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## AFFIXAL AND ADVERBIAL NEGATION IN THE CONTEXT OF POWER: A THEME OF INTEGRATING POSTCOLONIAL AND COLONIAL EXPERIENCES

**Summary.** The article examines how colonial and post-colonial literature use affixal and adverbial negation to explore the power dynamics between these eras. It investigates how these linguistic elements reflect themes of resistance, subjugation, and cultural conflict. The study focuses on the correlations of lexemes such as unable, unhappy, useless, helpless, little, and without, drawing from postcolonial fiction prose texts within the contexts of modernism, postmodernism, and metamodernism. By analyzing the use of negation in character dialogues and narrative descriptions, the research seeks to understand how authors depict the impact of colonialism on identity, authority, and cultural heritage. It also examines how these forms of negation symbolize the struggle for autonomy and the reclamation of Indigenous identity in post-colonial societies. The integration of linguistic analysis with historical and cultural context provides a nuanced perspective on the complexities of power relations in colonial and post-colonial literature, highlighting the lasting influence of colonial experiences on contemporary narratives. The discourse of negation in English postcolonial literature is a multifaceted process that includes resistance, reclamation, and redefinition. This reflects the resilience and creativity of post-colonial societies as they navigate their complex histories and identities. By engaging with this discourse, readers are encouraged to reexamine their assumptions and recognize the continued relevance of postcolonial perspectives in a globalized world. In essence, the discourse of negation in postcolonial literature is a powerful tool to deconstruct and challenge hegemonic narratives imposed by colonial powers. Through various literary devices and case studies, postcolonial writers effectively highlight the complexities and contradictions inherent in colonial and postcolonial identities. Ultimately, the discourse of negation in postcolonial literature is not an end but a means to envision new possibilities for understanding and coexistence, urging us to move beyond binary oppositions and embrace the diversity that characterizes our shared human experience. As such, it remains a vital and transformative force in the literary and cultural landscape.

**Key words:** post-colonial literature, negation, discourse, conceptual collocation, pragmatics.

**Introduction.** The pragmatic role of negation in the discourse of an artistic text consists in its performance of several various pragmatic functions that contribute to the development of the plot, the portrayal of the characters, and the creation of the atmosphere of the work [1]. Among such functions, we single out the creation of conflict in the work (strengthening the conflict in the artistic text, indicating the opposition between characters or between different ideas, creating tension and intrigue for the reader); character devel-

opment (revealing the characters' personality traits as positive or negative, portraying the character's attitude through the use of or avoiding negation in communication); creating a specific tone (the author-narrator portrays pessimism, sarcasm or irony); reproduction of the social context (reflection of the social and historical contexts of the work through the attitude of the characters to moral and ethical values, norms or social ideas); strengthening the theme or concept of work (enhancing the meaning of some artistic situations or events, giving them weight) [2].

Negation as an element of the meaning of the literary text functions in the discourse of the post-colonial novel, where it not only strengthens the figurative aesthetics of resistance and the struggle against colonial domination but also serves as a tool for the characters to express their traumatic experience, search identity and creation of new narratives [3; 4]. The pragmatic role of negation in this context is revealed through the artistic depiction of power and resistance, the deconstruction of colonial narratives, the development of characters, and the emotional impact on the reader. Thus, the explication of power and resistance is embodied in the discourse of characters who refuse to obey or accept the conditions imposed on them and use negation to express their disagreement [5; 6]. The pragmatics of opposition to deconstruct and reinterpret colonial narratives is to challenge official history or colonial stereotypes by creating new narratives that reflect colonised people's experiences and perspectives. In post-colonial discourse, the author-narrator uses negation to reveal internal conflicts and develop characters. The refusal to accept colonial values or roles indicates the character's evolution and struggle for self-determination. The pragmatics of negation in the postcolonial novel also emotionally impact the reader by amplifying the sense of injustice, anger, or sadness accompanying the colonial experience.

Therefore, understanding the negation in the discourse of the characters to identify its pragmatic orientation requires a complex approach that includes the analysis of deep and surface structures, that is, the study of lexical semantics and syntactic patterns that affect a more accurate interpretation of the content of the sentence, and thus the reader's identification of the implicit meaning of the artistic text, which is essential in the context of creative and aesthetic depiction of colonial and post-colonial experience and their integration [7; 8].

### **Pragmatic discourse analysis of lexical and semantic patterns of negation**

Pragmatic discourse analysis of lexical-semantic patterns of negation involves studying how negation is used in commu-

nication to convey meaning beyond the literal interpretation of words. Here are some of the features and fundamental aspects of this analysis. The negation is highly context-dependent. The meaning and impact of negation can vary greatly depending on the situational context, the relationship between the speakers, and the larger discourse [9; 8]. A negation often has implicit meanings that go beyond the explicit words. Pragmatic analysis looks at these primary effects and how they affect communication. Negation is frequently used to soften a statement, to make it more polite or indirect. This is especially important for maintaining social harmony and saving face. Negation can be used to create contrast or emphasise a point. This can highlight disagreements or draw attention to specific aspects of the conversation [10]. In some languages and dialects of colonised peoples, the double negative is used to emphasise or strengthen a negative statement. Pragmatic analysis examines how this affects interpretation and the force of negation. The use and interpretation of negation can vary from culture to culture. Pragmatic discourse analysis examines these cultural differences and how they affect communication. Pragmatic analysis also examines how specific words and phrases are used in negation and their semantic implications. This includes the study of idioms and idiomatic expressions and the selection of negation markers [6].

Thus, a pragmatic discourse analysis of lexical-semantic negation patterns reveals the nuances of how negation is used to convey meaning, manage social interactions, and reflect cultural norms. It emphasises the importance of context, implicit meaning, politeness, accent, and cultural differences in understanding how negation functions in communication.

**Methods.** The research methodology is based on general provisions discourse, narratological, lexical, syntactic, and stylistic analysis embodied in a macro-philological key is tight integration of linguistics, discourse studies, narratology, literary studies, and computer programs. Coverage of discourse and narratology aspects of semantics, structure, and function of literary and artistic text in the historical perspective of the literary currents of the time.

Postcolonialism, from the standpoint of actualisation, representation, and function modulation of negation, as a pragmatic universal, projects methods of discourse, narratological, lexical, syntactic, stylistic, poetic-interpretive, and computer analysis. Quantitative analysis of the obtained language facts will be carried out to clarify and establish trends of lexical actualisation, structural representation, and functional modulation of the object of study, as well as the linguistic system of the literary and artistic work of the Postcolonial era.

**The present study.** The present study traces the correlations of the lexemes *unable*, *unhappy*, *useless*, *helpless*, *little*, and *without*.



#### 4.1 CORPUS

The corpus for our research comprises postcolonial fiction prose texts from the historical perspective of the literary currents of modernism, postmodernism, and metamodernism: form, style, and functions. The novels under consideration include Chinua Achebe's *Arrow of God* [11], Jamaica Kincaid's *At the Bottom of the River* [12], Doris Lessing's *On Cats* [13], Amitav Ghosh's *River of Smoke* [14], Jean Rhys' *Wild Sargasso Sea* [15], Anita Desai's *Clear Daylight* [16].

#### 4.2 THE USE OF *UNABLE* AND ITS COLLOCATIONS IN CONTEXT

|                          | Term    | Collocate | Count (context) |
|--------------------------|---------|-----------|-----------------|
| <input type="checkbox"/> | unable* | stop      | 6               |
| <input type="checkbox"/> | unable* | said      | 6               |
| <input type="checkbox"/> | unable* | speak     | 5               |
| <input type="checkbox"/> | unable* | face      | 5               |
| <input type="checkbox"/> | unable* | believe   | 5               |
| <input type="checkbox"/> | unable* | bear      | 5               |
| <input type="checkbox"/> | unable* | like      | 4               |
| <input type="checkbox"/> | unable* | went      | 3               |

Noticing the man's posture Obika put more swagger into his walk. This brought more laughter from the men. He made to pass Mr. Wright who, unable to control his anger any more, lashed out violently with his whip. It flashed again, caught Obika around the ear, and stung him into fury. He dropped his matchet and hoe

and charged. But Moses Unachukwu had thrown himself between the two men. At the same time Mr. Wright's two assistants jumped in quickly and held Obika while he gave him half a dozen more lashes on his bare back. He did not struggle at all; he only shivered like the sacrificial ram which must take in silence the blows of funeral

dancers before its throat is cut. Ofoedu also trembled, but for once in his life he saw a fight pass before him and could do nothing but look on [11, p. 35].

An excerpt from Chinua Achebe's *Arrow of God* vividly illustrates the integration of colonial and post-colonial experiences by depicting power dynamics, resistance, and cultural symbolism. Here are some thoughts on how we can integrate these topics:

1. Power and oppression: Mr Wright's violent reaction and use of the whip symbolise the brutal strengthening of colonial power. The corporal punishment applied to Obika represents the repressive control exerted by the colonial authorities over the indigenous population. This dynamic is a stark reminder of the dehumanising aspects of colonial rule.

2. Resistance and defiance: Despite the consequences, Obika's arrogance and subsequent accusations against Mr. Wright highlight the spirit of resistance among the colonised. His actions, while ultimately restrained, reflect a refusal to accept submission passively. This defiance is crucial to the postcolonial struggle for dignity and autonomy.

3. Cultural symbolism: Obika's comparison to the sacrificial ram emphasises the cultural and ritual elements of the narrative. These images reproduce the indigenous community's traditional customs and beliefs, which oppose the violent imposition of colonial rule. This highlights the clash between indigenous culture and colonial rule.

4. Solidarity and intervention: Moses Unachukwu's intervention to prevent further violence against Obika demonstrates solidarity and protective instincts in the community. This act of intervention to protect a community member reflects the collective resistance and support that is vital in the face of colonial oppression.

5. Testimony and helplessness: The reaction of Ofoedu, trembling and unable to intervene, reflects many people's feelings of helplessness during colonial rule. His passive observation of the violence reflects the inner conflict and fear felt by those who have witnessed such brutality but felt powerless to act.

This passage, with its intense emotional and physical conflict, captures the complexity of the colonial and postcolonial experience, highlighting themes of power, resistance, cultural identity, and community solidarity.

#### 4.3 THE APPLICATION OF *UNHAPPY* AND ITS COLLOCATIONS WITHIN CONTEXT

Not getting my own way causes me to fret so, I clench my fist. My charm is limited, and I haven't learned to smile yet. I have picked many flowers and then deliberately torn them to shreds, petal by petal. I am so unhappy, my face is so wet, and still I can stand up and walk and tell lies in the face of terrible punishments. I can see the great danger in what I am – a defenseless and pitiful child. Here is a list of what I must do. So is my life to be like an apprenticeship in dressmaking, a thorny path to carefully follow or avoid? Inside, standing around the spectacled woman playing the piano, the children are singing a song in harmony. The children's voices: pinks, blues, yellows, violets, all suspended. Everything is soft, everything is embracing, everything is comforting. And yet I myself, at my age, have suffered so. My tears, big, have run down my cheeks in uneven lines – my tears, big, and my hands too small to hold them. My tears have been the result of my disappointments. My disappointments stand up and grow ever taller. They will not be lost to me. There they are. Let me pin tags on them. Let me have them registered, like newly domesticated animals. Let me cherish my disappointments, fold them up, tuck them away, close to my breast, because they are so important to me [12, p. 15].

An excerpt from Jamaica Kincaid's *At the Bottom of the River* is rich with themes that can be interpreted through the prism of colonial and postcolonial experiences. Here are some thoughts on how we can integrate these topics:

Identity and self-perception: The narrator's struggle with his own dignity and identity can be seen as a reflection of the experience of a colonial subject. Colonisation often imposed feelings of inferiority and self-doubt on the colonised, which led to the destruction of identity. The child's inability to smile and the act of plucking the flowers may symbolise the inner anger and frustration that results from this imposed identity.

Power and resistance: A child's awareness of his defenselessness and lying in the face of punishment can be interpreted as a form of resistance. Despite the imbalance of power, there is recognition of one's will, however limited. This reflects the subtle forms of resistance that colonised people often used against their oppressors.

Emotional turmoil and disappointment: The vivid description of tears and disappointments highlights the emotional impact of colonisation. The frustrations that grow and are nurtured can be seen as lingering effects of colonial trauma. Tagging and registering

|                          | Term    | Collocate | Count (context) |
|--------------------------|---------|-----------|-----------------|
| <input type="checkbox"/> | unhappy | said      | 6               |
| <input type="checkbox"/> | unhappy | woman     | 3               |
| <input type="checkbox"/> | unhappy | mrs       | 3               |
| <input type="checkbox"/> | unhappy | looked    | 3               |
| <input type="checkbox"/> | unhappy | like      | 3               |
| <input type="checkbox"/> | unhappy | know      | 3               |
| <input type="checkbox"/> | unhappy | going     | 3               |
| <input type="checkbox"/> | unhappy | you're    | 2               |

them suggests an attempt to make sense of the experience and to control it, just as post-colonial societies seek to reconstruct and reinterpret their history.

**Cultural displacement and longing:** The harmonious singing of the children within starkly contrasts the narrator's suffering. This may refer to the cultural displacement experienced by colonised people, where an imposed culture (represented by harmonious singing) contradicts their vital experiences and emotions.

**Recovery and healing:** The narrator's desire to cherish and keep his disappointments close to his chest indicates a recovery process. Acknowledging and appreciating one's pain leads to a movement toward healing and self-acceptance, a key aspect of postcolonial recovery.

With its rich imagery and emotional depth, this passage captures the complex interplay of pain, resistance, and the search for identity that characterises both colonial and postcolonial experiences.

#### 4.4 THE USAGE OF *USELESS* AND ITS CONTEXTUAL COLLOCATIONS

|                          | Term    | Collocate | Count (context) |
|--------------------------|---------|-----------|-----------------|
| <input type="checkbox"/> | useless | man       | 15              |
| <input type="checkbox"/> | useless | people    | 11              |
| <input type="checkbox"/> | useless | war       | 5               |
| <input type="checkbox"/> | useless | useless   | 4               |
| <input type="checkbox"/> | useless | like      | 4               |
| <input type="checkbox"/> | useless | know      | 4               |
| <input type="checkbox"/> | useless | young     | 3               |
| <input type="checkbox"/> | useless | time      | 3               |

and rebuild after the end of colonial rule. The difficulty of finding safe passage to the cat mirrors the complexities and obstacles postcolonial societies face as they seek to regain their autonomy and rebuild their nations.

**Human and environmental impact:** The passage highlights the ecological degradation caused by human activities that can be linked to the exploitation of natural resources during the colonial period. The landslide-prone land and unstable platform point to the long-term environmental consequences of colonial exploitation that post-colonial societies must now contend with.

**Survival and resilience:** The cat's ability to navigate an unstable platform despite its dangers symbolises the resilience and adaptability of colonised peoples. Despite the challenges and risks associated with colonial rule, they found ways to survive and preserve their cultural identity. This resilience is a crucial theme

We called her: there was a faint rough sound, then another. So she wasn't dead. Our problem then was, how to get to her. Useless to fix a windlass on to that soaked earth which might landslide in at any moment. And no human could put weight on that precarious platform of twigs and earth: hard to believe it had been able to take the weight of the cat, who must have been jumping down to it several times a day [13, p. 170].

The passage presents a vivid scenario that can be interpreted through the lens of colonial and post-colonial experience. Here are some thoughts on how you can integrate these topics:

**Inevitability and instability:** The description of the sodden earth and the wobbly platform of branches and earth may symbolise the unstable foundations of colonial societies. The fragility of these structures reflects the inherent instability and instability of colonial rule, which often relied on fragile alliances and exploitative practices.

**Rescue and recovery:** Rescuing a cat from a dangerous situation can be seen as a metaphor for the post-colonial struggle to recover

in postcolonial literature, reflecting the strength and perseverance of those who endured and overcame colonial oppression.

**Isolation and connection:** A faint, rough sound indicating the cat's presence suggests a feeling of isolation and a need for connection. This can be interpreted as a reflection of the isolation experienced by colonised individuals and communities, who were often torn from their cultural roots and forced to live in a foreign environment. The effort to reach the cat symbolises the postcolonial attempt to reconnect with and reclaim cultural heritage and identity.

With its rich imagery and deep tension, this passage embraces the themes of instability, recovery, environmental impact, resilience, and the desire for connection that characterise both colonial and postcolonial experiences.

#### 4.5 THE DEPLOYMENT OF *HELPLESS* AND ITS COLLOCATIONS IN CONTEXT

|                          | Term     | Collocate  | Count (context) |
|--------------------------|----------|------------|-----------------|
| <input type="checkbox"/> | helpless | weeping    | 5               |
| <input type="checkbox"/> | helpless | said       | 4               |
| <input type="checkbox"/> | helpless | things     | 3               |
| <input type="checkbox"/> | helpless | look       | 3               |
| <input type="checkbox"/> | helpless | like       | 3               |
| <input type="checkbox"/> | helpless | frightened | 3               |
| <input type="checkbox"/> | helpless | came       | 3               |
| <input type="checkbox"/> | helpless | began      | 3               |

Zadig Bey, said Bahram, you know as well as I do that the rulers of this country have all grown rich from opium. The mandarins could stop the trade tomorrow if they wanted to: the reason they have allowed it to go on is because they make money from it too. It's not in anyone's power to force opium on China. After all, this is not some helpless little kingdom to be kicked around by others: it is one of the biggest, most powerful countries on earth. Look at how they constantly bully and harass their neighbors, calling them 'barbarians' and all that. Yes, Bahram-bhai, said Zadig quietly. What you say is not untrue. But in life it is not only the weak and helpless who are always treated unfairly. Just because a country is strong and obdurate and has its ways of thinking – that does not mean it cannot be wronged [14, p. 74].

An excerpt from Amitav Ghosh's *River of Smoke* provides a nuanced view of the integration of colonial and postcolonial experiences, particularly in the context of the opium trade and its impact on China. Here are some thoughts on how you can integrate these topics:

**Economic exploitation:** The discussion between Zadig Bey and Bahram highlights the economic exploitation inherent in colonial practices. Driven by the profit motive of both foreign and local rulers, the opium trade is an example of how colonial powers and local elites often cooperated for mutual benefit at the expense of the general population. This exploitation is a crucial aspect of the colonial experience that has lasting effects on post-colonial societies.

**Power dynamics and corruption:** Mandarin complicity in the opium trade highlights the corrupting influence of colonial economic interests. This reflects a complex power dynamic where

the local government, despite its power, became entangled in the colonial system. This passage shows that corruption and self-interest can perpetuate colonial exploitation even in powerful states.

**Resistance and sovereignty:** Bahram's assertion that China is not a "helpless little kingdom" but a powerful country resisting foreign rule speaks to the theme of sovereignty. Despite external pressure and internal corruption, there is an underlying assertion of national strength and resistance. This reflects the broader post-colonial struggle for autonomy and self-determination.

**Moral ambiguity and injustice:** Zadig's response introduces the idea that power and might do not prevent a nation from being unjust. This moral ambiguity underscores the complexity of colonial and postcolonial justice. This suggests that even powerful nations can suffer injustice, challenging the simplistic duality of oppressor and oppressed. This complexity is central to understanding the nuances of the realities of postcolonial societies.

**Cultural biases and prejudices:** The reference to China intimidating its neighbours and calling them "barbarians" reflects the cultural biases and hierarchical thinking that often accompany colonial and imperial ambitions. This reflects how colonial powers justified their actions through a sense of cultural superiority, a mindset that may persist in post-colonial contexts.

With its rich dialogue and layered themes, this passage captures the complex interplay of economic exploitation, power dynamics, resistance, and moral ambiguity that characterise both colonial and postcolonial experiences.

#### 4.6 UTILISING OF *LITTLE* AND ITS CONTEXTUAL COLLOCATIONS

|                          | Term   | Collocate | Count (context) |
|--------------------------|--------|-----------|-----------------|
| <input type="checkbox"/> | little | said      | 118             |
| <input type="checkbox"/> | little | like      | 77              |
| <input type="checkbox"/> | little | little    | 70              |
| <input type="checkbox"/> | little | brain     | 67              |
| <input type="checkbox"/> | little | just      | 63              |
| <input type="checkbox"/> | little | girl      | 54              |
| <input type="checkbox"/> | little | boy       | 48              |
| <input type="checkbox"/> | little | dann      | 39              |

Sometimes, it was Miss Helene's hair and sometimes Miss Germaine's impeccable deportment, and sometimes, it was the care Miss Louise took of her beautiful teeth. And if we were never envious, they never seemed vain. Helene and Germaine, a little disdainful, aloof perhaps, but Louise, not even that. She took no part in it – as if she knew that she was born for other things. Helene's brown eyes could snap, Germaine's gray eyes were beautiful, soft and cow-like, she spoke slowly and, unlike most Creole girls, was very 'even-tempered.' It is easy to imagine what happened to those two, bar accidents. Ah hut Louise! Her small waist, her thin brown hands, her black curls which smelled of vetiver, her high sweet voice, singing so carelessly in Ghapel about death. Like a bird would sing. Anything might have happened to you, Louise, anything at all, and I wouldn't be surprised [15, p. 49].

The passage from Jean Rhys' *Wild Sargasso Sea* offers rich soil for research integrating colonial and post-colonial experiences. Here are some thoughts on how you can incorporate these topics:

**Cultural identity and hybridity:** Miss Helen, Miss Germaine, and Miss Louise's characters represent different aspects of cultural identity in a colonial context. Their characteristics and behaviour reflect a mixture of European and Creole influences, emphasising the hybrid nature of postcolonial identities. This hybridity often results in a complex sense of self as people move between different cultural expectations and norms.

**Social hierarchies and power dynamics:** The descriptions of Helen and Germaine as contemptuous and aloof, contrasting Louise's aloofness, emphasise social hierarchies and power dynamics. These characters embody varying degrees of assimilation

and resistance to colonial norms. Louise's apparent indifference indicates a rejection of these imposed hierarchies, hinting at a desire for autonomy and self-determination.

**Beauty standards and colonial influence:** Emphasis on physical attributes such as hair, behaviour and dental care reflects the colonial imposition of beauty standards. These standards often favour European features, leading to internalised perceptions of beauty and value. The characters' different relationships with these standards illustrate the tension between adherence to and resistance to colonial ideals.

**Emotional and psychological impact:** The passage hints at colonialism's emotional and psychological effects on the characters. Helen's piercing eyes and Germaine's balanced nature testify to different coping mechanisms. Likened to a bird, Louise's carefree singing of death evokes a sense of freedom and detachment, perhaps as a means of escape from the harsh realities of colonial life.

**Potential and possibility:** The narrator's reflections on Louise's future – "anything could happen to you" – reflect the uncertainty and potential inherent in postcolonial societies. This openness can be seen as a source of anxiety and hope as individuals and communities navigate their paths in the postcolonial world.

With its nuanced portrayals of characters and rich imagery, this passage captures the complexity of the colonial and postcolonial experience, highlighting themes of identity, power, beauty, and emotional resilience.

#### 4.7 THE EMPLOYMENT OF *WITHOUT* AND ITS COLLOCATIONS IN THE CONTEXT

|                          | Term     | Collocate | Count (context) |
|--------------------------|----------|-----------|-----------------|
| <input type="checkbox"/> | without* | said      | 32              |
| <input type="checkbox"/> | without* | knowing   | 25              |
| <input type="checkbox"/> | without* | looking   | 23              |
| <input type="checkbox"/> | without* | went      | 21              |
| <input type="checkbox"/> | without* | word      | 20              |
| <input type="checkbox"/> | without* | man       | 19              |
| <input type="checkbox"/> | without* | having    | 19              |

Tara collected a bunch of velvet brown and purple pansies in the garden to take to school the next day. But next day Miss Singh was gone. She had left, with her bags, without a word, without a goodbye to a single girl, not even to Tara who stood at the open door of her room, holding the bunch of pansies with their wide-eyed step-child faces. Tara was hurt, offended. She had thought up a plan to help Miss Singh: she was going to offer to carry messages for her, deliver notes to the blonde Buddhist monk or whoever it was who had caused Miss Singh this trouble. Now she couldn't [16, p. 186].

An excerpt from Anita Desai's *Clear Daylight* offers a poignant point that can be analysed through the lens of colonial and postcolonial experience. Here are some thoughts on how you can integrate these topics:

**Loss and abandonment:** Tara's feelings of hurt and abandonment when Miss Singh leaves without a word can be seen as a metaphor

for the colonial experience. Colonised nations often felt abandoned and betrayed by their colonisers, who left without healing the deep emotional and social scars they had left. Miss Singh's sudden departure reflects the sudden end of colonial rule, leaving the colonised to deal with the consequences.

**Power dynamics and dependency:** Tara's plan to help Miss Singh by delivering a message reflects the complex power dynamics between the coloniser and the colonised. Despite the power imbalance, there is a sense of dependence and willingness to help, which reflects how colonised nations often sought to mend their relationships with colonisers even after independence.

**Cultural displacement:** The reference to the "white Buddhist monk" introduces an element of cultural displacement. This figure represents a mixture of different cultural influences, similar to post-colonial societies that struggle to integrate

the distinct cultural identities imposed on them during colonisation.

**Emotional impact and healing:** Tara's emotional response to Miss Singh's departure highlights the personal and collective trauma experienced by survivors of colonisation. Holding pansies, which symbolise innocence and beauty, contrasts with the pain of abandonment, hinting at a desire for healing and reconciliation.

**Agency and resistance:** Despite her young age, Tara's intention to help Miss Singh represents a form of agency and resistance. It reflects the efforts of post-colonial societies to defend their independence and support each other in the face of challenges, seeking to rebuild their identities and communities.

Rich in emotional tone and symbolic imagery, this passage embraces the complexity of the colonial and postcolonial experience, highlighting themes of loss, addiction, cultural displacement, and the search for healing and agency.

**Conclusions.** In sum, the discourse of negation in English postcolonial literature is a powerful tool for deconstructing and challenging hegemonic narratives imposed by colonial powers. Through various literary devices and case studies, postcolonial writers effectively highlight the complexities and contradictions inherent in colonial and postcolonial identities.

First, negation allows authors to question and subvert dominant cultural and historical narratives. By presenting alternative perspectives and voices that were previously marginalised or silenced, postcolonial literature reasserts its agency and asserts the validity of diverse experiences. This negation is not simply a rejection of colonial discourse but an affirmation of the rich, multifaceted identities that emerge after colonial rule.

Second, the discourse of denial in postcolonial literature often involves a critical language analysis. Writers such as Chinua Achebe, Amitav Ghosh, Anita Desai, Dorris Lessing, Jean Rhys and Jamaica Kincaid employ linguistic strategies that subvert colonial language by imbuing it with local idioms, dialects, and rhythms. This linguistic hybridity challenges the purity and superiority of the colonial language and marks the dynamic and evolving nature of postcolonial identities.

Furthermore, themes of displacement, exile and hybridity are central to the discourse of denial. Postcolonial literature often explores colonialism's psychological and emotional effects, including the alienation and fragmentation experienced by individuals and communities. Addressing these themes, the authors highlight the constant struggle for identity and belonging in a world shaped by colonial history.

In addition, the discourse of denial is instrumental in exposing the enduring legacies of colonialism, such as economic exploitation, social inequality, and cultural erasure. Postcolonial writers often criticise neocolonial practices perpetuating these injustices while advocating for social and political change. Their works draw attention to the need for decolonisation in political, economic, cultural and intellectual spheres.

The discourse of negation in English postcolonial literature is a multifaceted and dynamic process encompassing resistance, reclamation and redefinition. This is a testament to the resilience and creativity of post-colonial societies as they navigate complex histories and identities. By engaging in this discourse, readers can reexamine their assumptions and recognise postcolonial perspectives' continued relevance in a globalised world.

After all, the discourse of negation in postcolonial literature is not an end but a means to imagine new possibilities for understanding and coexistence. It calls us to move beyond binary oppositions and embrace the multiplicity and diversity characterising our shared human experience. As such, it remains a vital and transformative force in the literary and cultural landscape.

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#### **Татаровська О. Фіксальне та прислівникове заперечення в контексті влади: тема інтеграції постколоніального та колоніального досвіду**

**Анотація.** У статті розглядається, як колоніальна та постколоніальна література використовує афіксальне та прислівникове заперечення, щоб дослідити динаміку влади між цими епохами. Дослідження сфокусовано на тому, як ці лінгвістичні елементи відображають теми опору, підкорення та культурних конфліктів. Дослідження зосереджено на співвідношеннях таких лексем, як *unable*, *unhappy*, *useless*, *helpless*, *little* і *without*, залучаючи прозові тексти постколоніальної художньої літератури в контексті модернізму, постмодернізму та метамодернізму. Аналізуючи використання заперечення в діалогах персонажів і нарративних

описах, дослідження намагається зрозуміти, як автори зображують вплив колоніалізму на ідентичність, авторитет і культурну спадщину. Досліджено, як ці форми заперечення символізують боротьбу за автономію та відновлення корінної ідентичності в постколоніальних суспільствах. Інтеграція лінгвістичного аналізу з історичним і культурним контекстом дає нюансований погляд на складність відносин влади в колоніальній і постколоніальній літературі, підкреслюючи тривалий вплив колоніального досвіду на сучасні наративи. Дискурс заперечення в англійській постколоніальній літературі є багатогранним процесом, який включає опір, рекультивацію та перевизначення. Це відображає стійкість і креативність постколоніальних суспільств, коли вони орієнтуються у своїй складній історії та ідентичності. Залучення до цього дискурсу, змушує читача переглянути свої припущення та визнати постійну актуальність постколоніальних перспектив у глобалізованому світі. По

суті, дискурс заперечення в постколоніальній літературі є потужним інструментом для деконструкції та оскарження гегемоністських наративів, нав'язаних колоніальними державами. За допомогою різних літературних прийомів і тематичних досліджень постколоніальні письменники ефективно висвітлюють складність і протиріччя, притаманні колоніальній і постколоніальній ідентичності. Зрештою, дискурс заперечення в постколоніальній літературі є не метою, а засобом для уявлення про нові можливості для порозуміння та співіснування, спонукаючи нас вийти за межі бінарних опозицій і прийняти різноманітність, яка характеризує наш спільний людський досвід. Таким чином, постколоніальний наратив є важливою та трансформуючою силою в літературному та культурному ландшафті.

**Ключові слова:** постколоніальна література, заперечення, дискурс, концептуальна комбінаторність, прагматика.