

BRAIN. Broad Research in Artificial Intelligence and Neuroscience

e-ISSN: 2067-3957 | p-ISSN: 2068-0473

Covered in: Web of Science (ESCI); EBSCO; JERIH PLUS (hkdir.no); IndexCopernicus; Google Scholar; SHERPA/RoMEO; ArticleReach Direct; WorldCat; CrossRef; Peeref; Bridge of Knowledge (mostwiedzy.pl); abcdindex.com; Editage; Ingenta Connect Publication; OALib; scite.ai; Scholar9; Scientific and Technical Information Portal; FID Move; ADVANCED SCIENCES INDEX (European Science Evaluation Centre, neredataltics.org); ivySCI; exaly.com; Journal Selector Tool (letpub.com); Citefactor.org; fatcat!; ZDB catalogue; Catalogue SUDOC (abes.fr); OpenAlex; Wikidata; The ISSN Portal; Socolar; KVK-Volltitel (kit.edu)

2026, Volume 17, Special Issue 1, pages: 373-389

Submitted: January 24th, 2026 | Accepted for publication: June 21st, 2026

The Influence of “Raped Consciousness” on the Philosophy of Mind in Postcolonial Women’s Literature: Rejection of Corporeality in Literary Reception

Nataliia Nikitina

Candidate of Philological Sciences, Associate Professor of the Languages and their Teaching Methodology Department, T.H. Shevchenko, National University «Chernihiv Colehium», Chernihiv, Ukraine. natnik555555@gmail.com, <https://orcid.org/0000-0002-7320-4819>

Olena Mykhailenko

Candidate of Pedagogical Sciences, Associate Professor of the Languages and their Teaching Methodology Department, T.H. Shevchenko National University "Chernihiv Colehium", Chernihiv, Ukraine, yarlyona_1993@ukr.net, <https://orcid.org/0000-0001-8982-9728>

Iryna Maidaniuk

Doctor of Philosophical Sciences, Professor, Head of Department of Culturology, National University of Life and Environmental Sciences of Ukraine, Kyiv, Ukraine. mira-i@ukr.net, <https://orcid.org/0000-0001-8096-0244>

Mariana Markova

Doctor of Philological Sciences, Associate Professor, Associate Professor of the Department of Ukrainian Literature and Theory of Literature, Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine. markmar29@gmail.com, <https://orcid.org/0000-0002-3161-5476>

Iurii Zavadskyi

Candidate of Science in Philology, Senior Lecturer of the Department of Foreign Languages and Methods of their Teaching, Kremenets Taras Shevchenko Academy of Humanities and Pedagogy, Kremets, Ukraine. dryuryzavadsky@gmail.com, <https://orcid.org/0000-0003-3300-0771>

Olena Fedina

Candidate of Philological Sciences, Associate Professor of the Department of Social and Humanitarian Sciences, Communal Institution of Higher Education «Dnipro Academy of Continuing Education» of the Dnipropetrovsk Regional Council», Dnipro, Ukraine. elena_dndz@ukr.net, <https://orcid.org/0000-0003-2028-0081>

Abstract: *In this article, we investigated the fragmentation of the philosophy of the creative mind, which manifests itself through the postcolonial rejection by women of their own bodies and needs, using materials drawn from women's short prose. The authors of the article used predominantly interdisciplinary methods, the main ones being neurocultural, psychoanalytic, and literary (narratological) analysis. Using literary-philosophical, narratological, and reflexive methods, the authors examined feminist manifestations of postcolonialism in Ukraine, which deprive women of their bodily-erotic identity and lead to a loss of identity, the confrontation of two cultures, and the destruction of the connection with their own cultural heritage. We also demonstrated that such alienation develops into a personal and broader human tragedy in a postcolonial/post-totalitarian world, where loneliness becomes an existential threat. The main conclusions address the neuropsychological context of the fragmented postcolonial mind and its destructive consequences. These include aversion to otherness, sexual dysphoria, and alternative manifestations of primal or sublimated sexuality resulting from the prolonged alienation of female corporeality. The latter leads to a philosophy of the fragmented creative mind, accompanied by ambivalent daily reflections and processes of self-formation. Finally, the article summarises the multimodality of the “Soviet trauma of corporeality” and outlines therapeutic directions for addressing “raped” and fragmented consciousness. These involve intersubjectivity, subjectivation, the restoration of boundaries, and the ethical acceptance of corporeality. The article also presents a conceptual map integrating the proposed understanding of the problem.*

Keywords: *neuroculturalism; cleavage of philosophy of mind; bodily-erotic initiation of women; postcolonialism; post-totalitarianism; today's women's novelism; loneliness; cultural alienation; dialogicality; catastrophism; identity.*

How to cite: Nikitina, N., Mykhailenko, O., Maidaniuk, I., Markova, M., Zavadskyi, I., & Fedina, O. (2026). The influence of “raped consciousness” on the philosophy of mind in postcolonial women’s literature: Rejection of corporeality in literary reception. *BRAIN. Broad Research in Artificial Intelligence and Neuroscience*, 17(Special Issue 1), 373-389. <https://doi.org/10.70594/brain/17.S1/28>

1. Introduction

The philosophy of mind in the context of neuro-oriented research is now taking on new angles and directions (Cunningham, 2000). These developments go beyond the possibilities of neuroimaging and extend to neurosocial and neurocultural reflections on the relationship between the brain, mind, and corporeality, as these three dimensions are central to social and cultural formation.

A surge in neuroscientific research occurred during the 1980s and 1990s. This period marked a decisive shift in the study of the “mental–bodily” dichotomy. For example, Dennett (1991) in his book “The Explanation of Consciousness”, challenged traditional approaches to consciousness and argued that it should be explained in terms of cognitive processes and bodily activity, rather than as a separate entity. Around the same time, Clark and Chalmers (1998) propose the idea of the extended mind, which suggests that the limits of the mind are not limited to the brain, but can extend into the external environment through tools and technology. There were also alternative and controversial approaches during this period. For example, *The Mind’s I*, edited by Hofstadter and Dennett (1981), offered a series of essays exploring the nature of consciousness from different perspectives, including philosophy, culture, psychology, and artificial intelligence. The development of cybernetics and artificial intelligence has opened new horizons for the philosophy of mind and provided new inputs for modelling a certain invariant mind (Searle, 1980). The latter is shaped not only by technology and bionic processes but also by prior and contemporary cultural experience. Similarly, Metzinger (2003) proposed a theory of consciousness as a self-model, arguing that conscious experience is not a direct perception of the external world, but rather an internally created representation of the self. Similarly, Chalmers (1996) considered the conscious mind to be a phenomenon that could not be fully explained by traditional scientific methods. This initiated a debate on semiotic, value, and psychoneural patterns in the development of the mind and its relationship to the material plane of being. It was these writings that first inspired us to explore the creative aspects of the philosophy of mind, namely its relation to corporeality in the context of neuroculture and neurosociology. In doing so, we observed that women’s corporeality constitutes a particularly sensitive domain in relation to its perception and interpretation within sociocultural frameworks.

Relevance of the study. Even at the societal level, Ukrainians observe numerous destructive manifestations of divergence between the mind and the female body, which are the result of long-term colonisation and restricted personal freedom. The postcolonial mindset of Ukrainians after the 1990s has been burdened by both rapid industrial-technocratic transformations and the former total unfreedom. In its most pronounced form, it manifests as the self-isolation of body, soul, and mind, expressed not only through excessive individualism but also through loneliness as a mode of existence. Fromm’s (1992) ideas allowed us to distinguish a special type of loneliness that deeply affects today’s society - it is loneliness in the cultural dimension. As a phenomenon associated with the creative activity of the hermetic “Ego”, loneliness is generated by cultural alienation. It appears in many works of contemporary Ukrainian women’s short prose because it is associated with rapid changes in social values, the loss of norms and behavioural patterns imposed for decades by the Soviet totalitarian system, and the erosion of connections with one’s cultural heritage. According to Polishchuk (2011), a similar process occurs among contemporary youth, who cannot fully accept their sensual corporeality and highly intellectual mind, and therefore find a place in the culture of their country. The tragedy of postcolonial societies, caused by the divergence between bodily deprivation and intellectual aspirations, is a painful phenomenon that requires attention and is frequently addressed in contemporary women’s short prose. Cultural and physical isolation thus affects not only bearers of the old worldview, but also the younger generation (Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020).

Scholars of colonialism argue that Ukrainian women often experience a negative self-image regarding themselves, their bodies, and their moral identity. This may be understood as a widespread stereotype shaped by more than a century of Russian imperial influence. In this way, the

inner world of the individual becomes degraded under the pressure of negative self-stereotypes and gradually turns into a vehicle for imposed forms of psychological and cultural disorientation.

The colonised consciousness may then perceive only one possible solution: assimilation into the symbolic world of the colonisers, an alien and hostile system that disrupts the harmony between mind and body and promotes bodily alienation. Consciousness traumatised by colonialism leads to the disruption of spiritual and physical bonds within the family, community, and social structures, as well as one's own bodily identity (dysphoria). It creates zones of silence and generates enduring psychological wounds (Hundorova & Matusiak, 2014, p. 13).

We aim to explore the mechanisms underlying the philosophy of the creative mind, which reveal phenomena of bodily rejection in Ukrainian women's prose and can be examined through an interdisciplinary approach situated at the intersection of cultural studies and neuroscience.

Thus, this article aims to analyse the development of female loneliness, isolation, and social alienation resulting from the rejection of one's body, drawing on twenty-first-century women's short prose. It pays particular attention to a representative work – Yevhen Kononenko's short story "Dear Alyona!". This rejection is caused by cultural alienation within postcolonial reality, which, in turn, leads to a generational gap – one of the most painful problems of today's individuals. Another important objective is to examine the dual pressure exerted on the creative philosophy of mind among Ukrainians. This pressure is both postcolonial and post-totalitarian, rooted in living memory. Therefore, it requires not only understanding, analysis, and awareness of existential suffering, but also the establishment of psychological boundaries and the affirmation of national identity. A more specific goal is to provide a neurophilosophical interpretation of "raped consciousness". It includes the destructive mental, psychocultural, social and creative-narrative consequences of colonial influence on the philosophy of mind, particularly among women.

Research methods include a systematic review of literary-philosophical and neurocultural literature. They also include neurophilosophical reflection incorporating elements of literary-critical, narratological, and psychoanalytic analysis. This approach enables the identification of relationships between the bodily, psychic, creative-mental, and narratological dimensions.

Neurophilosophical reflection is the primary method of this study. It functions as an integrative framework linking the philosophy of mind, neurophysiology, and their cultural, artistic, and literary manifestations. In this context, neurophilosophical reflection is understood as a neurocultural interpretation of a literary work. It reveals the phenomenon of "raped" consciousness. This concept is not intended as a form of stigma. Rather, it serves as an analytical tool for examining the consequences of prolonged traumatising. It also addresses the norms and narratives that shape corporeality and subjectivity in their cultural and neuropsychological dimensions.

The application of this method does not follow a strict algorithm. Instead, it operates as a flexible analytical framework. This framework allows movement from postcolonial literary analysis to an integrated, interdisciplinary perspective. This integration brings together insights from neuroscience, cultural anthropology, and literary studies. It treats texts not only as symbolic systems but also as triggers and reflections of bodily-affective processes. These include attention, emotion, interoception, and self-regulation.

For the purposes of this study, the following key parameters of neurocultural analysis are distinguished:

Neurobiological: affective systems, stress responses, bodily sensation (interoception), and empathy networks.

Psychological: body image, shame and guilt, emotion regulation, and traumatic patterns.

Cultural: norms of corporeality, gender roles, and colonial/postcolonial narratives.

Textual: images, metaphors, and plot conflicts in women's prose.

The operationalisation of key concepts is achieved by mapping neuropsychological constructs of trauma (e.g., splitting, repression) onto textual indicators. These indicators can be analytically identified and, in principle, systematically evaluated.

For example:

- a) “splitting of the subject” corresponds to indices of dissociation or alexithymia;
- b) “rejection of the body” corresponds to indicators of interoceptive sensitivity and bodily alienation; and
- c) “heroic sublimation” corresponds to patterns of affect suppression and the prioritisation of normative scenarios over bodily signals.

As the object of analysis is the literary text and its characters, no instrumental or physiological measurements are employed. However, such methods may be applicable in studies involving human participants.

The empirical basis of the study consists of textual corpora. These include narratological structures and selected passages containing bodily markers. The analysed materials also include metaphors of shame, sacrifice, and duty in the short story “Dear Alyona!” by Yevhen Kononenko (2009). This work is interpreted as highly representative of the phenomenon of “raped” consciousness. By contrast, works by Zabuzhko (2011) demonstrate emerging forms of self-therapeutic discourse. In these texts, female characters attempt to articulate and process trauma through lived experience.

We drew upon philosophical developments of the twentieth and twenty-first centuries, which emphasise the synergy between the corporeal and the mental and regard bodily tension and dysphoria as potential sources of creativity. One of the first to describe this experience was Merleau-Ponty (1976), who understood the natural unity of body and brain against the background of positivism, empirical philosophy and phenomenological approach. He regarded the body as central to understanding mental functioning and viewed the physical and mental dimensions as mutually interdependent. This was based on the understanding that our perception of the world is shaped by the physical body and the environment in which we exist. Merleau-Ponty (1976) believed that the body was not merely an object to be studied, but rather an active participant in our experience and a source of artistic creation.

Particularly relevant to this study is the concept of emergentism, according to which the rejection of corporeality in culture contradicts the very conditions underlying the emergence of culture through the interaction between the body and the creative mind. Emergentism indicates that complex systems can exhibit properties that are absent in their individual components. According to this view, the mind emerges from the complex interaction of physical processes in the brain and external influences, while dysphoria or bodily aversion may be interpreted as unintended consequences of tensions arising between creativity, identity, and embodiment.

We also contribute to discussions on feminist and broader social patterns that shape the experiences of women in postcolonial societies (Sinha, 2008). The continuation of such research may contribute to a future in which women’s prose is no longer treated as a separate or atypical phenomenon, as has increasingly been the case in music, film, and theatre.

2. Bodily Alienation in the Philosophy of Mind

It may appear that, in the history of the philosophy of mind, all idealists can be grouped under the common assumption of rejecting corporeality, but this is not the case. It is necessary to distinguish, within the diachronic development of philosophical thought, between theories that minimise the role of corporeality, particularly female corporeality, in shaping mental activity and those that reject the significance of corporeality altogether.

One philosopher who emphasised the distinction between mind and body was René Descartes (1988).

Descartes was a substance dualist and believed that the mind and body were distinct entities that could exist independently of one another. He argued that the mind was a non-physical substance that could exist independently of the body. The body, on the other hand, was viewed as a machine-like entity subject to physical laws.

In this context, the mind was considered capable of free will and making decisions independently of physical laws. Nevertheless, Descartes later acknowledged that the mind and body interact with one another, although this interaction was not regarded as mutually determining within his theoretical framework.

Another philosopher who emphasised the distinction between mental and corporeal processes was Leibniz (2015). As a rationalist, he believed that the mind was a non-physical entity that could exist independently of the body. He argued that the mind was capable of understanding abstract concepts (e.g., mathematical concepts) independent of physical experience. He viewed the body as a "mechanical device," subject to physical laws and unaffected by brain function.

Recent philosophers have been less categorical about the separation of the bodily and the mental, and have explored particular aspects of this divergence. For example, an influential contribution to debates within the philosophy of mind is Searle (1984). In this article, Searle (1984) argues that the mind cannot be reduced to the body, but neither can it exist independent of it. He rejects the idea that the mind is a non-physical substance, arguing that consciousness is a biological phenomenon resulting from the functioning of the brain. However, Searle (1984) also criticises reductionist approaches to the mind-body problem, which, in his view, do not fully account for the subjective experience of consciousness.

In the 20th and 21st centuries, neuroscience has become a bridge connecting philosophical approaches to human existence with neurophysiological and psychosomatic contexts of the philosophy of mind. These dimensions are expressed across a wide spectrum of phenomena, ranging from individual psychosomatic symptom complexes to sublimated forms of artistic expression. An extreme manifestation of these processes is bodily or neurological injury and its impact on artistic and creative activity (Stahnisch, 2023).

The separation of brain, mind, and body is increasingly criticised in Johnson's (2007) work on embodied cognition and the role of the body in shaping cognition. The philosopher argues that the body is central to understanding cognition and that the mind cannot be understood apart from the physical body. He draws on research in neuroscience and cognitive psychology to argue for the role of bodily experience in perceiving the world and influencing cognitive processes. Johnson's (2007) viewpoint can be seen as an example of the acceptance of the body in the philosophy of mind.

Wolfe & Gal (2010) explored the perspectives of early and modern philosophers (Galileo and Descartes) and critiqued their absolute rationalism. They argue that this perspective led to a neglect of the role of the body in knowledge creation, and that more relevant to the history of philosophy were concepts of the physical embodiment of the mind as a phenomenon of knowledge and knowledge creation.

Contemporary scholarship increasingly recognises the interdependence of imagined, rational, and sensory experience with embodied and material reality. The most relevant and in this respect seems to be a randomised controlled trial by Ferreira et al. (2019). The study examined the effects of physical (medical and sexual) interventions on women's body image and their role in inducing body shame. The results showed that self-acceptance and self-compassion can reduce shame and increase body appreciation. These are the primary and most important factors in reducing female body rejection.

Today, there is a body of doctoral-level research that empirically demonstrates the relationship between experiences of sexual violence and subsequent self-blame, stigmatisation, and other neuropsychological and social phenomena (Koepke, 2024). Such studies examine the experiences of survivors of violence who lived within cultural contexts characterised by mistrust, bodily rejection, and restrictive moral norms. This affected their sensitivity to body rejection, stigma, and shame. The findings suggest that stigma and rejection were most likely to create body shame in female survivors of sexual violence.

Also noteworthy are observations regarding the cultural influences on eating disorders in women, which are related to aversion towards one's own body. These observations are based on the

study conducted by Myers (2015). The study found that cultural influences and certain sociocultural attitudes may contribute to the development of eating disorders among young women.

The authors argue that sociocultural pressures to conform to unrealistic beauty standards and rejection of traditional femininity can contribute to the rejection of the female body, which in turn can lead to eating disorders.

In general, these articles suggest that body shame, stigma, and cultural ideals can contribute to the rejection of both the female body and corporeality in general. However, self-compassion and constructive feminist perspectives may help reduce negative attitudes towards the body.

When this article refers to the phenomenon of “raped consciousness”, it means sexual and/or social violence and its consequences interpreted through the framework of the philosophy of mind. In this perspective, analysis moves beyond purely biological explanations and focuses on how the integrity of the human “I” is disrupted within psychocultural expression. This approach can be described as neurocultural.

To clarify this position, traumatic splitting (dissociation) is understood as a severe defence mechanism. Its correlation in the philosophy of mind is phenomenal consciousness—subjective experience, or “what it is like to be oneself”. Following experiences of violence, this continuity of experience may become disrupted: the mind constructs a protective barrier and temporarily excludes the body from the unified sense of self. This produces a form of experiential dualism: “my body suffers, but it is not me”.

As a result, individuals may begin to perceive themselves as external observers of their own lives. In literary expression, this often manifests as the narrative externalisation or textualisation of trauma. This reflects a rupture between mental and bodily experience, where the mind attempts to preserve itself through disconnection from the source of pain. Contemporary research increasingly examines such mechanisms in the context of military trauma, violence, and dissociation (Shelever et al., 2026).

A further critical issue is the alienation of female corporeality. Violence transforms the subject (a living woman) into an object of use, a process described in philosophy as objectification. As previously noted by Merleau-Ponty (1976), human beings do not merely “have” a body – they “are” their body. After non-consensual violation, this embodied unity may be disrupted. The body is experienced as foreign, threatening, or “contaminated”. In some cases, it becomes perceived as a territory that no longer belongs to the subject, resulting in bodily alienation and diminished interoceptive awareness, including emotional numbing.

This article also addresses a broader phenomenon termed “raped consciousness”. Here, “penetration” is understood not only in a physical sense but also as a metaphor for intrusion into the ethical, value-based, and existential boundaries of the self. In contemporary philosophy of mind, the theory of the extended mind suggests that cognitive boundaries are not confined to the skull but are distributed across embodied and environmental systems (Ongaro et al., 2024).

From this perspective, the body represents the primary boundary of personal identity. Violent intrusion therefore constitutes not only a physical act but also an ontological breach of the integrity of consciousness. The mind may respond by temporarily decoupling from bodily experience in an attempt to preserve a minimal sense of identity.

In conclusion, neuropsychology and the philosophy of mind demonstrate that trauma is not merely a collection of negative memories. It represents a structural transformation in self-perception. Dissociation and alienation function as defensive yet adaptive strategies through which the mind attempts to maintain autonomy under conditions of violated bodily and psychological boundaries. These mechanisms are subsequently reflected and reconstructed in consciousness, creative practice, and narrative expression.

3. The Dissociation of the Creative Mind in Twentieth-Century Women's Prose: Expressions of Female Bodily Rejection

In the context of the present study, it is relevant to examine how postcolonial prose, including women's writing, has been interpreted in other culturally marginalised regions of the world, particularly in societies that have emerged from Western colonialism or Eastern totalitarianism. For example, representations of feminine bodies in Indian postcolonial literature have had more time to develop a multicultural and culturally integrated identity. However, according to Grobin (2011), it has gradually overcome a conservative and traditional heritage that was hostile not only to representations of the female body but also to female creativity and emancipation more broadly. Postcolonial and orientalist analyses suggest that women's prose has become an "international voice" of contemporary India, addressing universal anthropological questions while challenging strongly patriarchal traditions and culturally embedded gender norms. Studies of post-Soviet women writers in Central Asia and the Caucasus are interesting in this regard. Scholars point out that female identity, whether expressed through the authorial voice or literary heroine, is no longer an intermediary construct of Soviet colonial identity (Koplatadze, 2020).

According to Koplatadze (2020), such prose resists automatic victimisation and inherited forms of trauma that, in democratic societies, are more often experienced at the individual level as part of personal development. In this context, however, such trauma becomes widespread, socially conditioned, and therefore difficult to overcome. Within the framework of the literary text, attempts to address this problem are facilitated by the dialogue between Western democratic and Eastern autocratic cultural traditions, in which both the author and the heroine retain a degree of personal autonomy.

In postcolonial African cultures, one of the clearest examples of the acceptance of female corporeality can be observed in literary and creative expressions related to the philosophy of mind. If we turn our attention to other continents, we see that on the African continent, so-called "women's stories" are culturally constitutive and national, with a narrative centred around decolonisation, national affirmation and the emancipation of gender (Boehmer, 2009). However, postcolonial trauma is also evident here, as female protagonists often navigate identities traditionally associated with masculine ideals, such as strength, endurance, and struggle, while negotiating experiences of migration, diaspora, and cultural displacement that ultimately contribute to the reconstruction of both gender and national identity. Nevertheless, both personal and collective corporeality continue to be marked by the lingering presence of a "phantom" colonial body.

If we turn to recent studies of women's postcolonial writing, we may identify everyday life and lived experience as spaces through which women negotiate and overcome postcolonial trauma. Traditionally, women have often been associated with the protection of intimate and domestic spheres, and participation in public life has frequently occurred through these limited social spaces. Particularly relevant to the present study is the argument advanced by Darroch and Jasper (2021): The detailed description of the everyday and the mundane is itself an act of resistance: it challenges imperial and patriarchal metaphors, such as the ways in which Western culture and academic practice preserve women as bodyguards of the everyday. This in no way relegates women to traditional domestic roles associated with motherhood and household responsibilities. On the contrary, women are often represented as symbols of continuity, resilience, and cultural permanence. Such personal creative metamorphoses destroy imperial-patriarchal myths from below and even from within. In this context, religion, everyday life, intimacy, and motherhood become domains in which material and spiritual experience are understood as interconnected and equally significant. Moreover, contemporary philosophical and anthropological approaches suggest that the metaphysical and psychoanalytic distinction between the feminine and the masculine is often relative and culturally constructed.

Particular attention should be paid to analyses of Ukrainian postcolonial women's prose by foreign literary and cultural scholars, whose perspectives are often less directly shaped by local

ideological positions. Particularly relevant to the present study is the article by Kryś (2021) on Ukrainian women's literature from the Soviet period to Euromaidan. The author analyses the monograph of our scholar Alexandra Vallo and understands that Ukrainian feminism in literature has a peculiar and unique expression. This distinctive character lies in the close relationship between women's emancipation and national emancipation: the liberation of Ukrainian women from restrictive conditions parallels the broader emancipation of Ukrainian literature itself. Through literary creativity, corporeality and female sexuality become visible within a new cultural reality. At the same time, political constraints have disappeared much faster than politically conditioned patriarchal precepts. This has led many women writers to address personal struggles and repressed aspects of sexuality before turning to themes of fulfilment and achievement. To a considerable extent, Ukrainian women's prose continues to function as a form of narrative self-therapy and psychological reflection.

The problem of postcolonial literary feminism is relevant and has been studied in many cultures marginalised for political reasons. Moreover, in some regions, the political and ideological marginalisation of women's creative potential is further complicated by religious and ethno-cultural traditions. In Ukraine, such traditions are generally less restrictive, allowing women greater opportunities for creative self-realisation once psychological barriers have been overcome.

However, studies suggest that in some African and Asian contexts, women's writing emerges in response to restrictive religious, ethno-cultural, and political barriers, often through highly affective and reflexive forms of expression that foreground lived experience and identity negotiation (Shabnam, 2020).

Consequently, the role of women as bearers and creators of cultural narratives in many postcolonial societies remains closely connected to environmental, social, and cultural contexts, giving rise to the concept of "postcolonial ecofeminism". At the same time, residual patriarchal attitudes continue to reduce female corporeality to a limited range of functions, primarily those associated with motherhood. The restriction of creative and identity-forming spaces for women as full participants in social and cultural life is reflected in numerous personal narratives and metanarratives across cinema, literature, and the applied arts. In this respect, Ukraine has made substantial progress when compared with some countries in Central Asia.

However, although women have achieved significant progress in developing their own artistic discourses, mass readerships do not always perceive these narratives as equal to male-authored or universally recognised literature. This is one of the reasons why the novel "Field Studies on Ukrainian Sex" by our prominent writer Zabuzhko (2011) is still perceived biased even by women themselves.

4. Psychocultural Reception and Neurophilosophical Analysis of Yevhen Kononenko's Short Story *Dear Alyona!*

Previous reflective readings of postmodern Ukrainian women's novels highlight the phenomenon of loneliness, whose origins may be linked to a growing dissonance between the corporeal and the mental. Homans' warning, articulated during the twentieth century, remains relevant to contemporary Ukrainian society: "Civilization, which for the sake of progress and growth destroys small groups, will make people lonely and unhappy" (Homans, 1991). As Western pragmatic values become increasingly influential in Ukrainian society, periods of sociocultural instability affect not only individual identity but also psychological resilience, generating new forms of anxiety and crisis-related psychological conflict. Processes of postmodern cosmopolitanisation contribute to the formation of new identities, the nature of which continues to be explored and represented in contemporary postmodern literature. Said (1978), in *Orientalism*, argues that cultural imperialism (or "cultural domination"), stimulated by direct economic pressure from the United States, is a particular danger of the newest Orientalism, and Orientals themselves remain the victims of imperial stereotypes (Said, 1978). Ukrainians increasingly become consumers not only of material goods but also of cultural and ideological products originating from the United States.

The following discussion examines cultural and sociosemiotic phenomena indicative of bodily and psychological dysphoria among Ukrainian women writers, including hermeticism, loneliness, identity loss, social disconnection, excessive romanticisation and idealisation of life, and the vulgarisation of interpersonal relationships. These transformations of the fragmented creative mind can be illustrated through the protagonist of Kononenko's short story *Dear Alyona!*. The heroine symbolises the dilemma of individuals caught between two cultural systems—the Soviet past and post-independence Ukraine. The intellectual teacher's inability to accept her own bodily and emotional needs is compensated for through repetitive attachment patterns, as she seeks support in the remnants of her past, particularly through her relationships with her son Oleksa, her daughter-in-law Anastasia, and her grandson. Natalya Vasilyevna is in a constant state of inner turmoil, stemming from the awareness of disconnection from traditional values and norms: *...but in my ears and in my heart there were always lines from "Death of a Pioneer Girl" by Eduard Bagritzky, which I know by heart and have not forgotten to this day, and always felt pain for that poor girl and for those who with the flag marched on the ice, not sparing themselves!* (Kononenko, 2009, p. 99). The heroine's disrupted connection with her own cultural heritage is evident, while the culture of the younger generation, represented by her son's family, remains incompatible with her inner sense of identity. Turbulent social changes that have occurred in Ukraine since the early 1990s have led to the formation of a catastrophic mindset, the signs of which are human suffering caused by cultural alienation and the crisis of all attempts at self-identification in the new social dimension of society.

The value-based dissonance between bodily needs and Soviet perfectionist ideals generates recurring states of psychological tension and becomes a destructive force affecting both social and interpersonal relationships in the protagonist's life. Such dysphoria is displaced into the ideological sphere: the heroine was raised within Soviet ideology, embraced the "civil religion" of the state, and lived according to its principles, sincerely condemning emigrants because she perceived the Soviet Union as a state founded on justice, morality, and respect for labour (Kononenko, 2009, p. 88). The heroine cannot be described as an ideological fanatic who blindly accepts all state doctrines; nevertheless, her consciousness remains shaped by the symbolic "Other", represented here by the Soviet system: heroine cannot be called a religious fanatic, blindly submitting to all ideologemes of the state, but her consciousness is in captivity of the "Other", which is the USSR: And again, although at a certain stage we hated Germans, and it is quite understandable, even then my mother and I repeated: there were Ernst Thielmann, Ernest Busch, Johannes Becher among Germans...! (Kononenko, 2009, p. 88). This suggests that the mass totalitarian culture of the Soviet period, which simultaneously functioned as official state culture and a form of kitsch (Hundorova, 2008, p. 178), exerted a profound influence on individual consciousness. The "positive hero" of socialist realism was designed to educate individuals and orient them towards a singular ideological goal, since socialist realism was grounded in the perceived unity of ideality and reality.

A distinctive manifestation of the protagonist's displaced sexuality is her deep attachment to revolutionary romanticism. This romantic idealism does not merely influence her worldview but becomes an integral part of her identity and lived reality. She perceives her partner not primarily as a beloved person, a close companion, or a future father, but rather as: "beloved", "close", "father", but *...was for me not just a husband, a hero, a warrior, the one who matures the unfinished songs of the Great Patriotic War* (Kononenko, 2009, p. 98). However, this approach contributes to the development of fatal and exalted sexual experiences: Natalia loves Dmitry Likhovid only because this man knew how to evoke mad love for himself (Kononenko, 2009, p. 89). This intense attachment is fuelled by Dmitry's reliance on heroised ideological clichés, which were originally intended to cultivate loyalty to communist ideals while obscuring the authenticity of personal relationships. Therefore, the dialogue of young Dmitry and Natalia is based on the heroic aestheticisation of life and becomes something that unites them: *I will never forget the way he said that he wanted to go to war with injustice, which goes somewhere in the world, to Vietnam in a detachment to Che Guevara* (Kononenko, 2009, p. 98). Young Natalia, born on Victory Day, carries

a double burden of ideological dogmas, reflecting the values constructed by an entire political system. Hundorova (2008) rightly notes: *...the mechanism of socialist realism also depended on a certain set of codes - gestures, expressions, actions, collisions, characters. These codes had an ideological load ... an extraordinary role was played by the code of the "positive hero"*. "The main plot" (C. Clark) is built not only in a literary work, but also in the life of the person. It is therefore unsurprising that the protagonist perceives the world through a heroic lens; even the father of Alyona's friend remains, in her imagination, the young man who left to fight in the Spanish Civil War. Soviet civil religion constitutes the foundation of her worldview, and this ultimately contributes to the collapse of her marriage, as the heroic imagery she idealises serves, for her partner, merely as a means of influencing and attracting a young woman in love. Genuine mutual understanding is what unites partners within a family. However, when Dmitry abandons the model of the "positive hero" and begins to seek ordinary human relationships based on love, trust, and mutual respect, the relationship enters a period of rupture and disillusionment. This can be explained by the wife's idealisation of the hero, for whom a fixed image is more important than the reality of a living person. Even ordinary aspects of everyday life are interpreted by her through the ideological codes inherited from the past: *Yes, I do not dye my hair and do not use cosmetics, because I do not like lying about anything, but I still do morning exercises* (Kononenko, 2009, p. 95). For her it is self-discipline, but based on traits unique to the "positive hero".

The main character's aversion to corporeality is expressed in contrasting images. For example, the heroine's son, daughter-in-law, and grandson embody a radically different system of values and cultural attitudes. This contrast is reflected in the author's metaphor of a "family brothel", referring to a group of characters depicted as excessively carnal. (Kononenko, 2009, p. 94). Natalia even believes that she found herself in *a crazy life, in this crazy country* (Kononenko, 2009, p. 93) and seeks to tolerate the family of her son. Olesya and Anastasia do not conceal their extramarital relationships; on the contrary, they appear to tolerate and even facilitate such encounters. *By all value systems, the deceived, cheated son* (Kononenko, 2009, p. 95) explains his mother's betrayal of his wife this way: *...Anastasia really needs to get over the connection with that type now, otherwise she will be on the verge of a nervous breakdown and will not be able to write a project against prostitution* (Kononenko, 2009, p. 97). The generally accepted culture of the time, grotesquely outlined by the author, is not only incomprehensible to the heroine, but unacceptable to her on any level, provoking suffering and struggle within one family. It is no coincidence that the woman's existential states are defined by the following lexemes: "her crazy life", "crazy life", "crazy country, shock to me", "the current crappy time" (Kononenko, 2009, pp. 93 - 97). The broken code of patriarchal kinship relations is not just a lack of dialogue-understanding, but also disdain for the mother, whom the native "intelligent" son calls "old hvoida" and uses foul language because she is speaking out about his wife, who is "knocked up" with her lover. The son's family is quite "modern" on the scale of values of the Independence era, for "they are combined not by banal sexual attraction as a primitive male and female, but by high friendship and a deep understanding of each other's problems" (Kononenko, 2009, p. 95). The spouses' apparent "mutual understanding" is portrayed as resting on shared professional interests, participation in conferences and public activities, a declared patriotic attitude towards the state, and behavioural patterns inherited from the Soviet past.

An even greater distance exists between the grandmother and her grandson, not only across generations but also at the level of values and worldview. Slava does not hide the fact that Natalie's scale of values is not just a mystery to him, but her mentality "does not fit anyone's head and you can only stand me [grandmother] for a hundred bucks an hour" (Kononenko, 2009, p. 89). The character of Slavka is only superficially developed in the narrative: he studies at a lyceum, excels academically, and, according to his grandmother, is also successful in attracting girls. Most likely, the experienced teacher is also unable to perceive the new system of education, which is why she sneers about the new type of schools. Slava's own perception of his family remains unknown; however, his grandmother describes the parents as neglectful, claiming that "those disgusting

parents did not care about the child" and that they exposed him to repeated family conflicts from an early age (Kononenko, 2009, p. 93). Natalia tends to interpret any form of behaviour that falls outside her heroic value system as morally degrading or obscene. Cultural alienation resulting from the collapse of the USSR renders meaningful dialogue within the family increasingly difficult and transforms close relatives into strangers. For Natalia's "Ego", the "Other" appears so distant and incomprehensible that communication becomes as difficult as a dialogue between people speaking different languages. The ideological system of the Soviet era reshaped the teacher's value system, orienting her worldview towards heroic self-sacrifice and the perpetual pursuit of communist ideals, while leaving little room for ordinary personal fulfilment.

Artificial substitutes for happiness, such as the "positive hero," lead her not only to the collapse of her marriage, but also to cosmic loneliness, provoked not by her detachment from her native land, but from everything that the preacher lived by, that she looked up to, that caused tears. and joy, such as Bagritsky's *Death of a Pioneer Girl*, which continues to function as a symbolic code of meaning for the heroine, despite having lost its relevance in the contemporary cultural context.

The heroine's existential crisis is intensified by her attempt to find an interlocutor and establish a meaningful dialogue through Alyona, her childhood friend who emigrated to Germany. In an eight-page letter, in a monologue-confession that is a call for dialogue, the heroine seeks an "Other," a "person like that" who would be understandable and capable of understanding. From Natalia's perspective, one of the most challenging aspects of the generational divide is her son's sexual orientation, which she interprets through the rigid value system inherited from the Soviet era. Alyona's youngest son is imprisoned for the rape of a minor, yet Alyona herself minimises the offence, describing it as "the little hen gave it to him" (Kononenko, 2009, p. 92),

The contrast in the very perception of the female body between Natalia and her foreign friend Alena reaches the point of absurdity. The former Alyona, now Eliana Berkgof, differs so profoundly from Natalia that the confessional letter appears less as an invitation to dialogue and more as a message from an entirely different world, one to which a meaningful response is no longer possible. Another attempt by the frustrated, cosmically lonely heroine to enter into dialogical relations with the world, with the "Other", will end in disappointment, leading to another collapse, to the impossibility of self-identification in the new time. This time is polar opposite to the one in which Natalia was brought up.

In neuropsychological interpretations of interpersonal functioning, the role of the Other may be associated with neural processes involved in self-other representation and the externalisation of subjective experience under conditions of psychological fragmentation. This may involve altered insular functioning, which has been associated with trauma-related disturbances in bodily awareness, interoception, and self-perception (Theodoratou et al., 2023).

When afferent bodily signals are chronically inhibited, they may be interpreted through internalised belief systems as deviant or "vicious". In such cases, the Other may function as an external source of emotional and psychological regulation. It may partially compensate for disruptions in social-emotional processing and affect regulation associated with broader neural networks involved in empathy and interpersonal functioning. Such compensatory mechanisms may contribute to affective regulation through affiliative neurochemical systems, including oxytocin-related processes, and reward-related neural pathways.

Within this framework, dialogical engagement with the Other may become a primary mode of compensatory neurocognitive organisation. It enables the transformation of traumatic affect into symbolic and creative forms. At the same time, it bypasses direct reconnection with blocked sensorimotor experience. In this sense, the Other may be simultaneously experienced as threatening and idealised within traumatised subjectivity.

In relation to the extreme manifestation of existential isolation, referred to here as "cosmic loneliness", intersubjectivity may be considered the most promising therapeutic domain. It

represents a field of lived mutual experience between subjects. It may function as a “return from abstraction to presence” (Lucherini Angeletti et al., 2025).

For women whose experience has historically been shaped by repression within heroic, ascetic, or ideological frameworks, intersubjectivity enables several transformative processes. These frameworks often replace embodied intimacy and everyday affectivity.

The first process is re-embodiment of experience, meaning a transition from symbolic identity to lived corporeal presence among others. The second is reduction of isolation through recognition, understood as the experience of being seen and effectively acknowledged. The third is integration of repressed affect, including emotions and desires without moral judgment. The fourth is a shift from monological to dialogical subjectivity, moving from sacrificial narrative structures towards reciprocal relationality.

From this perspective, intersubjectivity does not negate historical or cultural roles. Instead, it reconfigures them through the reintroduction of lived human dimensionality. This process restores access to embodied presence and everyday forms of affective and existential well-being in the present moment.

5. Conclusions

This paper further explores the intersection of postcolonial and postmodern perceptions of corporeality within artistic and socio-political discourses (Khalifa, 2020). The study also identifies female metanarratives of gendered and bodily dysphoria, phenomena with deep historical roots that have increasingly found expression in contemporary women’s literature, particularly when examined through the intersection of diachronic and synchronic perspectives, as noted by Merzová (2017). In particular, Merzová (2017) argues that Ukrainian women writers have increasingly moved beyond historically imposed patterns of dependence and marginalisation, developing mature and distinctive artistic representations of both the world and their own subjectivity. The neurocultural approach has enabled the formulation of the “raped consciousness” concept within the multifaceted framework of this article. It is defined as an integrative neuropsychological and philosophical-ontological phenomenon. It denotes a traumatically conditioned state characterised by persistent dissociation, alienation, and deformation of the self. This state emerges as a result of systemic forms of violence (physical, cultural, ideological, or symbolic). These forms are directed at the bodily-mental integrity of the subject. It manifests in the disruption of the synergy between brain, mind, and body. It also involves the fragmentation of subjectivity and the internalisation of externally imposed meanings as if they were self-generated.

For clarity of presentation, a visual diagram illustrating the relationship between mind, body, and cultural context is provided (see Figure 1).

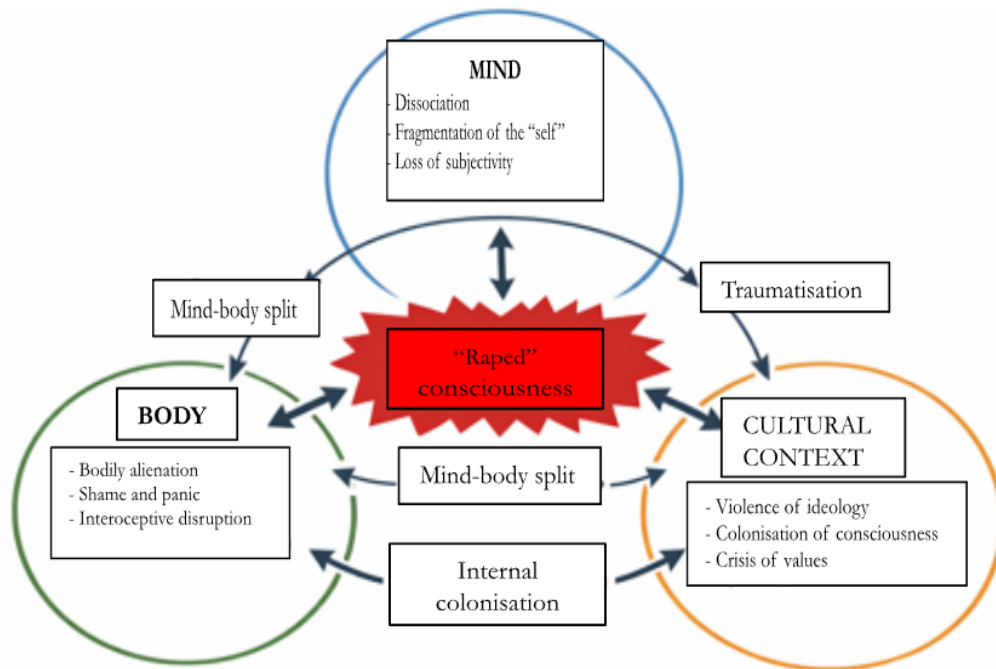


Figure 1. Concept map illustrating the relationship between mind, body, and cultural context
 Source: The authors’ own conception

The figure presents a conceptual model developed by the authors based on an analysis of the scientific literature and their own theoretical considerations. It illustrates the main conceptual relationships between key objects and phenomena, represented through one-way (deterministic) and two-way (reciprocal) arrows. The main objects of transformation and influence include the “mind”, “body”, and “cultural context”. At the same time, the main processual phenomena are “traumatisation”, “internal colonisation”, and the “splitting of body and consciousness”. These processes are understood as consequences of long-standing conflicts embedded within these domains. Overall, the conceptual map provides a clear visual representation of the relationships between the identified phenomena and facilitates their interpretation.

The study yielded several important findings.

1. The characters in contemporary women’s short fiction vividly reflect the cultural legacy of the postcolonial and post-totalitarian eras. They also experience the pressures of contemporary social transformation, technological change, and life in a rapidly evolving cultural environment. The subconscious rejection of female corporeality and the divide between somatic needs and idealised forms of reason are clearly reflected in the linguistic and cultural construction of the characters. These processes contribute to identity fragmentation, cultural alienation, and intergenerational rupture, ultimately leading to what is conceptualised here as the “rape of consciousness”. Women’s prose further suggests that the consequences of colonialism may extend across generations, influencing experiences of bodily alienation and identity conflict, as illustrated by the character of Slavka in *Dear Alyona!*. These processes may, in turn, encourage a critical reassessment of parental experiences and inherited value systems.

2. Archaic patriarchal norms not only deepen the divide between women’s embodied experience and subjectivity. They also complicate social and familial relationships. As a result, meaningful dialogue between family members becomes increasingly difficult, fostering alienation, misunderstanding, and fragmentation within culturally divergent social environments.

The principal ontological consequence of the divergence between mind and female corporeality is the heightened awareness of otherness. This awareness emerges not only in relationships with those closest to the individual but also within the depths of the self and personal identity. The self is continually confronted with the emergence of the “Other”, a presence that

challenges previously established assumptions and expectations. The Other may be experienced as alien or threatening to established self-concepts, moral values, and previously internalised frameworks of identity. Through the lens of an unaccepted self, encounters with otherness may be perceived with suspicion, anxiety, and ambivalence. Such conditions affect individuals shaped by colonial and post-totalitarian experiences and may contribute to altered forms of self-perception and consciousness within the post-independence period. Aversion to bodies determines fragmentation, amorphousness, and dispersion. These processes may culminate in profound existential loneliness rooted in cultural alienation (Darenskyi et al., 2011, p. 209).

Thus, the postcolonial subject experiences a fundamental tension within the philosophy of mind: the difficulty of integrating embodied experience with culturally constructed ideals. This tension contributes to cultural alienation, destabilises the individual sense of self, and calls for renewed theoretical and therapeutic approaches. This theme constitutes a central concern of contemporary women's prose.

When philosophy of mind and embodiment are transferred to the level of the nation, mechanisms of individual trauma (dissociation, objectification, and alienation) are reflected at that of the collective subject. This is expressed in the phenomenon of "raped consciousness".

In the context of Ukraine, this phenomenon can be described through three key dimensions:

1. The body as state property (totalitarian dehumanisation)

The Soviet system systematically produced the ethical alienation of corporeality. The Ukrainian body, both male and female, did not belong to the individual. It functioned as a resource for the "construction of communism", as labour power, or as military expendability. Continuous surveillance (the panopticon model) and the threat of physical annihilation (Holodomor, political repression) led to adaptive numbing and dissociative detachment at the collective level. Within this framework, "raped consciousness" denotes a state in which personal boundaries—both physical and psychological—are perceived as dangerous, illegitimate, or selfish.

2. Colonisation, understood as a simulacrum of physical penetration, is often conceptualised as an act of symbolic intrusion. From this perspective, any form of colonisation, expansion, or restriction of individual autonomy may be subconsciously associated with bodily violence, particularly in female subjectivity. This is explained by the associative, symbolic, and cognitive intrusion into identity and the psychophysical boundaries of the self.

Colonial domination operates not only as political control but also as a form of identity intrusion. The Russian and later Soviet imperial system produced cognitive and symbolic penetration. This included the substitution of native semantic systems with imposed narratives. This process involves linguistic and mnemonic reconfiguration, functioning analogously to psychological coercion. It also involves the erosion of subjectivity, whereby collective consciousness is transformed into an object serving metropolitan interests.

3. Collective splitting and the loss of bodily ethics

Systemic violence, both direct and symbolic, contributed to a culture of silence and ethical numbing. Within the Soviet context, corporeality was often rendered taboo, desexualised, and deprived of legitimate expressions of pleasure or autonomy. As a result, bodily subjectivity was suppressed. The experience of the body as a site of agency was significantly reduced.

Therapeutic implications: postcolonial recovery of subjectivity

The proposed "psychotherapy of raped consciousness" can be understood as a form of postcolonial cultural and psychological transformation. This process is currently unfolding in Ukraine under conditions of war and ongoing national reconstruction.

This process may be described through three key directions: 1) subjectivation – the transition from an object of external will to an autonomous acting subject; 2) restoration of boundaries – recognition of "no" as an ontological and political principle at both personal and collective levels; and 3) ethical acceptance of corporeality – reintegration of bodily experience, including pain, anger, and ultimately dignity, as legitimate forms of existence.

6. Research limitations

The article also indirectly addresses the broader problem of self-image. The absence of a coherent bodily identity contributes to a profound disruption of the individual's sense of self. The individual loses the psychological space of the colonised self, resulting in isolation and the disruption of familial and social relationships. This phenomenon requires detailed study and analysis based on 21st-century women's short prose. Such literature is particularly sensitive to subtle transformations in the structure of the self and records them with remarkable immediacy.

When the neuropsychological consequences of direct violations of bodily integrity are taken into account, such experiences may contribute to bodily alienation within women's psychological and cultural experience.

These processes are also reflected in psychoanalytic interpretations of victims of physical and psychological violence. In this context, it is appropriate to incorporate cognitive-psychological models of trauma, particularly those related to trauma-induced dissociation. This approach would make it possible to extend the findings of the present study to a broader field of inquiry. This includes other manifestations of "raped consciousness" in culture, such as artistic reflection, as well as its presence in the everyday life of women and beyond.

The prospects for further research also lie in the modelling of invariant structures of mind and consciousness. These developments may become feasible with the advancement of artificial intelligence technologies.

Acknowledgement

We are grateful to the authors whose studies informed and supported the development of this research. We are also grateful to the famous Ukrainian writer Yevgeniya Kononenko, who kindly provided us with her works for the neurocultural analysis in the context of the philosophy of the creative mind.

References

- Boehmer, E. (2009). *Stories of women: Gender and narrative in the postcolonial nation*. Manchester University Press. <https://doi.org/10.7228/manchester/9780719068782.001.0001>
- Chalmers, D. J. (1996). *The conscious mind: In search of a fundamental theory*. Oxford University Press.
- Clark, A., & Chalmers, D. (1998). The extended mind. *Analysis*, 58(1), 7–19. <https://doi.org/10.1111/1467-8284.00096>
- Cunningham, S. (2000). *What is a mind?: An integrative introduction to the philosophy of mind*. Hackett Publishing.
- Darenskyi, V. Yu., Zhulai, V. D., & Karachevtseva, L. M. (2011). *Dialog sub specie ethicae* [Dialogue sub specie ethicae]. PARAPAN. <https://nvd-nanu.org.ua/en/567deac6-3873-ff18-f2cd-000aa65e4de7/>
- Darroch, F., & Jasper, A. (2021). Introduction to special issue on postcolonial women's writing and material religion: New directions. *Literature and Theology*, 35(4), 379–382. <https://doi.org/10.1093/litthe/frab030>
- Dennett, D. C. (1991). *Consciousness explained*. Penguin Books.
- Descartes, R. (1988). *Descartes: Selected philosophical writings*. Cambridge University Press.
- Ferreira, C., Dias, B., & Oliveira, S. (2019). Behind women's body image-focused shame: Exploring the role of fears of compassion and self-criticism. *Eating Behaviors*, 32, 12–17. <https://doi.org/10.1016/j.eatbeh.2018.11.002>
- Fromm, E. (1992). *The anatomy of human destructiveness*. Holt Paperbacks. <https://www.amazon.com/Anatomy-Human-Destructiveness-Erich-Fromm/dp/080501604X/>
- Grobin, T. (2011). The development of Indian English post-colonial women's prose. *Acta Neophilologica*, 44(1-2), 93–101. <https://doi.org/10.4312/an.44.1-2.93-101>

- Hofstadter, D. R., & Dennett, D. C. (1981). *The mind's I: Fantasies and reflections on self and soul*. Basic Books.
- Homans, G. C. (1991). *The human group*. Routledge.
<https://www.routledge.com/The-Human-Group/Homans/p/book/9781560005728>
- Hundorova, T. (2008). *Kitch i literatura. Travestii [Kitsch and literature. Travesties]*. Fakt.
https://www.academia.edu/19558347/%D0%9A%D1%96%D1%82%D1%87_%D1%96_%D0%BB%D1%96%D1%82%D0%B5%D1%80%D0%B0%D1%82%D1%83%D1%80%D0%B0_%D0%A2%D1%80%D0%B0%D0%B2%D0%B5%D1%81%D1%82%D1%96%D1%97_%D0%9A%D0%B8%D1%97%D0%B2_%D0%A4%D0%B0%D0%BA%D1%82_2008_284_%D1%81
- Hundorova, T., & Matusiak, A. (2014). *Postkolonializm. Heneratsii. Kultura [Postcolonialism. Generations. Culture]*. Laurus.
<https://uamoderna.com/book/postcolonialism-generations-culture>
- Khalifa, T. B. (2020). Postmodern and postcolonial intersections: Theoretical and practical contexts of debate. In L. Salhi (Ed.), *Postmodern and postcolonial intersections* (pp. 93–110). Cambridge Scholars Publishing.
<https://www.cambridgescholars.com/product/978-1-5275-5691-1>
- Koepke, D. (2024). *Sexual assault, stigma, and self-blame: Understanding help-seeking among female survivors* [Unpublished doctoral dissertation]. California Lutheran University.
<https://www.proquest.com/openview/04adb5311524f3c3d4129f2c03d89759/1?pq-origsite=scholar&cbl=18750&diss=y>
- Kononenko, Ye. (2009). *Knyharnia "Shok". Novely, esei [The Shock bookstore: Short stories, essays]*. Kalvariia. https://chtyvo.org.ua/authors/Kononenko/Knyharnia_SHOK_zb/
- Koplatadze, T. (2020). *Postcolonial identities in Russophone women's writing from the Caucasus and Central Asia* (Unpublished doctoral dissertation). University of Oxford.
<https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.804363>
- Krys, S. (2021). Review of Oleksandra Wallo, *Ukrainian women writers and the national imaginary: From the collapse of the USSR to the Euromaidan*. *East/West: Journal of Ukrainian Studies*, 8(2), 383–386. <https://doi.org/10.21226/ewjus677>
- Leibniz, G. W. (2015). *Leibniz: Philosophical essays*. Hackett Publishing.
- Lucherini Angeletti, L., Ventura, B., Galassi, F., Castellini, G., Ricca, V., Scalabrini, A., & Northoff, G. (2025). The self and its intersubjective synchrony in psychotherapy: A systematic review. *Clinical Psychology & Psychotherapy*, 32(4), Article e70110.
<https://doi.org/10.1002/cpp.70110>
- Merleau-Ponty, M. (1976). *Phénoménologie de la perception [Phenomenology of perception]*. Gallimard. (Original work published 1945).
https://monoskop.org/images/8/8f/Merleau_Ponty_Maurice_Phenomenologie_de_la_perception_1976.pdf
- Merzová, R. (2017). Ukrainian literature by women within the context of colonialism and postcolonialism. *İdil Sanat ve Dil Dergisi [Journal of Art and Language]*, 6(29), 247–261.
<https://idildergisi.com/makale/pdf/1483516325.pdf>
- Metzinger, T. (2003). *Being no one: The self-model theory of subjectivity*. MIT Press.
- Myers, T. A. (2015). Feminist theories of eating disorders. In L. Smolak & M. P. Levine (Eds.), *The Wiley handbook of eating disorders* (pp. 238–252). John Wiley & Sons.
<https://doi.org/10.1002/9781118574089.ch19>
- Nerubasska, A., & Maksymchuk, B. (2020). The demarkation of creativity, talent and genius in humans: A systemic aspect. *Postmodern Openings*, 11(2), 240–255.
<https://www.lumenpublishing.com/journals/index.php/po/article/view/2625>
- Nerubasska, A., Palshkov, K., & Maksymchuk, B. (2020). A systemic philosophical analysis of the contemporary society and the human: New potential. *Postmodern Openings*, 11(4), 275–292.
<https://doi.org/10.18662/po/11.4/235>

- Ongaro, G., Hardman, D., & Deschenaux, I. (2024). Why the extended mind is nothing special but is central. *Phenomenology and the Cognitive Sciences*, 23, 841–863. <https://doi.org/10.1007/s11097-022-09827-5>
- Polishchuk, Ya. (2011). *Revizii pamiaty. Literaturna krytyka [Memory revisions: A literary criticism]*. Tverdynia Publishing House. https://chtyvo.org.ua/authors/Polishchuk_Yaroslav/Revizii_pamiaty/
- Said, E. W. (1978). *Orientalism*. Routledge & Kegan Paul. https://www.avlaremоз.com/content/files/2026/03/said_full.pdf
- Searle, J. R. (1980). Minds, brains, and programs. *Behavioral and Brain Sciences*, 3(3), 417–424. <https://doi.org/10.1017/S0140525X00005756>
- Searle, J. R. (1984). The death of the body and the problem of mind and body. In A. O. Rorty (Ed.), *Explaining emotions* (pp. 381–402). University of California Press.
- Shabnam, S. (2020). *Place and postcolonial ecofeminism: Pakistani women's literary and cinematic fictions by Shazia Rahman*. *Postcolonial Text*, 15(2). <https://www.postcolonial.org/index.php/pct/article/download/2607/2387>
- Shelever, O., Yavorska, H., Chuyko, O., Kryvonis, T., Yavorskyi, M., & Klymenko, Y. (2026). Counselling and psychological support for mental health professionals in wartime: A neuroethical perspective. *BRAIN. Broad Research in Artificial Intelligence and Neuroscience*, 17(1), 545–556. <http://dx.doi.org/10.70594/brain/17.1/37>
- Sinha, S. (2008). *Post-colonial women writers: New perspectives*. Atlantic Publishers & Distributors. <https://www.amazon.com/Post-Colonial-Women-Writers-New-Perspectives/dp/8126909854>
- Stahnisch, F. W. (2023). Brain research and art?—A short history of neurological research and creative expression. In A. Richard, M. Pelowski, & B. T. Spee (Eds.), *Art and neurological disorders* (pp. 3–24). Humana Press. https://doi.org/10.1007/978-3-031-14724-1_1
- Theodoratou, M., Kougioumtzis, G. A., Yotsidi, V., Sofologi, M., Katsarou, D., & Megari, K. (2023). Neuropsychological consequences of massive trauma: Implications and clinical interventions. *Medicina*, 59(12), Article 2128. <https://doi.org/10.3390/medicina59122128>
- Wolfe, C. T., & Gal, O. (Eds.). (2010). *The body as object and instrument of knowledge: Embodied empiricism in early modern science* (Vol. 25). Springer. <https://hal.science/hal-01238121v1/file/EMBODIED%20EMPIRICISM%20final%20proofs%20mar%202010.pdf>
- Zabuzhko, O. (2011). *Fieldwork in Ukrainian sex*. AmazonCrossing. <https://www.amazon.com/Fieldwork-Ukrainian-Sex-Oksana-Zabuzhko/dp/1611090083>