MOTHER TONGUE: GOGOL'’S *PANNOCHKA*, POGOREL'SKII’S *MONASTYRKA*, AND THE ECONOMY OF RUSSIAN IN THE LITTLE RUSSIAN GOTHIC

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For Peter Hodgson

I wish to follow a fictional vampire and her very real linguistic effects across the writings of the immortal Nikolai Gogol' and his more or less dead and buried compatriot Antonii Pogorel'skii (*nom de plume* of Aleksei Perovskii). In the process, I will propose one possible answer to the question posed from time to time by thoughtful Slavists: “Why did Gogol' write in Russian [and not in Ukrainian]?” (Barabash, McDonald). I will argue that Gogol'’s writing *was* in Ukrainian; and that, despite the changing linguistic economy of his native nook, Gogol' never ceased writing Ukrainian—in Russian. In other words, the particular literary-historical formation in which Gogol' soon found himself inscribed (alongside Pogorel'skii) did not substitute for the circulation of the Ukrainian language that of Russian, as is sometimes claimed (e.g., by Barabash). Its vampirizing operations, which circumvented substitution

This paper references linguistic terms whose definitions may be found in Crystal. It also makes frequent use of psychoanalytic terms and categories, from commonly employed concepts such as melancholia, to concepts appropriated by literary criticism such as the unconscious as the order of the letter, to specifically clinical concepts such as incorporation. On these terms see Laplanche and Pontalis; Evans; and/or the Lacanian Wiki, http://nosubject.com. As is proper to such a paper, it frequently slips in double entendres. Puns model unconscious modes of expression, which always take the form of a relation between two expressions; they can, moreover, function as a kind of shorthand for psychoanalytic theory itself, helping transmit this theory in a properly psychoanalytic way (i.e., by forcing the patient to do the work by her- or himself). In this way puns help to forge (i.e., to fake and fashion), not merely describe, the discourse of the unconscious. For these reasons I enjoin the reader, in Laurence Rickels’s words, to “be patient, be a patient: it will take time to work these connections” (19). I am, finally, grateful to my two anonymous readers; to Irene Delic, the outgoing editor of SEEJ, Yana Hashamova, her incoming counterpart, and SEEJ editorial assistant Sean Ray; and to my colleagues and co-participants in this forum, Valeria Sobol, Svitlana Krys, and Roman Koropeckyj, for their assistance in this work and for *their* patience.

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and circulation altogether, were rather the *incorporation* and *recycling* of the Ukrainian language in Russian. Yet such a short answer is itself a short circuit. Let us be patient and stay the course: trying one's patience is after all par for the psychoanalytic course, the course on offer here. It will take a little while to stake, and not just make, such a claim.

I have been guided by the work of two scholars, to whom I am symbolically (i.e., literally) indebted. From the start, my *vade mecum* has been Laurence A. Rickels's *The Vampire Lectures*, which thoroughly formalized vampirism: it set me off on the present hunt. On the vampire's track, I learned that Valeria Sobol had preceded me. In a 2013 article, she unveiled the terrors of the Russian "Imperial Gothic" in Ukraine, moreover in a nearly forgotten literary place that I had been exploring: Pogorel'skii's 1830–33 novel *The Convent Girl*. Sobol demonstrated that this *Monastyrka* was, beyond a shadow of a doubt, a Goth girl and a literary agent of Empire.[1] Yet she is also, I maintain, something rather more uncanny: the same as the *pannochka* (or "young Ukrainian miss") of Gogol''s "Vii," an implied author of her own Gothic narrative—and, by extension, of the linguistic economy the narrative puts into effect. My intent here is to aim the pointed critique of Rickels at the heart of the matter: the *narrating* subject of this "Imperial Gothic" and its performative recycling system, its "saying" (or *writing*: its *siuzhet*, paratext, genre)—as distinct from its *narrated* counterpart, the "said" (or *written*: the *fabula*, text, work), which Sobol has thoroughly treated.[2] That is to say, I will attend primarily to the *subject of language* (often enunciated by fictional characters), tracing its (or their) authorial stamp. Moreover, I will confine this subject to its native *Little Russian* earth (if not yet Ukrainian *territory*—"na nashii, ne svoïi zemli," in the poet's words),[3] which, as much a part of "Imperial" literary space as it may have been, was very much apart *from* it.[4]

For my subject, before it was interred at the crossroads of the new Russian

1. If there were any lingering doubts that Gogol''s *pannochka* from "Vii" was one as well, now Krys, "Intertextual" has put them to rest. Needless to say, neither of my colleagues is responsible for such wretched double-entendres, for which I take full responsibility.

2. On Benveniste's distinction of the subject of the "said" and of the "saying" (or that of the utterance and of the enunciation) in discourse analysis and narratology, see Marnette 18–38; on its relevance for psychoanalysis, see Dor 147–55. Following Marnette, I align the utterance (the "said") as such with the historical writer and his/her context(s), and the enunciation ("saying") as such with the implied author and unconscious discourse; while Ducrot's *locutor*—the party referred to in the utterance as *I* and held responsible for the enunciation—is represented by the narrator's discourse, aligned with the utterance of the ego (again, the "said"), but distorted as always by an unconscious enunciation (again, "saying"). Cf. Marnette 21, 28–31; Dor 150–51.

3. Paradoxically, Shevchenko's lament, "in our, but not our own, land" (1: 333), is simultaneously a territorializing gesture: an uncanny and paradigmatic doubling, characteristic of the phallic (organizing, quilting) dimension of desirous speech.

4. Indeed, from Somov and Pogorel'skii to Gogol' and Kvitka (and Aleksei K. Tolstoi after them), the Little Russians seem to have had a near-monopoly on the "Imperial Gothic."

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and Ukrainian literatures, stalked the field(s) of what critics of the early 1830s called "Little Russian literature," encompassing the ethno poetics of Ivan Kotliarevs'kyi and Mykola Markevych, the "dialectal" dramaturgy of Hryhorii Kvitka-Osnovianenko (henceforth, "Kvitka") and Kyrylo Topolia, and whiff-of-the-village prose by Vasilii Narezhnyi, Orest Somov, Kvitka again, and Pogorel'skii and Gogol' themselves. Nikolai Polevoi's lapidary formulation of Little Russia—a historical term for the lands of the old Ukrainian Cossack Hetmanate—as "ours, but not us" applied to its literature too, foreign and exotic yet not altogether alien. The latter was composed, moreover, on a kind of "creole continuum" from Ukrainian to Russian: if its poetry was "neither ours nor us" for Russian readers, leaving Ukrainian "idiotism" (idiolect) mostly untranslated, its prose and drama were "ours but not us," not quite written in Russian yet still legible with the aid of glosses, diegetic interpretation, and appended lexica.[5] In the terms of Greimas's semiotic square,[6] Little Russian literature consisted in the *non-injunctions*, positive and negative, of Imperial Russian literature: if the subject of Little Russian verse expressed the *non-prescription* of Imperial Russian literature—and what did the latter prescribe (at least, vis-à-vis Ukraine) if not the Russian language?—the subject of Little Russian prose expressed its *non-interdiction* (see Figure 1).

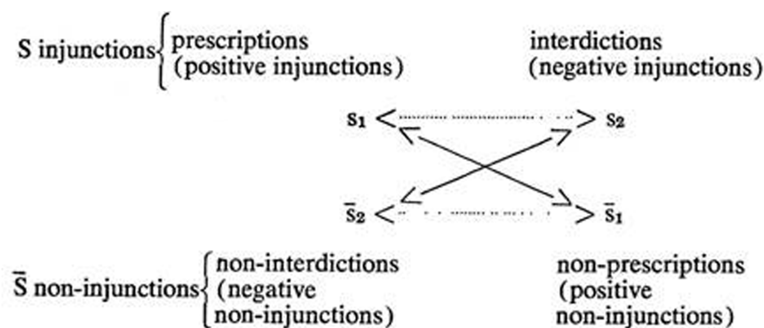

Figure 1. The semiotic square (Greimas 52–53)

5. On Little Russian literature and its formulations, see now Koropeckyj and Romanchuk. In his essay in the present collection, Koropeckyj considers Little Russian writers to be "ethnically Ukrainian or associated with Ukraine but whose linguistic practices span a spectrum from pure Ukrainian to pure Russian," and Taras Koznarsky has added (orally) that the Little Russian *habitus* and the gentry bonds it forges help define this literature.

6. Fredric Jameson (Greimas vi–xxii) and Winfried Nöth (318–19) have written useful introductions to the semiotic square (see Figure 1). In Nöth's paradigmatic example, S1 = life, S2 = death, ¬S1 = non-life (e.g., stone), and ¬S2 = non-death (e.g., vampire). Here, S1 = Imperial Russian literature, S2 = its forbidden contrary, as yet unnamed (e.g., the Ukrainian Kapnist's *Iabeda* (Chicanery)), ¬S1 = Little Russian verse, and ¬S2 = Little Russian prose.

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And while the non-prescription of Imperial Russian literature opened a space in the Little Russian literary paradise for the use of the Ukrainian language (and soon after, for the wager on an independent Ukrainian literature), its non-interdiction, this "not-without" the Russian language or the "non-no" addressed to its maternal demand, invited the vampire across the threshold.

1

Let us begin with a sidelong glance at Gogol''s "Vii," deferring a closer look to later in our investigation. The description of the *pannochka* in her coffin[7]—a key part of which was censored (given that it censured) from the text of *Mirgorod*—offers a parallax view onto a national tongue torn, as it were, from its body: that of the extracted voice-object itself, and that of the now-muted subject of language.[8] (My own scansion of the translation, below and elsewhere, is shown by italic type.)

> A shudder ran through [Khoma Brut's] veins: before him lay a beauty whose like had surely never been seen on earth before. Never, it seemed, could features have been formed in such striking yet harmonious beauty. She lay as though living: the lovely forehead, fair as snow, as silver, looked deep in thought; the even brows—dark as night in the midst of sunshine—rose proudly above the closed eyes; the eyelashes, that fell like arrows on the cheeks, glowed with the warmth of secret desires; the lips were rubies, ready to break into the laugh of bliss, the flood of joy ... But in them, in those very features, he saw something terrible and piercing. He felt a sickening ache stirring in his soul, as though, in the midst of a whirlwind of gaiety and a spinning crowd, *someone had begun singing a song about an oppressed nation*. The rubies of her lips looked like blood surging up from her heart. All at once he was aware of something dreadfully familiar in her face. "The witch!" he cried *in a voice not his own*. (2: 151–52/2: 199)[9]

From about the mid-1830s Little Russian prose starts to bifurcate linguistically, with the "Russian" Gogol' (so dignified by Belinskii in 1835) cleaning up his linguistic act while Kvitka doubles down, in 1834 and 1836 publishing volumes of *Malorossiiskie povesti* in Ukrainian. Thus, while figuring a voice filled with terror, the "voice not [Khoma's] own" literally indicates the Russian language of *Mirgorod* (1835), in which Gogol' appears to make "a definite break with the Ukrainian folk language" clearly heard in the *Dikan'ka Evenings* (Vinogradov 213). Juxtaposed with this alienated voice, the "op-

7. Note that in this paper, following the Ukrainian folk tradition and the evidence of the texts themselves (e.g., Gogol''s *pannochka* drinks Shepchykha's blood), vampirism and bewitchment are treated as overlapping (indeed, basically isomorphic) phenomena.

8. For Lacanian psychoanalysis, the subject is always a subject of the signifier or "letter": there is no subject without language, indeed the subject is constituted in the exchange of "letters." The pure voice-object may be conceived of as a maternal voice, removed from the circuit of linguistic exchange and unbearable to experience, which moves the subject as well to a place of lethal enjoyment beyond language. Cf. Žižek, *Enjoy* 119.

9. Here and below, unless otherwise indicated, English translations of Gogol''s writings are cited from Gogol', *Complete* as vol.: pp. (with corrections); Russian texts, from Gogol', *Polnoe* as vol.: pp. Both editions are cited as English vol.: pp./Russian vol.: pp.; if only one edition is cited, it may be assumed to be the Russian.

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pressed nation" can be taken to refer to Ukraine, although its meaning may well be overdetermined.[10] And the anxiety figured in Khoma Brut resembles that of early adopters of the telephone, in Slavoj Žižek's interpretation ("Foreword"): it consists in hearing a disembodied (here, Ukrainian) voice in a context—that of Gogol''s post-*Dikan'ka* writing—from which the (Ukrainian) tongue has been bodily absented. We are thus rewound to the old question: why did Gogol' write in Russian? And fast-forwarded to a new one: where does Gogol''s Ukrainian go, once he begins writing (it) in Russian?

Bram Stoker's *Dracula* (1897) proposes a first, figurative answer. In a remarkable admission recorded in "Jonathan Harker's Diary" (Chapter 2), the fictional Count fixates on the internalization not of blood, but of language:

> "[...] I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is. But alas! as yet I only know your tongue through books. To you, my friend, I look that I know it to speak."
>
> "But, Count," I said, "you know and speak English thoroughly!" He bowed gravely.
>
> "I thank you, my friend, for your all too-flattering estimate, but yet I fear that I am but a little way on the road I would travel. *True*, *I know the grammar and the words*, *but yet I know not how to speak them*."
>
> "Indeed," I said, "you speak excellently."
>
> "Not so," he answered. [...] I am content if I am like the rest, so that no man stops if he see me, or pause in his speaking if he hear my words, 'Ha, ha! a stranger!' *I have been so long master that I would be master still*—or at least that none other should be master of me. [...]" (Stoker, 26)

Harker's host has already come to grips with the *langue* ("the grammar and the words"—or lexica and glosses) but still thirsts for *parole* ("how to speak them"). By the novel's end he will have full command of Standard British English, as Franco Moretti remarks (98).[11] Now, it is generally agreed that Stoker's novel acts as a Victorian projection booth for a fantasy screen on which the real master's racialized discourses about East European Jews in London's East End and Slavs in the Ottoman Balkans are played in reverse, as a parable about the invasion and "inversion" of the UK (Cain; Gibson, 69–95; Stoker, 444–70). Acknowledging this to be the inverse projection that it is (i.e., that the truth of "you would master us" is that "we would master you"), the Dracula-Harker exchange figures an instance in which the master's demand for knowledge changes objects from the slave's *langue*—the lexica and glosses, which facilitate exchange (reading, translation, etc.)—to his *parole*. Such a knowledge of *parole* is not possible, for *parole* is precisely "idi-

10. The "song about an oppressed nation" was changed to a "funeral song" in the printed texts of *Mirgorod*, apparently by the censor (see Gogol', *Polnoe* 2: 735). In personal correspondence, Taras Koznarsky takes the original line to refer the November Uprising in Poland and its aftermath: this may indeed have been the censor's reading.

11. For much of Stoker's novel, therefore, Dracula is a kind of Wandering Jew *manqué*, for the latter figure "can always converse fluently in the language or dialect of any given region on earth": see Anderson 26, 47–48. I thank Valeria Sobol for bringing this parallel to my attention.

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otism": it can only be swallowed whole, if at all. And this incorporation of the object as a whole, and its corollary, the impossibility of mourning this object, of exchanging it for another, is the essence of *melancholia*.[12]

The moment that the "creolized" Little Russian prose begins to "decreolize" may be considered a shift from one *linguistic economy*—by this term I mean the system of disposition and regulation of the "objects" or forms of language (not untouched, to be sure, by its relationship with the dominant political order: cf. Cochran)—to another. In a *desirous* "decreolizing" economy, such as Kvitka's, one set of objects can be freely exchanged for another: the father of modern Ukrainian prose (and retroactive contributor to the Russian literary process) modulates his use of the superstrate (master) language of the "creole continuum," Russian, with its substrate (slave) counterpart, Ukrainian, according to his project and audience (cf. Pavlyshyn). But in a *melancholic*, vampirizing linguistic economy such as Gogol''s after *Dikan'ka*, the exchange of objects between languages is circumvented altogether. Rickels distinguishes these two variants of psychic economy as follows:

> Circulation supplies the blood drive the same way substitution, according to Freud, serves the psychic economy that is into [i.e., gets off on—RR] life. The vampiric alternatives to circulation and substitution are, point by point, recycling and incorporation. [... By these two operations, vampirism] control-releases the reanimation of the mother tongue (19, 39).

A vampirizing linguistic economy re-channels the objects (forms) of the substrate source into its superstrate target via *incorporation*—the "[p]rocess whereby the subject, more or less on the level of phantasy, has an object penetrate his body and keeps it 'inside' his body" (Laplanche and Pontalis 211: for "body," *sc*. "literary corpus")—and *recycling*, which I take to mean simply reuse without remainder. As we have just seen, the scene in which the *pannochka* splits Khoma into mute subject and extracted voice-object figures the anxiety-riddled result of these processes. But the vampire is something more: she is the *porte-parole* of the very "saying" of the subject in this melancholic economy. Here, then, is another split, the mother of splits: the *pannochka* is simultaneously a figure of the narrative and the co-author of its "saying," *enacting* the vampirization of the linguistic subject as she transits (the) writing. Gothic scholars like Montague Summers, Devendra P. Varma, and their epigones were right—vampires *do* exist; they were just looking for them in the wrong place. Vampirism is a phenomenon of language, and in particular of "saying," or its twin, writing: here literature can, as it so often does, help psychoanalysis do what it does best, which is to think the unthinkable.

12. Freud (14: 249) writes that "the shadow of the [abandoned] object fell upon the ego" in melancholia: "The ego wants to incorporate this object into itself; and [...] it wants to do so by devouring it." Mourning, for its part, is characterized by substitution: "a withdrawal of the libido from this object and a displacement of it on to a new one." For an up-to-date account of mourning and melancholia in psychoanalysis, see Leader.

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And if our goal is not to apply psychoanalysis to literature but to implicate literature in psychoanalysis—to raise the stakes before driving them home, as it were, moving the Freudian field forward—then we ought next to disinter the literature (for the time being, *qua* written or "said") that was transferential for Gogol' himself.

2

It has long been acknowledged (since Belinskii's famous 1835 article on Gogol' (85)) that Vasilii Narezhnyi's swashbuckling *Bursary Student* (*Bursak*), a "Little Russian Tale" of 1824, is "Vii's" father, as it were: its hero Neon's adventures in Book I are the model for Khoma's "daytime" seminary life[13] (while elements of his "nighttime" world at the Cossack captain's *khutir* probably derive from them as well). But to the best of my knowledge, it has never been remarked that "Vii's" mother is Pogorel'skii's *Convent Girl* (*Monastyrka*). That *Mirgorod* as a whole is the *Monastyrka's* heir there can be little doubt, for in his book Gogol' takes over Pogorel'skii's witticism (from Chapter 10 of the latter's novel) about the ambitious Little Russian:

> *Pogorel'skii*: [T]he young man, named Pryzhkov, was a Little Russian by birth; but having been brought up (*vospitan*) in Petersburg, and after the example of many others, he refashioned his Little Russian surname (*prozvanie*) in the Russian manner, adding a -*v* to his real family name, which was originally Pryzhko. (215)[14]

> *Gogol'*: [T]he meaner sort of Little Russians [...] swarm like locusts in the law courts and public offices, fleece their fellow villagers of their last kopek, inundate Petersburg with pettifogging attorneys, make their pile at last (*nazhivaiut nakonets kapital*), and solemnly add the syllable (*slog*) -*v* to family names ending in -*o*. ("Old-World Landowners": 2: 15/2: 3)[15]

Pogorel'skii's man is still thirsty (if "weaned," *vospitan*; cf. the folk etymology *vŭn-pi-rŭ* or *u-pi-r* for our subject),[16] while Gogol''s is sated with his neighbor's wealth; otherwise, they are one and the same creature, auto-incorporating his surname in -*ko* into a Russian one in -*kov*.

Like several other novels of Little Russian literature, *The Convent Girl* found a final resting place in William E. Brown's capacious *History of Russian Literature of the Romantic Period*. Her plot may be dug up toward the back of the second volume:

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13. For the (problematic) opposition between Khoma's "daytime" and "nighttime" lives, see Driessen 144–50; Rancour-Laferriere 224–26.

14. Here and below, page numbers refer to the critical *Literaturnye pamiatniki* edition of Pogorel'skii's writings. Translations are my own.

15. The joke recurs at least once more, in a sardonic mode, in Taras Shevchenko's closing address to "Messrs. Subscribers" from his 1841 *Haidamaky* (1: 136): by this time, if not earlier, it apparently has become a literary commonplace. I thank Roman Koropeckyj for bringing this passage to my attention.

16. This etymology is Jaroslav Rudnyc'kyj's, reported in Perkowski (33). For a convincing etymology of the term, see Cooper.

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The heroine of this work is not a nun, as the title might suggest, but an alumna of the Smolny Convent, Catherine the Great's famous school for young ladies of the nobility in St. Petersburg. The Smolny was famous for the prissy decorum of its graduates. Anyuta, however, appears to be an exception in this regard. She has received not only the education expected of a woman of the gentry, but has also developed some genuine intellectual interests, grown used to a wider and more cultivated world than that of her Ukrainian birthplace—and, not least, has fallen in love with a young man of similar tastes and culture, Blistovsky. This prepares the reader for the inevitable clash, for Anyuta is the ward of a boorish, narrow-minded schemer, Klim Sidorovich Dyundik. Dyundik is the proprietor of an estate of three thousand serfs, whom he treats outrageously, as he does everyone else, in his family and out of it. He has not the slightest vestige of culture, but feels it necessary in his circumstances that his daughters should know French: they are accordingly put in the charge of a home-educated teacher named Sofronych, who schools them in his own brand of French—a lingo which he has invented himself!

Anyuta and her lover have the sympathy and assistance of her aunt, Anna Andreevna Losenkova, a poorly educated and impecunious gentlewoman, gruff and mannish in appearance but with a heart of gold. The conflict between two antithetical ways of life, Anyuta's and her guardian's, which is that of the older generation of country gentry, is the center of the novel. A great deal of the background of *The Convent Girl* is reminiscent of the novels of Narezhny, especially *Bursak* [...]. Klim manages to separate Anyuta from her aunt and plots to carry her off to a remote country estate where she is to be married against her will to Pryshkov [*sic*], a man whom she loathes (cf. Istukary's manoeuvre with his daughter Neonilla in Narezhny's *Bursary Student*). Anyuta succeeds in escaping from her carriage during the journey and takes refuge in a forest; she is pursued, about to be recaptured, when she is rescued in the nick of time by a noble gypsy named Vasily, who heads a gypsy band. Vasily thus thwarts Klim's vile purpose, conveys Anyuta to her lover, and Blistovsky promptly marries her. (2: 266–67)

Brown concludes by imagining that this ending "doubtless satisfied its readers."

Although Brown does not note them, there are numerous reasons to consider the *Convent Girl*—the only "co-ed" counterpart of Narezhnyi's or Gogol''s bursary students in Little Russian and perhaps all of Imperial Russian literature—to be the particular prototype of "Vii's" vampire girl, if not the very witch herself. Both are called *pannochka* by the simple folk who surround them and serve on them. Both are at the center of Gothic goings-on, which include spells at remote *khutory*, terrifying nocturnal visits, and sudden mysterious illnesses. Both are the only daughters of high-ranking Cossack widowers: the one a major, the other a captain. In both writings, this family axis is broken by a death that severs the generations, after which things go from Dad (whose untimely passing provides Pogorel'skii with his complication) to worse (the barely-concealed incestuous link driving the father's revenge for his daughter's death in Gogol''s tale).[17] *Monastyrka* thus provides "Vii" with its back-story, as it were—through a diegetic formalization on our part, certainly, but also via characteristic post-*Dikan'ka* transformations on the part of Gogol''s writing itself, in which subjects assume an object position

17. Cf. the Lacanian asseveration "le père, ou pire," marking the distinction of the father of law and Freud's primal horde father. The incestuous aspect of "Vii's" vampirically (*ou-pire*) primal father is highlighted in Đorđe Kadijević's perceptive film adaptation, "Sveto mesto" (1990).

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(and vice-versa), plots take on the place-holding role of formulaic tags (and vice-versa, again), and the father's function is anything but the "metaphorical" delimitation of maternal desire.[18]

Moreover, if Narezhnyi's *Bursak* acquires a more or less historically accurate early modern Ukrainian education—in which at least one class, that of poetics, intervenes between the introductory course of grammar and the more advanced courses of rhetoric and philosophy (cf. Ševčenko 15–17; Sydorenko 107–34)—then his comrades in Gogol''s tale do not. Their schooling, although disguised as one anachronism (the *trivium* of antiquity), is in fact modeled on another: *Monastyrka's* modern three-grade school. And these classes are in both instances denoted by a simple progression, the boys' descending soprano, tenor, and bass voices (2:177)—representing grammar, rhetoric, and philosophy, respectively—being an inverted (and synesthetic) echo of the coffee brown, dove blue, and white dresses the young ladies don as they (a)rise through the ranks (167). Such a feminine origin for Gogol''s *bursa*—a maternal form masquerading as paternal—is consistent with a number of its (perverse) structural features that have been observed elsewhere (Romanchuk).

Gogol''s "pedagogical" borrowing from Pogorel'skii is an instructive clue to this vampire's etiology, for it is precisely at the Smol'nyi Convent school in St. Petersburg that the proto-*pannochka*, Aniuta-*née*-Halechka, learns to use her voice as a (language-) incorporating object. She may well have been "imbued (*napitannaia*) with good morals and schooled in modesty" (189), but simplicity is not all she gains and virtue is not all she drinks in (again, cf. the folk etymology for the vampire, above). As in the wondertale about Varushka and Anniushka (Haney 226–28), during her time at the convent Aniuta "swallows" Halechka. Upon leaving the school, the Russified diplomate encounters her Ukrainian name—gone but not forgotten—and begs her confidante and correspondent, Mashen'ka, never to use it:

> Here [in Little Russia], nobody calls me Aniuta... my auntie and cousins call me Halechka, the simple folk (*liudi*) almost all call me *pannochka*, while others call me Hanna Trokhvymivna, after my father (*po batiushke*). They say that it makes no difference, Aniuta or Halechka, but I don't like it... please, dear Mashen'ka, don't ever call me Halechka! (168)

More striking than her intolerance for her Ukrainian "self," perhaps, is her intolerance for substitution *tout court*: "They say that it makes no difference [...] but I don't like it."[19]

At the literary-historical level, then, Aniuta may be *said* to be the prototype of the Goth girl in Gogol''s "Vii," if not the "young mistress" herself. But it

18. These phenomena of Gogol''s post-*Dikan'ka* writing are described by Nabokov (in a non-psychoanalytic register, of course).

19. Cf. also Sobol, 376–77 on the "challenge of difference" for Aniuta, who "expects the provinces of the empire to be an exact replica of the imperial center" in her letters.

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does not go without saying that this *pannochka* enacts a vampiric economy within the Little Russian Gothic—beginning with Pogorel'skii, of course.

3

The first chapter of *Monastyrka*, "In Place of a Foreword," is told by a version of the writer's usual Little Russian narrator, such as that of *The Double*, *or*, *My Evenings in Little Russia* (1828). This "Anton Pohoril's'kyi," who identifies himself by name at the novel's end, relates the events of the chapter as a Little Russian nobleman, albeit an ironic, bilingual, and cosmopolitan one. The narrator transcribes Ukrainian *parole* verbatim—in the Russian orthography of the era—while the implied author Antonii Pogorel'skii translates the "idiotisms" of various local types in the paratext. An example is the specific speech of the "stout, mustachioed" custodian at whose horseless post-horse station the narrator has been stranded:

—Why don't you answer? Don't you have another copy-book?

—*Nema!* [*There isn't one!*] *(here and below*, *Pogorel'skii's translations)*

—What do you mean, "*nema*"? Haven't you been commanded to always keep a clean book ready, just for the entry of post-horse orders and to keep track of the horses that are out?

—*Ehe!* [*An affirmative expression: yes! of course!*]

—So!... then where is it?

—*E! pane! ne vse to robyt'sia*, *shcho prykazuiut'!* [—*Eh! Sir*, *not everything that gets commanded gets done!*]

—What do you mean!—I shouted in growing anger,—It seems that you're laughing at me? You're bragging that not everything that gets commanded gets done?

—*Ni*, *pane*, *ne fastaiu!*

—Then how is it you dare to disobey the commands of your superiors?

—*A koly v mene nema bumahy*, *pane?* [—*And what if I haven't any paper?*] (162–163)

Why have such phrases, by context and content comprehensible to an educated Russian (perhaps even an American) who has never encountered Ukrainian, been translated? One answer is that the provision of such glosses was a norm in Little Russian literature—one of several variant means of aiding Ukrainianless Russian readers—and that Pogorel'skii was either conforming to this norm or caricaturing it.[20] In the context of what is to come, however, it is difficult to avoid the impression that the author means to emphasize the possibilities of desirous substitution: that even when phlegmatically told "no horses," to borrow Gogol''s gloomy take on Russia from the *Selected Passages* (8: 289), the reader of *Little Russian* literature may still engage in exchange.

Yet already here, more than just the narrator is stuck fast. The stationmas-

20. I thank Roman Koropeckyj for this suggestion. One of my anonymous readers remarks: "The 'translation' of semi-obscure jargon for the ironic edification of readers (who can decipher the original anyway) is a trope of certain literatures," but this does not seem to be the case in Little Russian literature. The well-educated Aniuta understands Ukrainian only with difficulty, and assumes her correspondent would as well (see below); this could of course be taken as another, gentler satirical gesture on the part of the author.

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ter does possess—if not horses or a copy-book in which to record their presences and absences—a single "stained sheet of paper,"

probably serving, by the by, for exercises in penmanship, and upon which, besides jottings of post-horse orders, had been scratched so much that was extraneous that I would have had to possess a special art to extract from that calligraphic labyrinth what I needed to know. (162)

Here is a first example in *Monastyrka* of language (writing) that utterly resists circulation and substitution—interpretation—and quite literally embodies recycling. Such a labyrinth of letters, where the only way out is the way you came in, foreshadows the vampirizing linguistic operations that will be enacted by the novel's eponymous hero.[21]

Indeed, the second such writing is Aniuta's, which Pohoril's'kyi—who eventually bribes the stationmaster for horses (with that Little Russian touch that readers of the time so loved, they belong to the priest and the Jewish tavern-keeper)—unearths, according to the good old Gothic trope, in a charming but vermin-ridden inn. Probing into a lady's long-abandoned reticule (*ridikiul'*) on an epistemophilic impulse (not, to be sure, without the requisite disavowal), the narrator extracts a bundle of letters:

I am not curious by nature and know very well that one ought never to peer into ladies' reticules, and especially to read without permission papers kept inside them: but let the reader imagine himself in my place, and he will not judge me too severely when I confess to him that I was delighted by this find. (165)

Such "maternal letters"—antigens, as it were, of the "name of the father," the signifier that structures desirous exchange—are no laughing matter for the circulatory system of language, even (especially!) if drawn from such a reticulous source. For as he delves into Aniuta's epistles, the narrator—and the novel itself—get pulled into *their* author's (re-)cycle of incorporation, "entrapped in her [linguistic] dream" (cf. Žižek, *Enjoy*, 128).

These letters, which recount the start of Aniuta's adventures in Little Russia, are transcribed in *Monastyrka's* epistolary second chapter—which, tellingly, consists of her missives alone, without reply. The *pannochka* begins as a kind of double of Pohoril's'kyi, reproducing Ukrainian speech and translating it for her audience: "'*Shcho ty horodysh*, *Halia!*,' [my Auntie] said to me, '*ty zbylas' z pantelyku!*' (In local speech it seems this means 'you've lost your mind.')" (168); "Do you know what a *vynokur* is, Masha? That's a Jew who makes wine" (169). Yet she soon tires of substitution: "More than any-

21. Cf. Sobol's post-colonial reading of this entire episode (373–74), according to which both the "chaotic document presented to the traveler" and the performed (pretended) "linguistic barrier" between the narrator and stationmaster figure the same disintegration of the "imperial bureaucratic order [...] in the provincial and colonial space of Ukraine." Yet where the document serves to *block* exchange, the "linguistic barrier" *promotes* it (the narrator gives the stationmaster a bribe and receives horses): here are melancholic and desirous economies in miniature, the one freezing the "bureaucratic order" in place, the other disintegrating (or mourning) it and quilting it into something new.

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thing I'm fed up with the language (*mne nadoel iazyk*) they use here to express themselves. Can you believe I understand almost nothing?" (*ibid*.) Especially salient is her story of the *barda* (pomace) that, in her overhearing, her auntie asks the *vynokur* to spare. Although she will soon learn that *barda* is "the sediment left at the bottom when wine is made"—her periphrasis avoiding the Russian terms *zhmykh* or *tuk*—Aniuta imagines a romantic scenario concerning a bard's wife, to whom she asks to be introduced:

"*A shcho tobi z neiu robyt'?*" Auntie answered: "*Ia chula*, *shcho miiut'sia bardoi*, *shchob shkura bula biliie*..." [...] Maybe you didn't understand Auntie's words? To translate them into Russian, she said to me: "And what would you do with it? I've heard that you can wash with *barda* to whiten your skin..." *Miiut'sia* in Little Russian means "wash," and my skin is called *shkura* [Russ. "hide"], Masha! (*ibid*.)

Setting aside imaginary associations with Dracula's "bountiful wine-press"—Mina, Lucy Harker's unfortunate girlfriend—and Countess Báthory, false clues that threaten to throw us off the track, the story of the *pannochka* and the *barda* symptomatically joins language that resists substitution, byproduct to be recycled, and incorporation into the body.

At the end of her first epistle Aniuta imagines that her addressee has "become fed up with (*nadoelo*) both my letter and the Little Russian dialect. Next time I will write to you about my auntie as if she speaks Russian" (*ibid*.). What occurs over the following two letters is distinct from Pogorel'skii's paratextual glosses and Aniuta's in-text explanations of Ukrainian words and phrases, themselves unexceptional for Little Russian prose of the early 1830s. From this point in the tellingly one-sided "correspondence," the Ukrainian language ceases to circulate between subjects, to be exchanged—*for* Russian, as is usual in this prose: in a new authorial gesture, it will now be incorporated *into* Russian by the *pannochka's* voice.

As usual—and as announced—vampirism begins in the family, and this particular family (Losenko*v*) already bears the sign of the vampire in its name. The auntie is the first to lose her tongue, her speech subsumed by Aniuta's Russian from the beginning of the second letter:

My auntie didn't tell me any of this in the way that I'm writing it to you, but I promised not to use the Little Russian dialect in my letters: after all, you wouldn't understand a word, and I understand only a little! (170)

Aniuta's cousins are next, as they decline to sing Little Russian songs in company—despite their great beauty (172–73)—while family friend Lizaveta Fylypivna can only miserably mispronounce a Russian song:

Dolg velyt' z toboi rastat'sia,
Chest' velyt' teb'ia zabit'.

This song is supposed to be in Russian: but here they pronounce Russian words so strangely that it's often impossible to understand them. You might never have guessed that *velyt' teb'ia zabit'* is supposed to mean the same as *velit tebia zabyt'*, but everyone here is certain that the former is in the pure Russian dialect. (173)

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The unpleasant voice-object expressed by Lizaveta Fylypivna represents all but the final appearance of Ukrainian in a work of the Little Russian Gothic that continues for another twenty chapters.

The narrator Anton Pohoril's'kyi (who will ultimately marry into the family) is the last to be vampirized and to lose his distinctive Little Russian voice. At the end of the second chapter he meets Aniuta under mysterious circumstances—she is suffering from an undisclosed illness—and learns her story. Henceforth, not only the Ukrainian language, but first-person narration as well (Pohoril's'kyi's and Aniuta's alike) disappears until the end of the novel, when all the characters make a brief curtain call. From Chapter 3 onward, the tale is told by an omniscient third-person narrator lacking in specific Little Russian traits—linguistic creolism, individuation of self and/or others through *skaz*, or attention to ethnographic detail. In effect, Anton Pohoril's'kyi's voice is incorporated into that of the implied author Antonii Pogorel'skii, an operation that in turn permits (but does not prescribe) *Monastyrka's* falling out of Little Russian prose and its incorporation into its Greimasian complementary, Imperial Russian literature.[22]

By the time this procedure takes place, the *pannochka* as such (i.e., as spoken or written signifier) has herself fallen out of the narration. After the second chapter, the "simple folk" of Little Russia no longer use this Ukrainian word to refer to Aniuta: this doubtless speaks to her own efficacy. Yet, having done her work, the *pannochka* does not merely fall out of the narration, i.e., the "said": she falls out of the "said" and into the "saying," i.e., into the hands (or upon the throat) of the author—indeed, upon the "Pogorel'skian-Gogolian" (as distinct from the "Kvitkian") line of the Little Russian Gothic.[23] She extracts Ukrainian from *writing* as well as from the *written*; and she moreover makes us *feel it*, feel the anxiety of its extraction in objectal form. In this way the *pannochka*, whom we have identified at the place of this shift, speaking back to us—quite literally enacting the shift as she traverses the Little Russian Gothic—has her co-authorial say, the final say in Pogorel'skii's writing.

The Convent Girl puts an end point on Pogorel'skii's literary career as well. Her shadow will pass from him—down the mother's side, as it were—to fall upon the writing of his sister's son (and for all we know, his own son)[24] Alek-

22. The same operation occurs between the *Dikan'ka Evenings* and *Mirogorod*, of course. And yet, if the Gogolian text's incorporation by Imperial Russian literature simply *does not go without saying*, for Pogorel'skii this shift *does not go without saying* in that it goes *with* a great deal of saying about what is going on. This may be one reason why, to this day, Pogorel'skii fits more comfortably within the Russian canon than does the contested Gogol': the former has (definitively?) said what Belinskii, and generations of apologists after him, can never cease saying of the latter.

23. The "Kvitkian" line will be re-quilted as the Ukrainian Gothic: cf. Krys, "Between."

24. On the persistent rumors that Aleksei K. Tolstoi was the child of an incestuous union between Perovskii and his sister Anna, see Pogorel'skii 589–92.

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sei Konstantinovich Tolstoi, another master of linguistic incorporation. Tolstoi attributed his "poetic inclinations" to his childhood in Little Russia, his "true motherland"; and his paired Gothic classics of ca. 1839, "The Family of the Vurdalak" and "The Reunion after Three Hundred Years," both of which resonate so strongly of his *rodina*, should probably be considered part of Little Russian literature.[25] They were of course written in French.

4

Where does the Ukrainian language go upon its incorporation into Russian? In the fantasy, of course, it takes on an object-like status and is held by the *pannochka*: recall its persistence in the letters discovered at the inn by Anton Pohoril's'kyi and the witch's features as detected by Khoma Brut. And the reader—whether figured by the narrator or inferred from the paratext—is enjoined to extract this language-object. We have heard Pohoril's'kyi's apology for his exploration of the reticule. In Daniel Rancour-Laferriere's psychoanalytic interpretation of "Vii," Gogol''s opening footnote—which assimilates the work's very title to Little Russian particularism (in the context of this paper, the signifier "Vii" may be taken as a placeholder for Ukrainian incorporated in Russian)—coerces the inferred reader into the same epistemophilic role:

> In the meantime, however, the reader does not completely forget the introductory footnote.... In the back of his mind there is constantly the question: what does this Vij have to do with all the mysterious events in the story...? Not until the very end does the reader's aching curiosity seem to be satisfied. Thus, even as Vij casts his devastating glance upon Xoma Brut and cries out, "Vot on!," so, too, the reader casts his glance at the image Gogol' has finally developed and exclaims to himself with epistemophilic glee: "Vot on! Vot Vij!" (215)

Still, however much Ukrainian may be recovered from these "letters" (a not insignificant amount!),[26] one must acknowledge that it remains a dead (i.e., imaginary) letter.

Yet because this incorporation occurs, not in the *pannochka's* (imaginary) body, but in the (symbolic) corpus of writing that she traverses, we can track the Ukrainian language's *reanimation* in later Little Russian prose. The exam-

25. Cf. Tolstoi's 1874 "Literary Confession" to Angelo de Gubernatis (4:423): "I was born in Petersburg, but when I was only six my mother and my uncle on my mother's side, Aleksei (Alekseevich) Perovskii, [...] known in Russian literature as Anton Pogorel'skii, took me away to Little Russia. He brought me up and I passed my first years at his estate, which is why I consider Little Russia my true motherland (*rodina*). [...] The nature around me was greatly conducive to [my poetic inclinations]: the atmosphere and the view of the great forests, which I loved so passionately, left a deep impression on me, unblemished to this day and influencing my character and life."

26. The Ukrainian language in the first two chapters of *Monastyrka* irritated the critic Osip Senkovskii: see Koropeckyj and Romanchuk 304; while the "symptom Vii" condenses a number of Ukrainian signifiers in an otherwise near-Ukrainianless text: see Romanchuk.

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ple of *unsuccessful* (re-)recycling of Ukrainian-written-in-Russian[27] from Chapters 8 and 9 of *The Convent Girl*—the comic subplot of the "French lessons"—offers an analogy of this reanimation. The petty villain Klym Sydorovych's Jack-of-all-trades, Sofronych—who, when you call his name, answers "zho!" (310)—teaches the Diundyk daughters from (and even claims authorship of) an 1818 volume entitled *Jardin de Paradis pour leçon des enfants etc*. (213). When Blistovs'kyi, Aniuta's beau, calls on the Diundyks, their daughter Vira is smitten. *This* young miss thinks that she is a near Mrs., but her only near misses have been with the sort of vampiric operations undertaken by her rival. Following Sofronych's prescriptions, she has become "Fua" (*foi*): a parodic double doubling of both Aniuta's education and Halechka's incorporation by Aniuta. But the Gallic swallowing of Slavic does not stay down—recall that vampirism runs in the family, the linguistic family especially—and before long "Fua" is Vira again. This speaks not so much of Sofronych's poor pedagogy as it does of the changing attitudes toward French in (Imperial) Russian literary culture of the time (cf., e.g., Vinogradov, 139–40, on Pushkin's elimination of Gallicisms from his language): indeed, it dramatizes them.[28]

Sofronych's "French"—so far "as she is spoke" in *Monastyrka*, for she is mostly only described, as "something or other that [Blistovs'kyi] could in no way parse, despite his greatest efforts at attention," or as simply "not belonging to any European language" (204–205)—is a recycled product, if by recycling we mean reuse without remainder. French *Foi* for "Vira" as well as "faith" is one efficient example. Another is Sofronych's signature phrase, by which he will be recognized in a tavern by beau B. toward the end of the novel: *kessé-kessé-kessé-lia* (204–206, 310). As Vira explains (speaking in Ukrainian-in-Russian), it means *chto takoe*, allowing Blistovs'kyi to decipher the phrase as *qu'est-ce que c'est que cela* (206) with the mute syllables pronounced, nothing going to waste. In its fuller and apparently canonical variant, *chto znachit: kessé-kessé-kessé-lia?* (*ibid*.), it recycles its incorporated Ukrainian equivalent, *shcho se take—sé ta-kessé-kessé-kessé*: voilà! Such thoroughly melancholic letters cannot be interpreted as such, exchanged on the Jakobsonian axis of selection: they can only be scrambled (displaced) on the axis of combination, as in a game of anagrams.

The anagrammatical displacement of the letter, coupled with the refusal to let 'er go (as lost object)—to *mourn language*—is garden-variety vampiric

27. The "dialect" (*narechie*: more correctly here, idiolect) of the Diundyk *materfamilias*, "which she considered Russian [...] resonated strongly of fortunate Ukraine" (204).

28. Cf. Sobol's (379) reading of this episode, according to which the Diundyks' "attempt at full translation of identity [...] leads to its complete disintegration"; a "full translation" is a kind of recycling (see below), while this "disintegration" can be read as a melancholic incorporation of the lost object. For Sobol, however, the Diundyks are satirized for *failing* to successfully mimic the metropolitan Imperial Russian mimicry of French.

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linguistic malarkey: J. Sheridan Le Fanu's teenage vamp goes by the names Carmilla ... Mircalla ... Millarca; in Polanski's *Rosemary's Baby*, the neighbor Roman Castevet is ... the Satanist Steven Marcato ("the name is an anagram," the hero learns when given the book *All of Them Witches*, itself anagrammaticalizable as "Hell a Cometh Swift"); one may even suspect that in just this way the Gothic scholar Devendra P. Varma channeled ... the Victorian Varney D. Vampire. Such formations are strikingly distinct from neurotic symptoms, which condense the letter in ever more fantastic ways, circulating in language around an "irreducible" traumatic core. The secret childhood name "Poordjeli" of Serge Leclaire's famous patient is formed from the letters of his given names, Phi-*li*-*pp*-e *Ge*-*or*-ges, from the *je* of his childhood narcissism and the monogram JE on his grandfather's suitcase, from the "Li" of his nanny Lili as well as the *licorne* or unicorn at the "navel" of his dream (70–87). Anagrammatical assemblages are but one manifestation of melancholia, yet are also (in Rickels's expression: 56) "an extreme case of what is always the case" in a vampiric linguistic economy: they condense nothing, they produce no new (or desirous) meaning, but merely redirect the letter down a syntagmatic chain.

Let us return at last to the *pannochka's* scene in "Vii," via our lengthy detour with Pogorel'skii's *Monastyrka* (her "primal scene"). We can now see that the "song about an oppressed nation"—the Ukrainian language—has been extracted, incorporated, and re-presented in the *pannochka's* own Russian language. Ukrainian has become an uncanny object, a "song" as foreign and out of place in the *pannochka's* features as it had been in the Losenkova "salon," mocked by the *Monastyrka*. That these melancholic operations occur at the level of writing (or "saying") is attested by figures at the margins of the Gogolian text from Belinskii, who placed *Mirgorod's* author at "the head of [Russian] literature" (88), to Vinogradov, who perceived his "definite break with the Ukrainian [...] language" in the same volume (213). The enunciation of the melancholic subject of language—in the figure of her encounter with Khoma, but in fact through her traversal of *Mirgorod* and its author—is not like stealing the moon: it is not a matter of putting the "song" in a bag (or even in a footnote) from which a Gothic tale or a devil might emerge. It is a matter of shutting down the "song's" fungibility by its incorporation "in a voice not one's own"—the voice-object, which is always the mother('s) tongue—and of curtailing its circulation by recycling it in this voice. Indeed, if Ukrainian has been vampirized by these operations, then it hasn't gone anywhere, *nor could it do so*: it has merely been redirected.

For if the Ukrainian language seems to disappear within its Russian counterpart when vampirized *qua* incorporation, its vampirization *qua* recycling begins to look a lot like the language of the "Russian" Gogol', the Gogol' of *Mirgorod*. Iosif Mandel'shtam in his 1902 study *On the Character of Gogol''s Style* emphatically calls Gogol''s *parole* "not Russian speech" (210): he diag-

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noses it as Ukrainian, displaced in what he refers to as *myslennyi perevod* (208, 211). By this Mandel'shtam means something like a literal (or perhaps lateral) translation—in the sense of a syntagmatic carrying-over—of Ukrainian morphology, syntax, and semantics, although not necessarily lexicon (209), into Russian. Among his numerous examples of Gogol''s Ukrainian-in-Russian are:

Typical Ukrainian cumulative-distributive verbal prefixation (rare in Russian): svin'i *povlezali* v okna; vse *poraspivalos'* (212–13);

Ukrainian prepositional usage and governance: Poshli v Akademiiu khudozhestv *po khudozhnika* Zen'kova (cf. Russian *za khudozhnikom*: 208);

Ukrainian adverbial usage: Inogda chto-nibud' khochetsia delat'—pochitat' ... no *ne mozhno* (in a draft of *The Inspector General*, cf. Russian *nel'zia*: 222);

Shared lexicon with Ukrainian semantics: Revizor sygran—a u menia *na dushe tak smutno* (cf. Russian *grustno na dushe*: 211); Vsiakii vzgliad ee polonil serdtse, *dusha zanimalas'* (cf. Russian *dusha trogalas'*: 213); *chudno* (meaning "strange" or "comical," cf. Russian *udivitel'no*: 221–22).

This is not translation in the usual sense of a desirous, paradigmatic substitution of one language's "grammar and words," its rhetoric and idiom, for another's, through which something is invariably lost while something else is gained. It is, rather, a melancholic procedure: Gogol' could neither allow the Ukrainian language to circulate in his writing, nor mourn it and write in correct Russian—he still aspires to do so in a letter to Pletnev written four years before his death! (Mandel'shtam 208)—but could only incorporate and recycle Ukrainian, much as he did to the very writings of his Little Russian predecessors and contemporaries (Narezhnyi, Somov, Pogorel'skii, Kvitka, his father Vasyl' Hohol') even as he disavowed them.

The *pannochka's* long shadow falls across Gogol''s writing even in its Ukrainian translation. A case in point is the way that "Ivan Fedorovych Shpon'ka and His Auntie," in the brilliant, eccentric translation of the poet Mykola Zerov, enters the publisher Ivan Malkovych's two-volume edition of classic Ukrainian translations of Gogol'. It has of course been observed that Gogol''s language risks losing its "quite distinct, even unique [...] quality [...] when its Ukrainian-inspired [*sic*] features cease to sound semi-foreign in a Ukrainian translation" (McDonald; cf. Barabash). Zerov memorably solved this problem by transposing its "semi-foreignness" ("ours, but not us") from space to time, employing late eighteenth- and early nineteenth-century Little Russian linguistic features (from both Ukrainian and Russian as then spoken in Ukraine). A few examples follow:

Nouns such as *panimatka* (for Gogol''s *matushka*, "dear mother"; cf. standard Ukrainian *matinka*) and *chamaidan* (for *chemodan*, "suitcase"; cf. *chemodan*);

Adverbs such as *ishche* (for Gogol''s *eshche*, "still"; cf. standard Ukrainian *shche*) and *zavsidy* (for *vsegda*, "always"; cf. *zavzhdy*);

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Polite forms such as *mostyvyi pane* (for Gogol'’s *milostivyi gosudar'*, “kind sir”; cf. standard Ukrainian *shanovnyi pane*) and the use of the plural as an honorific for a parent spoken of in the third person, e.g., *panimatka pomerly* (for *matushka skonchalas'*, “mother died”; cf. *matinka pomerla*).

In this way, Zerov encourages the reader to *mourn* Gogol'’s Russian at the joyful wake that is Ukrainian literature of the 1920s.

Yet in his edition Malkovych not only *literalizes* Zerov’s “Shpon'ka,” preferring standard Ukrainian forms to most of the eccentric ones listed above (among others); he frequently *lateralizes* it—on the basis of Ostap Vyshnia’s standard school translation—to syntagmatically follow Gogol'’s Russian. A few examples from the very first pages:[29]

Gogol': Sidel on vsegda smirno, *slozhiv ruki* i ustaviv glaza na uchitelia [...] (1: 284–85)
Zerov: Sydiv vin zavsidy tykho, *ruky sklavshy* i zniavshy ochi na uchytelia [...] (1: 691)
Malkovych: Sydiv vin zavzhdy tykho, *sklavshy ruky* i vtupyvshy ochi v uchytelia [...] (1: 240)
[*Vyshnia*: Sydiv vin zavzhdy smyrno, *sklavshy ruky* i vtupyvshy ochi v uchytelia [...] (1: 181)]

Gogol': Ivan Fedorovich, togda eshche *prosto Vaniusha*, vynimal ego iz *nebol'shogo* kozhanogo chekholchika [...] (1: 285)
Zerov: Ivan Fedorovych, todi shche *prosto sobi Vaniusha*, vyimav ioho z *maloho* shkuratianoho chekhol'chyka [...] (1: 691)
Malkovych: Ivan Fedorovych, todi shche *prosto Vanko*, vyimav ioho z *nevelychkoho* shkirianoho chokhol'chyka [...] (1: 240)
[*Vyshnia*: Ivan Fedorovych, todi shche *prosto Vaniusha*, vyimav ioho z *nevelychkoho* shkirianoho chokhol'chyka [...] (1: 182)]

Gogol': prezhde nezheli vysovyvalas' v dver' *ego frizovaia shinel'* i litso, izukrashennoe ospoiu [...] (1: 285)
Zerov: pershe nizh ziavlialysia v dveriakh *ioho shynelia fryzova* ta merezhana vispoiu tvar [...] (1: 691)
Malkovych: pershe nizh ziavlialasia v dveriakh *ioho fryzova shynelia* i merezhane vispoiu oblychchia [...] (1: 240)
[*Vyshnia*: pered tym iak prosovuvalasia u dveri *ioho fryzova shynelia* ta oblychchia, prykrashene vispoiu [...] (1: 182)]

Gogol': Etot strashnyi uchitel', *u kotorogo na kafedre* vsegda lezhalo dva puchka rozg [...] (1: 285)
Zerov: Tsei strashnyi uchytel', *shcho na katedri v n'oho* zavzhdy lezhaly dva puchky rizok [...] (1: 691)
Malkovych: Tsei strashnyi uchytel', *u iakoho na kafedri* zavzhdy lezhaly dva puchky rizok [...] (1: 240)
[*Vyshnia*: Tsei strashnyi uchytel', *u iakoho* zavzhdy *na kafedri* lezhalo dva zhmutky rizok [...] (1: 182)]

This resembles nothing so much as a paradoxical back-translation from Gogol'’s original, or a fantasized epistemophilic extraction of the Ukrainian incorporated in his Russian. (It is perhaps symptomatic that at the front of Malkovych’s volumes the source is named as the Academy of Sciences of the

29. Below, Malkovych’s edition of Zerov’s translation is cited from Gogol', *Naikrashchii* as vol.: pp.; Vyshnia’s translation, from Gogol', *Prohramni* as vol.: pp.

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USSR's *Complete Collected Works* of Gogol' in Russian, rather than any previous printings of the Ukrainian translations collected in the edition.) Drained of desire—of difference—in Malkovych's melancholic edition, Zerov's "Ivan Fedorovich Shpon'ka ta *ioho* titon'ka" (*né* "Ivan Fedorovich Shpon'ka ta *ïkh* titon'ka") becomes the *reanimated dead*. Yet is this not, once more, just an extreme case of what is always the (post-*Dikan'ka*) case?

And so, the *pannochka* is the figure who incorporates and recycles the Ukrainian language in one line of the Little Russian Gothic. She not only *figures* such a melancholic shift in the linguistic economies of these narratives: she *enacts* it in the writing ("saying") of their authors as she falls away from the written (the "said") to enunciate this very shift, leaving Ukrainian as an uncannily extracted, incorporated and recycled object. The mark of these operations is the epenthetic (parasitic) letter *v*, applied to Ukrainian family names in *Monastyrka* and *Mirgorod*: it is the *authorial* seal of the vampire. And at the end of the day, only vampires can make use of Ukrainian, which is otherwise reanimated as the mother tongue, the tongue of Mother Russia: the old women at the Kyiv stalls, all of them witches, are the last Ukrainian speakers. Does this not also apply to the "Russian" Gogol', whom the psychoanalyst Ivan Yermakov (189) once called, recycling the writer's own character Kovalev, *Gogolev*?[30]—I mean the Gogol' who would not again write as Rudyi Pan'ko, nor allow the Ukrainian language to circulate, but (as Pavel Annenkov relates in 1841: Setchkarev, 65) would flit off down alleyways, singing *to himself* Ukrainian songs.

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30. More precisely, Yermakov argues that Kovalev is a simultaneously a displacement of Gogolev (the Russified version of Gogol') and a condensation of Kolia (the hypocoristic of Nikolai) and Gogol'.

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Резюме

Роберт Романчук
Mother tongue: Гоголівська панночка, «Монастирка» Погорільського та взаємосистема російської мови в малоросійській ґотиці

Ця психоаналітична стаття простежує постать і авторські дії літературної героїні-упириці у двох ключових ґотичних текстах «малоросійської літератури» (тобто в так званому «креолізованому» письменстві України першої третини 19-ого століття). За мету ставиться дослідити об'єкт на двох мовленнєвих рівнях Еміля Бенвеніста: на рівні вислову (сказаного чи написаного як мовленнєвого продукту на певному історичному етапі) і на рівні висловлювання (говоріння чи писання як несвідомого мовного перформативного акту). На першому літературно-історичному рівні однойменна героїня «Монастирки» Антонія Погорільського (1830–33) є, можна *сказати*, прототипом панночки гоголівського «Вія» (1835), якщо й не самою відьмою. Однак, на другому несвідомому перформативному рівні, не є недоречним *говорити* про панночку як про ініціаторку меланхолійної мовної взаємосистеми двох текстів, що замінює обіг української мови її поглинанням і рециркуляцією в російську. Таким чином стаття пропонує можливу відповідь на питання «Чому Гоголь писав російською, а не українською?», яке час від часу ставлять критики.

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