

# The phenomenon of fear in Ukrainian literature for children and youth about the events of the Holodomor of 1932–1933

Vitalina V. Kyzylova<sup>1</sup>, Marharyta V. Vasylieva<sup>1</sup>

<sup>1</sup>Luhansk Taras Shevchenko National University, 3 Koval Str., Poltava, 36003, Ukraine

**Abstract.** The article considers the forms of manifestation of fear and the specificity of their representation in Ukrainian works for children and youth about the events of the Holodomor of 1932–1933. Its relevance is emphasized, as the state of threat and the appearance of fear as a basic reaction to it have become the modern realities in Ukraine. The state of research of the issue in Ukrainian literary studies is outlined; the principles of classification of forms, functions, and types of fear are taken into account. It is determined that works about the Holodomor take an important place in the sphere of historical prose, which accumulates a complex of historical knowledge, becomes an important factor in the formation of the national identity of the personality. While analyzing the short stories “Kandor” by Y. Zbanatskyi, “Bevka” by M. Mahera, “Velykyi Zlochyn Malenkoho Mykhasia” (Great Crime of Little Mykhas) by Oleksa Kobets, “Chorna Khustka” (Black Shawl) by M. Ponedilok, “Skrynja” (Chest) by K. Yehorushkina, and the story “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by E. Zarzhytska, it has been found out that the dominant type of fear in the artistic sphere of the works is fear for physical existence, fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger). It is determined that in Ukrainian fiction on the Holodomor theme real fears (fear of power, fear of being left at home alone, fear of the dark, fear of death, fear of a particular person, fear of being punished) and metaphysical ones (horror, anxiety) are represented by techniques of psychological analysis, reproduction of states of the nature, metaphors, symbols which lay stress on the writer’s attitude and style.

**Keywords:** literature for children and youth, Holodomor, hunger, famine, fear, author’s style, artistic means

## 1. Introduction. General statement of the issue

The Holodomor of 1932–1933 is one of the most tragic pages in the history of Ukrainian society. Its prerequisites, consequences, political context, and tragic destinies of millions of victims are comprehended in numerous historiographical, cultural, philosophical, sociological, folkloric, and psychological works. On the website of the Ukrainian Institute of National Memory, in the section “Memory of the Holodomor” [25], there are numerous legislative documents of Ukraine and foreign countries, sources, which contain specific factual material and can be useful in understanding the Holodomor issue in the context of various scientific paradigms. The

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✉ [kyzylovavitalina@ukr.net](mailto:kyzylovavitalina@ukr.net) (V. V. Kyzylova); [ritakushnareva@gmail.com](mailto:ritakushnareva@gmail.com) (M. V. Vasylieva)

🌐 <https://scholar.google.com/citations?user=5LcW8z4AAAAJ> (V. V. Kyzylova)

🆔 0000-0002-2637-0320 (V. V. Kyzylova); 0000-0001-9205-7255 (M. V. Vasylieva)



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assessment of the Holodomor in the context of historical events is presented in the scientific works of Ukrainian scientists [3, 12, 28].

We can find artistic modelling of the events of 1932–1933 in the following works: “Protezhe Diadi Vasi” (Protege of Uncle Vasia) by B. Antonenko-Davydovych, “Zhovtyi Kniaz” (The Yellow Prince) by V. Barka, “Hipsova Lialka” (Plaster Doll) by Y. Bedzyk, “Holodomor” by Y. Hutsalo, “Samosud” (Lynching) by A. Dimarov, “Holodna Vesna” (Famine Spring) by I. Kyrii, “Stones Under the Scythe” by Olha Mak, “Odesa-Mama” by A. Miastkivskyi, “Maria” by U. Samchuk, “I Prosty Nam Hrikhy Nashi” (Forgive Us Our Sins) by A. Syvyryn, etc. Nataliia Tymoshchuk correctly states that the appeal to the historical memory of the Ukrainian people in these texts is caused by a manifestation of civic concern of the writers and a psychologically motivated creative process. The writers unmasked the immorality of the Soviet totalitarian world, turned to the mental states of Ukrainians in the days of national, spiritual and physical catastrophe, as well as to the situation of an apocalyptic experience of the history, when the very foundations of humanity were leveled. In the centre of the works of art on the Holodomor theme there is a spiritual world of a person, the subtlest movements of his soul, which reveals its dark and light sides in complex twists and turns of life and in a strained moral situation of choice [24, p. 4–5].

The tragic events of 1932–1933 are special theme of Ukrainian literature for children and youth on the historical subject. Its relevance is due to the growing interest of the younger generation of Ukrainians in the history of their people, the originality of the artistic interpretation of historical events in the latest author’s texts, the realities of the modern historical age and the translation of traumatic experiences in the modern context [14, p. 104]. According to Vitalina Kyzylova, artistic prose on the historical subject accumulates a complex of knowledge about a particular historical age, reveals the features of the social order, ideology, spiritual and cultural, everyday, psychological peculiarities of its contemporaries, introduces young readers to urgent problems of history, educates them on the examples of the past [13, p. 90].

Despite the fact that for a long time the theme of the Holodomor of 1932–1933 in Ukraine has been a subject to objective comprehension by study of literature (V. Donchyk, M. Zhulynskyi, T. Kononchuk, M. Kudriavtsev, R. Movchan, M. Slaboshpytskyi, N. Tymoshchuk, and others), there is a stratum of literary texts of the relevant subject, directed to the children’s and youth audience, which is still on the periphery of scientific studies. The exception is the monograph by Maryna Vardanian “The Self – the Other in the Children’s Literature of the Ukrainian Diaspora: National Sphere of Concepts, Imagological models”, which examines individual prose works by Ukrainian writers, who are abroad, for and about children on the theme of the Holodomor. The researcher stresses that this topic in children’s literature is one of the important guidelines for the younger generation of Ukrainians in the search for the formation of their identity, which is presented through the exposure of the “totalitarian civilization” – the USSR. It is natural that the works are set off against totalitarian and national senses, but the life-asserting pathos exceeds in them – this is the phenomenon of Ukrainian diaspora literature for children and youth: to believe in the invincibility of the Ukrainian generation, and, accordingly, the nation [26, p. 21].

Therefore, **the relevance** of the chosen for research subject is due to the lack of attention of scientists to Ukrainian works for children and youth, in which the authors comprehend the tragic events of the Holodomor of 1932–1933, the necessity to consider them as an organic component of the literary process, which will contribute to expanding the picture of the development of

Ukrainian literature for children and youth of the XX – beginning of the XXI century as an ideological and aesthetic phenomenon.

We base our research on the material of the following Ukrainian works of art on the theme of the Holodomor of 1932–1933 such as “Kandor”<sup>1</sup> by Yurii Zbanatskyi, “Skrynia” (Chest) by Kateryna Yehorushkina, “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by Elina Zarzhytska, “Chorna Khustka” (Black Shawl) by Mykola Ponedilok, “Bevka”<sup>2</sup> by Mykola Mahera, “Velykyi Zlochyn Malenkoho Mykhasia” (Great Crime of Little Mykhas) by Oleksa Kobets. The latest literary methods allow us to expand the interpretative range and scientifically objectively evaluate this array of literary texts.

A special attention should be paid to *the phenomenon of fear* in works for and about children of this issue, an existential category that has an impact on the formation, socialization and spiritual development of the personality, his spiritual and physical well-being. We should also note that the state of threat and, as a result, the appearance of the emotion of fear as a basic reaction to it, has become the modern realities. It means that the importance of understanding the texts of historical issues, in particular, about the Holodomor, is increasing, as well as introducing them into the context of children’s reading. We are deeply convinced that they successfully synthesize universal, national, civil and personal qualities, fulfil an important mission in the reader’s psycho-physiological development, formation of his value guidelines.

## 2. Analysis of the latest research and publications as a base for the authors

In encyclopedias, fear is interpreted within the concept “emotions (feelings)” and is defined as “an emotion of uneasiness that arises as a normal response to perceived threat that may be real or imagined. Fear includes an outer behavioral expression, an inner feeling, and physiological changes” [4, p. 232].

G. W. F. Hegel began the philosophical consideration of fear. S. Kierkegaard, F. Nietzsche, S. Freud, A. Schopenhauer developed the interpretation of this phenomenon as a philosophical concept. Fear as an existential feeling, put into scientific circulation by S. Kierkegaard, was developed by M. Heidegger, K. Jaspers, P. Tillich, J.-P. Sartre, A. Camus, and others. Representatives of psychoanalysis and neo-freudianism (S. Freud, C. G. Jung, K. Horney, E. Fromm, etc.) paid a great attention to the study of fear as an integral element of human existence. In the monograph by Mykhailo Movchan [17] the author reveals the specificity of this existential in psychoanalysis and existentialism; characterizes fear at the cultural and historical stages of human development, proposes a classification of fear in the Ukrainian spiritual and cultural tradition. The psychological background, metaphysics of fear and its socio-cultural transformation are understood in the scientific research of Oleh Turenko [23].

Carroll Izard considers fear as an emotion that consists of certain and quiet specific physiological changes, expressive behaviour, and a specific experience that grows from the expectation of a threat or a danger [9, p. 355–356].

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<sup>1</sup>Kandor is a liquid millet or buckwheat porridge [1].

<sup>2</sup>Bevka is a liquid dish of flour or cereals; bovtanka [1].

The phenomenon of fear, according to O. Turenko, is “an integral part of human nature, it defines the bounds of a person’s idea of himself, his existential capabilities, the bounds of socio-cultural existence and free self-realization of a person. Fear determines the life horizons of a person in the world, the measure of knowledge of the depths of his psyche and consciousness, awareness of his cultural and historical path and, most importantly, the transcendent measuring of his capabilities” [23, p. 181].

M. Kashuba, V. Yelahn, P. Shevchuk, T. Panfilova consider fear to be suffering, a severe emotional state, associated with a feeling of weakness, defencelessness before danger. They find the protective reaction of a living organism to danger in it. In detail it is discussed in the work of M. Movchan [17, p. 21].

There are forms (real, existential, metaphysical), functions (protective, motivational, adaptive, educational, socially controlling) and types (shades) of fear (agitation, trouble, caution, fright, anxiety, actually fear, horror). There are also various individual and social forms of fear (fear of death, fear of loneliness, fear of stranger, fear before separation, fear to live, fear of destruction, fear before exam, neurotic fear, free fear, infantile fear) [2, p. 19–20]. Children’s fears are considered separately, including the fear of the dark, loneliness, enclosed space, death, animals, fairytale characters, censure, etc. [17, p. 251].

Fear is a basic concept of horror literature. In this genre the functional role of the emotion of fear is to reflect the instinct of self-preservation, which is revealed against the background of a threat to life, an unfavourable atmosphere for existence [16].

Fear as a category of human existence is present in the literature for children. Emiliia Ohar writes about fear as an apprehension of the evil in children’s texts. The researcher claims that the conscious emphasis in the children’s text on various forms of the evil (with a happy ending) and fear can be considered constructive, because it helps the child, who feels uncomfortable in the cruel real world, learn to overcome fear, assert himself. It also helps the children’s work perform a very important regulatory and social function connected with the education [18, p. 57].

Olena Chepurna [2] considers the existence of fear on the example of the works of Ukrainian writers-sixtiers. Olesia Dybovska [5] says about the chronotope of fear in the Ukrainian latest author’s fairy tale. Olha Petrunko, considering the fairy tale in the interpretation of modern media, emphasizes that the emotion of fear is necessary for the personal development of a human; and the first acquaintance with information, that actualizes fear and horror, occurs in childhood [19, p. 50].

As we can see, fear is a multi-aspect concept; it is scientifically comprehended by psychologists, sociologists, philosophers, philologists and scientists of other spheres. The phenomenon of fear has various variants of states and reactions to threats to life, social and moral values, and a person’s self-esteem.

**The aim** of the article is to consider the forms of manifestation of fear and the specificity of their representation in Ukrainian literature for children and youth about the events of the Holodomor of 1932–1933.

In understanding this problem, we have taken into account the work of Jane Gangi [7]. The researcher rightly emphasizes the trauma of a child who survived the genocide, the horrors and crimes caused by the tragic events in Cambodia, Guatemala, Kurdish Iraq, Bosnia-Herzegovina, Kosovo, Rwanda and Darfur. The analysis of English texts on the genocide, as well as its Gangi’s

assessment, is insightful and convincing.

### 3. Research methods

In our work we have used general scientific methods of analysis, methods of systematization and generalization of the material, which contributed to the development of theoretical and historical-literary sources. We have used them in order to determine the specificity of artistic representation of forms of fear as a category of human existence in literature for and about children. We have applied a systematic method as well to find out the dynamics of the Holodomor theme in Ukrainian literature of the XX – beginning of the XXI centuries in general and creativity for children and youth in particular; historical-typological and cultural-historical methods – to outline the genre and style features of the analyzed works, their comparison with the phenomena of the same historical-chronological level, and to find out the style of the author's originality. A special place in our research belongs to psychoanalytic means, which made it possible to look at the Ukrainian literature about the famine of 1932–1933 in the context of psychological and social trauma, to comprehend the author's specificity of modelling artistic images, representation of conflicts. In our work, we have also used techniques of socio-cultural and structural analysis as a necessary condition for objective conclusions.

### 4. Discussions

The main events of the short story “Kandor” (1989) by Y. Zbanatskyi take place in a village in Polissia. The writer does not give the village a name, thus emphasizing on the mass character of the famine disaster of 1932–1933 and the scale of the national tragedy. The author captures details illustrating those terrible times. For example, in spring in the year thirty-three, “the village seemed to become deserted”, “the streets were empty”, “the cattle ground the straw, left the eaves bare and died off itself”, “there were no dogs – they took all of them out so that there was no extra food, however it also could be possible, that people had eaten them...”, “the cocks did not sing – they sang their funeral service in boiling water; the chickens did not cackle – their fate did not save them either”, “there were almost no cows left...”, “there was no one to carry out plans”, etc.

Hunger becomes the leitmotif of the work, and fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger) levels out social, spiritual mechanisms in a person, but elevates physiological, animal ones instead. “It's impossible to get used to hunger. <...> But we are already used to thoughtless hungry faces, and it seems as if people were born like this” [30, p. 50].

The main character, a village headmaster, trying to save schoolchildren from starvation, organizes meals for them. The writer depicts him as a solicitous person who thinks and cares about others. He is capable of self-sacrifice to help schoolchildren survive in such extreme conditions: “In any case, I can say about myself – I forgot about my own hunger when I saw hungry children...” [30, p. 53].

Y. Zbanatskyi lays emphasis on the constant starvation of children, stresses on their desire to eat: “The children, hardly hearing women's lament, keep their dishes, their spoons ready,

they are gazing at a boiling cauldron with hungry eyes, they are waiting for that kandoryk to be ready” [30, p. 52]. Kandor becomes the only salvation not only for schoolchildren, but also for other boys and girls who find shelter at school: “Only due to this kandoryk, the children wouldn’t have died. Without parents’ attention the kids couldn’t have survived unless the poor teachers had looked after them. If they had not tried, then nobody would have taken care about the children. Poor children are eating and eating, but they are rather just wolfing the food down” [30, p. 57–58].

The writer makes a point of the emotional atmosphere and the state of mind of the children. The fear of being hungry haunts them, physically paralyzes them; the main thing now is the instinct of self-preservation: “Even the little ones are sitting on the floor under their desks, leafing over the textbooks of their brothers and sisters — and keeping mum. Despite their age they are afraid of being turned out of the classroom by the teacher and being deprived of kandor by Granny Paraska” [30, p. 56].

The headmaster courageously endures numerous checkups by the Bolshevik elite about the legality of school products and their accounting. As Volodymyr Zvyniatskovskyi correctly takes notice, “Being outside the socialized world (and therefore outside of heroics, responsibility, compassion, caring for others, self-sacrifice), becomes a life of fear...” [31, p. 46]. The main character, realizing how such visits of inspectors can turn out for him, especially after their questions like: “Why do you feed children who do not go to school? Why do you feed the old ones?” — overcomes every time his fear of the system for physical existence. Despite his young age, he is able to make conscious decisions, take responsibility for them, and keep a stiff upper lip.

In the short story “Bevka” by M. Mahera, the author focuses his attention on the characters’ feelings and experiences, caused by hunger. The third former, the main character of the work (the story is written in the first person singular) is endowed with honesty, compassion, mercy, and a sharpened sense of justice. In difficult famine realities, the boy defends the truth, protects those, who need help.

Galia and Vira are twin sisters. They are thin, helpless and unprotected, in these famine hard times they live almost like animals. The emotion of fear becomes dominant in their lives. The author calls them *scared bunnies*, emphasizing on an almost animal existence. The girls were constantly standing in the corner outside the door, they were not fed at school, they could not even have a plate of bevka because their father was a “miser”: “the girls waited, and when last pupils left, they ran up to the bowls, grabbed them with both hands, and, like hungry cats, licked the rest of the mash” [15]. The fear seizes the main character as a natural, rational phenomenon because of what he watches every time, “long blue tongues leapt out of bony mouths, like lizards or snakes, and fell on bevka drops, left by children on tables and in some bowls” [15].

The boy worries about the fate of the schoolgirls of a parallel class, secretly takes out his portion of food and feeds them; sometimes he even remains hungry: “a piece of bread, a mug of cold bevka, and a potato cake that my mother gave me for school — all these things I kept under my desk till the end of lessons and did not leave the class during breaks, in case if someone would like to regale himself with a gift for the sisters. But I was so hungry!” [15].

The author psychologically, convincingly conveys the character’s emotions when Galia and Vira do not appear at school. The third former decides to take food to the girls’ home. The writer reproduces the little boy’s impressions of what he sees in the yard and in the house.



Mahera confirms the psychological breakdown of the child when he finds out about girls' death of starvation: "Something squeezed me in my throat. I started to gasp for some air. <...> The old lady was saying something, but I was shedding floods of tears. <...> I don't remember how I got home then. But I didn't forget that I was ill in the spring... And I started to recover when I ate wild strawberries" [15].

Hunger haunts the main character, Mikhas, in the story "Velykyi Zlochyn Malenkoho Mykhasia" (Great Crime of Little Mykhas) by Oleksa Kobets. On the way to the local prison to visit the father and take him a parcel, the boy constantly tries to drive the thought about hunger out of his head. He recollects songs, tries to have a good look at village landscapes and neighbours' houses, he counts, reads "the Lord's Prayer" – but he still cannot stop thinking about food. In the text the author conveys it as an obsession with the help of the epiphora "All the same I'm starving." This phrase becomes the main one in the work, determines the course of the events.

The author endows Mikhas with a sense of love for his neighbour, compassion. Despite the fact that he is very hungry too, the boy is aware of his mission; overcoming his desires, step by step, he goes on a meeting with his father, who is waiting at least a crumb of bread from his family. However, when he meets Mariika on his way, who is going to the town to ask for food, he does not hesitate to give her the pie, intended for his father. Mikhas is happy that he is able to save the girl from starvation. Despite the fact that he lives with a feeling of constant fear ("... since they have buried both of his younger brothers in the garden near the house, he is afraid to be at home alone" [11, p. 243]; "Being scared, he crossed to the other side of the path, moved forward cautiously" [11, p. 247]), he tries to save the girl from it (she left home after the death of her mother, because she was afraid to stay there), or at least somehow to entertain her. He is happy to see even a ghost of smile at her face, tries to convince her that he will definitely take her home with him when he returns.

When the boy reaches the prison, he realizes that he has no food for his father. This thought makes him hurt very much. The fear seizes the child: "He went around the prison behind the ravine. He wanted to see his father, but at the same time he was afraid to do that. He was staring at the upper floor of the gloomy grey brick wall above him" [11, p. 249]. It seems to him that his hungry father is standing at the window and stretching out his hand towards him. Fear becomes the engine of his emotions, thoughts, events; it supplants common sense from the child. "I was afraid. And I wanted to see (*the father* – V. K., M. V.), but was too afraid. I was afraid of my crime against my dad" [11, p. 250].

In such condition Mikhas goes home, but when he sees Mariika, dead in the steppe, he does not dare to continue his journey; he returns to the town and becomes homeless. As we can see, fear destroys the fate of Mikhas, becomes the cause of his psychological injury.

In a short story "Chorna Khustka" (Black Shawl) by M. Ponedilok, hunger appears as a personification of some living terrible monster. It "was hanging terribly over every house, looking through the gray, grievous windows with heavy torments, staring with dead eyes into the village, and then darted away and danced his victory in the cemetery" [20, p. 125]. Emaciated, exhausted people have become deprived of everything human, they only record (do not worry, because they no longer have enough physical strength) the deaths of their neighbours, relatives, and acquaintances. The only emotion that accompanies them all every day is pain – and nothing can calm it.

Katria, the main character of the story, is made of pain: she loses her mother (who died

of tuberculosis) as a child, together with her father she lives difficult famine times, but they try somehow to survive. The child's suffering is connected, on one side, with the loss of the dearest person, and on the other — with the situation of lack of basic food, the physical desire to eat. There is no coincidence that in a dream the girl sees her mother, talks to her, is glad of her recovery and at the same time complains of hunger, asks her for pampushka. "Katria is stretching out her hands. Just a little bit more, and she could grab the pampushka, fried on the sides, with both hands... But the pale pink cloud melted away... Her mother bent over and the tray slipped from her palm... Everything so desired and edible smashed into obscurity..." [20, p. 128].

Katria's life is full of fears. The forms of their presence are diverse in the work. They are real fears that have an object; according to Hegel, empirical fears (German: "Furcht") as natural, rationally cleared phenomena that are a reaction to the perception of external danger [8]. And there is metaphysical fear, horror (German: "Angst") as well. This is the fear of a neurotic form, which is characterized with absence of a rationally-defined object. Its most significant sign is lack of motivation, vapidity, lack of any plot [6].

Katria is afraid to stay at home alone, she is afraid of unknown sounds that she hears from time to time. The girl shudders at the sight of strong men who break into the house in search of something edible. "Hearing that terrible, hoarse voice, Katria leaned against the wall and pressed herself, almost stuck to it with her back" [20, p. 129]. After their visit, she feels in danger, is afraid to wait for her father here, so she runs away outside.

Katria is even more overcome by a sense of fear and guilt when, because of her childish improvidence, she cannot read her father's hints and causes a real tragedy for their small family: the Soviets take away a bag of flour, recently exchanged by her father in the town for the best carpet. The author says about the painful psychological experiences of both: an adult man, who reproaches himself, who gives free rein to animal emotions and beats a child, and Katria, who so painfully perceives both her confusion and the tears of the dearest person in the world. Fear of the future, fear of being left without food, fear of helplessness, fear of witnessing a daughter's starvation — all these forms of empirical fear the author presents in the text of the story.

The opposite feeling of fear is courage. According to the philosophers, it is recognized as an ability to rise above the instinct of personal self-preservation [17, p. 265]. In different circumstances, due to external and internal factors, a person behaves differently, can be timid, or can be brave. Moral duty to people, despair, personal interest, love, friendship, decency, mutual assistance, justice can encourage people to do brave acts [22, p. 271]. When Katrusia finds out that there is a heap of frozen potatoes lying in the village near the cemetery, she ventures to take a desperate brave step. Being in a state of emotional impulse, the girl decides to do it at night, in order to save her father and herself from starvation. She convinces herself and her father that she is not afraid of this act, that their neighbours have already done so and then fried those musty potatoes with onions and have been incredibly happy that at least something could satisfy their hunger.

The tragedy of the situation in the work is increased by the author's use of black colour. The father takes out his mother's black shawl from the chest, so that the girl covers her head with it and becomes less noticeable; black thoughts cloak the child (she realizes the disgrace of the act: stealing is always a crime), as well as fear, which is getting closer and closer to her. "Her thin legs were shaking, she stumbled again and again, but, clenching her teeth, she kept going...



And ran up... And hurried up... And only that way... Just to the cattle shed... She was afraid to look right so as not to be afraid..." [20, p. 142]. In order to express emotional tension, the writer, narrating about the main character's attempt to steal frozen potatoes, describes in detail every step of the girl in the dark, using verb constructions and impersonal sentences: "was shaking, my teeth were chattering..."; "Fell... Stood up... And start running again..." [20, p. 142]. Something "was yelling, growling, piping and whistling. The girl crouched down and cringed in horror..." [20, p. 149].

The severe stress, which Katria experiences because of her act, irretrievably traumatizes her psyche. Fear overcomes her heroism, completely seizes her, and grows into horror. As the highest degree of emotional stress, it paralyzes the mind and disables a person's ability to think rationally [23, p. 33]. For Katria the cattle shed seems to be a claw-legged, three-headed monster, in which someone constantly rustles, hides, and looks at her with invisible eyes. She hears someone's footsteps, voices, breathing, runs away from them and finds herself in a cemetery. "And before Katria, the whole cemetery had already risen, and a huge force of skeletons was coming at her, opening the jaws and grinding, laughing and dancing... <...> Katria grasped her neck... Something was pressing down on her throat... Her head, her legs, and the whole body grew weaker but it didn't hurt her so much... One more minute... and she curled herself up into a ball and fell-rolled down a hillock, under the bush, on the level ground..." [20, p. 146–147].

As we can see, Katria's prolonged feeling of varieties of empirical fear (fear of hunger, fear of a particular person, fear of being left alone in the house, etc.) transforms into metaphysical fear-horror. It completely takes possession of her, becomes the cause of insanity and death of the girl. The tragic ending of the story intensifies hopelessness and despair of the situation, caused by the famine of 1932–1933. The author sees no way out of it, as it is beyond ordinary people's power, he also focuses on people's inability, which provokes the generation of fear and despair.

In the story "Skrynia" (Chest) by K. Yehorushkina, meant for the youngest reader, the events of the Holodomor are presented as one of the historical treasures of the Ukrainian people, preserved by the national memory. The author narrates about the tree of life, which is depicted on the chest. This chest contains our past with universal moral values formed over the centuries, the dreams and hopes of Ukrainians. According to the author, the prevailing idea of the book is to preserve the notion of who we are, to help us realize the price, which we have paid in order to preserve our national identity and what price we continue to pay for it [21].

The writer tries to avoid literally depicting the Holodomor tragedy and its consequences in the text. Therefore, numerous deaths of Ukrainians from starvation appear as metaphors and symbols in the work. "That winter, many children turned into flowers, and even more babies — into buds... many green fruits fell down... The birds carried them to hot countries, lulling them to sleep with the songs" [27]. To show those enormous events, the author uses the indefinite personal sentences, which also indicate the arrival of representatives of the Soviet government to the villagers: "There were no potatoes left. And the bread was taken away. Told us to share. Said that they would take a little. Instead — took everything away. They didn't feel sorry even for small children" [27].

Considering the age of the target reader (preschool and primary school), the book has many illustrations. They amplify the main content of the work, emphasize the ethnic flavour (towels and embroidered shirts, icons, national decorations, dishes, purring cat as a talisman of peace);

the facial expressions of the figures, depicted in military uniforms, indicate the intentions of the “guests”, and call a sense of fear of the authorities and their terror.

The fear that runs through the whole communist politics is an attribute of power; they are afraid of losing it, so their predictable behaviour is to strike terror into ordinary people, to tear them away from their roots, the traditional way of life, in order to turn them into a silent, spiritually deprived crowd: “Evil people are not wise. Think, fear can erase the memory. Think, hunger will cut down the tree of life with its axe. To make us be afraid of being, who we are. To make us be afraid to live. To make us be afraid” [27]. Historical memory, cultural and historical tradition are the components which make up the basis of the life of a civilized nation; but totalitarian Soviet government tried to eradicate these components, striking fear into people, testing them with holodomors, repressions, and wars.

K. Yehorushkina concludes the work with an optimistic ending. Winter always turns into spring. In secret bolts, the chest has preserved seeds of wheat, vegetables, and flowers. “The chest looks like alive, glowing in the spring rays. The chest knows that the time will come — and on each tree its own fruit will grow” [27].

In the story “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by E. Zarzhytska, the personification of fear and starvation is a black bonny kitten, whose ghost appears now here now there in the village in which the main characters, Olena and her daughter Marichka, live. The families, which soon may come into grief, can see its shadow and hear its rustling; the kitten spills dry cherry pits, just like that sad reality of 1932–1933 sows the grief. “Famine came to the village imperceptibly. It thoroughly prowled the houses, getting pantries, warehouses, cellars. Its soft paws left no traces, only sometimes the person looked around in surprise — whether he really heard or imagined? — it was as if someone had spilled dry cherry seeds on the floor behind him...” [29, p. 122].

The author narrates about the difficult village everyday life of those years, the lives of adults, who tried in different ways to protect their families from starvation, and about children, who mature very fast and help in the search for food. The ghost of the kitten and the sound of spilt cherry pits scare everyone. This is fear-anxiety as a symbol of an all-embracing tragedy. And people can do nothing. S. Kierkegaard, distinguishing anxiety as a type of fear, emphasizes on the fact that the cause of fear is usually an external source of threat. Fear usually means a reaction to unfavourable external circumstances, and anxiety is a concern, caused by the assumption of a possible unfavourable consequence [10]. In Zarzhytska’s story “unfavourable external circumstances” are the destructive policy of the Soviet government, which caused famine on the territory of Ukraine and millions of its victims. This fact is recorded by numerous historical documents. Anxiety is a sense of threat that people intuitively feel, but do not understand its causes and do not comprehend how to prevent it.

The state of fear-anxiety, which is typical for all characters, is in keeping with the states of nature in the story: “Autumn turned out to be cold and rainy. The wet bare trees were swaying with their twigs, as if they were complaining about the dark. At night the wind was howling ruthlessly, it seemed that it was moaning over its bitter fate” [29, p. 135]. “There is a snowstorm, it is raging, grabbing its white snow braids with icy fingers and unplaiting them, tearing the strands and throwing them onto the fields, meadows and forests, on people’s huts and courtyards. The snowstorm is hungry, lonely. The trees are moaning, creaking heavily under the white burden” [29, p. 146]. They are used to illustrate the dynamics of complex people’s

mental processes, their emotions and feelings. Pictures of nature synthesize the author's vision of events with the feelings of the characters of the story, their love for their neighbour, love for every living thing, and at the same time the danger of existence, insecurity, helplessness as components of the great tragedy, which the villagers endure.

The characters of the story are constantly in a state of fear. This is mainly a real fear, caused by a life-threatening situation. The children are afraid for their dog Zhuchok (representatives of the Soviet government breaks its paw for barking at them), as well as for the goat Zirochka, which is so carefully hidden from everyone by the granny. The situation of uncertainty scares them, when the teacher, exhausted from hunger, could not come to school. The death of the dog and the death of Dmytryk's mother lead Marichka and Petrus to the state of numbness, they are aghast at everything they saw. All these events cause anxious emotional states and uneasy emotional reactions to what they saw.

Relative to adults, the state of fear often provokes brave, firm actions. Despite the negative tragic events, Olena starts working as a servant of Nykanor Ivanovych, the head of the grain procurement committee. In this way the woman saves not only her daughter, but also many villagers from starvation. Realizing the danger, the woman still decides to take them out the remains of food from Nykanor's house.

Naively believing in good Stalin and bad local authorities, the villagers make up their mind to write him a letter of complaint. Shortly after that, in frustration, they boldly and openly protest: "Ding-Dong! Ding-Dong!.. — This ringing encourages people, wakes them up, stirs them up, and stimulates them to gather together. And people are going to church, staggering, clutching at the walls, limping and supporting each other, but they have no intention to stop... Far away there is the woman's ringing voice:

— Do not wait, Christians, for the death from starvation, do not wait, when your children will die! Fight for their lives, for the living soul!" [29, p. 149]. As we can see, fear is accompanied with a range of feelings: anxiety, threat, despair, indignation, compassion, and love. The priority role in their representation belongs to the emotional component, which is subordinated to creating an atmosphere of tension in the work, influencing on the reader's consciousness.

Trying to reconstruct the terrible reality of 1932–1933, the writer shows the horror of famine in the raw, creates its generalized image as a threat, attracting and capturing the reader's attention, his concentration on socially important events and phenomena.

The analyzed works are a peculiar phenomenon of literature for the young reader. The conversation about death, loss, war, famine, violence is not easy for child's perception. That is why these themes have remained taboo for a long time and have not been spoken about in the child's surroundings. Fiction can help the child comprehend different expressions of life and injustice of society without traumatizing him. The book makes the dialogue with the young reader more substantial and expressive, as the issues are solved in accessible form, with the use of metaphors, symbols, elements of the game and fantasy. Such works of art are written by Y. Zbanatskyi, E. Zarzhytska, K. Yehorushkina, in which the life-asserting motives are dominant. In these works the spiritual work of the authors, in strong opinion, has a powerful therapeutic effect, helps learn how to overcome fear and comprehend the issues, which are significant for the child.

## 5. Conclusions

The realities of the modern historical age, the collective historical memory of the Ukrainian people form a modern society, in which the essential place belongs to the situation of threat and, as a result, the stimulation of fear in a person as a basic reaction to it. It allows a person to comprehend the limits of his capabilities, socio-cultural existence, and self-realization. To a child, who feels uncomfortable in the real world, full of threats and cruelty, experiencing the emotion of fear, allows to assert himself, overcome despair, confusion, powerlessness, as well as to express value guidelines, emphasizing on the ideals of good and justice, responsibility, respect, and the ability to make his own decisions. Consequently, fiction, which contains the experience of fear of both the characters and the author of the work, their pain, traumatic experience, plays a complimentary role in the process of initiation of the child, is a means of influence on the emotional sphere. Therefore, it is worth stating the important mission of a literary text, which performs therapeutic and cathartic functions.

The article considers the forms of fear and the means of their representation on the example of Ukrainian literary works for children and youth on the theme of the Holodomor of 1932–1933. They take an important place in the area of historical prose, which not only accumulates a complex of knowledge about this historical period, but also becomes an important factor in the formation of national identity, national self-consciousness of the personality.

Considering fear as an emotion, which consists of specific physiological changes, expressive behaviour and specific feelings, and whose origin concerns the expectation of threat or danger (Izard), we have taken into account the existing principles of classification of its forms, functions, and types. Also we have observed the specificity of the author's representation while studying the short stories "Kandor" by Y. Zbanatskyi, "Bevka" by M. Mahera, "Velykyi Zlochyn Malenkoho Mykhasia" (Great Crime of Little Mykhas) by Oleksa Kobets, "Chorna Khustka" (Black Shawl) by M. Ponedilok, "Skrynia" (Chest) by K. Yehorushkina, the story "Try Skhodynky Holodomoru" (Three Steps of the Holodomor) by E. Zarzhytska.

We note that the leitmotif of these works is hunger, and fear for physical existence, fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger), becomes the dominant kind of fear in the artistic area of the works; it exalts physiological, animal mechanisms in a person, but levels spiritual and social ones. The texts actualize both real fears, which are a reaction to the perception of external danger (fear of power, fear of being left at home alone, fear of the dark, fear of death, fear of a particular person, fear of being punished), and metaphysical fear (horror, anxiety), which is characterized with the absence of a rationally-defined object.

Endowed with feelings of love for their neighbour, compassion, pity, and responsibility, characters are often capable of self-sacrifice for the sake of the weaker, helpless person (the main characters in Kobets's, Mahera's works). In order to save their dearest people, to help them, they are capable of brave actions, which are opposed to weakness and fear in the works. This is bravery of an emotional impulse (Katrusia in Ponedilok's work), bravery of a conscious decision (Olena in Zarzhytska's work, the headmaster in Zbanatskyi's work).

Real and metaphysical fears in Ukrainian literary works for children and youth on the theme of the Holodomor are represented by psychologism techniques, reproduction of states of the nature, metaphors, symbols that emphasize the writer's attitude and style. In order to show emotional tension, the writers use the lexical and semantic field of figurativeness, endowed

with a certain symbolic meaning, and syntactic constructions. They help to reveal the aesthetic reality and the author's concept of reality and at the same time there is an influence on the reader's consciousness.

The research outlines the prospects of further scientific study, which may be connected with comprehending the forms of fear in Ukrainian works for and about children of the modern period, comparative study of artistic heritage about the events of the Holodomor, directed to adults and children, Ukrainian and foreign literature on this issue.

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