

Shaping the Ideological Enemy's Image by Means of Literary Text
(the Case of Mykola Trublayini's Novel *Shkhuna "Kolomb"*
(*"Columbus" Schooner*)

The article analyzes the novel *Shkhuna "Kolomb"* (1940) by Mykola Trublayini in order to discover the means of literary text by which images of ideological enemies are shaped. The main hypothesis for such study has been an assumption that enemy characters represented in this novel had been used to create an example of "negative" identity, in contrast to which a reader had had to create his or her "positive" one. The analysis is aimed at discovering and systematizing features of ideological enemies, both on the levels of plot and vocabulary of the novel. Moreover, the article reviews ways in which Trublayini leads his reader to a specific kind of reception. The final part of the article compares two editions of this text and analyzes changes made by Trublayini to the images of enemies.

Trublayini divides characters of the novel *Shkhuna "Kolomb"* into two opposite groups. The first group is a group of Soviet youth and adults, whereas the second one is a group of enemies – spies, betrayers, saboteurs. While Soviet people are depicted as brave patriots with strong moral values, characters from the second group have only negative characteristics: they are cruel, immoral; they easily torture and murder people. Enemies lead a double life, one part of which is a good-looking cover that hides their dangerous and unpleasant inner self. The way in which an adult treats a child becomes another label of enemies' behavior in the novel: enemies do not understand children, they either ignore them or even are rude to them. On the other hand, Soviet adults are depicted as attentive and humane. Trublayini uses animal-related words to describe enemy characters: they are called predators, their voices are defined as hissing (like that what snakes do); the gaze of one enemy is described as 'a glare of a serpent looking at little birds and rabbits'. Furthermore, pirates' ship is called "Cayman". Thus, Trublayini appeals to reader's emotional

perception of the text by using dangerous or unpleasant animals while depicting enemy characters.

Trublayini leads his readers to a specific kind of reception in different ways. First, he creates strong positive and negative sides, referring to the intention of adolescents to search for examples of good and bad behavior. The author appeals to patriotic feelings of young people, pressing them to support only one group of characters. Moreover, describing evil intentions of enemies, Trublayini reveals his personal attitude and shows his deep concern about the impossibility of preventing those people from doing bad things. Thus, the author involves a reader into a highly emotional reading, which has two goals: (1) to keep reader's interest in the story up to the end of the book and (2) to increase the awareness of Soviet youth of the pre-war period through showing them examples of enemy actions and behavior.

The novel was rewritten and republished within a short period of time: for the first time the story was published under the title of *Lebedyny Ostriv* throughout 1938-1939 in a youth magazine, then in 1940 it was issued as a separate book named *Shkhuna "Kolumb"*. The comparison of these two versions has revealed some changes that had been made on the level of negative characters. First, Trublayini reduced the amount of information about enemies' lives behind the main line of actions, yet added a few chapters to complete this line. Second, he rewrote the text in such a way that a reader was unable to recognize the country that sent its spies to the Soviet Union, whereas in the first edition several mentions used to point at Germany. Third, Trublayini changed the line of one of the main characters, 16-year-old Soviet girl Liuda, in such a way that readers had to decide on their own whether she survived at the end or not; in the first edition Liuda managed to survive. As Podolynny said, "Liuda's death in the second edition raised readers' hatred for enemies," and thus it became one of the means for creating a myth of cruel enemy within the novel.