

## HISTORY OF CULTURE AND CULTUROLOGY

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### **HORRORS DISENGAGED: OCTOPUS IMAGE FUNCTIONING IN THE TRANSATLANTIC CULTURAL SPACE OF THE 19TH – EARLY 20TH CENTURY**

The article attempts to reveal the mechanisms of formation, rationalization and visualization of collective phobias, which «great powers» political elites were used to construct in the mass consciousness of the Fin-de-Siecle era the enemy image.

To achieve this purpose a super-popular in the 19th century, common to the Euro-Atlantic space cultural marker is selected, at the same time the space of the unknown, terrible and aggressive «octopus» which designated.

«Octopus» is investigated in accordance with the requirements of a systematic approach in three disciplinary guises:

Psychohistorical (as a traumatic «psychocomplex» forms at the level of birth trauma in accordance with the theory of fetal group fantasy, proposed by Lloyd de Mause).

Culturological (as a discourse of the 19th – early 20th century, which was prescribed in literary (adventure-fiction) narratives and mediated among the educated public of the time).

Imagological (as an aggressive visual image, which on era's satirical maps marked hostile countries and served as an instrument of mental military foreign policy mobilization, including among the illiterate population's segments).

**Keywords:** octopus, caricature, psychohistory, «body politic», mental geography, imagology.

**Introduction.** In the March 1903 issue of Harvard University's publication «Harvard Monthly», the iconic American psychologist and philosopher William James published an essay in the genre of intellectual satire «The PhD Octopus»<sup>1</sup>, in which he criticized the shortcomings of the USA university education system. Having become widely known, the text is widely discussed even today<sup>2</sup>.

However, despite the meaningful meaning text above, the essay's very appearance meant, in our opinion, the symbolic completion of an inconspicuous process the «octopus» image final integration in the transatlantic cultural space of the turn XIX<sup>th</sup> – XX<sup>th</sup> centuries, its «entrance» to a deep, reflective level zoomorphic representation in the USA scientific institutions anomalous intellectual processes. On the opposite, non-reflective transatlantic culture spectrum side, the figure of this sea monster functioned as an object of popular satirical ideas is visual image of a dangerous and powerful foreign enemy, apparently designed for public perception, including, in particular, for semi-literate.

But, both in the philosophical intellectual satire field and popular satire space, the octopus image in the XIX<sup>th</sup> – early XX<sup>th</sup> centuries acquired a universal stable negative color. The color in which the projections of social phobias and collective aggression of Fin-de-Siecle epoch societies were concentrated. To investigate the mechanisms of these fears and their transformation into propaganda clichés understandable to the masses on the octopus zoomorphic image spread instance in satirical political maps of the turn of the XIX<sup>th</sup> – XX<sup>th</sup> centuries is the purpose of the proposed study.

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<sup>1</sup> Regarding academic monster see here: James, W. (1903). The PhD Octopus. *Harvard Monthly*, 36 (March), 1-9.

<sup>2</sup> About contemporary epoch's academic situation see here: 1) Nisbet, R. (1979). The Octopus revisited. *Social research*. 46 (3), 487-516; 2) Caruth, G. D., Caruth, D. L. (2013). The Octopus, the Squid and the Tortoise. *Policy Futures in Education*, 11 (5), 490-496.

According to the goal, the architectonics of the study consists of 3 sections, each of which provides a consistent study of the of the «octopus» image functioning from the disciplinary perspectives of *imagology* (Chapter 1), *narratology* and *psychohistory* (Chapter 2 and Chapter 3).

### **I. Octopus as a cartographic image: hostile countries zoomorphic visualization on satirical maps of the XIX<sup>th</sup> – early XX<sup>th</sup> centuries.**

Let us consider in more detail on caricatures of states. During the period under study, we fix in caricatures the replacement of emblematic symbols (at the state level) with non-emblematic<sup>1</sup> zoomorphic or anthropomorphic compositions popular in mass culture.

The following dichotomies in the plots of visual satirical propaganda are recorded:

1. human VS animal;
2. male VS female;
3. aggressive VS pacifist.

In political discourse, the status of the human was hierarchically higher than that humiliated as like animals, especially the inhuman and invertebrates in general. Male and aggressive are higher than female and pacifist, respectively.

During the examined chronological interval the plot of the satirical zoomorphic personification were:

- A) statefull political nations;
- B) stateless peoples (for instance, like Jews through the Rothschild's<sup>2</sup>, Rockefeller's<sup>3</sup> families capitalistic reputation, etc.);
- C) Persons-as-projections on the state (political leaders like Woodrow Wilson<sup>4</sup>).

If we analyze the zoomorphic plot layer, the beast, but not the emblematic satirical stereotyping took place when it came to countries such as Turkey (elephant), Holland (wild boar), France (fox), Austria (eagle). The Russian Empire has traditionally been portrayed by the world press as a bear. Such an associative series testifies to the absence of any connection with the heraldic tradition established in the Middle Ages and fixes the new stereotypical tradition origination since Modern epoch afore. According to the Russian historian O. Kotelenets<sup>5</sup>, the evolution of the «Russian bear» image is stored in four stages:

- 1) 1549 – 1798. Fixing the bear image as a powerful animal.
- 2) 1799 – 1905. The image is supplemented by a negative aggressive connotation as a result of wars in the European theater.
- 3) 1906 – 1945. The image of Russian totalitarian imperialism crystallizes.
- 4) After 1945, the bear image has a static negative meaning as a result of active foreign policy at the present stage, and the latest event is prescribed the Crimea peninsula occupation.

Thus, from one of the first mentions of this image in Z. Herberstein's<sup>6</sup> «*Rerum Moscoviticarum Commentarii*», the general negativization of the bear image is clearly synchronized with Russia's foreign policy activity with each of its wars, defeats, or victories.

However, in the XIX<sup>th</sup> century. there is a sharp change in the gestalt: the bear image, a powerful symbolic ruler of the infinite continental space, which is traditionally associated with Muscovy, was replaced by an aggressive and mysterious and semi-fantastic figure of the lord of the oceans, an octopus, which is now proposed to combine the Russian Empire. It is significant that such a change in the gestalt was introduced in the great maritime powers' mass media, to which it would be possible with full right to apply water zoomorphic symbols. It was the press of the British Empire, of Imperial Japan, that saw the Russian Empire with its relatively powerful continental army and, apparently, a weak fleet of the menacing ocean monster, the octopus. What is the reason for this change?

<sup>1</sup> Питльована, Л. Ю. (2014). Антибританська політична карикатура у Німеччині як засіб пропаганди у період Першої світової війни. *Вісник Національного університету «Львівська політехніка»*. Держава та армія, 784, 82.

<sup>2</sup> The image can be seen here: Ottens, N. (1894). English octopus cartoon. *Never Was* <<https://neverwasmag.com/1894-english-octopus-cartoon/>> (2020, September, 26).

<sup>3</sup> The image can be seen here: Ottens, N. (1904). Standard Oil octopus cartoon. *Never Was* <<https://neverwasmag.com/1904-standard-oil-octopus-cartoon-2/>> (2020, September, 26).

<sup>4</sup> The image can be seen here: *Alamy* (2012). *Don't shoot! I'll let go!* <<https://www.alamy.com/stock-photo-dont-shoot!-ill-let-go!-illustration-shows-president-wilson-about-83182672.html>> (2020, September, 26).

<sup>5</sup> Котеленец, Е. А., Затуловская, М. С., Лаврентьева, М. Ю. (2018). «Русский медведь» – динамика изменений образа России в мире. *Научный диалог*, 7, 164-176.

<sup>6</sup> Ibid.

Take cognizance, the octopus figure was used to denote not only the Russian Empire, but also other states to visualize a dangerous and aggressive enemy (see Table 1).

Table 1

**THE OCTOPUS IMAGE TO DENOTE ENEMY STATES \ON SATIRICAL  
POLITICAL MAPS OF THE SIXTH CENTURY**

Wartime context	Year	Author country	Protagonist
1. Crimean War (1853-1856); 2. Polish Uprising 1863-1864.	1864 <sup>1</sup>	Sweden	Prussia
Russo-Turkish War (1877-1878)	1877 <sup>2</sup>	Britain	Russian Empire
Tonkin campaign (1883-1886)	1886 <sup>3</sup>	France	Germany
1. First Boer War (1880-1881); 2. Mahdist War (1881-1899); 3. Third Anglo-Burmese War (1885); 4. Sikkim expedition (1888); 5. Ekumeku Movement (1883-1914).	1888 <sup>4</sup>	Britain	Britain
1. Boxer Rebellion (1899-1901); 2. Second Boer War 1899-1902).	1900 <sup>5</sup>	Britain	Russian Empire
Russo-Japanese War (1904-1905)	1904 <sup>6</sup>	Japan	Russian Empire
1. Herero Wars (1904-1908); 2. Maji Maji Rebellion (1905-1907); 3. Campaign against the Mahafaly (1907).	1907 <sup>7</sup>	France	Germany
World War I (1914-1918)	1915 <sup>8</sup>	Britain	Germany; Austria-Hungary
World War I (1914-1918)	1917 <sup>9</sup>	France	Germany

As can be seen from Table 1, in the octopus image on satirical maps of the XIX<sup>th</sup> century two continental states Russia and Germany are emerged. Moreover, in the case of Germany, this image is formed by France, and in the case of the Romanov empire, as already mentioned, by Japan and Britain. Considering the last case (Russia-Japan-Britain), we can emphasize that for these island nations the danger came from

<sup>1</sup> Information on Swedish ownership of this caricature sample is contained in the description of the Internet resource for the image, but it's Swedish historical origin is not a verified by the author. The image can be seen here: Maps on the Web (1864). *Map of the Disunited States of Europe from National Library of Sweden* <<https://mapsontheweb.zoom-maps.com/post/138018629851/map-of-the-disunited-states-of-europe-1864-from>> (2020, September, 26).

<sup>2</sup> The image can be seen here: Woolf, K. (2014). Moscow has a long history of making interesting excuses for its military interventions. *The World* <<https://www.pri.org/stories/2014-08-12/moscow-has-long-history-making-interesting-excuses-its-military-interventions>> (2020, September, 26).

<sup>3</sup> The image can be seen here: Ottens, N. (1886). La Revanche map. *Never Was*. <<https://neverwasmag.com/1886-la-revanche-map/>> (2020, September, 26).

<sup>4</sup> The image can be seen here: Ottens, N. (1888). The Devilfish in Egyptian Waters cartoon. *Never Was*. <<https://neverwasmag.com/the-devilfish-in-egyptian-waters-cartoon/>> (2020, September, 26).

<sup>5</sup> The image can be seen here: John bull and his friends. *Historiana* (1900). *John Bulls and his friends*. <[https://historiana.eu/assets/uploads/sat\\_28.jpg](https://historiana.eu/assets/uploads/sat_28.jpg)> (2020, September, 26).

<sup>6</sup> The image can be seen here: Kisaburō, O. (1904). Europe and Asia. *Cornell University Library*. <<https://digital.library.cornell.edu/catalog/ss:3293791>> (2020, September, 26).

<sup>7</sup> The image can be seen here: Channel, E. (1907). The German Octopus! *Daniel Crouch Rare Books*. <<https://www.crouchrarebooks.com/maps/view/channel-edmond-la-pieurve-germanique.-the-german-octopus>> (2020, September, 26).

<sup>8</sup> The image can be seen here: Ottens, N. (1915). Prussia map. *Never Was*. <<https://neverwasmag.com/1915-prussia-map-2/>> (2020, September, 26).

<sup>9</sup> The image can be seen here: Ottens, N. (1917). Maurice Neumont Germany map. *Never Was*. <<https://neverwasmag.com/1917-maurice-neumont-germany-map-2/>> (2020, September, 26).

the sea and hence the image of Russia as an octopus monster was not due to its real continental location on geographical and political maps, but the island nations fantastic imagination regarding the danger origin. Obviously, for them, the enemy put oneself on the map only from the sea.

## II. Octopus as a Literary Character: Horror Rationalization in Fin-de-Siecle epoch Euro-Atlantic Fiction

The source of a very popular myth about the sea monster-octopus was a folk epic, in the XIXth century it was already beautifully decorated in written literature and samples of artistic graphics of the time under study.

So, the mythical horror segment in mass culture in the XIXth century is undoubtedly a consequence of past epochs, best accumulated in the written information sector.

The tables below (see Table 2 and Table 3) show a massive presentation of a monstrous octopus image as such as a Kraken or a Leviathan in the fiction space, art graphics of the period under study and modern humanities, including historiography, and popular science.

Table 2

### THE OCTOPUS IMAGE IN FICTION AND ART MIDDLE NINETEENTH – EARLY TWENTIETH CENTURY

Year	Country	Author name	Title
1830	Britain	Alfred Tennyson	The Kraken <sup>1</sup>
1851	USA	Herman Melville	Moby Dick
1866	France	Victor Hugo	Toilers of the Sea
1870	France	Jules Verne	Twenty Thousand Leagues Under the Sea
1875	Britain	Henry Lee	The octopus; or, The «Devil-fish» of fiction and of fact <sup>2</sup>
1894	USA	John R. Robinson	The Octopus; a History of the Construction, Conspiracies, Extortions, Robberies, and Villainous Acts of the Central Pacific, Southern Pacific of Kentucky, Union Pacific, and Other Subsidized Railroads <sup>3</sup>
1904	USA	Rosa Sub	Drifting or The Romance of an Octopus <sup>4</sup>
1908	France	Anatole France	L'île des Pingouins

The data in Table 2 provide some explanation for the France-Germany pair recorded in the previous table, in which mainland France marks its rival on the mainland through the figure of a sea monster. Apparently, this image came from a plot developed in French literature about a sea monster. As can be seen from Table 3, the popular octopus image was preceded by the figure of another sea monster in the early early XXth century, the Leviathan.

<sup>1</sup> The poem's text can be seen here: Tennyson, A. (1830). The Kraken. *The Victorian Web*. <<http://www.victorianweb.org/authors/tennyson/kraken.html>> (2020, September, 26).

<sup>2</sup> Henry Lee, a naturalist at the Brighton Aquarium in the XIXth century, called the octopus a devil's fish and gave a historiographical sketch available at the time. (See here: Lee, H. (1875). *The octopus; or, The «Devil-fish» of fiction and of fact*. London: Chapman and Hall, XIII+114+8). One such image is a huge octopus in somewhat different guises. For instance, the giant octopus image with human forces on its back was designed by Francis Pollin (Ibid., 100), *Eric Pontoppidan's giant kraken the size of a small island* (Ibid., 99), *Denis de Montfort's «colossal poulpe»* (Ibid., 100).

<sup>3</sup> At the end of the XIXth century John Robinson, as a co-owner of shares of one of the USA railways, being personally motivated (See here: Robinson, J. R. (1894). *The Octopus; a History of the Construction, Conspiracies, Extortions, Robberies, and Villainous Acts of the Central Pacific, Southern Pacific of Kentucky, Union Pacific, and Other Subsidized Railroads*. San Francisco, 3.), uses a metaphorical octopus (Ibid., 22, 43, 97.) to denote the monopoly phenomenon (Ibid., 11, 12, 20, 43, 97.) and lawlessness in the USA market.

<sup>4</sup> See here: Sub, R. (1904). *Drifting; or, The romance of an octopus, a novel of love, politics and newspaper life under the rule of the commercial trusts*. Chicago: The Elysian Fields Publishing Company, 471.

**THE LEVIATHAN IMAGE IN THE EUROPEAN LITERATURE  
OF THE SIXTH CENTURY**

Year	Country	Author	Title
1804	Britain	William Blake	Jerusalem
1851	German	Heinrich Heine	Romanzaro
1865	France	Gustave Dore	The Destruction of Leviathan

What features with the octopus in the literary imagination space of the XIX<sup>th</sup> century were associated?

As can be seen from Table 4, the total octopus «portrait» as a monster consisted of the following features, which were to simultaneously generate and fix the fear of this devilish («devil-fish») creation of the abyss:

1) Huge (*Huge ... enormous ... giant – 1830; great – 1851*); 2) strong and destructive («strong enough *to destroy a ship – 1866*); 3) terrible (*fearsome – 1870, terrible – 1875, horror – 1908*); 4) poisonous (*enormous secretion – 1875*) 5) huge pulp (*solossal poulpe – 1875*); 6) the one who controls (supremacy and control – 1875) and assimilates («assimilates» – 1904).

Obviously, both Russia and Germany had to look huge, powerful, and destructive to the small island nations, claiming and capable of destroying their strong fleets, the only their security guarantee. However, we have to explain the whole associative series, which is recorded in the XIX<sup>th</sup> century fiction and which served to denote the octopus, namely, its venom, its tissue (a huge pulp...), which apparently served as visual markers of horror for this creature. To do this, we turn to the famous theory of «fetal drama», which was developed in the psychohistorical space by Lloyd de Mause.

**III. Octopus as a reproductive element of the female body: psychotraumatic mechanisms of horror occurrence**

Lloyd de Mause: «... *before the drawings of our time, in which the enemy is depicted as an octopus, which strangles you with its tentacles. Every aspect of the snake betrays its origin from the Poisonous Placenta: it is born from an egg, lives in a hole or in water, guards the Tree of Life, it has life-giving blood from which humanity originated, and poisonous teeth, it fiercely opposes the hero in myths. If you assimilate this basic scheme, it is not so difficult to discern Poisonous Placenta elements in any malevolent figure of the historical group fantasy ...*»<sup>1</sup>

As is well known, Lloyd de Mause uses the term collective fantasy to explain both mass desires and collective fears. Collective fantasy is a reaction to a group traumatic experience. Lloyd de Mause emphasizes that *the phenomenon of political crisis in society is cyclical and synchronized with the stages of group fantasy*<sup>2</sup>, which always takes place and is explained by the fetal drama concept<sup>3</sup>.

A political leader is an impersonal figure (regime), because he was, is and will be only the result of group imagination, which happens to be the group leader and at the same time a group reflection. That is, *the leader at this stage can be identified with the enemy* and sacrificed by analogy with infanticide and be dethroned in exchange for a new one<sup>4</sup>. The enemy is a product of the crisis, a phenomenon, and it is also depersonalized in Lloyd de Mause's scheme through the *venomous octopus placenta*. As a political leader loses the war with the enemy, he becomes accustomed and *devalues the threat from the enemy*<sup>5</sup>, and *group fantasy commands the political leader to «cancel the life challenge» that is, surrender*. The leader is the emotional garbage collector of the community, which authorized him to select collective emotions. And for the landfill of collective projections there is a so-called toilet, for instance, another country.

<sup>1</sup> Демоз, Л. (2000). *Психоистория*, Ростов-на-Дону: Феникс, 351.

<sup>2</sup> About group fantasy see here: Ibid., 200.

<sup>3</sup> The life cycle of a crisis in society is identified with the physiological birth of a child, the physical harm and suffering suffered by the fetus and which cannot be avoided (Ibid., 357). The elements of fetal drama are the poisonous placenta; suffering fetus; pollution progress; nourishing umbilical cord and space battle (Ibid., 350).

<sup>4</sup> According to Lloyd de Mause, the *fourth, last stage*, is marked by abrupt changes on the way to solving the problem. The leader is asserted by solving the problem in the direction of dictatorship. «War with the phenomenon». The nation is going through a dangerous period, the «enemy-problem» is waging war. (Ibid., 271.)

<sup>5</sup> About threat's devaluation phenomenon see here: Ibid., 201-203.



**OCTOPUS FEATURES IN THE FICTIONAL DISCOURSE  
OF TRANSATLANTIC CULTURE  
OF THE SIXTH – EARLY XXTH CENTURIES**

Year	Country	Visual element	Meaning
1830	Britain	1. « <i>Huge sponges</i> »; 2. « <i>enormous polypi</i> »; 3. « <i>giant fins</i> » <sup>1</sup> .	negative
1851	USA	«There seems some ground to imagine that the <i>great Kraken</i> of Bishop Pontoppodan may ultimately resolve itself into Squid» <sup>2</sup> .	negative
1866	France	«Denis Montfort, in fact, considers the <i>Poulp, or Octopod</i> , of high latitudes, strong enough <i>to destroy a ship</i> » <sup>3</sup> .	negative
1870	France	1. «viscous tentacles grew back like the many heads of Hydra»; 2. «The squid's <i>fearsome</i> <sup>4</sup> <i>beak</i> »; 3. «quid's sea-green eye»; 4. «toppled by the tentacles of a <i>monster</i> ».	negative
1875	Britain	1. « <i>devil-fish</i> »; 2. «... <i>terrible octopus</i> who is said to have sucked the boatswain of a man-of-war into the lowermost depths of <i>Davy Jones's locker</i> » <sup>5</sup> ; 3. « <i>venomous secretion</i> » <sup>6</sup> ; 4. « <i>colossal poulpe</i> ».	negative
1894	USA	1. «This <i>octopus</i> is ever reaching out its <i>tentacles</i> , never ceasing in its efforts for supremacy and control.» <sup>7</sup> 2. «...so soon has <i>this octopus, this corporation dictator</i> ...»	negative
1904	USA	«Then no more could the sunlight be enjoyed except on payment of tribute to this <i>trust octopus</i> that no doubt would absorb all the other industrial trusts as easily as a whale swallows and «assimilates» a <i>minnow</i> .» <sup>8</sup>	negative
1908	France	«When she saw Kraken, she <b>cried out in terror and ran away</b> .» <sup>9</sup> .	negative

<sup>1</sup> The poem's text can be seen here: Tennyson, A. (1830). The Kraken. *The Victorian Web*.

<<http://www.victorianweb.org/authors/tennyson/kraken.html>> (2020, September, 26).

<sup>2</sup> Melville., H. (1851). Moby Dick *Global Grey ebooks: download free ebooks for your library*. <<https://www.globalgreyebooks.com/ebooks/herman-melville/moby-dick/moby-dick.pdf>>, 234 (2020, September, 26).

<sup>3</sup> The text excerption of Victor Hugo can be seen here: Hugo, V. (1864). Toilers of the Sea. *Free Classic eBooks: Classic Books*. <<https://www.freeclassicebooks.com/Victor%20Hugo/Toilers%20of%20the%20Sea.pdf>>, 559-560. (2020, September, 26).

<sup>4</sup> The text excerption of Jules Verne can be seen here: Verne, J. (1863). Twenty Thousand Leagues Under the Sea. *Delta. Academy of Applied Learning* <<http://daal.deltaschools.com/content/for-students/twenty-thousand-leagues-under-the-sea.pdf>>, 324 (2020, September, 27).

<sup>5</sup> See here: Lee, H. (1875). *The octopus; or, The «Devil-fish» of fiction and of fact*. London: Chapman and Hall, 87.

<sup>6</sup> *Ibid.*, XV.

<sup>7</sup> See here: Robinson, J. R. (1894). *The Octopus; a History of the Construction, Conspiracies, Extortions, Robberies, and Villainous Acts of the Central Pacific, Southern Pacific of Kentucky, Union Pacific, and Other Subsidized Railroads*, San Francisco, 43.

<sup>8</sup> *Ibid.*, 73

<sup>9</sup> See here: Франс, А. (1955). *Острів пінгвінів*. Київ: Державне видавництво художньої літератури, 49.

Lloyd de Mause, among other things, having studied a large array of caricatures of D. Carter recorded a confident synchronization of the cartoons content with the political situation in the United States. A typical octopus plot embodied the economic crisis and the drift of the late Carter toward militarization.

Much less attention was paid by Lloyd de Mause to the World War I and, in fact, to the European theater. Nevertheless, in our opinion, the arguments in the discussion about the causes of wars are interesting.

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The thesis that refutes the economic meaning of war, or the explanation of war by a diplomatic crisis, in our opinion, seems quite convincing, at least when it comes to the economic inexpediency of the great world or continental wars, especially since the twentieth century. Indeed, no forecasts of economic growth have been recorded as a result of winning the war, at least because the outcome of the war is sometimes difficult to predict, even though the war itself is economically unprofitable. In our opinion, the economic factor as the cause of wars is greatly exaggerated when it regards to Ukrainian historiography.

Island states, traditionally powerful at sea by figurative analogy, like embryos, well protected by the sea, recorded their fear of being attacked from the sea precisely through the image of a sea octopus monster (read as poisonous placenta).

Jacques Schnier chronologically before Lloyd de Mause analyzes the octopus image instrumentally as a psychohistorian, seeing as the source of the fantasy «phallic woman» fantasy of the penis, maternal nipple and subconscious «cunnilingus fantasies» roots dating back to ontogenetic childhood<sup>3</sup>. The Mycenaean jellyfish's<sup>4</sup> image is included in the hermaphroditic polyphallic female. The octopus image was compared to a spider through the number of limbs, a spider<sup>5</sup> as a negative image, an octopus as a positive.

J. Schnier summarizes<sup>6</sup>, that the octopus is a symbolic hermaphrodite that mutually compensates for the sexual phobias of male castration, or female unclaimed without a man's penis. Thus, the polyphallic symbol of the octopus performs a *compensatory function*.

**Conclusions.** In accordance with the proposed three-member structure, the «octopus» as an object was first studied in the form of: 1) a visualized «image of the enemy» (reflected on satirical «political» maps); 2) a mysterious sea monster (in mostly fantasy or adventure narratives); 3) the symbolic part of the female body (in the space of psychohistorical discourse).

Such structure allowed to cover three levels of functioning of this negative image in the culture of the XIX<sup>th</sup> – early XX<sup>th</sup> centuries. Twentieth century: a) «*superficial*» *emotional* («utilitarian» *political use of the image of a sea monster* in military conflicts as an aggressive and understandable to the general public symbol of external threat in order to effectively propagandize the population); b) *average rational (logical) prescribing* in the literature of «great cultural nations» is understanding among the educated public of this «character» as an objective «natural» threat); c) «*deep*» mental (formation at the biological body level of birth trauma of previous sensations about the octopus threat as a «poisoned placenta»).

Suchwise, from a psychological point of view, our proposed analytical strategy allowed to actualize and give a preliminary answer to the general problem: how is the release of horrors in a particular culture, ie how *natural irrational fears* formed at the *biological level* as birth trauma (*body conflict*) are narrated and rationalized by certain literature at the *cultural level* and, finally, are visualized in the media as aggressive *military satirical propaganda* (manifested as an element of foreign policy conflict). At the general psychological level, the fear's transit, its transformation into aggression will be studied here.

<sup>1</sup> Regarding D. Carter's case see here: Ibid., 398.

<sup>2</sup> About psychological causes of wars see here: Ibid., 119-120.

<sup>3</sup> Regarding the psychosexual and ontogenetic nature of group fear, see here: Schnier, J. (1956). Morphology of a Symbol: The Octopus. *American Imago*, 13(1), 28.

<sup>4</sup> See here: Ibid., 26-27.

<sup>5</sup> See here: Ibid., 25.

<sup>6</sup> See here: Ibid., 29-30.

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