

**BETWEEN TROMPE-L'OEIL MIRRORS:
CONTEMPORARY IRISH AND UKRAINIAN WOMEN'S POETRY
IN POST-COLONIAL PERSPECTIVE**

A Thesis Submitted to the College of
Graduate Studies and Research
in Partial Fulfilment of the Requirements
for the Degree of Doctor of Philosophy
in the Department of English
University of Saskatchewan
Saskatoon

By

Maryna Romanets

Fall 1997



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-23963-2

UNIVERSITY OF SASKATCHEWAN

College of Graduate Studies and Research

SUMMARY OF DISSERTATION

Submitted in partial fulfilment
of the requirements for the

DEGREE OF DOCTOR OF PHILOSOPHY

by

MARYNA ROMANETS

Department of English
University of Saskatchewan

Fall 1997

Examining Committee:

Dr.T.Gambell	Dean/Associate Dean/ Dean's Designate, Chair College of Graduate Studies and Research
Dr.D.J.Thorpe	Chair of Advisory Committee, Department of English
Dr.R.N.G.Marken	Supervisor, Department of English
Dr.J.Lavery	Department of English
Dr.R.Stephanson	Department of English
Dr.V.Buyniak	Professor Emeritus, Dept. of Modern Languages

External Examiner:

Dr.P.Ó Siadhail

Chair of Irish Studies
Saint Mary's University
Halifax, Nova Scotia B3H 3C3

BETWEEN TROMPE-L'OEIL MIRRORS: CONTEMPORARY IRISH AND UKRAINIAN WOMEN'S POETRY IN POST-COLONIAL PERSPECTIVE

The objective of a comparative case study of contemporary Irish and Ukrainian women's poetry is to establish some typological features of decolonizing female poetic discourses targeted to resist dominant cultural systems by decomposing the coherence of master narratives. A comparative study of female and male discourses that determines the frame of reference provides an understanding of the principles and techniques of re-interpretation and appropriation of canonic poetic models and literary stereotypes. Women's revolt against limited personal viewing-space prescribed and controlled by a dominant system of representation is regarded as their struggle for interpretive power.

The strategies employed by Nuala Ní Dhomhnaill and Lina Kostenko in re-articulating the symbolic meaning of re-worked texts and in re-textualizing nation/identity formative cultural "archetypes," allow them to establish their poetic genealogies and to write women into history and tradition. Ní Dhomhnaill's negotiations of the ideas concerning identity are carried along the "channels of Irish psychohistory" to Irish warrior-queens and sovereignty goddesses, to traditional landscape imagery of Ireland-as-body, and assertion of her personal landscape/inscape of the body. Kostenko's identity quest materializes in a baroque-type martyr-drama of her "imaginative history" of Ukraine, instrumental

in rethinking and reseeing the past and common origins and in defining national/personal symbolic lineages. Both poets find liberation from rigid, rationalistic scheme by establishing their synchronic order, opposed to diachronism, where time becomes reversible and disturbingly movable. This is timelessness characteristic of suspension of becoming. Both tap the forces of the myth by use of folklore, invigorating and revitalizing dead casts of collective memories and regenerating the phonic umbilical cord with oral tradition. They create their own automythology by opening up traditional, closed structures and thus demystifying them. Both pick up "the end of the line" of female literary tradition to keep it going.

The material under consideration might be instrumental in breaking through segregative critical practices, which confine texts and traditions left out of hegemonic literary and critical discourses to a position of inferiority and invisibility.

BIOGRAPHICAL

- | | |
|------|--|
| 1952 | Born in Chernivtsi. Ukraine |
| 1975 | Diploma, Department of English, Chernivtsi University, Chernivtsi, Ukraine |
| 1982 | Aspirantura, Department of World Literatures, Lviv University, Lviv, Ukraine |
| 1984 | Candidate of Sciences (Philology), Taras Shevchenko Institute of Literature, National Academy of Sciences, Kyiv, Ukraine |

In presenting this thesis in partial fulfilment of the requirements for a Postgraduate degree from the University of Saskatchewan, I agree that the Libraries of this University may make it freely available for inspection. I further agree that permission for copying of this thesis in any manner, in whole or in part, for scholarly purposes may be granted by the professor or professors who supervised my thesis work or, in their absence, by the Head of the Department or the Dean of the College in which my thesis work was done. It is understood that any copying or publication or use of this thesis or parts thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to the University of Saskatchewan in any scholarly use which may be made of any material in my thesis.

Requests for permission to copy or to make other use of material in this thesis in whole or part should be addresses to:

Head of the Department of English
University of Saskatchewan
Saskatoon, Saskatchewan S7N 0W0

ABSTRACT

The objective of a comparative case study of contemporary Irish and Ukrainian women's poetry is to establish some typological features of decolonizing female poetic discourses targeted to resist dominant cultural systems by decomposing the coherence of master narratives. A comparative study of female and male discourses that determines the frame of reference provides an understanding of the principles and techniques of re-interpretation and appropriation of canonic poetic models and literary stereotypes. Women's revolt against limited personal viewing-space prescribed and controlled by a dominant system of representation is regarded as their struggle for interpretive power.

The strategies employed by Nuala Ní Dhomhnaill and Lina Kostenko in re-articulating the symbolic meaning of re-worked texts and in re-textualizing nation/identity formative cultural "archetypes," allow them to establish their poetic genealogies and to write women into history and tradition. Ní Dhomhnaill's negotiations of the ideas concerning identity are carried along the "channels of Irish psychohistory" to Irish warrior-queens and sovereignty goddesses, to traditional landscape imagery of Ireland-as-body, and to the

assertion of her personal landscape/inscape of the body. Kostenko's identity quest materializes in a baroque-type martyr-drama of her "imaginative history" of Ukraine, instrumental in rethinking and reseeing the past and common origins and in defining national/personal symbolic lineages. Both poets find liberation from rigid, rationalistic schemes by establishing their synchronic order, opposed to diachronism, where time becomes reversible and disturbingly movable. This is timelessness characteristic of suspension of becoming. Both tap the forces of myth by use of folklore, invigorating and revitalizing dead casts of collective memories and regenerating the phonic umbilical cord with oral tradition. They create their own automythology by opening up traditional, closed structures and thus demystifying them. Both pick up "the end of the line" of female literary tradition to keep it going.

The material under consideration might be instrumental in breaking through segregative critical practices, which confine texts and traditions left out of hegemonic literary and critical discourses to a position of inferiority and invisibility.

ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor, Dr. Ronald Marken, for his ongoing encouragement and assistance. I also offer sincere thanks to my advisory committee members, Dr. John Lavery and Dr. Victor Buyniak, for their thorough reading of my dissertation. I am also indebted to Dr. William Slights, Dr. Susan Gingell, Dr. David Parkinson, and Dr. Douglas Thorpe who, serving as chair of the graduate committee of the English department, gave their understanding and support.

A special word of gratitude is due to Dr. Oleksa Romanets for an extensive assistance in the area of Ukrainian studies, to Dr. Roma Franko who kindly edited my translations from Ukrainian into English, and to Dr. Máirín Nic Dhiarmada who graciously provided me with interlinear translations of Irish texts.

Sincere thanks to my friends, Dr. Anthony Harding, Taras Polataiko, and Anand Thakkar, for stimulating discussions.

I am grateful to the College of Graduate Studies for three years of scholarship, including the Roman and Sonia Stratyckuk Graduate Scholarship in Ukrainian Studies. I am particularly grateful for funding supplied by the Canadian Institute of Ukrainian Studies (University of Alberta), by the Chair of Ukrainian Studies Foundation (University of Toronto), and by the Ukrainian Canadian Foundation of Taras Shevchenko in subsequent years.

Finally, I appreciate an infinite patience of my five-year-old daughter Maryna who provided me with her unfailing understanding and the devotion of Ms. Veronika Polataiko who resolved my problems with child care during the final stage of my work.

TABLE OF CONTENTS

Permission to use	i
Abstract	ii
Acknowledgements	iv
Table of contents	v
Introduction	1
Chapter 1: In a Rear-view Mirror	20
Chapter 2: Nuala Ní Dhomhnaill's Goddess of Sovereignty: Enlarged Vision	58
Chapter 3: Lina Kostenko's Martyr-Drama of History: Baroque Frame	156
Chapter 4: Shadow in Concave Mirror	252
Conclusions	301
Bibliography	319

INTRODUCTION

In a comparative case study of contemporary Irish and Ukrainian women's poetry of the extreme West and the extreme East of Europe against a typologically similar cultural/political background determined by their colonial situations, I will consider the peculiarities of decolonizing female poetic discourses, which are targeted against dominant cultural systems to construct a different, feminine poetic reality liberated from master literary canons and narratives. Delineating the parameters of post-colonial and feminist discourses and expanding on the nature of their similarities, W.D.Ashcroft writes:

Both are articulated by resistance to dominant authoritarian and neo-authoritarian orthodoxy and both speak from their position within the hegemonic language to subvert that language. But the most profound similarity is probably the extent to which both 'woman' and 'post-colonial' exist outside representation itself. For Luce Irigaray, woman is 'absence, negativity, the dark continent or at best a lesser man.' In patriarchal, eurocentric, phallogocentric culture the feminine and the post-colonial both exist in this dark chthonic region of otherness and non-being.¹

Irish and Ukrainian women poets are entrapped in a system of rhetoric and representation which forces them to face sets of ready-made images, essentialized or hierarchically ordered. Those images offered by a colonial culture as a national identity for the colonized are reflected in the "cracked

looking-glass of a servant,"² or rather a trompe-l'oeil mirror held by a metropolitan culture with a concocted picture of a "national" (ethnic/folk/rustic/na/primitive) culture, the periphery's testimonium paupertatis; and trompe-l'oeil images of women themselves. Analyzing a "highly ritualised form" and "the acute and negative pleasure found in the abolition of the real" in trompe-l'oeil, Jean Baudrillard specifies that they "are blank signs, empty signs, speaking an anticereimonial and antirepresentation, whether social, religious, or artistic."³ They create appearances that are prior to reality and signify an advance towards "the subject of a mirror object" where what is supposed to be a surface of reflection turns out to be a bewitching surface of absorption, and the looker loses her/himself in an illusory image: "Simulacra without perspective, the figures in trompe l'oeil appear suddenly, with lustrous exactitude, as though denuded of the aura of meaning and bathed in ether. Pure appearances, they have the irony of too much reality."⁴ Thus, women's revolt against pre-constructed seductive appearances, "falsar than false" "enchanted simulation"⁵ deprived of meaning, and against a limited personal viewing-space prescribed and controlled by a dominant system of representation may be regarded as their struggle for interpretive and representational power by decomposing the coherence of master narratives.

Investigation of women's diction presupposes research into the

relations between male and female discourses.⁶ The analysis is based on:

-- Nuala Ní Dhomhnaill's⁷ "Labhrann Medb / Medb Speaks," "Cú Chulainn I / Cú Chulainn I," "Cú Chulainn II / Cú Chulainn II," "Agallamh Na Mór-Ríona Le Cú Chulainn / The Great Queen Speaks. Cú Chulainn Listens," "Labhrann An Mhór Ríon / The Great Queen Speaks," "An Mór-Ríon ag Cáiseamh na Baidbhe le Cú Chulainn / The Great Queen Berates the Badhbh to Cú Chulainn" and other poems, and The Táin translated by Thomas Kinsella and selected poems by Michael Longley, Seamus Heaney, John Montague, Thomas Kinsella, Robert Graves, and Ciaran Carson;

-- Lina Kostenko's⁸ novel in verse Маруся Чурай / Marusia Churai and other poems, and Ivan Khomenko's drama Марина Чурай / Maryna Churai.

The analysis involves the questions of whether women's literature reproduces male images or whether (and how) it liberates itself from them; the question of how women see, what their abilities to see are, how they are permitted to see, and what visual modes are imposed upon them. Moreover, attempts to claim cultural territory are still more challenging for women writers who have to make a double effort in gaining both common national lacunae and feminine space. Vijay Mishra and Bob Hodge, examining forms of post-colonialism and post-colonial women's situation, write that women "therefore function here as burdened by a twice-disabling discourse: the disabling master discourse of

colonialism is then redirected against women in an exact duplication of the colonizer's own use of that discourse vis-à-vis the colonized in the first instance."⁹

In a thought-provoking argument on the pitfalls of the term "post-colonial," Anne McClintock deals not only with discursive order and a firmly-rooted self-projective symbolic conceptualization of both "colonizer" and "colonized" as exclusively male but also with the political and economic situation of women, pointing out that in a contemporary world women do two-thirds of the work, earn 10% of the income, and own less than 1% of the property. For them a "post-colonial" condition still remains wishful thinking:

It has generally gone unremarked that the national bourgeoisies and kleptocracies that stepped into the shoes of 'post-colonial progress,' and industrial 'modernization' have been overwhelmingly and violently male. No 'post-colonial' state anywhere has granted women and men equal access to the rights and resources of the nation state. Not only have the needs of 'post-colonial nations' been largely identified with male conflicts, male aspirations and male interests, but the very representation of 'national' power rests on prior constructions of gender power.¹⁰

My approach is based on a close, stratified reading of the texts within a larger interpretative strategy which represents an attempt to contextualize women's poetry decontextualized by imperial/patriarchal modes of representation and to establish some typological features in the modus operandi and techniques of re-interpretation and re-configuration of canonic models by a double-refraction through a female gaze. In the suggested framework, gender correlations are regarded as a semiotic apparatus, a system of representation

producing and assigning meanings. The traditional code of representation, fetishizing masterful "male gaze," assumes that an active and socially mobile male subject exercises power in looking at the fixed, ostensible female object. The status of vision as a privileged form of knowledge in the "society of surveillance" (Foucault) where we "watch our backs with rearview mirrors, our storefronts with parabolic mirrors, our prisoners through one-way mirrors,"¹¹ results in the fact that women as social, psychological and literary phenomena are defined, to a considerable degree, as visual images and "structured, in part, by continuous acts of mirroring."¹² Now that women writers call into question the procedures of representation implemented by canonical traditions and reshape an entire territory on which signs and images circulate, these multiple mirrors, which have traditionally served as "male-directed instrument[s] of literal objectification,"¹³ are appropriated by women assuming the role of "lookers" in the production of meaning. Their redirected reflections of cultural images and narratives upset a traditional, stable space of representation, and the reconfigured collages of assorted stereotypes contain disruptive possibilities of anamorphoses. The shifts in perspectives produce free-floating subjects who constantly try on voices and masks of the canonic repertoires and work against cultural fixities which regard women as the "promoters of the copy rather than priestesses of the original."¹⁴

In my comparative, gynocritically-oriented textual study which does

not address gender issues as its ultimate goal, as I am more inclined to consider that the traditional oppressive allocations of gender positions can serve as a model of cross-culturally asymmetrical relations in signification in general, including those of the colonizer and the colonized, I take the supremacy of Nuala Ní Dhomhnaill's and Lina Kostenko's poetry as the point of departure in examining the correlation of their texts to master narratives. This strategy includes:

- superimposition of a female view upon prevailing, "canonic" male poetic patterns of imagery;
- examination of principles of the appropriation of male literary stereotypes;
- attention to differences in interpretation of recurrent imagistic designs and in structuring discursive systems that have similar thematic configurations in Nuala Ní Dhomhnaill and Lina Kostenko, and in male writers.

Thus, the situation for the discussion is arbitrarily limited as I have intentionally dissected a "male" part of the material, using it as a kind of a show case to support my argument. In this, I am far from either trying to demonstrate remarkable qualities of female texts at the expense of male ones or from interpreting a rather loosely and conventionally established opposition of female/male as that of positive/negative. Feminine and masculine are not stable identities, but subject to (ex)change; both are socially and culturally constituted,

and it becomes, rather, a question of whose interests these fixed constructs serve. At the same time, without adhering to an essentialist notion of gender as sexual difference, I do not regard gender as an exclusively ideological superstructure which can be neutrally superimposed upon or attributed to a biological base of either sex, because the denotative "femininity" of a female body has different gendered connotations than the "femininity" of a male body and vice versa. This opens another channel for the fluidity of gender identity as it involves seductions of cross-dressing and transvestism and thus the freedom to trespass the assumed generic norms. Here gender polarities collapse in the mimicry of the "unbounded drive of metamorphosis" when the line is crossed and woman/man is surpassed in what Severo Sarduy sees as "pursuit of an infinite unreality that is accepted as such from the start of the 'game' and is more and more fleeting and unattainable...."¹⁵ Such fluctuation leads to disappearance and artificial loss of individuality¹⁶ which ultimately questions the validity of gender issues.

The emphasis in my analysis is shifted from the dismantling of predominant poetic models to the mechanisms of textual production in the process of which they acquire power to signify. This is addressed through the examination of generative lexico-semantic and structural instrumentations integrated with the intersection of such analytical approaches as colonialism, representation, and gender. I eclectically utilize a considerably flexible body of

critical materials: history, folklore, mythology, philosophy, aesthetics, fine arts, music, miscellaneous elements of post-colonial scholarship, psychoanalysis, feminism, translation theory, structuralism, post-structuralism, literary and cultural history, comparative literature, and linguistics to serve my purpose as the texts under study resemble a radicle system with many vectors/nerves/veins going in different directions and thus creating a vast field for interpretive variants. Heterogeneous critical equipment allows me to avoid the dictatorial power established by the ultimate authority of a monothemy, which inevitably limits possible conceptual space by a monocular pre-theorized reading.

Both Nuala Ní Dhomhnaill and Lina Kostenko belong to cultures with extensively-developed narrative traditions, the countries of filí and kobzari, minstrel keepers of national memory. These countries have a traumatic sense of history whose tragic consciousness metaphorically associates itself with a subjective female brutally suppressed by an imperial Masculus Giganticus, the fatal bastards of this forced liaison still blindly wandering in search of their identity. Woman here has become a symbolic icon of nationalism, and Irish "funerary" obsession¹⁷ matches the Ukrainian sense of being left "only a legacy of crosses and grave mounds."¹⁸ Both Ní Dhomhnaill and Kostenko turn to myth, ritual, history in their attempts to construct the female foundation identities; both use the discursive domains of oral culture which are relatively out

of an institutionalized control; both are doomed to possess a similar legacy that includes: colonial state, British and Russian domination in Ireland and Ukraine for several centuries; assertion of the validity of the centralized/imperial view at the expense of "provincial"/"ethnic"; intellectual brain drain into a dominant culture; marginalization of the language, limitation of its functional spheres to rural areas; national revival at the turn of the eighteenth and nineteenth centuries and literary revival at the end of the nineteenth, and the first decades of the twentieth centuries.

Irish and Ukrainian literature find their way out of the entrapment in subservient, "peripheral status" through "writing the place" which outlines the map of the national world/word; re-vival, re-evaluation of the structural potential of the national language (Irish, Ukrainian) and the mutation of displaced/transplanted "metropolitan-made" language; re-consideration and re-textualization of nation/identity formative cultural "archetypes": oral tradition, mythology, recurrent national emblems, poetic, and symbolic forms.

The material under consideration, related to contemporary Ukrainian poetry (as opposed to Irish which has already firmly established its high reputation), might be instrumental in breaking through segregative critical practices, which confine texts and traditions left out of imperious literary and critical discourses within a position of inferiority and invisibility. Ukraine is the

country lost in the Bermuda triangle of history, according to Lina Kostenko, and simultaneously the country that is manyfold "post," post-communist, post-totalitarian, post-colonial and post-nuclear catastrophe, according to Oksana Zabuzhko.¹⁹ It is practically in the state of aporia as there still exists one more dimension of the problem located within post-colonial theory itself when Homi Bhabha's notion comes into play: fetishising racial distinctions (such as skin) which become primary signs of cultural differences. Both Ireland and Ukraine are within the boundaries of white Christian Europe, both are non-"non-white," both do not possess "non-European consciousness" (Ukrainians are still more disprivileged as they do not even have such precarious distinctions as Irish red hair). Post-colonial literatures of the Orient and Africa receive a stable amount of scholarly attention and are unanimously recognized as official Others in their opposition to Western cultural codes and strategies in the hierarchy of hegemonic counter-hegemonic discourses. In a collection of essays under the declamatory title After Europe, the post-colonial geopolitical sphere is expanded to include fourth world and sometimes white settler cultures,²⁰ except formerly colonized third world countries claimed as "its special provenance" by post-colonial.²¹ All of them assert symmetrical post-colonial heterology through anti-European, anti-Eurocentric, or anti-Euro-American discursive practices and identities, which are taken as dominant. Helen Tiffin, for example, sees rereading and rewriting of

European historical and fictional records as an "inescapable" priority:

These subversive manoeuvres, rather than the construction of the essentially national or regional, are what are characteristic of post-colonial texts, as the subversive is characteristic of post-colonial discourse in general. Post-colonial literatures/cultures are thus constituted in counter-discursive rather than homologous practices, and they offer 'fields' of counter-discursive strategies to the dominant discourse. The operation of post-colonial counter-discourse is dynamic, not static: it does not seek to subvert the dominant with the view to taking its place, but to, in Wilson Harris's formulation, evolve textual strategies which continually 'consume' their own biases' at the same time as they expose and erode those of the dominant discourse.²²

It is curious to note that in the scholarship, which privileges plurality expressed literally in a thorough usage of grammatically plural forms, the counter-positional "dominant discourse" appears in the singular. In such opposition, the heterogeneous and discrete space of Europe with all its variety of cultures, languages, identities (the diversity which is seen by post-colonial theories as a vital condition of their own existence) and asymmetries in power relations tends to be homogenized and essentialized, thus appearing as a metanation. In this particular oppositional framework the main emphasis is on "writing back" and against European literary tradition, dismantling European cognitive codes and appropriating genres and potentials of poetic diction; but for both Ireland and Ukraine, profoundly affected by colonization, the situation is somewhat different. Their counter-colonial resistances are not extended to a generic and amorphous "Europe" but are targeted more precisely at their former colonial powers, Britain

and Russia. Paradoxically at this point, the opposition, which is typologically similar to that of third world nations, is tendentially reduced to "nationalistic," working against a desirable cosmopolitanism. On the other hand, they simultaneously direct their preoccupations towards engraved residues of colonial suppression within their own literary traditions, thus making the process self-referential. While the energies of the third world are externalized, in Ireland and Ukraine they are internalized and "potted," making the situation claustrophobic and volatile. "The distinguishing feature of post-colonial literature"²³ is a perpetual confrontation with the colonial standard language. The theory of constitutive graphonomy, summarized by W.D.Ashcroft in an essay on the post-colonial theory of literary writing, is based on the appropriation of this language and turning it into the state of continuous hybridity and variability.²⁴ This is completely applicable to Irish writings in Irish English and translations from Irish, with an essential difference that the Anglo-Irish literary tradition dates back to the eighteenth century and has produced such writers as Joyce, Yeats, and Shaw, to name just a few. But there also exists a literature in Irish with a fifteen-hundred-year-long tradition that makes inexhaustible efforts to preserve itself in the situation which, according to Ní Dhomhnaill, is far from favourable and is permeated with the insidious "bad faith" of those who regard writers of modern literature in Irish as "linguistic specter[s]":

I can well see how it suits some people to see Irish-language literature as the last rictus of a dying beast. As far as they are concerned, the sooner the language lies down and dies, the better, so they can cannibalize it with greater equanimity, peddling their 'ethnic chic' with nice little translations 'from the Irish.' Far be it from them to make the real effort it takes to learn the living language. I dare say they must be taken somewhat aback when the corpse that they have long since consigned to choirs of angels, like a certain Tim Finnegan, sits up and talks back at them.²⁵

For Ukraine, with the literary standard Ukrainian established back in the nineteenth century and almost a millennium-long literary tradition, the issue exists in the other facet: how to repair colonial damages inflicted by systematic suppressions, prohibitions, and persecutions. The problem today is still unresolved because a Russian minority, which has traditionally occupied and occupies today the key positions in government, the army, education, culture, industry (very reminiscent of South Africa), is explicitly anti-Ukrainian and Ukrainophobic and consistently continues the policy of "linguistic apartheid" in a variety of disguises.²⁶ The "linguistic" model looks similar in general and at the same time different from the formulated concept of post-colonial "counter-discourse," some of whose agent cultures are "so removed" from "the genre of written prose."²⁷ Ireland and Ukraine "fit" in terms of this or that form of linguistic displacement and disbalance, but they do not "fit" in not running counter to European literary practices, being part of them as well as indulging in "vices" of binarisms, dichotomies, dualities of Western thought, its "analytical framework" and "systematizing perspective" so much opposed by some post-

colonial theorists.

In the secured borders of the post-colonial, Ukraine, and to a considerably lesser extent Ireland (as it was traditionally Britain's Other, and throughout the nineteenth century British identity was defined on the basis of a dichotomic correlation as an opposite to an Irish one) are positioned in the peripheries of Eurocentrism. They cannot even claim their tedious otherness and migrate to the milieu of no/body. Thus the problem is: whose Other are you, because it is a reciprocal, mirror-like reflection and the significance of the Other is determined by the significance of colonial power to which it is or was correlated. In the Ukrainian case, Russia's, the nth-rate, second-world-former-superpower's Other. But Russia itself does not experience any imperial-humanist guilt complex towards its former colonies and still cherishes the dream of "re-organizing" the empire. It lacks Western sophistication in political rituals if we compare a recent ceremonious British withdrawal from Hong Kong, signifying the symbolic end of the British Empire, and the Russian retreat from the Eastern European countries when the Russian army looted whatever was available, starting with military equipment and ending with bathroom fixtures.

Craig Tapping, writing on orally-grounded cultures, categorised by self-privileging writing systems as underdeveloped, allocates Aboriginal literatures of Australia and Canada to the domain of a "fourth world" in the Empire of

Literature.²⁸ Presumably European cultural outskirts (with exceptions of a sliding attention which is sometimes briefly focused on "sexy" Eastern European phenomena, for example, Milan Kundera) are supposed to satisfy themselves with "zero world" status.

I have concentrated on some particularities of post-colonial theory in an attempt to negotiate a port of entry into post-colonial positionality for the phenomena that present a different kind of "hybridization," but possess definite structural and historical analogies, taking into consideration that the term "post-colonial," which has generated an ongoing controversial and argumentative discussion,²⁹ is not fixed and unchanging. It is an attempt at an inclusion of literally "liminal" spaces, which at present appear only metaphorically as "the central European steppes"³⁰ on the discursive post-colonial map.

A sentimental post scriptum in which I specify that the steppes are situated in South-East Europe

The steppe is a distinct marker of Ukrainian national topography and, to borrow Bhabha's phrase, a metaphoric "inscape of national identity,"³¹ the site of Zaporozhian free lands, furrowed with toponymic reminders of the Kozak victories and defeats, and with numerous burial mounds since Scythian times. It is a peculiar and chimerical steppe, a recurrent symbolic image of

Ukrainian poetry since time immemorial. The steppe is the territory that is traversed, a tangible, intricate, accumulated palimpsest on the cross-roads with multi-directional vectors of becoming, a place for the nomads to pass through and to move on to emerge Persians, Anglo-Saxons, Celts, Greeks leaving visible and invisible traces. But the trace of the "original," pre-alphabetic and pre-historical, has evaporated under the semanticizing inscriptions of myths and chronicles and is only looming like a ghost in the vast void of an enormous, horizonless open space, a zero territory.

It is not that I want either to expose Bhabha's geographic error or to reclaim the Ukrainian steppe from "central" Europe. Who would fight over a metaphor? Just as Indian-based Bhabha who locates the Ukrainian steppe in Central Europe a Ukrainian Hutsul (Western Ukrainians inhabiting the Carpathian mountains) folk tale envisions India as an island far in the huge ocean inhabited by mysterious people, the Rakhmans, who do not know when to celebrate Easter. So the Hutsuls peel their Easter eggs and make sure to throw the shells into the stream, which will bring them to a river, which will take them down the Danube to the Black sea and then to the ocean. When the egg-shells reach the island of India, the Rakhmans will see them and will know that it is time to have a festive Easter meal.

Endnotes

1. W.D.Ashcroft. "Intersecting Marginalities: Post-colonialism and Feminism." Kunapipi (1989) 11.2 23.
2. Robert Garratt provides the following interpretation of this metaphor: "Joyce's apt image implies two fundamental problems in Irish literature: the distortion of any reality caught in a cracked mirror and the servitude inherent in literature written for export to entertain foreign readers with Irish wit and humour" (Robert F.Garratt. Modern Irish Poetry: Tradition and Continuity From Yeats to Heaney. Berkeley and Los Angeles: University of California Press, 1989 11)
3. Jean Baudrillard. "The Trompe-L'Oeil." Calligram: Essays in New Art History from France. Cambridge: Cambridge University Press, 1988 54.
4. Jean Baudrillard. Seduction. Trans. Brian Singer. New York: St.Martin's Press, 1979 61.
5. Ibid 60.
6. I am using the notions "male"/"female" discourses, imagistic systems, gaze, etc. rather loosely, without limiting them strictly to biological essentialism, in most cases, for the sake of textual economy as the compressed forms for "texts written/images produced by women/men writers," sometimes metaphorically as in the case of "feminine language."
7. Born: 1952. Published the collections: An Dealg Droighin (1981), Féar Suaithinseach (1984), Selected Poems (1986), Selected Poems / Rogha Dánta (1988), Pharaoh's Daughter (1990), Feis (1991), The Astrakhan Cloak (1992).
8. Born: 1930. Published the collections: Проміння землі / Rays of the Earth (1957), Мандрівки серця / Wanderings of the Heart (1961), Над берегами вічної ріки / On the Banks of the Eternal River (1977), Сад нетанучих скульптур / The Garden of Unmelting Statues (1987), Маруся Чурай / Marusia Churai (1979), Неповторність / Uniqueness (1980).
9. Vijay Mishra and Bob Hodge. "What is Post(-)colonialism?" Colonial Discourse and Post-Colonial Theory. Ed. Patrick Williams and Laura Chrisman. New York: Columbia University Press, 1994 284.

10. Anne McClintock. "The Angel of Progress: Pitfalls of the Term 'Post-Colonialism'." Social Text 31/32 (1992) 92.
11. Hillel Schwartz. The Culture of the Copy: Striking Likeness, Unreasonable Facsimiles. New York: Zone Books, 1996 207.
12. Jenijoy La Belle. Herself Beheld: The Literature of the Looking Glass. Ithaca and London: Cornell University Press, 1988 9.
13. Ibid 179.
14. Hillel Schwartz. The Culture of the Copy 226.
15. Severo Sarduy. Written on a Body. Trans. Carol Maier. New York: Lumen Books, 1989 94.
16. Ibid 95.
17. Cheryl Herr. "The Erotics of Irishness." Critical Inquiry 17 (Autumn 1990) 6.
18. Borys Antonenko-Davydovych. "Shadows of Forgotten Days." Before the Storm: Soviet Ukrainian Fiction of the 1920s. Ed. George Luckyj. Trans. Yuri Tkacz. Ann Arbor: Ardis, 1986 250.
19. Oksana Zabuzhko. "Enter Fortinbras." A Kingdom of Fallen Statues: Poems and Essays by Oksana Zabuzhko. Toronto: Wellspring, 1996 90.
20. Stephen Slemon and Helen Tiffin. "Introduction." After Europe: Critical Theory and Post-Colonial Writing. Ed. Stephen Slemon and Helen Tiffin. Sydney: Dangaroo Press, 1989 xix.
21. Arif Dirlik. "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism." Critical Inquiry 20 (Winter 1994) 329.
22. Helen Tiffin. "Post-Colonial Literatures and Counter-Discourse." Kunapipi 9.3 (1987) 18.
23. W.D.Ashcroft. "Constitutive Graphonomy: A Post-Colonial Theory of Literary Writing." After Europe: Critical Theory and Post-Colonial Writing. Ed. Stephen Slemon and Helen Tiffin. Sydney: Dangaroo Press, 1989 71.
24. Ibid 64-67.

25. Nuala Ní Dhomhnaill. "Why I Choose to Write in Irish, The Corpse That Sits Up and Talks Back." The New York Times Book Review (8 January 1995): 27.
26. Mykola Riabchuk. "Ukraine without Ukrainians?" Towards an Intellectual History of Ukraine. An Anthology of Ukrainian Thought From 1710 to 1995. Ed. Ralph Lindheim and George S.N.Luckyj. Toronto: University of Toronto Press, 1996 401.
27. W.D.Ashcroft. "Constitutive Graphonomy: A Post-Colonial Theory of Literary Writing" 60.
28. Craig Tapping. "Oral Cultures and the Empire of Literature." Kunapipi 11.1 (1989) 89-95.
29. Ella Shohat. "Notes on the 'Post-Colonial'." Social Text 31/32 (1992) 99-113;
 Anne McClintock. "The Angel of Progress: Pitfalls of the Term 'Post-Colonialism.'" Social Text 31/32 (1992) 84-98;
 Arif Dirlik. "The Postcolonial Aura: Third World Criticism in the Age of Colonial Capitalism." Critical Inquiry 20 (Winter 1994) 328-356.
30. Homi K.Bhabha. "DissemiNation: Time, Narrative, and the Margins of the Modern Nation." Nation and Narration. Ed. Homi K.Bhabha. London and New York: Routledge, 1990 291.
31. Ibid 295.

Chapter 1

IN A REAR-VIEW MIRROR

The choice of material for a comparative study is not conditioned by mere similarities determined by the colonial situation and its derivatives in general.¹ The issues related to nineteenth-century revivalist processes in Ireland and Ukraine resurface in the contemporary ongoing negotiations of the ideas concerning identity and its cultural construction and redefinition. Taking what some scholars call "the identity-obsession"² as a symptom of unresolved dependence, I intend to go back to the "foundational fictions" (Doris Sommer) and "mythic" subtexts of national development established by national Revivals.

Genetically common features in the historic fate of Ireland and Ukraine were so obvious that in 1914 the orchestrator of the bolshevik revolution in Russia and the designer of the Soviet state Vladimir Lenin declared in his speech in Switzerland that Ukraine "has become to Russia what Ireland was for England: exploited in the extreme and receiving nothing in return;"³ books about Ireland were withdrawn from circulation in Ukraine by the Russian imperial censorship. Thus, the publication of Dmytro Doroshenko's (1882-1953) Про

Ірляндію / On Ireland by the Kyiv cultural society "Просвіта / Enlightenment" served as a formal reason for the Russian government to ban the society.⁴ Its role can be compared to that of the Gaelic League (both being influential, but minority movements) in widening and strengthening national consciousness. Under the Soviet regime, this book again queerly appeared in the proscriptive lists of prohibited literature and was transferred to a special fund⁵ in 1973 with the only reason that its "author was in the list of persons whose works completely are subject to exclusion from libraries."⁶ In both countries there emerged traditions of allegoric nationalism following the suppression of the native cultures. Since the reign of Elizabeth I, Irish poets utilized a traditional trope of Ireland as a woman to establish a poetic convention where this allegorical female became generically envisioned as a spéir bhean / sky-woman,⁷ and the beloved was often substituted for Ireland in love lyrics. In the nineteenth-century Russian Empire, as the result of a more persistent and blatant discriminative policy, even the words "Ukraine" and "Ukrainian" were a taboo; acceptable in the earlier period "Little Russia" and "Little Russian" (very similar to "West Britons" and "West Britonism" in Ireland in the denomination of a hybrid culture, neither Irish/Ukrainian nor English/Russian), coined to emphasise the "oneness" of the colonizers and the colonized, were substituted by "South of Russia," "Southern Russian" or simply "Russia" or "Russian" to annihilate completely the idea of any

separate national identity. This policy found its legal culmination in the notorious Valuev Circular Letter (1863) which, in particular, stated that "there was not, there is not, and there cannot be any particular Little Russian language."⁸ The nineteenth-century British Empire was not so brutal in its policy because demographic decline from 1845 to 1851 reduced the number of native speakers in Ireland in a "natural" way. Matthew Arnold, in another "modest proposal," explicitly expressed British views on Anglo-Irish relations which excluded any possibility of a politically independent future for Ireland whose language he regarded as a token of defeat. He saw its decline and ultimate extinction as positive, because the "fusion of all the inhabitants of these islands into one homogeneous English-speaking whole ... [,] the swallowing up of separate provincial nationalities, is a consummation to which the natural course of things irresistibly tends."⁹

Some points in Irish and Ukrainian history are chronologically demonstrative. Since the military agreement with Muscovy (1654), Ukraine lost one by one its autonomous elective monarchy of Hetmanate, its Kozak regimental civil order, its traditional legislative procedures, its independent military force, and its educational system.¹⁰ In 1775, the Russian army destroyed the greatest symbol of ancient Kozak liberties, the Zaporozhian Sich. 1800, with the Act of Paul I, symbolized a "final isolation of Ukraine from

Europe and its absorption by the Russian Empire."¹¹ The end of the eighteenth century was equally disastrous for Ireland when, in the 1790s, Wolfe Tone declared revolutionary war against imperial England, followed by a repression of the 1798 insurrection and by the abolition of the Irish parliament and the Act of Union in 1800, which signified the submergence into a larger supranational, imperial community. Domineering powers in their exploration of the peripheral territories introduced bloody correctives into the natural landscapes which were later to become the symbols of patriotic topography: in the Ireland of 1798, after the Battle of Vinegar Hill, every tree along the roads leading from Wexford became a gibbet, "the slaughter of the rebels was proceeding so methodically that at least one gaoler felt the need to invent for himself a gallows which would hang thirty at a time."¹² In the Ukraine of 1709, after the defeat of Hetman Mazepa's army, the Russians diked the Sula River with the Kozaks' bodies, razed the capital to the ground, and cast its slaughtered defenders and inhabitants into the river Seym.¹³ A succession of failures accompanied by ferocious phlebotomies and political decapitation of both to-be-nations created a psychological matrix of defeatism and a sense of being on the verge of annihilation.

The antiquarian movement of the eighteenth century, nostalgically sitting on the ruins of the extinct culture, was partially motivated by a desperate

desire to document and register the remnants of the past. Besides, there was an attempt to contextualize local aristocracy, severed from history, by reconstructing its genealogy. Liah Greenfield considers that European "elites whose status was threatened or who were prevented from achieving the status they aspired to" turned to nationalism as only national identity could guarantee "status with dignity to every member of whatever is defined as a polity or society."¹⁴ The antiquarianism was bridging discontinuities, thus turning out to be politically dangerous for imperial systems as it ultimately provided for fundamentals of future national identity based on collective identities of the past. Having started as one whose gaze was turned retrospective, the movement became much tougher, more radical, and less romantic, catalyzed by the Famine of 1845-47 in Ireland, a succession of Russian bans and repressions in Ukraine, and by a break-out of revolutions throughout Europe in 1848 signifying "the springtime of the nations."¹⁵

Studies in history, ethnography, language, and literature, publications of historical chronicles and documents, initiated in the eighteenth century, were of great importance both for Ireland and Ukraine in resisting the tendency common to all the imperial states where "colonialism did not merely force itself and its laws onto a people's present and future, but also on to their past, distorting, mutilating and annihilating it."¹⁶

Both Ireland and Ukraine have ancient narrative traditions which came into focus in the initial period of national revivals. Poets, highly trained professionally, acquired the status of visionaries and prophets in both cultures; they were foretellers empowered by imbas forosna. In Irish, file traditionally meant seer, one who possesses second sight, who sees into, beyond, and more than others do and thus transcends the normal boundaries of time and space. Paradoxically, Ukrainian kobzari were predominantly blind, with their gaze directed nowhere and everywhere; Irish prophetic poets, says Seamus Deane, created their verses in "their windowless rooms, in darkness."¹⁷ They opposed the impediments passed to them in and by darkness to the "monocular vision" of the world of those who can physically see. According to Derrida, they explored and sought "to foresee there where they do not see, no longer see, or do not yet see. The space of the blind always conjugates these three tenses and times of memory."¹⁸ The conception of a poet who is a prophet and a seer, although blind, has contributed to an intense inwardness of their poetry. Blindness became a distinctive gift of sacredness which ensured freedom from a cognitive confinement within the visible world, an indication of spiritual, internal illumination. Blindness to the external world generated visionary powers where prophetic vision exceeded those of a mortal sight.

The first collection of oral legends in the British Isles, Fairy

Legends and Traditions of the South of Ireland, was published in 1825 by Thomas Crofton Croker (1798-1854), who was an enthusiastic collector of folklore.

Charlotte Brooke's Reliques of Ancient Irish Poetry (1789), Gaelic texts with parallel English translations, was noteworthy as it established an Irish tradition, opposing it to a concept that Ossianic myths were essentially Scottish. James Hardiman (1782-1855) published a two-volume Gaelic anthology, Irish Minstrelsy, in 1831, which triggered Samuel Ferguson's (1810-1886) interest in the aristocratic heroic age of legends and sagas of pagan Ireland. He applied himself to the Gaelic epic publishing The Lays of the Western Gael (1864). Though he tended to consider the Gaelic sources more like suitable raw material for writings than valuable writings themselves,¹⁹ he was appreciated by Yeats as a key figure in the development of national consciousness. James Clarence Mangan (1803-1849) was among resourceful translators and adaptors of Irish material who contributed to the process during which translation "had become the standard means by which Anglo-Irish literature was to transform itself into a national Irish literature."²⁰ Aubrey De Vere (1814-1902) also undertook translations of early Irish epics. Standish Hayes O'Grady (1832-1915) catalogued a tremendous collection of Irish manuscripts in the British Museum, published Silva Gadelica (1892), an extensive collection of Irish texts, wrote on Irish history and folklore. Standish James O'Grady (1846-1927) promoted the notion of the heroic past of

the nation in History of Ireland: The Heroic Period and Cuchulain and His Contemporaries (1878), History of Ireland: Critical and Philosophical (1881), and The Story of Ireland (1894). The Dublin University Magazine, founded in 1833, presented Gaelic literature in translation, studies in history, culture and antiques in Ireland. The Gaelic League, founded in Dublin in 1893, undertook the publication of a vast amount of Irish poetry and prose. It emphasized the cultural distinctness of Ireland and based its activity on the assumption that appreciation of national culture depended on knowledge of Gaelic. The contribution of Canon Peter O'Leary (1839-1918) to standardization of the Irish language is considered to be unsurpassable in making colloquial speech a literary medium. The Dublin University Review (1885) also promoted national cultural revival.

In Ukraine, an anonymous Исторія Русов / History of the Rus, written in the 1770s, became the most significant document of the period. Distributed in numerous records until it was published in 1848, it presented the history of Ukrainian people in an epic mode characteristic of popular dumy and historical songs about liberation movements against foreign oppression and became a source of inspiration for many Ukrainian writers. Dmytro Bantysh-Kamensky's (1788-1858) four-volume История Малой России / History of Little Russia (1822) and two-volume Источники малороссийской истории / The

Sources of Little Russian History (1858), and the five-volume История Малоросии / History of Little Russia (vols.I-IV, 1842; vol.V - 1843) by Mykola Markevych (1884-1860), also known as the author of a poetic collection Украинские мелодии / Ukrainian Melodies, germinated many literary works. The publication of the Kozak chronicles by Samiilo Velychko (vols.I-IV, 1848-1864) and by Hryhorii Hrabianka (1854), which also incorporated resources of the Ukrainian oral tradition, played a significant role in national revival.

Publications of Ukrainian folklore, initiated in the eighteenth century, were continued by Mykola Tsertelev (1790-1869) who included ten pieces into his Опыт собрания старинных малороссийских песней / Experience in Gathering Ancient Little Russian Songs (1819). Especially popular were the anthologies published by Mykhailo Maksymovych (1804-1873) Малороссийские песни / Little Russian Songs (1827) with an enthusiastic introduction which became a folk-romantic movement literary manifesto, Украинские народныя песни / Ukrainian Folk Songs (1834) and Сборник украинских песен / Anthology of Ukrainian Songs (1849). Запорожская старина / Zaporozhian Antiquity, published in six volumes by Izmail Sreznevsky (1812-1880) in Kharkiv during 1833-1838, enjoyed great popularity. A collection of historic and ethnographic materials, Записки о Южной Руси / Papers on Southern Rus, edited by Panteleimon Kulish (1819-1897) in 1856-1857, initiated a new phase in

historic studies, based on ethnographic methodology in historiography, later developed by Mykola Kostomarov (1817-1885), the author of works on the Kozak period of Ukrainian history, Богдан Хмельницький / Bohdan Khmelnytsky, Гетьманство Юрія Хмельницького / Yurii Kmelnytsky's Hetmanate, Гетьманство В'їговського / Vyhovsky's Hetmanate, Руїна / The Ruin and others. He asserted that the main objective of Ukrainian movements in the period under investigation was the liberation from Polish feudal gentry and Muscovite centralism. Since 1882 the monthly Киевская Старина / Kiev Antiquity undertook publications on political, social, and cultural history of Ukraine in the seventeenth and eighteenth centuries. The serial publication Етнографічний збірник / Ethnographic Review, edited by Volodymyr Hnatiuk (1871-1926), contributed much to the studies in the area.

Thus, the nineteenth century witnessed an attempt to create national cultural identity in a colonial context. The Herderian romantic nationalist model of freedom and the colonial condition, among other factors, provoked heightened cultural awareness in both countries. Ireland and Ukraine, both being the "blacks" of Europe, have very similar traditions of national identity: historical memories have a considerable psychological hold on the minds of many people. Both nations, with ancient cultures and paroxysms of agrarian violence, were mutilated by subservient political status, existing under the "curse

of Cromwell" in "пропащий час / the lost epoch." In these metaphors both Yeats and Drahomanov identified the turning points in the fatal fall of their countries. The first was Cromwell's brutal campaign of 1649-50; the second, as specified in the subtitle, "Україна під Московським царством (1654-1876) / Ukraine under Muscovy Kingdom (1654-1876)." Traumatic experiences overlaid a historical national identity and resulted in fragmentation, duality, or even multiplicity of the contemporary one. The latter factor, in its turn, produced a sense of dislocation and dispossession that in their extreme manifestations generated a state of hysteria and insanity which found its exposure in Swift and Gogol, Burke and Drahomanov. The figures of "historical doppelgangers," Wolfe Tone and Ivan Mazepa, who attempted to resort to correspondingly French and Swedish aid in their struggles for independence, became tragic signs of symbolic inability to break through a vicious imperial circle. Both the Irish/Ukrainian historical memories and the repetitive character of the British/Russian policy of extermination in Ireland/Ukraine turned to bloody rituals, did not permit collective lapses of memory. They enhanced the process of reclamation of the past reinterpreted as "heritage" and the creation of a "mythic" heritage model of national identity which served as a protective means against the absorption by an imperial culture. British policy in Ireland "failed to recognize the cultural differences between the two islands."²¹ Russian scholars of the nineteenth

century deliberately ignored cultural distinctions having a far-reaching goal to appropriate Ukrainian culture and history of the period of Kyiv Rus in order to construct a simulacrum model of the millennium-long history of Russia by means of "historiosophic expansion."²²

The reclamation of the past by the revivalists was a countermeasure against imperial historiography and culturology which, in the extreme, presented a pre-colonial past of the colonized as "bloody stasis, a tract of time without history or civility"²³ dominated by the "wild" natives. As early as 1596, Edmund Spenser justified the idea of the extermination of the Irish as they were barbaric Scythians.²⁴ Paradoxically enough, the Scythian period in Ukrainian culture with its accomplished golden artifacts was not dismissed as "barbaric" by an imperial metropolis as soon as it was made "Russian." It was promptly appropriated as a stage in the pedigree of the "Scythian Rome," finding its proud manifestation in the group of fin de siècle Russian poets who called themselves Scythians, reflected in Valerii Brusov's (1873-1924) "We are the Scythians" (1916) to be further echoed in Aleksandr Blok's (1880-1921) "Yes, we are Scythians, / Yes, Asians we are!" (1918). Besides, among a plethora of avant-garde magazines published during the Silver Age of Russian literature, there was one under the title The Scythians (1917-1918).²⁵ The revivalist model regarded times prior to colonization from a diametrically opposite perspective. Escape to pre-colonial

times, romantically viewed as a golden age, was also a way of setting moral and heroic exempla for the present and coming generations and of avoiding colonizers' cultural tutelage. This strategy of defying anti-nationalist cultural imperialism had its inevitable pitfalls as it itself became a form of entrapment of actuality within a national myth which acquired the hypnotic power of a demonic mirror over the present. The image in this mirror, however attractive it was supposed to be and whatever stereotypes it was aimed to smash, did not grant access to the "purity" of pre-colonial times as it was inevitably "contaminated" by a shared history of colonizer and colonized. The myth of a glorious past was also refracted in the prism of an accumulated experience of defeat and domination by a more powerful neighbour, creating a detrimental consciousness of "dolorous patriotism" when, as Lady Gregory (1852-1932) saw it, the writer was "in touch with a people ... whose heroes have been the failures ... who went out to a battle that was already lost."²⁶ Lesia Ukrainka (1871-1913) realized that constant contemplations on people's thralldom, on frustration of losses, and on abortive efforts and creation of a national "sanctuary" were traumatic for national consciousness and provided an escape for a certain part of the Ukrainian intelligentsia into a paralysing discourse of complaint. One more of the facets of such pre-colonial escape consisted in the idealization of a "rural civilization," as the peasantry was considered to be the only authentic repository of historic

continuity, national morals, and values. The limitation of the research into the culture by its "folk" parameters, if it became a sort of ideology, resulted in the loss of perspective, bogging down in the stereotype of a peasant/ethnic culture which was also promoted by the imperial centre. Such, for example, was a century-long tradition of presenting Taras Shevchenko (1814-1861) as a self-taught folk poet, ignoring the fact that he received education at St.Petersburg Royal Academy of Fine Arts, graduating with honours. This view was promoted both on the part of an "official nation" and of his co-nationals, which ultimately led to an oversimplified presentation of his poetry, reducing its multilayered complexity and universality to a formula of a desire for national vendetta.

Nevertheless, revivalists' undertakings were crucial both for Ireland and Ukraine as they created fixed conceptual fields and opened up a possibility of constructing continuous histories, resulting in the concept of cohesive national cultures. Anthony D.Smith emphasizes a central role of lexicographers, philologists and folklorists in early nationalist movements: "By creating a widespread awareness of the myths, history and linguistic traditions of the community, they succeeded in substantiating and crystallizing the idea of an ethnic nation in the minds of most members..."²⁷ Though he applies his comments only to the countries of Eastern Europe, I would argue that they apply to Ireland as well. The peculiarity of proto-nationalist movements both in Ireland

and Ukraine consists in the fact that in both countries they combined Western (civic and territorial) and non-Western (ethnic and genealogical) models in the concept of national identity. In Ireland, for example, the role of mythology and the ethnographic element (essential to the non-Western model) are explicitly important. As well, in Ukraine, historic territory and legislature (characteristic of the Western model) were among the key points in the formative process. The similarity is in the hybridity of the model of national identity. It is quite evident that any model contains civic and ethnic elements in varying degrees. At the same time, it is characterized by a dominant, which determines its Western or non-Western orientation. For Ireland, belonging to the West, and for Ukraine, belonging to the East, the symptoms are so equivocal that they both appear to occupy an intermediate position.

Typologically similar for the two countries was the involvement of literature in the formation of national consciousness and a construction of nationhood. The participation of writers in the process became explicit in the second, cultural, phase which followed the romantic organicism of the first one when literature assumed political responsibilities. The situation in Ireland, having her own parliament, was somewhat different from that in Ukraine, deprived of political and even public institutions to protect national interests. The Ukrainians, according to Anatolii Makarov, could articulate their collective

feelings and needs only through literature.²⁸ But despite this difference, in both countries literature became what Franz Fanon calls "a literature of combat."

D.H.Struk sees it as a characteristic feature of Ukrainian literature in opposition to the Western literary tradition, without taking into consideration the asymmetries in the situation of metropolitan and peripheral culture, when he writes that it "is true that culture is the ultimate resistance to tyranny, but poets as spokesmen, as conscience, as historians of the nation ... replace poets who as individuals simply create and verbalize their personal vision of the world."²⁹

Deleuze and Guattari reveal complex mechanisms, which force what they call "minor literatures" into the sphere of politics as opposed to universalist preoccupations of "major" ones, in Kafka: Toward a Minor Literature:

Everything in them [minor literatures] is political. In major literatures, in contrast, the individual concern (familial, marital, and so on) joins with other no less individual concerns, the social milieu serving as a mere environment or a background; this is so much the case that none of these Oedipal intrigues are specifically indispensable or absolutely necessary but all become as one in a large space. Minor literature is completely different; its crumpled space forces each individual intrigue to connect immediately to politics. The individual concern thus becomes all the more necessary, indispensable, magnified, because a whole other story is vibrating with it. In this way, the family triangle connects to other triangles -- commercial, economic, bureaucratic, juridical - that determine its values.³⁰

They also state that "minor literatures" do not come from "minor languages"

("major" and "minor" languages will be discussed in the following chapter on

translation), and that everything in minor literatures takes a collective value.

Literature becomes "positively charged with the role and function of collective, and even revolutionary, enunciation" because collective or national consciousness is "often inactive in external life and always in the process of break-down."³¹

A revolutionary explosive force of minor literatures within established literatures³² is explicitly present in the poetry of Taras Shevchenko which embodied a Ukrainian national ethos to an unprecedented degree, and of Thomas Davis (1814-1845), which galvanized the Irish national movement. Though different in their poetic scale, their appropriation of traditional poetic techniques and the popularity of their compositions which themselves became popular ballads, their patriotism and revolt against imperial domination were inspirational for national movements. Shevchenko became a Ukrainian national icon, a symbolic substitute for tradition and, very much like the later Yeats, was a figure overshadowing the literary landscape far into the next century. Literary revivals of the turn of the nineteenth century drew their myth-making energies from opened-up repositories of history, folklore, and mythology of heroic ages; they integrated myth and actuality, producing a blueprint for a future literary process. Yeats, who to some extent escaped the influence of English Victorian poetry by turning to Irish folklore, legend, and mythology in Wanderings of Oisín and Other Poems (1899) and initiated the Celtic Twilight, emphasized the importance of folklore for the realization of both nationality and literature. (The

Yeatsian metaphor of twilight implying obscured vision echoes with Lesia Ukrainka's "Досвітні вогні" / Daybreak ignis fatuus.) Robert O'Driscoll states in his essay "The Aesthetic and Intellectual Foundations of the Celtic Literary Revival in Ireland," not without exaggeration, that it

was the power of the literary interpretations of the figures of myth that led to the creation of the modern Irish state ..., the artists come first. They are the antennae of the nation, picking up impulses before they can be perceived by what Coleridge patronizingly call the poor, loveless, ever-anxious crowd After the artists come the politicians and parliamentarians who create a physical body for the spiritual and intellectual ideas.³³

Similarly idiosyncratic appropriation of a pagan worldview manifests itself in Mykhailo Kotsiubynsky's (1864-1913) Тіні забутих предків / Shadows of the Forgotten Ancestors (1911), regaining "the sleeping ancestral voice" (compare to Lorna Reynolds' "mysterious hearing of ancestral voices" that she refers to while defining the Irish Literary Revival³⁴) and Lesia Ukrainka's Лісова пісня / Forest song (1911), which combines such mythological strata as folk demonology, cosmogony, and fairy tale imagery incompatible in oral tradition. Both Yeats and Lesia Ukrainka transcend national boundaries by juggling actuality, mythology, and historic perspective, hyperbolizing and turning present reality into something mysterious and ponderable. This is "a habit of mind [created, as Seamus Deane sees it, by the Revival] which found the conjunction between myths of the past and the actualities of the present an appealing structural device both in poetry

and in fiction."³⁵

Poetic, visionary mytholograms were among the factors instrumental in selecting, compressing, reinterpreting, and popularizing those events and motifs which were to comprise a composite, foundational national mythology. This resistance mythology was essential for cementing national consciousness and for cultivating the feeling of homogeneity. The totality of the myth of national history/identity/memory was indispensable in crystallizing the philosophy of national self-determination and of culturally distinct nations. The nation could come into being if it was organized around national myth as the very point of its identity. The more monolithic the construct was in the face of the colonizer, the more viable and successful it was. This ensured the realization of the Irish myth of nationhood, but in Ukraine at the beginning of the twentieth century, it tended to be modus operandi for intellectuals as a great number of "common" people were seduced by the bolshevik ideals of social equality and justice for a world proletariat. While in Ireland, as Robert Kee admits, on the contrary, "socialism made little appeal to a nation of Catholic peasant proprietors with the tradition of an ancient Gaelic aristocracy deep in its folk memory."³⁶ Besides, among Ukrainian ideologists of nationalism there was a great deal of contamination with the germ of "federation," "Slavonic union," "autonomy," socialism etc. It is interesting that these ideas returned over a century later like a boomerang only

redirected by Russian neo-colonial policy wrapped up in such tactical passwords as "East Slavic Unity," "integration with Russia," "official bilingualism," "dual citizenship," "world integrationist process," etc.³⁷ Many of the nineteenth-century scholars and writers stood on the positions of rustic materialism preoccupied with the improvement of the economic situation of "people." Dmytro Dontsov (1883-1973), one of the leading theorists of Ukrainian nationalism, caustically criticized, for example, Mykhailo Drahomanov (1841-1895) who was not too enthusiastic about the Irish national movement, among other European movements of the kind, because it emphasised statehood prior to economy. He did not support the national independence of Ireland as it could wrong the inhabitants of Ulster.³⁸ L.M.Cullen, who is also very much inclined to give high regard to economic factors, considers that the "main spring of Irish nationalism, and its outstanding single characteristic, is the chameleon one of race."³⁹ The statement is definitely biased and highly debatable, but that is not the point here as I want to emphasize the difference between Ireland, where there was an element of race, or rather separate nation, and Ukraine, where such an element was considerably weaker, according to Dontsov. Some Ukrainian nationalists of the nineteenth century were satisfied with the status of a Kulturnation. They were preoccupied with universality, liberalism, and democratism which often took priority over national loyalties and used a kind of

rhetoric that sounds very familiar nowadays in the attempts to denigrate nationality and "to render the very concept of national sovereignty a dangerous anachronism."⁴⁰

Ireland experienced a painful partition of its Northern part with bloody and humiliating wounds inflicted by a ferocious enmity and hostilities between pro- and anti-treaty forces. Robert Kee writes that the

division of the civil war continued to scar Irish political life for nearly half a century. In the course of that half century, Ireland, or rather the greater part of her, evolved into a totally independent sovereign republic, technically a realization of all the most extreme nationalist had ever dreamed of.⁴¹

But the formative processes of nation-state in Ireland were not so complicated by geopolitical factors as they were in Ukraine. The Muscovy kingdom (and later its successors, the Russian Empire and the Soviet Union) since the treaty with Bohdan Khmelnytsky of 1654, which guaranteed Ukraine's territorial integrity and rights, in fact did everything to dismember and depopulate it. In accordance with the Andrusiv Treaty (1667) with Poland, Russia granted Poland Ukrainian territory on the right bank of the Dnipro river "for 13 years"; actually it stayed as a part of Poland until its partition in the 1770s. After this, Ukraine was divided between the Russian Empire and the Austro-Hungarian Empire, so until 1918 Ukrainian territory was divided into Eastern and Western by solid imperial borders. After the collapse of the Austro-Hungarian Empire, Soviet Russia, as a

result of the truce with Poland in October, 1920, and the Riga Treaty of 18 March, 1921, conceded Ukrainian Halychyna, Volyn, and a part of Podilia to Poland. With the establishment of the Soviet Union in 1922 by Russia, Ukraine, and Belarus, Russia blocked the work of the All-Union Central Executive Parity Commission on Boundaries between the republics, misappropriating Ukrainian historic territories populated by about two million Ukrainians. As a result of Russian imperial policy during four centuries, Ukraine was divided by imposed borders into Eastern and Western, experiencing a powerful pressure of russification in the East, or polonization, germanization, magyarization, and romanization in different Western-Ukrainian territories. Thus, the forms of national movements in Ireland and Ukraine differed, as, according to John Breuilly's classification, the former belonged to the reform type with a "fit" between ethnic and state boundaries, and the latter, to the unificatory one being fragmented between several states.⁴² This may account for the fact why Ukrainian national endeavours turned out to be less successful than those in Ireland.

Irish national mythology was also more vigorous and productive. In the time when the boundary between scholarship and national mythology was rather flexible, it was more systematically written and institutionalized in a literal sense through the publications of many notable texts by the Royal Irish Academy

(1785) (especially at the time of Ferguson's presidency), which was the centre of research into Irish civilization, the Gaelic Society of Dublin (1807), the Ibero-Celtic Society (1818), the Ossianic Society (1853), the Celtic Society amalgamated with the Irish Archaeological Society in 1853, the Royal Commission for Historical Manuscripts and the Royal Dublin Society. The Gaelic League, founded in 1893, produced many volumes of Irish poetry and prose, and the Irish Text Society (1898) annually published scholarly redactions of Irish texts.

In Ukraine, there were no state or community funded institutions of the kind. Ukrainian scholars were working in the framework of an imperial structure. For example, the Archaeological Committee, founded in Kyiv in 1843, published four volumes of Памятники / Monuments, Архив Юго-Западной России / Archive of South-West Russia, and other materials on Ukrainian history of great historiographic value. Most such institutions established by the centre in the periphery were closely connected with its imperial policy. At the beginning of the 1870s they founded the South-Western Department of the Russian Geographic Society (in the framework of the Russian Geographic Society) to prove the "Russianness" of Ukraine in the Russian-Polish territorial disputes (similarly, the publications of Ukrainian chronicles Исторія Русов / History of the Rus, Літопис Самовидця / Samovydet's Chronicle, and other important documents by the Russian Historic Society served the concept of Russian-

Ukrainian oneness). It carried out fundamental publications, organized the Archaeological Congress in Kyiv (1874) which became the manifestation of scholarly achievements in Ukrainian studies that surpassed its primarily defined functions. Russian czar Alexander II ordered closure of the Department which became a main centre of Ukrainian scholarly life.⁴³ This very much resembled the reaction of the British government to the publication of the materials of the Irish Ordinance Survey set up by the House of Commons in 1824. The colonial enterprise was "undermined" by ardent revivalist George Petrie (1790-1866), who directed its historical section and selected the team of enthusiastic scholars and poets that included John O'Donovan (1809-61), Eugene O'Curry (1796-1862) and Charles Mangan, as each set of maps was supposed to be accompanied by a comprehensive memoir of a corresponding county. However, as John Hutchinson writes, after "the publication of the first volume on the County of Londonderry in 1839, funding for the historical section of the survey was ended by the government, reportedly concerned at the nationalist implications of this revival of the Celtic past...."⁴⁴

The only exception in Ukraine was the Shevchenko Scholarly Society, reorganized from the Shevchenko Literary Foundation in 1892 and based in Lviv⁴⁵ because according to the 1876 Ems Edict all publications in Ukrainian and the import of Ukrainian books from abroad were banned (this again

categorically reiterated in the 1894 Addition). In its overzealous warfare against "Ukrainian separatism" or anything that is Ukrainian, Russian imperial policy looks sometimes like a grotesque caricature. For instance, Sokolovsky, a composer who compiled a collection of Ukrainian folk songs in the 1870-1880s, was not allowed to publish it by Russian censorship until the lyrics in Ukrainian was substituted by French translations.⁴⁶ In Lviv, the Society carried out exceptionally intensive activity having published 400 volumes of scholarly research, nine-tenths of which were in Ukrainian studies, by the beginning of the World War II.⁴⁷ Mykhailo Hrushevsky (1866-1934), the first president of the Society and then the first president of the UNR (Ukrainian National Republic), published and edited 150 volumes of its transactions. His ten-volume Історія України-Русі / History of Ukraine-Rus became a summing-up of more than a century-long endeavour of antiquarians and revivalists.

The other influential factor, closely related to the above discussion, is the attention of international scholarship to correspondingly Irish and Ukrainian studies. The work of Irish scholars in the framework of numerous research institutions gained the recognition of European scholarship and became a momentum for the development of continental Celtic studies which integrated Ireland into a comparative study of Indo-European languages, literatures, and located it as "one of a group of ancient Celtic cultures." Rhys in Britain, de

Jubainville in Paris and Zimmer in Germany "discovered" Ireland "as the island refuge of a unique Celtic cosmology, derived from one of the founding civilizations of Europe."⁴⁸ The picture for Ukrainistyka / Ukrainian Studies was far less encouraging. It was and is practically invisible to the international scholarly community, at best being a part of Russian studies. Brought to the attention of Western academics due to the efforts of the Ukrainian diaspora in Canada and the USA in the middle of this century, Ukrainian culture and literature is researched by patriotically and nostalgically disposed westerners of Ukrainian background. This demonstrates an implementation of a post-colonial concept of self-representation, but does not add much to the prestige of this scholarly area regarded by the academic establishment as an "ethnic" preoccupation. It is worthwhile acknowledging that it was the Ukrainian diaspora in the West that was instrumental in maintaining Ukraine's status as a quasiseparate political entity within the Soviet Union. It was kept as a kind of show case to demonstrate one of the imperial propaganda postulates of "flourishing, equal, and fraternal nations" and impeded russifying processes which were extremely aggressive in the late 1960s and on. To mention in passing, mass emigration from Ukraine began almost half a century later than from Ireland where it was brought into motion by the Great Famine. By the end of the nineteenth century, at the point when Ukrainians started to settle in the

Americas, "it was among the Irish diaspora in America and Britain that the cultural, constitutional and revolutionary traditions were revived to mount ... a formidable challenge to British rule in Ireland."⁴⁹

As far as the intellectuals were concerned, the situation in Ukraine was different from that in Ireland where the Risorgimento involved both native Irish and Anglo-Irish; moreover, the antiquarians of the eighteenth century were predominantly Protestant. John Hutchinson, examining the role of "the 'advanced' intellects of the English-speaking Ireland" in nation-building, explains their affiliation to the Gaelic past by way of the traditionally powerful assimilating potential of the Gaelic population whose "more diffuse Irish consciousness" drove the new settlers, "like the Anglo-Normans before them, partly through intermarriage with the 'natives', but more from a rising resentment at the subordination of their adopted country to the emerging English colonial and commercial system."⁵⁰ The role of the Ascendancy in popularizing Gaelic heritage and incorporating it into the construct of Irish literary tradition is analyzed by Seamus Deane in Celtic Revivals: Essays in Modern Irish Literature, 1880-1980 (1985) and A Short History of Irish Literature (1986). He, for example, states that in John Millington Synge who "dedicated himself to Ireland in an almost religious spirit," the nineteenth-century attempts to translate Gaelic into English "reach an unexpected apotheosis. English had never been so

effectively de-Anglicized."⁵¹

The allegiances of Russian intellectuals and gentry planted in Ukraine, on the contrary, were with "Great Russia." They lived under the token of Russia's messianic role, especially in the Slavic world which had to be linguistically unified according to the political programme of the pan-Slavic, actually pan-Russian, movement. As Mikhail Pogodin (1800-1875), one of its major ideologists, put it, "a marvellous fate" of the Russian language "was determined by God, as He put it into the mouth of the people who concentrated superiority over all peoples of the Slavic and, perhaps, European world."⁵² They, with rare exceptions, did not consider themselves to be part of the people they lived among; some of them contributed to the promotion of imperial stereotypes according to which Ukrainians were a backward ethnie. For example, Piotr Raievskii (1847-1886) enjoyed great popularity with his СЦЕНЬИ ИЗ малорусского быта / Scenes From Little Russian Daily Round (in the 1871-1886 period there appeared five editions), Эпизоды из жизни малоруссов / Episodes from Little Russians' Life (1872), Новые рассказы из малорусского быта / New Stories on Little Russian Daily Round (1883). He was not a unique case on a literary scene; many publishers specialized in such pen-pushers' productions. Though his characters resembled stage Irishmen, with their cunning unreliability and predilection for alcohol, Raievskii's work had a much more

deteriorating impetus. The marginality of Ukrainian culture was reinforced not only by the centre and unsympathetic non-nationals, but from within by certain Ukrainian intellectuals who, unlike their Irish counterparts who were proud of their Irishness, were provincially ashamed of being Ukrainians. In general, it looks like the number of "gratefully oppressed" in Ukraine was considerably larger than in Ireland and the degree of societal paralysis, which "comes with the territory of the colony, a paralysis belied by the empty circularities and the meaningless commotion that overlie it,"⁵³ considerably higher. The paralytic state referred to by James Joyce and Lesia Ukrainka resulted, on the one hand, from a political vacuum and, on the other, from abortive efforts to preserve remnants of national culture and reanimate them on a confined pseudofolkloric level, as if the overflow of "ethnic" literary production was trying to enchant the imperial metropolis. This situation was eagerly encouraged by the latter which narcissistically regarded a subordinate folklore culture as the reflection of its own superiority. Thus, the colonial status imposed upon "native" intellectuals "a choice between identification with a culture that is tarred with the brush of provincialism on the one hand, and co-optation by the dominant culture of the metropolis on the other -- to the even further detriment of the native culture."⁵⁴

Who knows that a world-wide famous Russian poet, Anna Akhmatova (1888-1966), was a granddaughter of the last Ukrainian Hetman; did she ever refer to

her roots herself; who cares; and does it really matter?

It was not, and is not, a matter of personal expediency, opportunism, compromise. It was the result of psychological colonization, a stage in a systematic cultural extinction which produced falsified consciousness. The metropolis presented its culture as universal and international, moreover even local, so that the colonized started to identify themselves culturally with the colonizers. It is ironic that among the most ardent russophiles, russifiers, and physical and moral exterminators of "bourgeois nationalisms," converted non-Russians played important and sometimes decisive roles as, for example, Stalin. (In the Soviet period there even appeared an official coinage to define non-Russians, "natsmen," an abbreviation of the word combination "национальная меньшина / national minority"). Thus, AE's statement that people "cannot put on the ideals of another people as a garment"⁵⁵ turned out to be right only partially as the resistance to colonial spiritual expansion did not involve only voluntary adherence to the idea of a separate and distinct cultural and spiritual heritage, but had to develop an antidote to well-planned enactments of the metropolis. The process of "naturalization" of a foreign body was skilfully accelerated through the imperial homogenizing educational system. "National Schools," set up by the British government in Ireland in 1831, forty years prior to the rest of the British Isles, admitted neither Irish history nor the Irish language,

and, correspondingly, the 1864 Statutes on Primary School culminated in Russian school policy which stated that the instruction in schools should be conducted exclusively in Russian and demoted national history and culture in Ukraine. A strict state supervision of school curricula and publishing of textbooks was among integral elements aimed at maintaining colonial control. Depriving public education of its independent momentum, the state system thus restricted this highly subversive force as in both countries school teachers, especially in rural areas, were very successful and devoted disseminators of national ideas.

National cultural endeavours of the nineteenth century, having provided a genealogically useful past and being a part of the political and economic situation, generated the process of cultural identification on the next turn of the spiral and were instrumental in determining crucial socio-political changes of the twentieth century:

1916 -- Easter Rising, Declaration of Irish Republic;

1917 -- revolution in Russian Empire;

1917 -- Declaration of Ukrainian Independence;

1918 -- Sinn Féin won the elections;

1919 -- foundation of Dáil Éireann, Irish Parliament;

1919-1920 -- Russian-Ukrainian War;

1919-1921 -- Anglo-Irish War;

1922 -- establishment of Irish Free State;

1920 -- Russian occupation of Ukraine which lasted in the form of a renewed empire, the U.S.S.R., until 1 December, 1991.

The nineteenth-century Resorgimento energies are still essential at present as Ukraine tries to define itself as a distinct nation which needs to escape the steel embraces of the Russian "elder brother" trying to fight back its history and culture. Ireland has the ongoing discussion of incomplete decolonization. Both countries' situations are complicated by the physical proximity of their former colonizers (not to forget that the British refer to their own island as "the mainland" -- the "Continent of Britain delusion," as diagnosed by Neal Ascherson of the Independent, and that Ukraine is not even on the other side of the water as Ireland is). Both countries have to deal with political consequences of colonization: the issues of Northern Ireland and of the Commonwealth of Independent States. All this facilitates continued British/Russian neo-colonial influences. They are essential because today the ongoing and painful process of identity-shaping involves counter-tendencies of both magnetic attraction and repulsion necessary to forge new definitions and new alliances.

One of the central concepts of post-colonial theory is that of hybridity, "hybrid historical and cultural experiences,"⁵⁶ "hybridizing the settled, sententious hierarchies,"⁵⁷ "ontological hybridization,"⁵⁸ which paves the road

for plurality and multiplicity, including that of the colonial and post-colonial identities. The first meaning of "hybrid" registered in Webster's New World Dictionary reads: "the offspring produced by crossing two individuals of unlike genetic constitution; specif., the offspring of two animals or plants of different races, varieties, species, etc."⁵⁹; hybrids are themselves sterile, "born of a sexual union that will not reproduce itself..."⁶⁰ Is it under the spell of this metaphor that an unreproductive hybridity circles within a maddening trajectory, returning to the foundations of identity, beginning over again every time, going through the experience of the "uncanny" in its unintended recurrence of the same situation, resulting "in the same feeling of helplessness and of uncanniness"⁶¹? Is this not why national mythology is destined to come back again, but in another facet, with a feminine face and a feminine voice? It might become one of many false starts, or it might succeed in identity parthenogenesis and in interpreting this new clone, redefined on a cultural, social, and political plane, in art forms derived from organic groupings of the pre-past. Alongside numerous reflections and images in the hall of mirrors, their field of vision embraces a rear-view mirror installed by revivalists where things seem closer than they are. Does it only seem or are they real?

Endnotes

1. There must be something exotic, intriguing, sensational, and politically correct, however, in the correlation of Irish and Ukrainian and their combination. The celebrated young Australian author, Helen Demidenko (Darville), whose novel The Hand that Signed the Paper was awarded the Australian version of the Booker Prize (1995) and became a controversial best-seller, assumed a false ethnic identity, claiming to be the daughter of a poor Ukrainian father and Irish mother.
2. Cheryl Herr. "The Erotics of Irishness" 6.
3. R.Serbyn. "Lénine et la question ukrainienne en 1914: le discours 'séparatiste' de Zurich." Pluriel 25 (1981) 83. It is worth mentioning that this paper was not included in the Soviet edition of Lenin's Complete Collection of Works.
4. Нарис історії "Просвіти". Львів, Краків, Париж, 1993 134.
5. The procedure in Soviet censorship made a book practically unavailable, as one had to apply for a special permission to get it; applications were approved selectively.
6. Олекса Мишанич. "Українська література під заборною: 1937-1990." Літературна Україна. (18 серпня 1994) 2.
7. Toni O'Brien Johnson and David Cairns. "Introduction." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991 3.
8. Qtd. in Роман Смаль-Стоцький. "... До повного 'обрусення' (Переслідування української мови Москвою)" Слово 1(46) (Лютий 1992) 3.
9. Matthew Arnold. Lectures and Essays in Criticism. Ann Arbor: University of Michigan Press, 1962 296.
10. Zenon F.Kohut. Russian Centralism and Ukrainian Autonomy: Imperial Absorption of the Hetmanate, 1760s-1830s. Cambridge, Massachusetts: Harvard University Press, 1988.
11. Леонід Залізняк. "Україна - Росія: Різні історичні долі." Старожитності 10(14) (Листопад 1991) 6.

12. Robert Kee. The Most Distressful Country: Volume One Of the Green Flag. London: Quartet Books, 1976 132.
13. Тарас Шевченко. Кобзар. Київ: Просвіта, 1993 220-224.
14. Liah Greenfield. "Transcending the Nation's Worth." The Worth of Nations: The Boston, Melbourne, Oxford Conversazioni on Culture and Society. Ed. Claudio Veliz. Boston: Boston University, 1993 45.
15. Hugh Trevor-Roper. "The End of Empire in Europe." The Worth of Nations: The Boston, Melbourne, Oxford Conversazioni on Culture and Society 33.
16. Ruth Fleischmann. "The Insularity of Irish Literature: Cultural Subjugation and the Difficulties of Reconstruction." The Internationalism of Irish Literature and Drama. Ed. Joseph McMinn. Gerrards Cross: Colin Smyth, 1992 311.
17. Seamus Deane. A Short History of Irish Literature. London: Hutchinson, 1986 15.
18. Jacques Derrida. Memoirs of the Blind: The Self-Portrait and Other Ruins. Trans. Pascale-Anne Brault and Michael Naas. Chicago and London: The University of Chicago Press, 1993 5-6.
19. Gréagóir Ó Dúill. "Sir Samuel Ferguson, Administrator and Archivist." Irish University Review 16.2 (Autumn 1986) 127.
20. Seamus Deane. A Short History of Irish Literature 66.
21. Ibid 144.
22. Василь Яременко. "Зрада: шельмування історією в українському варіанті." Слово 14(59) (Вересень 1992) 2.
23. Norman Vance. Irish Literature: A Social History. Tradition, Identity and Difference. Oxford: Basil Blackwell, 1990 6.
24. Edward E.Said. Culture and Imperialism. New York: Vintage Books, 1993 222.
25. Thais S.Lindstrom. A Concise History of Russian Literature. vol.2. New York: New York University Press, 1978 2.

26. Augusta Gregory. "The Felons of Our Land." Cornhill Magazine 47 (May 1900) 634.
27. Anthony D.Smith. National Identity. Reno: University of Nevada Press, 1991 12.
28. Анатолій Макаров. П'ять етюдів: підсвідомість і мистецтво. Київ: Мистецтво, 1995 152.
29. D.H.Struk. "The How, the What and the Why of Marusia Churaj: A Historical Novel in Verse by Lina Kostenko." Canadian Slavonic Papers 32.2 (June 1990) 164.
30. Gilles Deleuze and Felix Guattari. Kafka: Toward a Minor Literature. Trans. Dana Polan. Minneapolis: University of Minnesota Press, 1986 17.
31. Ibid.
32. Ibid 18.
33. Robert O'Driscoll. "The Aesthetic and Intellectual Foundations of the Celtic Literary Revival in Ireland." The Celtic Consciousness. Ed. Robert O'Driscoll. New York: George Braziller, 1981 416.
34. Lorna Reynolds. "The Irish Literary Revival: Preparation and Personalities." The Celtic Consciousness 383.
35. Seamus Deane. A Short History of Irish Literature 200.
36. Robert Kee. Ourselves Alone. Volume Three of the Green Flag. London: Quarter Books, 1976 177.
37. Mykola Riabchuk. "Ukraine without Ukrainians?" 401.
38. Дмитро Донцов. Націоналізм. Лондон: Українська видавнича спілка, 1966 72-73.
39. L.M.Cullen. "The Cultural Basis of Modern Irish Nationalism." The Roots of Nationalism: Studies in Northern Europe. Ed. Rosalind Mitchison. Edinburgh: John Donald Publishers, 1980 94.
40. Kenneth R.Minogue. "Olympianism and the Denigration of Nationality." The Worth of Nations: The Boston, Melbourne, Oxford Conversazioni on Culture

and Society 72.

41. Robert Kee. Ourselves Alone: Volume Three of the Green Flag 174.

42. John Breuilly. Nationalism and the State. Manchester: Manchester University Press, 1982 243, 250.

43. Дмитро Дорошенко. "Розвиток науки українознавства у ХІХ - на початку ХХ ст. та її досягнення." Українська культура. Ред. Дмитра Антоновича. Київ: Либідь, 1993 31.

44. John Hutchinson. The Dynamics of Cultural Nationalism: The Gaelic Revival and the Creation of the Irish Nation State. London: Allen & Unwin, 1987 86.

45. I do not regard similar processes which took part in Western Ukraine with Lviv as its cultural centre. During the period under consideration, it was a part of the Austro-Hungarian empire. National policies in the latter were much more liberal than in Russia and all ethnic groups could enjoy relative cultural autonomy.

46. Роман Смаль-Стоцький. "... До повного 'обрусення'...." 3.

47. Дмитро Дорошенко. "Розвиток науки українознавства у ХІХ - на початку ХХ ст. та її досягнення" 35.

48. John Hutchinson. The Dynamics of Cultural Nationalism: The Gaelic Revival and the Creation of the Irish Nation State 119.

49. Ibid 111.

50. Ibid 54-55.

51. Seamus Deane. A Short History of Irish Literature 151.

52. М.Погодин. "ОтръІвки из писем о положении славян в Европе." Русская беседа 1 (1859) 63-64.

53. John Wilson Foster. Colonial Consequences: Essays in Irish Literature and Culture. Dublin: The Lilliput Press, 1991 270.

54. Марко Павлишин. "Українська культура з куту зору постмодернізму (Ukrainian Culture in Postmodern Perspective)." Ukraine in the 1990s:

Proceedings of the First Conference of the Ukrainian Studies Associations of Australia. Melbourne: Monash University, Slavic Section, 1992 63.

55. Qtd. in Robert O'Driscoll. "The Aesthetic and Intellectual Foundations of the Celtic Literary Revival in Ireland" 407.

56. Edward W.Said. Culture and Imperialism 15.

57. Homi K. Bhabha. "Postcolonial Authority and Postmodern Guilt" 57.

58. W.D.Ashcroft. "Intersecting Marginalities: Post-colonialism and Feminism" 32.

59. Webster's New World Dictionary. Second College Edition. 687.

60. Gilles Deleuze and Felix Guattari. A Thousand Plateaus: Capitalism and Schizophrenia. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987 241.

61. Qtd. in Richard Kearney. Transitions: Narratives in Modern Irish Culture. Manchester: Manchester University Press, 1988 299.

Chapter Two

NUALA NÍ DHOMHNAILL'S GODDESS OF SOVEREIGNTY:

ENLARGED VISION

One of the distinctive strata of the multidimensional imaginary world of Irish poetry is that of the man/woman juxtaposition, unity and fusion, reproduced in versatile lyric perceptions. The polarity of sexes, reflected in a virtual warfare between them, is deeply rooted in Irish literary tradition. It dates back to male/female rivalry in Celtic mythology with its warrior cult, representing virility, being inspired, protected, and ruined by the female, belligerent supernatural powers -- the war-goddesses.¹ At the same time, the opposition of male and female entities is a revolt against firmly established, overshadowing masculine poetic stereotypes in which a woman has acquired the role of a national literary cliché on the banners of male poets floating so high in epic visionary heavens that her symbolic elevation often tends to subvert itself. Summing up this state, Eavan Boland writes: "Women in such poems were frequently referred to as mythic, emblematic ... [;] they should become elements of style rather than aspects of truth."² This tendency was combined with the

discrimination against Irish women poets and a generally accepted point of view of man as the active, dominating conductor in the creative orchestra while woman played minor tunes. The distinctive division of their spheres of influence can be exemplified by a commonplace formula: "Power is man's secret, Sex is woman's secret."³ This accounts for the attempts of Irish women poets to question the traditional male poetic models of a submissive womanhood.

The concept of female sovereignty becomes one of the focal points in Nuala Ní Dhomhnaill's assertion of her identity in the commonly accepted post-colonial framework of gender, language, and landscape. My discussion targets some aspects of Ní Dhomhnaill's articulation of female identity through the appropriation of images of Irish warrior-queens and sovereignty goddesses, associated with territory and land; traditional Irish landscape imagery, "important symbolically in the postcolonial context when identification with landscape and place is one of the prime sources of cultural identity"⁴; and through her personal landscape/inscape of the body.

Ní Dhomhnaill, whose primeval, hypnotic poetic world is populated by the phantoms of eternal goddesses, earthy passions, furious desires, cruelty, tenderness, frank sexuality, fights "éiric atá míle uair / ní os luachmhaire, mo dhí nit / for an honour-price / a thousand times more precious -- / my dignity."⁵ In an interview with Dominic Larkin, she explains the incentives of her creative

impulses: "I wrote a lot of those poems out of states of extreme rage. And I think that the level of rage is part of feminine experience of our time."⁶ Ní Dhomhnaill belongs to Mary Daly's "Raging Race" with its unleashed passion and fury:

Righteous Rage makes love, desire, and joy realistic, unsentimental. Unsatisfied with the appeasing sops/slops fed to imprisoned plants, loving, desiring, rejoicing women -- that is, Lusty women -- allow no limits to the qualitative expansion of our Lust. Disdaining the dainty morsels served in the Severed State of Domestication, we drink deeply of Wild elements and thrive, grow.⁷

Hers is the rage of the writer who holds "the opposites together"⁸ which creates the pressures explicit both on the thematic level of the text and in its lexicosemantic composition. "Labhrann Medb / Medb Speaks," based on the Táin Bó Cuailnge / The Cattle Raid of Cooley saga, bridges the temporal abyss between Irish mythology and the present. The poem, which is the author's negotiation of her relationship with ancestors, deepened and widened by the introduction of an entirely new vantage point, ultimately demythologises and reshapes traditional myth. Nuala Ní Dhomhnaill uses mythological thematic textures, assimilating past and present, herself and Medb, the Great Queen, the Badhbh (RD 117-118, 120-121, 123-125), who make their prophetic utterances engraining fear and destruction in their male adversaries. The poet entangles the pagan darkness of the myth with contemporaneity. In "An Mhór-Ríon ag Cáiseamh na Baidhbhe le Cú Chulainn / The Great Queen Berates the Badhbh to Cú Chulainn," for

example, she leaps back and forth, from ancient atrocities to a casual remark ("Glaonn sí ar an bhfón orm / maidneacha Aoine is deireann / She [the Badhbh] calls me [the Great Queen] on the phone / Friday mornings and says") that ironically reduces the epic-sounding by fastening the shadows of the glorious past to modern routine by "bhfón / phone" and "slipéir í / slippers" (RD 122). Thus, she creates her personal continuum where "It did happen once and for all time," different from a logocentric, linear conception of time. The past projected onto the present, and the present superposed onto the past merge into an ambiguous and amorphous "eternal time." As she puts it: "And it also happened yesterday. And it happens in terms of our time. That's why, when I write a poem about Persephone, I put a BMW in it, a black BMW, instead the chariot which was the equivalent in the Greece in which it was written down."⁹

"Labhrann Medb / Medb Speaks" starts with a bold line:

Fógra í m cogadh feasta
ar fhearaibh uile Éireann. (RD 110)

War I declare from now
on all the men of Ireland.
(RD 111).

This line becomes the element of a syntagmatic repetition in the verse structure. The initial statement of the first stanza, "Fógraim cogadh / War I declare," encircles it with the last line in which there is an insertion of an emphatic epithet -- "is fógra í m cogadh cruaidh feasta / terrible war I declare from now on" -- that is to be the expression of a determined and everlasting enmity. The next

stanza similarly opens with "Fógra í m cath gan truamhéil / I declare a battle without pity" and ends -- "is fógra í m cath gan truamhéil orthu / and I declare a battle without pity on them." The last stanza syntactically repeats the first: "Tabharfad fogha feasta / I will make an attack from now on" and correspondingly: "is fógra í m fogha fíochmhar feasta / and I declare a fierce attack from now on." The repetition also provides a rhythmic frame which is a cyclic recurrence of position. It plays both a metronomic and a semiotic function by emphasizing particular lexical units through their occurrence in identical metrical position.

The key words "cruaidh / terrible," "gan truamhéil / without pity," "fíochmhar / fierce" modify this war for dignity against male aggression on female pride. The framing of the verse by repetition creates an intensive lyrical and semantic exertion. Its strict rhythmic organization opens the verse pattern and puts it in a perpetual motion of constant departures and arrivals, rotating around its emotional and semantic stem, "Fógra í m cogadh / War I declare." Paradoxically, the repetition, with its inevitable restriction of lexical elements, appears to be a means of liberating and opening the poetic structure.

Turning to Medb, the queen of Connacht, Ní Dhomhnaill shifts the emphasis of the battle for property rights in The Táin to a wider sphere where she figures prominently as a female voice for independence and sovereignty. Her

subversive Medb rebels against the subaltern position of women in Ireland. She negates the patriarchal code, once mythologically established, among others, by heroic acts of Cú Chulainn, "A boy who checks / sword with shield / for cattle and women."¹⁰ The idea of the abduction of women is a part of a male warfare scheme in which sexual domination of the female symbolically stands for aggression and conquest, penetration of a woman's body mirroring penetration of a weapon into an adversary's flesh. Women and cattle both as material and symbolic prizes for victory are interlinked through the text of The Táin. The pairing is reiterated from different perspectives as, for example, in Ailill's address to Fergus:

... why so fierce
over Ulster cows and women
I can sense great slaughter. (Táin 161)

Or in Cú Chulainn's report to Conchobor where he says that women are being captured and cattle driven away (Táin endn.113, 265). Or when, according to Lebor na hUidre / Yellow Book of Lecan, "the women and maidens and half the cattle" were sent to Cú Chulainn (Táin endn.121, 266). Ní Dhomhnaill's rejection of such status for women, when impotent descendants of ancient heroes-terminators still "ag ma'í omh gur iní on rí Gréige / a bh'í mar chéile leapan aréir acu / boasting that a Grecian princess / they had last night in bed" (RD 110), is expressed decisively through an anaphoric structure:

ach le teann feara íochta;	but showing off with pride (I stanza);
ach iad ag lorg iarraim cúis;	but them looking for a chance (II stanza);
ach éiric atá míle uair;	but for compensation that is a thousand times (III stanza).

The syntactic anaphora, like one of concentric circles, is embraced by the overall parallelism of war imagery. The pattern is based on the opposition introduced by "ach / but" and is concluded in both semantic and grammatical negation:

is ní tarbh a bheidh á fhuadach, ní ar bheithígh a bheidh an chlismirt.... (RD 110)	(not just to steal a bull not over beasts this battle.... (RD 111)
---	--

"Labhrann Medb / Medb Speaks" establishes a revisionist frame of reference for "Cú Chulainn I / Cú Chulainn I," "Cú Chulainn II / Cú Chulainn II," "Agallamh Na Mór-Ríona Le Cú Chulainn / The Great Queen Speaks. Cú Chulainn Listens," "Labhrann An Mhór-Ríon / The Great Queen Speaks," "An Mhór-Ríon ag Cáiseamh na Baidhbhe le Cú Chulainn / The Great Queen Berates the Badhbh to Cú Chulainn" which make a sequence. The latter three deal with Cú Chulainn's encounters and ambiguous relationship with the Great Queen, the Morrigan. The war-goddess, Phantom Queen, Queen of Demons, is multifaceted and combines different aspects, being closely associated with destruction, fertility, and sovereignty.¹¹ Though Thomas Kinsella writes in the introduction to his conjectural English translation of The Táin that "the greatest

achievement of The Táin and the Ulster cycle is the series of women, some in full scale and some in miniature, on whose strong and diverse personalities the action continually turns" (Táin xiv-xv), he sometimes compresses and abridges the text in cases that are considered to be interpolations in the earlier narrative. This is what happens to the Morrigan (Táin endn.132, 269). In Kinsella's version, she appears unidentified:

Cúchulainn beheld at this time a young woman of noble figure coming toward him, wrapped in garments of many colours.

'Who are you?' he said.

'I am King Buan's daughter,' she said, 'and I have brought you my treasure and cattle. I love you because of the great tales I have heard'.
(Táin 132)

It is a very modest appearance as compared to her spectacular show in Lady Gregory's version, Cuchulain of Muirthemne, where Cú Chulainn, having heard in sleep "a great cry from the North," wakes up and sees "a chariot, and a red horse yoked to it, and a woman sitting in it, with red eyebrows, and a red dress on her, and a long red cloak that fell on to the ground between the two wheels of the chariot, and on her back she had a grey spear."¹² The enchanting seductress is persistently marked by royal red of both passion and otherworldliness, love and death. Unlike Kinsella's version, where the Morrigan's supernatural character is revealed to Cú Chulainn through her threats involving transformations and shape-changing, Lady Gregory's turns her into a black crow and "by that he knew it was the Morrigan had been talking to him."¹³ In Nuala Ní Dhomhnaill's "Agallamh

Na Mór-Ríona Le Cú Chulainn / The Great Queen Speaks. Cú Chulainn

Listens," the Morrigan's discourse is that of a supreme authority and of empowerment. It is established by a functional lexical net of synonyms with the semantic nucleus "tíre / country" where the internal and external landscapes coincide. She comes to him as a goddess of sovereignty:

le go mbronnfaínn ort cumhacht
agus flaitheas tíre,
an dúiche inmheánach
ina hiomláine,
críocha uile an anama
i nóiméad aimsire,
a bhforlámhas uile
is a nglóir siúd
mar is ar mo lámh a tugadh é
chun é a bhronnadh
ar cibé is áil liom.
Thugas chughat mo sheoda
is mo chuid eallaigh. (RD 116)

to grant you power
and kingdoms
of the internal country
all the territory of the soul
in one second
power over all this
and much glory
for it was given to me
to bestow on whom I wish
I brought you jewellery
and chattels. (RD 117)

The aftermath of the Morrigan's amorous offer and its decline by Cú Chulainn in Ní Dhomhnaill's poem is the same as in The Táin, but it is structured differently.

In the myth it is a dialogue in which each of the goddess's utterings is counterpoised by the hero's prospective counteraction. The stream of her intimidations is broken and is characterized by contrapuntal arrangement so that it has to gain its momentum after each separate clause. In this verbal contest, Cú Chulainn's violent remarks to a triple menace are targeted at mutilation of all bodily parts of his divine opponent: "I'll ... crack your eel's ribs ... burst the eye in

your head ... shatter your leg" (Táin 133). Each of them has a syntactically and semantically identical refrain that becomes the centre of the structure: "and you'll carry that mark forever unless I lift it from you with a blessing" (Táin 133). This specific lexical and grammatical organization undermines the authority of the Morrigan's statements. Opposed to these architectonics is the arrangement of Ní Dhomhnaill's poem. Although the title, "Agallamh Na Mór-Ríona Le Cú Chulainn," translates "The Dialogue of the Great Queen with Cú Chulainn" and thus implies certain roles in the staging, Cú Chulainn in the poem is completely devoiced (Michael Hartnett eliminates this ironic discrepancy by interpreting the title: "The Great Queen Speaks. Cú Chulainn Listens"). This is a monolithic monologue, terrifying in its passion and outrage, which violates the traditional formula. Its emotional tension has been built in the previous stanza, boiling with wrath of Cú Chulainn's rejection. In this stanza, Ní Dhomhnaill introduces the hero's voice muffled by the Morrigan's mediation when the indignant war-goddess quotes Cú Chulainn. His direct speech, "Cuir uait!/ Get off," is then transformed into reported speech, and incorporated again into the Morrigan's dismissive:

All right, mar sin,
 bíodh ina mhargadh,
 beatha dhuine a thoil. (RD 116)

All right, so --
 it's a bargain --
 please yourself. (RD 117)

The enumeration of her vengeful acts, which follow in swift progression when almost each line begins with the action expressed by the future tense, evolves in

crescendo and abruptly freezes in the present: "Seo foláireamh dóite dhuit, / a Chú Chulainn/ There's my hot harangue for you / Cú Chulainn" (RD 118-119).

The Morrigan reappears again in "Labhrann An Mhór-Ríon / The Great Queen Speaks," transformed into a repulsive old hag. While in The Táin she appears to Cú Chulainn as "a squint-eyed old woman milking a cow with three teats" (Táin 136-137), in Ní Dhomhnaill's poem her body is free from duality of a human being and, generally, from what Roger Caillois sees as one of the two fundamental laws of the universe, symmetry, which inevitably binds animals, plants, and stars, and opposition between right and left

found throughout nature, in everything from quartz and tartaric acid to the snail's shell (which, with few exceptions, turns to the right) and so on until we reach man, in whom the right hand predominates. This contrast is built into the very structure of matter, just as it is found in the anatomy of living things.¹⁴

This asymmetrical creature acquires a Fomorian aspect through the repetition of "leath/ half" which becomes the first component of three compound adjectives: "Táim ar leathcheann, / leathshúil, leathchois / I'm half-witted / one-eyed, one-legged" (RD 120-121). This transcendence of symmetry is symbolized in three teats of a cow, and in the imagistic and structural triplicity of the poem.

In the next stanza, the Great Queen receives her missing "halves" back under Cú Chulainn's triple blessing. Ní Dhomhnaill also deviates from a chronological arrangement of the events in the myth and includes a flashback

description of the injuries inflicted upon her by Cú Chulainn in the third stanza when she attacks him three times in zoomorphic forms. Her trifold assault is targeted at each of Cú Chulainn's three births, having been conceived from three hypothetic fathers, Lug mac Ethnenn, Conchobor, and Sualdam mac Roich. His mother, Deichtine, being thirsty after the loss of her foster-son asks for a drink:

She set it to her lips ... and a tiny creature slipped into her mouth with the liquid. As she took the cup from her lips she swallowed the creature and it vanished.

She slept that night and dreamed that a man came toward her and spoke to her, saying she would bear a child by him -- that it was he who had brought her to the Brug to sleep with her there, that the boy she had reared was his, that he was again planted in her womb and was to be called Sétanta, that he himself was Lug mac Ethnenn....

The woman grew heavy with a child, and the people of Ulster made much of not knowing its father, saying it might have been Conchobor himself, in his drunkenness, that night she had stayed with him at the Brug.

Then Conchobor gave his sister in marriage to Sualdam mac Roich. She was ashamed to go pregnant to bed with her husband, and got sick when she reached the bedstead. The living thing spilled away in the sickness, and so she was made virgin and whole and went to her husband. She grew pregnant again and bore a son, and called him Sétanta. (Táin 23)

The symbolism "encapsulated within 'threeness'" operates on different levels of metric multiplicity. On a descriptive level, Cú Chulainn's appearance (triple-braided hair), the linear development of the plot, his heroic acts (he kills his adversaries in the groups of three); and, generally, the plot structure, "threefold killing,"¹⁵ is recurrent in Irish oral tradition.

The symbolic significance of the number three, the most magical of

all numbers in Celtic mythology and a traditional "literary formula,"¹⁶ is reflected in the composition of Ní Dhomhnaill's poem. The first three stanzas are based on triplism and represent the following succession: effect -- its annihilation -- cause. The recurrence of structural elements in the poem, their complete or partial reduplication, cuts across all levels of textual construction. On the phonological level, specially ordered sound patterning reveals itself in alliteration: "leathcheann," "leathshúil," "leathchois," "Bleáim bó," "brách beannachtan," "bolgam bainne." This is integrated into a lexico-semantic stratum: "leathchois / one-legged" (I) -- "chois / leg" (II), "beannacht / blessing" (II) -- "beannachtan / blessed" (IV), "bleáim / milk" in an attributive function (I) -- "bainne / milk" (IV), and, finally, triplicity expressed verbally, "trí / three" (I) -- "trí ú / third" (II). These constituting elements are of a systematic character, interrelated and interdependent, and form the compositional level where the multiplication is based either on the principle of identity or antithesis. All the above constructive elements of the poem constitute the expressiveness of a thematic structure of the text.

The Great Queen's and Cú Chulainn's encounter is also triple. Moreover, the triadic pattern has another connotation as in Celtic mythology the war-goddesses have many common features and are interchangeable so they can be concurrently one goddess and three: "the entity of the Morrigan may be

tripled or Badhbh, Nemhain and Morrigan may be combined to become the triadic Morrigna."¹⁷ When they meet for the third time, the prophetic Morrigan, who foretells either victory or death, pronounces Cú Chulainn's death sentence. According to Miranda Green, the Morrigan "tried to prevent him from going into battle by breaking his chariot-shaft, but in vain."¹⁸ Ní Dhomhnaill's interpretation of their relationship is quite different. This is the rancorous Phantom Queen who is speaking in "An Mhór-Ríon ag Cáiseamh na Baidhbhe le Cú Chulainn / The Great Queen Berates the Badhbh to Cú Chulainn." She again refers to an infamous episode in her unsuccessful amorous attempt. She explains her failure from the psychoanalytical point of view as his fear of her femininity, demonstrating an enviable expertise:

Eagla, siúráilte, go gcoillfí tú
 go mbeadh fiacla bréige ar mo phit,
 go meilfí tú idir mo dhá dhrandal
 mar a dhéanfaí le coirce i muileann
 is cíor mhaith agam chun do mheilte.
 (RD 122)

Fear, certainly, of castration
 fear of false teeth in my cunt
 fear my jaws would grind you
 like oats in a mill
 me having a good comb to tease
 you. (RD 123)

The representation of Cú Chulainn in this poem duplicates the one in "Cú Chulainn I / Cú Chulainn I" where Ní Dhomhnaill picks up what Medb says about Cú Chulainn to incite Loch, counterpoising them: "Surely a peppery overgrown elf like him can't resist the fiery force of a warrior like you" (Táin 134). Ní Dhomhnaill takes this particular point of view, which is unique in The Táin, because all other descriptions of the hero abound in superlative degrees

demonstrating his superiority. An exemplary case is Fergus's description of Cú Chulainn to Medb with its powerful epic beauty and elemental force of solemn culminative monotonousness. This is expressed through a syntactically limited verbal texture which consists of several, separate, and syntactically typological textual blocks. The first is comprised of nouns and adjectives in a comparative degree: "You'll find no harder warrior against you -- no point more sharp, more swift, more slashing; no raven more flesh-ravenous, no hand more deft, no fighter more fierce...." The second, of nouns: "You will find no one there to measure against him -- for youth or vigour; for apparel, horror or eloquence; for splendour, fame or form..." (Táin 75-76). The enumeration of his merits goes on and on. All this armigerous splendour is not the focus of Ní Dhomhnaill's attention. She presents an enlarged and unfolded reflection of what Medb says. Her Cú Chulainn is "A fhir bhig, dhoicht, dhorcha / Small dark rigid man" (RD 112-113). Her description, like that in the above epic piece, is based on a negative grammatical construction, but, ironically, its nature is opposite: "ná tabharfadh an oiread sin sásaimh do mhná / who would not give the satisfaction to women" (RD 112). This dislocation of the mythically-assigned roles is revealed also in Ní Dhomhnaill's representation of Medb when Ferdia's brief remark -- "You're a strong tongue, Medb" (Táin 171) -- is expanded into the queen's passionate declaration of war on all the men of Ireland. In general, the

technique of sound-tracking the otherwise verbally reserved female figures of The Táin is common for Ní Dhomhnaill; it is not accidental that even the titles of the Murrigán poems contain the sememes of speaking. Besides, Medb's treatment in The Táin is a reversal of that of Cú Chulainn; while he is always heroically splendid, she is depicted "making water on the floor of the tent" (Táin 177) several times. In the following passage, Medb's humiliation in the presence of Cú Chulainn precedes the humiliation of her whole campaign:

So Fergus took over the shelter of shields at the rear of the men of Ireland and Medb relieved herself. It dug three great channels, each big enough to take a household. The place is called Fual Medba, Medb's Foul Place, ever since. Cúchlainn found her like this, but he held his hand. He wouldn't strike her from behind.

...

Medb said to Fergus:

'We have had shame and shambles here today, Fergus.'

'We followed the rump of a misguiding woman,' Fergus said. 'It is the usual thing for a herd led by a mare to be strayed and destroyed.'

(Táin 250-251)

Ní Dhomhnaill is often said to turn things on their heads, which I like much better than the no-less-often and concurrently-mentioned "deconstruction"¹⁹ because it implies a carnivalesque virtuosity of leaps, performed by the poet, matching those of the Hag of the Mill in her contest with the mad Suibhne. Like the Hag, Ní Dhomhnaill does not yield to her mythic adversaries. She takes revenge on the canonized hero.

Cú Chulainn's neurotic male anxiety, multiplied by a mythic

undercurrent with numerous legends of a toothed vagina which cuts the penis, or of a Medieval fabulous vagina with snakes, or of witches mutilating the penis while having sex,²⁰ is a contrastive juxtaposition to the Morrigan's description of herself -- "rí on álainn, mar phósae phinc ar chrann / a beautiful queen, like a pink flower on a tree" (RD 122) -- which emphasizes her fertility and sexuality. This both demonstrates her power over time when she can make leaps backward and forward, being a beauty and a hideous hag, and creates an expressive tension by applying floral imagery to a sinister and destructive war-goddess. Simultaneously, her description becomes an element of another opposition: the Great Queen, a pink flower, -- the Badhbh, "Is í an léirmheirdreach í. Tá sí dorcha / is níl aon truamhéil inti, deor ná dil/ that's a complete whore / She's black and pitiless / sheds no tears" (RD 122-123). Ní Dhomhnaill's representation of the Badhbh from the Morrigan's perspective develops the image in the Great Queen's obscure prophetic utterance from The Táin where her shape is changed into that of a bird, and she thus says to the Brown Bull:

the wise raven
groans aloud
that enemies infest
the fair fields
...
cattle groans the Badb
the raven ravenous
among corpses of men
affliction and outcry
and war everlasting

raging over Cuailnge
 death of sons
 death of kinsmen
 death death! (Táin 98)

Ní Dhomhnaill accumulates all mythic aspects of the Badhbh, the vulture, and delineates the Morrigan's discourse in two blocks. The first one focuses on the Badhbh and encompasses her morbid and sinister features, which are asserted through syntagmatic repetition:

Is í an bhadhb í, ar foluain os cionn an tslua. Priocann sí na súile as na leanaí sa chliabhán. Is í an scréachán í, éan búistéara. (<u>RD</u> 124)	She is the hooded crow hovering over the crowd. She picks the eyes from kids in cots. She is the screecher, the butcher-bird. (<u>RD</u> 123, 125)
---	--

Both parallel constructions begin with the copula followed by "í," which again closes the line and establishes the pattern: "Is í ... í." The next fragment, the predicament for Cú Chulainn, presents the same structural technique. The repetition "beidh do chuid fola / your blood will be," "beidh do chuid feola / your flesh will be" consists of minimal grammatical units. The fragment is also fused by alliterative design, formed by the rhymed "fola / blood," "feola / flesh," "fuara / cold." They simultaneously build a "deadly" string: blood, flesh – cold. The "éar búistéara / bird of butcher" semantically anticipates the image of a consistently bloody carnage:

beidh do chuid fola ina logaibh faoi do chosa;	your blood will be in pools under your feet
---	--

beidh do chuid feola
ar crochadh
ina spólaí fuara
ó chruacha stíil.... (RD 124)

your flesh
will hang
in cold joints
from meat hooks.... (RD 125)

Cú Chulainn's link with Badhbh, who represents chaos and death and whose name connotes rage, fury, and violence,²¹ is close. Like the hero who single-handedly opposes and destroys scores of enemies, the Badhbh kills and terrifies; at her night cry "a hundred warriors died of fright" (Táin 239). Ní Dhomhnaill's reference to Cú Chulainn as a "uaimháitreoir / grave-dweller" (RD 113) echoes the Badhbh's characteristic in myth as "haunter of battle fields" (Táin endn.68, 263). Both are where death is, "the Badb calling from among the corpses" (Táin 80) of those fallen at Cú Chulainn's sword. Descriptions of Cú Chulainn's heroic deeds in The Táin often employ the image of this spirit of destruction. In his warfare he "threw up this circle of the Badb round about the four provinces of Ireland" (Táin 155). In the account of one of his famous war-spasms, a metaphoric parallel with the battle-goddess as the supreme manifestation of rage intensifies its expressiveness: "Malignant mists and spurts of fire -- the torches of the Badb -- flickered red in vaporous clouds that rose boiling above his head, so fierce was his fury" (Táin 150, 153). In the battle where Cú Chulainn faces Gaile Dana and his twenty-seven sons and his sister's son, he pulls the sword from "his Badb's scabbard to cut away the spears and lighten his shield" (Táin 167). He also uses Badhbh's symbolic name in his address to

Ferdia: "Never will the red-mouthed Badb screech like this at the shield-bright sheltering hosts in the gap of battle" (Táin 199). Like in the saga -- where, after Cú Chulainn's last battle, it is a crow or raven, the Badhbh, who sits on his shoulder to signify that he is dead -- she phantasmically appears on Cú Chulainn's shoulder in the final lines of Ní Dhomhnaill's poem to signify the Morrigan's final triumph over the object of her affection.

"An Mhór-Rí on ag Cáiseamh na Baidhbhe le Cú Chulainn / The Great Queen Berates the Badhbh to Cú Chulainn" is the most liminal of Ní Dhomhnaill's Morrigan poems in terms of the correlation of the past and present ambiguously merged into each other. Her calamitous Badhbh keeps swelling corpses under her bed and "ag priocadh léi go néata / ina slipéirí sáilí arda tré na / cairn chnámh / skips along neatly / in her high heeled slippers, through / the heaps of bones" (RD 122). Past and present, myth and reality play a shuttle game, shifting so fast that it is difficult to say which is more real:

mar ní ar do dhealbh
in Ard-Oifig an Phoist amháin
a chím í suite
ar do ghualainn,
a Chú Chulainn. (RD 124)

because it's not just on your statue
in the G.P.O.
I see her sitting
on your shoulder,
Cú Chulainn. (RD 125)

Nuala Ní Dhomhnaill multiplies layers of perception, building up her own poetic universe which she is determined to protect from the "incursions" of male supremacist culture, the indications of which she knows very well. She

exploits and appropriates the recurrent patterns and images of male poetry in "Amhrán An Fhir Óig/ Young Man's Song," written from the male perspective. It may be conventionally divided into three semantic substructures corresponding to stanzas. The first deals with the man's subconscious claim to dominate in intimate relations, placing both hands on the woman's territory, on her breasts. This territory sexually symbolizes womanhood and, according to the male erotic code, has to be conquered among the first female strongholds as in John Montague's "Caught":

... hands clasped on
Small breasts in a posture of defence.²²

Ní Dhomhnaill's young man begins to penetrate her domain tactilely, touching her breasts, her skin. Its feeling is reproduced by means of paradigmatic repetition which signifies his persistence. The anaphoric positions in vertical structure operate on the basis of commonly used, stereotypical imagery:

chomh bán le sneachta
chomh geal le haol
chomh mí n leis an táth lí n.
(RD 80)

as white as snow
as bright as lime
as fine as a bunch of flax.
(RD 81)

The dissected elements of a multiplied simile comprise the associational row of colour and texture:

chomh bán...
chomh geal...
chomh mí n...

as white...
as bright ...
as smooth...

Correspondingly, the second component of the simile is as follows:

...le sneachta	... as snow
...le haol	... as lime
...leis an táth lí n	... as a bunch of flax.

From a neutral, trite, and seasonal "sneachta / snow," the imagery progresses to a more practical, prosaic "aol / lime" and, further on, to "táth lí n / a bunch of flax," a vivid rural image.

The climax of "Amhrán An Fhir Óig / Young Man's Song" is associated with a stereotypical image of a ploughman accompanied by rural, intrusive phallic symbols ("céachta / plough," "soc / sock"), which as signifiers have a crucial position in the language embodying the patriarchal law of the culture, and subjective female ones ("trínse / trench," "claise / furrow") which associate woman's body with an object of sexual tillage:

Osclaíonn trínse	A trench is opened up
faoi shoc mo chéachta.	by the sock of my plough.
Nuair a shroisim bun na claise	When I reach the furrow's end
raidim. (RD 80)	I buck. (RD 81)

Male marking of female body, metaphorized as an open space, is also found in John Montague's "Snowfield." It is structured on opposition between sexes, established on the lexical level by "snowfield," "paleness," "white expense"/"your flesh" versus "warm tracks radiating"/"my warm tracks," which manifests a binary model of a woman as a passive object of male action and, afterwards, gaze, and of a man as an active subject of his own passion, thus

making it a semiotic twin of Ní Dhomhnaill's poem:

The paleness of your flesh.

Long afterwards, I gaze happily
At my warm tracks radiating

Across that white expense.²³

The image of bodily tracking is further developed by Montague in "Tracks," when a sliding, horizontal movement on the surface of the body, characterized by the speaker's primacy of vision, changes its vector and becomes vertical, ingressive, claiming male dominion. Its eroticism is physical and, as in Nuala Ní

Dhomhnaill's poem, equivocally celebrates the act of penetration:

your eyes widen as
deeper, more certain
and often, I enter
to search possession
of where your being
hides in flesh.²⁴

The imagistic composition of "Amhrán An Fhir Óig / Young Man's Song" echoes Patrick Kavanagh's "Ploughman" with its poeticized rural world, a metaphoric poetry of love, an imaginative and almost physical nuptial with the Earth. But if Kavanagh deliberately restricts himself to a rural background trying to cut himself off from Yeatsian mythologema,²⁵ Ní Dhomhnaill converts his anti-mythic stance into a new myth of virility rusticana.

The same system of imagery is observed in Michael Longley's

"Furrows," the poem with explicit sexual implications, where the images of a woman and the earth are interchangeable:

My arm supporting your spine
I lay you out beneath me
Until it is your knuckles,
The small bones of foot and hand
Strewing a field where the plough
Swerves and my horses stumble.²⁶

The semantic structure of the poem operates within the same lexico-semantic field as in *Ní Dhomhnaill*. The images of "field" and "plough" are introduced in the penultimate line, and "my horses stumble," echoes "raidim / I buck." The appearance of the equine image in male/female relations is not just a conventional accessory to create a "rustic" atmosphere. Generally, it is "a masculine and 'heroic' symbol par excellence."²⁷ It is also related to the ritualistic representation of a king as a stallion with great sexual power in ancient Irish inaugural ceremony, which involved the sacrifice of a white mare who symbolically represented the land of Ireland: "Before the mare is killed, however, the candidate imitates a stallion and pretends to mate with her."²⁸

The final stanza of "Amhrán An Fhir Óig / Young Man's Song" fuses, semantically and thematically, the images of the first two relating "do dhá nead éin / your two birds' nests" (I) to "an robálaí nead / nest-robber" (III) and "faoi shoc mo chéachta / the sock of my plough" (II) to "an domhaintreabhadóir / world-plougher" (III). The man is compared to *púca*, mighty Irish legendary

spirit, often acquiring the shape of a horse. This allusion illuminates "raidim / I buck" and at the same time reflects the satanic aspect of the horse when the mark of Satan is represented by "the print of a horse's hoof."²⁹ Ní Dhomhnaill also uses the image of a ruinous hoof in "Masculus Giganticus Hibernicus /

Masculus Giganticus Hibernicus":

cathfidh tú an gairdín a iompó
ina chosair easair
á phásáilt is á loit faoi do dhá
spág crúb. (RD 78)

you will have to turn the garden
to a trampled mess
pounded and ruined by your two
broad hooves. (RD 79)

Ní Dhomhnaill precisely reflects the male perception of the female world and the female body, the associations evoked by sexual relations, and the male estimation of himself as an explorer, tiller, disturber, aggressor.

Simultaneously, it is an enacting of an ancient European mythico-ritual scenario of horse-men, Santoaderi, which personified an expression of the primeval feminine-masculine dyad. They were the terror of women and particularly young girls³⁰ and were

described as young men with long feet and hooves, having manes that are covered by their cloaks, appearing suddenly and then mysteriously disappearing. One hears the metallic sound of their heavily shod feet Young girls are particularly afraid of Santoaderi and do not dare to venture out of the house during the three nights before Shrove Tuesday. Most of these elements seem to be remnants of an old Mannerbund, with its characteristic violence aimed at terrorizing women.³¹

There is another essential "line of flight" (Deleuze and Guattari) in this female/male opposition, something reminiscent of the colonial stereotypes

established and promoted by the British in the late nineteenth century and circulated by Punch and other periodicals. The Irish male appeared as an ape with explicitly destructive instincts, and the Irish female, as "a beautiful but helpless and terrified maiden who has fled to the Iron Lady Britannia seeking protection from the repulsive creature threatening her."³² Besides, it reflects a certain tendency in Irish cultural nationalism to emphasize the manly and masculine aspects of the Irish character and to establish a Gaelic masculine ideal in opposition to the nineteenth-century definition of the Irish as "an essentially feminine race," where femininity as a racial trait (Celtic) was linked with subservience to the "masculine" (Anglo-Saxon) colonizer.³³ David Cairn and Shaun Richards point out the revival of the Cú Chulainn cult of heroic acts and masculine violence³⁴ and write that the "need to ensure the stability of the Gael's hypermasculinity, through maintenance of Irish women's dependence, may explain why many nationalist groups, including the parliamentarians and the Ancient Order of Hibernians, were determined to resist the enfranchisement of women"³⁵ that resulted in a political marginalization and domestic subordination of women for years.

This hypermasculine creature, Masculus Giganticus Hibernicus, is replicated for centuries: "Iarsma contúirteach ón Aois Iarainn / Dangerous relic from the Iron Age" (RD 78-79). He sustains himself by plotting recurrent, self-

asserting raids which keep him alive because they mirror his victories: "ruathar d'íoltais ar an bhfearann baineann / a vengeful attack on female territory" (RD 78). Beside the demonic dimension, mentioned above, he has another one which is created by the ambiguity of animal associations ("dhá spág crúb / two broad hooves," "Is tánn tú ceáfrach, buacach, beannach / And you are frisky, prancing, antlered"). On the one hand, they are consistent with the Satanic implications, on the other, they create an ironic effect. Moreover, the final metaphor of "grazing" assigns this Masculus Giganticus a herbivorous status:

Thiocfá suas ar aiteann
 nó ar an bhfraoch a fhásann
 ar leirgí grianmhara mná óige.
 (RD 78)

You'd live off the furze
 or the heather that grows
 on a young girl's sunny slopes.
 (RD 79)

In this poem, as opposed to "Amhrán An Fhir Óig / Young Man's Song," the speaker is an indignant female who does not accept the myth of a superior male whose identity is asserted against double marginality -- young girls' marginalized gender and marginalized territory because furze and heather grow on what is often thought of as marginal land. Irony is also latent in the young man's monologue when he compares himself to a powerful púca, because the latter could appear in the shapes of a horse or a bull, a goat or an ass,³⁶ all artiodactyla. Though horns of antlered animals represent force and virility and are associated with aggression and lasciviousness, attributing them to a goat diminishes their noble status, to say nothing of the proverbial characteristics of an

ass. Like his counterpart, Masculus Giganticus, he also claims the female territory:

Loitim an luachair mórthimpeall.
Tugaim do mhianach portaigh
chun míntíreachais. (RD 80)

I destroy the surrounding reeds,
I reclaim your bogland.
(RD 81)

Retrospectively, both "Amhrán An Fhir Óig / Young Man's Song" and "Masculus Giganticus Hibernicus" acquire a double refraction through the prism of a reflection in the "mirror" image of Irish identity. The colonial construction of Irishness was acknowledged as denigrating and was substituted by a home-made counter-one. But the latter turned out to be no less deteriorating than the stereotype exported by an imperial centre. It is also structured on the principle of subjugation and polarity (masculinity vs femininity).

In the final lines of "Amhrán An Fhir Óig / Young Man's Song," Ní Dhomhnaill evidently alludes to the bog as one of Seamus Heaney's complex feminine key-symbols, which has "bottomless" connotations like the bog whose "wet centre is bottomless"³⁷:

... Our unfenced country
Is bog that keeps crusting
Between the sights of the sun.³⁸

Heaney strings the images so that they become intersaturated and ambiguously interchangeable. He associates the bog with a fertility goddess who simultaneously is a Bog Queen, who is materialized in a female bog-offering. So

the all-devouring goddess who "swallow[s] our love and terror,"³⁹ the "insatiable bride" is ultimately a victim, and the object of ritual murder becomes a deity marked by divine attributes and paraphernalia:

A mark of a gorget in the flesh
Of her throat. And spring water
Starts to rise around her.⁴⁰

And simultaneously, the "mark of a gorget," like a photographic negative, is reminiscent of another neck, that of a "little adulteress" from "Punishment," violently strangled.

Heaney's ritual of sacrifice is not completed without another rite, of unpinning, release, and appearance of the body/Bog Queen/Goddess. In Heaney the energies of the bog are directed along two opposing vectors: downwards, to the centre, when the bog/goddess is a "swallower," "the mouth / of an urn, a moon-drinker,"⁴¹ engulfing everything; and upwards, "I rose from the dark,"⁴² "And spring water / Starts to rise around her,"⁴³ a resurrection when victims secure a place in the pantheon of the deities. Contrary to it is Ní Dhomhnaill's vision of the bog as a nightmarish vortex which sucks its prey into the netherworld. Her bog parallels Heaney's "hacked bone, skull-ware," "sword-swallower"⁴⁴ in minimal elements of the text, "tá cnámha na bhFiann 'na luí go sámh ann / a gclaimhte gan mheirg / the Fianna's bones are there at rest / with rustless swords" (RD 84-85). The beginning of "Gaineamh Shúraic / Quicksand"

is the sleepwalker's infravision into a threatening darkness of the depth hiding secret chambers and passages. These are numinous spaces of captivity:

A chroí, ná lig dom is mé ag dul a chodladh	My love, don't let me, going to
titim isteach sa phluais dhorcha.	sleep
Tá eagla orm roimh an ngaineamh shúraic,	fall into the dark cave.
roimh na cuasa scamhaite amach ag uisce,	I fear the sucking sand
áiteanna ina luíonn móin faoin dtalamh.	I fear the eager hollows in the
(RD 84)	water,
	places with bogholes
	underground. (RD 85)

Caves have been traditionally endowed with mystic weight, symbolizing a subconscious depth and prenatal unconsciousness and therefore birth. But this implicit matrilinearism is doubly terrifying, because of its curving form of enclosure, which creates a claustrophobic sensation, and of its darkness, which is only half of real time-space. This is the invisible darkness of an ultimate night. The paired images of darkness and cave become magnetizingly irresistible, fusing horror of death with unearthly delight in "An Rás / The Race." But here it is no longer a nightmare, but a realized inevitability of death's immanent presence within love:

Is a mháthair ábhalmhór, a phluais na n-iontas	and thou, dark mother,
ós chughatsa ar deireadh atá an spin siúil fúinn	cave of wonders,
an fíor a ndeir siad gur fearr aon bhlaiseadh	since it's to you that we
	spin on our violent course,
	is it true what they say
	that your
amháin de do phóigín	kiss is sweeter
ná fíon Spáinneach, ná míl Ghréagach, ná beoir	than Spanish wine, Greek
bhuí Lochlannach? ⁴⁵	honey,

(PhD 96)

or the golden mead of the
Norse? (PhD 97)

In "Gaineamh Shúraic / Quicksand" there appears the counterpart of darkness, moonlight -- "tá gealach lán ... ann / the moon is full" (RD 84-85) -- which still belongs to this dark, nocturnal world. The darkness/night is superposed both on night/dream and the viscera of the earth/cavern. Moreover, moon evokes polysemantic associations. The lunar world is dominated by the unconscious and the moon is identified with the feminine world: cold, dark, vacillating, enigmatic, and thus frequently dangerous. The moon, as a powerful regulator of storms, floods, tides, and nature's growth, is in command of life forces. But since it changes its contours and, by extension, its personality, it incorporates both celestial and infernal domains, linear and cyclic time. Moon-world is the realm of a mysterious being beyond reality and implies shadow practices. The full moon in its scintillating purity and beauty is an ample aid in hallucinatory vivid visions. At the centre of Ní Dhomhnaill's delirious mirage is a double of Heaney's poeticized "poor scapegoat" whose "tar-black face was beautiful" with her "noose a ring / to store the memories of love"⁴⁶:

... -- is cailín báite,
rópa cnáibe ar a muineál tairrice.
(RD 84)

... -- and a drowned girl,
a noose around her neck.
(RD 85)

For Ní Dhomhnaill, seized by primordial, unresolved historical and psychoanalytic terrors, the girl is associated with the horror of human sacrifices of

the Iron Age, when women who had been charged guilty of witchcraft, sorcery, adultery, or incest were murdered and drowned in bogs.⁴⁷ Her fear is also generated by the liminal space of a bog, sacred and extremely dangerous, a "gateway" to the underworld.⁴⁸ Miranda Green describes one of the ritual murders the ghosts of which appear in both Ní Dhomhnaill's and Heaney's poems: "A young girl ... was consigned to the bog in the first century AD: she was stripped naked, the left side of her head shaven, and blindfolded before being let out, with a collar round her neck, and drowned."⁴⁹ She also refers to an astonishingly methodical cruelty with which such bog-offerings were dispatched: "A particularly chilling sacrifice was that of a woman in Juthe Fen, Jutland; she was pinned down in the peat by wooden crooks driven down over each knee and elbow joint, and thick branches were clamped across her chest and stomach."⁵⁰ The article which appeared after the body was discovered suggested that the sacrificed woman was a witch, "weighted down so that she stayed put in her marsh and did not wander among humans."⁵¹

In this context, I tend to regard Heaney's unpinning to be not a "female disempowerment" as in pornographic texts when the bog-body becomes an "erotic object" as Patricia Coughlan suggests,⁵² but as an act of release from an everlasting, dark, and paralysing terror which becomes visible/material and sublime. By turning the body into a site, Heaney, in fact, objectifies his struggle

for objectification, and the body emerging from the depth becomes completely invested in the rite. His poetic persona becomes the liberator of the past who reveals "the coped secrets / of process and ritual"⁵³ and himself becomes a part of a timeless bog ceremony:

...the dark-bowered queen,
Whom I unpin,
Is waiting....⁵⁴

This ceremony blends and transcends historical and human reality to lapse into unreality of a primordial ritual which culminates in this surfacing. The superimposition of the two and their interaction close up the mythical complex of bog symbolism. It is instrumental in an utterly disturbing rebirth of the corpse. By taking possession of the sacrificed body, the bog is empowered to generate the rebirth, which is parthenogenetic:

The plait of my hair,
a slimy birth-cord
of bog, had been cut....⁵⁵

Heaney's antithetical metaphor fuses two opposing semantic fields, birth and death.

But the junction of metaphorical and antithetical processes does not stop at this point. There is another corrosive element which maximizes its macabre effect by reversing the opposites when the lexemes of birth are interpreted through their polarities, a birth-cord of the fetus-corpse is the plait of

the corpse's hair. Patricia Coughlan considers that in the images of his "Bog Queens" Heaney "attempts a synthesis of the stereotypes of femininity: the bog-goddess is imagined as both mother and spouse, and as destroyer and provider,"⁵⁶ arguing that Heaney's bog poems are "explicitly eroticized" and the dichotomy established by Eros and Thanatos "generally do seem to rely on a perception of woman as channel for masculine fear and desire, and this is no exception."⁵⁷ To my mind, gendered readings might appear to be somewhat zealously monocular in applying psychoanalytic formulas which have themselves become a feminist academic cliché. Heaney's poems offer more than "the speaker's private myth of identity formation, ... wrestling a self from the 'feminine' unbounded indeterminacy of the bog,"⁵⁸ and to interpret them exclusively in this key is reductive. In discussion of Heaney's cultural myths and his concept of memory-bogland, Richard Kearney writes that

Heaney's celebrated 'bog poems' provide arresting examples of the dialectic of homecoming and estrangement. For Heaney the northern bog is a sort of placeless place; it is a shifting palimpsest of endless layers and sublayers, an archival memory of lost cultures.⁵⁹

I tend to read Heaney's poetic persona as becoming an ancient homo divinans (and it is not accidental that one of Heaney's metaphors of poetry is that of divination⁶⁰) whose divination of the entrails of the bog produces the sombre history of Ireland establishing a sacrificial pattern, repeated, like in a bloody ritual, "in one and the same invariable order,"⁶¹ as unavertable as fate.

Heaney's dark rite of aruspicy resulting in visual exhumation opposes Ní Dhomhnaill's fear of the invisible. His metaphoric "studies" of the ritual have further connotations. It is generally acknowledged that primitive rites and chthonic nature cults gave birth to myths that "have grown up as elaborations upon rituals."⁶² While analyzing the connection between myth and ritual in the theory of myth-ritualists, Robert Ackerman writes that the myths "only offered explanations of what the worshipping community was doing in its rituals but were not binding in a creedal sense on the worshipper, and therefore the worshipper was not disturbed by varying narrative accounts of the same rite."⁶³ Heaney comes to the core of ritual which is fixed, regardless of all national "myths" layered over it. His transition into literalness emphasizes the gap between an object/subject and its various presentations. In his "stereotypes of femininity" in particular, besides all other polyvalent meanings, Heaney ascends from ritual and descends into an abysmal shaft of myth where Celtic mother-goddesses, with their underlying matriarchy, are multifunctional; their spheres of influence combine fertility, maternity, prosperity, protection, war, life and death.⁶⁴ Even the terrifying Morrigan embodies war, death, prophecy, sexuality, and fertility.⁶⁵ Writing about the complexity and ambiguity of these goddesses who are the source of life and are equally powerful to destroy life, Miranda Green states that both fertility and destruction are important and interdependent:

The symbolism may be explicable in terms of an association between the darkness of death and that of the earth and the womb. Thus the apparent absence of life when the seed lies germinating in the dark soil may have been perceived as analogous to the death of warriors on the battlefield and their rebirth in the happy Otherworld.⁶⁶

Such a combination is not a unique feature of Irish supreme goddesses. For example, Romano-Celtic Cernunnos, the horned male deity, Lord of the animals, like earlier Celtic female deities, rules "the active forces of life and death." He is also associated with prosperity and is a Guardian to the Gateway to the Underworld.⁶⁷ In ancient Ireland, goddesses of fertility who represent the land itself are also the symbols of power, of "spiritual and legal dominion." They are sovereignty goddesses, and especially in Ireland these deities "remained a remarkably evocative and compelling concept" for centuries.⁶⁸ The sovereignty goddesses chose their partners, as the process of empowerment of the king manifested itself in a physical unity and a sacred marriage of a sovereignty goddess and a sovereign selected by her. In their search of a worthy candidate they mate with different ones and are said to be promiscuous.⁶⁹ Is there not a distant echo of it in Heaney's "little adulteress"? As in the appearance of a red-haired Bog Queen, a literal emission from the world of death, there is a vague resonance with the emanations from the Otherworld marked by a red colour, highly significant in Celtic mythology.⁷⁰

The shadow of the sovereignty goddess appears in Nuala Ní

Dhomhnaill's "Cailleach / Hag." Her daytime vision of the body as an island/landscape in "Oileán / Island" extends itself into mysterious night where it is translated into a dream image. Then the repressive forces of conscious control are relaxed, allowing the content of the unconscious to rise to the surface. She regresses to a suprahumanized landscape which she projects herself onto and identifies herself with:

Taibhríodh dom gur mé an talamh,
gur mé paróiste Fionntrá

ar a fhaid is ar a leithead
soir, siar, faoi mar a shíneann sí.
Gurbh é grua na Maoilinne grua
mo chinn agus Sliabh an Iolair
mo chliathán aniar;
gurbh iad leaca na gcnoc
mo loirgne is slat
mo dhroma is go raibh an fharraige
ag líric mo dhá through
ag dhá charraig sin na Páirce,
Rinn Dá Bhárc na Fiannaíochta. (PhD 134)

Once I dreamt I was the earth
the parish of Ventry its length
and breadth,
east and west, as far as it runs,
that the brow of the Maoileann
was my forehead, Mount Eagle
the swell of my flank,
the side of the mountain
my shanks and backbone,
that the sea was lapping
the twin rocks of my feet,
the twin rocks of Parkmore
from the old Fenian tales.
(PhD 135)

The dream abolishes conventional time and space, presenting the Self in a distorted scale of a magnified form. Her vista fuses natural and human shapes, place names and parts of her body. This geographic/cartographic delineation carries her along what Cheryl Herr calls "the channels of Irish psychohistory," both to Ireland-as-body,⁷¹ or, to be more precise, the-parish-of-Ventry-of-her-childhood-as-body, and to dream quest, to the search for omens and their interpretation in Celtic mythology when an "unusual method of sleeping, with its

east – west orientation, once held a greater significance as the position assumed by the seeker after dreams of predictive visions."⁷² Ní Dhomhnaill uses different forms of multiplication. Her dream may express social repression of the body in Ireland and may be read as a body text which establishes the relationship between the Irish mind and Irish body and tries to negotiate it because, as Herr writes:

Ireland has literally eroded, in the sphere of representations that constitute social identity, a comfortable sense of the body; in tradition as well as in colonial and postcolonial Ireland, the body has frequently been associated representationally with danger....⁷³

Or it may become nearly-Gothic exaggeration, "a means of conveying the underlying horror of the every-day world."⁷⁴ Or it may appropriate a popular mode of representation in literary tradition, or may evoke primordial images of collective unconsciousness which goes deep below personal unconscious. Besides these interpretive possibilities, there is one more moment of doubling in this poem from the point of view of the analysis of symbolic systems which equates irrationality of dream and myth, both being akin to mania. The title is also suggestive, as "cailleach / hag" relates the poem to numerous significant hags of Irish mythology and folklore, primarily to the Caillech Bherri / the Hag of Berre, shaper and guardian of the earth, a giantess performing a geotectonic function⁷⁵ who marked the landscape with "the hill known as Sliabh na Caillighe, 'the Hag's Mountain'"⁷⁶ and who infinitely renews her youth: "She passed into seven

periods of youth, so that every husband used to pass from her to death of old age and so that her grandchildren and great-grandchildren were peoples and races."⁷⁷ Then come ambivalent, multifaceted hags who undergo metamorphosis like a hideous hag from an origin-myth about Niall, where she is transformed into a beautiful woman who declares that she is Sovereignty. Then, terrible war-goddesses who recurrently appear in Ní Dhomhnaill's poems also "change their image from that of a mature woman to a beautiful young girl or to a hideous old hag,"⁷⁸ or, of course, Kathleen Ní Houlihan. There is another connection in the last stanza which superimposes different layers on a binary basis. When the speaker's scared daughter runs to her sobbing, these layers collapse into each other and correlate the domain of dream and reality, myth and reality, past and present, dream of the childhood and a child both literally and metaphorically:

... 'Ó, a Mhaim, táim sceimhlithe. Tuigeadh dom go raibh na cnoic ag bogadaíl, gur fathach mná a bhí ag luascadh a cíocha, is go n-éireodh sí aniar agus mise d'íosfadh.'	... 'O, Mam, I'm scared stiff, I thought I saw the mountain heaving like a giantess, with her breasts swaying, about to loom over and gobble me up.'
(PhD 136)	(PhD 137)

While in the first stanza the body is desexualized and emotionally neutral, in the last one it acquires feminine parameters that are terrifying and threatening. This reminds us of Celtic folk tales about cannibalistic ogresses, residing in

subterranean rooms composed of large stones, dining on "baby flesh."⁷⁹ Here, a confusion of the fields of representation, imaginary-real-symbolic, takes place.

The dream world seems to be real:

Bhí an taibhreamh chomh beo
nuair a dhúisíos ar maidin
gur fhéachas síos féachaint an raibh,

de sheans, mo dhá chois fliuch. (PhD 134)

That dream was so real
that when I woke next morning
I glanced down to see if,

perchance,
my feet were still wet.

(PhD 135)

But it provides the supplies of unconscious energy whose capricious volatility breaks through in the last, "real," stanza. The reality is presented in a surrealistically chimeric form of broken associations. It is difficult to say whether her dream contaminates reality or vice versa as the border line between them is rather vague.

Phantasmagoric blurring of real and supernatural supercharges

Robert Graves' "Hag-ridden":

I awoke in profuse sweat, arms aching,
Knees bruised and soles cut to the raw -
Preserved no memory of that night
But whipcracks and my own voice screaming.
Through what wild, flinty wastes of fury,
Hag of the Mill,
Did you ride your madman?⁸⁰

Though Graves' speaker experiences amnesia after the awakening, the physical markers of a violent encounter are shocking. While Ní Dhomhnaill's alarming hag, an occult force of natural scenery magnified to enormous proportion,

attempts a swift and momentary gulping in the child's imagination, Graves' leaves her abusive relief on the speaker's body/psyche expressed in the emotional intensity of verbs, "aching," "bruised," "cut," "screaming." Graves' persona is haunted by the same demons. His hag is externalized forces of the id embodied in a folkloric image. At the same time, it is the Hag of the Mill (Cailleach na Dudain) who regulates the turning mill of life and death and is said to be frequently encountered by madmen and poets.⁸¹ She is an abusive muse, a succubus, one of the "ladies of darkness," who terrifies and inspires. Simultaneously his implicit nightmare clearly manifests "an actual mythic fear of woman"⁸² and the fear of crossing gender boundaries. Then, the "haunting is an incursion into the male ego's dominion: the female demon is seen as a usurper; she inhabits and insidiously attempts to exert her influence, to feminize the male."⁸³ This is the fear of a pagan Irish Dominatrix in particular.

This "mythic fear" of the feminine is pervasive either under "a blessing moon" or "a city's panelled skyline,"⁸⁴ as in Montague's "Cave of Night. IV: All Night" which accumulates horror images of "A land I did not seek / to enter. Pure terror."⁸⁵ Enormous oxymoronic "drowning fish," terrible hybrids -- "frogs with lion's jaws," combining amphibious coldness cross-pollinated with predatory sanguinariness whose coupling is implicit -- are followed by a repulsively explicit necrophiliac act:

A woman breasted butterfly
copulates with a dying bat.⁸⁶

Montague's cataleptic vision of terror binds the traditional opposites, a butterfly, symbol of the human soul, and nocturnal threatening vampiric bat. A pomegranate becomes a hatching-site for monsters. A strange somniferous conjunction of insect organization on one plane and female organization on the other close the circuit in a reproductive code. The overall metaphor both for the whole cycle (the "cave" of the title is impregnated with the uterine or vaginal significance) and for this particular poem is feminine, sexual, and viciously carnivorous; it is negative femininity which Kristeva sees as an "incestuous revenge":

A pomegranate bursts slowly
between her ladyship's legs.
Her young peep out
with bared teeth:
the eggs of hell
fertilizing the abyss.⁸⁷

In "Hag-ridden," though entirely different semantically and in its expressive means, riding also suggests sexual implications which may contain perverse pleasure. Though the speaker is completely swallowed up in the unconsciousness of sleep and "Preserved no memory of that night," he exactly identifies a terrible rider as the Hag of the Mill. Is it a recurrent experience, feared and looked for, akin to masochistic pain which "depends entirely on the

phenomenon of waiting and on the functions of repetition and reiteration which characterize waiting."⁸⁸ A touch of masochism in Irish identity endlessly rides in circles in its mythic atemporal past, both hated and loved.

Discursive mechanisms of "Hag-ridden" and "Cailleach / Hag" are also characteristic of "Mac Airt / Mac Airt." But if Graves' poem is a "horror" narrative from the very beginning, the beginnings of both Ní Dhomnaill's poems are emotionally suspended. "Mac Airt / Mac Airt" is an evasive account of a strange dream in which the poetic persona is taken by the bear. But the aftermath of both her dreams are no less pregnant with consequences than in Graves. In "Mac Airt / Mac Airt" the closing is supposedly choosing the name for a prospective child. A naming ceremony traditionally has been of great importance as it is an act of separation of a child from the supernatural, because a nameless baby is still in the grip of unaccountable and unseen forces.⁸⁹ Besides, ancient Celts considered the name and the soul to be the same.⁹⁰ In this case, the danger is multiple as the child is to be protected both from abduction and from his source of origin:

Is má bheirtear mac dom

...

Sé an t-ainm
a bhaistfead air
ná

Cormac. (PhD 76)

and if a son
to me is given

...

I'll call him Cormac.
(PhD 77)

The motif of sexual union and conception in sleep is recurrent in Irish oral tradition with shape-changing and phantom forms which impregnate royal females. A mysterious bear is like a herald from Irish lore, an animal with symbolic attributes revered and admired by the Celts for his "strength, dominance and unfettered potency."⁹¹ He is a sign of kingship and simultaneously a quintessence of brutal masculinity and of an animal desire.

The title of the poem and the last line brought together provide a number of interpretative variants. First of all, literal, "son of a bear," but "art" also figuratively means hero and is explained in glossaries as "god."⁹² Besides, the two lines comprise the proper name Cormac Mac Airt, which alludes to the king of Ireland from the Historical Cycle, "symmetrical and beautiful of form, without blemish or reproach."⁹³ Probably the latter factor induced Tom Mac Intyre to leave the title in his translation intact. But this formal closure is only a retardation as the poem's conclusion arrives with Fonóta feimineach bliain ina dhiaidh sin / Feminist footnote a year later:

Mar a tharla íonn,
 séard a bhí agam sa deireadh
 ná iníon.
 Tá clúmh mínn ar ghach orlach
 don corp
 is ní baol di -
 tá sí ciotarúnta gramhsach.

(PhD 78)

Unto me
 as it happened
 a daughter was given,
 on every inch
 of her body
 this fine down --
 no harm to her --

berserk the light
of her impudent eye. (PhD 79)

A short footnote demonstrates a rapid change of the mood. Its beginning is very matter of fact, then it progresses into hesitancy and into an attempt at self reassurance, and ends with acknowledgement of her daughter's ursine identity. Ironically the awaited son, a dynastic successor, a male descendant, indicated in the title, is taken over by a daughter who will become the progenitress of a gynarchy, a new Medb, imperious and masterful.

Whereas Robert Graves' poem is self-centred and presents a self-destructive impulse, and Montague's is a Boschean surrealistic picture with an irrational arrangement of fragmented imagery as in a "sleep of reason" giving birth to monsters, in both "Mac Airt / Mac Airt" and "Cailleach / Hag" the hypnologic experiences of the mother draw into their orbit other participants. These are the daughters who are subjected to the effects of their mothers' dreams. There is still another imbroglio to "Cailleach / Hag"; if it is a manifestation of a universal fear of the other, above all fear of the other as a negative and destructive influence on oneself, the trajectories of this fear are inverted, because the other is herself. The speaker's daughter, through whom her horror externalizes, is a mirror of her progenitress's fear and a double of her self. This is the twilight state of consciousness evoking the invisible, of hallucinations which are progressively described in "Sceimhle / Paranoia," but do not involve a

physical double. Here myth-making predispositions in Ní Dhomhnaill's perception of nature are expressed in a magnifying symbolism which fills the familiar with mystery creating a surrealistic effect:

Éiríonn camfheothan gaoithe
de dhroim na mbeann.... (PhD 56)

A whirlwind raises the hair
on the necks of the hills....
(PhD 57)

In the foreground of this landscape is the old woman at the mill scrubbing bloody clothes and a hooded crow flies into the persona's face. The landscape is densely populated with mythological shadows. The "Washer of the Ford" prophetically signals paranoia.

It is noteworthy that both in "Cailleach / Hag" and "Gaineamh Shúraic / Quicksand" where Ní Dhomhnaill uses the framework of a dream, her horrors are related to Irish prehistory and mythology. In later poems, the border formally established between reality and dream disappears and Ní Dhomhnaill's scary associations with Irish mythic, legendary, folkloric domains are blended with day practices, so that the two are tightly interwoven, inseparable in her somnambulistic, vertiginous consciousness.

The tendency to personification/depersonification, feminization/masculinization and vice versa, traced in Ní Dhomhnaill's "Oileán / Island," another body text, is explicit in Michael Longley's "Galapagos." Both poets project "open" spaces of the female body onto natural landscape; both start the

metaphoric journey in the ocean of life and time. From the endless existential current there seem to appear islands -- fossilized feelings and visions. The image of the island also reflects the Irish insular psychology, multiplied by mythology where the island is a symbol of paradise, and by literary heritage of anonymous poets of ancient times:

What a pleasure to be enclosed on an island
high on a rock
where I may reflect on the sea
in all its moods.⁹⁴

The lexical composition of "Oileán / Island" is an organic lexico-semantic field with a semantic dominant "water." This recurrent image incorporates time and space and functions both as a marker of the text's coherence and as the centre of the structure. Water is one of the leading motifs as the creative source, a conception of life, symbol of womanhood and sexuality both for Ní Dhomhnaill and Longley. Water as regeneration, essential for life and fertility and healing water symbolism, was of fundamental importance in Celtic religion.⁹⁵ Its depth and mystery made it the supreme feminine symbol in Irish mythology: "it contained strange creatures, hidden palaces and hoarded treasures; only exceptional, divine beings were able to live in it."⁹⁶

The poem begins with a panoramic view of the body "i lár na mara móire / in the great ocean," its parts functionally associated with water. In the second stanza the lover's forehead is compared to a spring well. The poem is

structured on an antithetic principle which incorporates a single theme: the lover ("fuarán / a cooling drink," "deoch slánaithe / a healing drink") / the poetic persona ("i lár mo bheirfin / when I was burning," "sa bhfiabhras / when I was feverish"). Contrasting pairs ("fuarán / cooling" - "bheirfin / burning," "slánaithe / healing" - "bhfiabhras / feverish") create a rich and contradictory spectrum of sensual perceptions. The third stanza, as well as the two preceding, begins with a statement which exploits water imagery:

Tá do dhá shúil
mar locha sléibhe
lá breá Lúnasa
nuair a bhíonn an spéir
ag glinniúint sna huiscí.

(RD 70)

Your eyes
are mountain lakes
a lovely August day
when the sky
sparkles in the waters. (RD 71)

The sunlight, refracted from the aquatic surface, produces the effect of a dazzling brightness of the eyes, structurally and stylistically framing the image with "Giolcaigh scuabacha iad t'fhabhraí / Flowing reeds your eyelashes."

The three initial stanzas form the following structural pattern:

Oileán is ea do chorp / Your body an island (I)

Toibreacha fí'oruisce iad t'uisí / Your forehead a springwell (II)

Tá do dhá shúil / mar locha sléibhe / Your eyes / are mountain lakes (III).

Parallel constructions shape a "pictorial" part of the poem, characterized by a traditional romantic attitude in its visual mood. It is static due to its lexical

composition; nouns and adjectives dominate verbs. Much in its poetical arsenal (trite epithets and metaphors in the manner of established clichéd imagistic conventions) is appropriated from male poetry and acquires a somewhat parodical note.

In Michael Longley's "Galapagos" the woman/island correlation may be considered as a double allusion (the same interchangeability as in the "Furrows") in which one element is interpreted by the other. The poem also starts descriptively, but more dynamically, by introducing the verb "scattered" in the first line. The word is loaded with energy and leads the verse straight into its subject: "Breasts, belly, knees, the mouth of Venus." He accentuates conventional symbols of female sexuality, which Ciaran Carson regards as archetypal claiming them to be immanent to Celtic sensibility and mentality since their colonization of Ireland ("The Insular Celts"):

They will come back to the warm earth
and call it by possessive names:
mother, thorned rose, woman, love's birth;

to hard hills of stone they will give
the words for breast ...

...

... to firm plains, flesh⁹⁷

Such stereotypical, masculinist landscape/female body metaphors are visually represented in Kathy Prendergast's ironic drawings Body Map Series (1983), where she uses a reverse technique of denomination providing the image with

annotations:

The breasts are labelled as volcanic mountains, the abdomen as desert, the navel as crater. The map of this body in Enclosed Worlds in Open Spaces is flanked by cross sections of the volcanic mountains/breasts, the desert/abdomen, and a tableland above the pubic area marked as a mountain range.⁹⁸

While Ní Dhomhnaill is romantically concerned with forehead, eyes, eyelashes, Longley observes fragmented, disunited/united (by their function in the sexual act) parts of the female body: erotogenic zones, available for male penetration and knowledge. Almost immediately he slides from visual sensual perception to a new sphere: "Each the Galapagos of the mind," constructing the image of "the perfect stranger" struggling painfully with time, who is associated with an exotic world of Galapagos, mysterious, magic islands:

The giant tortoise hesitating,
The shy lemur, the iguana's
Slow gaze....⁹⁹

A kind of prehistoric life of instincts emerges: the tortoise, which tends to live almost eternally; the iguana, with stable, unshifting eyes arousing repulsion; the night-dwelling lemur. Natural, organic species inhabiting this feminized landscape emphasize its instinctiveness, unconsciousness, and sensuality. All are "peculiar," strange, incomprehensible; everything is in slow motion, almost immovable, unalterable. This wild, petrified insular world is invaded by its antagonist:

... the Beagle
With its homesick scientist on board.¹⁰⁰

The male self is based on reason - a "scientist" - who at the same time is "homesick," longing for the/a female realm. The idea is intensified by the allusion to the Beagle, an English frigate of the nineteenth century on which Charles Darwin carried out his naturalist research when male explorers and navigators studied, described, classified and thus acquired control over unknown, dangerous places, "often characterized by the fertility of both indigenous vegetation and women."¹⁰¹ Longley's imagery also provides a familiar connection "between colonial control of other lands and the control of female sexuality and the use of gender in the discourse of discovery...."¹⁰²

While Longley's visual surveillance of island/woman implies latent violence suggested by metaphoric dismemberment, Seamus Heaney's "Act of Union" shifts into the domain of blatantly inclement politics where the Anglo-Irish relationship is represented both in terms of a gendered landscape and sexual act:

Your back is a firm line of eastern coast
And arms and legs are thrown
Beyond your gradual hills. I caress
The heaving province where our past has grown.
I am the tall kingdom over your shoulder
That you would neither cajole nor ignore.¹⁰³

Female "bogland" and "bog-burst," natural as a heart beat, "pulse," is helplessly prostrated, limbs far apart, under the gaze and in possession of aggressive, warrior-like masculinity of an "imperial male" speaker with his assertively active

lexicon and syntax. He inflicts pain which is like pulsating explosions within a mined territory, "rending," "battering," "burst[ing]." Besides the pain of a childbirth, the description contains a more sexually violent variant of interpretation, that of rape (alluded to in "Conquest is a lie" of the first stanza), penetration, ejaculation.

Both Heaney's discourse of the perpetrator of violence -- conquest/ colonization/ rape are even more explicit in the "Ocean's Love to Ireland" with its repetitive pattern of "possessed and repossessed" "ruined maid"¹⁰⁴ -- and Longley's discourse of discovery and desire, structured along male/female axis, differ from Ní Dhomhnaill's anthropomorphic island which is not specifically gendered. I will argue with Patricia Boyle Haberstroh that "Oileán / Island" "describes a man's body," considering it to be Ní Dhomhnaill's tribute to the "male muse," referred to in the poet's interview with Rebecca E. Wilson.¹⁰⁵ But the description is essentially androgynous (in the same interview, Ní Dhomhnaill says: "But the muse doesn't have to be either male or female."¹⁰⁶) if compared to fixed gender roles in both male poets and to other Ní Dhomhnaill poems, addressed to a man, where she is very frank in emphasizing his virility. For example, in "Aingeal An Tiarna / The Angel of the Lord" the poetic persona says:

Is tú agam
Aingeal an Tiarna
ard, caol
is thar aon n'í eile

You are my
Angel of the Lord
tall, slim
and above all

fireann.... (RD 144)

masculine.... (RD 145)

The tone of the description in "Oileán / Island" is almost puritanically chaste, although John Montague's translation, cited by Haberstroh, stylistically intensifies some features of the original, thus making possible erotic implications more explicit if we compare the following:

Original	Interlinear translation	Montague's translation
Oileán is ea do chorp i lár na mara móire.	Your body is an island in the middle of the great ocean	Your nude body is an island asprawl on the ocean bed.
Tá do ghéaga spréite ar bhraillín gléigeal os farraige faoileán. (RD 70; PhD 40)	Your limbs are spread on a sheet over a sea of gulls.	How beautiful your limbs, spread- eagled under seagull's wings! (PhD 41)

Into this serene mode, Ní Dhomhnaill introduces the metaphor of ploughing, discussed above, which is recurrent in her poetry and is correlated with the male perspective, "threabhfaínn / trí fharraigí arda / I'd plough / through high seas" (RD 70). As well, the image of the spread limbs is associated with the erotic spreading of a woman's legs (Montague's use of an eagle V-shape makes it even more explicit). I think that the above puts the certainty in the female perspective off balance. In this poem, Ní Dhomhnaill most likely utilizes a traditional symbolic representation of Ireland as female, which derives from the sovereignty goddess figure of Irish native tradition as, for example, an eponymous goddess Ériu after whom Éire was named and who personifies Ireland itself.¹⁰⁷ There

were also modifications of this goddess in medieval literature. Since the seventeenth century, Ireland was allegorized as woman in literature as the result of "the suppression of the indigenous Irish culture."¹⁰⁸ This allegorical poetry evolved into the eighteenth-century classical poetic genre, aisling, "following colonial censorship of the expression of direct political dissent."¹⁰⁹ Moreover, there is another part in the above mentioned interview, related to what Ní Dhomhnaill calls the "female muse." She speaks of this muse's multiple appearances and shapes and concludes:

The greatest muse in Ireland is the country -- Eire, again seen as a woman, and the whole sovereignty of Ireland. That's what lies deepest in our hearts here in Ireland. There has been an ongoing love affair between people and the land and the land and the people here for millennia. And we have lavished our imaginations on it until we have projected on to it the depths of our own psyches.¹¹⁰

Is that where Ní Dhomhnaill travels in "Oileán / Island"?

The motif of a traveller or navigator, reminiscent of numerous voyage motifs in the Irish literary tradition, is also elaborately expressed in "Oileán / Island." But if for Michael Longley he is a scientist, even on his way to the islands of enchantment, a sophisticated stranger "to your islands who knows too much,"¹¹¹ who celebrates his intellect as he pays tribute to body/island that is his to explore and discover, for Nuala Ní Dhomhnaill, the poetic persona is a romantic sailor. The "travelling" part of the poem is distinguished for its colour tonality defined by "bán/fionn / white," a symbol of purity and surrender: "báidín

fionndruine / a white bronze boat," "na seolta boga bána / bogóideacha / the soft white / billowing sails." White sails may also be interpreted as a symbol of a victorious journey as in the folktale of Céatach, Son of the King Cor from Ireland, where white sails hoisted on his return from Greece should signal to his wife that he is alive, and black sails should signify his death.¹¹² Here contextually, combined with a red touch of love and passion, it signifies a triumphant arrival of explorer-lover:

ach aon chleite amháin
droimeann dearg.... (RD 70)

but one feather
red feather with white back.... (RD 71)

White and red would move the bronze boat. Bronze itself implies a "violent conflict" as its constituent elements are associated with the Sun and fire (copper) in opposition to the Moon and water (tin and silver). These metals possess a high degree of resonance thus having and being a voice.¹¹³ This implicit sound effect is enhanced by a distinctly audible and at the same time graphic, spiral movement. This is produced by a very skilful manipulation of the word "cleite / feather" which slips and spins from one line to the other, occupying different positions:

gan barrchleite amach uirthi
ná bunchleite isteach uirthi
ach aon chleite amháin
droimeann dearg
ag déanamh ceoil
dom fhéin ar bord.... (RD 70)

not a feather out of place on it
but one feather
red feather with white back
making music
to my self on board.... (RD 71)

The speaker is going to navigate under billowing sails, implying vague hopes and desires expressed grammatically by the subjunctive mood:

Is dá mbeadh agam báidín	And if I had a boat
...	...
thógfainn suas	I'd put up
na seolta boga bána	the soft white
bogóideacha; threabhainn	billowing sails: I'd plough
trí fharraigí arda	through high seas
is thiocfainn chughat	and I would come
mar a luíonn tú.... (RD 70)	where you lie.... (RD 71)

The poem ends with a compressed repetition of the island image motif:

uaigneach, iathghlas,	Solitary, emerald
oileánach. (RD 70)	insular. (RD 71)

"Oileánach / insular/islandlike" completes the frame initiated by the opening line of the verse: "Oileán is ea do chorp / Your body an island." Simultaneously, it brings to the surface the associations with aisling.

The image of the island reappears in "Immram / The Voyage," not as a corporeai metaphor, but as a magnetic locus for imagination, reminiscent of numerous mythic voyages to the Other World, in which the heroes were condemned to the sea and wind. Caitlin Matthews writes that typologically in immram or voyage quest

a hero is called to penetrate to the furthest west in order to find wisdom, healing or paradise. For the Celtic peoples, the lands westward over the Atlantic have ever been the regions of the Blessed Isles, the happy otherworld from which faery visitants, empowering objects and supra-human wisdom derive.¹¹⁴

Ní Dhomhnaill's phantom islands emerge and disappear like ancient voices calling a hero to embark on the journey for a few hours while centuries treacherously pass away. This is the call of the Enchanted Island, "An Bhreasaí / Hy-Breasil," the Paradise of the Pagan Irish. This mystic place is full of wonders. It consistently reappeared on old maps and was considered to be a reality, some seafarers thought they had discovered it, "and called the land they found 'Brazil'."¹¹⁵ The legend says that a patient watcher looking to the West from the extreme westpoint of Ireland can catch a sight of it during sunset. Its appearance in Ní Dhomhnaill's poem is sonic. The mode of representation shifts from an expressive visuality of "Oileán / Island" and other poems of the "Immram / The Voyage" cycle to audile perception. A mysterious island is metonymically represented as voice by means of superlative similes and epithets:

Fuaimníonn do ghuth
mar thoirneach
thar an mbóchna.

Your voice sounds
like thunder
o'er the foam.

Is mórthaibhseach
do ghlór
agus is naofa....¹¹⁶

Magnificent
and worshipful
is its boom.... (AC 77)

After the speaker's ephemeral perception of the call, Ní Dhomhnaill inserts the direct speech which duplicates it:

Cloisim tú
ag glaoch orm
san oíche

I hear you call
out to me
in the night

ag rá liom teacht
go dtí do oileán
draíochta.

...

'Tair chugam, tair
chugam, éinne
atá traochta.' (AC 76)

asking me to come
to the Isle
of Enchantment.

...

'Come to me,
come to me, all
who are tired.' (AC 77)

Ní Dhomhnaill's two voyages delineate the trajectories along which she moves while charting the map of her personal landscape. In the process of recovery of poetic and female territory, Ní Dhomhnaill exploits landscape images of a very wide spectrum. She associates landscape and identity, the association which characterizes the post-colonial literary and symbolic appropriation of place.

While addressing the issue of feminist and post-colonial relationship with landscape, place, and body, Catherine Nash writes:

In much writing in Ireland the landscape is tied down with its cultural threads, burdened and immovable with the weight of its historical and cultural load. It is laden with a history and mythology of invasion, dispossession, plantation, famine, eviction, land wars, emigration, and rural depopulation.¹¹⁷

To such fixity is opposed Ní Dhomhnaill's personal landscape of the body which is open, changeable, and blends the human and natural. Such is her body landscape in "Leaba Shíoda / Labysheedy (The Silken Bed)":

is tréad gabhar ag gabháil thar chnocáin
do chuid gruaige
cnocáin ar a bhfuil failte arda
is dhá ghleann atá domhain. (RD 154)

your hair is a herd of goats
moving over rolling hills,
hills that have high cliffs
and two ravines. (RD 155)

Human bodies reduplicate erotically-charged nature; this reduplication takes place on the level of a small textual block and structurally provides a frame for the poem. The first stanza opens:

Do chóireoinn leaba duit
i Leaba Shíoda
sa bhféar ard
faoi iomrascáil na gcrann.... (RD 154)

I'd make a bed for you
in Labysheedy
in the tall grass
under the wrestling trees....
(RD 155)

And the last one is completed with the repetition of "ag iomrascáil / wrestling," transferred from the natural world and applied in the description of a twig-like entanglement of lovers' bodies:

is ba mhór an pléisiúr dúinn
bheith géaga ar ghéaga
ag iomrascáil
am lonnaithe na leamhan. (RD 156)

and what a pleasure it would be
to have our limbs entwine
wrestling
while the moths are coming
down. (RD 157)

The last line of the poem, "am lonnaithe ma leamhan / while the moths are coming down," is identical with the final line of the first stanza. Formally, the poem is constructed exactly as "Oileán / Island." The perspectives of both poems are also very much alike in a strict delineation of the exterior leaving the interior aside. The speakers of both are equally descriptive, and both imply gender cross-over. Though "Leaba Shíoda / Labysheedy (The Silken Bed)" is written seemingly from a male perspective (a kind of literary transvestism) that is indicated in the second last stanza --

is do phriocfainn péire acu
mar shiogairlíní
is do mhaiseoinn do chluasa
mar bhrídeog. (RD 154)

I would pick a pair of flowers
as pendant earrings
to adorn you
like a bride in shining clothes.
(RD 155)

-- the gender of the persona in the poem is still ambiguous because I am inclined to read it intertextually as written from a female perspective. For me there is room left for the question, "Who is speaking to whom?" Such instances may be regarded, to some extent, as a form of metaphoric cross-dressing and re-dressing that ultimately leaves the definiteness of such constructs as sex and gender and a fixed character of subject/object relations in suspense. Although Bríona Nic Dhiarmada considers that "Leaba Shíoda" deals with erotic love between women and it is one of Ní Dhomhnaill's "most beautiful and accomplished love poems [that] has been described as a classic among lesbian poems worldwide."¹¹⁸

Quite different in its tone is "Blodewedd / Blodewedd." The detached tone of "you" of the corporeal landscape in previous poems shifts, making the "I," a blossoming of sexuality, the centre. The erotic landscape of the poem finds its metaphoric condensation in the limited area of the meadow, opposed to that of an open vista in "Oileán / Island." The metaphor of the meadow has an additional connotation, because Blodewedd (Blodeuwedd), flowerlike, the Flower Maiden, Flower-face, a most beautiful woman of Celtic folklore was made by magicians out of various flowers¹¹⁹: "They took the

blossom of the oak, and the blossom of the broom, and the blossom of the meadow-sweet"¹²⁰ and wild flowers which bloom in different seasons, in different habitats.¹²¹ This reduplication on different levels, literary, imagistic, and linguistic, is enveloped in the semantic field of the sensuous herbage, the paradise of fragrance:

Is móinéar féir mé ag cathráil
faoin ngréin
aibíonn faoi thadhall do láimhe
is osclaíonn

I sprawl like a grassy meadow
fragrant in the sun;
at the brush of your palm, all my herbs
and spices spill open

mo luibheanna uile, meallta
ag an dteas
an sú talún is an falcaire fiain
craorag is obann, cúthail
i measc na ngas. (PhD 116)

frond by frond, lured to unfold
and exhale in the heat;
wild strawberries rife, and pimpernels
flagrant and scarlet, blushing
down their stems. (PhD 117)

This sensuous delight employs different perceptual ranges, sight, touch and smell, to create distinct sensation. The speaker's body emanates odoraments of wide spectrum, mesmerizing in their sweetness and intoxicating in their knife-like sharpness. "Olfactory osmosis" (Kristeva), one of Ní Dhomhnaill's semantic focal points, is also recurrent in other poems. In "Venio Ex Oriente / Venio Ex Oriente" exotic oriental amatory aromas are opposed to the smell as if exhaled by the land itself:

Ach tú mus eile ar mo cholainnse,
boladh na meala ó Imleacht Shlat
go mbíonn blas mísmín is móna uirthi
is gur dorcha a dath. (RD 26)

But my body breathes another musk
that smells of wild mint and turf;
scent of honey from an ancient hill
that has darkness in its tint. (RD 27)

"Dark" and passionate is an olfactory sensation of the body of the speaker's lover:

ach boladh do cholainne,
meascán fola is cré. (RD 24)

but your body your aroma,
a blend of blood and earth. (RD 25)

Its image incorporates different substances, vital in their organic essence:

is é ar chumhracht airgid luachra
nó meadhg na habhann
go ndeirtear faoi
go bhfuil suathadh fear is ban ann.
(PhD 92)

smelling as it does of meadowsweet
or 'watermead'
that has the power, or so it's said,
to drive men and women mad.
(PhD 93)

There is an exceedingly swift reversibility of sensations and images.

The heliotropic lover in "Blodewedd / Blodewedd" metaphorically vaporises the speaker. He, the source of her desire, alchemically generates her feelings. The dichotomy of sun and land provides tension, directed both upwards and downwards as a centrifugal motion of intoxicating vapours of passion, ascending, descending, and circulating. The mythic subtext provides another implicit parallel to solar and floral images as Blodewedd, the earth goddess of love and sexuality, was married to Llew/Lugh, Welsh sun god.¹²²

Ní Dhomhnaill, drafting the trajectory of solar power which conceives its opposite, frozen inertness, also uses a seasonal parallel juxtaposing sun/summer/life to cold/winter/death, vital vibrancy and devitalized feelings, opening and closing, blossoming and wilting:

Táim ag feitheamh feadh an gheimhridh
le do ghlaio.
D'fheos is fuaireas bás

All winter I waited silently
for your appeal.
I withered within, dead to all,

thar n-ais sa chré.
Cailleadh mo mhian colla í
ach faoi do bhos
bíogaim, faoi mar a bheadh as marbhshuan,
is tagaim as. (PhD 116)

curled away, and deaf as clay,
all my life forces ebbing slowly
till now I come to, at your touch,
revived as from a deathly swoon.
(PhD 117)

Silence and deafness of hibernating sensations in "Blodewedd / Blodewedd" are revitalized and burst into full bloom, the blossoming image, the semantic core of the poem, evokes associations with ancient sexual fertility rites in a sacred site. It is the symbol of sensual rebirth, infinite and indefinite, of the erotic opening of a bud, and is a structural entrance and exit of her amorous discourse. The speaker's lover, like the ancient magicians Math and Gwydion, creates her and brings her to life. Twin mirroring phrases appear both at the beginning and at the end of the poem, being both an ordered structure and spontaneous resumption expressed in a slight lexical modification:

Oiread is barra do mhéire a bhualadh orm
is blátha í m.... (PhD 116)

At the least touch of your
fingertips
I break into blossom....
(PhD 117)

and

fiú barra í do mhéar a leagadh orm
is blátha í m. (PhD 118)

... that at the least
touch of your fingertips
I break into blossom. (PhD 119)

Yet, there is a darker side to the legend of creation. Blodewedd facilitates the murder of her husband by her lover and in punishment is transformed by the magician who made her into "an owl, the night bird with a 'flower face'."¹²³

There exists another account of her origin according to which she comes from Mona, one of the Islands of the Dead where the inhabitants of the Otherworld dwelt.¹²⁴ Miranda Green considers that Blodewedd's belonging to the Otherworld/Underworld manifests itself in "her transformation to a night-predator."¹²⁵ This mixture of various implicit associations contributes to the multivalence of the text. Jean Markale suggests an intriguing interpretation of the myth and regards Blodewedd's murder of her husband as a rebellion against her creator, the father, and patriarchal law. He changes Blodewedd into an owl and thus transfers her into the nocturnal, shadowy world, "the father expels the rebellious daughter into the shadows of the subconscious."¹²⁶ And it is from this realm of the repressed that she is going to haunt men in their dreams.

Ní Dhomhnaill's "natural" metaphors are the medium of synthesis between two domains, feminine and masculine. The synthesized harmony collapses after her poetic persona becomes entrapped in thoughts of finiteness. The title of the poem "Titim i nGrá / I Fall in Love" becomes a semantic and stylistic structural terminator. The repetition of "titim i ngrá / I fall in love" is an intaglio of confinement; both the first and the second stanzas are bounded by "titim i ngrá." The repetition creates an incantatory effect and exposes the tensions between movement and fixity. It becomes a formative element of the following parallel constructions which provide an oxymoronic linkage between

symmetrically positioned textual blocks; the first is stable and fixed, "titim i ngrá / I fall in love"; the second, variable on the individual semantic level, but covered by a common semantic field that can be described as things feared. The dynamics of "titim i ngrá / I fall in love," which presupposes the development of amatory discourse, is paralysed by the apparitions from her former dreams:

titim i ngrá fiú leis an gcré fhuar is an bogach;	I fall in love with bog and cold clay;
Titim i ngrá le gach a bhfuil ag dul as;	I fall in love with all that's going off;
Titim i ngrá, beagáinín, leis an mbás. (AC 22)	it's as if I fall in love a little with death itself." (AC 23)

The extended metaphor of autumn decay employs images of vegetation.

Decomposed and dead, it emanates the smell of a desolated graveyard of desires.

The once cultivated garden, now dilapidated, unharvested, and murdered by unexpected frost, is doomed:

leis na prátaí ag dubhadh is ag lobhadh istigh sa chlais,	with blackened spuds
leis na <u>Brussels sprouts</u> ag meirgiú ar na gais ruaite ag an mbleaist seaca, searbh is tais.	rotting in their beds, with Brussels sprouts nipped in the bud
Na rútaí airtisióc á gcreimeadh ag an luch,	by a blast of frost, rat-eaten artichokes, and,
na ruacain bodhar is doimhin sa ghaineamh fliuch,	like so many unpicked locks,
na gráinní síl faoi iamh sa talamh, slán. (AC 22)	the tares and cockles buried in shifting sand. (AC 23)

The imagery of autumnal lamentation progresses towards the next cyclic stage,

winter. The poem is compositionally similar in its seasonal change to "Blodewedd / Blodewedd." But if in the latter a winter of feelings is followed by regeneration, in "Titim i nGrá / I Fall in Love," the awakening under the icy and impenetrably smooth covers made of Otherwordly birds' feathers, has to overcome the speaker's melancholy.

Ní Dhomhnaill's solar world of love, sexuality, and sensations is embodied in an exuberant natural scenery both externally and internally. But gradually it becomes integrated into her discourse in the form of fleeting metaphoric insertions. The homogeneity of a corporeal/insular metaphor in "Oileán / Island" gives way to the text which is fragmented by the intrusion of alien snapshots in "Feis / Carnival":

Ghaibheas thar do thigh
is bhí do bhean istigh
sa chistin. (AC 16)

I went past your house
and glimpsed your wife
in the kitchen. (AC 17)

The human architectonics of the text becomes more complicated with the introduction of parallel lines of marital bonds, exterior to the lovers' relationship. But if the lover's wife is a complete outsider, dwelling in a routine world of domesticity, the speaker's shadowy husband is the lover's ambiguous double who is always there: "nach n-aithní m / thar m'fhear céile / I cannot tell / you and my husband apart" (AC 14-15). Frank straightforwardness of the address to the lover in "Leaba Shíoda / Labysheedy (The Silken Bed)" is broken by an unclearly

defined quadrangular/triangular relationship. Though the myth of passion has been violated, the ritual still remains the same:

Cóirím an leaba
i do choinne, a dhuine

...
Tá nóiníní leata
ar an bpilliúr is ar adharta.
Tá sméara dubha
fuaite ar an mbraillín. (AC 14)

I straighten the bed
for you, sweetheart

...
There are daisies strewn
on the pillow and bolster:
the sheets are embroidered
with blackberry-clusters. (AC 15)

Making the "leaba / bed" in "Feis / Carnival" echoes "Leaba Shíoda / Labysheedy (The Silken Bed)":

Do chóireoinn leaba duit
i Leaba Shíoda
sa bhféar ard.... (RD 154)

I'd make a bed for you
in Labysheedy
in the tall grass.... (RD 155)

But if in the latter there is an anticipatory excitement, because the act is projected into the future which has no limits, in the former, it is terminated. This particular stanza introduces a grammatical shift from the present tense of the preceding four parts of the poem to the past consistently used in the following, from eight to eleven.

There is another cross-over of the two amatory rites:

is do phriocfainn péire acu
mar shiogairlíní
is do mhaiseoinn do chluasa
mar bhrídeog. (RD 154)

I would pick a pair of flowers
as pendant earrings
to adorn you
like a bride in shining clothes.
(RD 155)

and:

Leagaim síos trí bhrat id fhianaise:	I lay down three robes before
brat deora,	you:
brat allais,	a mantle of tears,
brat fola. (<u>AC</u> 14)	a coat of sweat,
	a gown of blood. (<u>AC</u> 15)

The triple repetition of a single lexical unit, "brat," in combination with bodily fluids creates a dramatic tension. The metaphor of man-made gowns, brought together with vital substances of the human body, intensifies it. Metaphors of sewing, embroidering, weaving are considered to be authentically feminine ones, they express female creativity, and in this particular case, the creativity in a love relationship. Both the clothes and the "embroidery" in a previously quoted stanza, components of love rituals, may acquire another dimension. Interpreted literally, they imply craftsmanship which makes the floral design an imitation of an organic life, a reflection of the reflected. The mediation in terms of production may be read as another interference into the immediacy of the amorous relationship like the earlier inclusion of a peripheral motion which brings paired husband, sensually undifferentiated, and wife, assigned to the kitchen, into the poem's orbit.

The denouement of the piece is opposite to an anticipated sensual union of the lovers in "Leaba Shíoda / Labysheedy (The Silken Bed)." The parting is painful and traumatic. The immensity of the inflicted wound is expressed by metaphoric hyperboles which encompass body/land and water,

solidity and fluidity. Water penetrating the concave is a sonic depth finder whose signal tries to reach a bottomless nowhere, but dies out, deeply hidden, and invisible like pain:

Nuair a dh'fágas tú
ar an gcé anocht
d'oscail trinse ábhalmhór
istigh im ucht
chomh doimhin sin
ná lí onfar
fiú dá ndáilfí
as aon tsoitheach
Sruth na Maoile, Muir Éireann
agus Muir nIocht. (AC 18)

When I left you
at the quay tonight
an enormous trench opened up
in my core
so profound
it would not be filled
even if you were to pour
from one utensil
the streams of the Mull Kintyre
and the Irish Sea and the English
Channel. (AC 19)

In Ní Dhomhnaill's poetry, there is a corporeal landscape, a landscape of the senses, a dissemination of "organic" metaphors into poetic texture, and a departure from this particular metaphoric plane into a sphere completely alienated from the natural world.

Alongside fixations of the sensual and spiritual impulses projected onto the landscape, Ní Dhomhnaill investigates scratchings and engravings inside herself, on her sexual memories when erotics becomes completely internalized. Her "Póg / Kiss" reveals two levels of experience totally different in the sensual recollections they revive. The first is presented almost technically, mirroring the astonishment, latent counteraction, and resistance to an energetic and unexpected intervention:

Do phóg fear eile mé
i lár mo bheola,
do chuir sé a theanga
isteach i mo bhéal. (RD 38)

Straight on my mouth
another man's kiss.
He put his tongue
between my lips. (RD 39)

This impersonal "another" man, existing in a "simulated" reality, is a vague shadow of one more man, who is real. There is even no rivalry between an unsuccessful seducer and his antagonist. The former is viewed by a detached observer who does not participate in the event but only registers it, remaining absolutely frigid -- "Ní or bhraitheas faic / I felt nothing". For the persona, the situation is perplexing and boring, and its triviality is emphasized by the fact that he is married, "is tá do bhean thall sa doras / ag fanacht / and your wife is yonder, at the door / waiting" (RD 38). Her state is defined as numbness; his, as "tán tú ólta / you are drunk" (RD 38). They are interrelated semantically, being the nuclei of feminine/masculine substrata, and by their assonantal rhyme, "faic" -- "fanacht." Actually, this unexciting, petty circumstance is a pretext, a momentum for recollecting "do phógsa / your kiss" by means of a time shift to plusquamperfectum, which is real, basic, and opposed to a sham imitation of another man's kiss, forming a double angle of her experience.

In the second stanza she is no longer an outsider. She has become the canvas for the projection of the graffiti of her past sensations which are still alive and give birth to frank physiological reminiscences. She enters her past physically through a metaphoric transubstantiation:

Ach nuair a chuimhní m
ar do phógsa
critheann mo chromáin
is imíonn
a bhfuil eatarthu
ina lucht. (RD 38)

But when I recall
your kiss
I shake, and all
that lies
between my hips
liquifies
to milk. (RD 39)

Ní Dhomhnaill's vivid physical perception contrasts with Michael Longley's "Light Behind the Rain. VIII," which introduces mental associations by its first line: "My mouth reads into you." "Reads" fits his male scheme, that of a scientist from "Galapagos" who tries to penetrate the realm of feeling with his mind. He understands that it is complicated and undecipherable. The complexity is modelled by the introduction of two planes:

Light behind the rain,
Boulders beneath the soil
Between breath and bone
Water gone underground.¹²⁷

The planes are juxtaposed but do not contradict each other. The points of their contact are various and flexible: "behind," "beneath," "between," "under." The first three are connected by alliteration vertically; at the same time they are the components of horizontal alliteration: "Boulders beneath," "Between breath and bone." Alliterated, multigraphed [b], used both semantically and emphatically, creates a distinct audio effect, forms a vivid sound pattern of the poem.

Perpendicular visual surfaces and phonological texture formed by alliteration determine dramatic tensions; a tight, condensed subtext is read through the kiss.

The dispersion and departure from the images enhanced by a particular sensual experience is observed in Thomas Kinsella's "A Hand of Solo." It has the same starting point as the two previous verses:

Lips and tongue
wrestle the delicious
Life out of you.¹²⁸

The next stanza, continuing the theme of the first, consists of elliptical sentences reproducing momentary, paracentric sensations. Then, the poem is transformed from the interior into the exterior, the surrounding coloured by the overflow of feelings. "Glow" and "flickering" reflect the miraculous, enigmatic atmosphere where

shadows softly
come and go up on the shelf.¹²⁹

The colour harmony is contrasting and intense, its implication created by quite deliberately alluding to light by taking its counterpart, shadow. The opposition "firelight"/"shadows" is followed by "red heart"/"black spade," which evolves into "kitchen dark." The verse has a clearly cut pictorial dimension, the iconic moment being expressed by colour tonality. The passionately forceful pair, "red"/"black," can be compared to Ní Dhomhnaill's correlation of white and red in her love vision. "Dark" encloses the visual print of the material world and in its turn becomes the second component of the juxtaposition, "firelight"/"dark." The exterior world then makes room for "Woman throat cry" of the last stanza

where the manifestation of a deeply hidden, subconscious sexual emotion of a woman interacts with the intellectual, conscious self of a man whose journey from the sensual experience as the point of departure ends at its starting point. The circular structure of the verse -- rondo or rondel -- echoes this movement.

John Montague's poem "Closed Circuit" parallels Kinsella's cycloid motion. But if in Kinsella's poem the sensations are registered by a male participating in an amorous act, in Montague's there is a vantage point of the speaker who mentally visualizes the couple making love, "her pale, soft body / under another's."¹³⁰ Whereas Ní Dhomhnaill's "Póg / Kiss," also built on a triangle involving "another man," is centred on her own sensations roused by two men, Montague's speaker is an estranged, jealous lover registering the pictures of an eye, abrupt like snapshots appearing on a painfully illuminated screen which flashes convulsively in the darkness accompanied by a distinct sound track. The constructed reality he is living through includes physical and moral tortures, "ache" and "anger," paired by alliteration. The beginning of the poem is concentrated on the speaker's own feelings:

An ache, anger
thunder of a hurtling
waterfall in the ears.¹³¹

The poem moves into the plane where the internal and external environments are blended. The play of his imagination includes both visual and auditory

perceptions, obsessive in their vividness. They are introduced by common markers, "he sees" "and hears:"

her petal mouth
raised to absorb
his probing kiss
and hears her small voice
cry animal cries.¹³²

Montague uses floral imagery to describe his "jealousy's film" which introduces a nostalgic note for the past when "the clothes peel away / (bark from an unknown tree)" ("Do not Disturb"¹³³) to open the "snowfield" of "your flesh" ("Snowfield"¹³⁴). It is love and pain which are fused in "her petal mouth" and in the metaphoric simile of their love-making:

... they fall apart
...
in a wet calm
like flowers after rain.¹³⁵

The closed circuit of love has a concentric composition. The initial lines suggest that painful feelings are experienced during the speaker's sexual act with his lover. The imaginary scene, generated by its actual prototype, becomes a nuclear element pushing reality into the periphery and irrevocably distorting it. This is what happens in "Póg / Kiss" when a physical contact evokes the imaginary which is more real than the real itself.

Descriptions of love-making in both "Closed Circuit" and "A Hand of Solo" include aural images, "Woman throat cry" and "animal cries" which, from

a male perspective, represent the essence of feminine sexuality at a moment of extreme pleasure. This signifies the orgasmic orientation of a love act in both male poets. Interestingly enough, Ní Dhomhnaill's acute attention to the senses excludes an audiographic aspect. Probably because she focuses not on the climatic moment, but on the continuing intensity which substitutes orgasm and because her speaker's sexuality reveals itself not in "animal cries," but in something that is much deeper, a secret secretion of oozing passion, slow and non-spasmodic unlike the work of vocal cords. Thus images of fluidity are recurrent in Ní Dhomhnaill's poetry:

critheann mo chromáin
is imíonn
a bhfuil eatarthu
ina lucht. (RD 38)

I shake, and all
that lies
between my hips
liquifies
to milk. (RD 39)

They are explicitly feminine symbols, including breast milk, blood, water, and other fluids the source of which is the female body, "whose morphology, perceived as myriad and diverse, configures an excessive uncountability, that parallels the theoretical ungraspability of the liquid and provides a pretext for the ordinary fragmentation of polymorphous erotogeneity seen as characterizing feminine sexuality."¹³⁶ The liquid that washes out her sensuality in "Póg / Kiss" is akin to the experience described in "Dúil / Dúil":

An fear
lena mhealbhóg

"This man
with his hamper

ag cur ocraí orm;
na torthaí úra
féim' shuile
ag tarrac súlach
óm' cheathrúna
is an smuasach
as croí mo chnámha;
ag lagú
mo ghlúine

go dtitim. (RD 30)

makes me hungry,
his fresh fruits
before my eyes
drawing juice
from my thighs
and marrow
from my very joints
weakening my knees
to falling-point." (RD 31)

The erotic tonality of the poem is also established at the very beginning both by its title, "Dúil / Desire," and by the reference to the hamper which is a magic object, an essential attribute in preparation for the nuptial feast in Celtic tradition.¹³⁷

As in "Mac Airt / Mac Airt," the final line of the poem is the act of naming: "Mór ar lár / Mór is down." The name pulls a string of associations when the Mór of the poem, placed in extratextual context with Ní Dhomhnaill's constant warping between the present and Irish mythology and legends, may acquire a number of ancient doubles: first of all, it is Mór, the Mór-Ríon (the Great Queen), the unruly Mór who is uncontrollably hatching in "Mór Goraí / Mór Hatching"; then there comes Mór of Munster whom Proinsias Mac Cana indirectly equates with the sovereignty deity comparing her to Medb of Connacht.¹³⁸ This Mór is the queen of the province of females. Ní Dhomhnaill thus slides down the temporal axis to the primeval world and the place of origin, inhabited by the Erainn whose name is traditionally associated

with Ireland, Erin.¹³⁹ All this provides an extended network of multiple connotations, implications and possible interpretations. Thus, the present and pre-historic past close up, and the sexuality of a modern speaker and her archetypal counterpart are matched.

Ní Dhomhnaill's outspoken sexuality and her allusions to the Irish goddesses of sovereignty, associated with fertility, run counter to the iconic use of woman by cultural nationalists as "signifier of moral purity and sexual innocence."¹⁴⁰ Catherine Nash suggests that such signifying use of women -- alongside the continuous use of the notion of Ireland as female, "against which male poets assert both personal and national identity" -- endorses "their erosion from Irish history, and their contemporary silencing"¹⁴¹ and facilitates the control over women's body by the state and the Catholic church.

The multi-faceted nature of Ní Dhomhnaill's goddesses is also accompanied by their potential polymorphism. This polymorphic quality is not limited to themes and characters, but is also expressed in the fluidity of her poetic landscape. Shape-shifting reveals itself on different levels of her text; it is shifting in the shapes of images, in voices, in structures, and in concepts. The greatest shape-shifter among Ní Dhomhnaill's deities is the Morrigan who can transform herself both along the bipolar temporal axis (young beautiful maiden -- hideous old hag) and along the species line (an eel, a grey wolf, a hornless red

heifer, a crow, a raven). But the war goddess undergoes further transformations in later folk tradition reappearing in changed form. Bríona Nic Dhiarmada writes: "The Goddess went underground, into the Sí, from which she emerged in various guises and manifestations such as the 'Spéirbhean' or woman from the 'lios,' the 'bean sí,' or the withered old hag."¹⁴²

The metamorphosis continues when Ní Dhomhnaill aligns the Morrigan, dangerous castrating female, with witches. This liaison is established through Cú Chulainn's fear of her vagina dentata, which belongs to one of the core areas of practical witchcraft, ligature. This deprives "man of his virile member," according to the definition in a notorious Malleus Maleficarum (1486).¹⁴³ Thus, the pagan goddesses develop into a diminished, human shape of medieval witches "progressively equated ... with heresy."¹⁴⁴ Celtic folklore and overtones of the witch hunt are blended in "Mise an Fia / I Am a Deer." The title of the poem echoes a famous magical poem of Amergin, the Milesian druid and the first poet of Ireland. His incantation of the pantheistic orders of creation -- "I am a wind on the sea, / I am a wave of the ocean, / I am the roar of the sea..."¹⁴⁵ -- is even more impressive in Graves' version, "The Alphabet Calendar of Amergin":

I am a stag: of seven tines
I am a flood: across a plain
I am a wind: on deep a lake
I am a tear: the sun lets fall

I am a hawk: above the cliff
 I am a thorn: beneath the nail
 I am a wonder: among flowers,
 I am a wizard: who but I
Sets the cool head aflame with smoke?¹⁴⁶

Ní Dhomhnaill's first stanza further develops "magical" expectations by immediately suggesting the theme of shape-shifting:

"Mise an fía is féach cé leanfaidh mé,"	"I am a deer and who will follow me!"
a deireann an giorria,	that's what the hare said
leath di ina hór is leath ina hairgead	half of her gold, half of her silver
maidin Lae Bealtaine. (RD 18)	on May Day morning. (RD 19)

This is fíth-fath, which translates as "deer's aspect" (that explains the title of the poem), though by means of this particular charm it is possible to render someone into different shapes, for women usually into a cat or hare.¹⁴⁷ The treatment of hare has undergone certain changes; in pre-Christian times, it was believed that the hare brings the sun back out of the ground by his leaping in the time of the spring equinox¹⁴⁸ and was revered as a holy creature, associated with fertility and the returning spring.¹⁴⁹ The hare was associated with the goddess Oestre, the mother of the World Egg, symbolizing fertility, gestation, and birth: "Rabbits are Her sacred animals, as are hares, cats, cows, birds, fish, frogs ... [,] all manner of stellar, lunar, or earthly beasts."¹⁵⁰ Later, those animals, which were not adopted by Christian legends -- among them the hare which, according to Charles Squire, is "now in bad odour among the superstitious" -- were

proclaimed "witches' animals."¹⁵¹ Not accidentally most of them were emblem animals of feminine deities. Fabulous fertility and procreation of the hare, the animal symbolic of the Moon, caused its "anathema" by Christianity, which regarded it as an "impure animal."¹⁵² In the Middle Ages, the upholders of witch hunts established a fixed relationship of lepanthropy with witches. The transformation into a hare by means of magic ointment and a number of other charms is found in Isobel Gowdie's classical confession during the trials of Scottish witches in 1662:

I shall go into hare,
With sorrow and sigh and mickle [much] care;
And I shall go in the Devil's name
Ay while I come home again.¹⁵³

This is a replica of a Scottish traditional song of pursuit through the otherworlds in which an ancient deity ("Our Lady"), as Caitlin Matthews points out, has made room for that of medieval convention ("Devil").¹⁵⁴ The original song reads as follows:

Then I shall go as an autumn hare,
With sorrow and sighing and mickle care,
And I shall go in Our Lady's name,
Aye, till I come home again.¹⁵⁵

Thus Ní Dhomhnaill's imagery establishes the framework of witch hunt with all its implications.

Another signal of the above mentioned theme is her reference to

Bealtaine, May Day, which also evokes multiple associations. Primarily, it was one of great Celtic seasonal festivals, signifying the old pastoral division of the year, which celebrated the beginning of summer and welcomed the sun's heat to promote the growth of livestock and crops and during which bonfires "were kindled in sympathetic magic, to encourage the sun's warmth to penetrate the earth."¹⁵⁶ On Bealtaine, especially on its eve, anything uncanny was happening, fairies had special powers, and it was conducive to metamorphoses of both spirits and human beings, in particular, the persons "who had the power of turning themselves into hares [and who] were believed to be abroad and very active, together with the whole demon world...."¹⁵⁷ This was the day of systematic efforts to protect human beings and animals against elves and witches. Rhys observes that the

break of this day is also the signal for setting the ling or the gorse on fire, which is done in order to burn out the witches wont to take the form of the hare; and guns, I am told, were freely used to shoot any game met with on that morning. With the proper charge some of the witches were now and then hit and wounded, thereupon they resumed the human form and remained cripples for the rest of their lives. Fire, however, appears to have been the chief agency relied on to clear away the witches and other malignant beings....¹⁵⁸

Thus the scene is laid for the progression of "Mise An Fia / I Am a Deer" which suggests an element of temptation and seduction by a female gold and silver hare. The blend of alchemical opposites, Sol and Luna -- gold implies knowledge and earth's most intimate and sacred secret¹⁵⁹ and is allied to the

silver/moon of constant changeability, unrestricted sensuousness and sexual potential -- fuels the hunter's desire. This is the invitation to an exciting chase of the desired object, where the hare turns out to be both subject and object, a game of prey and predator. This chase traditionally has erotic connotations, especially on the threshold of Bealtaine when lovers usually spend the night together.¹⁶⁰ The hunt structure underlines the design of many poems. As Frye suggests, "the hunt is normally an image of the masculine erotic, a movement of pursuit and linear thrust, in which there are sexual overtones to the object being hunted."¹⁶¹ The eroticized metaphor of the hunt is explicitly demonstrative in Montague's "The Hunt" (after Andre Frenaud):

Chased beast, exultant huntress,
the same flood of hair.
I gripped you, you seized me.
In the battle, our limbs tangle forever.¹⁶²

The plot scheme, appropriated by Ní Dhomhnaill, is rather wide-spread in the repertoire of transformation tales. For example, in one of the stories, a man slips his greyhound after a hare and when she is overtaken, she turns into a beautiful young woman, "having first pushed into the arms of her pursuer." Then she takes him into a sídh where they make love.¹⁶³ But Ní Dhomhnaill's stalker has a completely different experience having been caught into a number of successive metamorphoses -- the hare is turned into an old crone, who bewitches the stalker's animals, and then comes back in a new shape:

Tá iongna í fada uirthi déanta de stíl,	Now her finger-nails are
tá seacht bpunt cruaidhe i mbarra gach iongan acu.	steel
Tugann sí faoi tú a scrabhadh ó bhathas go sál	seven pounds of metal
is leagann sí go talamh tú. (RD 18)	weight
	she starts to tear you all
	and knocks you to the
	ground. (RD 19)

Her formidable power consists not only in the preternatural ability to activate her powers of metamorphosis, but also to gain control through spreading her influence unrestrictedly by means of her hair, which in magical operations is the extension of her personality and thus possesses her strength. The man is dead, the animals are turned into stones. But Ní Dhomhnaill provides the stalker with the second birth in the form of a brother:

Tá sé ciardhubh dubh in ionad do chuid	black black hair unlike
finneacht	your blondeness --
ach thairis sin is maith an té d'aithneodh	other than that, he's your
thar a chéile sibh. (RD 20)	double. (RD 21)

The two men go through identical adventures, which are temporally distanced from each other by a canonical year and a day. The dark-haired brother is a possible metamorphosis of the fair-haired stalker, his successful variant who takes further actions and becomes a substitute for the hag's first rival. They are two interchangeable faces of the same man. Only for the second time the knowledge has already transmigrated into the body of the double. So in the first episode, the relationship between the hag and the man is that of a teacher/mistress, who initiated him into chase, and a pupil. In the second, the roles shift and she is the

victim while he is an empowered master of the situation and reveals aggression or destructive drive, latent in his brother. He injures the hare, and everything goes on according to a recurrent scenario of sympathetic magic; when any injury is inflicted upon the animal, a parallel harm befalls the witch who resumes her human body:

<p>Geobhaidh sé an chailleach istigh sa bhothán, is fuil ina slaodaibh sí os léi, aithneoidh sé gurb í an giorria í is nach aon iontaoibh í. (<u>RD</u> 20)</p>	<p>He finds the hag in her hovel blood in floods from her - he knows she was the hare he knows she's devious. (<u>RD</u> 21)</p>
--	---

Their encounter reduplicates iron claws, incantations, and magic manipulations with hair, destroyed by fire. Only this time, the magic ritual very promptly makes room to the unleashed brutality of the hag's death, which is the result of her deviousness, thus defiance threatening and confusing expectations and the order of things:

<p>... Béarfaidh an chú ar a leathcheathrú. Bainfidh an seabhac an tsúil aisti. Buailfidh an t-each í le gach aon speach is bainfidh sé an mheabhair aisti. (<u>RD</u> 20)</p>	<p>... the hound grabs her haunch, hawk rips out her eyes. The horse with her hooves kicks her unconscious. (<u>RD</u> 21)</p>
--	---

The violence of the animals' triumvirate, expressed very matter-of-factly by a swift enumeration in the form of subject-predicate-object constructions, culminates in the act of the human, who progresses from the impersonal and anonymous "you"

of the brother-double to the hero. His weapon is described, according to heroic convention, in laborious detail, accumulated through repetition. If the animals are the instrument of torture, the hero is the one who strikes the final blow with his majestic blade:

<p>Ansan teascfaidh an gaiscíoch an ceann den tseanachailleach lena lann leadartha líofa go bhfuil faobhar, fadhairt, is fulag inti is slánóidh sé tú le buille dá shlaitín draíochta. (RD 22)</p>	<p>Then the hero chops her head off with his smiting, polished blade with his sharp, tempered punishing blade and saves you with a tap of the magic wand. (RD 23)</p>
---	---

This looks like a traditional binary folk tale where the triumphant good punishes the evil by means of veni-vidi-vici the hag. This is the triumph of reason over natural and organic powers, the act of conquest. But in this uncanny literalness of the plot the apparent events acquire multiple figurativeness. As always in Ní Dhomhnaill's poems, there appears a long string of interpretive ands and ors. First, decapitation turns into a head hunting expedition. The hero's blow is directed exactly at what the Celts considered the seat of wisdom and soul, the head. Moreover, to take the heads of the enemies, "was to appropriate their cunning and wisdom for the use of one's own tribe, and to deny them a place among their own kind."¹⁶⁴ Thus a male heroic tribe is expropriating female knowledge and what Daly calls female "awesome Elemental powers" which she

historically links with "Elemental spirits, and tutelary deities, especially Goddesses."¹⁶⁵ And/or: Male heroic endeavours in replacement of a female-oriented order with the male-oriented structure, designed to tame the untamed and to establish its control (in this case by the most reliable means of annihilating the inconvenience), in the process of which patriarchal society has honoured sibyls, fairies, and witches "with such determined cruelty."¹⁶⁶ And/or: Psychic decapitation from empowering memories which facilitates the process of suppression, conquest, and colonization by the imperial male. And/or: Male heroic intrusion into a core of a female creative psyche, into the very depth of it, which Ní Dhomhnaill calls the lios, the place attracting both doubles where they encounter the hag:

Leanann tú an giorria isteach i liosachán; (RD 18) You follow the hare to a
 fairy fort; (RD 19)

Leanfaidh sé an fíá go dtí an liosachán.... (RD 20) He follows the hare to the
 fairy fort..... (RD 21).

Ní Dhomhnaill refers to the lios as a key metaphor while explaining her perception of the essence of poetry: "It's [the lios] within, the subconscious, which generally you can't get into, and poetry is bringing stuff from that other world. Anything that comes from there will be imbued with an extraordinary charge, a luminous quality that will make it jump off the page."¹⁶⁷ And/or: Male classical "phallic hatred," which manifests itself in a heroic murder of the hag. For Ní

Dhomhnaill, she represents the "idea of deeper quality, this negative femininity, this Hag Energy, which is so painful to mankind, [that] hasn't been wiped from our consciousness, as it has in most cultures."¹⁶⁸ Her hag is very similar (and illuminating) to Graves' demonic rider in "Hag-Ridden." As she has mentioned in her interview with Rebecca Wilson, it is the cailleach, a shiftable hag, who is her female muse, antithetic to the prefabricated female creative identities, which are imposed upon women and offered as a miscellaneous set of luring mirror images:

The story goes that there's a corner at every road, and invariably there's a spirit there, and invariably that spirit is female and ugly. I know you can say it's the male fear of the female, but it's not just that. It's neither fashionable nor popular to say that, but I have felt her as well. Being a poet means that you are mediating between the other world, the lios, and this world. ... I tell you, time and time again my best poems have been written out of a response to the unspeakable, because you are not supposed to talk about this. Women are not supposed to have this quality in them, this negative, destroying teeth. What's in the middle of the labyrinth isn't necessarily the maiden in the tower. It's something that destroys you, creates psychic dismemberment literally, sends teeth and hands and legs flying all over the place.¹⁶⁹

And/or: Another male heroic immram, the voyage to the Otherworld, the realm of inexhaustible splendour and delight, the lost continent of femininity, where the stalker slaughters the monster, the female muse, and grabs a trophy. Like Cú Chulainn who gains the cauldron in the land of Scáthach, a supernatural female warrior, and like many other great kings and warriors of ancient lore, he gets possession of no less than a magic wand, the mystic symbol used by ancient Irish poets, gods, fairies, magicians, druids and "by all initiates who know the mystery

of life and death."¹⁷⁰ And/or: A macabre parody on the male heroic tribe literally extinguishing the hereditary, matrilineal line, because in Celtic folklore women can become heirs, and this property runs in certain families where mothers pass it on to their daughters¹⁷¹ and a parable of the choked energies of the severed female tradition. Ní Dhomhnaill sees the beginning of the "end of the line" (Burke) of ancient Irish women poets, the return to which she urges as one of the distinctive signs of contemporary Irish women's writing, "beginning to get back to what we were going on about before we were interrupted by the male side of the psyche that caused Christianity and witch-burning. We are going back to where the sybil was interrupted in mid-sentence by the invasions."¹⁷²

Endnotes

1. Miranda Green. The Gods of the Celts. Gloucester: Allan Sutton, 1986 120.
2. Eavan Boland. A Kind of Scar: The Woman Poet in a National Tradition. Dublin: Attic Press, 1989 12.
3. James Stephens. The Crock of Gold. London: Macmillan; New York: St Martin's Press, 1953 12.
4. Catherine Nash. "Remapping the Body/Land: New Cartographies of Identity, Gender and Landscape in Ireland." Writing Women and Space: Colonial and Postcolonial Geographies. Ed. Alison Blunt and Gillian Rose. New York and London: The Guilford Press, 1994 238.
5. Nuala Ní Dhomhnaill. Selected Poems / Rogha Dánta. Trans. Michael Hartnett. Dublin: Raven Arts Press, 1988 110-111; hereafter cited

parenthetically, thus: (RD).

Except the translations included in the bilingual editions of Ní Dhomhnaill's poetry, I also use interlinear translations by Máirín Nic Dhiarmada.

6. "Dominic Larkin Interviewing Nuala Ní Dhomhnaill." An Nasc 3.1 (1990) 26.
7. Mary Daly. Pure Lust: Elemental Feminist Philosophy. Boston: Beacon Press, 1984 257.
8. "Dominic Larkin Interviewing Nuala Ní Dhomhnaill" 27.
9. Ibid 28.
10. The Táin. Trans. from the Irish epic Táin Bó Cuailnge by Thomas Kinsella. Oxford: Oxford University Press; Dublin: The Dolmen Press, 1969 159; hereafter cited parenthetically, thus: (Táin).
11. Miranda Green. Celtic Goddesses. Warriors, Virgins and Mothers. New York: George Braziller, 1996 41-43.
12. A Treasury of Irish Myth, Legend, and Folklore. Fairy and Folk Tales of the Irish Peasantry. Ed. and selected by William Butler Yeats. Cuchulain of Muirthemne. The Story of the Men of the Red Branch of Ulster. Arranged and trans. by Lady Isabella Augusta Gregory. New York: Avenel Books, 1986 555.
13. Ibid 556.
14. Roger Caillois. The Mask of Medusa. Trans. George Ordish. New York: Clarkson N. Potter, 1960 12.
15. Miranda J. Green. Dictionary of Celtic Myth and Legend. London: Thames and Hudson, 1992 214.
16. Ibid 214.
17. Miranda Green. Celtic Goddesses 41-42.
18. Ibid 45.
19. Bríona Nic Dhiarmada. "Going For It - And Succeeding." Irish Literary Supplement 12.2 (Fall 1993) 3;
Patricia Boyle Haberstroh. Women Creating Women. Contemporary Irish

- Women Poets. Syracuse: Syracuse University Press, 1996 194.
20. Jean Markale. Women of the Celts. Trans. A.Mygind, C.Hauch, and P.Henry. London: Gordon Cremonesi, 1975 67.
21. Miranda Green. Celtic Goddesses 43.
22. John Montague. The Great Cloak. Dublin: The Dolmen Press; Oxford: Oxford University Press; Winston-Salem, North Carolina: Wake Forest University Press, 1978 15.
23. Ibid 11.
24. Ibid 12.
25. Maurice Harmon, ed. Irish Poetry After Yeats: Seven Poets. Portmarnock: Wolfhound Press, 1981 11, 18.
26. Michael Longley. Poems 1963-1983. Edinburgh: The Salamander Press; Dublin: The Gallery Press, 1985 62.
27. Mircea Eliade. Occultism, Witchcraft, and Cultural Fashions: Essays in Comparative Religion. Chicago and London: University of Chicago Press, 1976 81.
28. Miranda Green. Animals in Celtic Life and Myth. London and New York: Routledge, 1992 187.
29. Jean Markale. Women of the Celts 53.
30. Mircea Eliade. Occultism, Witchcraft, and Cultural Fashions 82-84.
31. Ibid 82-83.
32. Ruth Fleischmann. "The Insularity of Irish Literature: Cultural Subjugation and the Difficulties of Reconstruction." The Internationalism of Irish Literature and Drama. Ed. Joseph McMinn. Gerrards Cross: Colin Smythe, 1992 312.
33. David Cairns and Shaun Richards. Writing Ireland: Colonialism, Nationalism and Culture. Manchester: Manchester University Press, 1988 46-49.
34. Ibid 134.

35. David Cairns and Shaun Richards. "Tropes and Traps." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991 131-132.
36. A Treasury of Irish Myth, Legend, and Folklore, p.94.
37. Seamus Heaney. New Selected Poems: 1966-1987. London and Boston: Faber and Faber, 1990 17.
38. Ibid 17.
39. Seamus Heaney. North. London and Boston: Faber and Faber, 1975 45.
40. Ibid 31.
41. Ibid 41.
42. Ibid 34.
43. Ibid 31.
44. Ibid 34, 41.
45. Nuala Ní Dhomhnaill. Pharaoh's Daughter. Revised edition. Trans. Ciaran Carson et al. Winston-Salem, North Carolina: Wake Forest University Press, 1993 96; hereafter cited parenthetically, thus: (PhD).
46. Seamus Heaney. North 37-38.
47. Miranda Green. Celtic Goddesses. Warriors, Virgins and Mothers 157-159.
48. Ibid 89-90.
49. Ibid 159.
50. Miranda Green. Gods of the Celt 144-145.
51. Miranda Green. Celtic Goddesses 159.
52. Patricia Coughlan. "'Bog Queens': The Representation of Women in the Poetry of John Montague and Seamus Heaney." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991 103.

53. Seamus Heaney. North 40.
54. Ibid 31.
55. Ibid 34.
56. Patricia Coughlan. "Bog Queens" 105.
57. Ibid 104.
58. Ibid 105.
59. Richard Kearney. Transitions: Narratives in Modern Irish Culture. Manchester: Manchester University Press, 1988 105.
60. Ibid 116-117.
61. Ernst Cassirer. Symbol, Myth, and Culture: Essays and Lectures 1935-1945. Ed. Donald Phillip Verene. New Haven and London: Yale University Press, 1979 248.
62. Robert Ackerman. The Myth and Ritual Schools: J.G.Frazer and the Cambridge Ritualists. New York and London: Garland Publishing, 1991 44.
63. Ibid 44.
64. Miranda Green. The Gods of the Celts 72-102.
65. Miranda Green. Celtic Goddesses 45.
66. Ibid 41.
67. R.J.Stewart. Celtic Gods, Celtic Goddesses. London: Blandford, 1993 66.
68. Proinsias Mac Cana. Celtic Mythology. London: Hamlyn, 1970 94.
69. Miranda Green. Celtic Goddesses 40.
70. Ibid 45.
71. Cheryl Herr. "The Erotics of Irishness" 7.
72. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom: The Celtic Shaman's Sourcebook. Rockport, Massachusetts: Element, 1994 333.

73. Cheryl Herr. The Erotics of Irishness 6-7.
74. David Punter. The Literature of Terror: A History of Gothic Fiction From 1765 to the Present Day. London and New York: Longman, 1980 104.
75. Proinsias Mac Cana. Celtic Mythology 94-95.
76. John Rhys. Celtic Folklore: Welsh and Manx. 2 vols. MDCCCXI. New York and London: Johnson Reprint Corporation, 1971 393.
77. Alwyn Rees and Brinley Rees. Celtic Heritage: Ancient Tradition in Ireland and Wales. London: Thames and Hudson, 1961 135.
78. Miranda Green. Celtic Goddesses 42.
79. John Rhys. Celtic Folklore 673.
80. Robert Graves. "Hag-ridden." The Faber Book of Irish Verse. Ed. John Montague. London: Faber and Faber, 1974 263.
81. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom 163.
82. Juliann E.Fleenor, ed. The Female Gothic. Montreal and London: Eden Press, 1983 192.
83. Joseph Andriano. Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction. University Park, Pennsylvania: The Pennsylvania State University Press, 1993 5.
84. John Montague. The Great Cloak 11.
85. John Montague. A Slow Dance. Dublin: The Dolmen Press; London: Oxford University Press; Winston-Salem, North Carolina: Wake Forest University Press, 1975, p.31.
86. Ibid 31.
87. Ibid.
88. Gilles Deleuze. Masochism. Trans. Jean McNeil. New York: Zone Books, 1989 119.
89. Alwyn Rees and Brinley Rees. Celtic Heritage 243.

90. Charles Squire. The Mythology of the British Islands: An Introduction to Celtic Myth, Legend, Poetry, and Romance. London: Blackie and Son, 1905 263.
91. Miranda Green. Animals in Celtic Life and Myth 217.
92. Dictionary of the Irish Language. 2 vols. Royal Irish Academy, 1931-1976.
93. "Cormac Mac Airt Presiding at Tara." Version: Douglas Hyde. The Faber Book of Irish Verse 50.
94. Voices From Ancient Ireland. London: Pan Books, 1981.
95. Miranda Green. The Gods of the Celts 138-166.
96. Jean Markale. Women of the Celts 44.
97. Ciaran Carson. "The Insular Celts." The Faber Book of Irish Verse 379.
98. Catherine Nash. "Remapping the Body/Land" 231.
99. Michael Longley. Poems 1963-1983 69.
100. Ibid 69.
101. Alison Blunt and Gillian Rose, eds. Writing Women and Space: Colonial and Postcolonial Geographies 10.
102. Catherine Nash. "Remapping the Body/Land" 254.
103. Seamus Heaney. North 49.
104. Ibid 47.
105. Patricia Boyle Haberstroh. Women Creating Women: Contemporary Irish Women Poets. Syracuse: Syracuse University Press, 1996 186.
106. Rebecca E.Wilson. "Nuala Ní Dhomhnaill." Sleeping with Monsters: Conversations with Scottish and Irish Women Poets. Ed. Gilleán Somerville-Arjat and Rebecca E.Wilson. Edinburgh: Polygon, 1990 153.
107. Miranda Green. Celtic Goddesses 70-74, 81-82.
108. Toni O'Brien Johnson and David Cairns. "Introduction." Gender in Irish Writing 3.

109. Catherine Nash. "Remapping the Body/Land" 229.
110. Rebecca E.Wilson. "Nuala Ní Dhomhnaill" 153.
111. Michael Longley. Poems 1963-1983 30.
112. Folktales of Ireland. Ed. and trans. Sean O'Sullivan. Chicago and London: The University of Chicago Press, 1966 48-49.
113. Jean Chevalier and Alain Gheerbrant. The Penguin Dictionary of Symbols. Trans. John Buchanan-Brown. London: Penguin Books, 1996 124.
114. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom 352.
115. Charles Squire. The Mythology of the British Islands 133.
116. Nuala Ní Dhomhnaill. The Astrakhan Cloak. Trans. Paul Muldoon. Winston-Salem: Wake Forest University Press, 1993 76; hereafter cited parenthetically, thus: (AC).
117. Catherine Nash. "Remapping the Body/Land" 244.
118. Bríona Nic Dhiarmada. "Tradition and the Female Voice in Contemporary Gaelic Poetry." Women's Studies International Forum 11.4 (1988) 391.
119. John Rhys. Celtic Folklore 608.
120. Charles Squire. The Mythology of the British Islands 265.
121. Miranda Green. Celtic Goddesses 60.
122. Martha Ann and Dorothy Myers Imel. Goddesses in World Mythology. Santa Barbara: ABC-CLIO, 1993 505.
123. R.J.Stewart. Celtic Gods, Celtic Goddesses 66.
124. John Rhys. Celtic Folklore 439.
125. Miranda Green. Celtic Goddesses 61.
126. Jean Markale. Women of the Celts 153.
127. Michael Longley. Poems 1963-1983 190.

128. Thomas Kinsella. "A Hand of Solo." The New Oxford Book of Irish Verse. Ed. and trans. Thomas Kinsella. Oxford and New York: Oxford University Press, 1989 367.
129. Ibid 367.
130. John Montague. The Great Cloak 17.
131. Ibid.
132. Ibid.
133. Ibid 11.
134. Ibid.
135. Ibid 17.
136. Judith Rooth. A Lure of Knowledge: Lesbian Sexuality and Theory. New York: Columbia University Press, 1991 124.
137. Alwyn Rees and Brinley Rees. Celtic Heritage 263.
138. Proinsias Mac Cana. Celtic Mythology 120.
139. Alwyn Rees and Brinley Rees. Celtic Heritage 135-136.
140. Catherine Nash. "Remapping the Body/Land" 235.
141. Ibid 229.
142. Bríona Nic Dhiarmada. "Tradition and the Female Voice in Contemporary Gaelic Poetry" 391.
143. Charles Alva Hoyt. Witchcraft. 2nd ed. Carbondale and Edwardsville: Southern Illinois University Press, 1989 50-51.
144. Mircea Eliade. Occultism, Witchcraft, and Cultural Fashions 73.
145. Qtd. in Caitlin and John Matthews. The Encyclopedia of Celtic Wisdom 11.
146. "The Alphabet Calendar of Amergin." Version: Robert Graves. The Faber Book of Irish Verse 45.
147. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom 153.

148. Ibid 244.
149. E. & M.A.Radford. Encyclopedia of Superstitions. Ed. and revised by Christina Hole. London: Hutchinson, 1961 182.
150. Yvonne Owens. "Eostre's Eggs." Hecate's Loom 35 (Spring 1997) 31.
151. Charles Squire. The Mythology of the British Islands 417.
152. Udo Becker. The Continuum Encyclopedia of Symbols. Trans. Lance W.Garmer. New York: Continuum, 1994 138.
153. Qtd. in Rossel Hope Robbins. The Encyclopedia of Witchcraft and Demonology. New York: Dover Publications, 1981 346.
154. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom 150.
155. Qtd. in ibid 150.
156. Miranda J.Green. Dictionary of Celtic Myth and Legend 42.
157. John Rhys. Celtic Folklore 295.
158. Ibid 309.
159. Udo Becker. The Continuum Encyclopedia of Symbols 128.
160. Caitlin and John Matthews. The Encyclopaedia of Celtic Wisdom 151.
161. Northrop Frye. The Secular Scripture: A Study of the Structure of Romance. Cambridge, Massachusets: Harvard University Press, 1976 104.
162. John Montague. The Great Cloak 10.
163. Anne Ross. Pagan Celtic Britain: Studies in Iconography and Tradition. London: Routledge and Kegan Paul; New York: Columbia University Press, 1967 350.
164. Caitlin and John Matthews. The Encyclopedia of Celtic Wisdom 120.
165. Mary Daly. Pure Lust: Elemental Feminist Philosophy 184.
166. Jean Markale. Women of the Celts 170.
167. Rebecca E.Wilson. "Nuala Ní Dhomhnaill" 149-150.

168. Ibid 154.

169. Ibid 153.

170. W.Y.Evans-Wentz. The Fairy-Faith in Celtic Countries. New Hyde Park, N.Y.: University Books, 1966 344.

171. John Rhys. Celtic Folklore 294.

172. Lucy McDiarmid. "Questions and Answers: Nuala Ní Dhomhnaill." Irish Literary Supplement 6.2 (1987) 43.

Chapter Three

LINA KOSTENKO'S MARTYR-DRAMA OF HISTORY:

BAROQUE FRAME

The fate of Marusia Churai -- a legendary Ukrainian poet and singer of one of the most turbulent periods in Ukrainian history, the seventeenth century -- was (re)told throughout the nineteenth century in a number of dramatic and poetic versions both by Ukrainian and foreign male authors.¹ All of these writings reiterated basically the same narrative scheme with minor deviations, though they were based on different legends of Marusia, related by both oral story-tellers and writers. Nineteenth-century writers, ethnographers, and historians, attracted by the romantic story of fatal love, betrayal, witchcraft, and revenge, used folkloric materials and other sources to reconstruct her biography. The nineteenth century narratives, brought to the surface by a powerful romantic wave of Ukrainian Risorgimento, provided a stimulating impulse for Lina Kostenko's and Ivan Khomenko's "imaginative histories" (Said), instrumental in rethinking and reseeing the past and common origins. The strategies and principles used by these authors to construct and reconstruct both

national and personal symbolic lineages are addressed in this chapter.

Throughout the eighteenth, nineteenth, and early twentieth centuries, the reality of Marusia's existence as a person was indisputable.

V.Modzalevsky's Малоросійський родословник / Little Russian Genealogical Register (1910), Русский биографический словарь под наблюдением

А.А.Половцева / Russian Biographical Dictionary under the Supervision of

А.А.Полотсев (1905), N.Golitsyn's Библиографический словарь русских

писательниц / Bibliographical Dictionary of Russian Women Writers (1889)

included entries on the poet. A.Shakhovskoi, for example, stated that his novella

was based on historic facts.² A.Shkliarevskii, author of Маруся Чурай

(Малоросійська певунья) / Marusia Churai (Little Russian Singer), gave a

detailed description of her portrait which he had seen as a child at the home of

Hryhorii Kvitka-Osnovianenko (1778-1843),³ who himself was a writer very much

interested in Ukrainian folklore, especially in its devilish, phantasmic aspect.

Probably visual representation of this apparition from the past, accompanied by a

sirenic soundtrack of her songs (which are still performed now), spiced by

seductive fumes of magic philtre, generated many of Marusia's nineteenth-century

literary doubles. This specular reproduction, as Jean Baudrillard writes

elsewhere, is traditionally considered diabolical in its essence and makes

something fundamental tremble, a kind of black magic,⁴ a diabolical germ which

appeared to be still contagious a century later.

Unfortunately, documents and folkloric materials utilized in the nineteenth century did not survive into the present. The Poltava municipal archives, for example, which may have contained the records of Marusia Churai's trial underwent a calamitous fire in 1658 and then were almost completely annihilated during World War II⁵ by the retreating Soviet Army (whatever remained being taken out by the retreating Germans). This fate was shared by Ukrainian recorded and material history in general with extinct libraries, archives, and collections, documents turned into ashes, purposely and systematically destroyed, displaced and looted, history dismembered. Seizure and expropriation of Ukrainian cultural and historic relics were among the forms of Russian exterminatory policy. During the times of Russian domination, according to modest estimates based on an available documentation, Russia transported from Ukraine over 750 archaeological collections, which included insignia of Ukrainian Kozaks, Kozak archives, chronicles, ancient prints. As early as 1169, Russian (Suzdal) prince Andrei Bogoliubskii, during his raid of Kyiv, which was more ferocious than the Tatar-Mongol destruction of the capital, abducted the greatest Ukrainian sacred object, the icon of Vyshhorod Mother of God, which is now given out to be the Russian icon of Vladimir Mother of God. After the defeat of Hetman Mazepa's army at Poltava, Peter I exported Hetman's library, his

collection of armour, about which the witness of the events, French diplomat Jacques Bleuze, wrote that it was the best such collection he had ever seen. Now it is exhibited as a part of the Hermitage collection. After the destruction of Sich (1775) there were seized Kozak relics which later turned out to be in the Hermitage. Everything was looted from the capital of Hetmanate, Baturyn, even the cannons which had been won by the Kozak army during numerous battles with Polish and Lithuanian adversaries. This process of systematic Russian cultural and historic kleptomania continued for centuries. In 1912, for example, Ukrainian archaeological findings which consisted of golden (approximately 25 kilograms) and silver (approximately 50 kilograms) artifacts of the seventh century, settled in the funds of the Hermitage. In 1919, Moscow emissaries looted the treasure of the Volyn ancient burial, which was evacuated during World War I and hidden in the basement of Pokrovsk monastery (Kharkiv). The register could go on and on. It is not limited to physical looting, but is also extended to official appropriation, especially during the Soviet period, when everything "Soviet" automatically became "Russian." For instance, in the Foreword to the exhibition catalogue Avantgarde & Ukraine (Villa Stuck München, 1993), Jo-Anne Birnie Danzker writes that many "of the artists, well known in the West as key figures of the 'Russian' or even French Avant-garde, have been given back their Ukrainian names -- and their distinctive cultural

roots - providing new insights into their work."⁶ The re-writing of history and cultural history began after Ukraine became a sovereign state. Perhaps from the perspective of an imperial cultural cosmopolitanism the reclaimant often looks pathetic, playing the disadvantageous role of a noble beggar, but it is precisely this perspective that has become problematic.

The above facts are not meant to generate another subaltern complaint about colonial wrongs, but to reveal the mechanisms of conversion whereby histories are erased but resurface as symptoms on the colonized body politic to be re-read, re-interpreted, and re-written.

Contemporary Soviet scholarship, deprived of historical evidence and being obsessed with the stronghold of "legitimacy" and "scientific character," which consisted in purposeful and ideological "objectivity," was sceptical about the former existence of any materials on Marusia Churai and considered her to be "a fruit of the previous century writers' and poets' imagination,"⁷ "a combined character" created by folk fantasy. Soviet scholars flatly refused to assume and debate even such a possibility, referring, as does Hryhorii Nudha, to literary authorities: "No serious scholars of Ukrainian folklore and literature consider, either formerly or now, Marusia Churai, depicted in Shakhovskoi's narrative, a historic person. This is the author's fabrication...."⁸ Moreover, Nudha quotes Vissarion Belinskii (1811-1848), among others, to support his argument: "By what

right did he [Shakhovskoi] ascribe the most beautiful folk songs to her [Marusia Churai]?"⁹ It is worth while mentioning that Belinskii, "a vehement Vissarion," the patriarch of the Russian liberal intelligentsia, was vehemently chauvinistic as far as Ukrainian national aspirations were concerned. It certainly presented a definite inconvenience for Soviet scholarship which tactfully ignored this "discrediting" fact because Russian popular democrats were proclaimed and assigned to be both the tutors of Ukrainian political and cultural movements and their dearest friends. Even Andrea Rutherford, who is reluctant to admit Belinskii's chauvinism and tries "to explain" it by means of his Hegelian ideas, states that "never in his life did he give a positive review to a Ukrainian-language publication ... [,] objected to all Ukrainian-language literature ... [, and] rarely missed an opportunity to attack the 'Little Russian' language,"¹⁰ although he himself admitted that he did not know Ukrainian. Furthermore, Belinskii's views are strikingly similar (even in their verbal representation) to those expressed in the Valuev Circular Letter and by Mikhail Pogodin, both referred to in the first chapter of this thesis (17-18, 43).

Besides, everything in Ukrainian history which stretched beyond the officially prescribed paradisiac ecstasy over the "reunification" of Ukraine with Russia (1654) was material non grata which could have aroused some dangerous parallels and doubts, especially if it contained any ideas of Ukrainian statehood,

conveniently labelled as "separatism" and "bourgeois nationalism." On the other hand, for literati, Marusia Churai, this witchlike poisoner, did not fit into the Procrustean bed of "socialist realism," which demanded either "positive characters" or at least simplistic binarism of good and evil.

So Marusia, with all the constitutive complexities of her fate and historical background, was out of circulation for many years, a ghostly reflection looming in the twilight zone between history and fiction. It is not really a question whether she is a historical figure, although Leonid Kaufman in his essay which accompanied the 1974 publication of the collection of 23 poems (Дівчина з легенди / Girl from the Legend) -- "ascribed to Marusia Churai" -- demonstrates that her poetry formed a coherent narrative consistent with the nineteenth-century version.¹¹ But Kaufman is also aggressively attacked by

Nudha in the quoted article:

L.Kaufman tries to present to the reader literary legends of the past as historical reality, and credulous publishers are publishing them without reservations, without taking the trouble of either casting a critical glance on all this or to resort to the works of our scholars who studied the problem. Literary mystification with Schakhovskoi's blessing [з легкої руки] is still alive, notwithstanding the fact that it has been refuted by scholarship.¹²

I do not attempt to determine the validity of either pro- or contra- points of view.

I consider it to be more a question of shifting her from reality to a convenient realm of romance which denies the positioning in an "official" history. It is rather

like the question of "Shakespeare's sister" posed by Virginia Woolf:

Indeed, if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as a man, some think even greater. But this is woman in fiction Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history.¹³

I consider Marusia Churai's categorical negation by certain critics to be an illustration of male anxiety about even the possibility of female literary power. The danger of this threat is minimized by posing a woman author in an anonymous domain of folklore. It is multiplied in Belinskii's case by his imperial, chauvinistic preoccupation to prevent any attempt to claim continuity in Ukrainian literary process and to regard it outside the framework of popular culture. Interestingly enough, Hryhorii Nudha, writing about the popularity of one of Marusia Churai's ballads ("Ой не ходи, Грицю..., / Oh, Don't Go Hryts...") -- which gained popularity in nineteenth-century Europe and was translated into German, French, English, and Hungarian (Ferenc Liszt used its melody as a leitmotif for his "Ukrainian Ballad") -- refers to the "furore" created by the performance of the ballad in German at the 1935 International Competition of Folk Songs (Brussels) where it won the first prize. It was published as number one (in German?!) in the collection of the world's best songs: "For experts in music it was difficult to believe that this is an ordinary

Ukrainian folk song, and not a piece by an outstanding composer."¹⁴ No one assumed there might be an author, probably because of the belief in "the people's genius," perpetuated by a Soviet official ideology very much preoccupied with the leading role of the masses, and because of the unaccountable, though deeply engraved, assumption that women lack the creative, imaginative, and intellectual power to create such things as poetry and music.

Extracted from history and the literary process, Marusia Churai again emerged from oblivion in the late 1960s and 1970s. The Ukrainian literary movement of shestydesiatnyky (people of the 1960s) signified a political thaw and caused the appearance of works less restricted by censorship -- among them Ivan Khomenko's dramatic poem Марина Чурай / Maryna Churai and Lina Kostenko's novel in verses Маруся Чурай / Marusia Churai, the focus of her literary output published in 1979. Publication of Kostenko's novel was delayed for six years because of "interior reviewers' accusations ... even of a political character."¹⁵ It finally appeared at the period of deepening political stagnation during Brezhnev's rule, two years after her collection Над берегами вічної ріки / On the Shores of the Eternal River, the publication of which broke her sixteen-year-long silence.

The publication of Маруся Чурай / Marusia Churai generated vast critical response. Numerous reviewers made the point that Kostenko's innovative

approach manifested itself in the fact that she did not limit herself to her protagonist's private life but successfully interwove it into the socio-political situation in seventeenth-century Ukraine, particularly emphasizing the "process of inevitable social stratification" within the Ukrainian upper class and ordinary Kozaks, creating a paradigm of rich and poor. This is pointed out by Viacheslav Briukhovetsky in Ліна Костенко / Lina Kostenko, which contains a substantial review and analysis of Ukrainian publications on the novel.¹⁶ For example, Anatolii Makarov's article "Історія -- сестра поезії / History -- Sister of Poetry," based to a great extent on a sociological reading of the novel, establishes the historically and socially determined interdependences and correlations, as well as the formative process, of the lower social strata's class consciousness in "the fate of a great popular seventeenth-century poet."¹⁷ He states that one of the central problems of the novel is "the nature of social dualism and the search of the ways of its overcoming."¹⁸ Similarly, concentrating on a number of the novel's essential ethical problems, tangential to the above mentioned issues, Liudmyla Taran arrives at the conclusion that Маруся Чурай / Marusia Churai is centred on the process of the individual's socialization and the assertion of her self-value in society and the nation.¹⁹ This process is indisputably present in the novel. But in Khomenko's Марина Чурай / Maryna Churai, which predates Kostenko's novel by a decade, the process of replication of the social structure

under Polish domination and its replacement with a class-based, exploitative, and "native" one, is already addressed. This is explicitly expressed by the vox populi of a carpenter:

То били нас магнати та ксьондзи,	Once we were beaten by nobility/magnates and priests
А як прогнали їх, настала воля,	And, when they were expelled, liberty came,
Та тільки довго не була вона.	But it did not last long.
Взяли старшини землю в селянина,	Authorities took land from a peasant,
Князівські збудували теремки,	Built sumptuous, princely chambers,
Примушують робити нас волами. ²⁰	Made us work like oxen.

Khomenko's Maryna is especially sensitive about class consciousness, as her lover's decision to marry another girl is motivated by the latter's social standing and wealth. While at the party where she later runs into Hryts and his bride, she observes the gathering:

З Богданом простий люд геть вигнав ляхів.	Common folks together with Bohdan expelled the Poles
А ті вже встигли владу захопить,	And those, who served the king and nobility/magnates,
Які служили королю й магнатам.	have already managed to seize the power
Поспільство обертають на рабів.	They are turning common people into slaves.
І ось тепер синки їх гонорують, Не можу я дивитися на них.	And now their sons are boasting. I can't even look at them.

(IKhMCh 81-82)

Khomenko structures the binary opposition between "простий люд / common people" ("рабів / slaves") and "відомі багаті вельможні / notable powerful

rich" ("ti / those") who have changed their subservient status to the Polish crown into that of power. The same feeling of resentment makes her propose a countertoast to that of the mayor's son, "За нашу славу і багатство наше! / To our glory and our wealth":

Давайте вип'ємо за козаків,
Що визволили рідний край від шляхти
І нині у ярмі своїх панів. (IKhMCh 89)

Let's drink to kozaks,
Who liberated our native land
from Polish nobility
And now are in the yoke of their
own lords.

The feeling of hostility is reciprocal as there immediately follows the reply of the mayor's son, "Чернь захищає чернь, панове! / Rabble defends rabble, gentlemen!" (IKhMCh 89). Class allegiances are clearly identified. Moreover, in her confession at Hryts' funeral, she enumerates the causes for her revenge, the first one among those which form parallel constructions at the beginning of each line ("за те, що... / for that...") is: "За те, що слуг із козаків робив / For turning kozaks into servants" (IKhMCh 107). At this point she is no longer "убога сирота, / a poor orphan" facing the gathering of rich young people on her own, but becomes a representative of the lower class and is thus defended in the clash while being attacked by the rich, who attempt to lynch her right away in the church. The mayor's son extends his accusations by generalizing on a socio-proprietary level:

Вона готова потруїть також
Усіх заможних козаків, вельмож.

She is also ready to poison
All wealthy Kozaks, noblemen.

(IKhMCh 108)

The connotational meanings of Khomenko's stage directions, related to an ignited violence of the wealthy, are equally explicit:

(з божевільними очима, налитими кров'ю, простягає кулаки до Марини) /

(with insane eyes, filled with blood, he stretches his fists to Maryna);

(до озвірілих заможних козаків) / (to ferocious wealthy Kozaks) (IKhMCh 108);

(Її крик запалює люття заможних товаришів Гриця) / (her cry inflames Hryts' wealthy friends with rage);

Шаблею замахнув на Марину / He lifted his sword at Maryna (IKhMCh 109).

Khomenko's class-biased interpretation might seem somewhat straightforward, but it should be acknowledged that he was one of the first to propose it. In his description of social background, Khomenko logically develops this class juxtaposition to bring it onto a conceptually higher level of a mythologized proletarian unity which finds its expression in the episode when two labourers (one Ukrainian, the other Polish) are building the scaffold and are discussing whom it is for:

2-й тесляр
(показує на поміст)

Хто ляже тут?

1-й тесляр

Не знаю, пане брате.

2-й тесляр

2nd carpenter

(points at the scaffold)

Who will lie down here?

1st carpenter

I don't know, good sir, my friend.

2nd carpenter

Певно, дідич?..

1-й тесляр

Ні, кажуть вбогий...

2-й тесляр

Вбогий, проше пана?!

(Кида рубанок)

То я й поміст не хочу будувать.

(IKhMCh 113)

Probably, a nobleman?...

1st carpenter

No, they say a poor one...

2nd carpenter

A poor one, I beg your pardon, sir?!

(Drops his plane)

Then I don't want to build a scaffold.

Taran finds a similar "lesson in 'class approach' ... to history, to the fate of separate individuals and nations"²¹ in Kostenko's novel when Marusia and a vagabond cleric, the anonymous companion of her quest-voyage, spend the night at a dilapidated cemetery. It really depends what falls into the reader's focus of attention as I will suggest a completely different angle in interpretation of the same "cemetery episode" later in the chapter.

Both twentieth-century versions under discussion introduce the historical background of the seventeenth century. The approach to this background is not a problem of "what," but, as D.H.Struk puts it, the problem of "how." In his comprehensive analysis of Kostenko's historical canvas,²² he arrives at the conclusion that

Kostenko wrote this historical novel to fulfil what she has consistently maintained to be the duty of the poet: to capture the memory of one's people. Yet, one can assume likewise that there was also some desire on Kostenko's part to show 'historians' that one can write history, even within the confines outlined by the party, and that not only one can expand these confines to include more than just the Khmelnytskii period but one can also avoid the only encouraged theme of 'unification.' Finally, there could be the third reason for writing a historical novel. History could well serve

as the mirror of the contemporary situation....²³

A similar emphasis on the historicity of Маруся Чурай / Marusia Churai is also observed in Walter Smyrniw's article where he acknowledges Kostenko's role, as a talented poet, in "deciphering of enigmatic phenomena of history."²⁴ I think that defining Kostenko's novel as historical leads to a considerable reduction of its scope, because it may be called with the same degree of justification a philosophical novel, Künstlerroman, mythological novel, psychological novel, or a novel of character, Erziehungsroman, romance novel, social novel, criminal novel, Gothic novel etc. It should be noted in passing that Kostenko's avoidance of the theme of "reunification" with Russia, extensively discussed by Struk, can be simply explained by the fact that being a centripetal novel, Маруся Чурай/ Marusia Churai does not extend beyond the suggested dates of Marusia's life, 1625-1650 (the latest hypothetical date of her death, according to A.Shakhovskoi, is 1653²⁵), and the Pereiaslav Treaty being signed by Bohdan Khmelnytsky with the Muscovite tzar in 1654. Thus, Маруся Чурай / Marusia Churai cannot be read simply as a historical novel, and I will argue that the essential difference of Lina Kostenko's recomposed, reframed narrative consists in her concept, interpretation, and vision of history reflected in the multiplicity of the possible genre characterizations mentioned above. Her history is tightly related to the formative process of Marusia's identity. It has many "lines of flight," formed by

heterogeneous elements; it stretches in different directions and its cyclicity

"shatters the linear unity":

... contrary to a deeply rooted belief, the book is not an image of the world. It forms a rhizome with the world, there is an appalled evolution of the book and the world; the book assures the deterritorialization of the world, but the world effects a reterritorialization of the book, which in turn deterritorializes itself in the world (if it is capable, if it can).²⁶

I suggest a shift from the frontal relationship with Kostenko's text, which regards the "objective" reality of its operation, to a somewhat displaced perspective which would allow to expand the scope of the novel's interpretations. I make an attempt to complement historical reading of the novel with "stylistic" contextualization. Like in a baroque anamorphic painting, there appears an image hidden beneath the apparent amalgam of themes. What surfaces in Kostenko's novel in the process of Marusia's struggle through the experience of void, silence, and horror on the way to her self, can be compared to Grégoire Huret's (1670) description of anamorphosis: "... they [anamorphic paintings] are capable of producing only sadness or terror or even of causing the fetuses of pregnant women to be aborted or deformed. I do not believe they can be used to represent natural, pleasing themes."²⁷ This disturbing baroque aspect of Kostenko's symbolic martyr-drama creates its magnetic field which assimilates the "broken and diffuse" (Lacan) image into the real.²⁸

Both Kostenko and Khomenko explore a comparatively repressed

period. Jung in his essay "On the Psychology of the Trickster-Figure" states that "repressed contents are the very ones that have the best chance of survival..."²⁹

The first part of Khomenko's text demonstrates the loftiest flights of Ukrainian patriotism expressed in an elevated manner. "Ukraine" becomes a key-word of every patriotic pronouncement. The following conversation between Maryna and Ivan is exemplary:

Я за Україну голову складу (IKhMCh 20); I will sacrifice my head for
Ukraine.

Рубайся краще за усю Україну.... Better fight with swords for all of
(IKhMCh 21) Ukraine....

It appears especially in the scene of Hryts' departure to the battle where practically all Maryna's successive remarks represent a mixture of private and public spirit, varnished with patriotic gloss:

Піду з тобою поруч ляжів бити I will go side by side with you to
fight the Poles
І рідну Україну боронить (IKhMCh 24); And defend my native Ukraine;

... Кличе Україна-мати, ... Mother-Ukraine calls upon us,
Настала, любий мій, жадана мить, My beloved, the long awaited
moment has come,
Коли вітчизну треба боронить When we have to defend
(IKhMCh 27); motherland;

Щоб визволити з горя рідний край, To liberate our native land from
sorrow,
Щоб увінчала вас велика слава! To be crowned with great glory!
(IKhMCh 28)

All these statements may seem radical, especially keeping in mind a widely-

publicised campaign against Volodymyr Sosiura (1898-1965) for his poem "Любіть Україну! / Love Ukraine!" (1944). It was condemned by Soviet literary criticism as bourgeois nationalism and its author was ostracized and kept under secret surveillance for years. But there is one reference which offsets the danger of Khomenko's incendiary remarks. In her conversation with Ivan, Maryna doubts whether the victory over the Poles is possible, because "Ми ж одинокі, хто нам допоможе? / We are on our own, who will help us?" (IKhMCh 19).

And here the political correctness of Soviet historiography comes into play when Ivan replies:

... православний цар	...the orthodox tzar
Союз зламає з королем варшавським	Will break his alliance with the king of Warsaw
І може, вишле списоносну рать	And perhaps will send a spear-bearing army
У бій на допомогу одновірам.	Into the battle to help those of the same faith.
(IKhMCh 19)	

The reference to the orthodox tzar of Muscovy is explicit and operates within the framework of the Soviet historicist master-code which officially established a messianic role of the Russians in the liberation struggle of Ukrainian people against Polish oppression, based on the opposition of catholicism (Poles) and orthodoxy (Russians and Ukrainians). (Besides this rather unobtrusive touch of conformism, Khomenko also does not expand on "reunification" with Russia). This heroic tone finds its continuation in Maryna's impressive description of

Bohdan Khmelnytsky army's victorious entry into Kyiv, which she observes in her attempts to find Hryts prior to the dramatic development of her story of love and betrayal. The scene is expressively visual. Its spectacular variety is reproduced by an accumulation of metaphors and metaphoric similes which follow each other uninterruptedly like the swift motion of a camera capturing an exultant, enthusiastic crowd:

Людьми немов кипів великий Київ,
 Вогнем жупанів геть увесь горів,
 Щетинилися вулиці списами.
 (I_{KhMCh} 54-55)

Great Kyiv was boiling with
 people,
 It was completely burning with a
 blaze of mantles,
 The streets bristled with spears.

The motion is abruptly interrupted for a brief moment by a sound, "Богдан!
 Богдан! / Bohdan! Bohdan!", to be resumed in another wave of pictorial
 splendour:

Шапки злетіли хмарами угору.
 Гармати сколихнули землю всю.
 І виріс ліс навколо корогов.
 Із дзвонами і вибухами злився
 Церковний хор. І от з'явився гетьман
 На білому коні із бунчуком.
 Звисало кармазинове знамено
 Над головою славного вождя.

The hats flew upwards in clouds.
 The cannons shook the entire
 land/earth.
 And a forest sprang up around
 standards/ensigns.
 The church choir with bells and
 explosions blended.
 And then appeared the
 hetman [Kozak commander-in-
 chief]
 On a white horse with a bunchuk
 [hetman's banner with horse-tail
 hanging from its top end]
 A crimson banner hung
 Over the head of the glorious

За ним ішли і лицарі вельможні:

Старшини, осавули, козаки.

А бунчуки світилися зірками.

І тут устав Богдан з свого коня.

Народ ридав. Дітей до ніг Богдану

Із голосінням клали матері.

leader.

He was followed by noble
knights:

Officers, captains, kozaks.

The bunchuky shone like stars.

And now Bohdan rose from his
horse.

People sobbed. Mothers, wailing,

Placed their children at Bohdan's
feet. (IKhMCh 54-55)

A triumphant atmosphere is intensified by hyperbole: "Шапки злітали хмарами угору / Гармати сколихнули землю всю, / The hats flew upwards in clouds / The cannons shook the entire land/earth." The hyperbole is sustained by the vigour created by the festive brightness of colours ("вогнем жупанів / blaze of mantles, "на білому коні / on a white horse," "кармазинове знамено / crimson banner," "бунчуки світилися зірками / bunchuky shone like stars"). This mobile, multifigured composition is accompanied by a rhythmic beat of "вибухи / explosions" of cannons and bells, interspersed with the solemn melody of a church choir. Its elated tonality very much resembles Mykola Ivasiuk's canvas "В'їзд Богдана Хмельницького в Київ / Bohdan Khelnytsky's Entry into Kyiv," (1892-1912), being almost its description.

How different is Kostenko's Kyiv, which becomes a culminative point in the accumulated horrors of Marusia's quest journey from Poltava to Kyiv, an epicentre of the hell of Ukrainian history onto which Kostenko sends her protagonist after the turbulence of Hryts' death and its consequences. While

analyzing Joycean novels, Richard Kearney deals with a specific structure of quest in the European novel:

The quest-structure generally took the form of an individual subject's search for value in an alienated world. Its conventional theme was that of a journey from meaninglessness to meaning, from the insufficiency of the surrounding social environment to some new vision of things. The quest-structure thus presupposed the experience of a rupture between the internal imagination of the hero and the external reality which he is trying to explore or transcend. The novel of quest was characterized by a psychological preoccupation with the hero's solitary ego as it struggled with an alien world.³⁰

Utilizing this narrative form to structure one of the compositional segments of Маруся Чурай / Marusia Churai, Kostenko's discourse reenacts the geography of devastation generated by the lethal encounters staged between the invaders' violence and the counter-violence of the resisters. Her journey evokes epic horror, "мор / pestilence," "чума / plague," "пустка / wasteland," "смерть / death," "кров / blood," and creates the contour of a discursive space. The landscape is inhabited by the ghostly presence of the dead and tormented. Marusia and the vagabond cleric, her fellow pilgrim, spend the night in the dead village:

Усі тут гибли, винні і невинні.

Лишились тільки села удовині.
Та назви сіл, побільшості з імен.³¹

All perished here, guilty and non-guilty/innocent.

Only widows' villages are left.
And the names of the villages, mostly [derived] from names.

They stay in an empty, abandoned, solitary house, and are disturbed by the

apparitional sounds of the steps of a nocturnal emanation. And in the open, Marusia is haunted by an apocalyptic vision of phantasmagoric "страшні свічки / frightening candles" (LKMCh 90), offered to some unidentifiable satanic power, to which she compares the colonnades of pales. This brief reference to the pales has far-reaching implications, familiar to all Ukrainians; they were the instruments of diabolic torture -- a sharpened stick was forced up the anus and the impaled person slid down, tearing viscera and slowly dying:

<p>Аж ген за обрій -- далі, далі, далі! -- усе мені ввижаються ті палі. Над плином років, паростю ялин, жовтогарячим дивом горобин, ще й досі кості торохтять зотлілі, і на вітрах рукава лопотять, і чорні свити на козацькім тілі за воронням ніяк не одлетять.... (LKMCh 90)</p>	<p>Far away over the horizon -- further, further, further! -- All the time those pales appear to me [as in a dream]. Over the flow of years, sprout of fir trees, fire-yellow wonder of ash trees, even now decomposed bones are rattling, and in the winds the sleeves are flapping, and black cloaks on a kozak's body cannot fly off after flocks of ravens....</p>
---	--

The visual endlessness of these sanguinary perpendicular forms, emphasized by the repetition "далі, далі, далі! / further, further, further!" stretches far beyond the horizon of memory and time. Its tonality is defined by "чорні / black," "чорно / blackly," "нічної/ nocturnal," and is accompanied by sound effects which intensify its sinisteress:

кості торохтять зотлілі;	decomposed bones are rattling;
рукава лопотять (LKMCh 90);	sleeves are flapping;
А вороння! Його вже тут -- аж темно.	And flocks of ravens! So many here -- that it's dark.
І кряче, кряче, кряче з верховіть... (LKMCh 91);	And they caw, caw, caw from the highest branches....
нічної птиці моторошний зойк. (LKMCh, 98)	frightening shriek of a night bird.

Familiar objects of clothes, remnants of somebody/something that once was human, acquire magnetic power, creating surrealistic effects of images of deathly levitation. The conglomeration of a successive imagery of death, torture, and desolation supercharges the atmosphere to the point when it is no longer an actual journey from Poltava to Kyiv, but a descent into the Inferno, into a shadowy collapsed universe without God.

There is yet another textual dimension introduced by the dichotomy of the plane of nature -- vibrant and subliminally beautiful -- and the human stratum. This runs throughout the novel and reveals Kostenko's pantheistic world-view, so explicitly expressed in Marusia's fundamentally pagan confession to the sun and in numerous descriptions of natural scenery. It is also an aestheticised beauty typical of the luxuriantly splendid vegetative ornamentation of Ukrainian baroque architecture and polygraphy, which reflects, as Makarov sees it, "an obtrusive desire to retain this whimsical [natural] beauty and to satiate

a vital space with it."³² From this point of view, Kostenko's nature provides a contrasting frame in which a violently cut-in window opens onto a mute abyss of horror:

Як глянеш упростяж -- дорога в намисті.	As you cast a glance lengthwise -- the road is in a necklace.
Ці барви черлені і жовтогарячі,	These colours, red and fire- yellow,
ці щедрі сади у багрянному листі! --	these bountiful orchards in purple/royal leaves! --
а люди бредуть і бредуть, як незрячі. (LKMCh 85)	but people wade, and wade [through them] like the unseeing/non-seeing/blind.

The image of the candle, the generator of Marusia's macabre hallucinations, reappears again, shifted from the former metaphoric plane into a literal one, without any loss of intensity. At the beginning, this mysterious glimmering is an optical illusion:

Жовті світлячки? Потрухлих пнів далекі мерехтинки? (LKMCh 98)	Yellow glowworms? The far away/distant glimmering of mouldy stumps?"
---	--

These seem to belong to the natural realm, but at a closer look they become the tokens of human existence: "Підходим ближче, а воно - свічки / We come closer, and it is - candles" (LKMCh 98). The impulses of light are located in a complete darkness and void, and people are semi-alive. A possible encounter with warmth and light turns into a horrific encounter with near corpses:

Лежать під лісом люди на траві,	People are lying on the grass
---------------------------------	-------------------------------

на грудях склавши руки воскові,
Лицем до неба, тьмою оповитого.
(LKMCh 98)

near the forest,
having folded their waxy hands
on their breasts,
With faces towards the sky,
shrouded in darkness.

The whole area, and by extension, the whole country of unburied carrion,
becomes an open and enormous graveyard with recurrent allusions to lifeless
bodies, the smell of decay, and funeral rites. Light, concentrated on one part of
the body, hands, relegates the reminder of the body to an anonymous, distant,
and shadowy zone:

На жовті пальці обпливає віск.

Wax is melting on their yellow
fingers.

Обличчя гострі...

Faces [are] sharp/sharply
outlined...

Горять свічки.

Candles are burning.

І сосни пахнуть ладаном. (LKMCh 98)

And pines smell of
incense.

These superimpositions create a vividly graphic image, exceedingly intense in its
black-and-whiteness:

Ще подих ледве піднімає груди.

The breath still barely lifts the
chest.

Сутемні лиця, білі сорочки....
(LKMCh 99)

Very dark/almost black faces,
white shirts....

The image is blurred and obscured by the restless disposition of glittering lights
and restless shadows. Objects merge into one another and one never knows
exactly what or where anything is in this chiaroscuro of "Свічки... свічки ... і
тиша... і свічки... / Candles... candles... and silence... and candles...." (LKMCh

99). Demoniac blackness is impregnated with the potential of white. This juxtaposition may represent a moment of transition between visible and invisible, death and life, as well as that which precedes death: a livid, vampiric sphere where specters, apparitions, and ghosts enshroud the atmosphere. The contrasting metaphors of black and white are seen to be inverted forms of each other. The final reference to this juxtaposition is provided by the cleric, speaking about those traditional embroideries which come to symbolize the fate of people from Volyn:

<p>а рукави ж біліші лебедів -- ото як пустить чорним, чорним, чорним до зап'ястку у декілька рядів! (LKMCh 99)</p>	<p>and sleeves are whiter than swans -- and then it is let loose in black, black, black to the wrist in several rows!</p>
--	---

The range of opposition is reduced to the minimal difference between black and black, turning into a black invisibility similar to that of the people on the frontier of life and death.

The silence of the mortuary is disturbed by a minimalistic dialogue shaped by incomplete sentences, barely audible at the edge of the mutism of death. The minimalism of the colour scheme finds its parallel in the minimalism of speech:

<p>-- Ви звідки, люди? -- З голоду. З Волині. -- З села якого?</p>	<p>-- Where are you, people, from? -- From hunger. From Volyn. -- From what village?</p>
--	--

- Вимерло село.

- The village died out.

...

-- Куди ви, люди?

...

-- Where do you, people, [go]?

-- Вже тепер нікуди. (LKMCh 99)

-- Now, nowhere.

This minimalism gradually dies out and is finally absorbed by a complete silence of death.

After the terrors of her journey, Kyiv first appears in all its grandeur in a diffraction of sunlight from golden domes, an elevated tone produced by use of the archaic lexemes, "нездвиженна / immovable/motionless," "возсіяв / shone," "стольний град / capital city":

А вдалині вже Лавра нездвиженна	And in the distance the immovable
вечірнє сонце брала на хрести...	Lavra [Caves Monastery]
І ось він -- Київ!	took an evening sun on its crosses...
Возсіяв хрестами.	And here it is -- Kyiv!
Пригаслий зір красою полонив.	Radiant with crosses.
	Captured dimmed vision by its
	beauty.
...	...
той стольний град, золотоверхе диво,	that capital city, the gold-
душі моєї малиновий дзвін! (LKMCh 101)	domed wonder,
	my soul's mellow chime!

Kostenko leads her protagonist from the state of momentary blindness that she experienced after the amnesty to a metaphoric recovery of sight which plays tricks, generating phantomlike, eclipsed visions. The city she sees is a mirage, and once again she encounters a gothic reversal of illusionary subliminal beauty, the gruesome reality of calamitous destruction:

... І увійшли ми в київські ворота. And we entered Kyiv's gates.

Чогось так тихо, мов пройшла чума. For some reason [it is] so quiet
(LKMCh 102) as though the plague had passed this
way.

A mystical permanence of this recurrent optical deception raises it to the mythic level where hell becomes the only point of fixation, deprived of its heaven. The only alternative to this hell is a mock paradise envisioned by the cleric on the way to Kyiv. It is an abandoned cemetery, the garden of Eden of Hell, where

Marusia and the old cleric are Adam and Eve:

Он подивись, - ну чим не райські кущі?	Look there - isn't that a garden of Eden?
В траві лежить вороняче перо. Є навіть райки, яблучка гіркущі, на дереві зла прищеплене добро.	A crow's feather lies in the grass. There are even paradise apples, small extremely bitter apples, on the tree of evil, good has been grafted.
Десь, певно, й змії сховався тут здоровий. Сама не їж, не спокушай мене. Бо як побачить янгол мармуровий, -- з надгрібка зійде, з раю прожене. (LKMCh 96)	Somewhere, probably, a big serpent has hidden here. Don't you eat, don't seduce me. Because if a marble angel sees it, [He] will descend from tombstone and drive us out of Paradise.

The city is depopulated, suffocated in ashes after three days of infernal fire. Extended sustained metaphors are permeated with deadly stillness and silence; their lexical and rhythmic composition reflects this vertiginous catalepsy. The description consists of nouns and adjectives, contrapunctually divided by a dash, which is representative of a gasp:

Дзвіниця -- мертва. Обгоріли крони. The bell tower [is] dead.

І все німе -- і гори і Поділ.
(LKMCH 102)

Crowns/canopies [of trees] are
burnt.
Everything is mute -- both the
mountains and Podil.

While Khomenko's festive Kyiv is booming with sounds
accompanied by tolling bells, Kostenko's is devoiced; it forms a parallel to
Marusia's fortified silence:

В Литву до себе вивіз наші дзвони
литовський гетьман Януш Радзивілл.
(LKMCh 102)

Into Lithuania exported our bells
the Lithuanian hetman Yanush
Radzyvill.

In general, the sounds of Kostenko's bells are interwoven in a fugal composition
of the novel. Their reiterated sound synthesizes an apocalyptic music by a
multilayered repetition created on the textual level through the recurrent bell-
motif; on the syntactical level, through reduplication of separate lexical units and
identical stems of derivatives; on the phonological level, through alliteration:

бо затужили дзвони, затужили!

because the bells began grieving,
began grieving!

І заридали дзвони, загули!

And the bells began sobbing,
began droning!

...

...

І дзвонять дзвони,

And toll the bells

дзвонять, дзвонять дзвони..." (LKMCh 29) toll, toll the bells...

This repetition in the phonological organization of words and syntagmatic
structures contributes to a metrical pulsation characteristic of seventeenth-century
Ukrainian *parteses* / polyphonic concertos.³³ The mighty sounds of the bells are
expressed by a metaphor of antithesis which fuses sky and earth to put the whole

world off balance through an alarming vibration:

А дзвони б'ють, а дзвони калатають!	And the bells toll, and the bells clatter!
Здається небо й землю розхитають. (LKMCh 30)	It seems they will set swinging the sky and the earth.

The sounds that came from everywhere in Poltava -- "І тут, і там, і десь аж на
горі... / And here, and there, and somewhere way out on the mountain..."

(LKMCh 30) -- die out to make room for the voice of Kyiv, deprived of bells.

The toll of looted bells in the capital is substituted by a throbbing, primordial
beat; sonorous alliteration of [дз/dz], [з/z] gives way to persistent voiced [б/b]
which is echoed by its voiceless counterpart [п/p]:

... Десь в било б'ють за звичаєм пустельним.	... Somewhere they beat a gong according to solitary/hermit custom.
...	...
Так били в било перші преподобні. (LKMCh 110)	The way the first saints beat the gong.

This sound pattern becomes more persistent in lexical repetition, "... Пустельник
б'є в пустельне било / A hermit beats a solitary gong" (LKMCh 111), which
pairs a noun and an adjective (пустельник - пустельне) and a verb and a noun
(б'є - било) with two sets of identical stems.

Later on, when Marusia addresses her native Poltava, the bells are
again associated with cataclysms. These bells perform the function of basso
continuo in the architectonics of the novel, which resembles the Monteverdian

stile concitato, characterised "by rhythmic subdivisions of repeated notes" meant to evoke "agitation and terror"³⁴:

Ох, скільки дзвонів тих одкалатало, Oh, how many of those bells had tolled,
коли тебе пустошила орда! when you were devastated by the horde!
(LKMCh 114)

These cataclysms have almost extinguished the sound of the bells, but not completely. An almost inaudible motif is introduced at the end of the novel -- the feeble sound of a graveyard church bell signifying the voice of the city still alive.

Kostenko's fugue of disaster perfectly matches her gothicised pictorial iconography. The buildings -- upward, open space structures, neglecting the laws of gravity -- are the only remaining and inescapable witnesses of the tragedy. These buildings make up part of the ghostly city of Kyiv. Only they could survive inhuman sufferings:

Лиш на валах необгорілі вежі Only on the ramparts, unburnt towers
стирчать у небо. Попіл стережуть. jut out into the sky. Guard the ashes.

(LKMCh 102)

The buildings comprise the aftermath of fire as in Lubny where Marusia had passed on her way to Kyiv. There is hell wherever she goes; terror is within and outside her; she is magnetized on all sides by the terrific evil engraved in Ukraine's past and present and in her personal experience. Terrible hallucinations are also reverberated in the death of her father, his character

explicitly reflected in his name, "Гордій / Hordiy / Gordius." He was taken prisoner and executed with other Kozak officers. The Poles ordered the heads of the executed placed on the pales at the regimental cities. The image of her father's head became obsessively haunting in a circling vortex of personified death, as uncontrollable as any natural phenomena:

<p>А смерть кружляє, кружляє, кружляє кружляє навколо палі. Наносить білого снігу у очі його запалі. А я нічого не бачу... якась в очах крутанина... Кружляє, кружляє, кружляє ота страшна хуртовина! (LKMCh 35)</p>	<p>And the death hovers, hovers hovers around the pale. Drifts white snow into his sunken eyes. And I see nothing... some twirling in the eyes... Hovers, hovers, hovers that frightful snowstorm/tempest!</p>
--	---

Death appears in different masks and disguises, here as a blustering snowstorm where snow is associated both with original mysteries of the distant and primeval dark night of the soul and with the lunar world of nocturnal madness. Elsewhere, death appears with a bloody scythe – "Лиш ходить смерть з кривавою косою / only death walks with bloody scythe" (LKMCh 106). This is one of the favourite images of Baroque writers where death appears with a fiery scythe and is multifaceted and blind.³⁵ This is also reminiscent of Ukrainian folktales where Death is depicted as a skeleton with a sharp scythe, usually in feminine attire. The feminine as the image of death implies the tension of the life/death dichotomy, an ambivalent link of life-giving and destruction which become

interchangeable and blur in a chimeral, cataclysmal circular motion. Her macabre pagan dance also has diabolic associations; in Ukrainian folklore snowstorm and whirlwind are metaphorized as the weddings of evil spirits.³⁶ The dance comes to a dead point with the introduction of a Biblical allusion. Marusia's memories, choked with blood, thus acquire another dimension of horror, because, as Annie le Brun suggests, "latent or manifest violence [is] contained in Christian imagery, whose depictions of torture, martyrdoms and crucifixions rival each other in intensity, inventiveness and realism."³⁷ Paganism and Christianity are woven together, stretching the poetic connotations into prehistoric times:

Танцює, хижка і п'яна,
льодистими сережками трясє.
Як голову криваву Іоанна
над білим світом Іроду несє.
(LKMCh 35)

Dances, ravenous and drunken,
shaking icy earrings.
As if she is carrying John's bloody head
over a wide/white world to Herod.

Also the images of predatory violence, a served head and Herod, compress the images of a European baroque martyr-drama concerned with sufferings, torments, physical agony, and the drama of tyranny. As Walter Benjamin suggests in The Origin of German Tragic Drama, these two genres -- martyr-drama and drama of tyranny -- are always interrelated, hidden in each other.³⁸ The figure of Herod "presented throughout the European theatre at this time ... is characteristic of the idea of the tyrant."³⁹ Herod becomes Kostenko's structural image reappearing

in the poem "Був Ірод, і була Іродіада / There was Herod, and there was Herodias" where Salome, "від крові аж хмільна / intoxicated from blood," performs "той страшний розгнузданий танець / that terrifying, unruly/licentious dance."⁴⁰

Horror becomes inescapable in this doubling of the external and internal. In Lubny she witnesses the signs of past disaster, of the time of her father's martyrdom, the focal figure of which is Vyshnevetsky (Wiśniowiecki) (1612-1651). He has become an iconic figure of horror in Ukrainian history and gained notoriety for persecuting the Ukrainian Orthodox population and for suppression of the 1637 Kozak rebellion with unprecedented cruelty, particularly in Volyn.⁴¹ Kostenko describes him as a "ушир з холодними очима / vampire with cold eyes" (LKMCh 88) who paved his way with corpses and marked it with pales (LKMCh 90). She provides a complementary line of Vyshnevetsky's descent by evoking macabre folklore accounts of the origin of vampires according to which they are born to either a devil and a witch or a witch and a werewolf,⁴² or are the corpses of witches or sorcerers which after death are inhabited by devils who make them act.⁴³ They are said to possess two souls; after death they wonder around with the second soul for seven years.⁴⁴ Landlords who were exceptionally ferocious in their treatment of common folk and serfs were believed to be vampires.⁴⁵ Vyshnevetsky's cruelty matches that of Vlad Tepes

(the Impaler), the legendary count Dracula. Reference to impaling, Dracula's favourite "terroristic practice,"⁴⁶ and to vampires makes this parallel more substantial. Such "dark assemblages," co-functioning by contagion, stir, as Deleuze and Guattari state, what is deepest in human being -- "becoming-animal."⁴⁷ The entire multiple becomings

spread contagion. There is a complex aggregate: the becoming-animal of men, packs of animals, elephants and rats, winds and tempests, bacteria sowing contagion. A single Furore. War contained zoological sequences before it became bacteriological. It is in war, famine and epidemic that werewolves and vampires proliferate.⁴⁸

And again, the image of the instigator and Master of bloody ceremonies, spreading horror like an infectious disease, is correlated with a biblical reference:

Чи не тому такий Ярема й лютий, ладен цю землю трупами змостить, що кожна тут осичинка над шляхом йому про Юду листям шелестить?..	Is not Yarema so ferocious/violent, ready to pave this land with corpses, because every aspen by the road rustles its leaves to him about Judas?..
(LKMCh 91)	

Similarly, in the reference to pales, Kostenko fuses the terror of an unparalleled and persistent torture and the image of God, Private Vyshnevetsky's God of Evil:

Якомусь ти своєму, певно, богу поставив, княже, ці страшні свічки.	Probably to a kind of your own god you, prince, have put these frightful candles.
(LKMCh 90)	

He has turned everything into a horrifying void : "Горіли села, кров лилась рікою / Villages were burning, blood was flowing like a river" (LKMCh 88).

These past events will echo again in the present: "Залиті кров'ю київські вали

/ Kyiv ramparts flooded with blood" (LKMCh 102). A boundless terror, still visible and felt, is engraved in the memory and landscape, in a sweeping enumeration of tortures and a monotonous repetition of "карав / tortured." This triple repetition of a single lexical unit becomes recurrent in the novel; it sounds like an endless, rhythmic incantation expressive of a sinister pattern of inevitability under the spell of evil; death is inscribed in the mechanized drive of repetition:

Та все карав, карав, карав призвідців.	He tortured, tortured, tortured the inciters.
Рубав їм руки, вішав, розпинав,	Cut off their arms, hung them, crucified,
садив на палі, голови стинав. (LKMCh 90)	impaled, decapitated.

The terrestrial wounds of ruins bridge the past and the present, delineating the temporal and historical movement down the axis to death and destruction. The ruins are preserved and painfully decipherable messages from bygone days:

А там, де жив всевладний Єремія,	And there, where lived almighty Yeremia,
де поросли вже дикі чагарі, -	where wild shrubbery has overgrown -
ще кам'яною щелепою змія	like a dragon's stony jaw
щербатий мур чорніє на горі. (LKMCh 88)	notched wall is still blackening on the mountain.

Vertical space organization is revealed in "стирчать уламки обгорілих стін / debris of burnt walls jut out" (LKMCh 89). The eroding hand of time does not touch the wild vegetation ("дикі чагарі /wild shrubbery," "мальви і терни /

mallows and thorns") which constantly regenerates in this fearful setting of human haematomania and decay. These thorny bushes metaphorically reveal their human counterpart: "козацьких тіл кривавий живопліт / a bloody hedge of Kozaks' bodies" (LKMCh 90). Everything is under the spell of the restless soul of Vyshnevetsky's mother, Rayina: "Душа Раїни плаче по церквах / Raina's soul sobs in churches" (LKMCh 88); "Душа Раїни квилить між руїн / Raina's soul wails among the ruins" (LKMCh 89). A strange, hypnotic, almost homonymic relationship exists between руїна / [ruina] / ruin, Раїна / [raina], the tyrant's mother, and Руїна / [ruina] / the Ruin, the name for the late seventeenth century period of Ukrainian history characterized by the disintegration of statehood and general decline.⁴⁹

Marusia seems to move in concentric circles until she reaches the centre, Kyiv, her gaze wondering from the exterior to the interior. Kostenko superimposes various perceptual registers, their exchange producing a condensed image. The olfactory register -- a pervasive suffocating smell of charred ruins compressed by a closed space ("димом ядучим пропах / permeated with a venomous smoke") -- is introduced into the description to intensify its audio-visual aspect, created by means of a rhythmic change into a considerably longer line which puts the verse out of time. The stanza whose progression is slowed down begins with a rustling sound produced by three concurrent [c/s], framed at the

end by another three [c/s], the reflection of sound in a burned-out cathedral:

... <u>С</u> тояв <u>с</u> обор <u>с</u> таровинний із випаленою душею.	...There stood an ancient cathedral with a burnt out soul.
Ми тихо ступили в морок, що димом ядучим пропах.	We quietly stepped into dimness permeated with venomous smoke.
Молилися в порожнечу, на попіл ікон молились,	Prayed into emptiness, prayed to icons' ashes,
шукали живого Бога у сонячних сизих стовпах. (LKMCh 103)	Looked for a living God in sunny dark-blue/grey pillars.

This alliterative pattern anticipates the metaphor of the lost moon in the next stanza:

Якісь недопалені книги зблуканий місяць знадвору холодним пальцем гортав. (LKMCh 103)	Some half-burnt books a lost moon leafed with a cold finger from the outside.
---	--

An unexpected appearance of "місяць / moon" after "сонячний / sunny" in the previous stanza brings the two pagan deities together to signify an ambiguous time lapse into timelessness. This description is shifted onto the plane of a dark, lunar cold enigma. The multiplicity of moon symbolism, which combines both the celestial and the infernal, is reflected in ancient mythologies where it appears under different names and encompasses quite opposite qualities, depending on the phases of the moon: "The New Moon is the white goddess of birth and growth; the Full Moon, the red goddess of love and battle; the Old Moon, the black goddess of death and divination."⁵⁰ Although in Ukrainian the moon is a

masculine entity, in Маруся Чурай / Marusia Churai it corresponds to the feminine phase of death. The moon is also the witness of Marusia's attempted suicide which she tries to commit out of despair when Hryts betrays her (LKMCh 6-7). There is still another dimension to the full moon: it releases the spirits of the once-murdered and is conducive to the metamorphoses of werewolves and other apparitions whose voices echo in the novel (LKMCh 98). In its turn, the moon is controlled by different "species of the undead breed" who can cause its "total or partial eclipse."⁵¹

This vacillating sublunar world is superimposed upon the intricate layout of Lavra, which is a city within a city, a labyrinth for the surrealistic wanderings of bodiless souls and soulless bodies, inhabited by its own fear, domineering and alienating:

<p>тут ціле місто, з гутами, ровами, з надбрамними кремезними церквами, з монастирями вже в монастирі. (LKMCh 110)</p>	<p>there is a whole city here, with glass works, ramparts with sturdy churches built over gates, with monasteries already within a monastery.</p>
--	---

Lavra is guarded by Breugelean creatures -- primordially enigmatic, disfigured, and distorted -- which merge into the main gates to form a fanciful, fantastic Baroque design. This design replicates the whimsicality of Lavra situated not only on the surface but also in the depth of the intestinal ancient caves. In their impenetrable darkness one finds herself/himself beyond life and death:

Біля святих воріт
якісь сиділи постаті, як равли,
ввібравши руки, ноги, і живіт.
(LKMCh 103)

At the holy gates
some figures were sitting like snails
having drawn in arms, legs, and belly.

This figures are petrified shadows of pilgrims who endlessly stream to Lavra, they are elements of feverish hallucinations:

Одна ішла, закута у вериги,
у ковпаку залізному, невзута.
...
Пудовий костур, і сама як мощі.
(LKMCh 101)

One walked chained into irons
in an iron high cap, bare-footed.
...
Club of a pood [measure of weight =
16.36 kilograms] and herself like
sacred relics.

Some of the pilgrims die on their way, others occupy intermediate states in transition from human beings to quasi-material objects: "І богомільців цілі стоси / перед очима предлежать / And whole piles of pilgrims / lie before our eyes" (LKMCh 107). They are ironic counterparts of the remains of canonized saints in the caves under what the Pateryk / Patericon of the Kyivan Caves Monastery of 1661 recurrently refers to as "небо печерне / heaven of caves,"⁵² a gruesome mirror reflection of the other world.

The historical vectors of Kostenko are projected both into the bloody past and no less bloody future by repetitive patterns on different textual levels. According to Gilles Deleuze,

[if] it is possible to add the future (i.e., after) to the other two dimensions of repetition (i.e., before and during), it is because these two correlative structures cannot constitute the synthesis of time immediately opening up and making for the possibility of a future in time. To repetition that binds

-- constituting the present -- and repetition that erases -- constituting the past -- we must add a third, that saves or fails to save, depending on the modes of combination of the other two.⁵³

In her meditations on her native city, Marusia goes far back into history. She moves into the tragic depth of the lethal flight of Polovtsian nomadic arrows and the devastation of the Tartar-Mongol invasion; to the times of Lithuanian king Vytovt (Vytautas) who prayed to his own gods and the "чужий король / alien king" Syhyzmund (Sigismund Vasa); through the reign of "свій власний кат / our own executioner" Yarema Vyshnevetsky to Bohdan Khmelnytsky who "всі кайдани розірвав / tore all the shackles/fetters/irons" (LKMCh 114). But despite all these waves of violence genetically encoded in the organism of the city -- "О давнє місто, звикле до облоги / Oh, ancient city accustomed to siege" (LKMCh 115) -- there developed an immunity and capacity of regeneration: rebirth from ashes. The city becomes a symbol of continuous resurrection. To convey this Kostenko uses a conventional metaphor of unexterminable wild vegetation:

А потім знов на тому потолоччі,
несіяні, мов квіти і трава,
пробились люди і протерли очі....
(LKMCh 114)

And then again on that trampled
ground
unplanted, like flowers and grass,
people sprouted and rubbed their
eyes....

She completes it with an exclamatory/interrogative "Полтавонько, ти все-таки жива?! / My dear Poltava, you are still alive?!" (LKMCh 114)

At the moment of Marusia's meditations Poltava's freedom is threatened, the city is again under siege:

Вночі над валом палахтить заграва.	At night, over the rampart, the sky is reddened by flames.
І попіл пахне долею Триліс. (LKMCh 128)	And ashes smell of Trylisy's fate.

The metaphor of ashes provides a bridge into the past, alluding to the fate of the town Trylisy which was completely ruined:

За кілька днів ворожої облоги – ні жителя живого, ні залоги.	After several days of hostile siege [there is neither] an inhabitant alive nor a garrison.
Було містечко... А підходиш ближче --	There was a small town... But when you approach closer -
Нема нічого. Тиша. Попелище.	There is nothing. Silence. Ash-heap.
Лиш ходить смерть з кривавою косою... (LKMCh 106)	Only death wanders with a bloody scythe....

Kostenko again plays with perspective: the panoramic view appears to be deceptive. At the shift of position to a closer view, everything turns into ashes. The landscape is emblematically unmasked and resolved in death. The whole scene is enveloped in silence. Marusia recurrently encounters empty spaces which were once inhabited, but now are completely erased. She is haunted by the void.

Another marker of historical/textual continuity in the novel is the image of crosses, elements of death's heraldry:

Хрести, хрести...	Crosses, crosses...
І торохтять, мов кості,	And rattle like bones,

на тих хрестах промерзлі рушники.
(LKMCh 120)

On those crosses frozen towels.

The image develops out of and springs from Marusia's pilgrimage, "ще й досі кості торохтять зотлілі/ even now decomposed bones are rattling" (LKMCh 90). Lexical repetitions along with the visualized vertical lines of crosses and poles/pales provide for the rhythmic division of the verse into bars. Marusia's hell -- in which the demarcation lines of real and imaginary are blurred and intermingle in a Moebian spiral -- becomes materialized in the disposition of those who besiege the city. The ghosts from hell, they appear to become the symbols of the satanic lusts of human cruelty:

У тих снігах, у тому палахтінні,
заслухані у власну маячню,
сидять, як хижі сатанинські тіні,
у пурпурових відблисках вогню.
(LKMCh 128)

In that snow, in that blaze absorbed into
their own delirium
they sit like rapacious satanic shadows,
in purple reflections of fire.

The imagery establishes a liaison between all the horror of the former events and the circumstances of her father's death, which has now become iconic:

Що з Павлюка, живого, шкіру здерли.
Що з ним взяли ще четверо старшин.

That they skinned Pavliuk alive
That four more officers were
captured with him.

Що проти того, як вони умерли,

That compared to the way they
died,

і Суд Страшний не здасться вже страшним!
(LKMCh 34)

even the Last Judgement
Day will not seem terrifying!

Kostenko refers to the events of the 1630s and the aftermath of the battle at Kumeiky where the Kozaks under Pavliuk's command were defeated by the

Poles.⁵⁴ The Kozaks' ritualistic execution established a recognizable pattern which was followed and supplemented by even more terrifying atrocities a year later during the execution of Hetman Ostrianytsia, Pavliuk's successor who launched a campaign in revenge of Hetman's death. The description of the tortures makes the flesh creep at the insane raging of ultimate power which was pushed to the extreme as the ordinary procedure of the execution did not seem to be sufficient to communicate the message. It opened with a procession, headed by clergy, in the presence of a huge crowd, the army, and executioners. The captives, without any legal procedures or trial, were racked on the wheel; their arms and legs were broken; their veins wound on a wheel until they died. They were pierced through with pointed iron sticks and while still alive lifted on the pales. They were nailed to planks, poured over with tar, burned on a slow fire, torn to pieces with iron claws, and quartered.⁵⁵ The brutality of this sadistic punishment did not terminate at this point, but was reinforced by desecration and infanticide where inhuman physical torments were combined with intolerable moral sufferings and humiliation. Wives of many officers came to Warsaw with young children to beg for mercy. At first, they were forced to watch the agonies of their husbands and fathers; then their breasts were cut off and lashed against the faces of those husbands who were still alive. All of the women were whipped. The children were burned on iron grills before their parents' eyes.

The heads, arms, and legs of the executed were taken to Ukraine and hung up on the pales in cities and towns.⁵⁶ Thus, the order of the ritual was preserved: torture, death, dismemberment, public exhibition. These two horrific episodes provide another bloody linkage in the novel as Ivan Iskra, Marusia's saviour, is Hetman Ostrianytsia's son (LKMCh 117). Both Marusia and Ivan have a similar heritage of "безтрапні й невтокорені/ fearless/intrepid and unsubdued/unconquered" (LKMCh 118) fathers.

Alongside the flashback technique, Kostenko uses flashes forward, parabasis, a disjunction and disruption of the time continuum when the authorial voice interrupts the narrative to address the reader.⁵⁷ She inserts these textual retardations, which act as enhancements in her infrastructure of time, during Marusia's trial while introducing different characters. Thus, Lesko Cherkes who tries to fight the injustice of the court with his sabre

<p>потім стане побратимом Разіна -- Леськом Хромим. Загине на Дону. (LKMCh 22)</p>	<p>will become Razin's close associate -- Lesko the Lame. Will perish on the Don.</p>
--	---

Colonel Pushkar is also under the spell of the same provisional insight:

<p>Про нього потім думу іскладуть. Минє сім літ -- і голову цю сиву Виговському на списі подадуть. (LKMCh 22)</p>	<p>They will compose a <u>duma</u>[ballad] about him. Seven years will pass -- and this grey head will be given to Vyhovsky on a spear.</p>
--	---

Likewise, fearless Ivan Iskra, "полковий обозний" (a higher ranking officer in the

Kozak army), chivalrous saviour of Marusia's life

Загине теж, в бою заживши слави,	Will also perish, after winning glory in the battle,
в недовгім часі після Пушкаря,	not long after Pushkar,
вертаючи до попелу Полтави	returning to the ashes of Poltava
з посольства до московського царя.	from a diplomatic mission to the
(LKMCh 23)	Muscovite tzar.

The last reference alludes to what will happen in the future after the "reunification" with Russia, when (in 1709) the joined military forces of Hetman Mazepa and Karl XII of Sweden in the Poltava battle were defeated, the capital of the Hetmanate -- Baturyn -- was completely ruined and burnt by the Russian army with a proverbial mercilessness. Over six thousand civilians, mostly women and children, were slaughtered; buried Kozak bodies were exhumed and skinned to terrify the population. In May, Peter I issued the decree to torture and execute immediately, without trial, every captured Zaporozhian Kozak. This systematic use of violence efficiently implemented tactics of terror aimed at achieving control for several centuries.

Another essential figure in Kostenko's representation of history is the character of the nameless vagabond cleric and philosopher who becomes Marusia's guide and mentor on the way from Poltava to Kyiv. He provides the historical retrospective and interpretation for Marusia's experience, and is instrumental in her revelations and enlightenment. He brings together the past and the present and is himself both a seismograph of history and a symbol of its

tragic unrecorded transitoriness. "А хто напише, або написав,/ велику книгу нашого народу?! / And who will write or has written, / a great book of our people?!" (LKMCh 93) is the question that torments and haunts him. But his own manuscript -- "діло життя / the deed of life" (LKMCh 100) -- in which he tries to address this question and in which he invested years of his life, has been stolen. The Word, the building block of history, is the one constant of his numerous speculations:

Ще Україна в слові не зачата;	Ukraine has not been conceived in word yet;
З часів появи книги "Часослова" вже й час минув, а щось не чути слів;	Since the appearance of the book of <u>Chasoslov</u> [breviary, a coinage that consists of two concepts, time and word] time has passed, but words are not audible/heard;
Але говорять: "Як руїни Трої". Про Київ так ніхто ще не сказав. (LKMCh 93)	They say: like the ruins of Troy. Nobody yet has said anything like that about Kyiv.

A succession of verbs in the negative form -- "не зачата / not conceived," "не чути / not audible/heard," "не сказав / did not say" -- builds up the tension of his statement:

Хто знає, що тут відбулося? Хто розказав це людям до пуття? Неназване, туманом поїнялося. Непізнане, пішло у небуття. (LKMCh 94)	Who knows what happened here? Who has sensibly told people about it? Unnamed, it has been covered by mist. Unrecognized, it has gone into non-being.
--	---

This negativity is reinforced in another string of negations already incorporated

into a single lexical unit: "неіменований / unnamed," "непізнаний / unrecognized," "небуття / non-being." This fusion of negations reflects history's confinement to the inevitability of oblivion. Ukrainian history is engraved into the landscape and embodied in ballads and songs. This idea is expressed earlier in Khmelnytsky's amnesty: "Про наші битви -- на папері голо. / Лише в піснях вогонь отой папирть / The paper is bare about our battles. / This fire blazes only in songs" (LKMCh 81). The songs are relevant instruments of historiographic survival when other markers are subjected to amnesia and annihilation:

Історії ж бо пишуть на столі.	Histories are written at a desk.
Ми ж пишем кров'ю на своїй землі.	We write with blood on our land.
Ми пишем плугом, шаблею, мечем, піснями і невільницьким плачем.	We write with plough, sabre, sword, with songs and slavish lament.
Могилами у полі без імен, дорогою до Києва з Лубен! (LKMCh 94)	With graves without names in the field, with road to Kyiv from Lubny!

The cleric's extended metaphors produce the effect of seventeenth-century patristic writing which blends biblical style with the rhetorical tradition of late antiquity.⁵⁸ His speech abounds in aphoristic symbols, "розп'яття -- доля кожної людини / crucifixion [is] the fate of every human being" (LKMCh 86); biblical allusions (Job: LKMCh 87; Judas: LKMCh 91; prophet Daniel: LKMCh 96; Lot's wife: LKMCh 102; Saint Paul: LKMCh 103); and parallels to ancient Roman and Greek history and mythology (LKMCh 93, 94, 105). These symbols, allusions, and parallels are combined with anaphoric constructions: "Ми ж пишем кров'ю на своїй землі. / Ми ж пишем плугом, шаблею, мечем / We write

with blood on our land / We write with plough, sabre, sword" (LKMCh 94). He also uses rhetorical questions: "Хто знає, що тут відбулося? / Хто розказав це людям до пуття? / Who knows what happened here? / Who sensibly told people about it?" (LKMCh 94). Further stylistic similarities with Ukrainian literary Baroque are enhanced by antithetic structures both within a single figurative unit -- "Пізнав любов, пізнав я і ненависть / I experienced love and also experienced hatred" (LKMCh 109); "у землю рідну, де ти всім чужий / into a native land where you are a stranger to everybody" (LKMCh 110) -- and on the semantic level of his discourse:

Сисой, Мардарій -- мученики віри.
А Байда що, од віри одступивсь?;
(LKMCh 105)

Sysoi, Mardarii -- martyrs of the faith.
But [what about] Baida -- did he
abandon his faith?

А що сильніше підпирає твердь --
молитва преподобного Антонія
чи Наливайка мученицька смерть?
(LKMCh 106)

And what supports/sustains the
firmament more strongly --
a prayer of venerable Antonii
or Nalyvaiko's martyred death?

These antithetic structures establish the fixed iconoclastic juxtaposition of ecclesiastically authorized saints (when the cleric goes through the hagiographic sanctuary of Pateryk / Patericon) with the brutal actuality of the lives of uncanonized martyrs to create a parable of Ukrainian history in his own martyrology. Although he is one of those schooled at the academy, he is close to the world perception of such writers as the vagabond cleric Petro Huchensky-

Popovych, representing a tradition of "low Baroque," which developed the genre of burlesque poetry as a reaction to the official ecclesiastic literature.⁵⁹ This tendency is explicit in the cleric's visualizing the cemetery as the garden of Eden and in his explanations in the caves of Lavra while he and Marusia are observing sacred remains:

Це -- Нестор другий. Звався він Некнижний. Таку заслугу перед богом мав, що завжди був на всіх богослужіннях, а й рази, ти скажи, не воздрімав. (LKMCh 105)	This is Nestor the Second. He was called the Unbookish. He had done the following service to God that he was always at all divine services and not even once, just think, did he slumber.
--	--

He goes on in a similarly caustic manner through all the Lavra register to conclude:

Хіба оті, без німбів, без імен, на тій дорозі в Київ із Лубен, або оті під лісом, із Волині, -- хіба не більші мученики нині?! (LKMCh 105)	Are not those, without nimbuses, without names on that road to Kyiv from Lubny, or those, near the forest, from Volyn, -- aren't they greater martyrs now?!
--	---

His preoccupations with the matters of "this world" also manifest themselves in his opposition to the elitist High Baroque poetry whose poetic methods caused a particular cultural point of view -- the world appearing to acquire a somnambulistic character far out of reach. This is reproduced in the highly conditional and ideal forms comprised by mythologemes, philosophical

abstractions, exotic toponyms, allusions, symbols, extended metaphors, and parables⁶⁰:

Пііти пишуть солодко, під метри.
Про три персони божі. А слова,
слова, Марусю, видумані, мертві.
Од слів таких чманіє голова.

Poets write sweetly to meters.
About God's three persons/trinity. But
the words,
the words, Marusia, [are] false, dead.
from such words the head becomes
stupefied.

...
вони складають віршики святочні,
а в селах ридма плачуть кобзарі.
(LKMCh 92)

...
they compose ceremonial verses,
and in the villages, kobzari [minstrels]
lament violently.

The cleric's discourse is consistently structured on the binary basis constantly swinging between the opposites: low vs elitist, written vs oral, sound vs silence. He presents a "reversed translation" of mythologized texts, firmly anchoring them in the land where "Глас вопіючого в пустині / напевно, був чутніший, як у нас / the voice shouting in the wilderness / was, certainly, more audible than ours" (LKMCh 104). The wilderness needs voice and naming, it needs a Word. He, anonymous himself, having appeared from nowhere, disappears into the void like a figment of the imagination.

The reverberations of a tragically disharmonious Baroque world, sounded by Kostenko, are not limited to the character of the cleric. Bohdan Khmelnytsky's proclamation of Marusia's amnesty contains direct textual references to seventeenth-century literature and literary theory:

Її пісні -- як перло многоцінне,

Her songs [are] like

як дивен скарб серед земних марнот.
(LKMCh 81)

multiprecious pearls,
like wondrous treasure among
earthy vanities.

"Перло многоцінне / Multiprecious Pearl" is the title of Kyrylo Trankvilion Stavrovetsky's (?-1646) book,⁶¹ published in the year of his death, 1646, in whose introduction on the principles of poetics he writes that poets must create "by sweet language to meters"⁶² (compare to the cantor's: "Poets write sweetly, to meters," LKMCh 92). "Земні марноти / earthly vanities" refer to the pathetically tragic Baroque experience of vanitas. While analyzing the cleric's character, Brukhovetsky notes that his "seditious faculty" is close to the "spirit of freedom and restlessness" of Hryhorii Skovoroda (1722-1794),⁶³ indefatigable wonderer, the last philosopher and writer of the late Ukrainian Baroque. Kostenko's affinities with Skovoroda reveal themselves in her collection Сад нетанучих скульптур / The Garden of Unmelting Sculptures (1987), which includes a poem-dialogue during a chimerical walk of the poetess and a stone figure of the philosopher through time. It establishes a supratextual relation with his Сад божественних пісень / The Garden of Divine Songs (1785). This book sums up the development of the topos of the garden, one of the key images of Ukrainian poetry at the end of the sixteenth - middle of the seventeenth centuries, especially in the part of it which explicitly represents the Baroque style. In this imagistic system, around the central image of the garden there rotates a

cloud of particular and derivative images.⁶⁴ This is also one of Lina Kostenko's recurrent images, where all later depositions are superimposed upon the Baroque florilegium.

Another historic charge produced by the cleric's stories is revealed in Marusia's appropriation of the epic Пісня про Байду / Song About Baida. It is dedicated to the heroic death of the Volyn prince Dmytro Vyshnevetsky (Baida) (? -1563), the first Kozak Hetman and the founder of the Zaporozhian Sich, who "like a bright, radiant meteor flew through the Ukrainian life of the mid-sixteenth century."⁶⁵ Kostenko establishes an historical continuum by evoking the ghost of Yarema Vyshnevetsky's glorious ancestor who was captured by the Turks during one of his military campaigns and put to an atrocious death in Istanbul by Suleiman I (the Magnificent):

'Take Bayda in hand, my trusty men,
Seize and bind him, ankles and crup;
Hooked by the ribs then hung him up.'
Not one day he hangs, he hangs not two,
Not for one hour but all night through....⁶⁶

Kostenko's Marusia actualizes and remodifies the ballad. The scene in her version is already laid, not in Istanbul, but in Poltava, and the order to execute Baida's exhumed apparition, who has decided to come from Heaven to see how his "діти в третьому коліні / children in the third generation" (LKMCh 91) are doing, is given not by the emperor, but by his pervertedly cruel descendent,

Yarema Vyshnevetsky (LKMCh 92). It is an exact replica of the death order in the original Song and logically concludes Yarema Vyshnevetsky's gallery of mutilated corpses in the cleric's history. This piece is an imaginative reconstruction of Marusia's creative process. In cases when Kostenko uses Marusia's actual ballads, she does it subtly, introducing them in reported speech, interweaving phrases of Marusia's songs into her text so that they are organically fused into the novel. Opposed to this careful handling of Churai's legacy is Khomenko's somewhat pragmatic approach as he simply includes Maryna's songs where there is an appropriate context (IKhMCh 28, 38, 57, 65, 90, 91-94, 96).

Against a wider historical perspective, Kostenko's Marusia establishes her own lineage, her individual prehistory in which her father's fate parallels her own. This mirror-like correlation is explicitly expressed in Kostenko's references to crucifixion when the cleric describes Hordii Churai's death which becomes a bloody landmark in counting off the time against the background of all the calamities:

<p>А це було в той год страшний, коли п'ятьох старшин козацьких розп'яли. І голови -- хто звідки родом -- поставили перед народом. (LKMCh 106)</p>	<p>It happened in that terrible year when five kozak officers were crucified. And heads -- wherever each comes from -- were placed in people's view.</p>
--	--

Similar implications can be found in the description of the procession to the gallows where Marusia was to be hanged (LKMCh 77) and again in both literal

and symbolic metaphoric expression which the cleric, with shrewd insight, applies to her: "Але чогось така вже, як обвуглена. / Якась така, мов знята із хреста / But for some reason [she is] as if charred. / Somehow as if taken down from a cross" (LKMCh 85).

Her father's death also becomes an impulse to an essentially new turn in her development as a poet. Her recollections of her father's death generate another association – the performance of a ballad about her father by a minstrel, kobzar, in Poltava. At the moment when he started singing, "Орлику... Чупаю! / Eaglet... Churai!", she grew dumb; this muteness will come onto her again and again, forming a paradigm to her voice to find its expression in a metaphoric simile based on a binary, contradictory, oxymoronic logic which fuses dumbness and voice to characterize Marusia's state: "як той німий, що в камені кричить / like that mute who shouts in the stone" (LKMCh 44). Metaphorically this signifies her death drive as a Freudian return to the inorganic state.⁶⁷ This is a moment of revelation, an insight caused by pain, suffering, and ultimately sorrow:

пішов у смерть -- і повернувся в думі,	he went into death -- and
і вже тепер ніхто його не вб'є.	returned in a <u>duma</u> [ballad]
(LKMCh 36)	and now nobody will kill him.

Marusia is thus led to the realization of a subliminal eternity of Word, which her silence was pregnant with, woken up by and in which it was reverberating:

І десь в ті дні, несміло, випадково,
хоч я вже й пісню склала не одну,
печаль моя торкнула вперше

с л о в о,
як той кобзар торкав свою струну.
(LKMCh 36)

And in those days, timidly,
accidentally
Though I have composed far
more than one song
for the first time, my sorrow
touched

the w o r d,
Like that kobzar touched his
string.

The Word ultimately ensures her own long-lasting afterlife.

Khomenko, similarly, introduces the episode with the minstrel. The difference is that his kobzar sings the whole historical song while Kostenko inserts only the direct address, "Орлику... Чураю! / Eaglet... Churai!". This is echoed in Marusia's nightmarish sensations at night upon hearing: "Орлику Чураю, / Ой забили тебе ляхи у своєму краю! / Eaglet Churai, / Oh, you were murdered by the Poles in their land!" (LKMCh 35). The reaction of Khomenko's Maryna is quite different as the song both stirs up her grief and inspires belligerent feelings:

... Лише почав співать --
Влетіли в моє серце жалю стріли,
Й думки мої, немов козака рать,

До бою соколино полетіли. (IKhMCh 13)

... Once he started singing
Arrows of sorrow flew into my heart,
And my thoughts, like a kozak
host/array,

Flew falcon-like to the battle.

Her feelings ride the same wave when she gives her father's sabre, her sacred object of revenge, to Hryts. Later in the text, Khomenko loads it with symbolic importance. Hryts exchanges Churai's sabre for a Polish one which signifies his betrayal both of Ukraine and of his love for Maryna. Thus, Khomenko places his

character into a conventional, perspectively restricted field, where the premises and consequences of any act or event are calculable.

In Khomenko's version Maryna's mother is pragmatically concerned with her daughter's happiness and health, giving her the advice to forget Hryts, to start a new relationship, and to get married: "Вийшла б, пожила / В достатках гарних, то ото й кохання / You would better marry and live / in nice affluence, that's what love is" (IKhMCh 37). This advice does not differ essentially from the practical considerations of Hryts' mother. Kostenko's Marusia has an equally strong spiritual bond with both her parents. She inherited their pride and beauty, and from her mother, her voice, clear as crystal (LKMCh 36). In her conversation with Ivan Iskra, Marusia, who is already fatally ill, says as if looking into an ancestral mirror:

"Красива я була, правда? Схожа на свою матір.	Beautiful I was, wasn't I? Resembling my mother.
Смілива я була, правда? Схожа на свого батька. (LKMCh 125)	Courageous I was, wasn't I? Resembling my father.

Kostenko does not limit Marusia's lineage to her parents, but extends it to her grandmother's generation. It surfaces in Marusia's confession to the sun after the trial. Some witnesses brought into the court by Hryts' mother testify that Marusia is a witch:

Ну ті сказали, що Маруся -- відьма, що у Полтаві гіршої нема,	So those said that Marusia [is] a witch, that there is not a worse one in Poltava,
--	---

що всі це знають, і по ній це видно. that everybody knows it, and it is
(LKMCh 7) evident from looking at her.

As their evidence, they refer to a song composed and sung by Marusia herself --
"Котра дівчина чорні брови має, / то тая дівчина усі чари знає' / 'That girl
who has black eyebrows/ knows all the magic spells'" (LKMCh 7) -- to support
the major point made and constantly repeated by Bobrenchukha, Hryts' mother,
who is continually emphasizing the evil nature which underlies Marusia's beautiful
appearance, thus pointing to her secret alliance with the Devil:

Бо на обличчя з янголами схожа, але в душі -- то чистий сатана. (LKMCh 9)	Because in appearance she looks like the angels, but in [her] soul -- she is a downright Satan.
---	--

The accusation appears for the first time in Bobrenchukha suit as she considers
Hryts' death to be caused by "отруєння / poisoning" and "чари бісовські /
devilish spells" (LKMCh 4). Witchcraft, sorcery, spell, and magic define one of
the semantic fields of Bobrenchukha's discourse:

Коли вона його причарувала, він як сказився, геть одбивсь од рук ... А все ходив до тої чарівниці, недарма в річці топлять чарівниць. (LKMCh 11)	When she had won him over with her magic spells, he, as if gone mad, broke off entirely with me ... And all the time, he went to that witch, it is not without reason they drown witches in the river.
---	---

The last part of the quotation above alludes to the perverted procedure of
Hydromancy exercised during witch trials. Those who were suspected of

witchcraft were subjected to the "ordeal by water," which is described by Mary

Daly as follows:

The test required first restraining the accused by tying hands and feet together, often with "the right thumb on the left big toe, so that the witch was 'cross bound'." Then the accused woman was thrown into deep water, three times if necessary. If she floated she was guilty; if she sank, she was innocent. In the latter instance, she usually drowned, unless her torturers decided to rescue her. Here is a classic manifestation of the doublethink decreed by drones, which we can summarize in the maxim: If you win you lose, and if you lose you lose.⁶⁸

It is worthwhile mentioning that in Ukraine, as well as in Ireland, witch trials were not as numerous⁶⁹ compared to their tremendous scale in Western Europe, where it is "historically plausible to say that as many as nine million women may have been destroyed as witches ... from the late fifteenth to the mid-eighteenth centuries."⁷⁰ This striking figure is given by some feminist groups, but disputed by a number of scholars. But a "statistically based figure, though lower, still makes the same point: that this was an organized mass murder of women that cannot be dismissed by historians."⁷¹ Eliade explains the absence of systematic and massive persecution of witches by the fact that eastern European Greek Orthodox churches did not have institutions similar to the Inquisition.⁷² Though Ukraine did not experience conscious mass demonization of women and their victimization, it was a popular belief that girls, especially beautiful ones, became witches and sorceresses and attracted young men by means of witchcraft, sorcery or incantations. They were no longer identified with human beings, but

were regarded as messengers from the shadow world, devil's associates. Julia Kristeva writes that stories involving "feminine jealousies have established the image of the poisoner as a privileged image of feminine Satanism."⁷³ The key biblical reference to witchcraft in Holy Writ is that to "kashaph" which "is now understood to mean 'poisoner'."⁷⁴ This is definitely assumed to be true in Marusia's case. The witnesses conclude with an accusation of maleficia, inducing an injury by means of the evil eye (LKMCh 7), which was a folk belief, early assimilated along with many others into the witchcraft canon.⁷⁵ The witnesses produce this as their trump card, blending reality with superstition:

<p>Уміє перекинутись в сороку, а то виходить з коми́на, як дим. (<u>LKMCh 7</u>)</p>	<p>She knows how to turn into a magpie, then goes up the chimney like smoke.</p>
--	--

The reference to the above metamorphoses reflects traditional folk ideas of the ability of witches to assume different shapes in preparation for transvections to their gatherings with devils.⁷⁶

Marusia's grandmother was also considered a witch. The beverage which she prepared for herself and which was unfortunately drunk by Hryts contained the herbs known by Marusia through her grandmother:

<p>Цілюще зілля, отруї, дання, -- все знала баба. І мене навчила. (<u>LKMCh 63</u>)</p>	<p>Healing/medicinal herbs, poisons, magic potions -- All grandma knew. And taught me.</p>
--	---

Here she refers to the conventional attributes of Ukrainian sorceresses and witches who usually kept an abundance of herbs, weeds, roots, and leaves in their houses and yards. This herbage was "dried in a house, under the ceiling, and outside, under the eaves of a roof" to make "medicine, usually for the sake of good, but sometimes, of evil."⁷⁷ Marusia enumerates the herbs which she used to prepare her beverage: "Я наварила м'яти, драголюбу / I brewed some mint and lovage" (ЛКМCh 63). "Драголюб" / [draholiub] is, most likely, an archaic form of contemporary "любисток" / [liubystok] as both of them derive from the same stem, "любити" [liubyty] / to love. Magic powers of this plant are described by Vasyl Myloradovych (1846-1911), Ukrainian folklorist and ethnographer: "lovage [liubystok, liubets] has become, due to its consonance (levisticun, Italian form libitici) with love, a love herb. Little girls are bathed in it so that they will be loved by young men; girls keep it under their armpits with the same purpose."⁷⁸ The beverage which is supposed to enchant and attract turns into its lethal opposite. Its concentration as well as the intensity of Marusia's love become deadly for Hryts.

Kostenko appropriates an other folkloric "staple" of witchcraft, a black cat which is always attending the witch, but transfers it from a fantastic sphere into a caressingly domestic domain by introducing an endearing form expressed by diminutive suffixes: "У неї котик був, як чортеня / She had a

kitten like a little devil" (LKMCh 63). Though she uses the comparison with a little devil, it is deprived of any sinister implications of infernal powers, because usually little devils in Ukrainian folklore are playful, good-humoured, naughty, sometimes silly creatures. In Ukrainian demonology, the devil is more a comical than a threatening creature.⁷⁹ Generally, Kostenko's supernatural beings are benign as, for example, Kho, Marusia's only imaginary companion in prison, a phantom of her childhood:

Там Хо сидить.	There Kho sits.
З'явись мені, будь ласка!	Appear to me, please!
Жмуточок п'тьми в закапелках дня,	Little bundle of darkness in the nooks
маленький Хо, моя дитяча казка,	of day,
звірятко, може,	little Kho, my childhood fairy tale,
може, чортеня. (LKMCh 50)	maybe a little animal,
	maybe a little devil.

She talks to him, offers him some water, she is looking for him again and calls him during the last day of her life. He is invisible, only a sound moving up and down, an onomatopoeic music of solitude:

Біжить-біжить, чаряпкається вгору.	It runs-and-runs, clammers up.
Цок-цок по стінах, вгору, вгору, вниз.	Rap-rap over the walls, up, up,
(LKMCh 61)	down.

A baroque picture, framed in the window bars, is graphically entrapped by dots, blank spaces of subjective impressions, and, finally, signs of a staccato rhythm of the last, paroxysmal hours of life:

... Шматочок неба і шматочок двору...	... A little piece of sky and a little
	piece of yard...

... І Хо на гратах хвостиком завис....
(LKMCh 61)

... And Kho has hung from the
bars with his tail....

Marusia's entrapment is designed by Fate, a dispassionate weaver: "Яку залізну маємо фіранку! / Це, бачиш, доля виткала для нас / What an iron curtain we have! / You see, fate has woven it for us" (LKMCh 61). It is rooted in the fate of her parents and her grandmother whose ambiguous "чорна доля з чорними очима/ black fate with black eyes" (LKMCh 63) establishes her symbolic lineage. This triad also reflects later apprehension in Ukrainian folklore that each person has three Fates: maternal Fate, which corresponds to the idea of innateness, talent; paternal Fate, of accidental luck, *fortuna*; God's Fate, of destiny.⁸⁰

Alongside the fate inherited from her grandmother (the pre-Christian conceptualization of Fate as hereditary and matrilinear⁸¹), she also gets a coral necklace with magic powers. Her mother sends it to Marusia together with festive clothes at the eve of execution:

Яке намисто гарне, -- хоч подержу, це ще од баби пам'ять збереглась. Воно, либонь, якесь чи не турецьке. Таке червоне -- аж на мене жаль. Чаклунське, кажуть: інесем береться, коли людину укидає в жар. (LKMCh 69)	What a beautiful necklace -- let me hold it at least, it is a keepsake from my grandma. It may well be Turkish. So red -- it is a pity to waste it on me. They say it is magic: covers itself with hoar, when a person has a fever.
--	--

The necklace reappears again at the end of the novel, playing its prophetic role, covered with hoar frost, the association which reveals mysteries of the distant and

the cold, a sign of Netherworld, death: "уже й моє намисто побіліло, / мов памороззю сивою взялось / my necklace has become white already, / as if covered with grey hoar" (LKMCh 133). The necklace possesses polyvalent meaning being both a material incarnation of genetic continuity and power of provision. It is a beautiful object that seems to be cursed, and contains an allusion to Ukrainian-Turkish wars during which the Kozak army protected Europe from a gigantic monster, the Ottoman Empire, that threatened it with destruction. These wars also had a considerable influence on Ukrainian national identity, where the image of fearless warriors was married to the image of enslavement. Ukraine became a donor of concubines for Turkish harems (girls and young women being captured and sold at slave markets on a massive scale), and of janissaries for the Turkish army (boys were uprooted and brought up in Turkey as professional soldiers without knowing who they were and where they come from; they were used in the hostilities against Ukrainians and were notorious for their extreme cruelty, ferocity, and mercilessness). Reverberations of a latent Turkish theme are explicit in the character of an old man, Halernyk, whose name originated in the times of his captivity when he was chained to a Turkish galley/галера/[halera]. Halernyk, Marusia's adopted grandfather, is also a father figure. He lives in a secluded, solitary ravine in the steppe:

Там дід живе, той самий дід Галерник,

There lives an old man, that very
old man Halernyk,

<p>немрущий дід, самотник і химерник, що, років двадцять бувши у неволі, уже ж коли вернувся, а й тепер, що не різьбить, -- у нього мимоволі подібне до манесеньких галер. (LKMCh 115)</p>	<p>non-dying/ageless old man, solitary and chimerical, who having been about twenty years in captivity came back long ago, but even now whatever he carves -- involuntarily it looks like very tiny galleys.</p>
---	---

His wood carvings, mostly kitchen utensils, chimerously carry the signs of his past. They are symbols of slavery and colonization, reduplicated again and again to remind people about the everlasting, mythic old man who is memory itself. His mysterious world is one of happy flashes into Marusia's childhood. Marusia associates old Halernyk (former "великовоїн / greatwarrior") with a fairy tale personage: "і хата, як старенька рукавичка, - / в ній кіт живе, цвіркун живе і дід / and a house like an old mitten, - / in it a cat lives, a cricket lives, and the old man" (LKMCh 32). Like a good magician he populated her world with fantastic, kind creatures like Kho and with images of his tumultuous past.

Khomenko also introduces the witchcraft theme into his drama. Initially this theme appears during Maryna's illness. Her friend suggests to her worried mother that a sorceress should be invited. A lone person who has come from elsewhere, an outsider to the community, she lives "Біля млина в яру, де городниця / Near the mill in ravine where the city wall is" (IKhMCh 51). Khomenko traditionally localizes the sorceress at the margin, because both

literally and metaphorically such people are the mediators between natural and supernatural; they are the borderline between normal and anomalous. Deleuze and Guattari write that

Sorcerers have always held the anomalous position, at the edge of the fields or woods. They haunt the fringes. They are the borderline of the village, or between villages. The important thing is their affinity with alliance, with the pact, which gives them a status opposed to that of filiation. The relation with the anomalous is one of alliance. The sorcerer has a relation of alliance with the demon as the power of the anomalous.⁸²

This is also true of Kostenko's Marusia, who is a person of the fringes, alienated from the community by her exceptional talent which is regarded as abnormal, as witchcraft per se (LKMCh 57). She is an outsider who does not fit into a conventional societal scheme or into the stereotypes of women. Marusia is fully aware of this: "Важко було, люди, / і вам зі мною, і мені між вас. / It was difficult, people, / for you with me, and for me among you" (LKMCh 68).

Through her pact with an anomalous power, Khomenko's sorceress has acquired various supernatural powers, among which is the gift of healing:

Уміє й кров на рані зашептатъ	She can staunch [by whispering magic formulas] the blood flowing from a wound
Й пропасницю загнати в нетрі.	And drive a fever into an impassable forest.
Приспати владна злих домовиків	Has the power to lull wicked hobs to sleep
І відганяти бурями тумани.	And drive mists away with storms.
В воді огонь уміє розпалить.	Can set a fire in the water.
Літає на коромислі старенька.	The old woman flies on a yoke.

<p>Як хворому здається довга ніч, То й сонце може викликать на східень (IKhMCh 50).</p>	<p>If the night seems long to a sick person, She can conjure up the sun in the east.</p>
---	--

She is connected both with the forces of good and evil, and moves freely between two realities: "Та кажуть, що була вона і в пеклі, / Стрічалася із Марком у вогнях/ They say that she was also in Hell / Met with Marko in the flames" (IKhMCh 50). Here Khomenko refers to the folkloric figure of Marko Pekelny (pekelny meaning from hell), a Ukrainian modification of the legend about Marko the Rich. Marko Pekelny drove away the devils, releasing Kozaks from Hell. This allusion also indicates the sorceress' liaison with the supernatural Otherworld. Khomenko reflects views typical of Ukrainian demonology where witchcraft, magic, and sorcery are tightly interrelated.⁸³ Witches are committed not only to maleficia, but often nullify their undesirable influences and consequences by means of white magic, and are approached for advice and help. They are old women, endowed with powers over natural phenomena and behave toward people with propriety. Their nocturnal flights through the air to the sabbath are regarded as a part of the responsibilities and obligations entrusted to them by their title.⁸⁴ Khomenko's interpretation is devoid of the alluring and dangerous air of Gogol's Ukrainian witches who are transformed from old hags into young enchantresses-yarytnytsi. The description of the philosopher Khoma Brut's maddening race provides an exhaustive account of magic metamorphoses

not only in the witch's appearance, but also in the roles of rider and ridden, abuser and victim (in Ukrainian folklore witches are often abused). These roles are constantly shifting:

The earth flew beneath them. He could see it clearly, even in the faint light of the moon. The valleys were smooth, but so fast did they gallop that everything was blurred before his eyes. He seized a stave lying on the road and clubbed the old woman with all his might. She uttered frightful wails, at first furious and menacing, but becoming gradually fainter and sweeter, until they were so soft that they tinkled like fine silver bells and stirred his innermost soul; the thought involuntarily came into his head: was it really an old woman? 'Oh, I cannot go any further!' she gasped, and fell exhausted to the ground.

He rose to his feet and gazed into her eyes: dawn was breaking and in the distance the cupolas of the Kiev churches glinted in the early light. Before him lay a beautiful maiden, with a lustrous, dishevelled braid of hair, and eyelashes as long as arrows. She lay with her naked white arms stretched out lifelessly and groaned, rising her tear-filled eyes aloft.⁸⁵

Khomenko's interpretation is also a far departure from the classic Western European statement from the Malleus Maleficarum that "all witchcraft comes from carnal lust, which is in women insatiable ... [;] summ[ing] up the widespread belief that women were by nature oversexed, wicked, and therefore dangerous to men."⁸⁶ His sorceress reflects the popular belief in the tremendous and magic power of words as bearers of the knowledge of magical spells. Knowledge of the magic is knowledge of the spell, following a fixed formula, the deviation from which can annihilate a magical effect. She evokes Maryna's vision of her beloved by the act of charming. This has a defined structure in folklore and consists of a formula of address combined with request or order.⁸⁷ Khomenko introduces

inversion into the established, traditional structure, based on parallel

constructions:

Розступіться, далі,	Step aside, o far distances,
Розступіться, гори,	Step aside, o mountains,
Розступіться, ріки	Step aside, o rivers
І зелені бори. (IKhMCh 63)	And green forests.

The incantatory rhythm of the first stanza created by repetition is intensified by semantic parallelism on a syntactical level, manifested in the conditional mood.

This syntactical structure has two components as in a prescriptive invocation, but instead of traditional two-component comparison, it relies on condition and effect:

Як живий коханий, -	If the beloved is alive, -
Стань переді мною,	Stand in front of me,
А коли загинув, -	But if he has perished, -
То з'явись труною. (IKhMCh 63)	Then appear coffin-like.

She also refers to archaic folk magic, namely love magic which characterizes Ukrainian folk culture. Love potions or love remedies, administered into a young man's drink, can ensure his everlasting love: "І вже довіку буде він твоїм / And he will be yours forever" (IKhMCh 64). Her recipe is undefeatable as it blends the magical powers of flora, fauna, natural phenomena, and necromancy: "цикута лугова / conium maculatum/ hemlock," one of the three most poisonous plants of European witches' pharmacopoeia⁸⁸; "жаб'ячі лапки / toad's or frog's legs," bites of toads and frogs were considered lethal, and their venom, especially

dangerous⁸⁹; "А молодик як буде серед неба, / Поставить на могилу і чекать, / Покиль завие щось у підземеллі... / And when a new moon is in the middle of the sky / Put it on the grave and wait / Until something starts howling in a subterranean place" (IKhMCh 64). The effect of this product of black magic can be quite the opposite if one is careless. The potion combines love and death and anticipates the future development of events. The sorceress who wants to help Maryna appears to become a healer-killer, a fortuneteller, and a harbinger of death. She and her magic, initially rejected by Maryna, plant a seed of Maryna's future death-bearing plot which she schemes after Hryts' betrayal. She is overwhelmed with rage, but carefully conceals her avenging mood by dancing, singing, and flirting with young people. The tactics of jealousy comes down to this: to sequester and immure the beloved. Being the centre of attention, admired by everybody, she deliberately ignores Hryts and ignites his feelings so that he no longer can control himself, constantly follows her, and tries to attract her attention. Having achieved her goal, she administers the lethal drink. Later, after Hryts' death, her vindictive feelings vanish and she repents, realizing that it was a transgression, a wrongdoing and acknowledges that she was under the diabolic spell: "На луки вивів сатана мене / Satan took me into the meadows" (IKhMCh 105). The revenge for betrayal becomes an obsession for Khomenko's raging sorceress Maryna. For Kostenko's Marusia, the wound inflicted by Hryts

creates a psychic void and striving for death. A means of her attempted suicide turns into the tool of Hryts' destiny.

The story of Marusia Churai becomes instrumental in rethinking the past. The original story which was lost and has become a renewable source of myth, which can never be returned to literally, thus acquires symbolic meaning. The story is the same, but discursive mechanisms which bring it to motion in Kostenko's and Khomenko's narratives are essentially different. First of all in such seemingly formal parameter as architectonics. Khomenko does not deviate from master narratives established in the nineteenth century, producing a sort of a static cast of the legend of fatal passion in chronological order so typical of the nineteenth century narrative techniques. All the elements of a well-made story are there and are presented in a logical succession. Maryna and Hryts fall in love; he departs and they are separated; he returns and betrays his beloved; he decides to marry another woman; Maryna grieves; she decides to take revenge upon him by witchcraft; he dies by the poisonous drink prepared and administered by Maryna; she appears at the funeral ceremony and publicly confesses in the church; she is sentenced to death and is at the point of being executed; she is miraculously released because of the Hetman's interference; she repents and decides to go to the monastery. Kostenko presents a fundamental modification of the story as the text unfolds in a complex mosaic, starting with the

moment of extremity, Marusia's trial. In the opening stanzas, there emerges the thematic leitmotif of the novel – the loss of texts, documents, traditions, and continuities that make up the body of history:

Влітку 1658 року Полтава згоріла дощенту.

Горіли солом'яні стріхи над Ворсклою.

Плавились бані дерев'яних церков.

Вітер був сильний. Полум'я гуготіло.

І довго ще літав над руїнами магістрату

легенький попіл

спалених паперів --

всіх отих книг міських Полтавських,

де були записи поточних судових справ.

Може, там була і справа Марусі Чурай?

Може, тому і не дійшло до нас

жодних свідчень про неї,

що книги міські Полтавські "през войну,

под час рабовання города,

огнем спалени?" (LKMCh 3)

In the summer of 1658
Poltava was burnt to the
ground.

Straw roofs were burning
near the Vorskla.

The domes of wooden
churches were melting.

The wind was strong. The
flames were roaring.

And long after that there
were soaring over the
ruins of the city chambers
light ashes

of burnt papers -

of all those municipal
books of Poltava,

where there were the
records of current judicial
cases.

Maybe Marusia Churai's
case was there?

Maybe that is why no
evidence about her

has reached us,

as the municipal
books/records of Poltava

"because of war,

during the looting of the
city,

were burnt by fire?"

The key image of fire, intensified by references to burning, melting, flames, ashes,

destroyed papers, judicial registers, books, sets up the intensity of the following narrative. This string of images produces a disturbed field of vision, which is dimmed by the obscurity of the centuries and by the film imprinted on the retina by recurrent outbursts of combustion. The image of fire becomes the substance that generates the revisionary impulse to embark on a symbolic journey to the past and create imaginative history.

It is quite opposite to what is to be found in the opening scene of Khomenko's version, which is laid at the market place and includes elements of travesty recurrent in Ukrainian folk tales and in such nineteenth-century dramatic writings as Vasyl Hohol's (1780-1825) Простак, или Хитрость Женщинъ I, перехитренная солдатом / Simpleton or Ruse of a Woman Overreached by Soldier, very similar to Ivan Kotliarevsky's (1769-1838) Москаль-чарівник / Moskal, the Wizard, and Vasyl Dmytrenko's Кум-мірошник, або Сатана в боцці / Godfather, the Miller: or Satan in the Tub, a vaudeville rather popular in the middle of the nineteenth century and later. Khomenko's play also demonstrates the unmasking of false identity: Tartar and Gypsy merchants turn out to be Ukrainian kozaks in disguise, outwit the Poles, and call for joining Bohdan Khmelnytsky's liberation army.

Kostenko presents her narrative as a possible reconstruction of the events as they might have happened if any recordings of the trial were found.

The whole trial, which is omitted by Khomenko, is a polyphony of voices which recompose Marusia's crime. The only figure that remains silent is the heroine herself, wrapped in her muteness which alienates her from the judges, the witnesses, the crowd, her factionaries, and ill-wishers. Marusia's silence makes her a figure out of context and at the same time the centre of that context. She is under the "lethargic rays" of Gerard de Nerval's "Black Sun" compelling her "to silence, to renunciation."⁹⁰

Kostenko's text is structured not by development of events, but by the works of Marusia's memory, formed by the stream of her recollections, reflections, and sensations. Her love story and isolated islets of her previous life emerge during three nights in jail before the execution and form an intricate web of a multilayered interior monologue which includes dialogues and subdialogues, all of them muted. The regressive and retrospective movement of Marusia's memory in depth frames Hryts' point of view, refracts it through her perception, and reproduces their conversations. His mother's considerations and marital demands, retold to Marusia by him, are re-narrated by her. The concentric compositional narrative circles and stratification of narrative perspectives, delineate the claustrophobic space of her captivity. Marusia's interior narrative is concluded by her confession. But this confession is not made in public as in Ivan Khomenko's text which follows the nineteenth century version. In the latter,

Maryna makes a melodramatic appearance in the church, her hair unplaited and dishevelled, her blouse torn at her bosom. With insane eyes she looks at the icon which depicts sinners being boiled in tar (IKhMCh 101). Shortly after a no less melodramatic lament over the dead body of her beloved she addresses the public:

Гей, добрі люди, милий отче мій, В душі моїй сидить пекельник змій!	Hey, kind people, my dear Father, In my soul there sits a hell-bound serpent!
Там, де козака у степу могила, На луки вивів сатана мене, Я викопала зілля чарівне, Обмила у криниці і зварила.	There, where there is a Kozak grave in the steppe I was taken to the meadows by Satan, I dug out a magic herb, Washed it in the well and brewed.
...	...
І ночі й дні, немов тигриця зла, Не спочивала, не пила, не їла, Смертельний звар у пиво налила І ним учора Гриця отруїла.	Both days and nights, like an angry tigress, I did not rest, did not drink, did not eat, A lethal brew I poured into some beer And poisoned Hryts with it yesterday.
(IKhMCh 105)	

On the contrary, Kostenko's Marusia reveals herself neither to the court, people, nor to the priest who comes to absolve her sins in the morning of her last day of life. She makes her confession to the sun, the confession in which Kostenko rejects the stereotyped interpretation, based on the scheme of revenge and insanity, and starts at her "voyage in" to present an alternative vision of what happened. She constructs a counterpoint which does not accept the dominant narrative/myth as a fixed one:

Я завтра, сонце, буду умирати. Я перейшла вже смертницьку межу.	I will, o sun, die tomorrow. I have already crossed the mortal
--	---

Спасибі, сонце, ти прийшло крізь ґрати.	boundary. Thank you, o sun, you have come through the bars.
Я лиш тобі всю правду розкажу.	I will tell the whole truth only to you.
Не помста це була, не божевілля. Людина спроста ближнього не вб'є.	It was not revenge, not insanity. A human being won't heedlessly kill another.
Я не труїла. Те прокляте зілля він випив сам. Воно було моє. (LKMCh 63)	I didn't poison [him]. That cursed herb he drank himself. It was meant for me.

Similar to its beginning, the scene of execution in Khomenko's drama opens with the description of a public domain to create a social background. It reproduces the conversation between two carpenters who are building the scaffold, the appearance of the God-like figure of the executioner, Maryna's inconsolable mother, and her friend. The scene is ready for the judge's verdict and includes Maryna's address to the gathering. Her oration is dominated by the motif of death and incorporates lexemes and word combinations covered by this particular lexico-semantic field:

Убийте, я із радістю помру. Схилюся під сокиру головою,	Kill me, I will die with joy. I will bend my head beneath the hatchet,
Чи закопайте в чорному яру Мене в могилі без труни живою. До страти засудили ви мене,	Or bury me alive in a black ravine In a grave without a coffin. You have sentenced me to death/execution,
І от на цім помості на прощання Ще раз благаю вас я лиш одне: Не осудить же ви мого кохання.	And here, on this scaffold, in farewell I once again beg only this of you: Do not condemn my love.

(ІК_hМСН 122)

The accumulation of imagery – "убийте / kill," "помру / will die," "схилюся під сокиру / will bend beneath the hatchet," "закопайте / bury," "в могилі / in the grave," "без труни / without a coffin," "страсти / death/execution" -- which starts with neutral "kill" and "die," gains intensity to produce a shockingly morbid alternative to execution which incorporates the oxymoronic opposites, "death" - "alive." Her final plea marries death and love.

Kostenko continues Marusia's interior monologue on the eve of her death in her solitary confinement. It incorporates shifts of the narrative voice speaking from the vantage point of both insider and outsider. First, Marusia sketches the awakening world, framed by the window of the jail, and centres her narrative around "I." This visual universe is mute and motionless; the protagonist is kept in a static formation only directing and redirecting her gaze. The second, her constant double's voice produced by the echo of solitude, silence, and oblivion, addresses her as "you." Again there appears the juxtaposition implied in the allusion to her songs and her present deathlike vocal latency:

... Одмучилась. Одгостювала	I am done with suffering. I am done with visiting
на цій несправедній землі. І одспівала... одспівала!..	on this unjust earth. And I am done with singing... done with singing!..
Ще одхрипіти у петлі, -	And in the noose I will be done with death's rattle, -
і все. І досить. Засинаєш.	and it's over. And enough. [you

Така непам'ять огорта...

А що, тепер, Марусю, знаєш,

що значить в світі самота?

Ніхто до тебе не озветься,
хоч би й покликала кого.
Лише об стіни обіб'ється
луна од голосу твого. (LKMCh 75)

are] Falling asleep.

Such non-memory envelopes
me...

And so, Marusia, do you know
now
what it means to be alone in the
world?

Nobody will speak to you,
even if you call somebody.
Only the walls will reflect
the echo of your voice.

The song-voice-silence motif finds its auditory orchestration in the alliterative pattern of the verse. The alliterated [o] in the first stanza sounds like a sigh: "одмучилась," "одгостювала," "одспівала," "одспівала," "одхрипіти." As a part of the prefix -од/od the alliterated sound expresses the perfective aspect of enumerated verbs which signifies the finality. It makes room for a lulling produced by the string of recurrent fricatives [c-z-ш/s-z-sh]: "все," "досить," "засинаєш," "Марусю," "знаєш," "значить," "світі," "самота." In the last stanza, both alliterative patterns are superimposed: "ніхто," "до," "озветься," "хоч," "покликала," "кого," "лише," "стіни," "обіб'ється," "голосу."

Marusia's confined solitude is interrupted by the interference of the messengers from the external world. They are children driven by a mixture of curiosity, fear, and awe:

За мур вхопились рученята.
Зійшли над муrom оченята!

Little hands snatched at the stone wall.
Little eyes sprouted over the stone wall!

Блакитні, карі, чорні, сірі,
Я зацімліла з того дива.
А діти грушу так обсіли,
мов група ними і вродила.
(LKMCh 75)

Light blue, hazel, black, grey,
I became numb at that wonder.
And children so beset the pear tree
as if the pear tree has given birth to
them.

Kostenko persistently uses the metaphor of germination (зійшли / sprout) and fruitfulness (вродила / has given birth), replicating the dichotomy of growth/life in the face of forthcoming death. Marusia's silence is broken by the chorus of children's voices. The cues are at first exchanged among children. The conversation circle widens when they address the "witch" (how different it is from the "witch" context of the trial, a reversal of the adult world) and ask her questions which present the mixture of the supernatural and daily routine:

-- Ти бачиш?	-- Do you see?
-- Де?	-- Where?
-- Не видно.	-- Can't see.
-- Отамо вона!	-- There she is!
-- Ти справді відьма? Там нема чортів?	-- Are you really a witch? Are there any devils?
-- Послухай, відьмо, а лови-но грушу!	-- Look here, witch, catch a pear!
-- А де ти спиш? А їсти там дають?	-- And where do you sleep? Do they give you anything to eat there/here?
-- Ховайся, відьмо! Йдуть по твою душу! (LKMCh 75)	-- Hide, witch! They are coming for your soul!

This is Marusia's farewell.

The culminative moment is resolved quickly and energetically in Khomenko's drama by the appearance of Ivan and Severyn who bring the Hetman's amnesty. Maryna is instantly released, but, unable to forgive herself,

seeks redemption by leaving her songs in the mundane world and praying in the seclusion of her monastery cell.

In opposition to Khomenko, who places the scaffold in the public square, Kostenko carries it out to the void of the steppe, "за сиве море тої ковили / over a grey sea of that feather-grass" (LKMCh 76), making it both a horizon of Marusia's solitude and the vantage point which hypnotizes and magnetically attracts people: "Все суне в степ, хто пішки, хто на возі / Everything moves on in swarms into steppe, some on foot, some on a cart" (LKMCh 76). Impersonal, neuter, inanimate, "все / everything," is expressive of the instincts of the crowd. Its excitement at a prospective pageant erases the boundary between a human individual and an anonymous mob:

Що їх веде - і доброго, і злого?

What leads them - both the good and the evil?

Де є та грань - хто люди, хто юрма?
(LKMCh 76)

Where is the boundary - which are the people, which are the mob?

This theme is intertextually related to Kostenko's poem "Брейгель. 'Шлях на Голгофу' / Bruegel. 'The Procession to Calvary'," a textual conversion of Bruegel's passions, where she constantly juxtaposes the visual exteriority of a spectacle-thirsty crowd and the tormented interiority of Maria Magdalene, and Mother of God, and the poetic persona. The reaction of the rabble is devoid of compassion; it is driven by curiosity, trying to get as close as possible to the site

of Christ's passions:

Юрма гуде, і кожен шнеться ближче;	The mob buzzes, and everybody pushes forward, closer;
Всі поспішали місце захопить;	Everybody hurried to occupy a spot;
А в юрмах тих малесенька людина	And in that mob a tiny human figure
тягла хреста важкого на собі. ⁹¹	hailed the heavy cross.

The physical proximity of crowd is opposed to its absolute insensibility and insensitivity.

Similarly, in Маруся Чурай / Marusia Churai the populace forms a procession to the gallows headed by a priest:

а там в степу, як привид,	and there in the steppe, like a ghost,
стоять оті ворота в небуття.	stand those gates to nonexistence.
(LKMCh 76)	

The gallows are no longer paraphernalia for execution, but become the symbol of tragic continuity -- an explicit parallel to Christ's crucifixion on a universal level, and to her father's fate, on the personal. The scene acquires a ritualistic sense.

A flat horizontal plane of the steppe, pierced with a sharp verticality of the gallows, can function as a "mythic operator" in the style of Levi-Strauss in Marusia's becoming the object of sacrifice. The movement of the poem is delineated by an uneven procession interrupted by the phrases of prayers read by the priest. They form of a succession of cadences:

Усіх Скорблящих Радості. АМІНЬ;	Of all Grieving Joy. Amen;
---------------------------------	----------------------------

...Настане час, і сущії у гробі
почують глас Христа і ізидуть....
(LKMCh 77)

...Time will come, and those who
rest in coffin
will hear Christ's voice and rise....

The movement is carried on to arrive at a standstill, the crowd is caught by a wave, "Ведуть! / [they] Bring [her]!" Marusia's appearance is mirrored in the crowd's reaction, in its vocal multiplicity:

-- Ну, от скажіте, людоньки, навіщо
такій убивці, та така краса?

-- So tell me, good people, what
need
has a murderess of such beauty?

-- А це як хто. Я маю іншу гадку.
Якась вона не схожа на убивць.

-- It depends. I have a different
opinion.
She somehow does not resemble
murderers.

Злочинниця, -- а так би й зняв би шапку.
На смерть іде, -- а так би й поклонивсь.

A malefactress -- but I would
take my hat off.
She goes to her death -- but I
would salute her with a bow.

-- ... Та щоб над нею обвалилась твердь!

-- ... May the firmament fall
down upon her!

-- Побійся бога, вона йде на смерть!
(LKMCh 79)

-- Have you no fear of God, she
is going to her death!

The polarity of attitudes, confusion, and a sense of witnessing something much larger in scale than the execution of a witch-murderess, generates clashes of opinions and an urgent need to break through the situation where one is a passive spectator in the face of law and fate. One of the characters, Lesko Cherkes, decides to resort to a certain custom acceptable in the Ukrainian

judicial code of the time. On the way of a Kozak, sentenced to death, to the execution site, there might appear a maiden in disguise so that no one knew who she was or how she looked and declared that she was willing to marry the condemned man. They spared his life and gave him to her. In his desperate attempt to rescue Marusia on her way to the gallows, Lesko says he would do the same. But what is applicable to a male is not acceptable when the condemned prisoner is a woman. And as a final negation of his abortive ventures: "Hi, не віддадутъ / No, they won't give her" (LKMCH 77).

The spectators' personal remarks progress into non-personal discourse which resumes the motion with Marusia's approach. She is the only mobile figure against a crowded and petrified background:

... Вона ішла. А хмари як подерті.	She walked. And the clouds [were] as if torn.
І сизий степ ще з вечора в росі.	And the dark-blue steppe [was] in dew since evening.
І з кожним кроком до своєї смерті була усім видніша звідусіль. (LKMCh 79)	And with each step towards her death [she] became more visible to everybody from everywhere.

Her dynamic is physical, as she has already crossed the demarcation line between life and death, her execution being a technical procedure. But at the same time, there is an explicit symbolic movement upwards, her elevation expressed by highlighted visual accessibility, "видніша звідусіль / more visible from everywhere," and a simile, "як до вершин / as though to the heights":

Вона ішла туди, як до вершин.
Були вже риси мертві і застигли,
і тільки вітер коси ворухив.
(LKMCh 79)

She walked there as though to the heights.
Her features were already dead and stiffened,
and only the wind was stirring her hair.

The ability to see, to be seen, to be made visible, and the painfulness of this vision, which arouses the desire of blindness, are reciprocal. The uneasiness of the executioner hurrying to put a sack over her head has a two-fold incentive. This is not only traditional token of Christian compassion and mercy, but also an egotistic preventative measure to ensure his own peace of mind, which is threatened by this revelation of transcendental to-be-sacrificed beauty:

чи щоб вона не бачила нічого,
чи так нестерпно бачити її! (LKMCh 80)

either that she should not see anything
or it is so intolerable to see her!

The moment of Marusia's blindness and deadly numbness, which is imprinted on her for the rest of her life, continues after the amnesty. There again appears the opposition of static and dynamic planes where the gathering is brought into motion by Ivan Iskra's arrival with Hetman's proclamation of amnesty. The first signal of this transition is the invisible movement of numerous vocal cords, which progresses into a public outburst of sobbing. The regained sound is followed by clamour and agitated unrest that relieve an accumulated nervous tension. There appear two distinct lexical groups implemented in the reproduction of sound and

motivity. The verbs denoting audio perception -- "заридали / started sobbing," "кричать / shout," "цъвохнув / whipped," "кричать / shout" -- form a crescendoed progression which culminates in "ревнув / roared." After this climax the row diminishes to peaceful connotations of "сміявся / laughed" and "гуцикало / babbled." The verbs of motion are arranged according to an opposite principle; "помацав / touched," "подержав / held," "передав / gave over" imply hesitancy and uncertainty; "метушиться / bustles about," "гойдався / swung," "юрмилились / crowded together" represent continuous, repeated, and sporadic action; "збив / knocked down," "бігли / ran" acquire a certain deliberateness, direction, and intensity. All this sharply contrasts with Marusia's mortuary posture:

<p>Вона стояла, мов застигла в русі, - уже по той бік сонця і життя. (LKMCh 82)</p>	<p>She stood as though frozen/stiffened in motion, - already over on the other side of sun and life.</p>
---	--

Undisturbed in her beyondness, deaf to the words and human commotion, she recovers the sense of reality only when her mother is brought. At this moment, she breaks her silence for the first time, only to wrap herself back again into muteness:

<p>вона відразу наче спам'яталась, і одхитнулась од того стовпа, і якось наче здалеку верталась,</p>	<p>it was as if she had suddenly come to senses, and drew back [suddenly] from that pole, it was as if she was coming back from</p>
--	---

<p>чогось вперед руками, як сліпа. (LKMCh 82)</p>	<p>far away, for some reason with her hands [stretched] in front [of her] like a blind person.</p>
---	--

One of the key points in the execution scene is Bohdan Khmelnytsky's proclamation of amnesty. There exist two nineteenth-century versions of her release. According to Shakhovskoi, she was granted life because Hetman took into consideration the decapitation of her father executed by the Poles in Warsaw. Shkliarevskii asserted that the amnesty was very much influenced by her songs.⁹² Both Khomenko and Kostenko combine these two versions, both create the "text" of the lost document, but the constructive principles of this procreation essentially differ. Khomenko's text enacts the above-mentioned versions very economically, practically without any modifications. It begins with what the author considers to be the heart of the matter: "З ревності кожен може згубити розум, хто щиро любить / Because of jealousy everyone who loves sincerely can lose [one's] mind" (IKhMCh 123). Kostenko's palimpsest version extends far beyond the proposed limits, starting with the preamble which stylizes the manner in which documents of the time were written, and establishes a completely different frame of reference:

<p>В тяжкі часи кривавої сваволі смертей і кари маємо доволі.</p>	<p>In difficult times of bloody anarchy [we] have enough of death and punishment.</p>
---	---

І так чигає смерть вже звідусіль, і так погребів більше, ніж весіль. То чи ж воно нам буде до пуття - пустити прахом ще одне життя? (LKMCh 81)	as things now are, death lies in ambush everywhere, as things now are, there are more burials than weddings. Does it make any sense, then, - to turn yet another life into dust?
--	---

Khomenko states that "...заради чудових пісень, що Марина склала для січовиків і нашого багатостраждального, працьовитого, войовничого українського народу, Марину Гордіївну Чурай помилувати, з-під варти звільнити / ... on account of the wonderful songs that Maryna composed for warriors from the Sich and for our long-suffering, industrious, and valiant people, Maryna Hordiivna Churai is to be pardoned and released from custody" (IKhMCh 124). He refers to her songs in a style which very much resembles that of the Soviet bureaucracy.

Kostenko's proclamation refracts and focuses many of the poem's tenors, embracing a devastating historic situation and the poet-song-national spirit-history relationship, and regards the songs as the documents of unrecorded history and symbolic repositories of national identity:

Тим паче зараз, як така розруха. Тим паче зараз, при такій війні, -- що помагає не вгашати духа, як не співцями створені пісні? Про наші битви -- на папері голо.	Moreover now when [there is] such a ruin. Moreover now during such a war, -- what is it that helps to keep the spirit alive/not to extinguish the spirit, if not the songs created by bards? About our battles the paper is bare.
---	---

Лише в піснях вогонь отой папить. Only in songs does that fire blaze.
Таку співачку покарати на горло, -- To execute such singer by hanging her,--
та це ж не що, а пісню задушить! is no less than to strangle a song!
(LKMCh 81)

The violent metaphor of strangled song imposes a new accent. What formally was a just verdict turns into the judicial murder, into the murder of poetry and into the murder of history, because silence does not have history. It might also explain Kostenko's choice of a type of death penalty -- death by hanging (Khomenko uses decapitation), which adds to the symbolic order she constructed. On the other hand, this symbol finds its literal linguistic embodiment in the Ukrainian expression, "покарати на горло / execute by the throat," which is synonymic to hanging. It refers directly to the organ where the sound is produced and where it can be extinguished; it implies suffocation and asphyxia murderous to sound; it is the site of voice, an absent signifier in Marusia's silence. The verdict to put her to death by hanging, which was supposed to be the most merciful execution, turns out, in this particular context of song/singer, to be much more maleficent than the brutality and spectacularity of decapitation. Besides, the vertical axes of the gallows (as opposed to the horizontal one of the scaffold) intensifies the association with the cross/crucifixion and with the place of martyrdom.

Khmelnytsky's amnesty continues the theme of Ivan Iskra's address to the jury, regarding the crime according to the Lithuanian statutes and the

Magdeburg law and assuming that his point of view is insane:

Ця дівчина не просто так, Маруся. Це -- голос наш. Це -- пісня. Це -- душа. (LKMCh 23)	This girl is not simply Marusia. This is our voice. Our song. Our soul.
--	---

This equation of voice, song, and soul form the stem of the novel. Iskra no longer sees the girl whom he secretly loves, but the poet whose word has transgressed the line between life and posterity and has become the symbol for Ukraine:

Звитяги наші, муки і руїни безсмертні будуть у її словах. Вона ж була як голос України, що клетотів у наших корогвах! (LKMCh 23)	Our victories, sufferings, and ruins will be immortal in her words. She was like Ukraine's voice, tumultuous in our ensigns!
--	---

The departure into the legendary stratum is observed in Khomenko's version when Severyn, a stranger in Poltava, while singing Maryna's songs, tells the gathering how she is glorified in the whole army:

І кажуть: та Маруся на війні На скакуні гривастому гарцює, В кривавій січі ворогів руба. (IKhMCh 45)	They say: that Marusia at war Caracoles on a fast horse with a long mane, In a bloody fight slashes [with sharp weapons] the enemies.
---	---

This heroic image of a warrior maiden typical of folk legends is immediately earthed when he is introduced to Maryna who starts asking questions about Hryts.

Kostenko does not, as does Khomenko, conclude at the point of

Marusia's amnesty. She sets her up on the quest-voyage to Kyiv that becomes a focal point of her experience, breaks the exclusivity of her personal discourse of entrapment centred around the tragic relationship, and makes her open to wide worldly vistas. She finally crosses the abyss of her silence and sensual petrification and encounters a horrifying reality starting with "Вбираю світ порожніми очима / [I] absorb world with empty eyes" (LKMCh 84), which continues her state characterized by the absence of any mental and sensual reactions to the exterior world (numbness, silence, blindness, empty gaze). This voyage gradually brings her to the mode when she recovers her ability to feel:

<p>Чи серце знову плакати навчилося на цій дорозі в Київ із Лубен?! (LKMCh 90)</p>	<p>Has [my] heart learned again to cry on this road to Kyiv from Lubny?!</p>
--	--

She ultimately returns to Poltava to experience "весну, і смерть, і світле воскресіння/ spring, and death, and serene resurrection" (LKMCh 132). Her resurrection by Kostenko's novel binds the two poets and reconnects a once broken line.

Endnotes

1. In 1839 Russian playwright A.Shakhovskoi published a historic novella Маруся -- малороссийская Сафо / Marusia - little Russian Sappho; in the 1880s there appeared a historic drama by H.Borakovsky Маруся Чурай - українська піснетворка / Marusia Churai - Ukrainian Songcreator; and works by other authors as L.Borovykovsky's Чарівниця / Enchantress, S.Rudansky's Розмай /

Lovage, A Magical Plant, V.Samiilenko's Ой не ходи Грицю.../ Oh, Don't go, Hryts..., also by B.Zalesky, K.Topolia, O.Hroza, A.Aleksandrov, P.Biletsky-Nosenko, I.Onoprienko-Shelkovi, E.Ozerska-Nelhovska, M.Starytsky, I.Mykytenko, L.Zabashta, V.Luchuk etc.

2. Леонід Кауфман. "Маруся Чурай." Дівчина з легенди: Маруся Чурай. Київ: Дніпро, 1974 82-84.

3. Ibid 88.

4. Jean Baudrillard. Simulations. Trans. Paul Foss, Paul Patton and Philip Beitchman. New York: Semiotext(e), 1983 153.

5. Леонід Кауфман. "Маруся Чурай" 102.

6. Avantgarde & Ukraine. Villa Stuck München: Klinkhardt & Biermann, 1993 10.

7. Леонід Кауфман. "Маруся Чурай" 85.

8. Григорій Нудьга. "Балада про отруєння Гриця і легенда про Марусю Чурай." Жовтень 2 (1967) 135.

9. Qtd. in ibid 135.

10. Andrea Rutherford. "Vissarion Belinskii and the Ukrainian National Question." The Russian Review 54.4 (October 1995) 501.

11. Леонід Кауфман. "Маруся Чурай" 81-104.

12. Григорій Нудьга. "Балада про отруєння Гриця і легенда про Марусю Чурай" 13.

13. Virginia Woolf. A Room of One's Own. San Diego: Harcourt Brace Jovanovich, 1957 45.

14. Григорій Нудьга. "Балада про отруєння Гриця і легенда про Марусю Чурай" 132.

15. В.С.Брюховецький. Ліна Костенко: Нарис творчості. Київ: Дніпро, 1990 152.

16. Ibid 152-182.

17. Анатолій Макаров. "Історія -- сестра поезії. (Шкіц до портрета Ліни Костенко)." Українська мова і література в школі 18 (1980) 31-32.
18. Ibid 32.
19. Людмила Таран. Енергія пошуку. Київ: Радянський письменник, 1988 108.
20. Іван Хоменко. Марина Чурай. (Драматична поема). Київ: Молодь, 1967 113; hereafter cited parenthetically, thus: (IKhMCh). Interlinear translation of the drama is mine.
21. Людмила Таран. Енергія пошуку 104.
22. D.H.Struk. "The How, the What and the Why of Marusia Churaj: A Historical novel in Verse by Lina Kostenko" 153-155.
23. Ibid 156.
24. Володимир Смирнів. "Історична поетика Ліни Костенко." Journal of Ukrainian Studies 23 (Winter 1987) 6.
25. Леонід Кауфман. "Маруся Чурай" 103.
26. Gilles Deleuze and Felix Guattari. A Thousand Plateaus: Capitalism and Schizophrenia. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987 11.
27. Qtd. in Severo Sarduy. Written on a Body 102.
28. Ibid 99.
29. Jung, Carl Gustav. "On the Psychology of the Trickster-Figure." The Collected Works of C.G.Jung. Bollingen Series. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Trans. R.F.C.Hull. Vol.9.1. New York: Pantheon Books, 1959 265.
30. Richard Kearney. Transitions: Narrative in Modern Irish Culture 35.
31. Ліна Костенко. Маруся Чурай. Історичний роман у віршах. Київ: Дніпро, 1980 90; hereafter cited parenthetically, thus: (LKMCh). Interlinear translation of the novel is mine.

32. Анатолій Макаров. "Краса Барокко." Хроніка 2000. Український культурологічний альманах 1 (1992) 80.
33. Н.О.Герасимова-Персидська. "Слово і музика в XVII ст." Українське літературне барокко. Київ: Наукова думка, 1987 281-283.
34. Nicholas Anderson. Baroque Music: From Monteverdi to Handel. London: Thames and Hudson, 1994 23.
35. Л.О.Софронова. "Київський шкільний театр і проблеми українського барокко." Українське літературне барокко 114.
36. В.П.Милорадович. "Заметки о малорусской демонологии." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992 417.
37. Annie le Brun. Sade: A Sudden Abyss. Trans. Camille Naish. San Francisco: City Light Books, 1990 15.
38. Walter Benjamin. The Origin of German Tragic Drama. Trans. John Osborne. London: NLB, 1977 73.
39. Ibid 70.
40. Ліна Костенко. Неповторність. Київ: Молодь, 1980 160.
41. A.Zhukovsky. "Wiśniowiecki, Jeremi." Encyclopedia of Ukraine. Vol.5. Toronto: University of Toronto Press, 1993. 5 vols.
42. Н.А.Маркевич. "Обычай, поверья, кухня и напитки малороссиян." Українці: народні вірування... 113.
43. П.С.Ефименко. "Упыри (Из истории народных верований)." Українці: народні вірування... 499.
44. В.М.Гнатюк. "Останки передхристиянського релігійного світогляду наших предків." Українці: народні вірування... 403.
45. Ibid 503.
46. Radu Florescu and Raymond T.McNally. Dracula: A Biography of Vlad the Impaler, 1431-1476. New York: Hawthorn Books, 1973 180.
47. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 242.

48. Ibid 243.
49. A.Zhukovsky. "Ruin." Encyclopedia of Ukraine. Vol.4.
50. Robert Graves. The White Goddess: A Historical Grammar of Poetic Myth. New York: Creative Age Press, 1948 52.
51. Radu Florescu and Raymond T. McNally. Dracula: The Biography of Vlad the Impaler, 1431-1476 168.
52. Ю.А.Ісіченко. "Друковані видання Києво-Печерського Патерика як явище української бароккової агіографії." Українське літературне барокко 230.
53. Gilles Deleuze. Masochism 115.
54. Історія Русів. Переклад Івана Драча. Львів: Атлас, 1991 93.
55. Ibid 97.
56. Ibid 97.
57. Tejaswini Niranjana. Siting Translation: History, Post-Structuralism, and the Colonial Context. Berkeley, Los Angeles, and Oxford: University of California Press, 1992 fn. 95-96.
58. Д.С.Наливайко. "Українське літературне барокко в європейському контексті." Українське літературне барокко 54.
59. Н.М.Поплавська. "Творчість Йоасафа Горленка і деякі питання українського літературного барокко." Українське літературне барокко 219;
Анатолій Макаров. "Краса Барокко" 100.
60. Анатолій Макаров. "Краса Барокко" 90-95.
61. В.С.Брюховецький. Ліна Костенко 179.
62. Українська поезія: Кінець XVI - початок XVII ст. Київ: Наукова думка, 1978 231.
63. В.С.Брюховецький. Ліна Костенко 173.
64. Українська поезія. Кінець XVI - початок XVII ст. 10.

65. Дмитро Вишневецький (Байда). Київ: Веселка, 1995 14.
66. The Ukrainian Poets. 1189-1962. Trans. C.H.Andrusyshen and Watson Kirkconnell. Toronto: University of Toronto Press, 1963 27.
67. Julia Kristeva. Black Sun: Depression and Melancholia. Trans. Leon S.Roudiez. New York: Columbia University Press, 1989 16.
68. Mary Daly. Pure Lust 186.
69. St.John D.Seymour. Irish Witchcraft and Demonology. New York: Barnes & Noble Books, 1996 6-11;
Митрополит Іларіон. "Відунство й повір'я." Українські чари. Київ: Либідь, 1994 17.
70. Nel Noddings. Women and Evil. Berkeley: University of California Press, 1989 44.
71. Anna Llewellyn Barstow. Witchcraze: A New History of European Witch Hunts. San Francisco: Pandora, 1994 21.
72. Mircea Eliade. Occultism, Witchcraft, and Cultural Fashions 78.
73. Julia Kristeva. Black Sun 85.
74. Charles Alva Hoyt. Witchcraft 27.
75. Ibid 96.
76. П.В.Иванов. "Народные рассказы о ведьмах и упырях." Українці: народні вірування... 434, 445.
77. Митрополит Іларіон. "Відунство й повір'я." Українські чари. Київ: Либідь, 1994 20.
78. В.П.Милорадович. "Украинские тайные знания и чары." Українські чари 12.
79. В.П.Милорадович. "Заметки о малорусской демонологии." Українці: народні вірування... 419.
80. П.В.Иванов. "Народные рассказы о Доле." Українці: народні вірування... 362.

81. Ibid 348.
82. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 246.
83. П.В.Иванов. "Народные рассказы о ведьмах и упрягах." Українці: народні вірування... 431, 434-435.
84. Ibid 434.
85. Nikolai Gogol. Village Evenings Near Dikanka. Mirgorod. Trans. and ed. Christopher English. Oxford and New York: Oxford University Press, 1994 376-377.
86. Anne Llewellyn Barstow. Witchcraze: A New History of the European Witch Hunts 135-136.
87. Віктор Петров. Український фольклор. Заговори, голосіння, фольклор народно-календарного циклу. Мюнхен: Український вільний університет, 1949 41.
88. Charles Alva Hoyt. Witchcraft 110.
89. "Рецепти народної медицини, замовляння від хвороби (записані В.П.Милорадовичем, Я.П.Новицьким, П.С.Єфименком)." Українські чари 39-41.
90. Julia Kristeva. Black Sun 3.
91. Ibid 166.
92. Леонід Кауфман. "Маруся Чурай" 103.

Chapter 4

SHADOW IN CONCAVE MIRROR

Discussion on translation may seem to be irrelevant to the topic of the thesis, but I consider it essential because, in a broader sense, any act of interpretation and decoding is "translation." Deleuze and Guattari state that translation should not be understood exclusively as an ability of one language to reproduce "the givens of another language, but beyond that as the ability of language, with its own givens on its own stratum, to represent all the other strata and thus achieve a scientific perception of the world."¹ According to them, the scientific world is the translation of all phenomena into a system of signs with complex organization of content and expression, of substance and expression which are independent of each other. Defining an abstract character of language, its property of overcoding and superlinearity, they emphasize that a regime of signs, constituted by a preexisting "semiotic collective machine," is much more than a language:

More positively, it must be noted that the immanence within language of universal translation means that its epistrata and parastrata, with respect to superpositions, diffusions, communications, and abutments, operate in an entirely different manner than those of other strata: all human

movements, even the most violent, imply translations.²

But Deleuze's and Guattari's concept of translation operates in the stratum of a highly abstract metalanguage and thus overlooks the fact that particular languages exist within a hierarchical system which is based on power relations. These become crucial in a colonial situation because metropolitan languages block access to this metalanguage for colonized languages thus controlling their functional sphere and denying their "right to signify" (Bhabha) on a metalinguistic level. There also exists another facet of translation, particularly relevant to the ex-colonial status of Ireland and Ukraine where for centuries colonial subjects have been translated into colonial languages. Translation contributed to fixing of colonized cultures, presenting them as static, unchangeable, and to constructing colonial identities so as to justify colonial domination.³ Paradoxically, translation, representing something that already exists, played a role of chemical agent that "developed" the original, revealing it to the civilized world, and positioning it into a hegemonic historical context. In her extensive examination of the relevancy of the problematic of translation to the post-colonial situation, Tejaswini Niranjana, discussing economic and political dependence of post-colonial nations on "absentee colonialism," writes that in the sphere of culture "decolonization is slowest in making an impact."⁴

Colonial powers succeeded in constructing "imperishable empires,"

stretching far beyond their geographical borders in the post-colonial world through a continuous autocolonization of hybrid cultures under what Pierre Bourdieu calls "symbolic domination" of a former colonial rule.⁵ Versatile channels of colonization included meticulous "translation" of colonized territory in terms of collecting data and codifying information, producing maps, conducting ethnographic research, implementing colonial models of education and so on. Translation, which on a universal plane encourages understanding, facilitates communication, opens access to human standards of different times and peoples, and is one of the media in interpersonal relations, historically functioned as an instrument of suppression. Examples might include a comprehensive cartographic and hydrographic survey of Ireland with its renaming and annihilation of ancient toponyms, "an act of geographical violence through which virtually every place in the world is explored, charted, and finally brought under control"⁶; the Potato Famine in the result of which the Gaelic-speaking population dramatically shrank; and the colonial Education Act, for which Ireland became a laboratory to test imperial strategies. These were among three greatest disasters for nineteenth-century Ireland. Edward Said's description of the system of education designed for India can perfectly apply to Ireland or any other colony:

... students were taught not only English literature but the inherent superiority of the English race. Contributors to the emerging science of ethnographic observation ... carried with them scrupulous tools of analysis and also an array of images, notions, quasi-scientific concepts about

barbarism, primitivism, and civilization; in the nascent discipline of anthropology, Darwinism, Christianity, utilitarianism, idealism, racial theory, legal history, linguistics, and the lore of intrepid travellers mingled in bewildering combination, none of which wavered, however, when it came to affirming the superlative values of white (i.e. English) civilization.⁷

All this resulted in the linguistic conquest of Ireland. The two of these calamities, accompanied by "the sweet smell" anticipating Great Hunger, provide a network for one of Brian Friel's language plays, Translations, which "constitute[s] an impressively sustained attempt to bring about a conversion of our ontological attitude to language."⁸ In the contesting dialogue between a peripheral tongue and a metropolitan language, Ireland found itself "imprisoned in a linguistic contour which no longer matches the landscape of ... fact."⁹

Asymmetrical colonial power relations are reflected in linguistic asymmetry when colonial discourse controls and contains the minor discourses. A Thousand Plateaus offers a valuable insight into dialectics of "major" and "minor" languages as correspondingly stable and variable. Their correlation is much more complicated than a one-way conquest, because subject languages penetrate the body of major languages, violating their structure with syntactical, grammatical, and lexical matter of their own. This is a process of making a major language minor, pushing it off the point of stability by constant shifts, attacking it from both within and outside. Deleuze and Guattari demonstrate this mechanism with the example of "minor" Kafka who represents a multilayered linguistic

phenomenon being an Austrian subject, a Czech Jew, whose first language was Czech, writing in German. Thus, Czech of the Austrian empire was a minor language in relation to German, but German of Prague was subjected to contamination by Czech and deviated from a standard German of the centre, which, in its turn, acquired the instability characteristic of minor languages.¹⁰ This mechanism, or "minoritarian becoming" of the imperial language, is also evident in the twisting of English by the Irish Joyce and of Russian by the Ukrainian Gogol who opened a Pandora's box of "translation" of major languages by transplanting alien minoritarian linguistic, psychological, cultural, historical sensibilities into their bodies, making them mutate, turning them into "idiolects." In his discussion of Joyce's intrusion into the continuity of the English literary tradition, Richard Kearney writes:

While Joyce chose to use the English language, he did so as an alien, an iconoclast, a subversive. He worked inside the language as an outsider, forever mindful of the confusions, ambiguities and discontinuities which this language of Empire -- like most hegemonic languages of the European nation-states -- sought to conceal in order to preserve the veneer of a pure homogeneous identity.¹¹

Similarly, Gogol's linguistic emigration and auto/self-translation into an imperial language infected and extinguished standard Russian, created by Alexander Pushkin (1799-1837), "the Mozart of the Russian literary language,"¹² and his pleiad. Gogol Ukrainized it not only by syntactical and lexical irregularities and deviations from a literary norm, but by introducing completely "unrussified"

Ukrainian sentences and passages. He twitched an organic development of a young Russian literature, mined it with the elements of disintegration and volatility, and peopled it with ghosts and monsters of the "darkness of his soul."¹³ Such interventions of outsiders into the boundaries of the homogeneous major culture by infecting it with the virus resulted in

the strength of authors termed 'minor,' who are in fact the greatest, the only greats: having to conquer one's own language, in other words, to attain the sobriety in the use of a major language, in order to place it in a state of continuous variation Minor authors are foreigners in their own tongue.¹⁴

The process of being both "foreigners in their own tongue" and the foreignizers of the major language is demonstrated in Ireland where the correlation between Irish and English can be characterized by Seamus Deane's definition of English in translations of Irish texts as a secondary language which is a means of repossession of the linguistic medium which was once native and has become foreign at the time of the Literary Revival.¹⁵ In terms of Deleuze and Guattari's discussion of minor literatures, Ireland succeeded in tearing its literature "away from its own language" by utilizing English and becoming "a nomad and an immigrant and a gipsy" in relation to its own language.¹⁶ As the result, both the original and its English variant function in the same cultural continuum.

The metaphor of treachery has been traditionally applied to

translation and translators, but paradoxically, through suppression, near extinction of the native language, and translation of Irish culture into English, Irish literature has become international. On the one hand, the imperialism of translation is undisputable. On the other, the reality of English becoming "the sole genuine Esperanto" and a mechanism of "a homecoming from Babel" is undeniable. As George Steiner has observed, English is becoming "the indispensable window on the world" for writers:

To be a writer in a 'small language' ('small' in respect of the number of speakers, of the area in which it is spoken), is, to borrow Henry James's phrase, 'a complex fate.' To go untranslated, and, specifically, untranslated into English and/or American English, is to run the risk of oblivion. Novelists, playwrights, but even poets -- those elect custodians of the irreducibly autonomous -- feel this aching. They must be translated if their works, if their lives, are to have a fair chance of coming into the light.¹⁷

Besides, in the post-colonial world, English is experiencing a continuous linguistic influx of its appropriators invading the English-speaking culture and subverting its "purity." Salman Rushdie summarises the situation in which English, "no longer an English language now grows from many roots; and those whom it once colonized are carving out large territories within the language for themselves."¹⁸ W.D.Ashcroft regards this process as the intervention of the "post-colonial vernacular," which dismantles "the imperial fiction of standard English."¹⁹ Thus English is more likely becoming multiple surrogate Esperantos.

Due to a vehement resistance to an imperial cultural/linguistic area

of operation, fortification in an isolated fortress of the Ukrainian language, with rare exceptions of such "traitors" as Gogol, who achieved world-wide recognition writing in Russian and as a "great Russian" writer, Ukrainian literature of over 55 million people is invisible, non-existent to the "exterior" world. Russian colonial policy has always been aimed at preventing Ukrainian culture/literature from any contacts outside folkloric parameters of its ghetto existence. In the nineteenth century, even a one-way channel of communication through the translation of foreign literature into Ukrainian was out of the question. For example, the publication of Ukrainian translations of Shakespeare's dramas by Kulish was prohibited in 1883 and they were stored in manuscripts for twenty years. Similar treatment was given to Nischynsky's Odyssey (1884)²⁰ and many other texts; all in the framework of a colonial government's repetitive bans on Ukrainian language publications in general. In the Soviet period, according to a conventional propaganda discourse, translations from foreign literatures into Ukrainian "flourished" (on a very modest scale because of small circulations and editions and of the low prestige of the Ukrainian language), but at the same time translations of Ukrainian literature into English were very limited and controlled by a Moscow-based all-Union publishing house, "Progress," which thoroughly filtered the materials for representation to the West. What was represented was made to look "Russian." The obsession was so strong that all Ukrainian proper

and place names in the "Progress" print were first transcribed from Ukrainian into Russian and then from Russian into English. At first sight it might be seen a ridiculous anecdote, but its underlining contains a habitual colonial practice of denominal displacement which erases or distorts "beyond recognition ... the names of the colonized."²¹

In the complex process of extrapolations and interpolations, the tendency of post-colonial critique to "internationalizations of the national situations" is revealed, according to Homi Bhabha, in cultural translation and "transvaluation" (in a much broader sense than a linguistic transposition of values across cultures) through revisionary impulses of reassessment and reevaluation of an inherited colonial cultural tradition of modernity and rearticulation of the "sign" in which cultural identities can be inscribed:

Cultural translation transforms the value of culture-as-sign: as the time-signature of the 'historical present' that is struggling to find its mode of narration. The sign of cultural difference does not celebrate the great continuities of a past tradition, the seamless narratives of progress, the vanity of humanist wishes. Culture-as-sign articulates that in-between moment when the rule of language as semiotic system -- linguistic difference, the arbitrariness of the sign -- turns into a struggle for the historical and ethical right to signify.²²

Within the above established framework of translations and re-translations, both Ní Dhomhnaill and Kostenko translate, with a great latitude, master myths and narratives into a feminine language, scrutinizing and re-reading the "originals." From a narrower, linguistic perspective, neither poet under study

writes in English and both are accessible only through translation. Besides, translation has rightly been regarded as a kind of critical intercourse, with the textual act implicated in its nature, the double-spiral process of decoding and then (re)coding the text, transferred from one culture to another. That is why translational variants serve as interpretative strategies, the analysis of which may be instrumental in highlighting the artistic parameters of the texts under study.

The explosive energies of both Nuala Ní Dhomhnaill's and Lina Kostenko's complex, multilayered, and allusive poems leave room for a multiplicity of interpretations and for various translation variants. Thus, the translator has to select criteria in the recreation of the artistic parameters of poetry which involve the range of textual mutation in the target metatext. The correspondences of the source text and the target text are to be established on different structural levels, and, first of all, on the micro-structural level, which includes phonological, lexical, lexico-grammatical, and stylistic correspondences; in terms of a semiotic typology of equivalence relationships, within syntactic, semantic, and pragmatic textual strata. Reproduction of semantic and stylistic functions of different elements in poetic verbal textures, the principles of decoding key image-forming lexemes, the types of functional transformations and compensations of losses in translation, and translational strategies comprise the system of (co)relations between the source and the target texts.

In my analysis of almost all Ní Dhomhnaill's poems, except "Leaba Shíoda / Labysheedy (The Silken Bed)" translated by the author herself and by some other poets (Derek Mahon, John Montague, Tom MacIntyre, Paul Muldoon), I am using Michael Hartnett's translations, which present a high degree of expressive equivalence between the source and the target systems and demonstrate very few instances of textual deviation from the originals, both on lexical and stylistic levels. Thus, if we compare the first line of "Labhrann Medb / Medb Speaks,"

Original

Fógraím cogadh feasta

Hartnett's translation

War I declare from now

Interlinear translation

I declare war from now on,

it becomes evident that the only transformation used by Hartnett is the inverted word order. The second line is identical:

Original

ar fhearaibh uile Éireann

Hartnett

on all the men of Ireland

Interlinear

on all the men of Ireland.

In some cases, Hartnett uses semantic development of meaning of a particular lexical unit, always keeping it within the lexico-semantic field outlined by the original. As, for example, at the beginning of the second stanza:

Original

Fógra í m cath gan truamhéil

Hartnett

Merciless war I declare

Interlinear

I declare a battle without pity

where he replaces "battle" ("combat" or "war," according to Webster's New World Dictionary) with "war" and "merciless" ("pitiless," WNWD) for "without pity" whose meanings overlap; which is practically a question of synonym choice. I have chosen these examples to demonstrate the reason for using Michael Hartnett's translations as both Pharaoh's Daughter (1990) and The Astrakhan Cloak (1992), like Selected Poems / Rogha Dánta (1988), were published with parallel English translations by many renowned Irish poets writing in English. This probably accounts for the fact that in some cases translators ignored a mimetic element in the translation process. This resulted in a high degree of

interference with the original when a metatext started to function as an autonomous writing.

Neither Kostenko's Маруся Чурай/ Marusia Churai nor Khomenko's Марина Чурай/ Maryna Churai exist in professional poetic translations into English. So I did the interlinear translation myself, without an ambition to present any kind of idiosyncratic translational interpretation. It certainly presents an instance of underinterpretation of the source texts and has a strictly utilitarian function to provide a reader, unfamiliar with the Ukrainian language, with the contents of the originals. Though my task seems to be straightforward, it contains certain problems, starting with the phonological level of the text, which is practically untranslatable and is incorporated into the hierarchically higher systems.

On the syntactic level, which deals with formal properties of the phenomenon (including prosodic elements of rhyme, meter, etc.), any attempt at translating Ukrainian or Irish text into English which aims to retain the prosodic traits of the original produces an inescapable need either to omit some of the lexico-semantic substance or to deviate from the metrical system of the source text, because of the differences in the average length of syllables in the source and the target languages. Generally, Irish and Ukrainian words are longer than English ones. In English, as in an analytic language, many auxiliary and

sinsemantic words are syllabo-formed. Both Ukrainian and Irish are synthetic languages. Though in some dialects of the latter an analytical tendency is observed, it is characterized by such synthetic parameters as a formally differentiated system of cases, a developed system of exponents of plural forms, and prevalent synthetical forms of person and number in the verbal system.²³ In Ukrainian and Irish texts, syllabo-formed grammatical markers are, as a rule, within a word, that makes a word polysyllabic. In English, grammatical markers are separated from a word. Thus, grammatical information, exterior to a word in English, is synthesized in one word in the form of affixes and flexions in Irish and Ukrainian.²⁴ The substitutions of rhythmic and phonetic nature are inevitable. They are determined by the formal possibilities of the source and the target languages, and by differences in their phonological systems. Punctuation, phonic, and graphic textual substrata also differ. The inevitability of such shifts in the process of translation is caused by the arbitrary character of formal poetic devices, since they depend on literary norms and conventions and on a specific potential of particular languages.

In some cases, with a limited number of lexical units which are monosyllabic, it is possible to preserve both the metrical system and lexical composition of the original as in Hartnett's translation of "Amhrán An Fhir Óig / Young Man's Song":

your skin flows --
as white as snow
as bright as lime
as fine as a bunch of flax. (RD 81)

Original

Sníonn do chneas
chomh bán le sneachta,
chomh geal le haol,
chomh mínn leis an táth lín. (RD 80)

In the poems which employ a more versatile lexical arsenal, like in "Venio Ex Oriente / Venio Ex Oriente," the metric organization is transformed because of lexical expansion as in the corresponding "hAráibe" - "Arabic land," "láimhín bán" - "small white hand." This type of transformation provides rhyme in the English variant:

Eastern spices I bring with me,
and from bazaars, a mystery:
and perfumes from Arabic land
would not make bright your small white hand. (RD 27)

Original

Tugaim liom spíosraí an Oirthir
is rúin na mbasár
is cúmhraín na hAráibe
ná gealfaidh do láimhín bán. (RD 26)

In my translations from Ukrainian, I found it next to impossible to preserve both lexical texture and rhythmic pattern, primarily because of the nature of Ukrainian stress, which is free (unbound to any syllable of a polysyllabic

word), phonological (distinguishing the meaning) and very dynamic. Secondly, coordination of members of the sentence in Ukrainian is executed through cases, and in English through prepositions. So the Ukrainian pentasyllabic "паростю ялин" becomes a tetrasyllabic "sprout of fir trees." Thirdly, a single collective noun in Ukrainian sometimes has no dictionary equivalent in English. For example, "воронням" has to be rendered as "flocks of ravens." Such transformations influence the frequency in occurrence of stressed syllables, in particular, and the number of syllables in a line, in general:

Over the flow of years, sprout of fir trees,
fire-yellow wonder of ash-trees,
now decomposed bones are rattling still,
and in the winds sleeves are flapping,
and black cloaks on a Kozak's body
cannot fly off after flocks of ravens....

Original

Над плином років, паростю ялин,
жовтогарячим дивом горобин,
ще й досі кості торохтять зотлілі,
і на вітрах рукава лопотять,
і чорні свити на козацькім тілі
за воронням ніяк не одлетять.... (LKMCh 90)

While the syntactic structural level may be regarded as relatively autonomous, it both is influenced by and influences the lexical level as is evident in the above examples. Thus it is integrated into semantic and the pragmatic ones which are tightly interrelated and interdependent. The lexemes comprise

the texture of the writing, or rather its construction units, on the basis of which its stylistic structure is shaped. Moreover, the latter is determined by the standards of collocability of the source and the target languages. The translation of "Oileán" demonstrates a remarkable number of different lexical transformations which reveal the interpretive potentials of translation. Hartnett's translation is very close to the original:

Original

Oileán is ea do chorp;
Tá do ghéaga spréite ar bhraillín;
Giolcaigh scuabacha iad t'fhabhraí. (RD 70)

Interlinear

Your body is an island;
Your limbs are spread on a sheet;
Your eyelashes are sweeping reeds;

Hartnett

Your body an island;
Your limbs spread on a bright sheet;
Flowing reeds your eyelashes. (RD 71)

The last line registers some change in the connotation of the epithet, because "flowing" implies moving in a stream like water, carried by a smooth motion, while "sweeping" is a brushing movement with a connotation of a counter-resistance as in the wind. Hartnett chooses a similarity between them which consists in horizontal bending down. John Montague in his translation of the

same poem also employs this "windy" image of reeds, but expresses its auditory aspect thus considerably developing meaning: "Your eyelashes are reeds / rustling along the fringe" (PhD 41).

A similar example of differentiation of meaning is observed in Paul Muldoon's translation of one of the poems in "Feis / Carnival":

I lay down three robes before you:
a mantle of tears,
a coat of sweat,
a gown of blood. (AC 15)

Original

Leagaim sí os trí bhrat id fhianaise:
brat deora,
brat allais,
brat fola. (AC 14)

Ní Dhomhnaill uses a single lexical unit "brat," which has a definite structural function as an element in syntagmatic repetition. It makes the verse throb with the rhythms of incantation and demonstrates the greatest economy of verbal means. Instead of one word, Muldoon introduces a synonymic row: "robes," "mantle," "coat," "gown." All of them belong to the same lexico-semantic field, all denote outer garments, and all, except "coat," long and loose, but this does not explain why Muldoon chose to interfere with a laconic simplicity of the source text. Sometimes a monosemantic lexical unit is used to differentiate the meaning of the polysemantic word. Such transformations may be caused by the fact that

languages differ in the density of lexical segmentation of a separate lexical unit or a particular lexico-semantic field. The degree and extent of dispersions in translation variants in a target system depend upon the range of lexico-semantic segmentation in the source language. Their interdependence may be described as directly proportional. But in this particular case there is no play with the polyvalency of "brat" ["cloak," "mantle"²⁵] in the original whose author is very particular about her language: "I work with dictionaries and will tease out the meanings of words for hours. I will be working with the language for up to five or seven hours a day."²⁶ Moreover, this translational shift is deliberately individual and creates an additional asymmetry between the source and the target text, which exists on its own anyway, inherent in the confrontation of the two linguistic and cultural systems.

Muldoon's translations, generally highly evaluated, as pointed out in Seán Hutton's review, contain "over-blown passages [that] fail to do justice to the original," and alter the "whole dynamic of the poem."²⁷ Bríona Nic Dhiarmada demonstrates a diametrically opposite approach in her analysis of Muldoon's translations which she advisedly refers to as "versions," though she speaks of his "style of translation."²⁸ Muldoon's approach, when "he does not simply translate but finds an equivalence which would strike the same type of memory in a reader of English,"²⁹ does not raise any objections. On the contrary, his numerous

substitutions on the imagistic level and insertions, related to other literary systems, "which are not mentioned in the original poem at all,"³⁰ are regarded as a model "re-imagining" of another tradition in terms of his own.

Ultimately, shifts of this kind subsume an Irish text, assimilate it into a recipient culture, transforming it into an English image, and thus produce another reduplication of target literature. The traces of foreignness which manifest resistance to assimilation are erased. In general, assimilative sense-for-sense translation is associated with colonial discourse, while radical literalism, with transformative postcolonial one. Douglas Robinson in Translation & Taboo emphasizes that identification with texts which sharply delineate and preserve national parameters in translation (especially in cases when the target language is the language of the colonizer) is particularly acute in the post-colonial context:

Romantic foreignism is far more popular in the West's former colonies as a form of resistance to the lingering effects of colonialism than it is in the West, where it often takes the peripheral academic form of elitist contempt for 'complacent' or lower-class readers.³¹

This particular point of view is explicitly voiced in post-colonial theory and practice. While analyzing different translational variants of one and the same poem or vacana (a fragment of the twelfth-century lengthy spiritual text "produced" in South India³²) which demonstrate a typological tendency to homogenize a heterogeneous text through lexical unification -- the strategies typical of colonial discourse, Niranjana formulates the principles of her

translational version. She employs Walter Benjamin's argument and metaphoric images of his famous, much revered and quoted essay "The Task of the Translator" (1923), a notoriously complicated text which attracted attention and has been analyzed in great detail by Derrida, de Man, Niranjana herself and others.³³ She writes that the intentional roughness of her translation

allows the text to 'affect,' as Benjamin would have it, the language into which it is being translated, interrupting the 'transparency' and smoothness of a totalizing narrative like that of Ramanujan. Seeing 'literalness' as an 'arcade,' I privilege the word over the sentence, marking thereby what Derrida calls in 'Des Tours de Babel' a 'displacement' from the syntagmatic to the paradigmatic level, and inserting my translation into the attack against homogenizing and continuous narratives.³⁴

I think that the Irishness of Ní Dhomhnaill's texts should neither be ignored nor levelled, much less "anglicized" through the introduction of English cultural components. (We are reminded of Berkeley's: "We Irish think otherwise"³⁵). Ní Dhomhnaill speaks of a full awareness of all the consequences of her choice to write in Irish and regards it as a main post-colonial strategy that she uses in the situation of the unequal power relationship between Irish and English in Ireland.³⁶ She makes a strong political statement which should not be overlooked while rendering her work into English:

... the main post-colonial strategy that we use -- the use of the precolonial language as a creative medium -- is beginning to be appreciated for the revolutionary and subversive act which it undoubtedly is, then who knows, we may be in for a brief period of being fashionable.³⁷

Besides these ideological considerations, there exists a more specific

aspect which should not be overshadowed by the above issues. In the comparative textual study of the structuration of various textual components and their interrelation, I take a traditional position where the source text is the point of departure in examining the process of its "refraction" in the target system. From the point of view of the target literature, translation implies a deliberate manipulation of the source text and, to take it further to the Romantic extreme, transgression and violence. A theoretical linguistic model of translation includes inevitable functional correspondences that generate functional transformations, necessary for the recreation of the source text on hierarchically higher textual levels. When these transformations are determined by linguistic, stylistic, and literary norms of the target system, they create an equilibrium between the source and the target texts. But divergencies in recurrent structures, substitutions of the key-images in metaphoric patterns, and deliberate insertions for a translator's own purposes are not justified as they both distort the invariant core and influence the expressive form which is crucial for poetry. In extralinguistic context, the translator thus ultimately establishes his control over the original reducing it to a subservient status. Though Nic Dhiarmada's review is saturated with adjectives in superlative degrees, marvelling at Muldoon's de/re-constructive virtuosity, there still remains the question: What is left of the original which is literally deconstructed? What does the reader see in this concave mirror which

decreases the original and causes anamorphosis without a possibility to apply any kind of anamorphoscope and to have it look normal? When "there is a choice to be made either to follow the original or to 'go for it,' so to speak [which evidently refers to the cases when 'Muldoon chooses to ignore semantics'], Muldoon goes for it, and usually succeeds."³⁸

Probably a more modest degree of success in the area of "going for it" is achieved in the above-mentioned Montague's translation of "Oileán." As opposed to Muldoon's strategy to make his translations' imagery more accessible to a reader in English by reducing its "Irishness," Montague "celticizes" the Irish text by magnifying this particular aspect. He alters the original through total stylistic intensification achieved, as a rule, by means of semantic development of meaning. Thus the following metaphor undergoes several transformations:

Original

Toibreacha fíoruisce iad t'uisí
tá íochtar fola orthu is uachtar meala.
Thabharfaidís fuarán dom
i lár mo bheirfin
is deoch slánaithe
sa bhfiabhras. (PhD 40)

Interlinear

Your forehead a spring well
mix of blood and honey.
Could give me a cool drink
should I be burning
and a healing drink

should I have a fever.

Liquidity of blood and honey is replaced by "deeps of blood, honey crests" with distinct opposition of depth and surface. This is created by introducing polysemantic "crest," absent in the original: "Spring wells, your temples, deeps of blood, honey crests" (PhD 41). The change in paradigmatic view over the image continues further with the insertion of extremely expressive metaphoric epithets:

A cooling fountain you furnish
in the furious, sweltering heat
and a healing drink
when feverish. (PhD 41)

This develops the antithesis of the source text, stylistically emphasizing the first pair of opposites. The procedure unbalances the text, shifting its lexical, semantic, and stylistic weight. Both of the opposed images in the first pair acquire new dimensions. A well becomes a fountain with a visible upward motion through the surface, while it should be beneath it. The laconic "bheirfin/burning" is transformed into "the furious, sweltering heat," and "ag glinniúint sna huiscí / sparkling in the waters," into "sparkles / in dark waters." Montague accentuates the binary logic of the poem inserting contrastable planes of his own.

A similar interpretative approach is observed when Ní Dhomhnaill's "Lúnasa / August" is translated as "Lammas day," narrowing a broader meaning by concretely defining it. This brings in additional connotations of an orgiastic nature worship during the traditional Lammas festival, an event

around which much of Celtic mythology revolves. This festival took place on the first Sunday after the twelfth of August, known as the first Sunday of Harvest, and was also used as an occasion to draw up marriage contracts and, "in pagan times, weddings were solemnised nearby."³⁹ John Rhys considers that Lammas corresponds to the Irish, Lugnasad, associated with the name of the sun-god Lugh and supposedly commemorating his marriage.⁴⁰ Charles Squire suggests its connection with the ancient Greek Dionysian cult: "The great 'lords of life' and the powers of nature that made and ruled life were propitiated by maddening invocations, by riotous dances, and by human sacrifice."⁴¹ The introduction of "Lammas" seems to concentrate all the solar energy dispersed through the text and also to intensify the sensation of erotic heat. Montague's voyage becomes a part of an ancient ritual, suggesting wider and darker vistas and flashing back in time when, as Northrop Frye writes:

All the important recurrences in nature, the day, the phases of the moon, the seasons and solstices of the year, the crises of existence from birth to death, get rituals attached to them, and most of the higher religions are equipped with a definite total body of rituals suggestive, if we may put it so, of the entire range of potentially significant actions in human life.⁴²

All Montague's lexico-semantic and stylistic transformations achieved through semantic development of meaning, its concrete definition, and insertions, influence the poem as a whole, stressing possible implications. In some cases he preserves the original intact, as, for example, translating a

compound adjective in "báid í n fiondruine" not as Hartnett does, reproducing each component, "a white bronze boat," but leaving it as it is, "a boat of findrinny." His choice reflects the nature of Irish "fionndruine" more precisely because it is not a usual bronze, which is an alloy of copper with tin and silver, but an electrum, which is a gold and copper alloy.⁴³ But this is an exception; overall Montague's version creates a highly sexualized image of the body/island. This is established in the initial stanza by the insertion of an attribute "nude" with all its erotic associations:

Your nude body is an island
 asprawl on the ocean bed. How
 beautiful your limbs, spread-
 eagled under seagulls' wings. (PhD 41)

While in the original it is "do chorp / your body," lexical addition in Montague's translation pulls the whole set of elaborations into this particular, erotic key. So, "mara móire / of great ocean" becomes "ocean bed," to culminate in an impressive mirror-like image of "spread-eagled" under "seagulls' wings," like a bird in flight and its shadow, one male, one female. They are fused by an ornithometaphor, which implies both unity and binary juxtaposition of sexes, creating a tangible sense of physical contact by their visual reduplication. This all is correlated to the original: "Tá do ghéaga spréite ar bhraillín / gléigeal os farraige faoileán / Your limbs are spread on a bright sheet / over a sea of gulls" (PhD 40). Montague's erotic voyage logically ends in climactical last stanza:

... thrust
through foaming seas
and come beside you
where you lie back,
wistful, emerald,
islanded. (PhD 41, 43)

Ní Dhomhnaill's poem is more ambiguous in this respect:

Original

... threabhfainn
trí fharraigí arda
is thiocfainn chughat
mar a luíonn tú
uaigneach, iathghlas,
oileánach. (PhD 40, 42)

Interlinear

I would plough
through high seas
and I would come to you
where/as you lie
lonely, emerald,
islandlike.

This particular moment of erotization is emphasized by Robert Welch as a
shortcoming in an otherwise "elegant and well-crafted" translation by Montague.

Having quoted the last stanza, he continues that, unfortunately, here translation
interferes

with the intelligence and awareness of the original, in that sexual note,
which is inserted, distracts from the beautiful manoeuvre the poem is
making. Nuala, in the poem, is translating Mangan ('Dark Rosaleen')
back into the Irish of Bardic poetry ('iathghlas, oileánach'), something the
(male?) sexuality of the translation omits.⁴⁴

The insertion of the sexual note by means of the development of erotic images of male desire is consistent in Montague's metatext. This disturbs the original all the way through. Ní Dhomhnaill's poem may be read as an expurgated "translation" of a male narrative into her own voice. Montague "translates" it back into male stereotypes. What was meant to be opposed arrives at its point of departure in translation. The implied proto-model and the translator's sexual sensibility are superimposed, thus reduplicating male eroticism at least two-fold. The hypothetic implications of the original are verbalized in the target text. This is an instance when the translator concretizes the original and cuts off possible strings of associations, based on the multiplicity of interpretative variants, limiting the poetic perception by one suggested invariant reading.

It must be acknowledged that Montague's interpretation is very appealing. Deborah McWilliams Consalvo refers to it in her "The Lingual Ideal in the Poetry of Nuala Ní Dhomhnaill" to demonstrate appreciatively how it captures "explicitly the eroticism of the poet's description"⁴⁵ as opposed to Hartnett's translation. It is worthwhile reminding the reader that the degree of adequacy of Hartnett's text is high. It seems that the line between the translation and the original text disappears, and the former starts dominating the latter when McWilliams Consalvo writes that Montague's translation "illustrates not only an act of human copulation but, more significantly, the act of physical

penetration."⁴⁶ And, finally, the target text becomes privileged over the original and Ní Dhomhnaill is completely absorbed by Montague in the statement that "Ní Dhomhnaill couples images of ejaculation (the 'thrust through foaming seas') [my italics] with those of the earth-mother cavity ... to represent Irish fertility."⁴⁷

Haberstroh has reservations about equating the source and the target text while referring to Muldoon's translations in Astrakhan Cloak: "Readers need to be aware, however, that the poems in their English translation vary considerably from the Irish originals."⁴⁸ This warning to a reader should be equally applicable to a scholar. As, for example, in her discussion of "An Cuirteoir / The Visitor," she establishes an intertextual link between this poem and "An Mhór-Ríon ag Cáiseamh na Baidhbhe le Cú Chulainn" on the basis of the image of the garland. She regards it as one of the poet's recurrent images that "links the speaker with the Great Queen, who appeared 'be-garlanded' before Cú Chulainn only to be rejected."⁴⁹ Ironically enough, the Morrigan says: Original

Ní ghlacfa liomsa nuair a thángas
i mo ríon álainn, mar phósae phinc ar chrann. (RD 122)

Interlinear

You would not accept me when I came
as a beautiful queen, like a pink flower on a tree.

Thus, what had to be a structural image disappears. The pitfall consists in the

fact that Hartnett transforms the source text as follows:

You would not accept me when I came
a queen like a tree be-garlanded. (RD 123)

Instead of a more descriptively concrete second component of a simile, he introduces a more generalized image. Probably, Hartnett's reputation as offering very accurate renditions of Ní Dhomhnaill's originals contributed to Haberstroth's misleading statement, but even he, in some cases, takes liberties. In the reproduction of "An Rás / The Race," the last line -- "ná fíon Spáinneach, ná míl Ghréagach, ná beoir bhúí Lochlannach?" (RD 140) -- is compressed in translation to "than honey, beer, or Spanish Wine?" (RD 141) by omitting "Ghréagach" and "Lochlannach." In terms of geography, Derek Mahon handles it more precisely: "than Spanish wine, Greek honey, or the golden mead of the Norse?" (PhD 97). Ní Dhomhnaill's richly allusive lexical textures allow for multiple interpretations: Hartnett's choice for "beoir" is "beer," which might pull the string of association with the drink of warriors in Celtic Mythology; Mahon introduces "mead," which could be associated with the beverage of immortality drunk by the Gods in the Otherworld⁵⁰ and of Scandinavian heroes, thus shifting the accent; also the dictionary meaning of "beoir Lochlannach" is heather-ale.

In discussing divergencies from the source text, I am far from the concept of translation as a mechanical transplantation of the original into another literary system which excludes extralinguistic factors, synchronic/diachronic cross-

sections of a literary system as well as the translator's creative self. Any translation interferes with the original text, because it is located in the point of entanglement of tendencies and relationships converging from two directions. The transformative nature of translation, which is the point of collision of two different systems, is stressed by George Steiner, who does not belong to the admirers of Benjamin's "cabalistic speculation" that fidelity of translation is guaranteed by literalism⁵¹:

The schematic model of translation is one in which a message from a source-language passes into a receptor-language via a transformation process. The barrier is the obvious fact that one language differs from the other, that an interpretative transfer sometimes, albeit misleadingly, described as encoding and decoding, must occur so that the message 'gets through.'⁵²

It is evident that Steiner is more into an assimilative type of translation which, if pushed too far, can cause a complete "colonization" of the original. The question remains open: how to marry the approaches represented by Benjamin and Steiner in practice? Without trying to impose a restricting demand of a formal closeness of translation to the source language text as the only criterion of its excellence (because the text has to be somehow readable), I suggest that the translator's interventions should be minimalized and less intrusive. In the consistent raids on the original the line between freedom of creative interpretation and violence against the author can be easily crossed. A high degree of mutation (which in the extreme turns into mutilation) both alters the

invariant core of the source text and destroys some of its constitutive expressive features. In addition, there is still another facet of the problem: what is the degree of assimilation of translation in the target culture; what makes the translated text resistant to assimilation? Are Ní Dhomhnaill's poems assimilated by Irish English in which English, the major language of the former empire, has become minor, an Irish "dialect"? Or are they assimilated by Irish English, which has become the major, standard language in Ireland, functioning in the post-colonial situation? Or by Irish English that now is again in the state of "becoming minor" in its correlation to Irish? Is it foreign or native? And what is then foreignness in Ireland? Is it linguistic or metaphysical? And what keeps translational metatexts in the magnetic field of foreignness?

The traces of a foreign original are most visible in cases of semantic and lexical equivalentlessness which are considered untranslatable. To this particular category belong realia whose semantic structure contains specific cultural information, bringing into focus many linguistic and extralinguistic moments. Realia consist of a number of sememes which comprise their denotational meaning, and their semantic continuum also contains connotational, local sememes. They are carriers of ethnocultural information, alien to the realities of the target language.⁵³ Inherently expressive, realia belong to the most nationally marked strata of vocabulary, correlated with certain spheres of

civilization, history, material existence, spiritual and natural landscapes.

There is a number of groups and subgroups of realia which operate as the markers of foreignness. Especially "exotic" are historical and ethnographical realia, essential elements in Kostenko's and Khomenko's texts. Examining a broad stylistic amplitude of Ukrainian realia, Roksolana Zorivchak traces several ways of their reproduction on the basis of Ukrainian-English binary correlation: transcription/ transliteration, hyponymic renomination, descriptive paraphrase, combined renomination, calque/loan-word translation (complete and partial), interlingual transposition on connotational level, substitution, contextual translation, and interpretation.⁵⁴ All of them, to a greater or lesser degree, are based on a functional approach to translation. For example, in hyponymic translation, a particular linguistic unit is reproduced by its functional correspondence, usually covering a considerably wider semantic field, in the target language. Thus, Ukrainian "кобзар/kobzar" may be assimilated and rendered as "minstrel," or "пуд/pood" and "верста/verst," as correspondingly "pound" or "stone" and "mile." But while denotational meaning is preserved, the connotations are completely lost, because kobzar has acquired a multilayered meaning being not only a vagabond performer, but a poetic sorcerer of Romantic tradition who evokes the ghosts of Ukraine's past, and a human record of history, "living, though blind conscience of nation, a symbol of bedimmed, though still

living, historical memory."⁵⁵ This is symbolically reflected in Shevchenko's choice of the title of his first book, Kobzar. As for pood and verst, these East Slavic units of weight (equal to 16.36 kilograms/36.11 pounds) and of linear measure (about 3,500 feet) belong to intralanguage realia (on a temporal axis) because they have moved to an archaic vocabulary stratum. Their archaic function should be identified, as Ukrainian seventeenth-century roads can be measured neither with English miles nor with modern kilometres, nor can objects be weighed in pounds or kilograms. That is why I decided to reproduce textual realia, in the majority of cases, by means of combined renomination (transliteration/ transcription accompanied by explanation). A typical instance of such reproduction is in Khomenko's description of Khmelnytsky's entry into Kyiv, which contains a number of historical realia: semantic archaisms which belong to historically distant lexis and provide background information on cultural heritage.

І от з'явився гетьман
 На білому коні із бунчуком
 Звисало кармазинове знамено
 Над головою славного вождя (IKhMCh 55)

is translated as follows:

And then appeared the hetman [kozak commander-in-chief]
 On a white horse with a bunchuk [hetman's banner with
 horse-tail hanging from its top end].
 A crimson banner hung
 Over the head of the glorious leader.

Substitution of hetman with "leader," or "commander" would erase a definite

historical reference. The following brief definition: "A Cossack chief or leader; ataman," suggested by Webster's New World Dictionary, somehow misrepresents the concept because hetman was both the elected supreme military commander and the head of the state, and the Ukrainian territory under his jurisdiction was called the Hetmanschyna/Hetmanate (existed from 1648 till 1782). After 1654, the institution of hetmanship was the last stronghold of Ukrainian sovereignty within the Russian empire until its complete annihilation, when the office of hetman was finally abolished by Catherine II of Russia in 1764.⁵⁶ Likewise, the omission or substitution of bunchuk could wash out its chronological coloration. Nevertheless, in reproducing "кармазинове" I decided not to overload the target text and limited the translations to "crimson," the first meaning registered in Словник української мови / Dictionary of the Ukrainian Language, though it continues: "made of karmazyn - ancient, expensive, crimson cloth."⁵⁷ Thus, the implication of a grandeur, created by reference both to the royal colour and exquisite fabric, is pragmatically reduced to one aspect to avoid textual amplification; moreover, the whole description compensates for this loss.

Another specific moment in translation is the linguistic stylization of the seventeenth-century vocabulary and phraseology in Kostenko's novel. This part of translation represents a complete stylistic loss. First of all, archaic Ukrainian lexis is levelled as it is rendered by standard English:

... because of war,
during the looting of the city,
were burnt by fire...

Original

... през войну,
под час рабовання города,
огнем спалени... (LKMCh 3)

Lexical shifts between Middle Ukrainian and modern Ukrainian create what Douglas Robinson calls an "authoritative word,"⁵⁸ especially in the discourse of the cleric where biblical references are worded by traditional, elevated stylistic clichés which are a mixture of the alien and the familiar. This linguistic patina allows the reader to see through, while obscuring the perception and temporally distancing the images: "райські кущі" (LKMCh 96), "почують глас Христа і ізидуть" (LKMCh 77), "Глас вопіючого в пустині" (LKMCh 104). The first word combination is translated literally as "shrubbery of paradise," metaphorically referring to the garden of Eden, which I used on the basis of semantic development of meaning. The second phrase, which contains two Old Slavonic words, "глас," "ізидуть," undergoes stylistic levelling: "will hear Christ's voice and rise." Similarly the last, incorporating "глас" multiplied by "вопіючого" where archaic units create an undercurrent, loses its intensity in "the voice shouting in the wilderness." These shifts, caused by a substitute for a single lexeme, generate a change in the relationship between the linguistic means and the semantic load

carried by them, up to a stylistic shift in the textual segment.

Another characteristic feature of Middle Ukrainian is the use of concise adjectival forms which cannot be reproduced by lexical means. For example, "стольний град" and "дивен скарб" are correspondingly rendered: "capital city," "wondrous treasure." The same applies to compound, two-component nouns which consist of adjectival and nominal stems fused as in "великовоїн," the best solution for which is to translate both components and graphically represent them as one word, "greatwarrior." Similarly, "многоценне," comprised of an adverb and adjective in an attributive function finds its structural equivalent in "multiprecious."

Much of Kostenko's linguistically brilliant "archaic" insertions are constructed by means of affixation. She uses syntactical units of stem, prefix, and flexion to create an historio-stylistic texture which is unrenderable in English. Thus, her "перед очима предлежать," "воздрімав" are neutralized to correspondingly "lie before our eyes" and "slumber."

The problem with affix-formation is not limited only to the cases of stylizing. Suffixes in Ukrainian function as denominators of a completed action and express a perfective aspect of verbs. Reproduction of their grammatical meaning requires a considerable expansion of the text when a single lexical unit, which incorporates gender, person, and aspect in Ukrainian, must be reproduced

by a whole sentence: "одмучилась" -- "I am done with suffering," "одгостювала" -- "I am done with visiting," "одспівала" -- "I am done with singing." Enumeration, the laconic simplicity of which presents a greatest economy of verbal means of paratactical linkings, swells and spreads like a tumour in English because of its grammatical structure which is characterized by binarism (subject + predicate). Kostenko's rhythmic patterns, established by one-component, "agentless" sentences, create an emotional and psychological dominant to express dynamics and dramatic tension. A succession of affixed verbs signals Marusia's removal from the space of the living into an unlimited space where the dead go.

There occurs a similar demagnetization of Kostenko's magnet created by a plethora of "non" words. They are expressive both of Marusia's mood of emotional absence and blindness and of an external void. Kostenko structures them consistently through a negative particle "не/ non, not, un-," which becomes a discursive key element of nouns and nominalized adjectives: "ворота в небуття" -- "gates to non-existence"; "така непам'ять огорта" -- "such non-memory envelopes me"; "неназване ... непізнане, пішло у небуття" -- "non-named/unnamed ... non-apprehended, went into non-being/oblivion"; "винні і невинні" -- "guilty and non-guilty/innocent"; "незрячі" -- non-seeing/blind"; "немрущий дід" -- "non-dying/ageless old man." The translator faces a dilemma:

either to preserve the unity of a structural element which operates as a code through the whole poetic structure and neologize in an unidiomatic way in English, foreignizing the target text, or to pursue an assimilative practice of sense-for-sense translation of "innocent," "blind," "ageless," and destroy it.

Another instance of affixation without equivalency in the target language is the use of diminutive suffixes which have a specific function in Ukrainian. They are signifiers of oral tradition, of folk songs and ballads; markers of a particular romantic poetics; semantic indicators of endearment and tenderness in their stylistic tonality; indexes of the colloquial/popular speech and thus an emphatic means of socio-cultural characterization. This morphological problem is resolved by lexical means in English. The translational solutions for the reproduction of diminutives vary contextually. Sometimes I use "little," as in "звірятко" -- "little animal," "чортеня" -- "little devil;" sometimes, I alter attributes, as in "Полтавонько" -- "my dear Poltava," "людоньки" -- "good people;" sometimes, I omit this nuance, as in "І Хо на ґратах хвостиком завис" -- "And Kho hung from the bars with his tail." Though the approaches are different, each of them flattens the original.

In general, the reproduction of a stylistic aura, saturated with colloquial intonations, is a complicated task, especially in cases of elliptical sentences which incorporate particles in the function of emphatic intensifiers.

These barely perceptible touches, merged organically into Kostenko's poetic texture, as well as syntactical predicative fractures creating intonational pauses/gaps (which are syntactically filled in English), are lost:

"Його вже тут – аж темно" (LKMCh 91)	"So many here -- [that it's] dark";
"а рукави ж біліші лебедів" (LKMCh 99)	"and sleeves [are] whiter than swans";
"аж жах бере" (LKMCh 110)	"fear comes over."

Though these changes are determined by a normative structure of the target language, they represent a kind of a normalized, distilled version. The register of similar shortcomings can be expanded on and on. What I have in English does not contain the volatile energies of the original; they are drained and what is left is a dull, lifeless cast/crust.

Translational metamorphoses are also inevitable in cases when a single lexeme has neither equivalent nor variant correspondences and has to be expressed by a word combination or phrase. The source nuclear structure is expanded by introducing additional lexical units in the target text. Thus, the correlatives of syntactic clusters look as follows:

a) adverbial modifier of time (preposition + noun)	adverbial clause of time (conjunction + subject + predicate)
"в повнолу́ння" (LKMCh 98)	"when the moon is full," literally - "in fullmoonness;"

b) noun	adjective + noun
"потолоччя" (LKMCh 114)	"trampled ground;"
c) predicate (verb)	two-component grammatical structure (predicate + indirect object)
"причарувала" (LKMCh 11)	"[she] has won [him] over with her magic spells;"
d) adverb	sentence (formal subject + formal predicate + indirect object)
"недарма" (LKMCh 11)	"it is not without reason;"
e) adverbial modifier of place (preposition + noun + adjective)	adverbial modifier of place (preposition + adjective + noun + preposition + adjective + noun)
"на скакуні гривастому" (IKhMCh 45)	"on a fast horse with a long mane."

The above selection of transformations demonstrates that theoretical principles of transformational generative grammar, formulated by Chomsky, do not work at the empirical level and can give an idea about the interpolar tensions between two types of norms and about the changes the text undergoes on its lexical level, resulting in changes on the other structural levels of the text which are interwoven, reinforce each other, and form a set of related systems. The material also delineates complex correlations between the problems of foreignization, assimilation, and adequacy. The discussion, of course, could be much more interesting, if there existed professional translations of both Ukrainian authors.

But this is a matter of time because the "negative" of Ukrainian literature has still to be "developed."

It is evident that the translation cannot provide a complete equivalency of correspondences, especially in the area of set phrases, stable modular word conjunctions, phraseological units and unities. Usually the figurativeness of phraseologisms, based on habitual formulas of figurative metaphorical speech, is equal to zero, because concrete images which comprise them remain beyond the awareness of native speakers.⁵⁹ Being dead lexicalized metaphors, they are reproduced, as a rule, by means of semantic correspondences in the language of translation. But in some instances literalism of images provides another dimension as, for example, in Kostenko's "мов знята із хреста" (LKMCh 85) -- literally, "as if taken down from a cross" -- which means "exhausted," "emaciated." In the context of Marusia's voyage after her escape from death, its literalism becomes multidimensional, accumulating a Christian idea of martyrdom/ crucifixion, and resurrection and a pagan motif of voyage related to wanderings in the afterlife (it is emphasized that Marusia has crossed the line).⁶⁰ Similar polyvalency is found in the set phrase "над білим світом" (LKMCh 84) -- "over a wide world" where "білий" represents both a wide vista and the colour, white. Within the context of a snowstorm the semantics of both overlap and come into play. The context frees a number of semantic components

of each phrase member, thus intensifying both connotations and their denotative functions. Such cases need to be both translated and interpreted, and it is up to the translator to decide what variant and what vantage point in a refractive crystal to choose, what aspect of meaning to import to rework the original; you cannot have both. For example, one of Kostenko's early poems, "Ван Гог / Van Gogh," ends with lines:

Він божевільний, кажуть. Божевільний!
Що ж, може бути. Він -- це значить я.
Боже -- вільний...
Боже, я -- вільний!
На добраніч, Свободо моя!⁶¹

Interlinear:

He is mad, they say. Mad!
Well, maybe. He -- it means me.
God -- free...
God, I -- [am] free!
Good night, my Freedom!

The main point here is the paronomastic game. Ukrainian "божевільний" - "mad/madman," which can be both an adjective and a noun, consists of two components, боже-/god + -вільний/free, literally "godfree." The poem progresses from homogeneous, monolithic "божевільний" through hesitantly dissected, broken "Боже -- вільний..." to the realization of freedom for the speaker with the insertion of the personal pronoun "я / I." Michael M.Naydan, the translator, could not preserve both the structure of the word and its meaning

and came up with the following variant with a vaguely equivalent effect to that of the original's:

He is a madman, they say a madman!
What else can it be? He -- that means me.
God -- free...
God -- I am free.
Good night, my Freedom!⁶²

I will not expand again on the shortcomings of translation and the impossibility of catching an elusive germ which is often in flight when the transubstantiation of the original into translation is in process, because I do not adhere to the principle of unreproducibility/untranslatability. I do not see any way for Ukrainian literature, for example, to break through its invisibility other than through translation.

There is a whole range of metaphors describing the translational act, starting with the acknowledgement of its role as a powerful factor in intercultural exchange, stretching the limits of cultural/literary sensibilities, and ending with regarding it as a transgressive violence "akin to capture, treason, rape, and abuse."⁶³ The process of translation resembles the movement of Ní Dhomhnaill's "Parthenogenesis":

Le teann meidhréise is le scóip sa tsaol
do chuir sí a ceann faoi loch is cad a chífadh
ag teacht idir í is grinneall na mara thíos
ach faoi mar a bheadh scáth fír; gach cor
do chuir sí di lastuas do lean an scáth í
is d'éirigh go raibh sé i ngiorracht leathorlaigh. (RD 132)

The image of a woman in the sea, smooth as a sheet of glass, and beneath her, in the depth, a shadow that looks like a man's repeating all her twists and turns, coming close enough to touch. But never touching? Like translation which, as in witchcraft or divination, implies the extraction of soul from body, separation of meaning from its intrinsic linguistic code. According to traditional beliefs, the soul could be separated from the body without causing death. It could be sometimes visible as a reflection or shadow.⁶⁴ The shadow, a symbol of the undifferentiated, the pre-formed, the unmanifested, precedes "Forms and periodically swallow[s] them."⁶⁵ A reflection in the multiplicity of hypothetically interminable opaque mirrors, a refraction which never reveals real proportions as the mirrors are convexo-concave. What appears is serial, shadowy doubles, familiar-alien, distorted and in most cases diminished, visible but intangible. Sometimes the soul departs for good and no reflection is seen in the mirror. Then it is the death omen.

Endnotes

1. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 62.
2. Ibid 63.
3. Tejaswini Niranjana. Siting Translation 2-4.
4. Ibid 8.

5. Qtd. in *ibid* 32.
6. Edward W.Said. Culture and Imperialism 125.
7. *Ibid* 101.
8. Richard Kearney. Transitions 127.
9. Brian Friel. Translations. New York: Samuel French, 1981 51.
10. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 104.
11. Richard Kearney. Transitions 32.
12. Ievhen Malaniuk. "Little-Russianism." Towards an Intellectual History of Ukraine. An Anthology of Ukrainian Thought From 1710 to 1995 326.
13. Е.Маланюк. Книга спостережень. Торонто: Гомін України, 1962 195-209.
14. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 105.
15. Seamus Deane. A Short History of Irish Literature 80.
16. Gilles Deleuze and Felix Guattari. Kafka: Toward a Minor Literature 19.
17. George Steiner. No Passion Spent. Essays 1978-1996. London and Boston: Faber and Faber, 1996 197.
18. Qtd. in Timothy Brennan. "The National Longing for Form." Nation and Narration. Ed. Homi K.Bhabha. London and New York: Routledge, 1990 48.
19. W.D.Ashcroft. "Intersecting Marginalities: Post-colonialism and Feminism" 29.
20. Роман Смаль-Стоцький. "...До повного 'обрусенія'..." 3.
21. Tejaswini Naranjana. Siting Translation 183.
22. Homi K.Bhabha. "Freedom's Basis in the Indeterminate." October 61 (Summer 1992) 49.

23. Б.П.Кальгин и А.А.Королев. Введение в кельтскую филологию. Москва: Наука, 1989 178-187.
24. More detailed information and statistic data on the issue are to be found in the article by Петро Бех "Гармонія змісту й форми в поетичному перекладі / The Harmony of Form and Content in Poetic Translation." "Хай слово мовлено інакше..." Проблеми художнього перекладу. Київ: Дніпро, 1982 69.
25. Dictionary of the Irish Language. Vol.1. Royal Irish Academy, 1931-1976. 2 vols.
26. Rebecca E.Wilson. "Nuala Ni Dhomhnaill" 150.
27. Seán Hutton. Rev. of The Astrakhan Coat, by Nuala Ní Dhomhnaill. Irish Studies Review 4 (Autumn 1993) 38.
28. Bríona Nic Dhiarmada. "Going For It - And Succeeding." Irish Literary Supplement 12.2 (Fall, 1993) 3.
29. Ibid.
30. Ibid.
31. Douglas Robinson. Translation & Taboo. DeKalb, Illinois: Northern Illinois University Press, 1996 199.
32. Tejaswini Niranjana. Siting Translation 173.
33. Douglas Robinson. Translation & Taboo 200.
34. Tejaswini Niranjana. Siting Translation 185.
35. Qtd. in Richard Kearney. Transitions 53.
36. Nuala Ní Dhomhnaill. "What Foremothers?" Poetry Ireland Review 36 (1992) 26-27.
37. Ibid 27.
38. Bríona Nic Dhiarmada. "Going For It - And Succeeding" 4.
39. Ward Rutherford. Celtic Lore: The History of the Druids and their Timeless Traditions. San Francisco, California: Aquarian/Thorsons, 1993 95.

40. Ibid.
41. Charles Squire. The Mythology of the British Islands 410.
42. Northrop Frye. Fables of Identity: Studies in Poetic Mythology. New York: Harcourt, Brace & World, 1963 15.
43. Jean Chevalier and Alain Gheerbrant. The Penguin Dictionary of Symbols 125.
44. Robert Welch. "Translation as Tribute." Poetry Ireland Review 34 (1992) 129.
45. Deborah McWilliams Consalvo. "The Lingual Ideal in the Poetry of Nuala Ní Dhomhnaill." Eire-Ireland 30.2 (Summer 1995) 151.
46. Ibid.
47. Ibid.
48. Patricia Boyle Haberstroh. Women Creating Women 190.
49. Ibid 178.
50. Jean Chevalier and Alain Gheerbrant. The Penguin Dictionary of Symbols 644.
51. George Steiner. No Passion Spent 203.
52. George Steiner. After Babel: Aspects of Language and Translation. London and New York: Oxford University Press, 1975 28.
53. Р.П.Зорівчак. Реалія і переклад. Львів: Видавництво при Львівському державному університеті, 1989 74-76.
54. Ibid 93.
55. Е.Маланюк. Книга спостережень 197.
56. L.Okinshevych and A.Zhukovsky. "Hetman State or Hetmanate." Encyclopedia of Ukraine. vol.2.
57. Словник української мови:. том 4. Київ: Наукова думка, 1970-1980. 11 томів 107-108.

58. Douglas Robinson. Translation & Taboo 118.
59. Kornei Chukovsky. A High Art. Trans. Lauren G. Leighton. Knoxville: University of Tennessee Press, 1984 103-106.
60. Віктор Петров. Український фольклор 11.
61. Ліна Костенко. Над берегами вічної ріки. Київ: Радянський письменник, 1977 38.
62. Lina Kostenko. Selected Poetry: Wanderings of the Heart. Trans. Michael M.Naydan. New York and London: Garland Publishing, 1990 111.
63. Douglas Robinson. Translation & Taboo 181.
64. E. & M.A.Radford. Encyclopedia of Superstitions, 1961, p.232.
65. Mircea Eliade. Symbolism, the Sacred, and the Arts. New York: Crossroad, 1986 12.

CONCLUSIONS

Both Ní Dhomhnaill and Kostenko find their way out of the hall of trompe-l'oeil mirrors, breaching some traditional strongholds by re-writing, re-shaping, re-thinking, re-composing, re-framing as well as appropriating, translating, and mutilating the body of master narratives and themes. Many women writers do all these things, but not all of them escape the catch successfully. Ní Dhomhnaill's and Kostenko's efficient breaks-through are ensured by radical departures from fundamental rationalistic ideas, primarily by manipulating the existent conceptualization of time. Both create their personal feminine continuous space, different from the conception of progressive temporality, and, by extension, of a colonial progressive "March of History," by intentionally colliding multiple temporal layers which collapse into each other. After the crash there appears a universe without temporal dimension, the space in which past, present, and future exist simultaneously. This enormous world of connections is ordinarily shut down by a Newtonian concept of universe, which, as Hoyt suggests, has established a limited point of view precluding the grasp of the whole.¹ In relation to the fourth, time dimension, Gary Zukav writes that we

"are a three-dimensional people who cannot perceive, but who can deduce that we are living in a four-dimensional universe."² Both Ní Dhomhnaill and Kostenko operate outside deduction; within spatial perception. Ní Dhomhnaill's goddesses, who speak on the phone and drive BMWs, are not personages of the actualized or modernized myths transplanted into the present. They are both here and now and there and then leaping back and forth in accordance with the postulates of quantum mechanics, where there is actually nothing except "space-time" and motion.³ This is a female liberation from a rigid, rationalistic scheme of existence.

In their synchronic order, opposed to diachronism, time becomes reversible and disturbingly movable in any direction, either clockwise or counter clockwise. What matters is the freely mobile energy of a shuttle, sometimes of curves, spirals, and circles. Both poets violate the sequential pattern and establish their feminine dream-time, inhabited by the desires of the unconscious which are never extinguished, a multitude of dreams, visions, and landscapes of their spiritual reality. While discussing the central myths of literature, Frye writes that the

human cycle of waking and dreaming corresponds closely to the natural cycle of light and darkness, and it is perhaps in this correspondence that all imaginative life begins. The correspondence is largely an antithesis: it is in daylight that man is really in the power of darkness, a prey to frustration and weakness; it is in the darkness of nature that the 'libido' or conquering heroic self awakes.⁴

In the sphere of the illuminated and illuminating subconscious, they start on their quest voyages. Ní Dhomhnaill's immram moves into the prehistory of Celtic cosmogony and Otherworlds, deep levels of the psyche expressed in primeval images and dramas enacted by superhuman figures. Eliade calls this the "immersion into the inexhaustible source, where all modes of being are already found in potentia,"⁵ which becomes her insight into the primordial feminine creativity. Her quest narrative is opposed to conquest voyages like Longley's traditional discourse of explorer, characterized by the invader's need for information, who sexually charts the land; Heaney's enactment of political and colonial suppression and subordination in sexual terms; and Carson's interpreting Ireland as the female body by Celtic discoverers. For both Ní Dhomhnaill and male authors there is the final destination of the journey. This is outlined as the other's territory, which is defined primarily as the critical distance between two beings⁶ who are of opposite sexes.

In the masculinist colonial tradition, a man transgresses the marked borders, violating the laws and boundaries, making the territory become his possession. It is the duet, the nature of which Ní Dhomhnaill reflects with intense precision, where one of the partners is silent and acted upon. The tradition of depicting Ireland as a woman and as a female body may be explained by the fact that when chaos and destruction threaten, it is natural to "draw an

inflatable, portable territory," to put the territory on one's own body and territorialize it.⁷ A succession of invasions and the final colonization of Ireland, resulting in a multiple imposition of structures of external authority, developed this defensive strategema of "the house of the tortoise," "the hermitage of the crab" (Deleuze and Guattari) in the form of a desired body. The object of this projection is the essentialized female body, the body of the other, who becomes a rationale through which male identity (be it sexual, cultural, or national) is defined. This body has become an object of a double aggression on behalf of exterior malefactors and interior benefactors. The anthropomorphic, feminized, and sexualized territory/landscape becomes either exposed to a male gaze or subjected to intrusion. Even Heaney's ritual of partnership with earth contains countervailance. As opposed to it, *Ní Dhomhnaill* combines anthropomorphy of the land and geomorphy of human beings, often merged in a variety of combinations. This difference is typical not only for the interpretation of a corporeal landscape, but also for the relations of men and women in the poems with love-making as a subject matter, which have further typological implications. While male erotic games are directed toward an ultimate point of climax (orgasm, ejaculation, war, conquest), *Ní Dhomhnaill's* present a durable and stable intensity. Here I utilize the binary paradigm used by Deleuze and Guattari in their opposition of Western and non-western cultures when they explain the

concept of "plateau," which is always in the middle, neither at the beginning nor at the end, and which

designates something very special: a continuous, self vibrating region of intensities whose development avoids any orientation toward a culmination point or external end. Bateson cites Balinese culture as an example: mother-child sexual games, and even quarrels among men, undergo this bizarre intensive stabilization. 'Some sort of continuing plateau of intensity is substituted for [sexual] climax,' war, or a culmination point. It is a regrettable characteristic of the Western mind to relate expressions and actions to exterior or transcendent ends, instead of evaluating them on a plane of consistency on the basis of their intrinsic value.⁸

While acknowledging an aggressive drive of the male erotic code, Ní Dhomhnaill is far from assumptions of radical feminism that all sexual relationships with men are expressions of sadism and masochism. Her poetic persona experiences erotic and spiritual exaltation and jouissance,⁹ both the jouissance of the other, which is separate, symbolic and phallic, and the "other jouissance that fantasy imagines and carries out by aiming more deeply at psychic space, and the space of the body as well."¹⁰

Relevant diversities in the interpretation of the basically similar subject matter by Nuala Ní Dhomhnaill and male poets consist in the fact that Ní Dhomhnaill, reflecting her singular reality, makes it femininely universal by moving from particulars to universalities. Authors of the opposite sex, on the other hand, regard their intimate feelings and responses to them as a fragment of a larger pattern of their experience, moving from a general scheme to a definite

case. Ní Dhomhnaill inhabits her feelings at the centre of her world, which she explores from the inside and in which she is absorbed sensually comprehending the female body, while male poets, infected by an inextinguishable virus of the fear and attraction to the feminine, view their sensual perceptions in the presence of the material world, binding them together, detached from their inner selves in a predominantly visual mode. Sometimes their visual experiences are combined with acoustic ones, and when the field of vision is blocked, there surfaces an acoustic gaze. Ní Dhomhnaill's sensualism in revealing her personal landscape of the body runs counter to male intellectual voyeurism with its heavy reliance on reason.

Kostenko's quest voyage is undertaken into the dark and infernal regions of sensibilities of genre noir. This is a descent into Hell, the metaphorical subterranean depth, and into intestines of the earth in the caves monastery with mummified sacred corpses, which ultimately becomes both an initiation and a quest of immortality. Marusia constantly feels the breath of death on her shoulders during her pilgrimage and previously confronts it without dying, but almost crossing the line between the world of the living and the world of the dead, only miraculously escaping death punishment. She descends into the "Kingdom of the Night" and returns alive.¹¹ This is the act of the creation of the Self, which begins quotidian time acquiring another, historical dimension.

Kostenko's and Khomenko's approaches to history are, first of all, determined by different genre economies; his is the drama and hers is the novel. While Khomenko makes a swift gesture of acknowledgement in the direction of history, Kostenko lets loose the knot of official historiography, releasing the destructive demons of chaos. Khomenko's linear employment of the nineteenth-century master narrative, established in the dominant culture, reflects the process of rectifying and ordering both the past and the narrative chronologically. Kostenko positions her history in a multidimensional and fluid space, enlarged and complicated by the back-and-forth, up-and-down spatiotemporal scale, which is not homogeneous but contrapunctual and more precisely expresses and reflects the reality of both human and historic experience. In Kostenko's novel, the historical web is inhabited by the protagonist, who is connected with it by different strings, genealogical, poetic, emotional, and national. In Khomenko's drama, this progressive totality exists parallel to his heroine with several sporadic points of contact, Khmelnytsky's amnesty being the most important of them. It is interesting that Khomenko personates Maryna's drama in public, as opposed to Kostenko who builds a wall of privacy around her poet. This is not the privacy implied in a "room of one's own," but rather the privacy of a prison cell of one's own and of the autonomy of her Self. Paradoxically, Khomenko strictly draws a demarcation line between Maryna's songs, which belong to the public sphere, and

her love, which dominates her life completely, the reunion to which she inspires in afterlife. Kostenko's secluded, silent, and deviant Marusia is much more exposed to the world, especially in her voyage along the metaphoric road of Ukrainian history. In general, Kostenko's representation of private and public is much more complex than Khomenko's. Through the scene of Marusia's execution, ritual scenes of hanging, images of crucifixion representing a "sheer fascination of agony" and "men's thinly veiled obsession with cruelty,"¹² and other forms of physical suspension, surged by violence of penetration in impaling, she reveals mass attraction to atrocities that encodes a breakdown in the distinction between the individual and the mass. Such imposed centering of public sphere on reproductive spectacles of violence creates traumatic consciousness. Mark Seltzer explains that the "notion of trauma has thus come to function not merely as a sort of switch point between bodily and psychic orders; it has, beyond that, come to function as a switch point between individual and collective, private and public orders of things."¹³

One more essential moment in Kostenko's novel, which distinguishes it from numerous utilizations of the legend, is the evocation of the Baroque passion of signs through motifs, images, and modes of representation, which is close to a symbolico-visual language of dreams. Baroque "wanderings of poetic imagination" between real and imaginary worlds are deprived of stable

temporal and spatial significations. This global and universal continuum, wave-like or cyclic time,¹⁴ is very similar to Kostenko's search for interior relationships between phenomena and their metaphysical essence, which is alien to analytical fragmentation of the world. Alongside intricate, bizarre ornamentation and ornate eulogies of Baroque poetry, there appears an inclination to sombre, Gothic poetics, to the depiction of the nocturnal, both moonlit and simultaneously cloudy landscapes, cemeteries, ruins of the castles, depressing desolation, coffins and other signs of death. They were generated by a sensation of the presence of something "dark," mystical in all the spheres and levels of human existence. This intensifies the interest in irrational epistemological forms, which can interact with an enigmatic and supernatural world more flexibly than logical and analytical ones. In seventeenth-century Ukrainian poetry the themes of magic and witchcraft are not censured, and references to astrology, to the descriptions of insights and other cases of communication with an other world proliferate.¹⁵ These Baroque sensibilities, defined by Makarov, are palpable in Kostenko. Makarov also suggests that combination of the elitist and the popular, characteristic of Ukrainian cultural tradition in general, was initiated during the Baroque period when professional poets, who wielded skilful poetic techniques but did not have access to printing presses, migrated into the domain of anonymous folklore.¹⁶ Does Marusia's fate as a poet reflect this state? Besides,

Ukrainian Baroque literature was either completely ignored, underestimated, misrepresented, or treated with considerable suspicion by Soviet literary criticism, even in the 1970s, under the influence of sociological critical dogma straight from the nineteenth century which condemned the "political deafness and unlimited egotism" of Baroque clerical writers.¹⁷ Moreover, Ukrainian Baroque architecture has long been regarded as a symbol of Ukrainian separate entity and a repository of national sentiments. Thus in 1800, the Russian tsar Paul I prohibited building cathedrals in the "Ukrainian Baroque style,"¹⁸ and in the 1930s Baroque buildings (many of them associated with the symbolic name of Mazepa) had been systematically destroyed because such architecture "was conducting an anti-communist work."¹⁹ It also could not be tolerated because it corrupted the purity in the designated areal of colonial monuments of achievement. Stephen Slemon explains while analysing a symbolic significance of the British monuments of Empire:

... colonized cultures must always remain uninscribed. ... their cultural acts of self-definition and resistance, are written out of the record; and in the process, subjugated peoples are 'troped' into figures in a colonial pageant, 'people without history' whose capacity to signify cannot exceed that which is demarcated for them by the semiotic system that speaks for the colonising culture.²⁰

Kostenko's mere handling of the Baroque material in the Soviet Union was itself a challenge, but this was so subtle that Soviet ideology and class-blocked criticism did not even notice it.

Timelessness, atemporality characteristic of suspension of becoming, imparts Ní Dhomhnaill's and Kostenko's poetry with mythic qualities. The Irish poet uses mythological material as building blocks for her personal myths of womanhood. She scrutinizes Celtic myths and dissects them selecting some details and, under a female gaze, enlarging them (as with Queen Medb, the Morrigan, Cú Chulainn); erasing negativity inherent in master myths (Blodewedd); providing shocking explanations (Brigit), leaving the rest under the turned-over magnifying glass. All the details are there in canonical mythology, but she uses the "semantic development of meaning," the procedure widely utilized in translational practice and applied in English translations of Ní Dhomhnaill's poetry by male authors with Rabelaisian gusto. She opens up the closed structure of ancient myths by inserting, modifying, contaminating them, creating a precedent for further revisions. What appears in the process of her demystification and demythologization is a vociferous, avenging, and defiant Goddess of female sovereignty. She uses myths as a scheme for woman/man relations and comes up with a monomyth of transhistorical masculinity based on a male paragon versus a strikingly evocative feminine imagery, which acquires archetypal dimensions nourished by torrential undercurrents of oral tradition, thus devaluing male claims to universal power. The traditional male fear of women is evident in Graves' and Montague's dream poems, where a man as a creator of

stereotypes, containing women within a restricted set of imagery, becomes victimized by his own laws. Cú Chulainn's neurosis at the face of female autonomy, his omnipotence and his impotence are reflected in Ní Dhomhnaill's "translated" myth. Both these fear and neurosis, are counterpoised to no less powerful female fear of men's violence, which is metaphorized in a bog body sensed differently from Heaney's historical ritual of sublimation. But Ní Dhomhnaill does not stop at the point zero of fear; she challenges it by taking an offensive, not a defensive, stand. Her femininity is ready to make incursions. She re-textualizes male models of imagery, bringing them to their extreme and thus often creating implications of parody.

Kostenko's mythmaking energies, channelled through human sacrifice and tortures staged by the head-hunters of Ukrainian history against the background of a gigantic spacial void paralysed with melancholy, are finally released into an unrestricted space of metaphorical procreation of songs. The stratified, polyphonic, circular temporal structure of her novel modifies self-projective immersion of the poet in the poet-heroine, reciprocally reflected in the mirror under the Gaze of the Poet, thus blurring the demarcation line between subject and object, creating a poetic entity which is ultimately the Word. The stem around which the novel rotates is "a plea for the right of poets to create their own epochs, to recreate the past or present from within their own mythical

experience, to wander freely through their myths, rendering conscious the unconscious, and thus becoming not only myth-carriers but mythmakers."²¹

Both women poets respond to the vibrations of the earth with great sensitivity. The employment of seasonal metaphors, periods of bloom, decay, rebirth, and freezing in Ní Dhomhnaill's poetry and the frame of a solar year in Kostenko's novel, which starts in summer and progresses through autumn and winter to spring, synchronize human and natural energies establishing the pattern of rotation. Ní Dhomhnaill verbalizes her sexuality through the landscape metaphor. For Kostenko it creates the narrative rhythm. The recurrent eternal return is also reduplicated in textual circular structures through repetitions, both paradigmatic and syntagmatic, circlings, which provide points of stability in cosmic chaos; in framing by refrains in Ní Dhomhnaill's poems and by textual blocks in Kostenko; in small textual units, phrases and separate words; in alliterative beat. They comprise both a total structure of significance, which is reflected in the mythic mode, and "a specifically postcolonial performance of repetition"²² and regenerate the phonic umbilical cord with oral tradition.

Both Ní Dhomhnaill and Kostenko tap the forces of the myth by use of folklore, which is a "degenerate" mythology emerging after the death of pagan gods and of the collapse of their established hierarchical "symbolic order." While Ní Dhomhnaill "folklorizes" classical Celtic myths by making them variable

and flexible through textual incursions, insertions, expansions, and elaborations, thus destabilizing the pattern, Kostenko "mythicizes" continually changeable folkloric material by bringing it to a point of stability through Marusia's quest voyage, her rite de passage capturing the "tragic rhythm" of death and resurrection, through cyclic unity and fertility of nature. Though they start at two ends of the balance beam, both arrive at its centre producing a folklo-myth, which becomes their automythology. There has always been an opposition and conflict between folk (oral) and professional (written) literature.

Correspondingly, between male and female domains and spheres of literary influence, because folklore is often regarded as a "fossilized" cultural tradition which women are often identified with. Thus they have been pushed (in Irish/Ukrainian scenario) into the periphery of peripheral literatures and have been granted symbolic roles of keepers and preserves of valuable, but nonprestigious remains.

Kostenko and Ní Dhomhnaill prove the point wrong while invigorating and revitalizing dead casts of collective memories. In their incantations, the power of mighty words that might have been exercised, but passed unnoticed within the oral tradition, becomes the power of the written text. Both evoke fascinating powers of poetic witchcraft and female magic. The Hag becomes one of Ní Dhomhnaill's inspiratresses, an acephalous muse, and

Kostenko's poet is a witch genealogically initiated into poetry. In Khomenko's drama, supernatural powers are exterior to his protagonist; for Kostenko's Marusia this is a hereditary knowledge transfer.

Metaphoric voyages to Otherworlds in the search of their creative identities -- for Ní Dhomhnaill, materialized in the lios of ancient lore; for Kostenko, envisioned as a displacement in space, which is doubly obscured by history and legend -- are the detours into a pre-colonial condition. Thus, there emerges the "projective past" whose "dead" symbols are given, according to Homi Bhabha, "the circulatory life of the 'sign' of the present" and which introduces "a necessary split between the time of utterance and the space of memory. This 'lagged' temporality is not some endless slippage; it is a mode of breaking the complicity of past and present in order to open up a space of revision and initiation."²³ Kostenko's and Ní Dhomhnaill's discourses move counter to predictable narratives of the lost Eden typically generated by a compensatory colonial mentality and based on the "conviction that there had once been a traditional civilization which had been destroyed by foreign interference" replacing the memories of the actual past.²⁴ Kostenko's novel is a showcase of the concerns of post-colonial discourse in which she (re)writes history, poses the problems of national memory and of the split identity, and its distorted character under the colonial status ("неволя давня душі роздвоїла / long standing

servitude/ unfreedom cleaved the souls"), of the traumatic experience of unrecorded history. Ní Dhomhnaill also fits into an Irish post-colonial canon of dealing with history, "a category which includes language, landscape, and the various ideologies of the recovered past which grew out of them."²⁵ Besides, she can be claimed by feminists because their preoccupations appear to get into the orbit of her poetry ("Táimid damanta, a dheirféaracha / We are damned, my sisters"). Both, in terms of post-colonial writing, reclaim their texts "from the dead hand of received tradition and enjoy the project of cognitive liberation...."²⁶ But neither poet can be forced into strict discursive grids, because their idiosyncratic polyvocalities undercut multiple deeper strata in re-articulating the symbolic meaning of appropriated and re-worked texts. Both Ní Dhomhnaill and Kostenko are writing women into tradition, history, myth; both establish their lineage, Kostenko through Marusia, Ní Dhomhnaill through her aunt in "In Memoriam Elly Ní Dhomhnaill (1884-1963) / In Memoriam Elly Ní Dhomhnaill (1884-1963)" back to Fedelm Banfhile, the prophetess and poet at Medb's court. Both pick up "the end of the line" to keep it going.

Endnotes

1. Charles Alva Hoyt. Witchcraft 147.
2. Qtd. in *ibid* 147.

3. Ibid 148.
4. Northrop Frye. Fables of Identity: Studies in Poetic Mythology. New York and Burlingame: Harcourt, Brace & World, 1963 18.
5. Mircea Eliade. Symbolism, the Sacred, and the Arts 12.
6. Gilles Deleuze and Felix Guattari. A Thousand Plateaus 319.
7. Ibid 320.
8. Ibid 22.
9. I use Julia Kristeva's conceptualization of jouissance synonymous of joy in Tales of Love (294) and its classification in Black Sun: Depression and Melancholia.
10. Julia Kristeva. Black Sun 78.
11. Eliade suggests that the mentioned pattern is characteristic of both the initiation rite and the quest for immortality (Symbolism, the Sacred, and the Arts 9).
12. Amos N. Wilder. "The Cross: Social Trauma or Redemption." Symbolism in Religion and Literature. Ed. Rollo May. New York: George Braziller, 1960 102.
13. Mark Seltzer. "Wound Culture: Trauma in Pathological Public Sphere." October 80 (Spring 1997) 5.
14. Анатолій Макаров. "Краса Барокко" 96.
15. Анатолій Макаров. Світло українського Бароко. Київ: Мистецтво, 1994 96.
16. Анатолій Макаров. "Краса Барокко" 93.
17. Анатолій Макаров. Світло українського Бароко 220-221.
18. Леонід Залізник. "Україна - Росія: різні історичні долі" 6.
19. Анатолій Макаров. Світло українського Бароко 225.
20. Stephen Slemon. "Monuments of Empire: Allegory/Counter-Discourse/Post-Colonial Writing." Kunapipi 9.3 (1987) 5.

21. M.T.Znayenko. "Restoration of the Self through History and Myth in Lina Kostenko's 'Marusia Churai'." Canadian Slavonic Papers 32.2 (1990) 174.

22. Homi K.Bhabha. "Freedom's Basis in the Indeterminate" 50-51.

23. Ibid 57.

24. Seamus Deane. Celtic Revivals: Essays in Modern Irish Literature. 1880-1980. London and Boston: Faber and Faber, 1985 19.

25. Ibid 14.

26. Stephen Slemon. "Monuments of Empire: Allegory/Counter-Discourse/Post-Colonial Writing" 14.

BIBLIOGRAPHY

- Ackerman, Robert. The Myth and Ritual School: J.G.Frazer and the Cambridge Ritualists. New York and London: Garland Publishing, 1991.
- "The Alphabet Calendar of Amergin." Version: Robert Graves. The Faber Book of Irish Verse. Ed. John Montague. London: Faber and Faber, 1974: 45.
- Anderson, Nicholas. Baroque Music: From Monteverdi to Handel. London: Thames and Hudson, 1994.
- Andriano, Joseph. Our Ladies of Darkness: Feminine Demonology in Male Gothic Fiction. University Park, Pennsylvania: The Pennsylvania State University Press, 1993.
- Ann, Martha, and Dorothy Myers Imel. Goddesses in World Mythology. Santa Barbara: ABC-CLIO, 1993.
- Antonenko-Davydovych, Borys. "Shadows of Forgotten Days." Before the Storm: Soviet Ukrainian Fiction of the 1920s. Ed. George Luckyj. Trans. Yuri Tkacz. Ann Arbor: Ardis, 1986: 247-263.
- Anwyl, E. "Ancient Celtic Goddesses." Celtic Review 3 (1906): 26-51.
- Arnold, Matthew. Lectures and Essays in Criticism. Ann Arbor: University of Michigan Press, 1962.
- Ashcroft, William D. "Constitutive Graphonomy: A Post-Colonial Theory of Literary Writing." After Europe: Critical Theory and Post-Colonial Writing. Ed. Stephen Slemon and Helen Tiffin. Sydney: Dangaroo Press, 1989: 58-73.
- _____. "Intersecting Marginalities: Post-Colonialism and Feminism." Kunapipi 11.2 (1989): 23-35.

- Avantgarde & Ukraine. Villa Stuck München: Klinkhardt & Biermann, 1993.
- Barstow, Anna Llewellynn. Witchcraze: A New History of European Witch Hunts. San Francisco: Pandora, 1994.
- Bassnett-McGuire, Susan. Translation Studies. Revised edition. London and New York: Routledge, 1991.
- Baudrillard, Jean. Seduction. Trans. Brian Singer. New York: St.Martin's Press, 1979.
- _____. Simulations. Trans. Paul Foss, Paul Patton and Philip Beitchman. New York: Semiotext(e), 1983.
- _____. "The Trompe-L'Oeil." Callagram: Essays in New Art History from France. Cambridge: Cambridge University Press, 1988:
- Becker, Udo. The Continuum Encyclopedia of Symbols. Trans. Lance W. Garmer. New York: Continuum, 1994.
- Benjamin, Walter. The Origin of German Tragic Drama. Trans. John Osborne. London: NLB, 1977.
- Бех, Петро. "Гармонія змісту й форми в поетичному перекладі." "Хай слово мовлено інакше..." Проблеми художнього перекладу. Київ: Дніпро, 1982: 65-77.
- Bhabha, Homi K. "DissemiNation: Time, Narrative, and the Margins of the Modern Nation." Nation and Narration. Ed. Homi K.Bhabha. London and New York: Routledge, 1990: 291-322.
- _____. "Freedom's Basis in the Indeterminate." October 61 (Summer 1992): 46-57.
- _____. "Postcolonial Authority and Postmodern Guilt." Cultural Studies. Ed. Lawrence Grossberg, Cary Nelson and Paula A.Trichler. New York: Routledge, 1992 : 56-68.
- Boland, Eavan. A Kind of Scar: The Woman Poet in a National Tradition. Dublin: Attic Press, 1989.

- Bourke, Angela. "Rich, Colourful and Sensuous." Rev. of Selected Poems/Rogha Dánta, by Nuala Ní Dhomhnaill. Irish Literary Supplement 8.1 (1989): 18.
- Brennan, Timothy. "The National Longing for Form." Nation and Narration. Ed. Homi K.Bhabha. London and New York: Routledge, 1990: 44-70.
- Брюховецький, Вячеслав. Ліна Костенко. Нарис творчості. Київ: Дніпро, 1990.
- Breuilly, John. Nationalism and the State. Manchester: Manchester University Press, 1982.
- Caillois, Roger. The Mask of Medusa. Trans. George Ordish. New York: Clarkson N. Potter, 1960.
- Cairns, David, and Shawn Richards. "'Woman' in the Discourse of Celticism." Canadian Journal of Irish Studies 13.1 (1987): 43-60.
- _____. Writing Ireland: Colonialism, Nationalism and Culture. Manchester: Manchester University Press, 1988.
- _____. "Tropes and Traps." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991: 128-137.
- Carson, Ciaran. "The Insular Celts." The Faber Book of Irish Verse. Ed. John Montague. London: Faber and Faber, 1974: 379-380.
- Cassirer, Ernst. Symbol, Myth, and Culture: Essays and Lectures 1935-1945. Ed. Donald Philip Verene. New Haven and London: Yale University Press, 1979.
- Chevalier, Jean, and Alain Gheerbrant. The Penguin Dictionary of Symbols. Trans. John Buchanan-Brown. London: Penguin Books, 1996.
- Chukovsky, Kornei. A High Art. Trans. Lauren G.Leighton. Knoxville: University of Tennessee Press, 1984.
- Clark, Rosalind. "Aspects of Morrigan in Early Irish Literature." Irish University

Review 17.3 (1987): 223-36.

Condren, Mary. The Serpent and the Goddess: Women, Religion and Power in Celtic Ireland. New York: Harper and Row, 1989.

"Cormac Mac Airt Presiding at Tara." Version: Douglas Hyde. The Faber Book of Irish Verse. Ed. John Montague. London: Faber and Faber, 1974: 50.

Coughlan, Patricia. "'Bog Queens': The Representation of Women in the Poetry of John Montague and Seamus Heaney." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991: 88-110.

Cullen, L.M. "The Cultural Basis of Modern Irish Nationalism." The Roots of Nationalism: Studies in Northern Europe. Ed. Rosalind Mitchison. Edinburgh: John Donald Publishers, 1980: 91-106.

Daly, Mary. Pure Lust: Elemental Feminist Philosophy. Boston: Beacon Press, 1984.

Davidson, H.R.Ellis. Myths and Symbols in Pagan Europe: Early Scandinavian and Celtic Religions. Syracuse: Syracuse University Press, 1988.

Deane, Seamus. Celtic Revivals: Essays in Modern Irish Literature. 1880-1980. London and Boston: Faber and Faber, 1985.

_____. A Short History of Irish Literature. London: Hutchinson, 1986.

Deleuze, Gilles. Masochism. Trans. Jean McNeil. New York: Zone Books, 1989.

Deleuze, Gilles, and Felix Guattari. Kafka: Toward a Minor Literature. Trans. Dana Polan. Minneapolis: University of Minnesota Press, 1986.

_____. A Thousand Plateaus: Capitalism and Schizophrenia. Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987.

Derrida, Jacques. Memoirs of the Blind: The Self-Portrait and Other Ruins. Trans. Pascale-Anne Brault and Michael Naas. Chicago and London: The University of Chicago Press, 1993.

- De Lauretis, Teresa, ed. Feminist Studies/Critical Studies. Bloomington, Ind.: Indiana University Press, 1986.
- Dirlik, Arif. "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism." Critical Inquiry 20 (Winter 1994): 328-356.
- Донцов, Дмитро. Націоналізм. Лондон: Українська видавнича спілка, 1966.
- Дорошенко, Дмитро. "Розвиток науки українознавства у ХІХ - на початку ХХ ст. та її досягнення." Українська культура. Ред. Дмитра Антоновича. Київ: Либідь, 1993: 26-39.
- Ефименко, П.С. "Уп'їри (Из истории народнѣх верований)." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 498-504.
- Eliade, Mircea. Occultism, Witchcraft, and Cultural Fashions: Essays in Comparative Religion. Chicago and London: University of Chicago Press, 1976.
- _____. Symbolism, the Sacred, and the Arts. New York: Crossroad, 1986.
- Ellis, Peter Berresford. A Dictionary of Irish Mythology. London: Constable, 1987.
- Evans-Wentz, Walter Yeeling. The Fairy-Faith in Celtic Countries. New Hyde Park, New York: University Books, 1966.
- Fleenor, Jullian E. The Female Gothic. Montreal and London: Eden Press, 1983.
- Florescu, Radu, and Raymond T. McNelly. Dracula: A Biography of Vlad the Impaler. 1431-1476. New York: Hawthorn Books, 1973.
- Фізер, Іван. "Шедеври поетичної мітоісторії Ліни Костенко [Сад нетанучих скульптур]." Сучасність 7-8 (327-328) (July-August 1988): 291-296.
- Fleischmann, Ruth. "The Insularity of Irish Literature: Cultural Subjugation and

- the Difficulties of Reconstruction." The Internationalism of Irish Literature and Drama. Ed. Joseph McMinn. Gerrards Cross: Colin Smythe, 1992: 309-319.
- Folktales of Ireland. Ed. and trans. Sean O'Sullivan. Chicago and London: The University of Chicago Press, 1966.
- Foster, John Wilson. Colonial Consequences: Essays in Irish Literature and Culture. Dublin: The Lilliput Press, 1991.
- Friel, Brian. Translations. New York: Samuel French, 1981.
- Frye, Northrop. Fables of Identity: Studies in Poetic Mythology. New York: Harcourt, Brace & World, 1963.
- _____. Myth and Metaphor: Selected Essays, 1974-1988. Ed. Robert D. Denham. Charlottesville and London: University Press of Virginia, 1990.
- _____. The Secular Scripture: A Study of the Structure of Romance. Cambridge, Massachusetts: Harvard University Press, 1976.
- Gallagher, S.F. Woman in Irish Legend, Life and Literature. Gerrards Cross: Colin Smythe; Totowa, N.J.: Barnes and Noble, 1983.
- Garratt, Robert F. Modern Irish Poetry: Tradition and Continuity from Yeats to Heaney. Berkeley and Los Angeles: University of California Press, 1989.
- Gogol, Nikolai. Village Evenings Near Dikanka. Mirgorod. Trans. and ed. Christopher English. Oxford and New York: Oxford University Press, 1994.
- Goze, Elliott B. The World of the Irish Wonder Tale: An Introduction to the Study of Fairy Tales. Toronto: University of Toronto Press, 1985.
- Grabowicz, George. "The Wages of Colonialism and the Pitfalls of Post-Colonialism." Ukraine in the 1990s: Proceedings of the First Conference of the Ukrainian Studies Association of Australia. Melbourne: Monash University, Slavic Section, 1992: 27-37.
- Graves, Robert. "Hag-Ridden." The Faber Book of Irish Verse. Ed. John Montague. London: Faber and Faber, 1974: 263.

- ____. The White Goddess: A Historical Grammar of Poetic Myth. New York: Creative Age Press, 1848.
- Green, Miranda. Animals in Celtic Life and Myth. London and New York: Routledge, 1992.
- ____. Celtic Goddesses. Warriors, Virgins and Mothers. New York: George Braziller, 1996.
- ____. Dictionary of Celtic Myth and Legend. London: Thames and Hudson, 1992.
- ____. The Gods of the Celts. Gloucester: Allan Sutton, 1986.
- Greenfield, Liah. "Transcending the Nation's Worth." The Worth of Nations: The Boston, Melbourne, Oxford Conversazioni on Culture and Society. Ed. Claudio Veliz. Boston: Boston University, 1993: 43-56.
- Gregory, Augusta. "The Felons of Our Land." Cornhill Magazine 47 (May 1900): 622-634.
- Gunew, Sneja. "Framing Marginality: Distinguishing the Textual Politics of the Marginal Voice." Southern Review 18.2 (1985): 142-56.
- Haberstroh, Patricia Boyle. Women Creating Women: Contemporary Irish Women Poets. Syracuse: Syracuse University Press, 1996.
- Harberly, David. "The Search for a National Language: A Problem in the Comparative History of Postcolonial Literatures." Comparative Literature Studies 11.1 (1974): 85-97.
- Harmon, Maurice, ed. Irish Poetry After Yeats. Boston: Little Brown, 1979.
- Heaney, Seamus. New Selected Poems: 1966-1987. London and Boston: Faber and Faber, 1990.
- ____. North. London and Boston: Faber and Faber, 1975.
- Hennessy, W.M. "The Ancient Irish Goddess of War." Revue celtique 1 (1870): 32-57.

- Герасимова-Персидська. "Слово і музика в XVII ст." Українське літературне барокко. Київ: Наукова думка, 1987: 272-287.
- Heer, Cheryl. "The Erotics of Irishness." Critical Inquiry 17 (Autumn 1990): 1-34.
- Гнатюк, В.М. "Останки передхристиянського релігійного світогляду наших предків." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 383-406.
- Hoyt, Charles Alva. Witchcraft. 2nd ed. Carbondale and Edwardsville: Southern Illinois University Press, 1989.
- Hutchinson, John. The Dynamics of Cultural Nationalism: The Gaelic Revival and the Creation of the Irish Nation State. London: Allen & Unwin, 1987.
- Hutton, Seán. Rev. of The Astrakhan Coat, by Nuala Ní Dhomhnaill. Irish Studies Review 4 (Autumn 1993): 38-39.
- Иванов, П.В. "Народные рассказы о ведьмах и упырях." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 430-497.
- _____. "Народные рассказы о Доле." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 342-374.
- Ісіченко, Ю.А. "Друковані видання Києво-Печерського патерика як явище української бароккової агіографії." Українське літературне барокко. Київ: Наукова думка, 1987: 220-243.
- Історія Русів. Переклад Івана Драча. Львів: Атлас, 1991.
- Jeyifo, Biodun. "On Eurocentric Critical Theory: Some Paradigms from the Texts and Sub-Texts of Post-Colonial Writing." Kunapipi 11.1 (1989): 107- 118.
- Jung, Carl Gustav. "On the Psychology of the Trickster-Figure." The Collected Workd of C.G.Jung. Bollingen Series. Ed. Herbert Read, Michael Fordham, and Gerhard Adler. Trans. R.F.C.Hull. Vol.9.1. New York: Pantheon Books, 1959: 225-272. 20 20 vols.

- Калыгин, Б.П., и А.А.Королев. Введение в кельтскую филологию. Москва: Наука, 1989.
- Кауфман, Леонід. "Маруся Чурай." Дівчина з легенди: Маруся Чурай. Київ: Дніпро: 80-103.
- Kavanagh, Peter. Irish Mythology: A Dictionary. Newbridge, Co. Kildare: Goldsmith Press, 1988.
- Kearney, Richard. Transitions: Narratives in Modern Irish Culture. Manchester: Manchester University Press, 1988.
- Kee, Robert. The Most Distressful Country: Volume One of the Green Flag. London: Quarter Books, 1976.
- _____. Ourselves Alone: Volume Three of the Green Flag. London: Quarter Books, 1976.
- Kinsella, Thomas. "A Hand of Solo." The New Oxford Book of Irish Verse. Ed. and trans. Thomas Kinsella. Oxford and New York: Oxford University Press, 1989: 367-369.
- Kohut, Zenon F. Russian Centralism and Ukrainian Autonomy: Imperial Absorption of the Hetmanate, 1760s-1830s. Cambridge, Massachusetts: Harvard University Press, 1988.
- Костенко, Ліна. Вибране. Київ: Дніпро, 1989.
- _____. Маруся Чурай. Історичний роман у віршах. Київ: Дніпро, 1982.
- _____. Над берегами вічної ріки. Київ: Радянський письменник, 1977.
- _____. Неповторність. Київ: Молодь, 1980.
- _____. Сад нетанучих скульптур. Київ: Радянський письменник, 1987.
- _____. Selected Poetry: Wanderings of the Heart. Trans. Michael M.Naydan. New York and London: Garland, 1990.
- Костомаров, Микола. Слов'янська міфологія. Київ: Довіра, 1992.

- Kristeva, Julia. Black Sun: Depression and Melancholia. Trans. Leon S. Roudiez. New York: Columbia University Press, 1989.
- _____. Tales of Love. Trans. Leon S. Roudiez. New York: Columbia University Press, 1987.
- La Belle, Jenijoy. Herself Beheld: The Literature of the Looking Glass. Ithaca and London: Cornell University Press, 1988.
- Larkin, Dominic. "Interviewing Nuala Ní Dhomhnaill." An Nasc 3.1 (1990): 23-28.
- Le Brun, Annie. Sade: A Sudden Abyss. Trans. Camille Naish. San Francisco: City Light Books, 1990.
- Lindstrom, Thais S. A Concise History of Russian Literature. Vol.2. New York: New York University Press, 1978.
- Longley, Michael. Poems 1963-1983. Edinburgh: The Salamander Press; Dublin: The Gallery Press, 1985.
- Mac Cana, Proinsias. Celtic Mythology. London: Hamlyn, 1970.
- Макаров, Анатолій. "Історія - сестра поезії." Українська мова і література в школі 10 (Жовтень 1980): 24-38.
- _____. "Краса Барокко." Хроніка 2000: Український культурологічний альманах 1 (1992): 80-116.
- _____. "На вістрі часу." Літературна панорама. Київ: Дніпро, 1988: 136-143.
- _____. П'ять етюдів: підсвідомість і мистецтво. Київ: Мистецтво, 1995.
- _____. Світло українського Бароко. Київ: Мистецтво, 1994.
- Маланюк, Е. Книга спостережень. Торонто: Гомін України, 1962.
- Malaniuk, Ievhen. "Little-Russianism." Towards an Intellectual History of Ukraine: An Anthology of Ukrainian Thought From 1710 to 1995. Ed. Ralph Lindheim and George S.N.Luckyj. Toronto: University of Toronto

Press, 1996: 316-329.

Markale, Jean. Women of the Celts. Trans. A.Mygind, C.Hauch, and P.Henry. London: Gordon Cremonesi, 1975.

Маркевич, Н.А. "Обычай, поверья, кухня и напитки малороссиян." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 52-169.

Matthews, Caitlin and John. The Encyclopaedia of Celtic Wisdom: The Celtic Shaman's Sourcebook. Rockport, Massachusetts: Element, 1994.

McClintock, Anne. "The Angel of Progress: Pitfalls of the term 'Post-Colonialism'." Social Text 31/32 (1992): 84-98.

McDiarmid, Lucy. "Questions and Answers: Nuala Ní Dhomhnaill." Irish Literary Supplement 6.2. (1987): 41-3.

McWilliams Consalvo, Debora. "The Lingual Ideal in the Poetry of Nuala Ní Dhomhnaill." Eire-Ireland 30.2 (Summer 1995): 148-161.

Minogue, Kenneth R. "Olympianism and the Denigration of Nationality." The Worth of Nations: The Boston, Melbourne, Oxford Conversazioni on Culture and Society. Ed. Claudio Veliz. Boston: Boston University, 1993: 71-81.

Niranjana, Tejaswini. Siting Translation: History, Post-Structuralism, and the Colonial Context. Berkeley, Los Angeles, and Oxford: University of California Press, 1992.

Mishra, Vijay, and Bob Hodge. "What is Post(-)colonialism?" Colonial Discourse and Post-Colonial Theory. Ed. Patrick Williams and Laura Chrisman. New York: Columbia University Press, 1994.

Милорадович, В.П. "Заметки о малорусской демонологии." Українці: народні вірування, повір'я, демонологія. Київ: Либідь, 1992: 407-429.

_____. "Украинские тайные знания и чары." Українські чари. Київ: Либідь, 1994: 5-13.

- Митрополит Іларіон. "Відунство й повір'я." Українські чари. Київ: Либідь, 1994: 14-20.
- Мишанич, Олекса. "Українська література під заборною: 1937-1990." Літературна Україна 18 серпня 1994: 2.
- Montague, John. The Great Cloak. Dublin: The Dolmen Press; Oxford: Oxford University Press; Winston-Salem, North Carolina: Wake Forest University Press, 1978.
- _____. A Slow Dance. Dublin: The Dolmen Press; Oxford: Oxford University Press; Winston-Salem, North Carolina: Wake Forest University Press, 1975.
- Murphy, Maureen. "Irish Elegiac Tradition in the Poetry of Máire Mhac an tSaoi, Caitlín Maude, and Nuala Ní Dhomhnaill." New Irish Writing: Essays in Memory of Raymond J. Porter. Ed. James D. Brophy and Eamon Grennan. Boston: Twayne Publishers, 1989: 141-151.
- Наливайко, Д.С. "Українське літературне барокко в європейському контексті." Українське літературне барокко. Київ: Наукова думка, 1987: 46-75.
- Нарис історії "Просвіти". Львів, Краків, Париж, 1993.
- Nash, Catherine. "Remapping the Body/Land: New Cartographies of Identity, Gender, and Landscape in Ireland." Writing Women and Space: Colonial and Postcolonial Geographies. Ed. Alison Blunt and Gillian Rose. New York and London: The Guilford Press, 1994: 225-250.
- Naydan, Michael M. "Anamnesis in the Poetry of Lina Kostenko." Canadian Slavonic Papers 32.2 (1990): 119-33.
- Nic Dhiarmada, Bríona. "Going For It - And Succeeding." Irish Literary Supplement 12.2 (Fall 1993): 3-4.
- _____. "Tradition and the Female Voice in Contemporary Gaelic Poetry." Women's Studies International Forum 11.4 (1988): 387-393.
- Ní Dhomhnaill, Nuala. The Astrakhan Cloak. Trans. Paul Muldoon. Winston-

- Salem, North Carolina: Wake Forest University Press, 1993.
- ____. Pharaoh's Daughter. Revised edition. Trans. Ciaran Carson et al. Winston-Salem, North Carolina: Wake Forest University Press, 1993.
- ____. Selected Poems / Rogha Dánta. Trans. Michael Hartnett. Dublin: Raven Arts Press, 1988.
- ____. "What Foremothers?" Poetry Ireland Review 36 (1992): 18-31.
- ____. "Why I Choose to Write in Irish, The Corpse That Sits Up and Talks Back." The New York Times Book Review (8 January 1995): 3, 27-28.
- Niranjana, Tejaswini. Siting Translation: History, Post-structuralism, and the Colonial Context. Berkeley, Los Angeles, and Oxford: University of California Press, 1992.
- Нитченко, Дмитро. "Нова збірка поезій Ліни Костенко." Нові Дні 39.6 (1988): 20-23.
- Noddings, Nel. Women and Evil. Berkeley: University of California Press, 1989.
- Нудьга, Григорій. "Балада про отруєння Гриця і легенда про Марусю Чурай." Жовтень 2 (1967): 131-138.
- O'Brien Johnson, Toni, and David Cairns. "Introduction." Gender in Irish Writing. Ed. Toni O'Brien Johnson and David Cairns. Milton Keynes, Philadelphia: Open University Press, 1991: 1-12.
- O'Drisceoil, Proinsias. Rev. of Selected Poems / Rogha Dánta, by Nuala Ní Dhomhnaill. Poetry Ireland Review 24 (1988): 41-42.
- O'Driscoll, Robert. "The Aesthetic and Intellectual Foundations of the Celtic Literary Revival in Ireland. The Celtic Consciousness. Ed. Robert O'Driscoll. New York: George Braziller, 1981: 401-425.
- Ó Dúill, Gréagóir. "Sir Samuel Ferguson, Administrator and Archivist." Irish University Review 16.2 (Autumn 1986): 117-140.
- Okinshevych, L., and A.Zhukovsky. "Hetman State or Hetmanate." Encyclopedia

- of Ukraine. Vol.2. Toronto: University of Toronto Press, 1988. 5 vols.
- Ostriker, Alicia. Stealing the Language: The Emergence of Women's Poetry in America. Boston: Beacon Press, 1986.
- Owens, Yvonne. "Eostre's Eggs." Hecate's Loom 35 (Spring 1997): 31.
- Павлишин, Марко. "Українська культура з куту зору постмодернізму (Ukrainian culture in postmodern perspective)." Ukraine in the 1990s: Proceedings of the First Conference of the Ukrainian Studies Association of Australia. Melbourne: Monash University, Slavic Section, 1992: 38-49.
- Петров, Віктор. Український фольклор. (Заговори, голосіння, обрядовий фольклор народно-календарного циклу). Мюнхен: Український вільний університет, 1949.
- Погодин, Михаил. "Отрѣвки из писем о положении славян в Европе." Русская беседа 1 (1859): 63-64.
- Поплавська, Н.П. "Творчість Йоасафа Горленка і деякі питання українського літературного барокко." Українське літературне барокко. Київ: Наукова думка, 1987: 212-219.
- Punter, David. The Literature of Terror: A History of Gothic Fiction from 1765 to the Present Day. London and New York: Longman, 1980.
- Radford, E. & M.A. Encyclopedia of Superstitions. Ed. and revised Christina Hole. London: Hutchinson, 1961.
- Rees, Alwyn, and Brinley Rees. Celtic Heritage: Ancient Tradition in Ireland and Wales. London: Thames and Hudson, 1961.
- "Рецепти народної медицини, замовляння від хвороби (записані В.П.Милорадовичем, Я.П.Новицьким, П.С.Єфименком)." Українські чари. Київ: Либідь, 1994: 32-95.
- Reynolds, Lorna. "The Irish Literary Revival: Preparation and Personalities." The Celtic Consciousness. Ed. Robert O'Driscoll. New York: George Braziller, 1981: 383-399.

- Rhys, John. Celtic Folklore: Welsh and Manx. 2 vols. MDCCCCI. New York and London: Johnson Reprint Corporation, 1971.
- Riabchuk, Mykola. "Ukraine Without Ukrainians?" Towards an Intellectual History of Ukraine: An Anthology of Ukrainian Thought From 1710 to 1995. Ed. Ralph Lindheim and George S.N.Luckyj. Toronto, Buffalo, and London: University of Toronto Press, 1996: 400-403.
- Robbins, Rossel Hope. The Encyclopedia of Witchcraft and Demonology. New York: Dover Publications, 1981.
- Robinson, Douglas. Translation & Taboo. DeKalb, Illinois: Northern Illinois University Press, 1996.
- Rolleston, T.W. Celtic Myths and Legends. New York: Dover Publications, 1990.
- Rooth, Judith. A Lure of Knowledge: Lesbian Sexuality and Theory. New York: Columbia University Press, 1991.
- Ross, Anne. Pagan Celtic Britain: Studies in Iconography and Tradition. London: Routledge and Kegan Paul; New York: Columbia University Press, 1967.
- Рубчак, Богдан. "Розмови літа з вереснем. (Акомпаньямент до читання)." Світо-Вид 2 (1990): 101-119.
- Rutherford, Andrea. "Vissarion Belinskii and the Ukrainian National Question." The Russian Review 54.4 (October 1995): 500-515.
- Rutherford, Ward. Celtic Lore: The History of the Druids and their Timeless Traditions. San Francisco, California: Aquarian/Thorsons, 1993.
- Said, Edward E. Culture and Imperialism. New York: Vintage Books, 1993.
- Sarduy, Severo. Written on a Body. Trans. Carol Maier. New York: Lumen Books, 1989.
- Schwartz, Hillel. The Culture of the Copy: Striking Likeness, Unreasonable Facsimiles. New York: Zone Books, 1996.

- Seltzer, Mark. "Wound Culture: Trauma in Pathological Public Sphere." October 80 (Spring 1997): 3-26.
- Serbyn, R. "Lénine et la question ukrainienne en 1914: le discours 'séparatiste' de Zurich." Pluriel 25 (1981): 77-89.
- Seymour, St. John D. Irish Witchcraft and Demonology. New York: Barnes & Noble Books, 1996.
- Шевченко, Тарас. Кобзар. Київ: Просвіта, 1993.
- Shohat, Ella. "Notes on the 'Post-Colonial'." Social Text 31/32 (1992): 99-113.
- Slemon, Stephen. "Monuments of Empire: Allegory/Counter-Discourse/Post-Colonial Writing." Kunapipi 9.3 (1987): 1-16.
- _____. "Post-Colonial Allegory and the Transformation of History." The Journal of Commonwealth Literature 23.1 (1988): 157-68.
- Slemon, Stephen, and Helen Tiffin. "Introduction." After Europe: Critical Theory and Post-Colonial Writing. Ed. Stephen Slemon and Helen Tiffin. Sydney: Dangaroo Press, 1989: ix-xxiii.
- Словник української мови. Том 4. Київ: Наукова думка, 1070-1980. 11 томів.
- Смаль-Стоцький, Роман. "...До повного 'обрусення' (Переслідування української мови Москвою)." Слово (лютий 1992): 2-3.
- Smith, Anthony D. National Identity. Reno: University of Nevada Press, 1991.
- Смирнів, Володимир. "Історична поетика Ліни Костенко." Journal of Ukrainian Studies 12.2 (1987): 3-25.
- Smyrniv, Walter. "Authorial Comments in Lina Kostenko's 'Skifs'ka odiseia'." Canadian Slavonic Papers 32.2 (1990): 134-47.
- Софронова, Л.О. "Київський шкільний театр і проблеми українського барокко." Українське літературне барокко. Київ: Наукова думка, 1987: 109-130.

- Squire, Charles. The Mythology of the British Islands: An Introduction to Celtic Myth, Legend, Poetry, and Romance. London: Blackie and Son, 1905.
- Steiner, George. After Babel: Aspects of Language and Translation. London and New York: Oxford University Press, 1975.
- _____. No Passion Spent: Essays 1978-1996. London and Boston: Faber and Faber, 1996.
- Stephens, James. The Crock of Gold. London: Macmillan; New York: St Martin's Press, 1953.
- Stewart, R.J. Celtic Gods, Celtic Goddesses. London: Blandford, 1993.
- Struk, Danylo H. "The How, the What and the Why of Marusia Churai: A Historical Novel in Verse by Lina Kostenko." Canadian Slavonic Papers 32.2 (1990): 148-65.
- The Táin. Trans. from the Irish Epic Táin Bó Cuailnge by Thomas Kinsella. Oxford: Oxford University Press; Dublin: The Dolmen Press, 1969.
- Tapping, Craig. "Oral Cultures and the Empire of Literature." Kunapipi 11.1 (1989): 86-96.
- Таран, Людмила. Енергія пошуку. Київ: Радянський письменник, 1986.
- Tiffin, Helen. "Post-Colonial Literatures and Counter-Discourse." Kunapipi 9.3 (1987): 17-34.
- _____. "Post-Colonialism, Post-Modernism and the Rehabilitation of Post-Colonial History." Journal of Commonwealth Literature 23.1 (1988): 169-81.
- A Treasury of Irish Myth, Legend, and Folklore: Fairy and Folk Tales of the Irish Peasantry. Ed. and selected by William Butler Yeats. Cuchulain of Muirthenme. The Story of the Men of the Red Branch of Ulster. Trans. and arranged by Lady Isabella Augusta Gregory. New York: Avanal Books, 1986.
- Українська поезія. Кінець XVI - початок XVII ст. Київ: Наукова думка, 1978.

- The Ukrainian Poets: 1189-1962. Trans. C.H.Andrusyshen and Watson Kirkconnell. Toronto: University of Toronto Press, 1963.
- Хоменко, Іван. Марина Чурай (Драматична поема). Київ: Молодь, 1967.
- Vance, Norman. Irish Literature: A Social History. Tradition, Identity and Difference. Oxford: Basil Blackwell, 1990.
- Voices From Ancient Ireland. London: Pan Books, 1981.
- Welch, Robert. "Translation as Tribute." Poetry Ireland Review 34 (1992): 125-129.
- West, Cornel. "Minority Discourse and the Pitfalls of Canon Formation." The Yale Journal of Criticism 1.1 (1987): 193-201.
- Wilder, Amos N. "The Cross: Social Trauma or Redemption." Symbolism in Religion and Literature. Ed. Rollo May. New York: George Braziller, 1960: 99-117.
- Wilson, Rebecca E. "Nuala Ní Dhomhnaill." Sleeping with Monsters: Conversations with Scottish and Irish Women Poets. Ed. Gillean Somerville-Arjat and Rebecca Wilson. Edinburgh: Polygon, 1990: 148-157.
- Woolf, Virginia. A Room of One's Own. San Diego: Harcourt Brace Jovanovich, 1957.
- Zabuzhko, Oksana. "Enter Fortinbras." A Kingdom of Fallen Statues: Poems and Essays by Oksana Zabuzhko. Toronto: Wellspring, 1996: 88-92.
- Залізняка, Леонід. "Україна - Росія: Різні історичні долі." Старожитності 10(14) (Листопад 1991): 1, 6-8.
- Zhukovsky, A. "Ruin." Encyclopedia of Ukraine. Vol.4. Toronto: University of Toronto Press, 1993. 5 vols.
- _____. "Wiśniowiecki, Jeremi." Encyclopedia of Ukraine. Vol.5. Toronto: University of Toronto press, 1993. 5 vols.
- Znayenko, M.T. "Restoration of the Self through History and Myth in Lina

Kostenko's 'Marusia Churai'." Canadian Slavonic Papers 32.2 (1990): 166-76.

Зорівчак, Р.П. Реалія і переклад. Львів: Видавництво при Львівському державному університеті, 1989.

Яременко, Василь. "Зрада: Шельмування історією в українському варіанті." Слово (Вересень 1992): 2-3.