their fathers/sorcerers ultimately causes the suffering of their families. In "A Terrible Vengeance," Katerina sets the sorcerer free from imprisonment, hence, betraying her husband Danilo who incarcerated him. This, in turn, leads to the family's ruin. Similarly, in "Ignaz Denner," Giorgina yields to the sorcerer's temptation by persuading her husband to keep Ignaz's jewel casket during his absence. As the source of his evil nature and eternal life, this opens the door to Ignaz's visitations and puts her family in danger. These parallels in structure, plot, and characters are, in my view, strong initial hints of the connection between Gogol''s and Hoffmann's stories.

Let us turn now to a more detailed analysis of the sorcerer in both tales. In "Ignaz Denner," Trabacchio-the-father, when tempting the forest warden's soul in his sleep, is portrayed as old and terrifying in appearance (in fact, his description betrays that he is a representative of the Devil):

---

[277] I should note that in Hoffmann's story, Ignaz Denner is revealed as Giorgina's father only closer to the end of the tale, while in "A Terrible Vengeance" the sorcerer is known as Katerina's father from the very beginning.

[278] E.T.A. Hoffmann, "Ignaz Denner," in *Hoffmann's Fairy Tales*, translated by Lafayette Burnham (Boston: Burnham Brothers, 1857). All quotes from "Ignaz Denner" will be taken from this edition. Pages will be indicated in parenthesis. "Giorgina, thanks to his little presents, could allow herself certain airs of coquetry. She confided to Andres that the stranger had given her a gold broach, finely wrought, like those worn by young girls in Italy to retain the plaitings of their hair.

The keeper, who could not explain to himself what hidden motive could make the stranger act thus, reproached his wife for accepting such presents from an unknown man. 'I do not know', said he, 'but there is a secret voice that warns me that a mysterious malediction is attached to the gifts of this man […]'

Giorgina made every exertion to dissipate the sinister presentiments of her husband […]" (151-152).

> […] a figure which had every appearance of Ignaz Denner stood in the space formed by the fallen stones. This phantom had eyes like burning coals, short and bristling hair on his forehead, like horns; his thick black eye-brows formed a cavernous arch over his eyes, and his nose curved like the beak of a bird of prey. Rolled up in the folds of a flame-colored cloak, his head surmounted by a Spanish hat with a scarlet plume, he wore at his side a long sword, and carried under his left arm a casket, like that which Andres had formerly received from the hands of Ignaz Denner. (169)

Note the exotic clothes of the sorcerer, as well as his red cloak. Interestingly, Gogol''s sorcerer is portrayed also wearing red attire—a devilish colour ("someone in a scarlet coat, with two pistols and a sword at his side, came down the mountain side. 'It's my father-in-law', said Danilo, watching him from behind the bushes" [147][279]). He is old and frightening to behold: "[…] his nose grew longer and twisted to one side, his rolling eyes turned from brown to green, his lips turned blue, his chin quivered and grew pointed like a spear, a tusk peeped out of his mouth, a hump appeared behind his head, and the Cossack turned into an old man" (136-137).[280] When Danilo is watching his father-in-law being transformed into a sorcerer in the ancient forlorn castle, he also notes his exotic clothes: "Danilo looked more attentively and saw that he was no longer wearing the scarlet coat; and that now he had on wide trousers, such as Turks wear, with pistols in his girdle, and on his head a strange cap embroidered all over with letters that were neither Russian [i.e., Rus'ian] or Polish" (149).[281]

---

[279] Gogol', *PSS* 195. "Кто-то в красном жупане, с двумя пистолетами, с саблею при боку, спускался с горы. —Это тесть!—проговорил пан Данило, разглядывая его из-за куста."

[280] Gogol', *PSS* 186. "[…] нос вырос и наклонился на сторону, вместо карих, запрыгали зеленые очи, губы засинели, подбородок задрожал и заострился, как копье, изо рта выбежал клык, из-за головы поднялся горб, и стал козак—старик."

[281] Gogol', *PSS* 196. "Пан Данило стал вглядываться и не заметил уже на нем красного жупана; вместо того показались на нем широкие шаровары, какие носят турки; за поясом

It is important to stress at this point the manner in which Gogol''s portrayal of the sinister Gothic character evolved in comparison to Hoffmann's. In "Ignaz Denner," the ultimate evil, the Satan, is represented by Trabacchio the elder, while the sorcerer's son, Trabacchio the junior, aka Ignaz Denner, appears at first in the tale as a normal human; later he displays his father's evil characteristics and fuses within himself human and evil elements. In "A Terrible Vengeance," however, there is no division between the ultimate Devil incarnate and the human; the sorcerer is able to shift his appearance from a 'normal person' to a scary-looking old magician, hence, combining two sides (the 'human' and the 'sinister') from the very beginning. Gogol''s portrayal of evil in his Gothic tale, therefore, is far from the straightforward, stereotypical depiction of the demonic in fairy-tales, with which it had often been associated; it presents a deep psychological investigation of the evil and the moral element within a single human psyche, a feature of both the Gothic and of dark Romanticism, and in particular, Hoffmann's tales.

Another resemblance between the evil fathers of Giorgina and Katerina is based on the fact that both engage in necromancy and belong to a gang of robbers. Like Kvitka-Osnov"ianenko in "Tumble-weed," Gogol' also evokes the banditti motif—a prominent feature in the German *Schauerroman* and West European Gothic in general. But unlike his predecessor, he already goes further by raising it to a national level,[282] portraying "the gang of thieves" (among whom he includes

---

пистолеты; на голове какая-то чудная шапка, исписанная вся не русскою и не польскою грамотою."

[282] I agree with the anonymous reviewer for *Canadian Slavonic Papers*, where parts of this chapter appeared, that in this, Gogol', of course, follows a broad trend in Romantic fiction, since the

Poles, Jews, and Uniates) as the enemies of Ukraine-Rus'. Thus, Katerina's evil father, as a robber, harms not only his family but his nation as well:

> On the frontier road the Poles had gathered at a tavern […] They had doubtless met for some raid: some had muskets; there was jingling of spurs and clanking of swords […] they mocked […] the Orthodox Christians, calling the Ukrainian people their serfs […] They played cards […] they had brought with them other men's wives; there was shouting, quarreling…! Their masters were at the height of their revelry, playing all sorts of tricks; pulling the Jewish tavern keeper by the beard […] shooting blanks at the women […] In the midst of the bedlam, talk could be heard of lord Danilo's farmstead above the Dnieper, of his lovely wife… The gang of thieves was plotting foul deeds! (156-157)[283]

Yet another parallel between the two stories is the death of the child, already noted by Gorlin who, as mentioned, considered this element in "A Terrible Vengeance" to be of small importance. In my opinion, however, the murder of the child is significant in both tales—but for different reasons. Ignaz Denner is predestined to kill his own off-springs, and drink their blood in order to fulfill the necessary requirement set out by his father-the-Satan for attaining eternal life. In "A Terrible Vengeance," the death of the child is one of the crimes that the sorcerer is preprogrammed to commit—together with the murder of his daughter and son-in-law—in order to fulfill the prophecy of becoming the greatest evil-doer of all time and to bring his bloodline to an end.[284]

---

banditti motif is often bound up with discussions of the theme of the nation in Romantic culture; and that Schiller's *Die Räuber* [The Robbers] (1781) is the paradigmatic example of this motif.

[283] Gogol', *PSS* 202. "На пограничной дороге, в корчме, собрались ляхи […] Сошлись, верно, на какой-нибудь наезд: у иных и мушкеты есть; чокают шпоры, брякают сабли […] [они—SK] насмехаются над православьем, зовут народ украинский своими холопьями […] Играют в карты […] Набрали с собою чужих жен. Крик, драка!.. Паны беснуются и отпускают штуки: хватают за бороду жида […] стреляют в баб холостыми зарядами […] Слышно между общим содомом, что говорят про заднепровский хутор пана Данила, про красавицу жену его... Не на доброе дело собралась эта шайка!"

[284] It is important to note at this point that the evildoers in both "Ignaz Denner" and "A Terrible Vengeance" share vampiric characteristics (yet another typically Gothic feature). What is

The escape of both sorcerers from prison adds another important element to the similarities between the plots, as already noted by Gorlin. Although he dismisses this, I propose to look at it in more detail. In "A Terrible Vengeance," the sorcerer pleads with Katerina to free him in the name of saving his soul, promising to embrace monasticism and pray to God for forgiveness of his sins for the rest of his life. Ignaz Denner makes a similar plea; however, it is not directed to his daughter, Giorgina, but to his son-in-law, Andres. He asks Andres to save his soul, arguing that Giorgina, who had died earlier, is currently beseeching God for his salvation. These pleas add complexity to the psychological portrayal of the sorcerers in both tales. While Trabacchio the elder is shown as a complete Devil incarnate, a Satan, Ignaz Denner (Trabacchio the junior)—much like the sorcerer in "A Terrible Vengeance"—is assigned human traits, making the reader feel pity for him. Indeed, McGlathery and other scholars noted the mixed impression that "Ignaz Denner" makes on the reader: at first the reader feels pity for pious and virtuous Andres and aversion for Ignaz Denner; but in the second part, where the old Trabacchio is introduced, the psychological world of the tale becomes more complex and the sympathy of the reader is no longer so narrowly channeled onto

---

interesting, however, is that Hoffmann follows the West European tradition of the vampire as blood drinking (Ignaz Denner drinks the blood of his sons [as medicine—similar to a vampire who needs the blood to prolong his/her existence]), while Gogol' relies on the East European folkloric view of the vampire, where blood is rarely mentioned. For a detailed investigation of the sorcerer in "A Terrible Vengeance" as a vampire (including such characteristics of the Slavic folkloric vampire as the nocturnal nature of the sorcerer, his deadly appearance [in fact, he looks like a corpse], his very association with necromancy and the 'undead', as well as ability to change his appearance and summon the souls of his relatives), see Andrew Swensen, "Vampirism in Gogol's Short Fiction," *The Slavic and East European Journal* 37.4 (Winter 1993): 495-509. For "Ignaz Denner," see Susan E. Gustafson, "The Cadaverous Bodies of Vampiric Mothers and the Genealogy of Pathology in E.T.A. Hoffmann's Tales," *German Life and Letters* 52.2 (April 1999): 247, fn. 12. For a comparative look at the vampire in West European Gothic fiction and Slavic folklore, see Perkowski, *Vampire Lore: From the Writings of Jan Louis Perkowski*.

one character.[285] The trait that especially humanizes both sorcerers is their desire for salvation, which is denied them. In "A Terrible Vengeance" the sorcerer is predestined to do evil; in "Ignaz Denner," the father does not allow his son to heal his corrupted soul. While Ignaz Denner completely yields to his father's influence (by attempting to kill his grandchild, after having been given an opportunity by Andres to pray and save his soul), Gogol' portrays a rather striking attempt on behalf of the sorcerer to free himself from his fate. He tries to escape to the holy places in Kyiv and even beseeches the holy hermit to pray for his lost soul—but all in vain. A powerful force pushes him to commit additional crimes, such as the murder of the hermit. An unexplained fear—another characteristic that makes the sorcerer human—seizes him. He seems to ask at the end: "Why is this happening to me?" The sorcerer's inability to stop his own evil doings raises the question of predestination and the existence/absence of free will in both tales. Ignaz Denner is unable to free himself from the evil influence of his father, although he attempts to confess his sins twice. Gogol''s sorcerer is destined to be the greatest evildoer of all times and can do nothing to change it. Such predetermination (which is also a Gothic motif) is yet another textual similarity between Hoffmann and Gogol', and it also appears as an embedded motif in other works, discussed in this chapter.

3.3.1 *The Psychoanalytic Parallels*

Having noted the significant parallels between both tales, let us now try to discern the psychological similarities encoded therein. In both "Ignaz Denner" and "A

[285] McGlathery, *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales*

Terrible Vengeance" the presence of the father causes tensions between the daughter and her husband. In the former story, the tension is very subtle and illustrates the contrast between the sinful and the pious life. Giorgina commits a sin by falling under the spell of jewels and gold with which her father tempts her.[286] Let us consider her dialogue with Andres (already partially quoted in footnote 278):

> The keeper, who could not explain to himself what hidden motive could make the stranger act thus, reproached his wife for accepting such presents […] "I do not know," said he, "but there is a secret voice that warns me that a mysterious malediction is attached to the gifts of this man. Since we have known him, we enjoy a little more ease, and I drink from time to time a goblet of better wine; but I do not regret the less our former poverty. It seems to me that then my heart was freer, and my conscience lighter. I can feel no sympathy for this singular jewel merchant; I have remarked that he never looks you steadily in the face, and I instinctively mistrust the man who has not a frank look. God send that I am mistaken, and there may not be at the bottom of all this, peril for our future and our repose."
>
> Giorgina made every exertion to dissipate the sinister presentiments of her husband, but she only in part succeeded. (151-152)

230.

[286] Cf. a passage from the German original, which details Giorgina's yielding to Ignaz Denner's temptations of rich life; at one moment she even calls him her guarding angel: "Nun konnte die bildhübsche Giorgina sich besser kleiden; sie gestand dem Andres, daß sie der Fremde [Ignaz Denner—SK] mit einer zierlich gearbeiteten goldnen Nadel, wie sie die Mädchen und Weiber in mancher Gegend Italiens durch das in Zöpfen zusammengeflochtene aufgewirbelte Haar zu stecken pflegen, beschenkt habe. Andres zog ein finstres Gesicht, aber in dem Augenblick war Giorgina zur Tür herausgesprungen und nicht lange dauerte es, so kehrte sie zurück ganz so gekleidet und geschmückt, wie Andres sie in Neapel gesehen hatte. Die schöne goldne Nadel prangte in dem schwarzen Haar, in das sie mit malerischem Sinn bunte Blumen geflochten, und Andres mußte sich nun selbst gestehen, daß der Fremde sein Geschenk recht sinnig gewählt hatte, um seine Giorgina wahrhaft zu erfreuen.

Andres äußerte dies unverhohlen und *Giorgina meinte, daß der Fremde wohl ihr Schutzengel sei*, der sie aus der tiefsten Dürftigkeit zum Wohlstande erhebe, und daß sie gar nicht begreife, wie Andres so wortkarg, so verschlossen gegen den Fremden und überhaupt so traurig, so in sich gekehrt, bleiben könne." [italics are mine] Hoffmann, "Ignaz Denner," in *Nachtstücke* 59-60.

Giorgina's acceptance of Ignaz's presents gives him power over her husband. The fact that a woman falls under the Devil's spell continues, as McGlathery shows, the long established tradition of associating the feminine and the diabolic, so popular in the dark Romantic and Gothic novels.[287] As the story progresses, Giorgina's husband becomes wrongly accused of the crimes committed by Ignaz and is imprisoned. Ignaz also visits Andres's and Giorgina's house when Andres is away. His orders to Giorgina make him look like the head of the household, hence, taking Andres's place.[288] Therefore, Giorgina's fall into temptation leads, in Freudian terms, to the symbolic castration of her husband by Ignaz Denner. Denner's murder of Andres's son further undermines Andres's masculinity by threatening the extinction of his family line. Thus, like the father figures in "The Sandman" and "St. John's Eve," the father-in-law here also functions as a castrating force.[289] What is interesting, however, is that while in the previous tales, there was a division between real people (the father, the advocate Coppelius and the merchant Coppola ["The Sandman"] and Pidorka's father ["St. John's Eve"]) and the devil incarnate (the night demons Sandman and Basavriuk), here,

---

[287] McGlathery, *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales* 40, 134.

[288] Cf. the following episode: "'But you have there, my dear little woman, an admirable child!'

Saying these words, Denner took the youngest son of the keeper into his arms, and played with him for several minutes; he then gave him back to his mother, adding, 'Is not that little fellow just nine weeks old!'

'Yes, sir,' answered Giorgina.

'Well, my dear,' said Denner, 'let me take him whilst you go and prepare me some refreshments, for my moments are precious, and I must start away immediately.'

Hardly had Giorgina left him, *to obey the orders of the brigand*, than she became sensible of a singular odor that sprang up around her. She hastened back to the chamber, but the door was barricaded on the inside; and, listening, she thought that she heard stifled groans.

'Ah! good heaven!' exclaimed she, 'he is killing my child!'" [italics are mine] (164)

the division is almost lost. Although we still have Trabacchio-the-father as the ultimate evil, in due course, Ignaz Denner takes on the evil side of Trabacchio, thus, combining within himself devilish and human traits. Similarly, in "A Terrible Vengeance" the sorcerer also combines within himself, as I showed, the sinister and the human element. This is one of the first steps towards the portrayal of the Doppelganger or the sinister double, which became a characteristic motif in subsequent Gothic-type fiction and developed in more detail by Hoffmann and Gogol' in *The Devil's Elixirs* and "Vii," as my next section will show.[290]

In "A Terrible Vengeance," Gogol' took the psychological tension between the husband/wife/father-in-law triangle further, raising it to the level of incestuous desire on the part of the father. Here, the father tempts his daughter with his own masculinity, trying to undermine Danilo's manhood on all levels.[291] The father's incestuous feelings for Katerina can be deduced from the following

---

[289] I should note, however, that, in opposition to "A Terrible Vengeance," where the sorcerer has only one grandchild, Ignaz Denner has two. He manages to kill only one, the youngest, while his attempt on the life of the oldest, Georg, fails.

[290] Let me point that McGlathery's psychoanalytic reading of "Ignaz Denner" goes as far as to perceive Denner as Andres's "devil within": "Andres' persecution by the evil Denner, like Nathanael's by Coppelius in 'Der Sandmann' […] can be seen as a struggle against what the character subconsciously feels is the devil within him, that is Demon Love or the *Liebesteufel.* Andres' eventual victory over evil then fulfills a subconscious longing to return to bachelorhood out of unadmitted guilt and revulsion over the sexual urge." McGlathery *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales* 60. If we look upon "A Terrible Vengeance" in a similar light, we can also find there Danilo's struggle between bachelorhood—Cossack's life—and married life. Whether or not we could completely perceive the sorcerer as Danilo's Devil within—or, in other words, as his unconscious fight between his urging for unsettled free Cossack's life and his sexual desire to his wife, which cannot be fulfilled without marriage and settled life, and which he attempts to extinguish within himself by endowing Katerina with her father's evil characteristics (e.g., when Danilo learns that Katerina's father is an Antichrist, he renounces his wife, transferring the sins of Katerina's father on his daughter)—remains the topic for future research.

[291] Hugh McLean in his article "Gogol's Retreat from Love: Toward an Interpretation of *Mirgorod*" offers the following psychoanalytical reading of the incestuous triangle in "A Terrible Vengeance": "It may be worth pointing out that the incestuous triangle in 'Strašnaja mest'' is the exact mirror image of the classical Oedipal situation, where the *son* desires (unconsciously) to

excerpt: "'For your sake only, my daughter, I forgive him!' he answered, *kissing her with a strange glitter in his eyes* [italics are mine]" (144).[292] Reading further, we encounter Katerina's dream, where her father attempts to seduce her and offers to be her husband. Danilo also learns about the dark intentions of Katerina's father, when spying on him at night. I should note that at that moment Danilo is depicted in an ambiguous psychological state, in which he may or may not be sleeping (cf. "тут он [Данило—SK] стал щупать себя за усы, *не спит ли* [italics are mine]."[293] Freud considered the defense mechanisms of the human psyche to be weakened in dream states. Thus, I propose that Danilo's psyche—while in such an ambiguous psychological state—perceives that his father-in-law threatens his very masculinity by desiring his wife. It becomes obvious then that the two men are competing on a psychological level for the role of master of the household. An interesting turn of events occurs at the end, when Katerina rejects her real father on the grounds of being an antichrist and calls Danilo her father. This is, perhaps, done in a metaphorical sense of the word—meaning that Danilo has all the rights to her—rather than in a literal sense, for then, the question of incest (yet another typical feature of Gothic fiction) arises again. However, in order to become her *father*, i.e., to reestablish and strengthen his position as the head of the family, Danilo needs to kill the real father, his competitor for the role (i.e., he must castrate the sorcerer, to use the Freudian term). For this reason, he

seduce his mother, but is thwarted; in revenge he wishes to destroy his father, for which he is punished (in fantasy) by having his bones (genitals) gnawed." McLean 121.

[292] Gogol', *PSS* 192. "—Для тебя только, моя дочь, прощаю!—отвечал он, поцеловав ее и блеснув странно очами."

puts him into a cellar and leaves him there until the time arrives for his execution. When Katerina releases the sorcerer, she, in a sense, unconsciously, returns to her father his male power—she opens his prison with a key, which may be considered a symbol of the phallus—thus putting her family and herself in danger and giving power to the sorcerer. By eventually killing Danilo's son, the father castrates Danilo by not allowing him to procreate and continue his bloodline. It is interesting to note, however, that the father at the same time castrates himself—against his own will—since his own bloodline is thus brought to an end as well. The concluding section of the story explains the father's castration as the curse placed on him by his ancestor's innocent victim. A strikingly similar motif is encoded in "Ignaz Denner," where the old Trabacchio also, in a sense, castrates himself, after Andres kills Denner, instead of yielding to the latter's temptation of eternal life and riches. Thus, as this discussion demonstrates, besides significant plot allusions, both stories encode similar psychological themes, which allows me to place yet another of Gogol''s Ukrainian early horror tale within the Gothic tradition.

3.4 Gogol''s "Vii" and Hoffmann's *The Devil's Elixirs*

Cornwell calls *The Devil's Elixirs* "the most Gothic of […] [Hoffmann's—SK] novels."[294] According to him, "[t]he main impact of this novel […] arose from Hoffmann's treatment, in this most complex of his works, of crises of identity,

[293] Gogol', *PSS* 196. I provide the original quote since it renders the ambiguity of Danilo's psychological state better than the English translation by Kent. Cf. "[Danilo was—SK] fingering his mustaches to make sure he was not dreaming" (149).
[294] Cornwell, "European Gothic," 33.

bizarre and terrifying mental experiences arising under extreme duress, and the theme of doubles."[295] Cornwell continues that "[m]any subsequent works in the Gothic mode (by Nerval or *Gogol* [italics are mine—SK], Poe or Dostoevsky, and indeed many others) would seem inconceivable without Hoffmann."[296]

The Devil's Elixirs was translated into Russian only at the end of the 19th century, in 1897;[297] however, according to Ingham, a French translation of the novel, *L'elixir du diable*, which appeared in 1829, became an instant success and was widely read in the intelligentsia circles of the Russian Empire.[298] It is likely that Gogol' knew Hoffmann's novel—given its popularity and his familiarity with Hoffmann's oeuvre in general—if not in its original form, than in French translation.[299]

The Devil's Elixirs portrays a chain of evil events in the life of the main character, Brother Medardus, which are caused by an original "sin," committed by his distant forbear who had fallen into the tenets of paganism. Here we see again the preoccupation with fate and pre-determination—also prominently featured in Gogol''s "A Terrible Vengeance"—that limit the supposed 'free will' of the protagonists. The monk Medardus is pushed by an evil force dwelling within him to commit atrocious crimes. During the course of the novel, he breaks his monastic vows, commits several murders and even makes a number of attempts to

[295] Cornwell, "European Gothic," 33.
[296] Cornwell, "European Gothic," 33.
[297] See V. Mikushevich, "Kommentarii," in *Sobranie sochinenii v 6 t. T.2: Eliksiry d'iavola. Nochnye etiudy, ch. 1*, by Ernst Teodor Amadei Gofman, translated by V. Mikushevich (Moskva: "Khudozhestvennaia literatura," 1994), available on-line: <http://gofman.krossw.ru/ html/gofman-eleksiri_diavola-ls_9.html> (last accessed 18 December 2008).
[298] Ingham 120.
[299] Several scholars have noted Gogol''s knowledge of French. E.g., see Michael H. Futrell, "Gogol' and Dickens," *The Slavonic and East European Review* 34.83 (June 1956): 445.

rape and kill an innocent girl, Aurelia. A somewhat similar evil transformation becomes the focal point in Gogol''s "Vii," where we also see the protagonist, Khoma, undergoing an uncanny experience that leads him to commit a murder. Khoma's journey to the countryside with his fellow seminarians ends with a midnight encounter with a female figure who, in Khoma's eyes, possesses the demonic characteristics of a witch and is, therefore, perceived as a threat. As a result, Khoma kills her, but only after being forced by her on a phantasmagoric nightmarish flight on her back. In the morning, however, after his confused mind is able to reason again, he does not see a threatening hag but a young girl (the *pannochka*), whom he had beaten to death. While Gogol''s text does not explicitly link Khoma's deed to the influence of an evil force dwelling within him, I will show that Khoma has a predisposition to evil.

Another general feature that makes both works similar is their psychological complexity. Both narrators show the process by which the characters discover an evil side within themselves and yield to it. In contrast, in the preceding tales that I discussed above evil was either synonymous with Satan (as in Gogol''s "St. John's Eve" and Hoffmann's "The Sandman") or it was an innate trait of the villain (as in Gogol''s "A Terrible Vengeance" and Hoffmann's "Ignaz Denner").

Even though Hoffmann's is a more complex text, being a full-length novel, I propose that it bears similarity to "Vii" in a number of textual details and psychological dilemmas, which are more than just an coincidence—as Erlich implied. Let me start the comparison by saying that the main characters in both

stories are associated with the Church. Their names make reference to two saints (the apostle Thomas [Khoma] and Medardus, Bishop of Noyon, France).[300] Hoffmann's Franz is shown preparing for the life of a monk from his early childhood, later becoming Brother Medardus. Gogol''s Khoma is a student of a theological seminary. Thus, both protagonists inhabit the 'male world' of a religious establishment, which must be devoid of women and, therefore, of the evil lust they inspire. However, both Medardus and Khoma contain a seed of corruption within themselves, which ultimately allows Satan to take hold of them and compromise their free will, forcing them to commit a murder (the case of Khoma) or a series of evil deeds (the case of Medardus). Khoma's sin is born from the lustful ways of the seminarian circle to which he belongs. As both Karlinsky and Oklot note, Khoma is far from being a pious, devoted student of theology. On the contrary, he "loves drink and women, and […] is not above a little petty larceny or selling his sexual favors to affluent market women or bakers' wives"[301]—a trait, which will ultimately lead him to ruin. Indeed, as Oklot observes, "Khoma […] is vulnerable to almost the entire 'SELIGIA' (the seven deadly sins) and in particular, the venal flashy sins: gluttony, lust, sloth. Had he not been possessed by the demon of gluttony, he might even have escaped from the fatal farm."[302]

[300] St. Medardus: "Bishop of Noyon, born Salency, France, c.456; died Noyon, France, 545." *New Catholic Dictionary:* <http://saints.sqpn.com/ncd05217.htm> (last accessed 4 June 2010). In addition, I should mention at this point that Oklot associates Khoma with St. Antony, viewing him as an anchorite, who fights his demonic phantasms. See Oklot 181, 186-192.
[301] Karlinsky 88.
[302] Oklot 190.

Medardus's soul is not devoid of lust either. It reveals itself for the first time when he is about to enter into the service of the Church. In fact, he actually rushes to become a monk for the wrong reasons, lying to the prior of the monastery.[303] As it turns out, it is not out of pure devotion and an inner calling that Medardus longs to join the monastery before his assigned time; rather, he attempts to escape the feeling of lust inspired in his soul by the choirmaster's sister. However, the Church does not help Medardus. His sinful lasciviousness grows within his soul, ultimately leading him to submit to the Devil's temptations and fall into the hands of sinister forces.

Both protagonists come into contact with the numinous for the first time during their journeys, when they stray from the main road (or from the "true" path, so to speak)—which is a typical Gothic feature, often utilized to introduce the supernatural into the narrative. Brother Medardus, sent by the prior on an errand to Rome, takes a "path which branched off the road […] and led straight through the mountains" (43), becoming "more and more desolate, more and more wearisome" (44.) The moment when the supernatural takes possession of Medardus, however, is not the dreadful hour of midnight, as the reader might have expected, but "high noon" (44). Nonetheless, as Putney notes in one of his articles, high noon can also be the time of horrors, since it is associated with the "noonday" demon or the demon of acedia. Citing the Fathers of the Church,

[303] E.T.A. Hoffmann, *The Devil's Elixirs*, translated by Ronald Taylor (London: John Calder, 1963) 18. Subsequent references to the novel will be provided in the parenthesis, following the quote. "Leonardus seemed surprised at my sudden enthusiasm, and without pressing me he tried in various ways to discover what had led me to insist so urgently on entering a monastery, for he apparently suspected that some particular incident must have provoked my decision. A deep feeling of shame, which I could not overcome, prevented me from confessing the truth. Instead I

Putney observes that the destructive "midday" demon may do "some violence to the bodily equilibrium so as to cause a certain strange phantasm to rise in the spirit and to assume a particular shape there."[304] This is precisely what happens to Medardus. At the very moment when the sun is at its zenith he feels an urgent need to take a sip of the Devil's elixir—a magical drink, with which Satan tempted St. Anthony in antiquity. The bottle of this elixir has been preserved as a sacred relic in the monastery where Medardus served as a monk. Unable to overcome the uncanny power that drew him to the relic, Medardus stole the bottle from the monastery when setting out on the journey, thus, putting himself in the Devil's hands. The magic potion refreshes the monk at the precise hour of high noon, seemingly strengthening his mind and spirit. In Medardus's words,

> New strength surged through my limbs and I pressed on, refreshed and fortified towards my goal. The pine forest became denser. I heard a rustling in the thick bushes, and a horse whinnied. A few steps further I found myself standing on the edge of a fearful precipice. A rushing stream, whose thunderous roar I had heard in the distance, plunged between two rocky pinnacles into the gorge below. (45)

The uncanny sounds and a threatening landscape further underline the fact that Medardus is drawing closer to the evil realm. It is at this moment that he sees a person, sleeping on the edge of the precipice. Medardus's attempts to awaken this man (to prevent him from falling) result in the opposite effect. The man disappears in the "unfathomable depths," while a strange force pushes Medardus to assume this man's identity—an occurrence that sets in motion a number of

---

told him, with the fire of exaltation that still glowed within me, of the wonderful events of my childhood years, all of which pointed to my being destined for monastic life."

[304] Putney, "*Acedia* and the Daemonium Meridianum in Nikolai Gogol's 'Povest' o tom, kak possorilsia Ivan Ivanovich s Ivanom Nikiforovichem'," 240.

uncanny episodes, involving the presence of a sinister double in the novel. The groom (i.e., servant) of the man that had fallen into the precipice comes on the scene a minute after his master disappears. However, the groom does not recognize Medardus, who is disguised in the persona of his master. Meanwhile, the demonic voice inside Medardus's mind further assists him in strengthening his new identity. In the following quote Medardus is speaking in the first person about himself:

> I stood there petrified with horror. At last I picked up the hat, sword and dispatch-case [of the man who had fallen into the precipice—SK] and was on the point of leaving the scene of the tragedy when a young man dressed as a groom came towards me out of the forest. First he stared at me, and then he began to laugh uproariously, which sent an icy tremor down my spine. (46)

At this point, the groom interrupts Medardus's thoughts:

> 'Well, well, my dear Count,' he said eventually, 'your disguise is perfect. If your good lady were not informed of it beforehand, she would certainly not recognise you. But what did you do with the uniform?'
>
> 'I threw it into the ravine,' *came the reply from me in a dull, hollow voice—for it was not I who spoke the words: they escaped involuntarily from my lips.*" [italics are mine] (46)

In "Vii," Khoma also comes across the supernatural when turning off the main road with his two fellow seminarians. The darkness, enveloping the protagonists, the absence of any dwelling close by, the uncanny wilderness of the unknown landscape around them—all of these Gothic features set the stage for the upcoming clash with the numinous in the story, much like Medardus's uncanny mountainous encounter. The supernatural in Gogol' appears embodied in the persona of a powerful witch who forces Khoma to carry her on his back in a frenzied midnight gallop and flight:

> He leaped to his feet, intending to escape; but the old woman stood in the doorway, fixed her glittering eyes on him, and again began approaching him.
>
> The philosopher [Khoma—SK] tried to push her back with his hands but, to his surprise, found that his arms would not rise, his legs would not move, and he perceived with horror that even his voice would not obey him [...] He saw the old woman approach him. She folded his arms, bent his head down, *leaped* with the swiftness of a cat *upon his back*, and struck him with a broom on the side; and he, *prancing like a horse*, carried her on his shoulders. All this happened so quickly that the philosopher scarcely knew what he was doing. He clutched his knees in both hands, trying to stop his legs from moving but, to his extreme amazement, they were lifted against his will [...] Only when they had left the farm, and the wide plain lay stretched before them with a forest black as coal on one side, he said to himself: "Aha! she's a witch!" [italics are mine] (140)[305]

A similar episode of a midnight flight with a supernatural force clinging to the back of the protagonist is present in *The Devil's Elixirs*. There, Medardus is ridden by his sinister double in a manner not unlike the witch riding Khoma:

> When I recovered my senses, it was already dark. My only thought was to flee like a hunted beast. I got up but hardly had I moved away when a man sprang out of the bushes and *jumped on to my back*, clinging to my neck. In vain I tried to shake him off... He cackled and laughed mockingly. The moon broke brightly through the black pine-trees, and the pallid, hideous face of... my double stared at me with its glassy eyes...

---

[305] The original quotes will be taken from Nikolai Vasilievich Gogol', "Vii," in *Sobranie sochinenii v vos'mi tomakh: Tom vtoroi. Mirgorod,* [Collected Works in Eight Volumes: Volume II. Mirgorod] compiled by O. Dorofeev (Moskva: "Terra," 1999) 161. "Он вскочил на ноги, с намерением бежать, но старуха стала в дверях и вперила на него сверкающие глаза и снова начала подходить к нему.

Философ хотел оттолкнуть ее руками, но, к удивлению, заметил, что руки его не могут приподняться, ноги не двигались; и он с ужасом увидел, что даже голос не звучал из уст его… Он слышал только, как билось его сердце; он видел, как старуха подошла к нему, сложила ему руки, нагнула ему голову, вскочила с быстротою кошки к нему на спину, ударила его метлой по боку, и он, подпрыгивая, как верховой конь, понес ее на плечах своих. Все это случилось так быстро, что философ едва мог опомниться и схватил обеими руками себя за колени, желая удержать ноги; но они, к величайшему изумлению его, подымались против воли… Когда уже минули они хутор и перед ними открылась ровная лощина, а в стороне потянулся черный, как уголь, лес, тогда только сказал он сам в себе: 'Эге, да это ведьма'."

> The horrible spectre laughed and howled. With the strength of wild terror I *leapt up like a tiger* in the strangle-hold of a python, crashing against trees and rocks...
>
> At last, after a fit of frenzy, he suddenly jumped off. I had only run a few yards when he jumped on to me again, cackling and laughing, and stuttering those terrible words. Again that struggle in wild rage—again free—again in the grip of the hideous monster. [italics are mine] (227-228)

Both protagonists manage to rid themselves of the evil in the morning. Khoma succeeds in throwing off the witch at the moment when "there was the glow of sunrise, and the golden domes of the K[yi]v churches were gleaming in the distance" (142).[306] Medardus also "awakens" from his uncanny night ride when the bells toll in the morning: "Of one vivid moment, however, I still have a clear impression: I had just succeeded in throwing him off, when a bright light shone through the forest and I heard a monastery bell tolling matins" (228).

On "awakening," Khoma sees a strange sight before him: the ugly old witch he murdered has been transformed into a beautiful girl. The girl's death was caused by severe beatings that Khoma administered after pronouncing exorcisms and jumping on the witch's back. In short, the young daytime beauty and the ugly old woman of the night turn out to be two aspects—a double—of the *pannochka*. Thus, even though Khoma does not have a clearly identified double the way Medardus does, we still encounter the Gothic theme of the double in the persona of the witch. Moreover, the doubling of a woman into a witch and a saint is a leitmotif in Hoffmann's novel as well. Whereas Gogol' splits one person, the *pannochka*, into two personalities, Hoffmann creates two distinct women. The reader witnesses such a split of a female character through the eyes of Medardus

when he stays at Baron F.'s palace. There, two opposite representations attract him—a Satanic temptress Euphemia, a mature woman; and an innocent young beauty, Aurelia, who is an impersonation of St. Rosalia on Earth. Torn between lust for Euphemia and a Platonic admiration for Aurelia, Medardus finally gives in to his evil side. He murders Euphemia and attempts to rape Aurelia, almost bringing her to ruin along with himself.

Like Medardus, Khoma also experiences uncanny lust for the witch/*pannochka*. Indeed, many scholars have noted the sexual symbolism behind the description of his midnight ride. "The voluptuous sensation assailing his heart," "a fiendish voluptuous feeling," "a stabbing exhausting terrible delight," (140-141)[307] which he experiences while being ridden by the witch or when riding her, quite clearly testify to the fact that Khoma might be engaged in sexual intercourse. However, in the middle of the ride his mind breaks the "enchantment," and the prayers and exorcisms he pronounces manage to ease the grip of lust. Outraged for yielding to sinful pleasure, Khoma grasps a piece of wood and beats—what he perceives to be—his temptress/old witch/succubus:

> He snatched up a piece of wood that lay on the road and began whacking the old woman with all his might. She uttered wild howls; at first they were angry and menacing, then they grew fainter, sweeter, clearer, then rang out gently like delicate silver bells that went straight to his heart; and the thought flashed through his mind: was it really an old woman? 'Oh, I can do no more!' she murmured, and sank exhausted on the ground.
>
> He stood up and looked into her face [...] before him lay a beautiful girl [...]. (141-142)[308]

---

[306] Gogol', "Vii" 163. "рассвет загорался, и блестели золотые главы вдали киевских церквей."
[307] Gogol', "Vii" 162. "сладкое чувство, подступавшее к его сердцу," "бесовски сладкое чувство," "пронзающее, какое-то томительно-страшное наслаждение."
[308] Gogol', "Vii" 163. "Он схватил лежавшее на дороге полено и начал им со всех сил колотить старуху. Дикие вопли издала она; сначала были они сердиты и угрожающи, потом

However, the very fact that Khoma has doubts about the identity of his victim ("was it really an old woman?") may suggest that the narrative is covering up the fact that from the start there was only a beautiful woman for whom Khoma felt sexual desire. It is only in retrospect that his mind (and the narrative) transforms the woman into an ugly nighttime creature as a defensive mechanism to justify his sexual desire and crime.[309] As I have already noted, in *The Devil's Elixirs*, we have a clear distinction between two women—an evil temptress and an innocent girl. "Vii," as we see, does not offer us such a precise division. Therefore, the question that faces the reader is whether the *pannochka* is an essentially good woman, possessed by evil, which turns her into a witch, or evil itself, hiding behind the image of beauty. Taking into account the many episodes of misogynist treatment of women in "Vii" (e.g., the Cossacks and seminarians basically state that all women are witches because they elicit in men lust for which they do not wish to take responsibility) as well as lack of any reliable evidence that the *pannochka* was indeed a witch (we have only Khoma's and other male perspectives on this), it is possible to suggest that she was an innocent girl, possessed by evil.

становились слабее, приятнее, чище, и потом уже тихо, едва звенели, как тонкие серебряные колокольчики, и заронялись ему в душу; и невольно мелькнула в голове мысль: точно ли это старуха? 'Ох, не могу больше!'—произнесла она в изнеможении и упала на землю.

Он стал на ноги и посмотрел ей в очи [...] Перед ним лежала красавица [...]"

[309] I thank Prof. Oleh S. Ilnytzkyj for this idea.

3.3.1 *The Psychoanalytic Parallels*

As we can see, wicked, sinful lust becomes the power that transforms the protagonists into evil murderers, leading to the downfall of an innocent girl who rouses their lust. In both stories men try to escape after having committed a murder (or several murders, as in the case of Medardus). Speaking in psychoanalytical terms, they both try to repress the memory of the deed, i.e., push it out of their consciousness into the unconscious realm.[310] Neither protagonist confesses or repents; instead both continue a frivolous life. Khoma visits women and frequents taverns in Kyiv, and, in the narrator's words, thinks "no more of his extraordinary adventure" (142).[311] Medardus carries on with his voyage, throwing away the monastic garb and "banish[ing] to the gloomy forest all [his] gruesome memories of the place," transforming himself into a private traveller and mingling freely with secular society (228).

However, their unconscious does preserve the memory of the crime. As Freud observes in one of his works, "repression does not hinder the instinct-presentation from continuing to exist in the unconscious and from organizing itself further, putting forth derivatives and instituting connections."[312] Moreover, to quote Freud's study on repression again,

> it is not even correct to suppose that repression withholds from consciousness all the derivatives of what was primarily repressed. If these derivatives are sufficiently far removed from the repressed

[310] Let us recall Freud: "the essence of repression lies […] in the function of rejecting and keeping something out of consciousness." Sigmund Freud, "Repression (1915)," in *General Psychological Theory: Papers on Metapsychology. Theories on Paranoia, Masochism, Repression, the Unconscious, the Libido, and Other Aspects of the Human Psyche*, with an introduction by Philip Rieff. Volumes in *The Collected Papers of Sigmund Freud* (New York, London, Toronto, Sydney: A Touchstone Book, 2008) 97.
[311] Gogol', "Vii" 164. "и вовсе уже не думал о своем необыкновенном происшествии."
[312] Freud, "Repression," 98.

> instinct-presentation, whether owing to the process of distortion or by reason of the number of intermediate associations, they have free access to consciousness.[313]

This explains why both protagonists feel guilty for what they did. To redeem themselves, both must undergo a trial. Medardus ultimately confesses his evil deeds to the prior of a Capuchin monastery near Rome—an action that saves his soul from the grip of Hell. The prior assigns strictest penance to the evil monk, including imprisonment in the vaults of the monastery, where he is visited by various supernatural visions during his midnight vigils—not unlike those that Khoma experiences while keeping vigils over the body of his victim in the Church. As I noted in the introduction, Erlich cautiously presupposed intertextual connections between the two works based on the similarity of the scenes unfolding before the eyes of the two protagonists during their vigils. Both stories depict hideous monsters, which are composites of different animals. Consider this excerpt from Hoffmann:

> [W]icked visions came to me […] subjecting me to further torment […] There was *a confused rustling and whispering*; people I had known before appeared, madly distorted; heads crawled about with grasshoppers' legs growing out of their ears, and leering at me obscenely; *strange birds, ravens with human heads, were beating their wings* overhead […] The chaos became madder and madder, *the figures more and more weird*, from the smallest ant dancing with human feet to *the elongated skeleton of a horse with glittering eyes, its skin a saddle-cloth* on which was sitting a knight with a shining owl's-head […] *The jests of hell were being played on earth* […] Satan screeched with delight: "Now you are mine alone!" [italics are mine] (244-246)

And compare Gogol':

[313] Freud, "Repression," 98.

> The doors were burst from their hinges and *a countless multitude of monstrous beings* flew into the church of God. *A terrible noise of wings and scratching claws* filled the church. All flew and raced about looking for the philosopher. All trace of drink had disappeared, and Khoma's head was quite clear now. He kept crossing himself and repeating prayers at random. And all the while he heard *evil creatures whirring around* him, almost touching him with their *loathsome tails and the tips of their wings.* He had not the courage to look at them; he only saw a huge monster, the whole width of the wall, standing in the shade of its matted locks as of a forest; through the tangle of hair two eyes glared horrible with eyebrows slightly lifted. Above it something was hanging in the air like *an immense bubble with a thousand claws and scorpion stings stretching from the center; black earth hung in clods on them.* [italics are mine] (167)[314]

The protagonists also witness the uncanny presence of their dead victims who accuse them of murder. Khoma sees the terrible corpse of the *pannochka* rising up from the coffin and searching for him in the church, while Medardus is visited by the ghost of Euphemia—the victim of his evil lust—who also turns into a hideous skeleton.

For Khoma such vigils prove fatal. During the third vigil over the body of his victim he confronts Vii—the epitome of the supernatural in the story, whose gaze finds and kills him. Let us have a closer look at this supernatural character. Many psychoanalytically inclined critics have attempted to decipher the image of Vii. Karlinsky, for example, sees in him the visualization of Khoma's

[314] Gogol', "Vii" 190. "Двери сорвались с петлей, и несметная сила чудовищ влетела в Божью церковь. Страшный шум от крыл и от царапанья когтей наполнил всю церковь. Все летало и носилось, ища повсюду философа. У Хомы вышел из головы последний остаток хмеля. Он только крестился да читал как попало молитвы. И в то же время слышал, как нечистая сила металась вокруг его, чуть не зацепляя его концами крыл и отвратительных хвостов. Не имел духу разглядеть он их; видел только, как во всю стену стояло какое-то огромное чудовище в своих перепутанных волосах, как в лесу; сквозь сеть волос глядели страшно два глаза, подняв немного вверх брови. Над ним держалось в воздухе что-то в виде огромного пузыря, с тысячью протянутых из середины клещей и скорпионьих жал. Черная земля висела на них клоками."

unconscious yielding to homosexuality.[315] Rancour-Laferriere, as I have already mentioned, discovers a threatening father-imago concealed in the identity of Vii.[316] I propose, however, that the symbolisms of Vii in the tale is to function as a literalization of Khoma's guilt, which occurs when Vii takes on, at the moment of his appearance, the most memorable aspect of Khoma's victim, i.e., her eyelashes/eyelids. (Earlier the *pannochka* was described in these words: "before him lay a beautiful girl with luxuriant tresses all in disorder and *eyelashes as long as arrows*" [142].[317] And this is the portrayal of Vii: "his long eyelids hung down to the very ground" [167].[318])[319]

Let us consider in detail Khoma's vigils, during which he tries to protect himself by standing in a circle. If we take the dead body of the *pannochka* as one of the visual representations—or a signifier—of Khoma's guilt, then his drawing of a circle around himself implies that he is trying to repress the memory of his murder. Speaking in psychoanalytical terms, he tries to create a psychological

[315] Karlinsky 95. "A man who yields to homosexuality would perhaps be free from the witch's power […] Now a mighty male earth spirit enters, his maleness emphasized by his ultra-phallic anatomy—few things could be as phallic as eyelids that hang to the ground. He causes others to lift these eyelids for him in what seems to be an unmistakable erection, a double one, which with the pointing iron finger becomes a triple one […] All three are directed at another male, [K]homa, graphically spelling out the possibility of one man's sexual desire for another."
[316] Rancour-Laferriere, "The Identity of Gogol's 'Vij'."
[317] Gogol', "Vii" 163. "перед ним лежала красавица, с растрепанною роскошною косою, с длинными, как стрелы, ресницами."
[318] Gogol', "Vii" 191. "длинные веки опущены были до самой земли."
[319] There might be also a certain parallel between Khoma and Vii. For example, Oklot mentions an interesting textual affinity between the two, when analyzing the portrayal of the philosophers (a group to which Khoma belongs): "the philosophers are depicted through negative categories […] in their pockets there is *nothing* but roots of strong tobacco […] the presence of these 'strong little roots of tobacco' [крепкие табачные корешки] not only indicates a cheaper sort of tobacco, but also anticipates Khoma's affinity with the underground Vii, whose legs and arms grow out like 'strong roots' [крепкие корни]." Oklot 185.

barrier between his consciousness and his repressed guilt.[320] He attempts to maintain his sanity by not allowing the hideous creatures—i.e., his guilty thoughts—to enter his mind. In this manner he manages to protect himself for two nights. However, his psychological defences become weakened during the third night because of his daytime drunkenness and fatigue from previous vigils. Freudian description of repression, cited below, fits Khoma's case and the psychological experiences he undergoes: the repressed crime comes back to him in a form of a terrifying phantasm, Vii, who emerges from the depth of his unconsciousness. As Freud states,

> the instinct-presentation develops in a more unchecked and luxuriant fashion if it is withdrawn by repression from conscious influence. It ramifies like a fungus, so to speak, in the dark and *takes on extreme forms of expression*, which *when* translated and *revealed to the neurotic are bound not merely to seem alien to him, but to terrify him by the way in which they reflect an extraordinary and dangerous strength of instinct*. [italics are mine][321]

It is possible to suggest that, at the moment when the repressed breaks through the psychological barriers and enters Khoma's consciousness, he is transported into a state of acute hallucinatory confusion, by which Freud understands "the most extreme and striking form of psychosis [...] [in which—SK] the outer world is either not perceived in the very least or else any perception of it remains absolutely without effect."[322] Khoma starts experiencing various hallucinations,

---

[320] Yet another reading might involve a folkloric view of the circle as a protective barrier from evil spirits. Such a reading would acknowledge the complexity and ambiguity of Gogol''s work. It is known that he admired and collected Ukrainian folklore. (See O. I. Dei, ed., *Narodni pisni v zapysakh Mykoly Hoholia* [Folk Songs Collected and Recorded by Mykola Hohol'] [Kyïv: Muzychna Ukraïna, 1985]) I thank my external reader, Prof. Maryna Romanets, for drawing my attention to this fact and its implications.

[321] Freud, "Repression," 98.

[322] Sigmund Freud, "Neurosis and Psychosis (1924)," in *General Psychological Theory: Papers on Metapsychology. Theories on Paranoia, Masochism, Repression, the Unconscious, the Libido,*

the most prominent of which is Vii—the most disturbing representation of his guilt, which breaks the defenses and sets free the repressed memory of the crime. I should mention Oklot's observation that the series of monsters, which Gogol' initially created for the 1835 edition of "Vii" but later significantly reduced to focus solely on Vii, prepares the reader for the appearance of this phantom. One of the monsters from the third vigil is described as consisting solely of eyes with eyelashes/eyebrows,[323] which may be interpreted as Khoma's slow realization of his traumatic experience[324] and guilt, which is eventually epitomized in Vii. Khoma in vain tries to keep his mind under control, ordering himself not to look at Vii.[325] But as the story tells us: "[Khoma—SK] could not restrain himself, and he looked. 'There he is!' shouted Viy, and thrust an iron finger at him. And all

---

and Other Aspects of the Human Psyche, with an introduction by Philip Rieff. Volumes in *The Collected Papers of Sigmund Freud* (New York, London, Toronto, Sydney: A Touchstone Book, 2008) 187.

[323] "Немного приподнял […] [Хома] глаз свой и с поспешностию закрыл опять: ужас!.. это были все вчерашние гномы; разница в том, что он увидел между ими множество новых […] В стороне стояло тонкое и длинное, как палка, состоявшее из одних только глаз с ресницами." [(Khoma) opened one eye just a little bit and quickly closed it again: what horror!.. those were all the gnomes from yesterday; the only difference was that he saw among them a multitude of new ones (…) On the side stood something thin and tall, as if it were a stick; it consisted only of eyes with eyelashes/eyebrows] (translation is mine—SK). "Varianty," in *PSS v 14 tomakh*, vol. 2, by Gogol' (Moscow: Izdatel'stvo Akademii nauk SSSR, 1937-1952) 583 (available on-line: <http://feb-web.ru/feb/gogol/texts/ps0/ps2/ps2-455-.htm> [last accessed 8 June 2010]). "The eyebrow, 'viia' in Ukrainian, establishes the lexical association that anticipates the materialized appearance of Vii." Oklot 210.

[324] See also Natascha Drubek-Meyer's article, "Gogol's Negation of Sense Perception and Memory in 'Vij'," in *Gøgøl: Exploring Absence. Negativity in 19th Century Russian Literature*, edited by Sven Spieker (Bloomington, IN: Slavica, 1999) 180, where she too observes that "'Vij' and other stories from the same period describe monsters as a reflection of extreme traumatic experience, an experience that appears primarily through sense perception."

[325] I agree with the anonymous reviewer for *Canadian American Slavic Studies*, where portions of this chapter are forthcoming, who suggests that Khoma's ordering himself not to look at Vii also carries mythological/folkloric connotations, associated with the notion of the gaze and the evil eye. I should also mention Natalie Kononenko's observation in a private conversation and Christopher Putney's remark about similarities between the monstrous Vii and a Russian folk saint Kas'ian (St. John Cassian) (Christopher Putney, "Gogol's Theology of Privation and the Devil," in *Gøgøl: Exploring Absence* 80-81). As Putney notes, following the folklorist Linda J. Ivanits, an unlikely saint, Kas'ian rather belongs to the order of demonic harmful beings. He is believed to

pounced upon the philosopher together. He fell expiring to the ground, and his soul fled from his body in terror" (167).[326] Khoma's death, as he directs his gaze at Vii (who, as I argued above, may function as a displacement icon for Khoma's victim, the *pannochka*), becomes, according to Leon Stilman, a "retribution for an act that has been committed; the instrument of this retribution is a person who is 'dead' but who carries on a sort of supernatural existence somewhere between life and death."[327] In psychoanalytical terms, such an instrument is Khoma's mental realization of his crime, which occurs the moment he allows his mind (i.e., his consciousness) to literally "see" (i.e., to perceive) his guilt, visualized in the persona of Vii. The latter's ugliness reflects the repulsiveness of Khoma's deed and personifies the image of Khoma-the-murderer, while certain features, which Vii shares with *pannochka,* point to the one who fell victim to his sinful lust. Such a crime and punishment theme, or the psychological dilemma of repressed memory coming back to kill the protagonist, is a major leitmotif of Gogol', surfacing, for example, also in his "St. John's Eve."

Thus, we see in Gogol' a certain tendency towards binary, paired relationships (e.g., the one between Vii and *pannochka* pointed out by the psychoanalytical reading above), which hint at the concept of the Doppelganger,

---

possess a demonic gaze, under the spell of which everything withers (Putney, "Gogol's Theology of Privation and the Devil," 80).

[326] Gogol', "Vii" 191. "Не вытерпел [Хома—SK] и глянул. —Вот он!—закричал Вий и уставил на него железный палец. И все, сколько ни было, кинулись на философа. Бездыханный грянулся он на землю, и тут же вылетел дух из него от страха."

[327] Leon Stilman, "The 'All-Seeing Eye in Gogol'," in *Gogol from the Twentieth Century: Eleven Essays,* selected, edited, translated and introduced by Robert A. Maguire (Princeton, NJ: Princeton University Press, 1974) 379.

so prominently featured in the German *Schauerroman*.[328] Hoffmann's novel, of course, is much more explicit in its utilization of this motif. It is embodied in the figure of Count Victor (Graf Viktorin)—a sinister double following Medardus's every step. Although this is not a perfect analogy, let me at least note that like Vii, who is a personification of Khoma's guilt and madness, enveloping his mind during his nocturnal vigils, Victor too seems to be a product of Medardus's mental condition, his paranoid schizophrenia.[329] As James McGlathery indicates, summarizing the psychoanalytical criticism of *The Devil's Elixirs*, Victor, being Medardus' double, becomes the literalization of Medardus's guilty urges and lust[330]—the feeling that from the onset of the novel threw Medardus into a fits of madness. Let us consider the episode where Medardus describes his "mad fit of love" for the choirmaster's sister:

> I was utterly crushed. An icy tremor pierced my heart, and blindly I rushed over to the monastery and into my cell. I threw myself on the ground in a fit of frantic despair, and burning tears poured from my eyes. I uttered curses on myself and on the girl, now praying to Heaven, now laughing like a madman. (17)

However, when Medardus receives a chance to don Victor's garments, his mind finds a safe path to channel his sexual energy by imposing it onto the persona of his double. This is the moment when Medardus takes the first step towards his split identity:

---

[328] For a detailed discussion of the Doppelganger motif and how it develops in late Romantic Ukrainian fiction that projects features of the frenetic Gothic mode, see section "4.3.2.3 The Doppelganger motif," p. 214 of this dissertation.

[329] Ronald Taylor characterizes Victor as "the eerier wraith evoked […] by [Medardus's—SK] schizophrenic mind under the stress of guilt and persecution." Ronald Taylor, "Introduction," in *The Devil's Elixirs* x.

[330] McGlathery, *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales* 224-227.

> I had become the sport of a cruel, mischievous fate and was now drifting helplessly in a sea of events which were breaking over me like raging waves, so that I no longer knew where I was […] I am what I seem to be, yet do not seem to be what I am; even to myself I am an insoluble riddle, for my personality has been torn apart. (59)

As the narrative progresses, Medardus's evil Doppelganger, Victor, becomes a scapegoat for his suppressed sexuality as a monk, which persecutes and confronts him throughout the whole novel.

Although Khoma does not have a clearly identified double in the tale on whom he could have projected his guilt, at the end of the tale Vii does serve (via his connection to Khoma's victim) as visualization and embodiment of Khoma's evil deed. This is similar to what Victor does for Medardus, although the connection is much more explicit and developed in Hoffmann's tale. Victor, as Medardus's true Doppelganger, serves not only as an indicator of Medardus's crimes, but also, as their performer in Medardus's deranged mind.

However, unlike Khoma, who murdered an innocent girl, Medardus, for all his attempts on Aurelia's life, never actually kills her, receiving, thus, a chance to reprieve himself. His sinful lust is transformed at the last moments of Aurelia's life into a Platonic love, saving him from perdition and returning him into the bosom of the Church and religion. The Hoffmannian character manages to transform his carnal yearning for a woman into poetic love; while the Gogolian character's yearning is strictly sexual. Although both narratives conclude with the protagonists' death at the hands of the supernatural creatures (Vii kills Khoma, and Victor kills Medardus), there is one feature that distinguishes the works. Hoffmann's narrative at the end shows a tendency towards the idealization of a

woman in the person of St. Rosalia who comes to Medardus's rescue; Gogol''s narrative, on the other hand, demonizes the sexual desire that a female character elicits in the male protagonist, and thus turns the ending into a dark Gothic horror.

As this discussion has tried to demonstrate, we have yet another instance of intertextual connections to Hoffmann's Gothic oeuvre in Gogol''s Ukrainian horror tales, reinforced again by the encoding of similar psychological themes.

3.5 Conclusions

It seems—on the basis of the analysis contained in this chapter—incorrect to distance Gogol''s early Ukrainian horror tales from German Gothic influence or to limit Hoffmann's impact on Gogol' to his "Petersburg's" tales alone. It is quite obvious that Gogol' was adapting and refashioning his famous German predecessor's oeuvre both in terms of plot details and psychology. It is, of course, a known fact that both Hoffmann and Gogol' are part of the general Romantic *Weltanschauung* and reflect in their oeuvre a range of common motifs. However, in my opinion, the parallels between Hoffmann and Gogol' cannot be explained away solely as the product of Romantic topoi; these parallels speak about Gogol''s close ties and intimate knowledge of Hoffmann. Therefore, it is quite safe to state that Gogol''s early Ukrainian horror stories exhibit specifically Hoffmannesque influences and are not based just on folkloric and Romantic clichés. Moreover, through Hoffmann, Gogol''s early oeuvre also engages with the Gothic discourse and demonstrates a level of psychological complexity characteristic of its German counterpart. Indeed, as my analysis shows, Gogol''s

presumably “unserious,” “light” Ukrainian tales of horror (which in itself is a contradictory statement) in fact employ a variety of Gothic devices. They feature time-honoured, universal traits such as the claim to the veracity of the supernatural events, the Gothic castle, and the motifs of buried treasure, murder, and banditti. But they also project more specific characteristics of the German *Schauerroman* such as the tendency towards binary, paired relationship, the motif of predetermination and evil fate, and the presence of ‘evil forces’ influencing the protagonists’ minds and transforming them into madmen or villains.

In comparison to the works of Kvitka-Osnov"ianenko, where we saw only isolated glimpses of the serious Gothic mode, Gogol''s embrace of the dark side is much more thoroughgoing. It is devoid of the comic and is less obviously didactic and purely religious in tone. The works, analyzed in this chapter, show a more brooding and menacing reality, populated by unknown evil forces, which also often dwell within the characters’ souls, dividing their personalities and bringing them to ruin. There is almost nothing left of Kvitka-Osnov"ianenko’s sentimentally inclined tales. It is safe to state that unlike Kvitka-Osnov"ianenko, Gogol' glorifies the supernatural and the Gothic elements for aesthetic rather than didactic purposes; he foregrounds these elements instead of giving them an auxiliary role and endows them with a complex psychological substance that is typical of the serious Gothic mode.

However, despite borrowing significantly from the German Gothic romance, Gogol''s literary experimentations with horror continue the unique trend, set by the early Ukrainian Romantics like Somov and Kvitka-

Osnov"ianenko by utilizing simultaneously the humorous and the horrific features in a single narrative. Therefore, even though with Gogol' the Ukrainian Gothic moves further toward the serious mode, it still acknowledges the Ukrainian cultural tradition, which tends to treat the supernatural with humour. Thus, although the supernatural is explicitly terrifying in “Vii,” we still find comic references in the descriptions of the seminarians, the Cossacks, and the Kyiv dwellers. Then, to point to the reverse in Gogol’’s oeuvre, we also find quite serious and psychologically complex moments in tales that are more inclined toward the comic side of the Gothic (for example, dark themes of suicide or stepmother/daughter rivalry in the otherwise light comedy “Maiskaia noch', ili Utoplennitsa” [A May Night, or The Drowned Maiden]).

In summary, with Gogol’’s horror stories the Ukrainian Gothic tradition evolves to a new level of sophistication, more characteristic of its West European counterpart. The final chapter of this dissertation, which considers the Gothic oeuvre of a much later Ukrainian Romantic, Storozhenko, will round out the history of the development of the Gothic trend in Ukrainian Romanticism by offering an analysis of the frenetic, the last of the Gothic features it acquired.

CHAPTER 4. THE FRENETIC MODE OF THE UKRAINIAN GOTHIC.

The Gotho-frenetic Prose of Oleksa Storozhenko: A Blend of West European Influences and Local Oral Tradition[331]

4.1 Introduction: The Frenetic Gothic School and the French *roman noir*

The frenetic Gothic school, initiated by Lewis, came as a reaction and opposition to the previous sentimental Gothic, which originated with Radcliffe's writings. As Robert Miles observes, "Radcliffe looked back to the novel of sensibility, whereas Lewis opted for 'Sadean' sensationalism […] where Radcliffe explained the supernatural as the product of natural causes, Lewis left it as a problem […] Radcliffe's is a Gothic of sublime terror; Lewis's, of horror, of physicality observed with 'libidinous minuteness'."[332] The frenetic school also included such Gothic authors as Maturin and William Beckford (1760-1844). The latter's famous novel, *Vathek* (1782, English translation 1786) was originally written in French and helped influence the renowned *école frénétique*, an off-spring of the Gothic literary movement in France. We need to distinguish the historical phenomenon of the French *école frénétique* from the frenetic Gothic in general. The former was a movement that comprised a cohort of 19th-century French authors, such as Jules Janin (1804-1874), the Vicomte d'Arlincourt (1789-1856), Charles Nodier (1780-1844), Frédéric Soulié (1800-1847) and Petrus Borel

[331] A version of one section from this chapter has been published (Svitlana Pavlunik [Krys], "'Zakokhanyi chort' Oleksy Storozhenka ta 'La Diable amoureux' Zhaka Kazota: Sproba komparatyvnoho analizu," [Comparative Analysis of Oleksa Storozhenko's *Devil in Love* and Jacques Cazotte's *Devil in Love*] *Slovo i chas* [Word and Time] 9 (2006): 27-34), while an expanded version of another section is forthcoming in *Folklorica* 16 (2011) (Svitlana Krys, "Folklorism in Ukrainian Gotho-Romantic Prose: Oleksa Storozhenko's Tale About Devil in Love [1861]").

[332] Robert Miles, "Ann Radcliffe and Matthew Lewis," in *A Companion to the Gothic*, edited by David Punter (Malden, MA: Blackwell Publishing, 2001) 41.

(1809-1859), and which reached its peak between the late 1820s and early 1830s, a period of resurging interest in the Gothic form in French literature.[333] The latter is a broader term that embraces not only the French school, but also many other Gothic authors, writing in a similar vein, who helped inspire the *école frénétique* or *les Jeunes-France* authors, as they came to be known.

The precursor and, we can even say, one of the 'founding fathers' of both the *école frénétique* and the frenetic Gothic in general was Cazotte. Thanks to Todorov's theoretical investigation, scholars now associate the birth of the prose tradition of *le fantastique* first and foremost with Cazotte. However, as Cornwell points out, Cazotte's novel *Le Diable amoureux* [The Devil in Love] (1772) can also be considered Gothic: "Cazotte's emphasis is on erotic temptation and demonology, but the psychological dimension and underlying dynastic concerns place *The Devil in Love* at the very least on the edge of the Gothic."[334] Another scholar, Stephen Sartarelli, the translator and the author of the Preface to Cazotte's novel, too reveals its relationship with the tradition of dark Romanticism and hence, the frenetic Gothic:

> […] in Cazotte we see prefigured the dark, often vatic side of Romanticism, the mystic Blake, the haunted Nerval, the obsessive, oft-possessed Baudelaire [...] Not it is coincidental that Cazotte's esoterism was also shared by these Romantics, who decried the henceforth triumphant march of Reason and Progress [...] The exploration of psyche and spirit begun by these writers are, nevertheless, bridges to the modern age, and have served as springboards for Surrealism, psychoanalysis […].[335]

---

[333] Busch 9.
[334] Neil Cornwell, "European Gothic and Nineteenth-Century Russian Literature," in *European Gothic: A Spirited Exchange, 1760-1960,* edited by Avril Horner (Manchester and New York: Manchester University Press, 2002) 111.
[335] Stephen Sartarelli, "Preface," in *The Devil in Love,* by Jacques Cazotte (New York: Marsilio, 1993) xiv.

Rostislav Schulz also indicates that such well-established Gotho-freneticist authors as the abovementioned Lewis, and later Nodier, as well as Gérard de Nerval (1808-1855) and Prosper Mérimée (1803-1870) drew inspiration from Cazotte.[336]

The term "frénétique" was invented by Nodier in 1814. According to Busch, "[he—SK] first used the word […] as a term for literary criticism to characterize a contemporary literature marked by tumultuous, violently agitated emotions. Later, in 1821, Nodier utilized the term […] to refer to certain literary excesses committed by followers of the *Schauerroman* and Gothic traditions."[337] Today we use it broadly to refer to the more intricate examples of Gothic literature, shaped by Cazotte's, Beckford's, Lewis's, Maturin's and *les Jeunes-France* authors' "black novels" (*le roman noir*). Busch lists ghostly subject matter and the demonic, vivid representation of repulsive objects, dark extravagance, bloody tragic endings, and the portrayal of terror via "murders, massacre, fratricidal execution, rape and assorted other crimes" as traditional markers of the frenetic school, which sets on the pedestal the horrific, the satanic, the numinous, the wild and the violent elements.[338] Similar to the German *Schauerroman*, the frenetic school also paid attention to the uncanny abilities and the deep dark recesses of the human psyche, but portrayed it in a more ghastly, outrageous and violent manner. It also expressed an interest in folklore, especially in its most

[336] Rostislav Schulz, *Pushkin i Kazot* [Pushkin and Cazotte] (Washington, DC: Ross Press, 1987) 30.
[337] Busch 7-8.
[338] Busch 11.

gruesome, dark myths and motifs (as we can see in the oeuvre of Cazotte, Maturin, and Lewis).

While the frenetic branch of West European Gothic literature has been highlighted in a number of studies, its presence in the Ukrainian Gothic discourse has not been investigated. The situation is slightly different with Russian Imperial frenetic prose in general. Busch's dissertation investigates its development in Russian literature (including also the Ukrainian Gogol') in the first half of the nineteenth century, but focuses only on the French *école frénétique,* which leads him to disregard the influence of Cazotte and British frenetic authors, such as Lewis or Maturin.[339] This is surprising, inasmuch as Cazotte's *The Devil in Love* was translated into Russian as early as 1794, when it became an instant success.[340] Moreover, his name and oeuvre received frequent mention in the literature of the Russian Empire.[341] As Schulz notes, the anonymous translation of Cazotte's novella and the four volumes of his collected works were in the library of Alexander Pushkin (1799-1837),[342] who even attempted to write his own

[339] Recently published anthology of critical essays, *Goticheskaia traditsiia v russkoi literature* [The Gothic Tradition in Russian Literature] changes the situation by offering several articles, which consider the influence of Maturin on Russian Romantics.

[340] V. M. Zhirmunskii and N. A. Sigal, "U istokov evropeiskogo romantizma," [At the Sources of the European Romanticism] in *Uolpol. Kazot. Bekford. Fantasticheskie povesti*, [Walpole. Cazotte. Beckford. The Fantastic Novellas] "Literaturnye pamiatniki" (Leningrad: "Nauka," 1967). Available on-line: <http://lib.ru/INOOLD/UOPOL/wallpoll0_2.txt> (last accessed 30 January 2010).

[341] There was also a French ballet based on Cazotte's romance; it was staged at the Imperial Theatre (Большой Каменный) in St. Petersburg in 1848 under the title "Satanilla." "Satanilla," *Russkii balet. On-line entsiklopediia* [Russian Ballet. On-line Encyclopedia]*:* <http://www.pro-ballet.ru/html/s/satanilla.html> (last accessed 8 July 2011).

[342] Schulz 7, 10. "Так, например, в его [Пушкина—SK] библиотеке имелся русский перевод романа Казота *Le Diable amoureux* под заглавием «Влюблённый дух, или приключение Дона Альвара» [Старая погудка на новый лад, или Полное собрание древних простонародных сказок (Москва, 1795 [sic])—fn. 1, p.10], а также полное четырёхтомное собрание сочинений Казота на французском языке." Schulz mistakenly offers 1795 as a date of the publication. The collection *The Same Tune in a New Setting* (Старая погудка на новый лад)

version of Cazotte's notorious love-stricken devil, "Vliublennyi bes" (ca 1821-1823).[343] Schulz presupposes other, more subtle connections with Cazotte's novella in the works of Mikhail Lermontov (1814-1841) as well as the Ukrainians Gogol' and Storozhenko, but does not follow the hypothesis through.[344]

Indeed, Ukrainian Romantic literature does contain its own version of the French frenetic novella in question, written by Storozhenko. His story, "Zakokhanyi chort" [The Devil in Love], which saw the light of day only a century later, in 1861, shares the same title with Cazotte's novella. A closer look at Storozhenko's whole oeuvre shows that his other work, the unfinished novel *Marko Prokliatyi* [Marko the Cursed] (1870-1879) also pays tribute to Gothic frenetic discourse. Reshetukha's brief but nonetheless important study considers the latter's intertextual relationship with Lewis's *The Monk* (1796)[345] and suggests, but does not investigate, its more immediate reference to another emblematic work of the frenetic Gothic—namely, Maturin's *Melmoth the Wanderer* (1820). The same is true for another representative novel of the genre, which also focuses on the Wandering Jew motif, namely Honoré de Balzac's *Le Centenaire* [The Centenarian] (1822), and which was heavily inspired by *Melmoth the Wanderer*. Such instances have been mostly neglected by Ukrainian literary scholarship, despite the fact that Storozhenko himself specifically

---

where Cazotte's novel was reprinted indeed appeared in a few volumes between 1794-1795, but Cazotte's novel was published in a volume that came out in 1794. See V. M. Zhirmunskii and N. A. Sigal for correct date.

[343] Schulz 91-98.

[344] Schulz 32.

[345] Reshetukha, "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)."

mentions both Maturin's and Balzac's works in connection with his *Marko the Cursed.*

There is enough preliminary evidence to suggest that Storozhenko's dark prose might have been nurtured by the frenetic wing of the Gothic genre. Indeed, as two of his titles suggest, Storozhenko incorporated in his works the motifs of the love-stricken devil and of the cursed eternal wanderer, which had fascinated his West European predecessors. This chapter examines what Storozhenko borrows from this literary trend and what he rejects, by highlighting the manner in which his "The Devil in Love" and *Marko the Cursed* relate to the canonical Gotho-frenetic texts of Cazotte, Maturin, and Balzac. The emergence of the frenetic mode constitutes the last stage in the development of the Ukrainian Gothic during the Romantic era. My analysis will show how Storozhenko's Gothic oeuvre advances and enriches the tradition, which Kvitka-Osnov"ianenko and Gogol' had shaped, and identify the unique features, which he brings to the frenetic tradition in general. I will start with Storozhenko's tale "The Devil in Love."

4.2 The Devil in Love Motif: A Comparative Analysis of Storozhenko's and Jacques Cazotte's Eponymous Tales

4.2.1 *Storozhenko's Ties to the Gotho-frenetic School and Cazotte*

Storozhenko's "The Devil in Love" is, in fact, a story within a story; thus, it contains several narrators. Such narrative strategy firmly situates it within the Gothic tradition. The labyrinth narrative technique, favoured by a number of Gothic writers—especially representatives of the frenetic school, helped them

bewilder readers and confuse their perception of reality. For instance, Maturin's *Melmoth the Wanderer* utilizes this strategy excessively. As Victor Sage observes,

> [Maturin's—SK] narrative persona as author soon gives way to his characters who tell their own stories at such length, each giving way, in their turn, so abruptly to another, that we have to check where we are. He starts at a remote point in the action and then cultivates a labyrinthine form without a centre, embedding his stories one within the other until we are dizzy.[346]

Bayer-Berenbaum graphically reproduces the Chinese-box narrative method in *Melmoth the Wanderer*, noting that "[t]he reader encounters dialogue (by the characters) within narration […] within manuscript […] within narration […]"[347] "Such concentric enclosures," Bayer-Berenbaum continues,

> suggest realities within realities. The reader is thus telescoped into one of the tales, but he soon forgets that this tale is being recounted within another. Maturin encourages this temporary lapse of perspective by not mentioning the speaker for many pages, allowing him to become invisible or identified with the author's voice.[348]

This technique adds a horrific, schizophrenic effect to the narrative.

The frenetic Gothic novel also offers an interesting contrast between the oral and the written traditions. Bayer-Berenbaum observes that

> […] [Maturin—SK] has us imagine people who first speak; their speech is preserved in a silent manuscript; the manuscript is later read aloud by a narrator; and the narration is then recorded in the novel (which is read silently by the reader). Further, within the novel there are written letters and documents that enjoy oral reading.[349]

---

[346] Victor Sage, "Introduction," in *Melmoth the Wanderer,* by Charles Robert Maturin (London: Penguin Books, 2000) xi.
[347] Bayer-Berenbaum 86.
[348] Bayer-Berenbaum 86-87.
[349] Bayer-Berenbaum 89.

The manuscripts (i.e., written artifacts) in the Gothic tradition are, to quote Bayer-Berenbaum again, "remains from the past; they restore the memory of earlier times, bringing them into the present."[350] As a result, they allow the reader to enter and experience the mysterious past, hazed in the clouds of something unknown and terrifying that lurks behind the disintegrating sheets of parchment.

A similar narrative within a narrative that moves us from present toward the past may be found in Storozhenko's tale. There, the initial and primary narrator—who assumes the authorial voice—speaks about himself, his military service and his rare visits home. During one such visit to Ukraine, he meets—while resting at a wayside inn—an old *bandura* player who narrates to him the story about a devil in love. The events, as it turns out, happened to his grandfather, Kyrylo Kelep, approximately one hundred years ago. Here the role of conductor to the mysterious past is assumed by the *kobzar* (*bandura* player)—i.e., an itinerant bard rather than a manuscript. Consequently, the manuscript's reading technique is supplemented in Ukrainian frenetic prose with the oral technique, which the bard utilizes to invoke the past. This element becomes a distinctive feature of Ukrainian frenetic prose, an equivalent of the written tradition of the preserved and discovered manuscript in the West European Gothic school. It is important to note here that Cazotte's novella—unlike the later, full-blown Gotho-freneticist novels of the 19th century, such as the abovementioned *Melmoth the Wanderer*—tends more toward the *skaz* rather than the "manuscript discovery" technique, because it is written in first-person narrative and also subtitled "a tale."

[350] Bayer-Berenbaum 89.

This can be explained by Cazotte's fascination with fairy-tales and folklore, that resulted from the eighteenth-century French vogue for fairy stories and especially Oriental narratives.[351] I will return to the question of the role of folklore in Storozhenko's and Cazotte's tales later; however, let me note for now that such a dependency on the oral narrative technique is shared by both authors and reinforces the similarity between their eponymous texts.

To rationalize the use of the supernatural, which in a frenetic novel acquires most gruesome characteristics, a typical frenetic text would distance its reader in time, further away from the present age of Rationalism and Enlightenment. Such movement toward the barbaric and mysterious past would make events more acceptable. We find this technique in Storozhenko's novella. Cazotte opts for a different strategy and distances us geographically, by calling his novella "a Spanish tale." Spain, considered to be a land of violence and passions, played a symbolic role in the Gothic movement.[352] Like Cazotte, Storozhenko also moves his narrative geographically, in addition to distancing it in time. He places it in an unknown remote location in the middle of the boundless Ukrainian steppe. The main narrator mentions that he comes upon a solitary inn, where he encounters the mysterious hundred-years-old bard, by

[351] As Sartarelli notes, "the Oriental tales […] were so frequently imitated in eighteenth-century France; the *Contest de fées* (Fairy Tales) of Mme d'Aulnoy, the *Contes de ma Mère Loye* (Tales of Mother Goose) by Charles Perrault, collections such as the *Cabinet des fées* (containing works by imitators of Perrault and d'Aulnoy) as well as the translation of the *Thousand and One Nights* and its many and often satirical imitations, were all rather common fare for readers of the time and their magic fairly taken for granted." Sartarelli xi. Moreover, Cazotte himself published a story very early in his career as a writer, which imitated the contemporary vogue for the Oriental tales, *La Patte du chat, Conte zinzimois* (ca 1740-1741). Moreover, in 1788 he published in Geneva *Suite des mille et une nuits*—"a collection of Oriental tales adapted from an Arab manuscript translated by Dom Chavis and recast by Cazotte." R. Sieburth and J. Gordon, "Chronology," in *The Devil in Love*, by Jacques Cazotte (New York: Marsilio, 1993) 161, 165.

chance, after the driver of his post horses loses his way due to night blindness.[353] The bard takes on in the eyes of the narrator the characteristics of the ancient titan, Saturnus: "I have never seen anything like this: white hair, thick as a forest, covered his forehead; his bushy brows have crawled over his eyes, and his broad beard almost reached his waist. If I could, I would just take a brush and paint Saturnus from him" (S's "TDiL": 79).[354] It is almost as if the narrator encounters an ancient earth spirit—a preserver of wisdom and memory of the past—who opens before the contemporary 19th-century narrator an ancient world, coated in the mists of the supernatural realm.

What brings the stories even closer together is the fact that both include scenes during which the main protagonists either dream or think they are dreaming. In this state they come across the supernatural realm. The narrator of Cazotte's novella mentions the possibility of a dream or a nightmare, when speaking about Alvaro's analysis of his relationship with the Devil. According to Todorov, "[…] Alvaro hesitates, wonders (and the reader with him) whether what is

---

[352] See chapter 3 of this dissertation, p. 122, on a similar portrayal of Italy.

[353] Oleksa Srotozhenko, "Zakokhanyi chort" [The Devil in Love], in *Tvory v dvokh tomakh* [Works in Two Volumes] (Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1957) 79. "Рушили—ледве коні везуть; не схаменулись, як ніч. Погонич повертає то у той бік, то в другий—загубив, гаспидів син, дорогу,—лає і коней, і хто їде, і ніч, і степ. —Куди тебе нечиста мати носить?—питаю погонича,—дорога пряма, як стрілка, а ти крутишся, як муха в окропі? —Коли ж нічого не бачу,—каже погонич і віжки кинув,—у мене куряча сліпота." [Finally we set on the road, but the horses were barely moving; and before we knew it, the night set in. The driver is now turning this way and that way. It appears that this son of jackass has lost his way! He curses the horses, and the riders, and the night, and the steppe. "Why, the Devil, do you dart around?" I ask the driver, "the road is as straight as an arrow, but you run around like a squirrel in a cage?" "Why, but I don't see anything," replies the driver and drops the reins, "I've got night blindness].

Subsequent quotes drawn from Storozhenko's "The Devil in Love" will identify the story in parenthesis, abbreviating the title to S's "TDiL," followed by a colon and the page number, for example: (S's "TDiL": 82). The original will be provided in the footnotes.

happening to him is real, if what surrounds him is indeed reality (in which case sylphides exist), or whether it is no more than an illusion, which here assumes the form of a dream."[355] In fact, Alvaro himself suggests such possibilities. He states,

> She [Biondetta, the Devil—SK] took hold of my senses and offered me the most pleasant of dreams, the sort best fit to rest my soul from the frightful, outlandish ideas that had so wearied it. It was, moreover, a very long sleep, and my mother, reflecting one day on my adventures, would later claim that it was not a natural slumber.[356]

A similar situation obtains in Storozhenko's work when Kyrylo falls asleep in the woods: "He sat under the bush to wait for the moon to rise, and fell into slumber. When suddenly, through his dream, he feels, as if someone is dragging him [...]" (S's "TDiL": 82).[357] While in such a dream state, Kyrylo sees the Devil and the witch.

My further analysis of both works will focus on the psychological dimensions of the Devil image. As I have observed in the previous chapter, a typical Gothic (and, especially, frenetic) novel is full of suggestive dreams or nightmares, through which we might learn about the repressed painful experiences, concerns, emotions or desires of the protagonists that are normally kept away by defense mechanisms. I propose that the appearance of the Devil in the dreams of Alvaro and Kyrylo symbolizes their hidden sexuality. As the psychoanalyst Edward J. Tejirian argues: "the Devil was a complex symbol with

---

[354] "Зроду такого не бачив: біле волосся, густе, як ліс, прикривало йому високе чоло, брови насунулись на самі очі, а широка борода аж до пояса доходила. Отак узяв би пензель та й списав вам Сатурна."
[355] Todorov 24.
[356] Jacques Cazotte, *The Devil in Love* (New York: Marsilio, 1993) 25. Subsequent quotes drawn from *The Devil in Love* will identify the novel in parenthesis, abbreviating the title to *TDiL*, followed by a colon and the page number, for example: (C's *TDiL*: 25).
[357] "Сів він собі під кущем підождати, поки зійде місяць, та й задрімав. Аж чує крізь сон—наче хто його тягне [...]."

both conscious and unconscious meanings. Some of these meanings could be understood as projections of forbidden impulses within the self, especially sexual feelings and inner feelings of protest and rebellion […]"[358] In the next section, I will argue that the sexuality of each protagonist, Alvaro and Kyrylo, is in conflict with the established norms of their respective societies and cultures. Therefore, it needs to be suppressed and can be projected only through their dreams, as a distorted image of the supernatural.

4.2.3 *Storozhenko's Love-Stricken Devil*

Storozhenko, who in this tale does not depict the Devil as a sinister character, shows Kyrylo Kelep's Devil in a humorous light, calling him Trutyk.[359] This fact reminds us of the unique character of the Ukrainian Gothic, which I investigated in chapter 2. In Storozhenko the Gothic, even in its frenetic form, also continues to border on the comic side. Kyrylo sees the Devil for the first time, when overhearing a conversation between him and Odarka. Kyrylo at that time was in a state of the real-fantastic, or conscious-unconscious. I propose that the conversation between the Devil and Odarka in reality takes place in Kyrylo's dream.

This Devil, according to the narrating bard—i.e., the grandson retelling Kyrylo's adventures—appears as "a tall Cossack, in crimson topcoat, in black

[358] Edward J. Tejirian, *Sexuality and the Devil: Symbols of Love, Power and Fear in Male Psychology* (New York and London: Routledge, 1990) 180.
[359] Interestingly, when discussing Gogol', Kent mentions a similar peculiar kind of the "Russian" [here, Kent obviously meant either Rus'ian or Ukrainian] Devil, "who is at once earthy (e.g., he's not above trying to seduce a married woman—who is not above being seduced) and frightening […]" Kent, "Introduction," xviii.

velvet pants and yellow boots [...] such a [handsome—SK] man, one could not find a better one in the regiment" (S's "TDiL": 82).[360] It is worthwhile noting at this point that in the story there is no direct depiction of Kyrylo's appearance. The Devil persuades and tempts the witch to become his forever. What transpires with the Devil and Odarka is reflected by Kyrylo as if in a mirror. For example, when the Devil kissed Odarka: "somehow [Kyrylo's—SK] lips itched, and here, out of nowhere appeared a frog, jump!—and before he realized, he had kissed the devilish beast" (S's "TDiL": 83).[361] Such mirroring effect leads me to the conclusion that Kyrylo and the Devil might be the same person.[362] In other words, the description of the Devil is, in fact, an oblique description of Kyrylo: the Devil is a projection of Kyrylo's inner sexuality, his physical desire, which breaks through the defense mechanisms of the unconscious in the deflected image of the Devil.

Kyrylo enters into a conversation with the Devil and Odarka. The Devil persuades him to second his agreement with Odarka, because in his opinion, Kyrylo's soul is pure: "there is no purer soul than those diabolical creatures' [i.e., the Cossacks'—SK]; they live according to Holy Scripture: they do not socialize with women, they fight with the Infidels and protect the Orthodox faith" (S's "TDiL": 84).[363] I believe that through these Devil's words, Kyrylo expresses (albeit with much irony) an idealized Cossack ethos, which does not permit

[360] "Високий козак у кармазиновім жупані, в чорних оксамитових штанях і жовтих чоботях [...] такий з нього чуприндир, що кращого не знайти і у коші!"
[361] "[...] якось губи [Кирила—SK] засвербіли, а тут де не взялась жаба, плиг!—і не схаменувсь, як чоломкнув бісову тварюку."
[362] I thank Prof. Natalia Pylypiuk for this idea.

contacts with women during military service. Hence, if we take the relationship between the Devil and Odarka as a metaphor for forbidden contact, we might have an additional confirmation to the fact that the Devil is the Cossack Kyrylo's inner voice or his *alter ego*.

Let us consider one more episode. As I have already mentioned, when Kyrylo sees the Devil kissing Odarka, it seems to Kyrylo that he has kissed a frog. According to Bruno Bettelheim, who analyzed children's fairy tales from a psychoanalytical perspective, the image of a frog in fairy-tales symbolizes the fear and disgust of first sexual contacts.[364] In my opinion, Storozhenko's story shows how Kyrylo's initial disgust from sexual contact blossoms into love toward Odarka and sexual desire. After the first kiss, in succeeding conversations with Odarka, the aversion does not return, for Kyrylo falls in love. In fact, he is in love with a woman whom he left behind before commencing military service at the Sich:

> A witch sat on the broom, nodded to [Kyrylo—SK], flew highly to the sky, and having come alongside the stars, she directed her way home. The Devil did not for once take off his eyes of her until she disappeared, and then, he sighed so deeply that the leaves began to rustle; something as if swept along the valley; the owl whistled; somewhere far away, in the swamp, the bull droned. And [Kyrylo's—SK] heart ached, and he sighed as if he had just bid farewell to that girl whom he had left long ago when leaving for the Sich. (S's "TDiL": 87)[365]

---

[363] "Нема найчистішої душі, як у тих гаспидових синів [тобто, запорожців—SK]; вони живуть по писанію: не водяться з жінками, б'ються з бусурманом і боронять віру православну."

[364] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Vintage Books, 1989) 290: "the story of the frog [...] confirms the appropriateness of disgust when one is not ready for sex, and prepares for its desirability when the time is ripe." See also pp. 28-34.

[365] "Відьма сіла на мітлу, кивнула головою до діда, високо звилася угору і, порівнявшись з зірочками, полетіла у свою хату. Чорт не спускав з неї очей, аж поки не зникла, а там так важко зітхнув, що аж листя зашелестіло; по долині мов що покотилось; свиснула сова;

If we return to our previous discussion of the Cossack ethos, it becomes obvious that here we have a confirmation of my initial hypothesis regarding the conflict between the social and the personal, that is, between the duty to lead a celibate life while performing military service at the Sich and the personal longings that such a life elicited. I should also note at this moment the symbolism of the Devil's name. He is called Trutyk, which is a diminutive form of the word "truten'" (a drone). In the light of previous discussion, this might provide even further evidence that the Devil symbolizes the careless, obligations-free side of Kyrylo.

Odarka is introduced as a witch because of the desire she provokes in Kyrylo, a desire that must be subdued by the defence mechanisms of Kyrylo's unconscious.[366] To reconcile desire with his social responsibilities, Kyrylo needs to saddle the Devil, that is to subdue his sexual desire, and to take Odarka to the hermit—an emblematic figure in the Gothic narrative who often acts as a counselor to Gothic characters. The hermit gives Kyrylo a special neck cross, which turns the Devil into his faithful servant: "The hermit went to his cell and brought out a little cypress cross, which he hanged on [my—SK] grandfather's neck. 'Now', he says, 'the Devil will become your servant, your slave. He will do whatever you order!'" (S's "TDiL": 96)[367] In psychoanalytical terms, the hermit puts Kyrylo's desire back to his unconscious. The cross is Kyrylo's guarantee that

далеко у болоті загудів бугай. І в діда серце защеміло, і він здихнув, неначе от-от попрощався з тією дівчиною, що вже давно покинув, як помандрував у Січ."

[366] For an example of Ukrainian witchcraft beliefs and the "demonization" of spouses/girl-friends as "witches" (to justify, among other things, unruly and antisocial behaviour towards them) see Natalie Kononenko, "Strike Now and Ask Questions Later: Witchcraft Stories in Ukraine," *Ethnologies* 20.1 (1998): 67-90. Kononenko's article analyzes folktales about witches (presented as fabulates) that were collected by Volodymyr Hnatiuk at the beginning of the twentieth century.

in five years he can marry the woman and return home, which gives him peace of mind. Indeed, after five years, Kyrylo marries Odarka, while the Devil disintegrates:

> Having reached the border beyond which the Devil [who in this instance assumes the form of a horse—SK] was not allowed to go, [my—SK] grandfather dismounted and said to the Devil: "Goodbye, Devil; remember me kindly. Thank you for your loyal service!" Once the grandfather uttered the final word, the horse turned into a bird. Suddenly, out of nowhere a myriad of hellish rooks appeared and croaked all around them […] Before my grandfather knew it, the birds from the Hell have torn Trutyk [i.e., the Devil—SK] to pieces. (S's "TDiL": 97)[368]

The image of the Devil's death takes a very violent, dark form in the story, typical of the frenetic school. The reader does not only learn that the Devil vanishes, but is able to mentally witness the picture of his bloody dismemberment—something, which would not penetrate the pages of the sentimental Gothic of Radcliffian tradition. Together with Trutyk's disappearance, Kyrylo's *alter ego* also vanishes, since he finished his military life and is ready to proceed to the new stage in his life: family life with Odarka, his wife.

---

[367] "Пустельник пішов у свою келію, виніс кипарисний хрестик і надів його на шию дідові. 'Тепер,—каже,—він [Чорт—SK] у тебе, як наймит, як крепак: що звелиш, то й робитиме!'"

[368] "Доїхавши до тієї межі, що дальш на чорту їхать не можна, дід зліз та й каже: 'Прощай, чорте, не поминай лихом; спасибі тобі за вірну службу!' Тільки дід договорив це слово, так кінь і перекинувсь у птаха. Як же закрякає гемонське гайвороння [...] дід і не схаменувсь [...] як вони вже й пошарпали Трутика [Чорта—SK] на шматочки."

4.2.4 *Cazotte's Love-Stricken Devil*

In Cazotte's novella, Don Alvaro Maravillas is also a military man, similarly to Storozhenko's Kyrylo. But this does not lead to the exclusion of women from his life. As Alvaro states:

> At the age of twenty-five I was a Captain of the Guards in the service of the King of Naples. We lived much of time in our own company, and as young men are wont to live: that is, chasing women and gambling, as long as there was money in our purses, or otherwise philosophizing in our quarters when left without means. (C's *TDiL*: 3)

Sexual contacts with the opposite sex were not absent in Alvaro's case. Thus, the symbol behind the image of the Devil attains particular meaning. The Devil appears before Alvaro first in the dreadful, nightmarish image of a camel's head. The description of such an abominable apparition is full of frenetic characteristics:

> Scarcely had I finished calling when at once a double window opens up above me, at the top of the vault: a torrent of light more dazzling than the daylight pours down from it, and a great camel's head as ghastly in its dimensions as in its form appears at the window; its ears especially were enormous. Opening its muzzle, the abominable spectre, in a tone matching the rest of the apparition, answers my call: *Che vuoi?* It bellowed.
>
> All the vaults and all the caverns in the vicinity rang out in emulation of that terrible *Che vuoi?* (C's *TDiL:* 9)

Despite his initial terror, Alvaro, like Kyrylo, does not develop a fear for the Devil. Rather he is interested in him. Similarly to the Devil's transformation into an animal (a horse) in Storozhenko's story, Cazotte's Devil also turns into a servant for Alvaro, assuming first the shape of a small dog, and later anthropomorphizing into a page.

But in Cazotte's novella the Devil assumes the appearance of both a female and a male page. The narrator frequently changes the gender of the latter, by calling the page either Biondetta or Biondetto. But even under male guise, the page has very feminine characteristics: "[…] he [Biondetto—SK] was untangling his hair with his fingers. No comb of finer ivory ever ran through a denser forest of ash blond tresses; their slender grace was equal to all their other perfections" (C's *TDiL*: 21). Alvaro is torn apart by his attraction to a female and a male image of the Devil. Not being able to decide, he starts dating a courtesan, just to distract himself from thinking of the page. Interestingly, in this instance, Alvaro thinks of the page as of a male:

> I decidedly did not know if I was capable of sending *him* away from me: in any case, I had not the strength to will it. I now averted my eyes to avoid seeing *him* where *he* was, and I was seeing *him* everywhere *he* was not […] I found in their [courtesans'—SK] milieu […] a continual flouting of reason which for a few fleeting moments would release me from the shackles of my own. [italics are mine] (C's *TDiL*: 32)

The courtesan notices his affection for the page and attempts to dispose of him. Biondetto is wounded, suffering from the attack of a secret assassin. From this moment on until almost the very end, the page appears only in the image of a woman. The metamorphosis of the page is a stratagem of the Devil, who, thus, allows Alvaro not to register his homosexual inclinations. After the page is wounded, Alvaro finally understands his love to Biondetta and his feelings are presented as heterosexual love. However, according to Bayer-Berenbaum, in Gothic texts, pregnant with the images of supernatural, even "the possibility of mistaken gender plants the potential for homosexuality in heterosexual

relations."[369] In Cazotte's romance, we do not merely see the possibility. We actually observe Alvaro's struggle between his desire for a woman and a very effeminate man. Andriano's study confirms my observation,

> Cazotte's novella is ambiguous in another way that has not been emphasized. Boundaries between subject and object, between masculine and feminine are constantly being strained throughout the text, both in the French grammar and in the imagery. When Biondetta is disguised as a page boy, Alvare always refers to her as "il," as though he mistakes the garment for the person. But "Biondetto" is really an image of Alvare himself—as servant of the demon he has conjured. Or, if one reads erotically, Biondetta/Biondetto provides fantasy for both hetero- and homosexual male readers.[370]

Having devoted himself to Biondetta, Alvaro wishes to introduce her to his mother to ask for her blessing of their union. Biondetta strongly opposes his idea. According to her, true love does not need social approval and she attempts to prevent his trip but in vain. On their way to Alvaro's mother, he avoids any physical contact with Biondetta, since he is afraid to give in to his feelings and suspects that such an action will bring to the surface deeper, darker feelings, which he hid in his unconscious. Alvaro's apprehensions indeed become true. When he gives in to Biondetta's sexual demands, she no longer comes to him in the image of a woman. What appears instead is the Devil, a male symbol, the symbol of homosexual desire. In Alvaro's words, when the Devil presented himself, "[…] my senses continue to rebel all the more imperiously as they cannot be checked by reason. They deliver me defenseless to my enemy: he takes full advantage and easily makes me his conquest" (C's *TDiL*: 76). Thus, his inner

[369] Bayer-Berenbaum 41.
[370] Andriano, *Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction* 19.

homosexuality wins over, and only a conversation with his mother and a priest saves his sanity. As the priest says,

> Undoubtedly, señor Alvaro, you have just escaped the greatest danger to which a man can be exposed by his own fault. You provoked the Evil One, and through a series of foolish acts provided him with all the disguises he needed to deceive and destroy you […] He did seduce you, yes, but he did not succeed in corrupting you. (C's *TDiL*: 83)

The priest warns Alvaro that the same feelings might return. Having understood Alvaro's homosexual inclinations, the priest suggests to "[f]orm a lawful bond with a person of the female sex; let your worthy mother preside over your choice; then […] you shall never be tempted to take her for the Devil" (C's *TDiL*: 84). Thus, the priest attempts to protect Alvaro from the resurgence of homosexual feelings by means of a legal marriage to a woman, approved by his mother.

As we can see, Storozhenko's and Cazotte's works have much in common: namely, a military protagonist, the appearance of the Devil, the mediation of a holy man, successful/unsuccessful marriage at the end of the protagonist's adventure, the *skaz* technique and the frenetic narrative style. Most importantly, at the heart of both works lies the myth of the Devil in love—a symbol of the main protagonist's repressed sexual desire. In Cazotte's case, the Devil represents the latent homosexual urge of Don Alvaro that is in conflict with the societal norms of his time. In Storozhenko the Devil stands for the Cossack Kyrylo Kelep's suppressed sexual desire at a time when military laws forbid men to engage in intimacy with women. However, in order for me to state with certainty that Storozhenko's story has literary origins that extend specifically to Cazotte's novella and not just the Gotho-frenetic tradition per se, it is important to

consider the possibility that the two authors might have been inspired, independently, by some universal European myth of 'the devil in love'. This is especially interesting given their documented fascination with folklore. But first, let me say a few words about the influence of folklore on the frenetic branch of the Gothic movement.

4.2.5 *The Frenetic Gothic and Folklore*

The influence of folklore and oral tradition on the Gothic literary current has long been a point of interest among scholars examining the origins of the Gothic movement. One of the more recent works that raises this topic is Jason Harris's monograph *Folklore and the Fantastic in Nineteenth-Century British Fiction.*[371] Although the scholar does not make it the focal point of his research, he does include a subsection, titled "Folklore and the Gothic," which is of a special interest to me.[372] According to Harris, "the Gothic and other literary traditions of fantasy and the fantastic have extended and stylized motifs and metaphysics that were long-standing in folklore to begin with."[373] The scholar quotes from an array of literary critics who have already acknowledged the influence of folk traditions on the Gothic. For instance, he notes that in her book *The Gothic Tradition in Fiction,* Elizabeth MacAndrew—one of the pioneer researchers of the Gothic genre—stresses the Gothic's dependence on various forms of folklore such as

[371] Jason Marc Harris, *Folklore and the Fantastic in Nineteenth-Century British Fiction* (Hampshire, England and Burlington, VT: Ashgate, 2008).
[372] Harris 19-20.
[373] Harris 19.

myth, fairy tale, medieval romance, and ballad.[374] Harris also pays special attention to David Punter who, "in *The Literature of Terror* identifies folk ballads as the counterbalance to post-Enlightenment literary conventions and the source of the supernatural machinery that highlights the Gothic genre."[375] In his turn, Harris underscores points of contact between the Gothic and folklore by drawing our attention to just one common feature between the two—namely, their emphasis of a "disconcerting location" where the terror resides. As he observes,

> Gothic atmosphere emphasizes both terror and the picturesque in the context of a disconcerting location—typically an impressive building, such as a castle, tower or manor, juxtaposed with a wild frontier, such as a moor. These topographical tensions are reminiscent of folk legends where supernatural beings also police the borders between wild and civilized locales.[376]

Thus, there appear to be serious connections between folk tradition and the Gothic. What is more important for me is that such connections are an emblematic characteristic specifically of the frenetic Gothic school, which makes the supernatural its focal object. By contrast, novels belonging to the sentimental school of the Gothic give only partial exposure to the supernatural realm, presenting it only marginally, often as a folk superstition, and then disposing off it at the end of such novel via rational explanation. Consequently, the presence of folkloric elements in Storozhenko's tale should not detain us from classifying it as Gothic, to be more precise, as frenetic Gothic.

Storozhenko and Cazotte both belong to the Gotho-freneticist discourse. Therefore, the supernatural machinery is especially vivid in their tales, which

[374] MacAndrew 3, 9.
[375] Harris 20.
[376] Harris 19.

contain quite an obvious reference to the folkloric tradition. I have spoken earlier of Cazotte's fascination with oriental fairy tales and folklore in general, documented by the scholars. Let me quote here from one more source—namely, an article, penned by V. M. Zhirmunskii and N. A. Sigal, "U istokov evropeiskogo romantizma" [At the Sources of the European Romanticism], which offers an in-depth analysis of Cazotte's oeuvre and its possible sources.[377] For instance, when considering Cazotte's early *belles lettres*, in particular his poem "Ollivier" (1763), the scholars note a fascinating blend of the Gothic and the folkloric traditions:

> The elements of the Gothic with its specific paraphernalia—Medieval ruins, ghosts, bloody deeds […] are reflected in two embedded ballads from [Cazotte's—SK] poem "Ollivier" (1763). These ballads are written in folk style with a refrain, which is not connected with the theme of a stanza—a typical characteristic of the folkloric tradition; the language is full of archaisms and deviations from literary norm […] Later on, these ballads attracted the attention of the Romantic poet Gérard de Nerval, a noted connoisseur and an expert of French folklore who wrote a biographical essay about Cazotte for the new edition of his *The Devil in Love* (1845).[378]

When investigating the sources of the supernatural in *The Devil in Love,* Zhirmunskii and Sigal also find folkloric precedents behind the fantastic world of spirits, while at the same time acknowledging the influence of "written sources,"

[377] V. M. Zhirmunskii and N. A. Sigal <http://lib.ru/INOOLD/UOPOL/wallpoll0_2.txt> (last accessed 30 January 2010).

[378] V. M. Zhirmunskii and N. A. Sigal <http://lib.ru/INOOLD/UOPOL/wallpoll0_2.txt> (last accessed 30 January 2010). "Элементы «готики» с ее специфическими аксессуарами—средневековыми руинами, призраками, кровавыми злодеяниями […] нашли свое отражение и в двух балладах, введенных в поэму «Оливье». Баллады эти написаны в народном стиле, с характерным для фольклорной традиции припевом, не связанным с содержанием строфы; язык изобилует архаизмами и отклонениями от литературной нормы. […] Впоследствии на эти баллады обратил внимание поэт-романтик Жерар де Нерваль, знаток и ценитель французского фольклора, написавший большой биографический очерк о Казоте для нового издания «Влюбленного дьявола» (1845)."

such as the writings of the famous alchemist and occultist, Paracelsus (1493-1541):

> At this time the traditional religious perception of the Devil and evil spirits is being reexamined. In place of religious abstractions of good and evil we find an enigmatic and complex, poeticized and fantastic world of supernatural beings—sylphides, elves, "elemental spirits," powerful, but not omnipotent, immortal but open to passions and suffering […] We learn about these beings partially from the writings of Paracelsus, and partially from the folkloric legends, cast into the poetic form of a ballad or a saga, in which everyone seems to take interest starting from the 1760s.[379]

The same interest in oral tradition is characteristic for Storozhenko, whose literary activity was nurtured by Ukrainian folklore. Storozhenko himself speaks of it in his letters,[380] and a number of scholars (such as Mykola Zerov, Bohdan Lepkyi, Arsen Ishchuk, Petro Khropko and Uliana Baziuk) attested to this fact.[381] To give just one example: Khropko notes that "Storozhenko artfully creates

---

[379] V. M. Zhirmunskii and N. A. Sigal <http://lib.ru/INOOLD/UOPOL/wallpoll0_2.txt> (last accessed 30 January 2010). "переосмысляются […] традиционные религиозные представления о дьяволе и злых демонах. На смену религиозной абстракции добра и зла приходит загадочный и сложный, поэтизированный и фантастический мир сверхъестественных существ—сильфид, эльфов, 'духов стихий', могущественных, но не всесильных, бессмертных, но открытых страстям и страданиям […] Представления об этих существах заимствуются частично из сочинений Парацельса и других, частично из народных поверий, облеченных в поэтическую форму баллад или сказаний, которыми начиная с 60-х годов XVIII в. все более пристально интересуются […]"

[380] Oleksa Storozhenko, "Lysty," [Letters] in *Marko prokliatyi. Opovidannia* [Marko the Cursed. Short Stories] (Kyïv: "Dnipro," 1989) 561-586.

[381] Mykola Zerov, "Braty-blyzniata (Istoriia i pobut u Storozhenkovii povisti)," [The Twin Brothers (The History and Everyday Life in Storozhenko's Long Story)], in *Ukraïns'ke pys'menstvo* [Ukrainian Writers], compiled by M. Sulyma (Kyïv: "Osnovy," 2003) 750-752; Bohdan Lepkyi, "Oleksa Storozhenko," in *Marko prokliatyi,* [Marko the Cursed] by Oleksa Storozhenko (New York: "Howerla," 1954) 6-7; Arsen Ishchuk, "Oleksa Storozhenko," in *Tvory v dvokh tomakh,* [Works in Two Volumes] by Oleksa Storozhenko (Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1957) 15; Petro P. Khropko, "Oleksa Storozhenko i ioho literaturna spadshchyna," [Oleksa Storozhenko and His Literary Legacy] in *Marko prokliatyi. Opovidannia,* [Marko the Cursed. Short Stories] by Oleksa Storozhenko (Kyïv: "Dnipro," 1989) 12; Uliana Baziuk, "Lehenda pro velykoho hrishnyka ta ïï fol'klorno-literaturni interpretatsiï (na materiali ukraïns'koï romantychnoï prozy XIX stolittia)," [The Legend About a Great Sinner and Its Folkloric and Literary Interpretations (on the Basis of the 19th-Century Ukrainian Romantic Prose)] *Visnyk L'vivs'koho universytetu: Seriia filolohichna* 31 (2003): 165-178. Available on-line: <www.lnu.edu.ua/faculty/Philol/www/visnyk/31/zcf.doc> (last accessed 17 February 2010).

original plots, basing himself on the outline of a proverb, or following an oral narrative, a legend or a folk belief."[382] In terms of Storozhenko's tale "The Devil in Love," Khropko proclaims that it is based on a legend about the *amour* between the Devil and a witch, as well as on a number of folk narratives about resourcefulness and the quick wit of Zaporozhian Cossacks.[383] Unfortunately, Khropko does not cite any specific folkloric sources to prove his statement. It is easy to agree with him as to the second, more general part of his statement regarding the folklore about Zaporozhian Cossacks because there are many folkloric elements in "The Devil in Love."[384] However, the absence of any bibliographic references to a specific legend, on which Khropko thinks Storozhenko built his tale, is surprising and raises doubt about his assertion. In fact, I examined several collections of Ukrainian folktales, collected and published during the 19th and 20th centuries, and not one features a story, similar to Storozhenko's. [385] Hence, Khropko's ungrounded statement about the existence of a specific legend of love between the Devil and the witch can be regarded as an

[382] Khropko, "Oleksa Storozhenko i ioho literaturna spadshchyna," 12. "О. Стороженко майстерно вибудовує оригінальні сюжети на каркасі прислів'я чи приказки, за мотивами переказу, легенди, повір'я."

[383] Khropko, "Oleksa Storozhenko i ioho literaturna spadshchyna," 13. "оповідання 'Закоханий чорт' […] основане на повір'ї про кохання між чортом і відьмою та переказах про кмітливість запорожців."

[384] For an analysis of Ukrainian legends about Cossacks and magic, see Roman Shiyan, *Cossack Motifs in Ukrainian Folk Legends,* PhD Diss. (Edmonton: University of Alberta, 2006) 109-124.

[385] Mikhail Dragomanov, comp., *Malorusskiia narodnyia predaniia i rasskazy,* [Little Russian Legends and Tales] Izdaniie Iugo-Zapadnogo Otdela Imperatorskogo Russkago Geograficheskago Obshchestva (Kiev": Tipografiia M. P. Fritsa, 1876); Boris Grinchenko, comp., *Iz" ust" naroda: Malorusskie razskazy, skazki i pr.* (Chernigov": Zemskaia Tipografiia, 1901); Volodymyr Hnatiuk, comp., "Znadoby do ukraïns'koï demonolohiï," [Contributions to Ukrainian Folk Beliefs About Spirits] *Etnohrafichnyi Zbirnyk Naukovoho Tovarystva im. Shevchenka* 33-34 (L'viv, 1912); Mykola Levchenko, comp., *Kazky ta opovidannia z Podillia v zapysakh 1850-1860-ykh rr.: Vypusk I-II,* [Folk- and Fairy-Tales from Podillia Region as Recorded in 1850s-1860s: Issues I-II] (Kyïv: Ukraïns'ka Akademiia Nauk, 1928); Anatolii L. Ioanidi, comp., *Lehendy ta perekazy,* [Legends and Memorata] Ukraïns'ka narodna tvorchist' (Kyïv: Naukova dumka, 1985); Mykola

example of meta-folklore (i.e., folklore about folklore)—in other words, an assumption about the existence of folkloric sources for the text, which resembles a folkloric narrative both thematically and structurally. I should note that Storozhenko's and Cazotte's texts indeed follow oral tradition in many ways. Let me point to some of these elements, which make them resemble a typical folktale and may account for Khropko's statement, in case of Storozhenko. First and foremost, both stories present a pastiche of similar fairy-tale motifs in their plots. Both reflect a universal folkloric motif of love between a mortal and a supernatural figure (here, the Devil).[386] Within the framework of this broader motif, Storozhenko introduced other, minor folktale elements into his story, such as a contract with the devil, servitude to achieve redemption, riding a devil,[387] and a devil's transformation into an animal.[388] Also, if we search under the broader category of "demon" rather than "devil," we will find additional motifs in Stith Thompson's *Motif-Index*, such as "demon as familiar spirit," "demon lover," and "saint wrests soul from demons," which surface in Storozhenko's tale as well.[389] Cazotte's narrative shares many of these motifs with Storozhenko. On a formal level, both authors also closely adhered to the *skaz*-narrative technique and utilize

---

Zinchuk, comp., *Kazky Hutsul'shchyny: Knyha 1*, [Folktales from Hutsul Region: Book 1] Ukraïns'ki narodni kazky (L'viv: Vydavnytstvo "Svit," 2003).

[386] See Stith Thompson, *Volume 5: L-Z*, in *Motif-Index of Folk-Literature. Electronic edition* (Charlottesville, Virginia, USA: InteLex Corporation, 2000): <http://www.library.nlx.com.login.ezproxy.library.ualberta.ca/xtf/view?docId=motif/motif.00.xml;chunk.id=div.motif.pmpreface.1;toc.depth=1;toc.id=div.motif.pmpreface.1;brand=default&fragment_id=> (last accessed 28 September 2010). "T91.2. Love of mortal and devil." "T91.2.1. Devil would be maid's paramour." "T91.3. Love of mortal and supernatural person." *Volume 3: F-H.* "G303.9.4.7. Devil tempts girl"; "T332. Man tempted by fiend in woman's shape."

[387] See Natalie Kononenko on folkloric motifs in Storozhenko's "The Devil in Love," in *Slavic Folklore: A Handbook*, Greenwood Folklore Handbooks (Westport, Connecticut and London: Greenwood Press, 2007) 166.

[388] Thompson, *Volume 2: D-E.*

a structure, typical for oral narrative. Such dependency on the oral tradition, which is shared by both authors, reinforces the similarity between their eponymous texts.

However, while it is altogether possible that both Storozhenko and Cazotte drew, independently, from some universal, European fairy-tale or myth, no one has yet identified the origins of the "devil in love" narrative. I propose to investigate whether such an *ur*-myth or *ur*-tale exists by turning to Antti Aarne's *The Types of the Folktale: A Classification and Bibliography.* Written in 1910, enlarged by Stith Thompson in 1961 and updated by Hans-Jörg Uther in 2004, the Aarne–Thompson–Uther classification system groups folktales by motifs, be they a character, an important item or object in a tale, an action, etc. Having identified similar motifs in a number of tales, Aarne (and later, Thompson and Uther) classified related tales and assigned a number to them, which led to the establishment of a catalogue of the universal tale types, known now as Aarne–Thompson–Uther types (ATU types).[390]

A detailed look at the types' index, however, does not reveal a specific type and/or subtype, upon which the "devil in love" could be based. In fact, the ATU types pertaining specifically to the Devil have very little in common with the plot of "the love-stricken devil" and focus rather on the image of the Devil as a trickster (and an unlucky one at that), whose attempts to capture human souls

[389] Thompson, *Volume 2: D-E*, and *Volume 3: F-H.*
[390] Hans-Jörg Uther, *The Types of International Folktales: A Classification and Bibliography. Based on the System of Antti Aarne and Stith Thompson*, vols. 1-3, FF Communications 284-286 (Helsinki: Academia Scientiarum Fennica, 2004).

are more often than not overturned either by God, saints, or a witty protagonist.[391] On the level of the tale type title, the closest to Storozhenko (and Cazotte) could have been the tale types 1476B (Devil as husband) and 311 (Devil as suitor), which invoke the motif of the Devil acting as a paramour but their plots develop differently. The plot of the tale type about the Devil as husband, which ATU index offers, is an example of an anecdote about old maids who cannot find husbands and are so desperate that they would even agree to marry the Devil himself.[392] The focus here is shifted toward the female protagonist, rather than resting on the male protagonists and the Devil, as it does in two tales under analysis. Moreover, this tale type features no masculine protagonist who could

[391] The list in ATU index pertaining to the "Devil" is rather long. Here is a representative selection of several tale types, where he appears: "Devil abducts princess 301, abducts princesses 301, abducts rich man 832, abducts several brothers 327G, advises woman to procure abortion by using magic 755, already dead (cannot collect money) 822*, always blamed 846, and animal 1131, and farmer 1059*, and farmhand 1132, 1153, and girl 1180, and God 1030, 1184, and God dispute 773**, and God frighten one another 1145, and God have contest of creation 773, and helper 1048, and lawyer 1186, and man 1000-1190*, and old woman 1353, and servant 475, and smith 330, and thunder-god 1148B, and woman 1169, 1172, 1176, 1180, 1183, 1187, 1188, 1192, 1199, 1199A, annoyed by crossed straps on soldier's knapsack 1168, as creditor cheated 822*, as God's greatest enemy 1425, as helper 832, 1187, 1191, as host at dinner 821B*, as husband 1476B, as master builder 810A*, 1191, as mower 752C, 820B, as mythical creditor 822*, as suitor 311, as unfaithful companion forces change of roles 531, asks shoemaker to make shoes for him (shoe his horse) 815*, at confession 818*, at grindstone 1178**, called by carelessly spoken word (curse) 813A, cancels contract 756B, cannot accomplish impossible task 1171—1180, cannot endure cross 1166*, cannot endure quarrelsome wife 1164, cannot overcome magic tool 811A*, cannot solve riddles 1178, carries off lawyer 1186, carries off man 813B, carries off old maid 1476B, carries weaver in a sack 1177, demands compensation 1184, claims first being to cross bridge 1191, claims soul 1188, defeated in fight with man 305, demands to spend first night with bride 1165, devours corpses 407, escapes 1188, 1199A, expelled 1147*, 1164, 1168C, expels Solomon (other person) from hell 804B, fears crucifix 1168, fears magic circle 1168, fears shoemaker 1168, fears thunder and lightning 1165, fears Virgin Mary 1168C, forged to chain 803, freed by hunter 1164, frightened by wolves 1150, frightens false ghost 1676, fulfills labor contract 810A, gives magic stone to man 593, gives up trying to guard unmanageable wife 1352, has to do penance 810A, helpless against strong man 650A, helps slandered man 571B, helps with haying (mowing) 820B, ignorant of object 1650, in bottle 862, in disguise 815*, 839A*, 921B," etc. Uther 3: 168-169.

These tale types belong to a variety of genres, such as tales of magic, religious tales, and anecdotes. I offer them here to show that not one type, dealing specifically with the Devil, has anything in common with the plot of "the love-stricken devil."

serve as Devil's adversary and a rescuer of a heroine. The plot of the tale type 311 (Devil as suitor) is also quite different. It belongs to the tales of magic and narrates about the fate of three sisters who are taken by the demon and how the youngest sister tricks the demon and manages to escape herself and sometimes also rescue her siblings.[393] As we see, the focus here again rests on the female protagonists and the ordeal they must overcome. Thus, neither of the two could serve as an ur-tale for the stories under analysis.

Since the search for "the devil in love" narrative returned no results, I expanded the query criteria to a wider category. First, I considered "love" category but it did not contain any type, related to the tales under analysis [Uther, 2004, 3: 215], therefore, I broadened the search parameters to "the Devil" per se, basing myself on the first part of the narrative's theme under analysis. The broader category that includes "the Devil" theme—"supernatural adversaries"—offers us some parallels with the following tales of magic where the Devil or his various hypostases (e.g., the Ogre, Giant, Dragon, Cobold, Magician, Cannibal,

---

[392] "1476B *Old Maid Married to a Devil'* (previously *Girl Married to a Devil*). […] An old maid who is tired of living alone cries out in despair, 'I would even marry the devil, if he would have me!' The devil comes and carries her off (marries her). [G303.12.5]" Uther 2: 236.

[393] "311 *Rescue by the Sister*. Two sisters, one after the other, fall into power of a demonic suitor (cannibal, dragon, magician, devil) and are taken into his (subterranean) castle [R11.1, T721.5]. There the sisters open a forbidden room full of dead bodies, in the course if which the key (a magic egg, apple) becomes bloody, or they refuse to eat human flesh [C611, C227, C913]. The demon kills them for their disobedience [C920].

Using a trick, the third (youngest) sister escapes from the same fate. She finds her sisters and resuscitates them by putting their bones together [R157.1]. She hides them beneath some gold in baskets (bags) and persuades the demon to carry the baskets home without looking into them [G561]. Cf. Type 1132.

The youngest sister pretends to marry the demon and leaves a skull (straw dummy) dressed as a bride to deceive him. Unwittingly the demon carries this sister home in the third basket. Or she smears herself with honey and feathers and escapes as a 'strange bird' [K525, K521.1]. Cf. Types 1383, 1681. The demon is burned in his own house or is killed in another way [Q211]. Cf. Type 312." Uther 1: 191.

etc.) are defeated.[394] The Devil is indeed overcome in both Storozhenko and Cazotte, owing to the hero's adherence to the advice of a holy man. However, the Devil paradigm in Cazotte and Storozhenko does not symbolize simply an encounter with evil and a victory over it or the fulfillment of a quest, as it would in a folktale, but possesses a complex psychological meaning. In this it differs from the abovementioned ATU tale types' cluster. The psychological dimension surfaces in each narrative thanks to a special emphasis on the dream state of the protagonists, in which they first come in contact with the supernatural realm. Thus, unlike a typical fairy-tale where the supernatural is an integral part of the fictional universe, "The Devil in Love" by Storozhenko and *The Devil in Love* by Cazotte both betray an element of doubt as to whether the hero indeed experienced it or whether he simply dreamt it all up. The emphasis on the dream state of each protagonist indicates that the Devil may present a symbolic visualization of something inside the protagonist's mind, which breaks through the defence mechanisms during his sleep. Hence, in Cazotte and Storozhenko the focus moves from the idea of a quest of the protagonist, which is realized in the defeat of a supernatural adversary and a marriage of a princess to the psychology of the protagonist and his behaviour at the time when he is split between his societal duties and his sexual desires that need to be subdued. He does fight the adversary, but this adversary is the one that is inside his own soul as opposed to the external threat.

[394] ATU 300-399, see especially the category "Dragon-slayer" (ATU 300, 303, 305, 314, 315, 317, 321, 328A*). Uther 1: 174.

The second broader category we can consider in relationship to the development of the plot of both works is the "supernatural or enchanted wife" (ATU 400-424), where the Devil also appears.[395] The elements of the tale types from this category are present in Cazotte's and Storozhenko's narratives, but to a much lesser degree, since the focus of both works is on the protagonist and his "inner" adversary (i.e., the Devil)—hence, the name both authors gave to their tale is "the devil in love," and not "the devil and X" (e.g., the princess). This tale type cluster finds its equivalent in a witch ("enchanted princess") whom Kyrylo Kelep rescues from the grips of the Devil. Storozhenko seems to adhere to this category more closely, in a sense that he presents the witch Odarka as an innocent girl possessed by evil with whom his protagonist falls in love and whom he tried to rescue from the Devil. In this he differs from Cazotte, who modifies this tale type heavily. The bewitched Biondetta who captures Alvaro's heart turns out to be evil itself. Thus, the "enchanted princess" type finds a negative interpretation in the French text. Here it is a villainous and treacherous "succubus" or even "incubus" if we remember that this being takes on both feminine and masculine forms (Biondetta and Biondetto), and, moreover, that behind its human façade lurks the Devil himself. In fact, it is the male who becomes the victim of the evil being's advances in Cazotte's tale, which offers an interesting literary take on, and even a reverse of, the traditional folktale's gender roles.

[395] Uther 1: 231-247. There is also a broader category of "supernatural or enchanted husband" (ATU 425-449) that includes a subcategory "animal husband." Uther 1: 247-265. Given the fact that the Devil in both stories, and especially Storozhenko's, takes a form of an animal, I have also considered the tale types from this subcategory but they turned out to be quite different. Again, the focus was shifted toward a female personage who wronged her animal husband by exposing his secret/burning his animal skin and had to set out on a difficult quest to redeem her actions and

As this discussion shows, while both texts do show elements of a few ATU folktale types, there is not a single specific type, which could serve as an archetype for the "devil in love" narrative. Moreover, we see that both authors significantly complicate and modify the tale types they use, adding psychological dimensions and artistic twists to them. While one would expect that from an artistic work, we would not normally find similar developments and points of emphasis, let alone identical titles, in two stories of different authors unless there is a significant literary borrowing and intertextual connection that the later text projects to the one that was written before. Whilst the presentation of a demonized feminine character differs in Storozhenko and Cazotte,[396] the main protagonists seem to be very similar to each other. In fact, in the persona of Kyrylo Kelep who is fighting with his inner Devil we have almost a mirror image of don Alvaro who is going through the same ordeal.

The presence of the same fairy-tale motifs in their works as well as the absence of any clearly-identifiable *ur*-tale for the "devil in love" narrative strengthens my initial argument that Storozhenko's "The Devil in Love" must have been inspired by literary and not merely folkloric sources—namely, by Cazotte's eponymous tale. Cazotte's novella was initially translated into Russian and was published as part of collected folkloric texts, subtitled "The Same Tune

---

reunite with her husband. Consider, for example, ATU 425A "The Animal as Bridegroom." Uther 1: 248-249.

[396] Such difference between Cazotte and Storozhenko could be explained by the fact that in depicting Biondetta/Biondetto as succubus/incubus Cazotte draws heavily on Christian demonology and written sources (such as the writings of the famous alchemist and occultist, Paracelsus [1493-1541], see V. M. Zhirmunskii and N. A. Sigal [1967]).

in a New Setting or Complete Collection of Old Folk Tales."[397] Thus, it is possible that Storozhenko might not have known that *The Devil in Love* narrative was a literary creation, and—given its references to elemental spirits and Western (Spanish) setting—took it as a Western fairy-tale or legend. It is also plausible that, having liked the original plot, Storozhenko decided to transform it into a Ukrainian folkloric framework, assigning it the mythologized setting of the Ukrainian Romanticized steppe and selecting the main characters from Ukrainian historical, legendary and folkloric traditions: a Cossack, instead of an imperial military person; a witch for a sylphide; and a hermit for a family confessor.

To conclude, besides the absence of a clearly identifiable folktale type on which Storozhenko's tale could have been based, i.e., independently from Cazotte, the Ukrainian text contains a number of features that, despite its overall metafolkloric allure, make it a specific literary creation, and draw it closer to Cazotte's text. One such feature is a certain skepticism and doubt toward the existence of the supernatural, which comes about due to the perspective of a contemporary, rational narrator, who sees an encounter with the supernatural as a form of psychological distortion and madness, as errors of perception or even as a lie. To such blurring of subjective and objective realities we can add another feature, namely, the complicated treatment of good *vs.* evil. Like Cazotte, Storozhenko depicts evil, which at times assumes distinctly positive qualities (e.g., in Cazotte, Biondetta(-o) is simultaneously an embodiment of the darkest evil and a faithful servant to Don Alvaro; in Storozhenko's narrative, the Devil is

[397] "'Влюблённый дух, или Приключение Дона Альвара'. Старая погудка на новый лад, или Полное собрание древних простонародных сказок (Москва, 1795 [sic])." Schulz 10.

at once an evil seducer and usurper of the witch's freedom, but also a loyal servant to Kyrylo Kelep; his death even induces tears from the audience and the protagonist himself). These factors together with the already mentioned psychologization of his narrative testify to the fact that Storozhenko offered a literary stylization and a Romantic reworking of some general folktale types and motifs but did not follow one specific fairy-tale or legend. Thus, the close textual and symbolic proximity to Cazotte in Storozhenko's tale, which I proved on the level of narrative development and latent content, is now strengthened by the absence of a universal prototype of "the love-stricken devil" plot, which reaffirms that Storozhenko was following a particular example of the frenetic Gothic tradition. This debunks earlier scholarly assertions that Storozhenko based his tale on Ukrainian folklore alone and explains them away as coming from the imagined folkloric glamour that Storozhenko's tale emits.

My subsequent section turns to Storozhenko's unfinished novel *Marko Prokliatyi* [Marko the Cursed], a preliminary reading of which offers even more parallels to the *école frénétique*, especially Maturin's novel *Melmoth the Wanderer* and Honoré de Balzac's *Le Centenaire* [The Centenarian].

4.3 The Wandering Jew Motif: A Comparative Reading of Storozhenko's *Marko the Cursed,* Honoré de Balzac's *The Centenarian,* and Charles Maturin's *Melmoth the Wanderer*

4.3.1 *Storozhenko's* Marko the Cursed *in Ukrainian Literary Scholarship and Its Ties to the Gothic Genre*

The history of the publication of Storozhenko's novel *Marko the Cursed*—or "a poem in prose," as the author called it—spreads over nine years, from 1870 to 1879. Its first two chapters appeared in print in 1870, followed by a longer publication of eight chapters in 1876. In its current form, the work saw the light of day for the first time only in 1879.[398] The novel remains incomplete. As Bohdan Lepkyi notes: "[T]he author did not finish his work. He wrote only 11 or 12 chapters and created an outline for the whole novel. The nine remaining chapters were reworked according to the outline by someone else who has shortened them to five."[399]

In contrast to "The Devil in Love," which received almost no attention in literary scholarship, save for the sporadic mention in the introductory articles to Storozhenko's collected oeuvre, *Marko the Cursed* became a topic of investigation in a number of critical works. Poida,[400] Vasyl' Balushok,[401] Baziuk,[402] Novikova,[403] and Reshetukha[404]—to name a few—offered various

[398] Lepkyi 9. More information on the process of novel's creation and publication may be found in letters Storozhenko wrote to the publisher, Vasilii Belyi (see letters, dated between 13 December 1873 and 21 October 1874). Storozhenko, "Lysty," 563-587.
[399] Lepkyi 9. "автор не викінчив свого твору. Він написав тільки 11, чи 12 глав і зробив план цілої поеми. Останніх 9 глав опрацював по цим плянам хтось другий, стиснувши їх у 5 розділів."
[400] Poida, "Roman 'Marko Prokliatyi'."
[401] Vasyl' Balushok, "Arkhaïchni vytoky obrazu Marka prokliatoho," [Archaic Sources for the Persona of Marko the Cursed] *Slovo i chas* 11-12 (1996): 73-76.
[402] Baziuk, "Lehenda pro velykoho hrishnyka ta ïï fol'klorno-literaturni interpretatsiï (na materiali ukraïns'koï romantychnoï prozy XIX stolittia)."

approaches (literary, anthropological, folkloric, and comparative) for the analysis of the novel and its sinister protagonist. For instance, Balushok proposes to study various numinous occurrences in the novel through the prism of ancient initiation practices and rituals. On the other hand, Baziuk compares and contrasts the novel to various folk legends in order to trace Storozhenko's sources. Of special importance for my investigation, however, is the research carried by Poida, Novikova and Reshetukha, because these scholars look at *Marko the Cursed* from the perspective of the Gothic novel. In 1995, Poida hesitantly proposes that Storozhenko might have been writing a Ukrainian prototype of the Gothic or whimsical novel ("khymernyi roman"), when she comments on the failure of her predecessors to fit Storozhenko's text within the niche of a historical novel. Novikova continues Poida's argument, but hers is only a brief study that simply lists the typical Gothic features of Storozhenko's novel. She starts by saying that even though the Gothic novel is typically associated with the Pre-romantic period and Storozhenko's *Marko the Cursed* was written much later, in the middle of the nineteenth century, Gothic features are very vivid in his novel. She then points to the following Gothic features in *Marko the Cursed*: (a) a special historical time and space setting; (b) the presence of certain motifs such as the crime and punishment motif, often linked to a family sin/curse and retaliation motif; (c) an atmosphere of horrors, intensified by the numinous landscapes and interiors; (d) the presence of an evil-doer; (e) the use of mythology and folklore; (f) the theme

[403] Novikova, "Rysy gotychnoï prozy v tvori Oleksy Storozhenka 'Marko prokliatyi'."
[404] Reshetukha, "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)."

of incestuous love, high passions, and unnatural, perverted hatred; and (g) a moral conflict.[405]

Reshetukha's article goes further by comparing the presence of Gothic features and the overall plot of *Marko the Cursed* to two other emblematic works of the frenetic Gothic, namely Lewis's *The Monk* and Maturin's *Melmoth the Wanderer*. All three texts present a character, modeled on the notable "Wandering Jew," a fact on which Reshetukha bases her comparison:

> The archetype for Melmoth and Marko the Cursed was Ahasverus, who taunted and pushed away Jesus when he proceeded on his way to the Golgotha, and was, as a result, punished with immortality and eternal wandering. Ahasverus is an image of the Wandering Jew who "acts simultaneously as an enemy and a witness of Christ, a sinner, punished with an enigmatic curse." In Lewis's *The Monk* the character of Ahasverus appears only episodically. But his presence in all three novels is considered to be a bad sign.[406]

While the scholar recognizes that the character of the Wandering Jew is only episodic in Lewis's novel, she, nevertheless, pursues a comparative reading of Lewis and Storozhenko. Instead of the Wandering Jew per se, Reshetukha compares Marko to the evil monk Ambrosio. She traces the manner in which both characters fall into sin, singling out, among other features, a similar incestuous and carnal love they feel toward their sisters: "Love to a woman transformed both Ambrosio and Marko the Cursed to beasts who strove to possess the body of their 'beloved' under any circumstances; their hearts did not burn with pure love, but

[405] Novikova, "Rysy gotychnoï prozy v tvori Oleksy Storozhenka 'Marko prokliatyi'."
[406] Reshetukha, "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)," 35. "Архетипом Мельмота й Марка Проклятого став Агасфер, який ударив Ісуса Христа, коли той ішов на Голгофу, внаслідок чого був покараний безсмертям і вічними мандрами. Агасфер—образ Вічного Жида, який 'виступає ворогом і водночас свідком Христа,

instead with the lewd desire to satisfy their lust."[407] Reshetukha also stresses the "otherworldliness" of Ambrosio and Marko the Cursed, which is intensified by each character's horror-inducing gaze in both texts.[408] What the scholar finds uniquely different in these novels, however, is the fact that Marko at the end receives a chance for absolution, while Ambrosio's sin leads him to eternal ruin:

> […] Ambrosio could not preserve the pureness of his soul; therefore, his downfall is much more terrible than Marko's, although in both cases the main characters were guilty for allowing evil win over their souls. In addition, both recognized their mistakes. However, while Marko receives a chance to change for the better, Ambrosio does not; his soul is destroyed because of his own fear of punishment.[409]

Unfortunately, Reshetukha does not consider whether Storozhenko was familiar with Lewis's novel. Neither does she inform the reader when *The Monk* first appeared in the Russian Empire, whether it circulated in French translation or in the original, or whether it was translated into Russian immediately. She also neglects other facts that could have strengthened her comparative overview.

грішником, покараним таємничим прокляттям'. У романі Льюїса образ Агасфера епізодичний. Але його поява в усіх романах вважається поганим знаком."

[407] Reshetukha 36. "І Амброзіо, і Марка Проклятого любов до жінки перетворила на звірів, які прагнуть за будь-яких умов заволодіти тілом 'коханої', у їхніх серцях не горів вогонь світлого почуття, лише бажання задовольнити власну хіть."

[408] Reshetukha 37. "Отже, і в романі 'Марко Проклятий' присутній готичний мотив погляду, що навіює жах: 'подібний палаючий і всепронзаючий погляд мали Спензоне [sic] в 'Італійці' Радкліфа [sic], Амброзіо в 'Монасі' Льюїса...' Наприклад, дивлячись на Амброзіо, люди боялися його, і 'мало хто міг витримати його погляд—вогенний і проймаючий'. Також і Кобза відчув силу Маркового погляду при зустрічі, його шпигонуло в серце' [...]." [Thus, the novel *Marko the Cursed* also contains the Gothic motif of a horror-inducing gaze: 'a similar burning and piercing gaze was characteristic of Schedoni in Ann Radcliffe's *The Italian* and Ambrosio in Lewis's *The Monk*…' For example, while looking at Ambrosio, people were afraid of him, and 'only few could endure his gaze, which was fiery and penetrating'. Kobza too felt the power of Marko's gaze when he first met him; it pierced him through the heart (...)].

[409] Reshetukha 38. "[…] Амброзіо не зміг зберегти духовну чистоту, тому його падіння набагато страшніше, ніж Маркове, хоча в обох випадках винними в перемозі зла над ними стали вони самі. Крім того, ці персонажі визнали помилки. Але якщо Марко отримав шанс змінитися, то Амброзіо—ні, його душу загубив власний страх перед покаранням."

Undoubtedly, Storozhenko could have been familiar with Lewis's legacy, be it through direct knowledge of his Gothic masterpiece or other representatives of dark Romantic and Gotho-frenetic tradition whose oeuvre had been influenced by Lewis (e.g., Hoffmann, whom, as we know from Storozhenko's letters, he had read).[410] But, as Baziuk demonstrates, Storozhenko might have picked up the theme of "incest"—which Reshetukha uses as her main point of contact between his and Lewis's novel—from various folk legends about an eternal sinner rather than Lewis. Such legends often stemmed from the Biblical apocrypha or various interpretations of the ancient Oedipus myth.[411] So while there are parallels between the structures of both novels, I think that their main protagonists are located too far from one another to safely speak about Lewis's Ambrosio as a prototype for Storozhenko's Marko.

On the other hand, another emblematic text of the Gothic frenetic school, which Reshetukha mentions only fleetingly—namely Maturin's *Melmoth the Wanderer*—might prove, if not a fruitful prototype, then definitely a closer

[410] See, for example, Storozhenko's letter to Vasilii Belyi dated 26 September 1874. Storozhenko, "Lysty," 584: "четыре книжки Гофмана [...] получил" [I received (…) 4 books by Hoffmann]. It has long been established that Hoffmann's *The Devil's Elixirs*, which was analyzed in the previous chapter in relation to Gogol', was inspired by Lewis's *The Monk* and offers ample intertextual allusions to it.

[411] Baziuk, "Lehenda pro velykoho hrishnyka ta ïï fol'klorno-literaturni interpretatsiï (na materiali ukraïns'koi romantychnoï prozy XIX stolittia)." "Та перш […] варто в загальних рисах окреслити типові та специфічно-українські риси легенди про великого грішника. Вже у XIX ст. українські фольклористи звертають увагу на цю легенду. Її записи можна зустріти у багатьох фольклорних збірниках (П. Куліша, М. Драгоманова, О. Афанасьєва, П. Чубинського, В. Гнатюка та ін.), її дослідженню присвячені окремі праці та статті ("Легенда про кровосмесителя" М. Костомарова та "Слав'янські перерібки Едіпової історії" М. Драгоманова). Завдяки цьому маємо чимало зафіксованих саме українських варіантів легенди, що уможливлює визначення її місцевих особливостей […] Українські письменники-романтики могли знати, а тому й використовувати у своїх творах декілька різних типів легенди. Це стародавні міфи (найвідоміший з них—давньогрецький міф про Едіпа); апокрифічні перекази, що побутували у писемному та усному вигляді, а тому набували рис специфічно фольклорних; та власне українські фольклорні легенди про

intertext than Lewis's. I draw this conclusion on the basis of Storozhenko's letter (from 13 December 1873) to his publisher and friend Vasilii Belyi, whom he tells about the novel's creation and its possible folkloric and covert literary sources:

> As for the novel […] it is unfinished, with only 11 chapters written, and 9 more to follow. The novel—moulded in the shape of a poem and titled *Marko the Cursed*—[narrates about—SK] an outcast and a wanderer whom neither earth nor hell will accept because of his sins. We have a [Ukrainian—SK] saying: "he gads about as Marko did in hell." Therefore, our folklore should have a legend of some sort about Marko's wanderings. I searched for it for 30 years, putting pieces of this scattered legend together, and have gathered some material. Each nation has its own wanderer: *the French have the Centenarian, the Spanish have Melmoth, the Germans and the English have so many of them that it is impossible to count them all, the Russians have Kaschei the Deathless, and we have Marko.* And it seems that our Marko can outdo them all. [italics are mine][412]

In this letter, Storozhenko names three major prototypes for the construction of Marko—his own, Ukrainian version of the eternal wanderer: the French *Santener,* the Spanish *Mel'mot* and the Russian *Kashchei Bessmertnyi*. He seems to consider all three as folkloric personages. And the Russian Kashchei clearly is an evil creature from folklore. It is interesting that while a number of scholars have quoted from this letter in their articles (e.g., Lepkyi, Poida, or,

---

великого грішника, у яких на давній міф про трагедію долі наклалися риси житійних оповідань."

[412] Storozhenko, "Lysty," 563. "Насчет повести […] она не окончена, а написано только 11 глав, а еще следует 9. Повесть эта в форме поэмы под названием 'Марко Проклятый'—отверженный скиталец, которого за грехи не принимает ни земля, ни ад. Существует у нас поговорка: 'товчеться, як Марко по пеклу'. Стало быть, в изустном предании народа должна существовать и легенда похождений Марка, и вот 30 лет отыскивал я и собирал куски раздробленной легенды и кое-что собрал. Каждый народ имеет своего скитальца: французы—вечного жида Сантенера, испанцы—Мельмота, у немцев и англичан так их много, что не перечтешь, у русских—Кащей Бессмертный, а у нас—Марко. И, кажется, наш-то Марко заткнет за пояс всех скитальцев."

recently, Baziuk[413]), none has yet questioned the exclusively folkloric origins of Storozhenko's text. In reality, two other "wanderers" have no prototypes in folklore, save for the universal legend of the Wandering Jew. In fact, they actually come from two major Gotho-frenetic literary texts, rather than an oral tradition. In Storozhenko's letter, the word *Santener* ("Сантенер") is a phonetic rendering of the title of Balzac's novel *Le Centenaire* [The Centenarian or the Two Beringhelds] (1822), which means "one hundred-year old man"—an epithet for its main character, Beringheld the elder. His *Mel'mot* ("Мельмот") is none other than a protagonist from the eponymous novel by an Irish Gothic author (Maturin's *Melmoth the Wanderer* [1820]). These two novels are intertextually linked to one another because Balzac's text heavily draws on Maturin's. Interestingly, Storozhenko does not mention the authors of these texts, and it seems from the quote that he assumes that both are part of the national folklore of France and Spain. It might very well be that he was familiar with some anonymous and, most probably, abridged Russian translation of both novels, which featured them—as well as Cazotte's tale—as simply West European folk tales. I will address this

[413] "Олекса Стороженко 'спростив' майбутнім дослідникам своєї творчості процес пошуку джерел 'Марка Проклятого'. У листуванні з першим видавцем цього твору В. Білим письменник подав інформацію про історію та причини написання повісті, чи, як зазначає він сам, 'поеми'. [… quote from Storozhenko's 1873 letter—SK] Отже, мета письменника двояка—відшукати, зібрати й систематизувати легенду, розпорошену в усній традиції та на її основі не створити, а власне *відкрити для світу новий варіант відомого міфу, довівши таким чином рівноправність у міжнаціональних літературно-культурних масштабах української літератури та фольклору.* Чи вдалося це письменникові—є різні думки дослідників." Baziuk, "Lehenda pro velykoho hrishnyka ta її fol'klorno-literaturni interpretatsiї (na materiali ukraïns'koї romantychnoї prozy XIX stolittia)." While this quote shows that Baziuk did not check the sources for the French or Spanish "presumed" folkloric characters (this is another example of meta-folklore, of which I already spoke in relation to Storozhenko's "The Devil in Love"), the italicized part of her statement does ring true in a sense that Storozhenko, either consciously or unconsciously, introduces not only the Ukrainian rendition of the folk motif of the Wandering Jew, but also creates an equally important literary personage who is on par with the West European Gothic versions of the eternal wanderer.

question in more detail in the next subsection, but let me note for now that Storozhenko's familiarity at least with the plotline of these emblematic Gotho-frenetic novels is confirmed by his letter, and initial points of contact are visible from the fact that all three drew from the legend about the Wandering Jew. It is a known fact that both Maturin and Balzac after him chose to cast this legend in the Gotho-frenetic framework. Hence, the goal of this section is to offer a comparative reading of Storozhenko's text against the West European Gotho-frenetic novels *Le Centenaire* and *Melmoth the Wanderer*. This will allow me to identify the frenetic features in *Marko the Cursed*, which will further prove Storozhenko's position within the Ukrainian Gothic literary movement, especially its frenetic school, as his shorter tale "The Devil in Love" already demonstrates. Before proceeding to the comparative analysis, a short summary of Storozhenko's novel is in order.

The plotline of *Marko the Cursed* evolves against the background of Bohdan Khmel'nyts'kyi uprising of 1648. During the course of the novel, the reader meets an array of seventeenth-century historical and fictional personages from both sides in the Ukrainian-Polish conflict: the Polish-Lithuanian magnates of Rus' descent (e.g., the prince Ieremiia Vyshnevets'kyi [Jeremi Wiśniowiecki], the princess Amalia Korets'ka [Korecka] and the prince Chetvertyns'kyi [Czetwertyński], in whose honour Vyshnevets'kyi hosts a banquet); the Cossack leaders of the Khmel'nyts'kyi uprising (e.g., Maksym Kryvonis); and other participants, who were caught in the middle of the Cossack rebellion (Jesuit priests, Jews, and Cossacks on both sides of the struggle). One of them, the Sich

Cossack (“sichovyk”) Pavlo Kobza returns home on the eve of the uprising from the Sich (where he did his military service) to get married to his sweetheart, Zin'ka. On his way home, as he prepares to spend a night in the steppe on a burial mound—a typical Gothic setting, suitable for the intrusion of the supernatural into the novel—he meets a stray Cossack. The latter turns out to be none other than Marko the Cursed, as the reader learns from his horrific life story, which he narrates to Pavlo. As Marko’s and Pavlo’s life stories begin to uncannily mirror and overlap each other, they are both drawn into the midst of the Khmel'nyts'kyi’s uprising, with Marko acting simultaneously as Kobza’s guide through the war scenes and his guardian angel. He also seems to be living—through Kobza—an “alternative” life, which he would have had were he not to fall into sin and damnation.

Military events, the presence of historical personages, whose destinies become interwoven both with a fictional protagonist and an eerie wanderer who also acts as the protagonist’s guardian, form the basis for the plotline of Balzac’s novel *The Centenarian or the Two Beringhelds* as well. Inasmuch as this is the first prototype for Marko the Cursed, which Storozhenko mentions in his letter and he correctly designates it as a French text (although presenting it as folklore), and given the preliminary similarity of the plotlines in both novels, it makes sense to start the comparative analysis with Balzac.

4.3.2 *Storozhenko's* Marko the Cursed *and Balzac's* The Centenarian

Balzac's *The Centenarian or the Two Beringhelds* appeared in print in four volumes in 1822. It is one of Balzac's earliest works, published under his nom de plume "Horace de Saint-Aubin." The novel, in fact, was commissioned by the publisher, Charles-Alexander Pollet, and "written for the emerging commercial publishing market."[414] Balzac was asked to imitate the popular Gothic style, the epitome of which at the time was Maturin's *Melmoth the Wanderer*, published only two years earlier. Hence, *The Centenarian* turned out to be a French version of this Gothic best-seller. Nonetheless, although Balzac's text draws primarily on the Gothic novel, Danièle Chatelain and George Slusser note that it also fuses other literary genres popular then, such as the bildungsroman, the sentimental novel and the historical novel (the latter marshals, for example, Napoleonic events): "a genre attaches to each of the three central characters: the Centenarian (the gothic), his son Tullius or General Beringheld (the historical bildungsroman), and Tullius's 'fiancée', the beautiful and chaste mountain girl (the sentimental novel)."[415]

A similar fusion of genres is observed in Storozhenko's work. The subtitle "poem in prose" alludes to one of the genres from which he draws, namely the oral tradition of the Cossack *duma.* We see it reflected both in the life stories of Kobza and Marko the Cursed. They project some of the features of the *duma:* the narrative of a Cossack who has to serve at the Sich and leave his beloved behind;

[414] Danièle Chatelain and George Slusser, "Translators' Notes," in *The Centenarian or The Two Beringhelds,* by Horace de Saint-Aubin, pseudonym of Honoré de Balzac, translated and annotated by Danièle Chatelain and George Slusser (Middletown, Connecticut: Wesleyan University Press, 2005) xv.

her (willing or forced) betrayal, and the many tragedies it brings. We can also see glimpses of these and other themes from Cossack lore in various narrative subplots about the Cossacks' rebellion against the Polish-Lithuanian magnates; in the description of the Cossack leader Kryvonis and his gang; in the scene portraying Kobza's (later renamed as Pavliuha) marriage to Amalia; and in the concluding chapters of the book where Marko appears to summon the settled Cossacks (turned farmers) from left-bank Ukraine to assist their fellows in Podillia and Volyn' in their struggle against oppression and the violation of their rights. The Khmel'nyts'kyi events obviously point to another genre—that of the historical novel, whereas the love stories of Marko and of Kobza, while heavily influenced by folklore, can also be seen as drawing on the tradition of sentimental prose. The features of the bildungsroman, present in Balzac, might be seen in Marko's and, partially, Kobza's life stories. The Gothic enters the novel with Marko the Cursed, but its features are found also in the portrayal of two other villains in the story. First of all we have Ieremiia Vyshnevets'kyi, whose character bears the typical traits of the Gothic villain in the castle, à la Ann Radcliffe. He is depicted as a sadistic murderer and evildoer, but he does not transgress the boundaries of the human and the supernatural, and has no magic power. This portrayal stems from the conservative or sentimental Gothic school. Another character, whose image has roots in the Gothic genre, but this time in its frenetic tradition, is Kryvonis. Unlike Vyshnevets'kyi, who for all his evil deeds remains simply a human, Kryvonis—like Marko the Cursed, but to a lesser degree—

[415] Chatelain and Slusser, "Introduction," in *The Centenarian* x.

possesses numinous features. For instance, he is depicted at one time as a blood-thirsty demonic figure, nicknamed "Vovhur" (Werewolf?), and at other time as an incarnation of the evil Dragon who once used to inhabit a secluded island, which Kryvonis has now selected for his encampment.

While both Storozhenko and Balzac demonstrate the influence of the sentimental aspect of the Gothic genre, its frenetic side wins in both texts. Balzac, in fact, was a member of the historical French *école frénétique* and *les Jeunes-France* group.[416] As Busch asserts, his early writings—to which *The Centenarian* belongs—project the Gotho-freneticist mode most acutely.[417] For instance, Busch sees the presence of the gloomy settings, violent and horrid actions, ample use of mystery and supernatural in Balzac's early oeuvre as typically freneticist emblems.[418] I should add to this list the Wandering Jew motif, utilized in *The Centenarian*, which also belongs to the array of the Gotho-freneticist characteristics.

Balzac's stories and novellas started appearing in Russian periodicals between 1831 and 1835, first in French (original) and then in Russian translation. They came out either as separate publications under Balzac's own name, or were published under one of his many literary pennames, or even anonymously. There were also instances when his works had been reprinted in various, often unsigned collections of short stories, frequently of the "horrid type." Busch also states that Balzac's prose quickly reached high popularity in the Russian Empire and "was more translated than that of any other contemporary French author of the

[416] See Busch, especially pp. 101-117.
[417] Busch 105, fn. 1.

period."[419] Speaking of translations, it is important to mention the manner in which they were produced. As Busch observes, translations were often of poor quality, abridged, and concentrated frequently on merely reproducing the plot. One of the reasons for this was the fact that the Imperial censors often deemed the frenetic texts (or parts of them) inappropriate and banned them: "they were considered blasphemous, revolutionary, or immoral, i.e. 'oskorbljajuščie dobrye nravy i blagopristojnost''."[420] Consequently, many passages were omitted in the translation, and the latter turned out to be more of a free reworking rather than a true rendering of the original. Therefore, it is difficult to state with certainty which translation of Balzac's *The Centenarian* Storozhenko was familiar with (although he obviously knew this work as is evident from his letter). The recent 2007 translation of Balzac's novel asserts that it is being published in Russian for the first time.[421] However, since there is also a 2001 translation published in a periodical *Novaia iunost'* [New Youth],[422] this claim is incorrect. Moreover, Storozhenko might have read a translation which did not list Balzac as an author but simply offered his novel as a French tale, similarly to the manner in which Cazotte's *The Devil in Love* was first translated. This seems plausible, given the fact that Balzac himself wrote it and published it under a pseudonym. On the other hand, even if there were no Russian translation, we must take into account

[418] Busch 103-105.
[419] Busch 101.
[420] Busch 52.
[421] See Onore de Bal'zak, *Stoletnii starets ili dva Berengel'da* (Moscow: Tekst, 2007): <http://www.labirint.ru/books/135307/> (last accessed 8 April 2010).
[422] Onore de Bal'zak, *Stoletnii starets ili dva Berengel'da*, translated by Elena Morozova, *Novaia iunost'* 5.50 (2001): <http://magazines.russ.ru/nov_yun/2001/5/bal.html> (last accessed 9 April 2010).

the fact that the Russian Imperial intellectuals freely spoke French and often read the unabridged and uncensored originals; as Busch assures us:

> The major Russian authors of the period under examination could and obviously often did read French freneticist works in the original. Consequently, one has to assume a potential role for certain French freneticist works which were not published in Russian during this period. One is frequently struck by the familiarity of major Russian literary figures with untranslated freneticist literature.[423]

Busch brings up Pushkin's name in this regard, noting that "Pushkin's familiarity with *Melmoth the Wanderer*, "The Vampire," and *Jean Sbogar*, was evidenced prior to the appearance of a Russian translation of any of these, and probably resulted from his having either known of them or having read them in French."[424] The fact that in his letter Storozhenko uses the French word *Centenaire* as a proper name for the eternal wonderer, rather than as an epithet (i.e., "Stoletnii Starets" [A Hundred-Year Old Man], as the 2001 translation offers to render it)[425] can serve as an extra proof that he might have read the original[426] and took this noun for an additional name of the wanderer in French tradition.

Now I will turn to a comparative reading of the two novels in order to study the manner in which Storozhenko's poem in prose follows its French

---

[423] Busch 49.
[424] Busch 49.
[425] "Ia sobral vse, chto otnosilos' k Stoletnemu Startsu." Bal'zak, *Stoletnii starets ili dva Berengel'da* <http://magazines.russ.ru/nov_yun/2001/5/bal.html> (last accessed 9 April 2010). Interestingly, this quote shows that "Stoletnii Starets" is used both as an epithet (because it is translated and not transliterated) and a proper name (because it is spelled from the capital letter).
[426] We know that Storozhenko studied French and German in the Kharkiv gymnasium. He served as an officer in the Russian Imperial army and later held responsible bureaucratic posts (Khropko, "Oleksa Storozhenko i ioho literaturna spadshchyna," in *Marko prokliatyi. Opovidannia* 7-8). Thus, he must have been acquainted to some extent with the literary world of the capital and could have read Balzac (as well as Cazotte, mentioned in the preceding section) in original.

prototype and where it departs from it. In particular, my focus will be on the depiction of the main character in both novels—the wanderer.

4.3.2.1 The Wanderer

Storozhenko's *Marko the Cursed* and Balzac's *The Centenarian* open with a similar nightly scene, presented *in media res,* in which we meet an eternal sinner. Both authors start on a Romantic note by depicting the majesty of the twilight landscape,[427] in the midst of which the reader sees their protagonists, both

[427] Cf. the opening scenes:

Balzac: "There are certain nights whose sight is majestic, and whose contemplation plunges us into a reverie full of charm; I dare say they are few who have not felt, in their souls, this Ossianic vagueness, produced by the nightly appearance of such celestial immensity […] In the midst of these circumstances, the viewer perceived the cheerful plain of the Touraine and the green meadows that, on the side of the river Cher, lie before the capital of this province. The murmuring leaves of the poplar trees that dot the countryside seemed to speak under the efforts of the breeze, and the funereal owl, the corax, uttered their slow, plaintive cries. The moon cast its silvery light over the wide expanse of the Cher; a handful of stars sparkled here and there, piercing the cloudy veil of the heavens with their diamond-like glimmer. Finally all nature, plunged in sleep, seemed to be dreaming.

At this very moment, an entire division of the army was returning from the Spanish campaign to Paris, to receive their orders from the sovereign of the time […] General Beringheld (Tullius), allowing his division to go on before him, had halted on the heights of Grammont, and this ambitious young man, recovering from his dreams of glory, contemplated the scene that suddenly opened to his gaze. Wishing to give himself entirely to the charm that overtook him, the General dismounted, dismissed the two aides-de-camp who accompanied him, and retaining only Jacques Butmel alias Lagloire […] he sat down on a mound of grass, seeking a new direction for his future life, and passing in review all the events that had marked his past life." de Saint-Aubin [Balzac], *The Centenarian or The Two Beringhelds* 5-6. Further references to the novel will be provided in the text in parenthesis, following the quote.

Storozhenko: "Весело глянуть на […] степи запорозької України; усе очі до тебе пригортають, а серце мліє, смутні думки летять у невідомий край, а за ними рветься й душа, бо нема для неї припину на землі, як нема чоловікові захисту на широкому степу.

Жар починав стухать, сонце близилося до землі, оточившись довгими паростями проміння, неначе підняло сто рук, щоб обняти степи на добраніч. Вітер, як з лісу, повівав холодком і розносив квітчані пахощі. У свою чергу озвалися вечірні пташки [...] Аж ось у траві неначе іскра блиснула, і виявивсь, як із землі виріс, на вороному коні січовик [...] Січовик був ще молодий, тільки вус вирівнявсь; ясно гляділи його карі очі, а уста ніби усміхались; усякий би пізнав по його юнацтву й безумному погляду, що не ввірився ще йому світ, не почало й лихо. Їхав він тихою ходою, озираючись по сторонах, ніби гуляв собі; то закурлика пісню, то нахилиться з коня, зірве квітку, втішається нею і, побачивши кращу, кине й зрива другу.

Уже завечоріло. Широкі тіні простяглись і мережили степ; захід сонця зайнявся полум'ям і насупроти обдав ярким світом гребінь гори з могилами. Січовик скинув очима

military men, General Beringheld (Tullius) in Balzac and the Cossack Kobza in Storozhenko returning home from an expedition. Tullius arrives with his division after having served in Napoleon's Spanish campaign and Kobza comes home after a prolonged service at the Sich. The nocturnal scene, the unsettling cries of the night birds, the wilderness of the landscape surrounding the protagonists, and their solitude already set the mood for the appearance of the supernatural. I should also note the season during which the events take place. The reader meets both protagonists at the height of summer. Balzac gives us a specific date, explaining its magical effect:

> There are certain nights whose sight is majestic, and whose contemplation plunges us into a reverie full of charm […] No one will ever find, I believe, a site more apt to inspire the effects of such meditation than the charming landscape one discovers from atop Grammont Hill, nor a night more in harmony with such thoughts than that of June 15, 181-. (5)

Storozhenko ties the events to a religious holiday of "petrivka" or "Petriv pist," i.e., the feast of Sts. Peter and Paul, which in Eastern Christianity follows the Apostles' fast and is celebrated on July 12 (June 29 of Gregorian calendar). This date marks the heat of summer and is very close to the summer solstice (June 20/21) and St. John's Feast (June 24)—an emblematic time, dating from the pagan tradition, which is marked by various folklore rituals and customs as well as fortune-telling.[428] Thus, the season and the setting in which the events take

---

удаль, шукаючи, на якій би йому могилі заночувати." Storozhenko, *Marko prokliatyi*, in *Marko prokliatyi. Opovidannia* 307-308.

[428] See Liudmyla Ivannikova, "Petriv pist (petrivka). Den' sv. Petra i Pavla" [St. Peter's Fast. The Feast of Sts. Peter and Paul], *Mystets'ka storinka*: <http://storinka-m.kiev.ua/article.php?id=453> (last accessed 18 April 2010).

place predispose participants to liminal experiences and open the door to the numinous.

It is at this moment that both protagonists encounter the sinister wanderer. Kobza meets Marko the Cursed face-to-face on a burial mound, where he chooses to spend a night. His appearance, as observed by Kobza from a distance, shows that he was not just a regular traveller:

> […] from his appearance and clothes he was neither an idler nor a vagabond, but someone intriguing: the Tatar bushy fur hat almost completely covered his eyes, his nose was as crooked as a merlin's and his long grey mustache grew almost to reach his chest. He threw on his shoulders a black hooded coat, which folks from the Podillia region usually wear, and he was also wearing bast shoes made of hide from the Hutsul region in the Carpathian mountains. He had no weapon about him, but was only holding a walking stick in his hand and a travelling purse was lying next to him.[429]

What added to the uncanniness of the stranger was that he seemed unnaturally still: "he was sitting motionless as if he were an ancient stone statue, on top of a burial mound."[430] Thus, the reader senses from the very beginning something sinister in this nocturnal stranger. Having come closer to him, Kobza utters a traditional Cossack's cry, which imitates the call of an owl: "Puhu!" But the call dies on his lips the moment he sees the stranger's face, the most prominent feature of which is his "burning eyes." The burning eyes are a universal characteristic of the eternal wanderer, which not only unites together Balzac's and Storozhenko's narratives, but also ties them to Maturin's novel, which I will discuss in the next

[429] Storozhenko, *Marko prokliatyi*, in *Marko prokliatyi. Opovidannia* 308-309. "З виду й з одежі не генвал, не бурлака, а щось не просте: татарська кучма насунулась йому на очі, ніс закандзюбився, як у кібця, а довгенні сиві вуса аж до грудей доставали. На плечах у його був накинутий чорний подолянський кобеняк і в верзунах, як обуваються в Карпатських горах Гуцули. Не видко було при йому ніякої броні, тільки в руці держав він ціпок і біля боку лежала торба."

subsection. The fire in the eyes of the wanderer brings chills to the protagonists in all these novels.[431] For instance, in Storozhenko:

> […] the stranger turned his head unconsciously over his shoulder and looked rapaciously from behind his bushy brows at the Cossack. His bulging eyes were burning with a frightful fire, it was as if they were casting sparks all around. The Cossack wanted to utter the signal cry once again but stopped, because the stranger's gaze pierced him as if with a sword; he felt as though a cold snake wound around his heart and tightened it.[432]

This very much resembles Balzac's narrative where we find a similar emphasis on the burning eyes of the wanderer and their effect on the protagonist:

> Nothing however could give any sense of what the eyes of this strange being were like: their eyebrows, void of human color, were like the fruit of some force-grown vegetation; and the hand of time that sought to uproot them, had clearly been stayed by some superior force. Beneath this bizarre forest of bristling hairs, below the forehead, two dark and deep cavities extended far inward; from their depths a residue of light, a thread of flame, lit up two black eyes, that rolled slowly in orbits that were too vast for them.
>
> The parts of the eye, that is, the eyelid, the eyelashes […] were all dead and dull […] alone the pupil burned in solitary manner with its thread of ardent flame, dry and yet ablaze. The

---

[430] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 308. "аж то чоловік, і сидів він нерухомо, неначе кам'яна баба на могилі."

[431] Cf. to Vii's gaze in Gogol''s eponymous horror story, discussed in chapter 3.

[432] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 309. "непритьма озирнувся він і хижо спідлоб'я глянув на січовика. Страшно горіли *вирлоокі його очі*, неначе іскри з них посипались. Січовик хотів був ще вдруге пугукнуть, та й припинився, бо, як списом, шпигнуло його тим поглядом, неначе холодна жеретія обвилась і здавила йому серце." I would also like to mention a possible connection to Gogol''s Ukrainian horror stories in this quote. N. Rybina observes that Gogol' had an adjective "вирлоокий" in his *Lexicon of Little Russian Words* and used it to describe one of the hideous supernatural creatures in "A Bloody Bandura-Player": "В 1981 году Д. М. Молдавский […] указал также на встречающееся в гоголевском 'Лексиконе малороссийском' слово 'Вирлоокий, пучеглазый'. Со словом 'вирлоокий' прямо связано описание одного (и единственного) из 'адских гномов', упоминаемых Гоголем в главе из незавершенного романа 'Гетьман' 'Кровавый бандурист'." N. Rybina, "O prirode fantasticheskogo v 'Vii'," in *Gogol.ru*: <http://www.gogol.ru/gogol/stati/fantastika_v_vii_nv_gogolya/> (last accessed 18 April 2010). This could testify to the fact that Storozhenko was consciously borrowing from Gogol''s oeuvre, especially in the description of the horrific. A further research into Storozhenko's possible intertextual borrowings from Gogol''s horror oeuvre could establish tighter connections between the two representatives of the Ukrainian Gothic school and even serve as a point of departure for the establishment of a possible classification of the typical Ukrainian "Gothic" vocabulary.

> uniqueness of this individual amazed one more than anything else; it stamped on the soul a sort of involuntary terror. (22)

Moreover, as both quotes demonstrate, the French and Ukrainian wanderers also have something "rapacious," animalistic in their appearance, such as bristling hair or bushy eyebrows. Storozhenko even includes an embedded story, in which Marko narrates about his birth and the early years of his life, which were not unlike those of a wolf cub:

> Well, now you see, Cossack, what kind of fate I have: my mother conceived me at the time of war, when human blood was flowing like a river, she gave birth to me in a desert as if I were an animal, and she fed me, like a wolf cub, with fresh animal blood… [….] I grew to be an unruly, cruel child. As soon as the spring came, I would run to the forest and live there, as though I were a wild animal; I would catch fledglings from the nests and drink their blood; and when baby birds grew up and disappeared, I would steal lamb from the herd like a wolf and would eat them alive.[433]

Later the narrator reinforces even more the comparison between Marko and a wolf, endowing the sinister wanderer with features of a werewolf. Marko's strong desire for blood gives him the characteristics of yet another, renowned Gothic monster—a vampire. This feature is also emphasized in Balzac's text where the narrator actually equates the character of a Wandering Jew with a vampire:

> The ancients would have deified him; modern man would have burned him at the stake, and the novelist would be horrified to see before him the creature he would call *The Wandering Jew*, or a *vampire*, the objects of so many mad imaginings. (24)

[433] Storozhenko, *Marko prokliatyi*, in *Marko prokliatyi. Opovidannia* 322. "Так ото бачиш, козаче, яка моя доля; почала мене мати на війні, де кров чоловіча річками текла, породила на світ, як звіряку, в пустині, і вигодувала, як вовченя, кров'ю од живої тварі... [...] я був непокірна, злюща дитина. Тільки, було, настане весна, то зараз і чкурну в ліс, там і живу, мов хижий звір; деру по гніздах пуцьвірінків і п'ю з них кров; а як виведеться вже птиця, то я, неначе той вовк, таскав ягнят і живцем їх їв."

Thirst for blood is not the only feature pertaining to a vampire. This supernatural creature is also often portrayed as a living dead, emerging from the grave at night. The cadaverous likeness, absence of life in either face or body and granite-like appearance characterize Balzac's wanderer.[434] Storozhenko also stresses Marko's undeadness when the latter tells Kobza about the curse, placed on him by his father for committing matri- and sororicide, which forces him to repeat the same crimes again and then go through death and rebirth. And that very night Kobza witnesses a Gotho-frenetic scene, which culminates in the blood chilling death of Marko.[435]

---

[434] "The man's skull seemed to have no skin on, so much had this part of his body become one with the rest: his ancient forehead seemed to belong to the mineral rather than the animal order: therefore the first idea that came to mind, on seeing this skull which appeared to be *petrified*, was that Almighty had shaped it from the hardest granite […] The old man's cheeks, having lost all their vital colors, belonged more to a cadaver than to a living man […] there was little sign of life in this cadaverous mass: in sum, he offered a perfect resemblance to those two-hundred-year-old oak trees, whose knotted trunk is hollow, continuing to stand for a long time without life, seeming to witness the spectacle of young trees, for now timidly developing, but who one day will witness the death of these kings of the forest" (22-23).

[435] Storozhenko, *Marko prokliatyi*, in *Marko prokliatyi. Opovidannia* 316-318. "Опівночі заколихалась і затурготіла під […] [Кобзою—SK] земля, гук і галас розбуркали його. Схопившись, він озирнувся навкруги і од жаху скам'янів. Перед Марком стояла старенька бабуся і дуже гарна молодиця з дитинкою на руках. […] Кобза тільки скинув на їх оком, зараз пізнав Маркову матір і сестру. Невеличка скибка місяця похмуро освітлювала вихідців з того світу. Марко ледве держався на ногах; волосся піднялось догори, піна била з рота, у грудях і ревло, і стогнало...

—Рятуй себе й нас!—заверещала й застогнала ватага мерців і прожогом кинулась на Марка...

Блиснув кинджал раз, удруге, і обезголовлені мати й сестра гепнулись об землю. Заколихалась і затурготіла могила, розступилась земля, і з глибокої ями, як з води, вирнув дідизний старець. […]

—Батьку, змилуйся!—скрикнув Марко, ударивши себе в груди.

—Проклинаю тебе, сину,—застогнав дід,—проклинаю на сім і на тім світі.

—Проклятий! Проклятий!—почулося кругом Марка, і купи мерців висунулись із землі і замахали руками. Од сього покрику покотилась луна, і кожна могила одкликнулась: 'Проклятий!.. Проклятий!..'

Дід кинув Маркові одсічені голови, і од змаху його рук повіяло холодним чадом. Марко заскреготів зубами, скрикнув, скорчило його судорогами, і він бебехнувся об землю... […]

—Мертвий, мертвий,—бубонів Кобза, одступаючи од Марка,—бачу, не збрехав, кажучи, що вмре!.."

Another feature which unites the Ukrainian and French wanderers is the fact that they both carry the corpses of their victims with them in a sack. Marko is destined to carry this burden with him all the time. Inside Marko's sack, Kobza sees with terror the bloody chopped off heads of his mother and sister—a Gothic token of remembrance of his evil deeds:

> The Cossack [i.e., Kobza—SK] untied a rope, put his hand into [Marko's—SK] sack and pulled out the head of an old woman. He jumped from terror, having looked at it, and almost let it go from his hands. It was as though the head was cut off yesterday: her white hair was dishevelled and full of clotted blood, her brows were frowned, her unclosed eyes were looking menacingly, her mouth was open; it was scary to look at the old woman's countenance: it was as if she were cursing someone in the last minutes of her life. […]
>
> The Cossack went to the sack again and pulled a second head—now of a young and very beautiful girl. Her crown braid and small side braids have not come unplaited yet, only a long braid, black as a raven, was parched with clotted blood. Her eyes were slightly squinted and her lips, blue as blackthorn, were open, with her tiny teeth showing, white and sparkly, as if they were a string of pearls.[436]

[At midnight the earth heaved and pulsed underneath […] [Kobza—SK]; the rattle and noise awoke him. Having got up, […] [Kobza—SK] looked around and the horror almost turned him to stone. Before Marko stood an old grandmother and a beautiful young woman with a baby in her hands […] Kobza only needed one look to recognize Marko's mother and sister. A small crescent cast a gloomy light upon the ghosts. Marko could hardly stand on his feet; his hair rose on his head, a foam was coming out of his mouth; he was bellowing and moaning... […] "Save us and save yourself!" a crowd of the dead screamed and groaned, rushing upon Marko…

Suddenly there was a flash of dagger, and another one, and his mother and sister, both headless, fell down on earth. The grave heaved and pulsed, the earth parted, and from the deepest hole an ancient old man appeared, as if from a water. […] "Father, have mercy!" screamed Marko and beat his chest. "I curse you, my son," moaned the elder, "I curse you in this world, and the other." "Cursed! Cursed!" was heard around Marko, and plenty of dead men appeared from the earth and flapped their hands. From this cry rolled an echo, and each grave responded: "Cursed!.. Cursed!.."

The old man threw chopped off heads to Marko, and cold smoke blew from the flap of his hands. Marko grinded his teeth, screamed, his body was seized with convulsions, and he fell to the ground… […]

"He is dead, he is dead," Kobza was muttering, stepping away from Marko, "I see now that he did not lie, saying that he would die!.."]

[436] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 311. "Січовик розв'язав мотузок, засунув руку в торбу й витяг голову старої бабусі. Аж звомпив він, глянувши на неї, і трохи з рук не впустив. Як учора одрубана: біле волосся було скуйовджене й облите запеклою кров'ю, брови нахмурились, незакриті очі грізно дивились, рот розкрився,

This episode relates to the *memento mori* scene, of which I spoke in chapter 2. However, here it is presented in the Gotho-frenetic manner. Unlike the sentimental Gothic school of Radcliffe, where the terror was aroused just by the possibility that the numinous exists in the world, here it is channeled through the actual portrayal of the supernatural realm, which becomes more and more threatening and real as the novel progresses, and which is accompanied by extreme scenes of violence, torture and cruelty directed at those who happen upon it.

I should point out that Storozhenko adopts the Gotho-frenetic tradition more zealously than Balzac does by disclosing immediately the terrible contents of Marko the Cursed's heavy sack, which the latter vaguely described as containing his "black consciousness," his "evil morals."[437] In Balzac the readers merely guess that it is the corpses of his victims that the wanderer carries in his heavy bag, without ever actually seeing the contents of the bag:

> He […] reappeared, carrying a sack on his shoulders that contained a load that had a rather large volume without seeming heavy, for when he put it on the ground, it made only a slight noise, similar to that which pieces of wood might make, or rather charcoal. The eye was horrified by the forms betrayed by the folds of the cloth, and, certainly, the first thing that these long shapes with rounded ends suggested was that the sack contained the remains of a cadaver. (25)

страшно було глянуть на вид старої: здавалось, буцім вона в останній час кого проклинала. [...]

Січовик знов поліз у торбу й витяг другу голову молодої, дуже гарної дівчини. Джегерелі й дрібушки ще не порозплітались, тільки довга коса, чорна, як гайворон, позлипалась запеклою кров'ю. Очі були трошки прищурені, а устонька, як терен синій, одкриті, і зубки, неначе перли нанизані, біліли й блищали."

[437] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 314. "Нечистая моя совість!.."

The last feature that brings together the description of Storozhenkian and Balzacian characters is the portrayal of their extreme old age and physical force—both of which add to the overall eeriness of the wanderers, turning them into timeless creatures, able to overcome any constraints and to transgress the limits of time and matter. Storozhenko several times mentions the adjective "staryi" [old], when describing Marko. His old age and ghostly aspect are emphasized by the fact that he never sleeps—one more characteristic, drawing him closer to the vampire: "there is not any sleep, nor any rest for me in this world; I even forgot when I last slept…"[438] To emphasize Marko's unnatural physical force, the narrator compares him to a bear.[439] Balzac also uses the designator "old man" when referring to the Centenarian:

> From the depths of that hiding place, an old man sprang forth! […] This extraordinary being was of gigantic height; he had hair only on the back of his head, and its whiteness cast a strange glow, for it looked more like silver threads than the pure snow that usually adorns the bald heads of old men. His back, though not bent, suggested a surprising decrepitude. (21)

His enormous force is emphasized in the following passage: "The stranger's massive legs revealed a muscular strength such that, when he was standing up, it seemed as if there was no force in the world powerful enough to shake those two immovable pillars" (23).

---

[438] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 315. "нема для мене на сім світі ні сну, ні спочинку; я вже забув, коли й спав..."

[439] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 362. "[Марко—SK] [ш]ироко ступав […], неначе ведмідь-бортняк продирався між заростю, ламав віти, виривав кущі з корінням і прокладав за собою стежку товариству." In another passage, Marko himself mentions his unnatural physical power: "Я мав нечоловічу силу; кулаком, як довбнею, вбивав вола, здержував у млині шестірню; а раз стрівся в лісі з ведмедем і задавив його власними руками." [I had an inhuman force: I could kill a bull with my fist as if it were a beater; I could hold a mill's wheel; and once when I met a bear in the forest, I crushed him with my own hands.] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 323.

This initial comparison demonstrates that the image of the Ukrainian wanderer is sculpted very much from his French predecessor. Storozhenko borrows the vampiric and ghostly characteristic of Balzac's character, his extraordinary muscular complexion and old age, and, most importantly, his burning eyes, which cast a spell of terror on the protagonist. In addition, the horrifying nature of Marko the Cursed is accentuated, similarly to the Centenarian's, in the description of the bloody contents of his sack. While borrowing all these frenetic descriptive characteristics of an eternal sinner, Storozhenko also goes further by letting the reader witness the evil deeds of Marko, while in Balzac those remain vague, in the shadow of guesses and presuppositions. I should also mention at this point that, unlike Balzac whose wanderer never speaks and appears in the novel only via the portrayal and eyes of other protagonists, Storozhenko gives his evil protagonist, Marko, a voice.

I now turn to a yet deeper parallel which Storozhenko's novel draws from Balzac's text. I have in mind the character who acts as a witness and, in a sense, an unwilling recorder of the wanderer's actions. Interestingly, this protagonist's fate not only uncannily overlaps but also often reflects that of the wanderer, transforming the latter into his second ego or eerie Doppelganger. Such protagonists are Kobza in *Marko the Cursed* and Tullius or Beringheld the Younger in Balzac. Let us consider both men and their role in the respective novels.

4.3.2.3 The Doppelganger Motif

Frank Dietz offers us a brief history of the development of the Doppelganger motif in fiction. He states that

> […] while stories of twins have existed in many times and cultures, the doppelgänger motif proper appears in the early nineteenth century. The term doppelganger itself was first recorded by the German novelist Jean Paul in 1796, strangely enough at the time referring to the person who sees his or her double […] The Romantic fixation on the self […] the fascination with abnormal psychological states and phenomena such as mesmerism have all been connected to some degree with the rise of this motif.[440]

According to another critic, Glen Johnson, the Doppelganger usually functions as a twin, a shadow, or even a mirror-image of the protagonist. He often appears to closely resemble the protagonist or is even identical to him to the point that both the protagonist and Doppelganger might even share the same name.[441] Yet another scholar, Andrew Webber, develops a series of premises, on the basis of which he formulates the theoretical insights into the phenomenon of the Doppelganger. One of these establishes the Doppelganger as a figure of displacement. Webber's research shows that it frequently appears out of space and time, breaking the fictional timeline of the narrative.[442] Webber also states that the best place for the double to appear is at the event, which favours a time-warp (e.g., a carnival "with its suspension of social conventions")[443] and has

---

[440] Frank Dietz, "Secret Sharers: The Doppelganger Motif in Speculative Fiction," in *The Fantastic Other: An Interface of Perspectives*, edited by Brett Cooke, Jaume Martí-Olivella, and George Edgar Slusser, Critical Studies (Amsterdam and Atlanta: Rodopi, 1998) 210-211.

[441] Glen Johnson, "Doppelgangers and Doubles in Hitchcock's Movies; The Psychomachia," in *Hitchcock and Psychoanalysis* (Washington, DC: The Catholic University of America, 2009): <http://faculty.cua.edu/johnsong/hitchcock/pages/doubles/doppelgangers.html> (last accessed 15 April 2010).

[442] Andrew Webber, *The Doppelgänger: Double Visions in German Literature* (Oxford: Clarendon Press and New York: Oxford University Press, 1996, reprint 2003) 4.

[443] Webber 4.

cataclysmic characteristics (e.g., a war scene or an event of personal calamity). Johnson and Webber both emphasize that a double cannot function on its own in the story and appears only in connection to the protagonist. This section will therefore study how the wanderer relates to Kobza in Storozhenko and Tullius or Beringheld the Younger in Balzac.

The first possibility of Marko the Cursed functioning as Kobza's Doppelganger is hinted at the very beginning of the novel. From Marko's and Kobza's life stories we learn that both belong to the Cossack estate: they both had to follow the same Cossack ethos in life, which required them to go through an obligatory military service at the Sich before getting married and settling down into the lifestyle of a farming family.

Kobza meets Marko for the first time, when he is on his way back to the village to get married after a prolonged service at the Sich. Marko immediately questions the loyalty of Kobza's promised wife, by twisting his story and approaching it from the perspective of his own life:

> **[Marko]:** "Are you very much in love with your girl?"
>
> **[Kobza]:** "If I weren't, hell no I would ever leave the Sich!"
>
> **[Marko]:** "And who would guarantee that she is still loyal to you and still loves you?.. You come back and see that she became even more beautiful, she grew taller and became as slim as a white poplar tree, but she is no longer yours, but the wife of another… What would you do then?.. Tell me!.. […] And sometimes it is the mother who advises the promised wife of her son to marry another… What would you do if such a misfortune happened to you?.. hey?..
>
> **[Kobza]:** "You don't know what you are saying; have you ever heard that a mother would drown her very child's fate! And a girl who loves her promised husband would rather die than marry somebody else. But if my mother would make me part ways with

> such a girl as you describe, then it's for the good; go look for another, loyal wife…"[444]

Marko's warnings come true when Kobza enters his village and meets a wedding procession on the road. In an uncanny twist of providence, Kobza's life seems to repeat Marko's. He sees his beloved just as she has been married to another because village rumours had it that Kobza was dead. The fact that the supposedly "dead" Kobza's arrival is timed to the wedding—and here the narrative seems to echo the motif of the "Lenore" ballad mentioned in chapter 2—makes the latter resemble a funeral rather than a happy feast. Both Kobza and Zin'ka are sorrow stricken, which reminds us of Marko's and his beloved's madness when the same thing happened to them. I should also mention now that both Kobza and Marko had a sister who tried to console them at the moment of grief. What is different, however, is the manner in which Kobza and Marko each reacted to their predicament. Marko's madness, his curse and rebellion against God's will led to crossing the line between good and evil; he chose to redeem his happiness with more villainous deeds. In a frenzy of insanity caused by his grief, Marko killed his beloved and her husband and fell into the traps of an incestuous passion toward his sister. Furthermore, he committed the deadly sin of fathering a child on his sister, both of whom he subsequently killed. Marko's evil actions turned him into

---

[444] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 313. "**[Марко]**—А дуже ти кохаєшся в своїй дівчині?

[Кобза]—Якби не дуже, який би його біс і покинув Січ!

[Марко]—А хто тобі поручиться, що вона й досі тобі вірна і досі тебе кохає?.. Вернешся, а вона ще краща стала, вирівнялась, як біла тополя, тільки вже не твоя, а другому досталась... Що ти тоді робитимеш?.. Кажи!.. […] А буває, що сама ж ненька нараїть сужену свого сина одружитись із другим... Що б ти тоді зробив, якби з тобою скоїлось таке лихо?.. га?..

a social outcast, thrown away from the boundaries of Christian society and refused the very essence of Christianity—the chance for salvation.

Fortunately, Kobza is able to recognize in his uncanny companion the mirror image of himself and the possible direction, where his fate might take him. He understands the wrongness of Marko's actions and chooses a path of submission to God instead of a rebellion:

> The wedding procession turned back to the village. […] Only Kobza was left on that place where he saw Zin'ka […] Poor lad stood there for long, engrossed in thoughts, and then […] looked towards heaven and uttered with a heavy sigh: "Dear God! I thank you for bringing me and Marko together; I will not follow his path, but will submit to you. May your heavenly will preside over me!.."[445]

In this quote we see that Kobza is doing exactly what Marko was not able to do—i.e., he utters an honest and sincere prayer to God and accepts God's will, which has a therapeutic effect and calms Kobza's heart. Although his fiancée still dies from insanity, unable to accept her fate, it is not Kobza who pushes her on the path of perdition. Neither does he submit to incestuous feelings towards his sister, while such a possibility is alluded to in the novel. Kobza accepts the challenges, thrown onto his life path and, instead of destroying himself, becomes a commander in Khmel'nyts'kyi uprising, fighting for the benefit of his country—the path, which Marko also takes, but not without first having to overcome the many obstacles that he himself placed on his way.

[Кобза]—Неподобне вигадуєш; де ж ти чув, щоб рідна ненька втопила долю своєї дитини! Та й дівчина, котра коха свого суженого, скоріше вмре, як з ким іншим одружиться. Коли ж із такою розвела, як ти кажеш, то й добре зробила; шукай собі іншу, вірну дружину..."

[445] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 335. "Перезва повернула назад у село. [...] Зостався тільки Кобза на тім місці, де побачив Зіньку [...] Довго стояв бідолаха, замисливши, а там [...] глянув на небо і, важко зітхнувши, промовив:

The two men are uncannily linked to one another throughout the whole novel. We not only see the same events happening to them, but also witness a direct mirroring of one character's actions onto another, as if they were the same person. Let us consider an episode, in which Marko goes through a horrifying deadly experience, caused by his father's curse. The narrator aptly indicates that at that moment Kobza's actions seemed to repeat those of Marko.[446] Such a narrative strategy gives us a possibility to presume that the eerie Marko could serve as a projection or a metaphor for the dark side of Kobza's soul. The narrative also intimates that Kobza might have dreamt all the Gothic horrors associated with Marko:

> Kobza was about to stay awake the whole night, so that he could be ready if needed, but before he even had a good puff at his pipe, it dropped from his mouth, his head bent toward his bag, and the fatigue gripped his body in the vise...
>
> —My dear mother… Zin'ka!..—he murmured, stretching his body, and started snoring, but not for long.[447]

In yet another passage, Kobza himself wonders whether what he saw at night might have been the result of a nightmarish dream:

> It was dawning when Kobza came to his senses. He sighed heavily, opening his eyes, and his chest felt as if it was weighed down with a huge stone. While recalling the events he happened to witness,

---

—Мій боже милий! Дякую тобі, що звів мене з Марком, не піду я по його дорозі, покоряюся тобі, нехай буде надо мною свята твоя воля!.."

[446] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 317. "Марко заскреготав зубами, скрикнув, скорчило його судорогами, і він бебехнувся об землю...

У Кобзи, дивлячись на все отсе, здавило серце, у грудях сперся дух, вся кров захолола, і він *теж, як неживий, простягся на могилі*..." [italics are mine]

[447] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 316. "Кобза налагодився був на цілісіньку ніч не спати, щоб про всяк случай бути напоготові; та не вспів добре смикнуть люльки, як вона випала з рота, голова схилилась на сумку, і втома, неначе лещатами, стулила його тіло...

—Ненько... Зінько!..—пробубонів він, потягуючись, і захріп, та ненадовго."

> his mind was fogged and he could not clearly apprehend whether he had dreamed it all or those events indeed took place.[448]

It is significant that before falling asleep Kobza recalls his mother and his beloved, while at night he witnesses Marko meeting the ghosts of his murdered mother and sister-lover and killing them again. Given the similarity of Kobza's and Marko's life stories, it is possible that in his dream Kobza is extrapolating his own feelings, fears, and possible actions upon the persona of Marko, especially after Marko has planted a seed of doubt in his soul as to the loyalty of his beloved. The narrative predisposes us to such conclusions, especially given the fact that Marko's gloomy supernatural side is seen only through Kobza, while all other characters see him as a regular Cossack. This gives us even more proof that Marko's evil deeds, witnessed by Kobza, could symbolize a psychological projection of Kobza's possible dark reaction to his beloved's marriage to another. And according to Dietz, many critics do see the double as a projection of repressed aspects of the protagonists' psyche.[449]

It is not only Marko who functions as Kobza's alter ego. Storozhenko constructs his story in such a manner that allows us to also see Kobza as an avatar of the human, benevolently good side of Marko. The latter, unable to correct his own life and fate, warns Kobza against following his evil path and, as a result, becomes able to relive, through Kobza, his life differently, following the Christian path of submission to God instead of rebellion. Therefore, it is uncertain in the

---

[448] Storozhenko, *Marko prokliatyi*, in *Marko prokliatyi. Opovidannia* 317. "Вже світало, як опам'ятався Кобза. Важко зітхнув він, одкриваючи очі, на грудях неначе каменюка гнітила. Згадуючи, що довелося йому побачить уночі, він добре не тямив і не здужав убагнуть: чи то йому снилось, чи справді наяву усе те діялось."
[449] Dietz 210.

novel who is an apparent original self (Kobza?), and who is its alter ego or Doppelganger (Marko?). Because of this complexity, the doubling motif in Storozhenko functions not only as a projection of the protagonist's repressed fears (although they are present in Kobza's "dream"). We have also a more literal interpretation of the Doppelganger phenomenon in the sense that both Kobza and Marko seem to constitute two independent aspects (the light and the dark) of the Cossack-*kharakternyk* (i.e., the Cossack-Sorcerer), an archetypical character in Ukrainian oral tradition. Let us now turn to Balzac.[450]

Whereas in Storozhenko Kobza comes across Marko the Cursed by chance, Balzac opens his novel with an understanding that his protagonist Tullius has already crossed paths with the Centenarian before, and has, in fact, been actively searching for this supernatural being. The Doppelganger motif is stated very clearly in the novel on numerous occasions when everybody who happened to see the Centenarian finds strong resemblance to him in Tullius. For example, such likeness is observed by the young girl Fanny who becomes the Centenarian's victim despite Tullius's efforts to save her: "the man for whom I am waiting resembles you so much, that the sight of your face filled me with deep astonishment" (10). Another instance where such likeness is observed is when the Centenarian saves the soldiers, suffering from plague in Syria, with his numinous skills. There one officer too recognizes the astonishing resemblance between the cadaverous being and the General Beringheld (Tullius):

> '*He* looks like you, colonel', exclaimed a warrant officer. Beringheld shuddered.

[450] For the discussion of the Cossack-*kharakternyk* (i.e., the Cossack-Sorcerer) in Ukrainian folkore, see Shiyan, *Cossack Motifs in Ukrainian Folk Legends.*

> ‘He must be at least a hundred years old’, said one of the men who had carried the bodies.
> ‘Who is he?’ another person asked. Beringheld remained silent. (158)

The narrator explains such an eerie likeness between the two early in the novel when first describing the Centenarian: “The totality of this old man’s countenance offered a large and handsome mass, and in its contours, its form, its fullness, it offered a striking resemblance to the face of young Beringheld; one recognized there *a family likeness*, if such an expression is possible” (23). As the novel discloses at the end, the Centenarian is none other but Tullius’s father, although he appears to be more than three hundred years old, according to the frightening family legend. Thus, while in Storozhenko the ties between Marko the Cursed and Kobza are based on the sworn brotherhood of the Cossacks, in Balzac they are even closer, being blood ties between father and son. Interestingly, the Centenarian constantly appears at the same place as Beringheld Junior (Tullius), and similarly to Marko the Cursed in Storozhenko, he does not bring harm to him, but serves as his guardian angel. In Storozhenko, Marko saves Kobza from death at the hand of the Poles, and in Balzac the Centenarian saves the General Beringheld (Tullius) when he almost expires as a result of the deadly injuries, which he received in the battle. As later in Storozhenko, the narrative in Balzac’s novel shows an uncanny mirroring of the Centenarian’s actions upon Tullius. To give just one example, when the Centenarian takes Fanny’s life to prolong his own, this action is reflected upon Tullius: “The General was stunned: it seemed to him that he was the agent of the girl’s death; he thought he could still hear this last plaintive cry cut off by the nocturnal silence that served as its funeral elegy”

(20). Thus, the possibility of the Centenarian serving as a projection of Tullius's dark side is very much present in Balzac as well. As in Storozhenko, the Centenarian is not simply an object of Tullius's hallucinations or a personage from a frightening legend. Despite his supernatural side, he is very much human (like Marko) and operates within society, meeting with many people and even almost reaching the point of disclosing the secret of his immortality to a crowd of intellectuals in a Parisian café. Thus, his double-ness to Tullius is also more literal than metaphorical, as in Storozhenko. I have suggested that the doubling in the Ukrainian text serves to contribute to the archetypal image of the Cossack-*kharakternyk.* Let us now investigate the role the doubling plays in Balzac.

Chatelain and Slusser note in the introductory article the fact that Balzac's novel is an early example of science fiction, precisely due to the portrayal of the numinous Centenarian.[451] The scholars offer a comparative analysis of Balzac's novel to its predecessor, Maturin's *Melmoth the Wanderer,* in order to discern the difference between the Romantic Gothic novel and a Gothic science fiction. What appears from their discussion is the fact that the Centenarian is portrayed not so much as a Gothic villain, destined to do evil, as Maturin's Melmoth the Wanderer or Storozhenko's Marko the Cursed, but, instead, as a scientist, seeking the secret for the prolongation of his human life and succeeding in his chemical experiments. The latter requires him to distill the life fluid from other humans in order to lengthen his life and to make himself immortal, which is his final goal. Balzac's novel also omits any references to God or divine intervention, which in

[451] See Chatelain and Slusser, "Balzac's *Centenarian* and French Science Fiction," in *The Centenarian*, especially pp. xxi-xxvii.

Maturin's and Storozhenko's cases constitute the foundation of the wanderer's destiny:

> Unlike the world of his Anglo-Saxon precursor, that of Balzac excludes divine intervention. Its boundaries are purely those of the mind-matter duality. In this context, the physical body that contains and vectors the Centenarian's mind must be preserved at all costs in and for itself, beyond any fear of 'damnation' or other theological categories.[452]

The Centenarian seeks to live by all means, turning himself, in a sense, into an emotionless robot, whose only goal is to obtain a life-bearing fluid, while Storozhenko's and Maturin's heroes are willing to sacrifice anything to end their cursed wanderings on earth. The robotic characteristic of the Centenarian contrasts with Tullius, and the two seem to depict two opposite images of one personality: the mechanical and the human. This differs from Storozhenko's Romantic division into good/Christian/human and dark/Gothic/devilish. Thus, Storozhenko's novel falls more in line with the original Maturin's text, rather than with the Balzacian reworking of the eternal sinner leitmotif in the direction of science fiction.

To conclude, Storozhenko's unfinished novel does extend a number of intertextual links to Balzac's text, including plot details, the nature of the main protagonists, the description of the eternal sinner, and the motif of the Doppelganger with its more literal rather than metaphorical interpretation. However, although Storozhenko did follow Balzac's novel in many ways, he chose not to pursue its inclination toward science fiction, opting instead for a Romantic rendering of the eternal sinner's story in the tradition of Maturin. For

this reason, in my next subsection, I will offer a comparative analysis of Maturin's *Melmoth the Wanderer* and Storozhenko's text in order to further analyze the manner in which Storozhenko followed his famous Gothic predecessors.

4.3.3 *Storozhenko's* Marko the Cursed *and Balzac's* The Centenarian *in Relation to Maturin's* Melmoth the Wanderer

As his letter from 13 December 1873 suggests, Storozhenko apparently knew Maturin's novel, *Melmoth the Wanderer*.[453] This work first appeared in print in 1820. It was an instant success and was immediately translated into various languages. The Russian translation, which appeared in 1833, was done from the French translation rather than the original.[454] As the Russian scholar M. P. Alekseev observes, in the course of this secondary translation, the novel became considerably abridged and edited.[455] Another scholar, Vatsuro, indicates that many translations of the Gothic novels were appearing under no name, as "discovered" manuscripts, narrating the horrific events of the past.[456] Inasmuch as Storozhenko seemed to consider Maturin's novel as a Spanish legend, it could be that he had access precisely to such an early abridged anonymous translation. The

---

[452] Chatelain and Slusser, "Balzac's *Centenarian* and French Science Fiction," in *The Centenarian* xxiii.

[453] See p. 195 of this dissertation.

[454] M. P. Alekseev, "Ch. R. Met'iurin i ego 'Mel'mot skitalets'" [Charles Robert Maturin and His *Melmoth the Wanderer*], in *Mel'mot skitalets*, [Melmoth the Wanderer] by Charles Robert Maturin, translated by A. M. Shadrin (Moskva: "Nauka," 1983): <http://www.lib.ru/INOOLD/METURIN/melmoth0_1.txt> (last accessed 11 May 2010).

[455] Alekseev, "Ch. R. Met'iurin i ego 'Mel'mot skitalets'." "уже во французском издании 'Мельмота' сделаны были большие сокращения и изменения в сравнении с английским текстом; русский перевод французского издания (1833 г.) еще более отошел от оригинала […]."

Preface, which Maturin included in his novel, identifies it as the 'Spaniard's Tale'—hence, the source for Storozhenko's misinformation. Be that as it may, *Melmoth the Wanderer* is, on par with Balzac's *The Centenarian*, an important intertextual source for Storozhenko's novel. Before I proceed, a short summary of Maturin's novel is in order.

The novel, set predominantly in Ireland, starts with John Melmoth travelling to see his uncle who is dying. In the course of the novel John learns of a mysterious ancestor whose uncanny portrait he finds in a closet in his uncle's mansion. He also learns about various family legends, which all hint at the fact that his ancestor might still be wandering the earth. This wanderer, whose name too is Melmoth, also appears in an ancient manuscript, which John reads, as well as in a number of stories narrated to John by a Spaniard, Alonzo de Monçada, whom he rescues from a ship wreck. In his thirst for higher knowledge, Melmoth had tampered with the dark arts, as a result of which he achieved his aim—a prolonged existence and access to any place and time in the world, while simultaneously losing all hopes for salvation. At the end of the novel Melmoth's time on earth is drawing to the end. In a final scene he mysteriously appears before his descendant and the Spaniard Monçada, informing them that he returned home because it was the time for the powers of Hell to take his soul. In a very *Faust*-like scene from Christopher Marlowe, Melmoth the Wanderer informs John and Alonzo that they must not enter his room, regardless of the terrifying noises they hear. Next morning the two find the room, where the eerie sinner retired,

[456] Vadim Vatsuro, "Psevdoradkliffiana," [Pseudoradcliffiana] 301-311.

empty. They trace Melmoth's tracks to the edge of the precipice and believe that he was dragged into it by some devilish forces. Very much like Balzac and Storozhenko after him, Maturin leaves his novel open-ended, and no answer is given as to the fate of the sinner.

I have already mentioned the similarities between the physical description of Storozhenko's wanderer and Balzac's. Given that the latter was following Maturin, it should not surprise us that there are parallels between Storozhenko's and Maturin's eerie characters, the most obvious among them being their fiery eyes and the demonic laughter. Compare the following passages from Maturin's novel—

> the Englishman's eyes [i.e., Melmoth's—SK] were observed by all the guests, from the moment of his entrance, to effuse a most fearful and preternatural luster […] when the cry had ceased, [John—SK] Melmoth [the Wanderer's distant relative—SK] heard a laugh that chilled his blood. It was from the figure that stood above him.[457]

with Storozhenko's—

> [Marko's—SK] bulging eyes were burning with a frightful fire, it was as if they were casting sparks all around […] [Marko's—SK] laughter resounded through the whole steppe, as if it were hell itself that laughed.[458]

Maturin's, however, is a much longer text than Storozhenko's "poem in prose." It offers one of the most illustrative examples of the narrative complexity in a Gothic novel with its interweaving and breaking stories, spanning several epochs. In this section I will consider only those episodes that cast a light on the

[457] Charles Robert Maturin, *Melmoth the Wanderer* (London: Penguin Books, 2000) 39, 75. Subsequent references to the novel will be provided in the parenthesis, following the quote.

Ukrainian text. I will mostly focus on one important instance, which draws *Marko the Cursed* to *Melmoth the Wanderer,* but becomes lost in Balzac's novel—namely, the curse placed on Marko and Melmoth by the divine power for their deadly sins. Unlike the Centenarian in Balzac's novel, both Marko and Melmoth—who wander the earth in punishment—desire to rid themselves of their longevity, instead of enjoying it and investing all means into preserving it. Maturin's Melmoth tried to get rid of his unnaturally long life, by attempting to exchange his fate with a number of people, all of whom were in a state of extreme suffering—being either prisoners of the Inquisition or inmates in a madhouse, or paupers, dying from hunger—but no one agreed to take the wanderer's place and sacrifice their eternal salvation in exchange for riches and a lengthy worldly life.[459] Similarly, Storozhenko's Marko discloses to Kobza that he is, in fact, the unhappiest person on planet, forsaken by both heaven and earth, and cursed by all. Even hell does not accept him.[460] He also tells Kobza that he tried many times to commit suicide, but the elements would not accept him.[461] On the other hand, Balzac's uncanny personage bathes in the rays of his never ending life, expanding all his means and power to extend his longevity and produce the vital fluid,

---

[458] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 309, 310. "Страшно горіли вирлоокі його очі, неначе іскри з них посипались"; "[…] спитав чоловік [Марко—SK], зареготавшись на ввесь степ, неначе само пекло зареготало."

[459] "'No one has ever exchanged destinies with Melmoth the Wanderer. *I have traversed the world in the search, and no one to gain that world, would lose his own soul!* Not Stanton in his cell—nor you, Monçada, in the prison of the Inquisition—nor Walberg, who saw his children perishing with want—not—another'—" (601).

[460] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 312. "[...] на усьому світі нема нещасливішої тварі, як я!.. Од мене все одцуралось: і небо, і земля, і саме пекло!.. Мене прокляла мати, прокляв і батько з того світу—я Каїн!.."

[461] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 327. "Скільки разів намірявсь наложить на себе руки, а нічого не вдіяв: повішусь—гілляка зламається; бурхнусь у воду, щоб утопиться—плаваю, як цурупалок; звалюсь з високої скелі в глибокий

necessary to prolong his existence. During his conversation in a café with the urban intellectuals, the Centenarian exclaims:

> What a glory it is for mankind to discover [the vital fluid—SK] and by means of certain precautions to acquire a life as long lasting as the earth! You would see such a scientist hoard the treasures of science, lose nothing of individual discoveries, constantly pursuing, unceasingly, and forever, his investigations of nature; making all powers his; roaming the entire earth, knowing it in its smallest details; becoming himself alone, the archives of nature and humanity. (225)

Unlike Marko the Cursed or Melmoth the Wanderer who are weary of their immortality, the Centenarian perceives himself in this instance as almost reaching the level of God, and being able to decide men's destinies:

> […] saving the lives of good men, and letting the wicked perish: such a man replaces *destiny*, he is almost *God*! … He has in his hand all the secrets of the art of ruling, and the secrets of each state. He learns at last the truth about religions, about man and his institutions… He looks down on the vain conventions of this earth as if a sun; in sum, he passes through the centuries without dying. (226)

Thus, in his condemnation of his eternal worldly life, Marko the Cursed imitates his English rather than his French predecessor.

In Maturin's *Melmoth the Wanderer*, the reader never learns the reason for Melmoth's curse and is left only with suggestive parallels. In the conclusion, full of Biblical allusions, we discover that Maturin's character is cursed for aiming to access the forbidden fruit of eternal knowledge, denied to humans: "If I have put forth my hand, and eaten of the fruit of the interdicted tree, am I not driven from the presence of God and the region of paradise, and sent to wander amid worlds of

---

бескид або у кручу—і скочусь, неначе те покотьоло, не забившись. Тільки ще гірш, видно, прогнівляв господа, бо кожен раз після таких замірів торба моя ще важча ставала..."

barrenness and curse for ever and ever?" (601). In addition to this sin, the wanderer also discloses to his successor, John Melmoth, and his friend, Alonzo de Monçada, a Faustian pact that he had made with the enemy of the mankind in order to obtain a prolonged life:

> It has been reported of me, that I obtained from the enemy of souls a range of existence beyond the period allotted to mortality—a power to pass over space without disturbance or delay, and visit remote regions with the swiftness of thought—to encounter tempests without the *hope* of their blasting me, and penetrate into dungeons, whose bolts were as flax and tow at my touch. It has been said that this power was accorded to me, that I might be enabled to tempt wretches in their fearful hour of extremity, with the promise of deliverance and immunity, on condition of their exchanging situations with me. If this be true, it bears attestation to a truth uttered by the lips of one I may not name, and echoes by every human heart in the habitable world. (601)

Thus, the figure of the wanderer in Maturin's novel is cast in many shadows and remains a mystery till the very end. The Ukrainian novel, on the contrary, dedicates much attention to the wanderer's story. What makes it unique and sets the Ukrainian wanderer apart from his two West European counterparts is the notion of evil fate, lurking above him and almost pushing him to commit sins against his will, in fashion very similar to the Gogolian sorcerer (Katerina's father) in "A Terrible Vengeance," which I discussed in the preceding chapter. Indeed, as Marko narrates to Kobza the story of his birth, we learn that he was conceived in sin by his father and mother. His mother was a Tatar girl, taken as booty by the Cossacks in one of their raids, and hence, an infidel and evil person by default, especially taking into account her unnatural beauty. It was her devilish beauty that trapped Marko's future father and made him settle down and turn into

a farmer, betraying his Cossack identity.[462] Moreover, when he had to go to war with the Tatars, his wife could not part with him and forced him to take her along, dressed as a man. Thus both of Marko's parents broke the military Cossack ethos and societal rules. Marko notes that for this reason God might have punished them by turning them into outcasts, when Marko's mother became pregnant at war.[463] Marko's hour of birth was doomed—he came to this world as a fruit of his parents' sins, which suggests that he might carry the seed of evil within himself. As the story shows, Marko's parents had to escape to the island because otherwise both of them would be subject to capital punishment according to the Cossack statute. When Marko's mother finally gave birth to him, she had to feed him birds' blood to avoid death by hunger, which activated his animal, wolfish/vampiric side. Thus, the reader witnesses the abnormality of Marko's birth and childhood. This suggests that Marko might be an involuntary sinner and a victim as well, a factor that is absent from Balzac's and Maturin's narratives.

Another element, which stands out in Storozhenko's story is Marko's human side. Nowhere in Maturin's or Balzac's novel do we see the sinner acting for the benefit of humanity or, at least, with good intentions toward a human

---

[462] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 320. "Перебравшись через річки Дон і Кубань, наші сіроми спалили не один авул, не одну тисячу і народу викоренили. Раз, як так порядкували запорожці в одному авулі, батько мій захопив дівчинку по десятому році, і як повертались у Січ, то й узяв з собою. Вернувшись на Запорожжя, оддав він ту дівчинку на руки одній бабусі, що жила в Старих Кодаках; у те врем'я була вже там чимала оселя. Так із сієї ж то дівчинки виросла дуже гарна дівчина, такої подоби і не бачили у нас на Україні. Така, кажу, що як побачив її мій батько через кілька років, то аж ахнув і так закохався, що й лицарство своє покинув і одружився з нею; се ж моя мати. Ото, бач, […] він з лицаря зробився пахарем."

[463] Storozhenko, *Marko prokliatyi,* in *Marko prokliatyi. Opovidannia* 321. "По військовій регулі, як і досі, заборонено жінкам проживать у коші і під час війни вештатись за військом; так мати і перерядилась козаком […] *Помилував господь на війні мого батька й матір, тільки одним покарав*: війна ще не скінчилась, як моя мати стала вагітна." [italics are mine]

being. *Melmoth the Wanderer* shows us only hints of morality, left in the sinner from the days of his human life. However, he is always overpowered by his new, malevolent and powerful side of a predator, who hunts for helpless victims in order to tempt them to join him in eternal damnation. Even his meeting with a savage but sinless Immalee does not bring forth his benevolent side, although the narrator observes that Immalee's innocent love stirs some human emotions in Melmoth: "The stranger appeared troubled,—an emotion new to himself agitated him for a moment,—then a smile of self-disdain curled his lip, as if he reproached himself for the indulgence of human feeling even for a moment" (344). As Maturin's novel shows, Immalee eventually becomes pregnant with the wanderer's child and is imprisoned by the Spanish Inquisition. Melmoth visits her in her cell and offers her freedom and life with him, if only she revokes God. Thus, he forces Immalee to join him in Hell till the end, rather than caring for the good of his beloved. Balzac's story, drawing on science fiction, is more complicated than Maturin's in this respect. As Chatelain and Slusser observe,

> The Centenarian, like Melmoth, seeks out victims in moments of extreme misfortune, when they appear ready to give body and soul to their "savior."
>
> Yet the Centenarian's motives for his actions are quite different from Melmoth's. Rather than being driven by some conventionally gothic "touch of evil," he is motivated by a physical necessity that is treated as morally neutral. […] Some of his acts, such as saving Tullius's life and curing the soldiers of the plague, can be deemed "good"; others, such as seducing poor Fanny, appear to be "evil." Their common denominator, however, is a physical equation in which any energy spent must in turn be restored. For example, the energy the Centenarian expends creating the elixir that cures the Napoleonic soldiers from the plague must subsequently be taken back from the Turks he spirits from the

> battlefield to a laboratory under the pyramids, where he distils the life force from their dying bodies.[464]

His good side may also be traced in the special care he bestows upon his kin. In fact, the legends about him, while describing the Centenarian as an evil and horrific spirit, paradoxically at the same time proclaim him to be a guardian angel of his descendants: e.g., the old midwife Lagranda narrates that "the spirit never appeared, except when misfortunes threatened the Beringhelds, and that a gruesome death always befell someone whenever the Centenarian passed through the region" (65). Thus, while being a rescuer of his family, the Centenarian becomes a death angel to other human beings.

Turning now to Marko the Cursed, I should mention that despite his evil deeds and the legend which prophesies misfortune to all who meet this eerie wanderer, Marko is seen doing only good things in the course of the novel. For example, knowing that a calamity awaits Kobza in his native village, he warns him not to repeat his own fate. He also always comes to the Cossacks' rescue, saving them from death in the hands of the Poles. And he is even depicted wandering Ukraine and calling upon the peasant farmers to remember their former Cossack glory and to join the Khmelnytsky's uprising. In fact, Marko brings to mind an ancient guardian spirit of the Ukrainian land and its people rather than a harmful evil-doer. He only bestows harm on the enemies of Ukraine. The horror he exudes is treated with a grain of salt when the narrative approaches this eerie personage with humour, very much in the tradition of the comic Gothic. For instance, the embedded story of Marko's journey to Hell and his fight with

[464] Chatelain and Slusser, "Balzac's *Centenarian* and French Science Fiction," in *The Centenarian*

the devils there suggests many parallels to Kotliarevs'kyi's mock epic *The Aeneid*, especially the episode where Aeneas descends into Hell. This feature adds even more to the uniqueness of the Ukrainian eternal sinner, who at the moment of the narration seems to be a sinner and evil doer only in name.

It is worth recalling that Storozhenko in his letter treats as legends the Gothic texts that deal with the eternal wanderer. I will now turn to a discussion of the possible influence of Ukrainian folklore on his novel, while considering the treatment of the wandering sinner in folklore in general. This will allow me to evaluate the level of folkloric presence in all three novels, analyzed in this study.

4.3.4 *Folkloric Influences*

George Anderson's fundamental study of the Wandering Jew legend[465] recognizes two separate narrative sources which surfaced in the early years of Christianity and eventually became interwoven into one: the legend of St. John and the legend of Malchus.[466] Interestingly, each presents a different take on the Wandering Jew narrative. The first treats the wanderer in a positive light (hence a reference to Christ's favourite disciple, John), who is awarded with additional time on Earth. His immortality is presented as a privilege, a gift, worthy of a saint. The second, however, treats the wanderer as an evil-doer who harmed Christ (either by word or by deed). His immortality here is seen as a punishment, and he is forced to wander the earth until Christ's second coming. The two West

---

xxiv-xxv.

[465] George Kumler Anderson, *The Legend of the Wandering Jew* (Providence: Brown University Press, 1965).

[466] Anderson 15.

European Gothic texts analyzed in this chapter perfectly highlight both sides of the legend. As I have mentioned previously, Maturin's wanderer loathes his immortality, while Balzac's Centenarian invests all power and resources into prolonging his existence on earth, treating it as his greatest gift rather than a penalty. Indeed, at times he even acts as a saint, choosing whom to reward with the vital life fluid and whom to punish by extracting the fluid from their bodies to save others.

If we now turn to the international tale type catalogue by Aarne, Thompson, and Uther, we will find that these two Gothic texts fall under the types of religious tales, "750-779 God Rewards and Punishes."[467] ATU index even distinguishes a separate tale type for the Wandering Jew (777): "Christ carries the cross to Golgotha. When he wants to rest for a moment, a Jew (shoemaker), who owns the house there, does not permit it. From then on the Jew has to wander about on earth forever, unable to die […]."[468] This type corresponds more closely to Maturin's hero rather than Balzac's.

As for Storozhenko, he is obviously closer to Maturin and the Malchus side of the Wandering Jew legend, but he differs from both of his West European Gothic predecessors by interweaving many other folk sources into his text. The Ukrainian scholar Uliana Baziuk addresses Storozhenko's folkloric inspirations in an article titled "A Legend About the Great Sinner and Its Folkloric and Literary Interpretations (on the Basis of the 19th-Century Ukrainian Romantic Prose)." Her study traces the universal myth of the great sinner (of which the legend of the

[467] Uther 397-439.
[468] Uther 434.

Wandering Jew is only one of many manifestations) and its variations in four literary texts, among them Storozhenko's *Marko the Cursed*.[469] When analyzing Storozhenko's novel, Baziuk distinguishes three potential sources of inspiration: a traditional legend of the great sinner with its themes of incest and numerous murders; the Wandering Jew legend with its emphasis on eternal life and constant wanderings, imposed as punishment; and a folk narrative about a Cossack's harrowing of Hell.[470] The scholar also notes that the blend of legend about a great sinner with the motif of harrowing of Hell is a unique feature of Ukrainian folklore. Interestingly, Baziuk suggests that Storozhenko's novel borrows more from the folk legend about a great sinner, than from the apocryphal narrative of the Wandering Jew. She concludes this on the basis of the fact that the Wandering Jew legend depicts the wanderer's travels as meaningless—they are solely a means of awaiting the Christ's second coming (and, by extension, final punishment, as in the case of Maturin's Melmoth). On the other hand, the motif of wandering in the Ukrainian folk legend serves as stimulus for a sinner to do good: the more good deeds he does during his travels, the sooner he gains forgiveness—which is exactly what Marko does, when we first meet him in the novel, and which is what distinguishes him drastically from his two Gothic antecedents.

---

[469] Baziuk, "Lehenda pro velykoho hrishnyka ta ïï fol'klorno-literaturni interpretatsiï (na materiali ukraïns'koi romantychnoï prozy XIX stolittia)."

[470] Baziuk 172. "Та звернемося до зіставлення авторського тексту з легендою. Очевидним є поєднання в одній площині твору кількох сюжетів – традиційної легенди про великого грішника (тема інцесту, вбивство матері й сестри) з легендою про Агасфера (Вічного жида) (покарання безсмертям) та історією про козака, що товчеться по пеклі." Significantly, the legend in question is called *Marko Prokliatyi* [Marko the Cursed] or *Marko Pekel'nyi* [Marko the Hellish]. Its hero descended into Hell, drove away the devils, and released his fellow Zaporozhian Cossacks from Hell. This is a Ukrainian modification of the great sinner motif, as well as a variation of the apocryphal seventeenth-century drama, *Slovo o zburenïï pekla* [Discourse on the Harrowing of Hell].

The Storozhenkian text is a complex blending of numerous sources, reinterpreted through the prism of folklore (indeed, as I have shown already he treats the two Gothic texts, to which his novel is intertextually linked, as folk legends). While Storozhenko preserves the Gothic paraphernalia (especially its frenetic twist, seen in the fascination with violence, blood, and the horrific), he artfully mixes it with folkloric elements. These elements at times lower the "horrific reality" and transform the text into a folk tale about a character who is destined to wander the earth and earn his forgiveness by good deeds, rather than a villain who haunts and harms the innocent. We can easily conclude that the three Gothic texts analyzed in this section, represent three different takes on a "Gothic" school: Maturin's is an original historic frenetic Gothic, Balzac's comes from the tradition of the French *école frénétique* with an inclination toward science-fiction; and, finally, Storozhenko's is a unique blend of frenetic Gothic and folklore.

4.4 Conclusions

The purpose of this chapter was to contextualize the portrayal of the frenetic Gothic discourse in Storozhenko's dark prose by investigating the manner in which his oeuvre was nurtured by the West European models of this genre. I started with the discussion of the typical characteristics of the Gotho-frenetic school, which I then traced in two of Storozhenko's works "The Devil in Love" and *Marko the Cursed.* Subsequently, I offered an intertextual analysis of these texts in relation to the oeuvre of such famous representatives of the Gotho-frenetic school as Cazotte, Maturin, and Balzac. The parallels I discovered by means of

psychoanalytic and close comparative reading strengthened my original hypothesis that Storozhenko's Romantic prose was nurtured by the Gothic literary tradition.

The comparative reading I offered in the first part of this chapter allowed me to identify the common myth of the Devil in love as a symbol of dark sexual desire in both Storozhenko's and Cazotte's eponymous Gothic texts, featuring love-stricken devils. Due to the absence of any universal folk tale type depicting a devil in love, I drew the conclusion that Storozhenko might be borrowing from a literary source (such as Cazotte's novella), rather than constructing his tale on folklore alone.

The same can be said in reference to his second literary work, namely his "poem in prose" *Marko the Cursed,* which he himself admitted as being based at least on two Gothic sources—Balzac's *The Centenarian* and Maturin's *Melmoth the Wanderer*. My analysis showed close intertextual connections between Storozhenko's and Balzac's texts, as well as considerable parallels between *Marko the Cursed* and Maturin's text. This fact allows us to place Storozhenko's novel within the Gothic canon by means of genre resemblance. I also indicated that while all three of these Gothic texts draw from the Wandering Jew legend, each reinterprets it differently, creating therefore a unique literary treatment of this myth while immersing it, of course, into the paraphernalia of a Gothic narrative. Whilst Maturin and Balzac only draw partially from the legend, Storozhenko goes further by blending numerous motifs from various folk sources,

as a result of which his hero fascinatingly progresses from an all-time condemned sinner to a guardian spirit of Ukraine and the Cossacks.

Storozhenko therefore creates a unique type of a Gothic narrative, which is different from the early comic Gothic of Kvitka-Osnov"ianenko or the German-inspired Gothic of Gogol', because it brings a considerable number of Gotho-frenetic elements into his texts that are absent from his predecessors. As a result, his oeuvre allows us to speak about the existence of the Gotho-freneticist current within Ukrainian Romanticism, one which has not been studied as yet in Ukrainian literary scholarship. What makes his Gothic writing unique is the specific manner in which he incorporates folklore into his works, at times undermining the horrific, at times mocking it, and at times even making the would-be horrific look attractive, transforming, for instance, the Gothic supernatural and evil being—a sinner and a wanderer, a source of fear for all who sees him—into a glorious and attractive knight. This element allows us to speak more about the specificity of Ukrainian Gothic tradition, which—in the case of Storozhenko—is a blend we could term “folkloric frenetic Gothic” rather than simply frenetic Gothic. Moreover, the humorous elements present in Storozhenko’s Gotho-frenetic tales allow me to strengthen the hypothesis about the unique character of the Ukrainian Gothic, which offers a tongue-in-cheek treatment of the supernatural even in the goriest Gothic narratives.

CONCLUDING REMARKS

One of the problems that post-Soviet Ukrainian criticism is facing is the problem of terminology, especially when it comes to the movements that have flourished in the West but have not yet been adequately researched in Ukrainian scholarship. The Gothic movement is one of such examples. It had originated in the West, and its framework was adopted by the Ukrainian intellectuals and utilized to reflect their own socio-cultural realia, as a result of which a peculiar literary current emerged that in many respects resembled and yet in others differed from the historical Gothic movement in the West. Therefore, the loaned usage of the term "Gothic" that we witness in Ukrainian literary criticism now (e.g., in the collections that catalogue and republish the fantastic Ukrainian oeuvre belonging to different epochs, reintroducing it under the label of the Gothic) in many instances does not correspond to its original meaning and may be misleading without proper interpretation and contextualization. Hence, in this dissertation I have tried to address the manner in which the term Gothic relates to Ukrainian Romantic fiction, both Ukrainian- and Russian-language.

As Maguire notes, "Gothic has always been noteworthy for its 'remarkable institutional stability… its long history of repeating and reworking a limited set of devices to reproduce similar effects'. In the context of this generic stability and coherence, it would be surprising if Gothic-fantastic tropes had *not* emerged in Soviet literature."[471] And her thesis is especially true for an earlier, Romantic period, the time when the interest in the Gothic was especially strong,

[471] Maguire 215.

even though Ukrainian criticism thus far did not attempt to address this question in earnest. Thus, I tried to fill this gap in Ukrainian literary scholarship by discussing the horror oeuvre of three iconic figures of Ukrainian Romanticism from the perspective of the Gothic literary tradition: the two early Romantics Hryhorii Kvitka-Osnov"ianenko (who was more often viewed as a marginal Classicist figure) and Nikolai Gogol' [Mykola Hohol'] (whose place in Ukrainian literature is still controversial for some), and the late Romantic, Oleksa Storozhenko. While offering a new approach to Kvitka-Osnov"ianenko's, Gogol''s, and Storozhenko's tales of the supernatural, I also tried to theorize the categories of the Gothic that they reflect, hence, providing an overview of the specific character that 'the Ukrainian Gothic' phenomenon projects.

I started with Kvitka-Osnov"ianenko's tales of the supernatural, which reveal a unique mixture of the comic and the serious Gothic modes. This has allowed me to place his oeuvre at the borderline of Gothic fiction, and to demonstrate the process by which the Gothic entered the Ukrainian literary canon. My research has shown that Kvitka-Osnov"ianenko was familiar with the parodic and comic Gothic popular in 1820s, as well as with the serious Gothic, which came to the Russian Empire from Germany and France around the same time. Thus, the Ukrainian intellectuals experienced a diffused mixture of various Gothic trends, which explains Kvitka-Osnov"ianenko's vacillation between the humorous and somber attitude to the horrific. As my research showed, his comedies and stories do lean more towards the comic Gothic mode and never evoke the full, disturbing possibilities of evil, although the narrator's interest in what lies beyond

the rational slowly creeps into the narrative, blending the serious and the comic together into a unique amalgamated Gothic canvas where at one time nothing is what it seems to be and at others, the threat of the unknown is very real. The tensions that we see in Kvitka-Osnov"ianenko between the comic and the serious, are also in a sense a reflection of Ukrainian literature of this period that moves between *kotliarevshchyna* and high Romanticism. While, for the most part, Kvitka-Osnov"ianenko stays within the frame of the comic attitude and the horrific never succeeds in occupying centre stage, his appropriation of comic Gothic differs from corresponding West European literary practices, first and foremost, by not being parodic in nature. It derives its humorous element from one type of the Ukrainian folkloric tradition, which tends to treat the horrific with a grain of salt, rather than utilizing humour to mock preceding developments of the genre, as it happened in the West.

With Gogol''s horror stories the Ukrainian Gothic tradition enters a new level of sophistication, more characteristic of its West European counterpart. Although some comic elements are present here as well (which testifies to the unique character of the Ukrainian Gothic), we see a tendency towards the glorification of horror and the absence of any obvious didactic moralizing ending. Thus, Gogol' enriches the Ukrainian Gothic category that Kvitka-Osnov"ianenko created through psychological complexity. His tales are gloomier and project many characteristic of the German Gothic, specifically the Hoffmannesque. Hence, my detailed textual analysis undermines previous scholarly assertions that

Gogol''s early Ukrainian horror tales did not show a German Gothic influence and were only examples of light, *vertep*-like works.

What Storozhenko brings to the canon is a new frenetic element that is derived from the Gothic prose of Cazotte, Maturin and Balzac. While critics in the past mostly emphasized only the folkloric aspect of Storozhenko's prose and did not go beyond ethnographic tradition (although there were some attempts to label his "poem in prose," *Marko the Cursed,* as Gothic), my study shows covert but clear ties to the West European frenetic Gothic, which goes beyond his meta-folkloric narratives. Interestingly, Storozhenko united the frenetic Gothic and the oral tradition into such a tight bundle that it led me to term the category of the Gothic that he had created the "folkloric frenetic Gothic." One of its main peculiarities is the fact that in his most Gothic work, *Marko the Cursed,* he endows the typical Gothic evil-doer with simultaneous overwhelmingly positive features, transforming, as a result, the wandering sinner into a guarding spirit of the Ukrainian land.

In short, this dissertation offers a rough outline of the Ukrainian Gothic as it developed in the Romantic period, a long span of time in Ukrainian literature. My research shows that the Ukrainian Gothic of that time encompasses three main categories: the comic, the psychological/serious, and the frenetic, and was deeply rooted in the Ukrainian folkloric tradition. Hence, the Romantic authors that I discussed here blended the Western Gothic foundations with Ukrainian themes and constructed the specifically Ukrainian literary world of horrors. In this world, the Ukrainian Cossacks, seminarians and witty peasants took the place of the

aristocratic protagonists, an itinerant bard instead of a manuscript assumed the role of conductor to the mysterious past, the Ukrainian steppe served for the disconcerting unfamiliar realm, the Caucasus or Ottoman Empire stood for the land of evil passions or influences as opposed to Italy or Spain in a West European Gothic novel, and the pantheon of Ukrainian mythological daemons substituted the world of sylphides and other spirits. Most importantly, till the very end of Romanticism, Ukrainian Gothic works preserved the elements of comicality, even in the goriest narratives.

The presence of various Gothic modes (comic, serious, frenetic/folkloro-frenetic) in the prose of Kvitka-Osnov"ianenko, Gogol' and Storozhenko represents only one aspect of the Ukrainian Gothic. Future scholars might want to consider the ballad as a vessel for Gothic themes that fused the Western literary tradition with the Ukrainian. Ukrainian ballads (many in the style of “Lenore”) that I briefly mention in chapter 2 represent adaptations and cultural hybrids and were the precursors of Kvitka-Osnov"ianenko’s, Gogol’’s and Storozhenko’s prose ventures into the Gothic. Take, for example, Petro Hulak-Artemovs'kyi’s “Rybalka” [The Fisherman] and “Pan Tvardovs'kyi” (1827) or Borovykovs'kyi’s “Marusia.” Another direction for further research could be an investigation of the Gothic in the horror stories of less known Ukrainian authors from Galicia, which was part of the Austro-Hungarian Empire. A brief glance at the selection of works by Omelian Partyts'kyi (1840-1895), Orest Avdykovs'kyi (1842-1913), Volodyslav Lozyns'kyi (1843-1913), and Lev Sapohivs'kyi (1858-1883), reprinted in the recent collection *The Fire-Breathing Dragon: Ukrainian Gothic Prose of*

the 19th Century shows that there is a fundamental difference between their Gothic oeuvre and the works analyzed in this dissertation. It would appear that Gothic elements are much more vivid in the writings of Galician authors. In fact, the themes they raise offer direct evidence that they were heavily influenced by European writers and even imitated them to the letter, while the influence of folklore appears minimal. Unfortunately, the scope of this dissertation does not allow me to study the Gothic prose of these authors. Such a study could constitute a separate dissertation on its own and would require thorough research into the literary backgrounds and interests of these Galician Romantic authors, as well as the influences on them.

Yet another potential direction is an investigation of the Ukrainian female Gothic literary voice, which has not been studied at all. In particular, future scholars could look into the manner in which the first Ukrainian women Romantics—Marko Vovchok (1833-1907) and Natalia Kobryns'ka (1855-1920)—depicted the "damsel in distress," a recurrent type in the Gothic novel. A comparative analysis of the horror stories of these female writers with those of their male counterparts could lead to a study of the specificity of the female Gothic voice in Ukraine.

The theme I intend to explore in my subsequent research deals with one particular character of the Gothic—the vampire. This figure, which has its origins in Slavic demonology, is featured prominently in contemporary Western Gothic texts. It has already caught the attention of some scholars of literature, film, and folklore who have traced the vampire's metamorphosis through several European

cultures and onto the modern Hollywood screen. In my future research, I intend to move from West to East by examining the manner in which the vampire “returns” through Romanticism, Modernism and the post-Modern epoch to the very Slavic realms from where it originally hailed.

BIBLIOGRAPHY

I. Primary sources

1. Ukrainian

1.1 *Nikolai Gogol'/Mykola Hohol'*

Gogol', Nikolai. “Strashnaia mest'.” [A Terrible Vengeance] In *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh: Tom pervyi.* Ed. E. E. Dmitrieva. Moskva: “Nasledie,” 2001. Pp. 185-217.

_____. “Vechera nakanune Ivana Kupala.” [St. John’s Eve] In *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh: Tom pervyi.* [The Complete Collection of Works and Letters in Twenty-Three Volumes. Volume One] Ed. E. E. Dmitrieva. Moskva: “Nasledie,” 2001. Pp. 99-111.

_____. “Vii.” In *Sobranie sochinenii v vos'mi tomakh: Tom vtoroi. Mirgorod.* [Collected Works in Eight Volumes: Volume II. Mirgorod] Comp. by O. Dorofeev. Moskva: “Terra,” 1999. Pp. 153-192.

1.2 *Hryhorii Kvitka-Osnov''ianenko*

Kvitka-Osnov"ianenko, Hryhorii. *Iasnovidiashchaia*. [Clairvoyant Woman] In *Zibrannia tvoriv u semy tomakh: Tom pershyi. Dramatychni tvory.* [Collected Works in Seven Volumes: Volume One. Dramas] Kyïv: Naukova dumka, 1979. Pp. 303-378.

_____. “Marusia.” In *Zibrannia tvoriv u semy tomakh: Tom tretii. Prozovi tvory.* [Collected Works in Seven Volumes: Volume Three. Prose] Kyïv: Naukova dumka, 1981. Pp. 21-87.

_____. *Mertvets-shalun*. [Naughty Dead Man]. In *Zibrannia tvoriv u semy tomakh: Tom druhyi.* [Collected Works in Seven Volumes: Volume Two] Kyïv: Naukova dumka, 1979. Pp. 229-259.

_____. “Mertvets'kyi velykden'.” [Dead Man’s Easter] In *Zibrannia tvoriv u semy tomakh: Tom tretii. Prozovi tvory.* [Collected Works in Seven Volumes: Volume Three. Prose] Kyïv: Naukova dumka, 1981. Pp. 88-104.

_____. “Perekotypole.” [Tumble-weed] In *Zibrannia tvoriv u semy tomakh: Tom tretii. Prozovi tvory.* [Collected Works in Seven Volumes: Volume Three. Prose] Kyïv: Naukova dumka, 1981. Pp. 377-398.

_____. *Voiazhery*. [The Voyagers] In *Zibrannia tvoriv u semy tomakh: Tom druhyi.* [Collected Works in Seven Volumes: Volume Two] Kyïv: Naukova dumka, 1979. Pp. 118-182.

1.3 *Oleksa Storozhenko*

Storozhenko, Oleksa. *Marko prokliatyi.* [Marko the Cursed] In *Marko prokliatyi. Opovidannia.* [Marko the Cursed. Short Stories] Kyïv: “Dnipro,” 1989. Pp. 307-378.

_____. “Zakokhanyi chort.” [The Devil in Love] In *Tvory v dvokh tomakh.* [Works in Two Volumes] Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1957. Pp. 75-99.

1.4 *Translations*

Kent, Leonard J., ed. “A Terrible Vengeance.” In *The Complete Tales of Nikolai Gogol. Volume 1.* Chicago and London: The University of Chicago Press, 1985. Pp. 135-173.

_____. “St. John’s Eve.” In *The Complete Tales of Nikolai Gogol. Volume 1.* Chicago and London: The University of Chicago Press, 1985. Pp. 33-48.

_____. “Viy.” In *The Complete Tales of Nikolai Gogol. Volume 2.* Chicago and London: The University of Chicago Press, 1985. Pp. 132-168.

Kvitka, Hrihory. *Marusia.* Transl. by Florence Randal Livesay. New York: E. P. Dutton & Co. Inc., 1940.

1.5 *Contemporary Anthologies and Collections of the Ukrainian Gothic Prose*

Izdryk, Iurii *et al*. *Proekt “Gotyka.”* [Project “The Gothic”] *Chetver: Chasopys tekstiv i vizii* 30. L'viv: Vydavnychyi proekt mystets'koho ob"iednannia “Dzyga” and vydavnytstvo “Piramida,” 2008.

Pakharenko, Vasyl', compl. *Antolohiia ukraïns'koho zhakhu.* [Anthology of the Ukrainian Horror] Kyïv: Asotsiatsiia pidtrymky ukraïns'koï populiarnoï literatury, 2000.

Ukrainskii khoror 2006-2009. [Ukrainian Horror (Stories) 2006-2009] Kyïv: "Folio," 2006-2008.

Vynnychuk, Iurii, compl. *Chort zna shcho*. [Devil Knows What] Seriia "Mitolohiia." [Mythology Series] L'viv: Literaturna ahentsiia "Piramida," 2004.

_____. *Potoibichne: Ukraïns'ka gotychna proza XX st.* [The Other World: Ukrainian Gothic Prose of the 20th Century] L'viv: Literaturna ahentsiia "Piramida," 2005.

_____. *Ohnianyi Zmii: Ukraïns'ka gotychna proza XIX st.* [The Fire-Breathing Dragon: Ukrainian Gothic Prose of the 19th Century] L'viv: Literaturna ahentsiia "Piramida," 2006.

_____. *Nichnyi Pryvyd: Ukraïns'ka gotychna proza XIX st.* [The Nocturnal Ghost: Ukrainian Gothic Prose of the 19th Century] L'viv: Literaturna ahentsiia "Piramida," 2007.

2. West European*

Cazotte, Jacques. *The Devil in Love.* New York: Marsilio, 1993.

de Saint-Aubin, Horace (pseudonym of Honoré de Balzac). *The Centenarian or The Two Beringhelds*. Transl. and annotated by Danièle Chatelain and George Slusser. Middletown, Connecticut: Wesleyan University Press, 2005.

de Bal'zak, Onore. *Stoletnii starets ili dva Berengel'da.* Trans. Elena Morozova. *Novaia iunost'* 5 (50) (2001): <http://magazines.russ.ru/nov_yun/2001/5/bal.html> (Last accessed 9 April 2010).

de Bal'zak, Onore. *Stoletnii starets ili dva Berengel'da*. Moscow: Tekst, 2007.

Hoffmann, E. T. A. "Ignaz Denner." In *Nachtstücke*. München: Nymphenburger Verlagshandlung, 1971.

_____. "Ignaz Denner." In *Hoffmann's Fairy Tales*. Transl. by Lafayette Burnham. Boston: Burnham Brothers, 1857.

* If (other) translation(s)/editions were consulted, they will be listed immediately after the work in question.

_____. *The Devil's Elixirs*. Transl. by Ronald Taylor. London: John Calder, 1963.

_____. "The Sandman." In *The Golden Pot and Other Tales.* Transl. with an introduction and notes by Ritchie Robertson. Oxford: Oxford University Press, 2000 (©1992).

Lewis, Matthew. "Alonzo the Brave, and Fair Imogine." In *The Monk.* Oxford: Oxford University Press, 1998. Pp. 313-316.

Lewis, Matthew. *The Monk.* Oxford: Oxford University Press, 1998.

Maturin, Charles Robert. *Melmoth the Wanderer.* Ed. Victor Sage. London: Penguin Books, 2000.

Radcliffe, Ann. *The Romance of the Forest.* Oxford: Oxford University Press, 1999.

Schiller, Friedrich von. *The Ghost-seer*. With a foreword by Martin Jarvis. Transl. by Andrew Brown. London: Hesperus Press Limited, 2003.

Walpole, Horace. *The Castle of Otranto*. Oxford: Oxford University Press, 1998.

II. Secondary Sources

Alekseev, M. P. "Ch. R. Met'iurin i ego 'Mel'mot skitalets'." [Charles Robert Maturin and His Melmoth the Wanderer] In *Mel'mot skitalets*. [Melmoth the Wanderer] By Charles Robert Maturin. Trans. A. M. Shadrin. Moskva: "Nauka," 1983. Available on-line: <http://www.lib.ru/INOOLD/METURIN/melmoth0_1.txt> (last accessed 11 May 2010).

Allen, Graham. *Intertextuality.* The New Critical Idiom. London and New York: Routledge, 2000.

Anderson, George Kumler. *The Legend of the Wandering Jew*. Providence: Brown University Press, 1965.

Andriano, Joseph. *Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction.* University Park, Pennsylvania: The Pennsylvania State University Press, 1993.

Andriopoulos, Stefan. "*Occult Conspiracies: Spirits and Secret Societies in Schiller's* Ghost Seer." *New German Critique* 35.1 (Spring 2008): 65-81.

Available on-line: <http://ngc.dukejournals.org/cgi/reprint/35/1_103/65.pdf> (Last accessed 13 November 2010).

Balushok, Vasyl'. "Arkhaïchni vytoky obrazu Marka prokliatoho." [Archaic Sources for the Persona of Marko the Cursed] *Slovo i chas* 11-12 (1996): 73-76.

Bayer-Berenbaum, Linda. *The Gothic Imagination: Expansion in Gothic Literature and Art.* London and Toronto: Associated University Press, 1982.

Baziuk, Uliana. "Lehenda pro velykoho hrishnyka ta ïï fol'klorno-literaturni interpretatsiï (na materiali ukraïns'koï romantychnoï prozy XIX stolittia)." [The Legend About a Great Sinner and Its Folkloric and Literary Interpretations (on the Basis of the 19th-Century Ukrainian Romantic Prose)] *Visnyk L'vivs'koho universytetu: Seriia filolohichna* 31 (2003): 165-178. Available on-line: <www.lnu.edu.ua/faculty/Philol/www/visnyk/31/zcf.doc> (Last accessed 17 February 2010).

Berry, Robert. "Gothicism in Conrad and Dostoevsky." *Deep South* 1.2 (May 1995): <http://www.otago.ac.nz/DeepSouth/vol1no2/berry1_issue2.html> (Last accessed 16 July 2009).

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. New York: Vintage Books, 1989.

Bloom, Harold, ed. *Classic Horror Writers.* New York and Philadelphia: Chelsea House Publishers, 1994.

Botting, Fred. *Gothic.* The New Critical Idiom. London and New York: Routledge, 1996.

Bovsunivs'ka, Tetiana V. *Ukraïns'ka burleskno-travestiina literatura pershoï polovyny XIX stolittia (v aspekti funktsionuvannia komichnoho).* [The Ukrainian Burlesque and Travestied Literature of the First Half of the 19th Century (in the Context of the Function of the Comic)] Kyïv: Vydavnycho-polihrafichnyi tsentr "Kyïvs'kyi universytet," 2006.

Busch, Robert Louis. *Freneticist Literature in the Russian Romanticist Period: Narrative Prose of the Early 1830s.* PhD Diss. The University of Michigan, 1972.

Byron, Glennis. "Gothic in the 1890s." In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 132-142.

Chatelain, Danièle and George Slusser. “Balzac’s *Centenarian* and French Science Fiction.” In *The Centenarian or The Two Beringhelds*. By Horace de Saint-Aubin, pseudonym of Honoré de Balzac. Trans. and ann. by Danièle Chatelain and George Slusser. Middletown, Connecticut: Wesleyan University Press, 2005. Pp. xxi-lvi.

_____. “Translators’ Notes.” In *The Centenarian or The Two Beringhelds*. By Horace de Saint-Aubin, pseudonym of Honoré de Balzac. Trans. and ann. by Danièle Chatelain and George Slusser. Middletown, Connecticut: Wesleyan University Press, 2005. Pp. xv-xix.

Clery, E. J. “Introduction.” In *The Italian*. By Ann Radcliffe. Oxford: Oxford University Press, 1998. Pp. vii-xxxi.

Cornwell, Neil. “Russian Gothic: An Introduction.” In *The Gothic-fantastic in Nineteenth-century Russian Literature*. Ed. Neil Cornwell. Studies in Slavic Literature and Poetics 33. Amsterdam and Atlanta, GA.: Rodopi, 1999. Pp. 3-21.

_____, ed. *The Gothic-fantastic in Nineteenth-century Russian Literature*. Studies in Slavic Literature and Poetics 33. Amsterdam and Atlanta, GA.: Rodopi, 1999.

_____. “European Gothic.” In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 27-38.

_____. “European Gothic and Nineteenth-Century Russian Literature.” In *European Gothic: A Spirited Exchange, 1760-1960*. Ed. Avril Horner. Manchester and New York: Manchester University Press, 2002.

Čyževs'kyj, Dmytro. “Classicism.” In *A History of Ukrainian Literature*. 2nd ed. Transl. Dolly Ferguson et al. Ed. with a Foreword and an Overview of the Twentieth Century by George S. N. Luckyj. New York and Englewood, CO: The Ukrainian Academy of Arts and Sciences and Ukrainian Academic Press, 1997. Pp. 370-434.

Dauenhauer, Anatol. “Gogol’s ‘Schreckliche Rache’ und ‘Pietro von Abano’ von L. Tieck.” *Zeitschrift für slavische Philologie* 13.3-4 (1936): 315-318.

Day, W. Patrick. *In the Circles of Fear and Desire: A Study of Gothic Fantasy*. Chicago: University of Chicago Press, 1985.

Denysiuk, Ivan. “Literaturna gotyka i Frankova proza.” [The Gothic Literature and Franko’s Prose] *Ukraïns'ke literaturoznavstvo* 68 (2006): 33-42. Available on-line: <http://www.nbuv.gov.ua/portal/soc_gum/Ul/2006_68/68_2006_denysiuk.pdf> (Last accessed 10 June 2009).

Dietz, Frank. “Secret Sharers: The Doppelganger Motif in Speculative Fiction.” In *The Fantastic Other: An Interface of Perspectives*. Ed. Brett Cooke, Jaume Martí-Olivella, and George Edgar Slusser. Critical Studies. Amsterdam and Atlanta: Rodopi, 1998. Pp. 209-220.

Driessen, Frederick C. *Gogol as a Short-Story Writer*. The Hague: Mouton & Co., 1965.

Drubek-Meyer, Natascha. “Gogol’s Negation of Sense Perception and Memory in ‘Vij’.” In *Gøgøl: Exploring Absence. Negativity in 19th Century Russian Literature.* Ed. Sven Spieker. Bloomington, IN: Slavica, 1999. Pp. 171-180.

Duncker, Patricia. *Images of Evil: A Comparative Study of Selected Works from the German Schauerromantik and the English Gothic Traditions*. PhD Diss. University of Oxford, 1979.

Erlich, Victor. *Gogol*. New Haven and London: Yale University Press, 1969.

Falkenberg, Marc. *Rethinking the Uncanny in Hoffman and Tieck*. Studies in Modern German Literature 100. Bern: Peter Lang, 2005.

Fleenor, Juliann E., ed. *The Female Gothic*. Montreal: Eden Press, 1983.

Freud, Sigmund. “Neurosis and Psychosis (1924).” In *General Psychological Theory: Papers on Metapsychology. Theories on Paranoia, Masochism, Repression, the Unconscious, the Libido, and Other Aspects of the Human Psyche.* With an introduction by Philip Rieff. Volumes in *The Collected Papers of Sigmund Freud.* New York, London, Toronto, Sydney: A Touchstone Book, 2008. Pp. 185-189.

_____. “Repression (1915).” In *General Psychological Theory: Papers on Metapsychology. Theories on Paranoia, Masochism, Repression, the Unconscious, the Libido, and Other Aspects of the Human Psyche.* With an introduction by Philip Rieff. Volumes in *The Collected Papers of Sigmund Freud.* New York, London, Toronto, Sydney: A Touchstone Book, 2008. Pp. 95-107.

_____. *The Uncanny*. Transl. by David McLintock. London: Penguin Books, 2003.

Futrell, Michael H. “Gogol' and Dickens.” *The Slavonic and East European Review* 34.83 (June 1956): 443-459.

Geary, Robert F. *The Supernatural in Gothic Fiction: Horror, Belief, and Literary Change*. Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 1992.

Gilmore, David D. *Monsters: Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors.* Body, Mind & Spirit. University of Pennsylvania Press, 2003.

Gorlin, Michael. *N. V. Gogol und E. Th. A. Hoffmann*. Nendeln, Liechtenstein: Kraus Reprint, 1968 (©1933).

Grabowicz, George G. "Subversion and Self-assertion: The Role of *Kotliarevchshyna* in Russian-Ukrainian Literary Relations." *History of the Literary Cultures of East-Central Europe. Junctures and Disjunctures in the 19th and 20th Centuries.* Comparative History of Literatures in European Languages 19. Ed. Marcel Cornis-Pope and John Neubauer. Amsterdam, Philadelphia: John Benjamins Pub. Co., 2004. 1: 401-408.

Gubskaia, Tat'iana. *F. Shiller v russkoi literature XIX veka: proza, poeziia*. [F. Schiller in Russian Literature of the Nineteenth Century: Prose, Poetry] PhD Diss. Orenburgskii gosudarstvennyi universitet, 2004: <http://www.dslib.ru/literatura-mira/gubskaja.html> (Last accessed 13 November 2010).

Gustafson, Susan E. "The Cadaverous Bodies of Vampiric Mothers and the Genealogy of Pathology in E.T.A. Hoffmann's Tales." *German Life and Letters* 52.2 (April 1999): 238-254.

Hadley, Michael. T*he Undiscovered Genre: A Search for the German Gothic Novel*. Canadian Studies in German Language and Literature 20. Berne, Frankfurt am Main, and Las Vegas: Peter Lang, 1978.

Hädrich, Aurélie. *Die Anthropologie E.T.A. Hoffmanns und ihre Rezeption in der europäischen Literatur im 19. Jahrhundert: Eine Untersuchung insbesondere für Frankreich, Rußland und den englischsprachigen Raum, mit einem Ausblick auf das 20. Jahrhundert*. Europäische Hochschulschriften. Reihe I: Deutsche Sprache und Literatur 1802. Frankfurt am Main: Peter Lang, 2001.

Harris, Jason Marc. *Folklore and the Fantastic in Nineteenth-Century British Fiction*. Hampshire, England and Burlington, VT: Ashgate, 2008.

Hennelly, Mark M., Jr. "Framing the Gothic: From Pillar to Post-Structuralism." *College Literature* 28.3 (Fall 2001): 68-87.

Hennessy, Brendan. *The Gothic Novel.* Writers and Their Work: A Critical and Bibliographical Series. Essex: Longman Group Ltd, 1978.

Hohoff, Ulrich. E.T.A. *Hoffmann. Der Sandmann: Textkritik, Edition, Kommentar*. Berlin, New York: Walter de Gruyter, 1988.

Horner, Avril and Sue Zlosnik. "Comic Gothic." In *A Companion to the Gothic.* Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 242-254.

_____. *Gothic and the Comic Turn.* Hampshire and New York: Palgrave Macmillan, 2005.

Howard, Jacqueline. *Reading Gothic Fiction: A Bakhtinian Approach.* Oxford: Clarendon Press, 1994.

Ilnytzkyj, Oleh S. "Cultural Indeterminacy in the Russian Empire: Nikolai Gogol as a Ukrainian Post-Colonial Writer." In *A World of Slavic Literatures. Essays in Comparative Slavic Studies in Honour of Edward Mozejko.* Ed. Paul Duncan Morris. Bloomington, Indiana: Slavica, 2002. Pp. 153-171.

_____. "The Nationalism of Nikolai Gogol': Betwixt and Between?" *Canadian Slavonic Papers* 49.3-4 (September-December, 2007): 349-368.

Ingham, Norman W. *E.T.A. Hoffmann's Reception in Russia*. Würzburg: Jal-Verlag, 1974.

Ishchuk, Arsen. "Oleksa Storozhenko." In *Tvory v dvokh tomakh*. [Works. In 2 Volumes] By Oleksa Storozhenko. Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1957. Pp. 5-18.

Johnson, Glen. "Doppelgangers and Doubles in Hitchcock's Movies; The Psychomachia." In *Hitchcock and Psychoanalysis*. Washington, DC: The Catholic University of America, 2009. <http://faculty.cua.edu/johnsong/hitchcock/pages/doubles/doppelgangers.html> (Last accessed 15 April 2010).

K., A., and Iu. F. "Strashnaia mest' Gogolia i povest' Tika "P'etro Apone." [Gogol's "A Terrible Vengeance" and Tieck's novella "Pietro Apone"] *Russkaia starina* 3 (1902): 641-647.

Kachurovs'kyi, Ihor. "Gotychna literatura ta ïï zhanry." [Gothic Literature and Its Genres] *Suchasnist'* 5 (May 2002): 59-67.

[No author]. "Kommentarii." In *Polnoe sobranie sochinenii i pisem v dvadtsati trekh tomakh. Tom pervyi.* [Complete Collection of Works and Letters in Twenty Three Volumes. Volume One] By N. V. Gogol'. Ed. by E. E. Dmitrieva. Moskva: "Nasledie," 2001. Pp. 559-872.

Karlinsky, Simon. *The Sexual Labyrinth of Nikolai Gogol*. Cambridge: Harvard University Press, 1976.

Kaye, Heidi. "Gothic Film." In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 180-192.

Kent, Leonard J. "Introduction." In *The Complete Tales of Nikolai Gogol*. Ed. Leonard J. Kent. Chicago and London: The University of Chicago Press, 1985. Pp. xiii-xxxix.

Khropko, Petro P. "Oleksa Storozhenko i ioho literaturna spadshchyna." [Oleksa Storozhenko and His Literary Legacy] In *Marko prokliatyi. Opovidannia*. [Marko the Curse. Short Stories] Kyïv: "Dnipro," 1989. Pp. 5-20.

Klaniczay, Gábor and Éva Pócs, eds. *Demons, Spirits, Witches*. Vols. 1-3. Budapest and New York: Central European University Press, 2005-2008.

Kononenko, Natalie. "Strike Now and Ask Questions Later: Witchcraft Stories in Ukraine," *Ethnologies* 20.1 (1998): 67-90.

_____. *Slavic Folklore: A Handbook*. Greenwood Folklore Handbooks. Westport, Connecticut and London: Greenwood Press, 2007.

Kravtsiv, Bohdan and Danylo Struk. "Romanticism." In *Encyclopedia of Ukraine*. Ed. Volodymyr Kubijovyč and Danylo Struk. Toronto: Toronto University Press, 1984-1993: <http://www.encyclopediaofukraine.com/display.asp?AddButton=pages\R\O\Romanticism.htm> (Last accessed 21 February 2006).

Krys, Svitlana. Review of Liubomyr Kobyl'chuk's film *Shtol'nia* [The Pit] (2006). *Kinokul'tura:* Special issue on Ukrainian cinema (November 2009): <http://www.kinokultura.com/specials/9/shtolnia.shtml> (Last accessed 19 November 2010).

Kvitka-Osnov"ianenko, Hryhorii. *Zibrannia tvoriv u semy tomakh: Tom s'omyi. Istorychni, etnohrafichni, literaturno-publitsystychni statti, lysty.* [Collected Works in Seven Volumes: Volume Seven. Historical, Ethnographical, Publicistic Articles, Letters] Kyïv: Naukova dumka, 1979.

Le Tellier, Robert Ignatius. *Kindred Spirits: Interrelations and Affinities Between the Romantic Novels of England and Germany (1790-1820), with special reference to the work of Carl Grosse (1768-1847), forgotten Gothic Novelist and Theorist of the Sublime*. Salzburg Studies in English Literature under the Direction of Professor Erwin A. Stürzl. Romantic Reassessment. 33.3. Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg, 1982.

Lepkyi, Bohdan. “Oleksa Storozhenko.” In *Marko prokliatyi*. [Marko the Cursed] By Oleksa Storozhenko. New York: “Howerla,” 1954. Pp. 5-10.

Levy, Maurice. “‘Gothic’ and the Critical Idiom.” In *Gothick Origins and Innovations*. Eds. Allan Lloyd-Smith and Victor Sage. Costerus New Series 91. Amsterdam and Atlanta, GA: Editions Rodopi, 1994. Pp. 1-15.

Limbors'kyi, Ihor V. *Tvorchist' Hryhoriia Kvitky-Osnov''ianenka: Heneza khudozhn'oï svidomosti, ievropeis'kyi kontekst, poetyka.* [The Oeuvre of Hryhorii Kvitka-Osnov"ianenko: The Origins of Literary Consciousness, European Context, Poetics] Cherkasy: Brama-Ukraina, 2007.

Lloyd-Smith, Allan and Victor Sage, eds. *Gothick Origins and Innovations.* Costerus New Series 91. Amsterdam and Atlanta, GA: Editions Rodopi, 1994.

_____. “Nineteenth-Century American Gothic.” In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 109-121.

Lounsbery, Anne. *Thin Culture, High Art: Gogol, Hawthorne, and Authorship in Nineteenth-Century Russia and America.* Cambridge, MA: Harvard University Press, 2007.

Lymbors'kyi, Ihor. “Zakhidnoievropeis'kyi hotychnyi roman i ukraïns'ka literatura.” [The West European Gothic Novel and Ukrainian Literature] *Vsesvit* 5-6 (1998): 157-162.

Maguire, Muireann. *A Study of Gothic and Supernatural Themes in Early Soviet Literature*. PhD Diss. Jesus College, University of Cambridge, 2008.

Malkina, V. Ia. “‘Strashnaia mest’’ i ‘Zamok Otranto’ G. Uolpola.” [*A Terrible Vengeance* and *The Castle of Otranto* by H. Walpole] In *Goticheskaia traditsiia v russkoi literature*. [The Gothic Tradition in Russian Literature] Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2008. Pp. 106-111.

McAndrew, Elizabeth. *The Gothic Tradition in Fiction.* New York: Columbia University Press, 1979.

McClelland, Bruce A. *Slayers and Their Vampires: A Cultural History of Killing the Dea*d. Ann Arbor, MI: The University of Michigan Press, 2009 (©2006).

McGlathery, James M. *Mysticism and Sexuality: E.T.A. Hoffmann. Part One: Hoffmann and His Sources.* Berne Beiträge zur deutschen Sprache und Literatur 4. Las Vegas, Berne, Francfort/Main: Peter Lang, 1981.

_____. *Mysticism and Sexuality: E.T.A. Hoffmann. Part Two: Interpretations of the Tales.* American University Series. Series I: Germanic Languages and Literatures 39. New York, Berne, Frankfurt am Main: Peter Lang, 1985.

McLean, Hugh. "Gogol's Retreat from Love: Toward an Interpretation of *Mirgorod*." In *Russian Literature and Psychoanalysis*. Ed. Daniel Rancour-Laferriere. Linguistic and Literary Studies in Eastern Europe 31. Amsterdam/Philadelphia: John Benjamins Publishing Company, 1989. Pp. 101-122.

Mikushevich, V. "Kommentarii." In *Sobranie sochinenii v 6 t. T.2: Eliksiry d'iavola. Nochnye etiudy, ch. 1*. By Ernst Teodor Amadei Gofman. Transl. by V. Mikushevich. Moskva: "Khudozhestvennaia literatura," 1994. Available on-line: <http://gofman.krossw.ru/html/gofman-eleksiri_diavola-ls_9.html> (last accessed 18 December 2008).

Milbank, Alison. "Introduction." In *A Sicilian Romance*. By Ann Radcliffe. Oxford: Oxford University Press, 1998 (©1993). Pp. ix-xxix.

Miles, Robert. "Ann Radcliffe and Matthew Lewis." In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 41-57.

Moers, Ellen. *Literary Women.* London: W.H. Allen, 1977.

Moyle [Kononenko], Natalie. "Folktale Patterns in Gogol''s *Vij*," *Russian Literature* 7 (1979): 665-688.

Nabokov, Vladimir. *Nikolai Gogol*. New York: New Directions, 1961.

Noha, Hennadii M. *Zvychaï tiï u davnikh shkoliariv buvaly: Ukraïns'kyi sviatkovyi burlesk XVII-XVIII stolit'*. [These Were the Traditions of the Students from the Past: The Ukrainian Holiday Burlesque of the 17th-18th Centuries] Kyïv: "Stylos," 2001.

Nakhlik, Evhen. *Ukraïns'ka romantychna proza 20-60-kh rokiv XIX st.* [Ukrainian Romantic Prose of the 1820s-1860s] Kyïv: Naukova dumka, 1988.

Novikova, Natalia. "Rysy gotychnoï prozy v tvori Oleksy Storozhenka 'Marko prokliatyi'." [The Traces of the Gothic Prose in Oleksa Storozhenko's Marko the Cursed] *Zbirnyk tez naukovykh dopovidei studentiv*. [Collected

Summaries of Students' Conference Papers] Berdians'k: Berdians'kyi derzhavnyi pedahohichnyi universytet, 2005: <http://www.bdpu.org/scientific_published/Students_theses/86> (Last accessed 17 February 2010).

Nud'ha, Hryhorii. *Burlesk i travestiia v ukraïns'kii poeziï pershoï polovyny XIX st.* [Burlesque and Travesty in Ukrainian Poetry of the First Half of the 19th Century] Kyïv: Derzhavne vydavnytstvo khudozhn'oï literatury, 1959.

Oklot, Michal. *Phantasms of Matter in Gogol (and Gombrowicz).* Champaign and London: Dalkey Archive Press, 2009.

Olbrich, Andreas. "Bibliographie der Sekundärliteratur über E.T.A. Hoffmann 1981-1993." In *E. T. A. Hoffmann-Jahrbuch 1996, Bd. 4.* Erich Schmidt Verlag, 1996. Pp. 91-141.

Orestano, Francesca. "The Case for John Neal: Gothick Naturalized." In *Gothick Origins and Innovations.* Eds. Allan Lloyd-Smith and Victor Sage. Costerus New Series 91. Amsterdam and Atlanta, GA: Editions Rodopi, 1994. Pp. 95-114.

Pakharenko, Vasyl'. "Herts' zi strakhom." [A Combat with Fear] In *Antolohiia ukraïns'koho zhakhu.* Kyïv: Asotsiatsiia pidtrymky ukraïns'koï populiarnoï literatury, 2000. Pp. 791-797.

Passage, Charles E. *The Russian Hoffmannists*. The Hague: Mouton & Co., 1963.

Perkowski, Jan Louis. *Vampire Lore: From the Writings of Jan Louis Perkowski.* Bloomington, IN: Slavica Publishers, 2006.

Plett, Heinrich F., ed. *Intertextuality*. New York: Walter de Gruyter, 1991.

Poida, Oksana A. "Roman 'Marko Prokliatyi'." [The Novel Marko the Cursed] *Slovo i chas* 11-12 (1995): 23-27.

Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. London and New York: Longman, 1980.

_____, ed. *A Companion to the Gothic*. Malden, MA: Blackwell Publishing, 2001.

Putney, Christopher. "Gogol's Theology of Privation and the Devil." In *Gøgøl: Exploring Absence. Negativity in 19th Century Russian Literature.* Ed. Sven Spieker. Bloomington, IN: Slavica, 1999. Pp. 73-84.

_____. "*Acedia* and the Daemonium Meridianum in Nikolai Gogol's 'Povest' o tom, kak possorilsia Ivan Ivanovich s Ivanom Nikiforovichem'." *Russian Literature* 49.3 (April 2001): 235-225.

_____. "Nikolai Gogol's 'Old-World Landowners': A Parable of Acedia." *Slavic and East European Journal* 47.1 (Spring 2003): 1-23.

Rancour-Laferriere, Daniel. "The Identity of Gogol's 'Vij'." *Harvard Ukrainian Studies* 2.2 (June 1978): 211-234.

_____. "All the World's a Vertep: The Personification/De-personification Complex in Gogol's *Sorochinskaja jarmarka*." *Harvard Ukrainian Studies* 6.3 (September 1982): 339-371.

_____. "Shpon'ka's Dream Interpreted." *Slavic and East European Journal* 33.3 (Fall 1989): 358-372.

Reshetukha, Solomiia. "Hotyka iak pryntsyp samoorhanizatsiï tekstu v opovidanni 'Prymary Nesviz'koho zamku' Oleksy Storozhenka." [The Gothic as the Self-Organizing Principle of the Text in the Story "Ghosts of Neswige Castle" by Oleksa Storozhenko] *Visnyk L'vivs'koho universytetu* 33.2 (2004): 113-117.

_____. "'Marko Prokliatyi'—Roman-Eksperyment (Mifolohichnyi Aspekt)." [Marko the Cursed—An Experimental Novel] *Slovo i chas* 9 (2006): 34-39.

Richter, David H. *The Progress of Romance: Literary Historiography and the Gothic Novel*. Theory and Interpretation of Narrative Series. Columbus: Ohio State University Press, 1996.

Robertson, Ritchie. "Introduction." In *The Golden Pot and Other Tales*. By E. T. A. Hoffmann. Transl. with an introduction and notes by Ritchie Robertson. Oxford: Oxford University Press, 2000 (©1992). Pp. vii-xxxii.

Romanchuk, Robert. "Back to 'Gogol''s Retreat from Love': Mirgorod as a Locus of Gogolian Perversion (Part II: 'Viĭ')." *Canadian Slavonic Papers: Special Issue, Dedicated to the 200th Anniversary of Gogol''s Birth* 51.2-3 (June-September 2009): 305-331.

Romanets, Maryna. "Daughters of Darkness: Intertextuality in Le Fanu's 'Carmilla' and Gogol's 'Viy'." *Hoholeznavchi studiï* [Gogol Studies] 18.1 (2010): 264-276.

Sage, Victor. "Introduction." In *Melmoth the Wanderer*. By Charles Robert Maturin. Ed. Victor Sage. London: Penguin Books, 2000. Pp. vii-xxix.

_____. “Irish Gothic: C. R. Maturin and J. S. LeFanu.” In *A Companion to the Gothic*. Ed. David Punter. Malden, MA: Blackwell Publishing, 2001. Pp. 81-93.

Samorodnitska, E. I. “N. V. Gogol' i Ch. R. Met'iurin.” [N. Gogol' and Ch. Maturin] In *Goticheskaia traditsiia v russkoi literature* [The Gothic Tradition in Russian Literature] Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2008. Pp. 86-105.

Sartarelli, Stephen. “Preface.” In *The Devil in Love*. By Jacques Cazotte. New York: Marsilio, 1993. Pp. ix-xvii.

Schulz, Rostislav. *Pushkin i Kazot*. [Pushkin and Cazotte] Washington, DC: Ross Press, 1987.

Setchkarev, Vsevolod. *Gogol: His Life and Works*. New York: New York University Press, 1965.

Shevchuk, Valerii. “U sviti fantazii ukraïns'koho narodu.” [In the Fantasy World of Ukrainian People] In *Ohnianyi Zmii: Ukraïns'ka gotychna proza XIX st.* L'viv: Literaturna ahentsiia “Piramida,” 2006. Pp. 5-10.

Shiyan, Roman. *Cossack Motifs in Ukrainian Folk Legends*. PhD Diss. Edmonton: University of Alberta, 2006.

Sieburth, R. and J. Gordon. “Chronology.” In *The Devil in Love*. By Jacques Cazotte. New York: Marsilio, 1993. Pp. 161-167.

Simpson, Mark S. *The Russian Gothic Novel and Its British Antecedents.* Columbus, Ohio: Slavica Publishers, Inc., 1986.

Smith, Andrew. *Gothic Literature.* Edinburgh Critical Guides. Edinburgh: Edinburgh University Press, 2007.

Stilman, Leon. “The ‘All-Seeing Eye in Gogol’.” In *Gogol from the Twentieth Century: Eleven Essays.* Ed. and transl. Robert A. Maguire. Princeton, NJ: Princeton University Press, 1974. Pp. 376-389.

Storozhenko, Oleksa. “Lysty.” [Letters] In *Marko prokliatyi. Opovidannia*. [Marko the Cursed. Short Stories] Kyïv: “Dnipro,” 1989. Pp. 561-586.

Swensen, Andrew. “Vampirism in Gogol’s Short Fiction.” *The Slavic and East European Journal* 37.4 (Winter 1993): 495-509.

Tamarchenko, N.D., ed. *Goticheskaia traditsiia v russkoi literature*. [The Gothic Tradition in Russian Literature] Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2008.

Taylor, Ronald. "Introduction." In *The Devil's Elixirs*. Transl. by Ronald Taylor. London: John Calder, 1963. Pp. vii-xi.

Tejirian, Edward J. *Sexuality and the Devil: Symbols of Love, Power and Fear in Male Psychology.* New York and London: Routledge, 1990.

Thompson, Stith. *Motif-Index of Folk-Literature*. Electronic edition. Charlottesville, Virginia, USA: InteLex Corporation, 2000. Available on-line: <http://www.library.nlx.com.login.ezproxy.library.ualberta.ca/xtf/view?docId=motif/motif.00.xml;chunk.id=div.motif.pmpreface.1;toc.depth=1;toc.id=div.motif.pmpreface.1;brand=default&fragment_id=> (Last accessed 28 September 2010).

Thorslev, Peter L., Jr. *Byronic Hero Types and Prototypes.* Minneapolis: University of Minnesota Press, 1965 (©1962).

Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Ithaca and New York: Cornell University Press, 1975.

Uther, Hans-Jörg. *The Types of International Folktales: A Classification and Bibliography. Based on the System of Antti Aarne and Stith Thompson*. Vols. 1-3. FF Communications No. 284-286. Helsinki: Academia Scientiarum Fennica, 2004.

[No author]. "Varianty." In *Polnoe sobranie sochinenii v 14 tomakh*. Vol. 2. By Nikolai Gogol'. Moscow: Izdatel'stvo Akademii nauk SSSR, 1937-1952. Aavailable on-line: <http://feb-web.ru/feb/gogol/texts/ps0/ps2/ps2-455-.htm> (Last accessed 8 June 2010).

Vatsuro, Vadim. *Goticheskii roman v Rossii*. [The Gothic Novel in Russia] Moscow: Novoe literaturnoe obozrenie, 2002.

Watt, William W. *Shilling Shockers of the Gothic School: A Study of the Chapbook Gothic.* Cambridge: Cambridge University Press, 1932.

Webber, Andrew. *The Doppelgänger: Double Visions in German Literature*. Oxford: Clarendon Press and New York: Oxford University Press, 2003 (©1996).

Woodcock, Lynne. "Comic Gothic." *The Luminary* 1 (2009): <http://www.lancasterluminary.com/contents/article3.htm> (Last accessed 17 November 2010).

Zabolotna, Nataliia. “Naistrashnisha knyha v istoriï Ukrainy.” [The Scariest Book in the History of Ukraine] In *Antolohiia ukraïns'koho zhakhu.* Kyïv: Asotsiatsiia pidtrymky ukraïns'koï populiarnoï literatury, 2000. Pp. 3-4.

Zerov, Mykola. “Braty-blyzniata (Istoriia i pobut u Storozhenkovii povisti).” [The Twin Brothers (The History and Everyday Life in Storozhenko’s Long Story)] In *Ukraïns'ke pys'menstvo*. [Ukrainian Writers] Comp. M. Sulyma. Kyïv: “Osnovy,” 2003. Pp. 750-752.

Zhirmunskii, V. M. and N. A. Sigal. “U istokov evropeiskogo romantizma.” [At the Sources of the European Romanticism] In *Uolpol. Kazot. Bekford. Fantasticheskie povesti*. [Walpole. Cazotte. Beckford. The Fantastic Novellas] Literaturnye pamiatniki. Leningrad: “Nauka,” 1967. Available on-line: <http://lib.ru/INOOLD/UOPOL/wallpoll0_2.txt> (Last accessed 30 January 2010).

Ziolkowski, Theodore. *German Romanticism and its Institutions*. Princeton: Princeton University Press, 1990.

Zubkov, Serhii. *Hryhorii Kvitka-Osnov''ianenko: Zhyttia i tvorchist'*. [Hryhorii Kvitka-Osnov"ianenko: Life and Works] Kyïv: Vydavnytstvo khudozhn'oï literatury “Dnipro,” 1978.

III. Additional Sources

Dei, O. I., ed. *Narodni pisni v zapysakh Mykoly Hoholia.* [Folk Songs Collected and Recorded by Mykola Hohol'] Kyïv: Muzychna Ukraïna, 1985.

Dragomanov, Mikhail, comp. *Malorusskiia narodnyia predaniia i rasskazy.* [Little Russian Legends and Tales] Izdaniie Iugo-Zapadnogo Otdela Imperatorskogo Russkago Geograficheskago Obshchestva. Kiev": Tipografiia M. P. Fritsa, 1876.

Grinchenko, Boris, comp. *Iz'' ust'' naroda: Malorusskie razskazy, skazki i pr.* Chernigov": Zemskaia Tipografiia, 1901.

Hnatiuk, Volodymyr, comp. “Znadoby do ukraïns'koï demonolohiï,” [Contributions to Ukrainian Folk Beliefs About Spirits] *Etnohrafichnyi Zbirnyk Naukovoho Tovarystva im. Shevchenka* 33-34. L'viv, 1912.

Ioanidi, Anatolii L., comp. *Lehendy ta perekazy.* [Legends and Memorata] Ukraïns'ka narodna tvorchist'. Kyïv: Naukova dumka, 1985.

Levchenko, Mykola, comp. *Kazky ta opovidannia z Podillia v zapysakh 1850-1860-ykh rr.: Vypusk I-II*. [Folk- and Fairy-Tales from Podillia Region as Recorded in 1850s-1860s: Issues I-II] Kyïv: Ukraïns'ka Akademiia Nauk, 1928.

Zinchuk, Mykola, comp. *Kazky Hutsul'shchyny: Knyha 1*. [Folktales from Hutsul Region: Book 1] Ukraïns'ki narodni kazky. L'viv: Vydavnytstvo "Svit," 2003.

IV. Online Resources

[No author]. "Irving, Washington (1783 - 1859—Introduction." In *Gothic Literature*. Ed. Jessica Bomarito. Gale Cengage, 2006: <http://www.enotes.com/gothic-literature/irving-washington> (Last accessed 25 June 2009).

Ivannikova, Liudmyla. "Petriv pist (petrivka). Den' sv. Petra i Pavla." [St. Peter's Fast. The Feast of Sts. Peter and Paul] *Mystets'ka storinka*: <http://storinka-m.kiev.ua/article.php?id=453> (Last accessed 18 April 2010).

La Shure, Charles. "What is Liminality." *Liminality: The Space in Between*: <http://www.liminality.org/about/whatisliminality/> (Last accessed 27 August 2010).

Parkins, Keith. *Ann Radcliffe*. *Literature* (1999): <http://home.clara.net/heureka/art/radcliff.htm> (Last accessed 18 July 2009).

Rybina, N. "O prirode fantasticheskogo v 'Vii'." [On the Nature of the Fantastic in "Vii"] In *Gogol.ru*: <http://www.gogol.ru/gogol/stati/fantastika_v_vii_nv_gogolya/> (Last accessed 18 April 2010).

[No author]. "Saint Medardus." In *New Catholic Dictionary*: <http://saints.sqpn.com/ncd05217.htm> (Last accessed 4 June 2010).

[No author]. "Satanilla." In *Russkii balet. On-line entsiklopediia* [Russian Ballet. On-line Encyclopedia]*:* < http://www.pro-ballet.ru/html/s/satanilla.html> (last accessed 8 July 2011).