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The archetype of a woman warrior in the work of Svitlana Alexievich

Архетип жінки-воїна у творчості Світлани Алексієвич

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Abstract

Examples of Belarusian writer Svitlana Alexievich documentary prose – novels “The Unwomanly Face of War” and “Zinky Boys” dedicated accordingly to highlighting of German-Soviet (1941–1945) and Soviet-Afghan (1979–1989) wars have been reviewed in the article. The focus of the author is emphasized on the problem of disclosure of woman warrior archetype through the prism of consciousness of writer’s novels characters which still wasn’t the object of literary research. In order to achieve the objective of research general scientific and special literary methods is used: analysis, synthesis, descriptive, cultural and historical, method of archetypal critics, hermeneutic, typological, psychological methods and textual and contextual analysis and elements of comparative analysis of the Svitlana’s Alexievich works. It has been found features of woman warrior archetype representation and its

Анотація

У статті розглянуто документальну прозу білоруської письменниці Світлани Алексієвич – романи «У війни нежіноче обличчя» та «Цинкові хлопчики», присвячені висвітленню німецько-радянської (1941–1945) та радянсько-афганської (1979–1989) воєн відповідно. У центрі уваги авторки акцентується проблема розкриття архетипу жінки-воїна крізь призму свідомості персонажів романів письменниці, що досі не було об’єктом літературознавчих студій. Для досягнення мети дослідження використано загальнонаукові та спеціально-літературознавчі методи: аналіз, синтез, дескриптивний, культурно-історичний, метод архетипної критики, герменевтичний, типологічний, психологічний методи та текстуально-контекстуальний аналіз, а також елементи порівняльного аналізу творчості Світлани Алексієвич. У статті виявлено особливості репрезентації архетипу жінки-

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functioning in the article. It has been defined variations of this archetype in the researched works of writer and defining features of woman warrior archetype. It has been emphasized that in the both works "The Unwomanly Face of War" and "Zinky Boys" – S. Alexievich doesn't just generalized image-archetype of woman warrior but granted to it the modern sounding.

Keywords: Documentary prose, archetype, archetype of woman warrior, woman warrior archetype variations, defining features of woman warrior archetype.

Introduction

In the second half of the XX century in the world literary studies interest in literature of fact, documentary prose, non-fiction and memoirs was activated which was caused by political sociocultural events and their consequences in particular: wars in Vietnam and Afghanistan, birth of hippie movement, sexual revolution etc. Literary scholars emphasized on the formation of new genre modification – conceptually qualitative literary journalism which was implemented mainly in the masterful artistic description of particular facts, deep observations.

According to the definition of Ukrainian researcher L. Shutiak, "literary journalism is the form of documentary prose which connects reportage and certain narrative techniques and stylistic strategies which are typical for the fiction" (Shutiak, 2014, p. 182). Determined genre modification is represented in the works of the world's best writers.

So, in 30s of XX century Nobel laureate Ernest Hemingway joined actively to the formation of documentary prose. He traveled around the world a lot and described his impressions of what he saw in such books: «Death in the Afternoon» (1932), «Green Hills of Africa» (1935), «A Moveable Feast» (1964) etc. Truman Capote and Varlaam Shalamov worked in non-fiction genre. So, in the book «In Cold Blood» (1966) Truman Capote conceals own voice and maximally objectifies narration via stylistic means. «Kolyma short stories» by Varlaam Shalamov (1954–1973) is consists of placed in the special-order short stories in which endured fears of GULAG are revealed with a perfect documentary reliability.

Famous film director of world-class Oleksandr Dovzhenko is related to the creation of documentary prose. During the World War II he published series of publicist and documentary

voyna ta yoho funktsionuvannya. Vyznacheno variatsii цього архетипу в досліджуваних творах письменниці та визначальні риси архетипу жінки-воїна. Підкреслено, що в обох творах – «У війни нежіноче обличчя» та «Цинкові хлопчики» – С. Алексєвич не просто узагальнює образ-архетип жінки-воїна, а надає йому сучасного звучання.

Ключові слова: Документальна проза, архетип, архетип жінки-воїна, варіації архетипу жінки-воїна, визначальні риси архетипу жінки-воїна.

articles in which urged Ukrainian and other nations of then Soviet Union to the armed struggle against Nazi Germany ("To arms!", "The enemy will be defeated", "At formidable hour", "Germans will not master in Ukraine" etc.).

Book of modern Ukrainian writers are marked by special documentary. In particular book O. Zabuzhko "Let my people go: 15 texts about Ukrainian revolution" (2006) is combination of diary entries, non-fiction, letters, reportages, interview, extracts from witnesses conversations. In the works of L. Belei "The evil ninetieth: Love and hate in Uzhhorod" (2014) and A. Chapai "Journey with Mamaiota in search of Ukraine" (2011) characters voice true stories by own voices. Therefore, characters in the books begin to "live" separate of the author who records their words documentary.

However, tendency of depiction of characters life separate of the author, recording their stories, perspectives is represented in the creative legacy of writers in the end of XX century.

Theoretical Framework

The greatest advancement in the development of documentary prose genre reached Byelorussian writer Svitlana Alexievich – Nobel laureate in literature in 2015 year. She is an author of the series of documentary books based on the memories. Fiction and documentary novels "The Unwomanly Face of War" (2016a) and "Zinky Boys" (2016b) are particularly distinguished. Characters of both works are women. The first – former participants of German-Soviet war 1941–1945, second – participants or relatives (mothers, sisters, daughters) of those who participated in the Soviet-Afghan war 1979–1989. Peculiarity of Byelorussian writer is polyphony, polyphony of women characters when author left as if

behind the scenes giving the opportunity to the narrators to express their thoughts freely. Literary scholars offer consider such author's style in the context of "genre of voices" (Ihnativ, 2018; Shchur, 2015), or "genre of testimony" (Lugarić Vukas, 2014).

The writer characterizes it as "history of feelings" (Usmanova, 1998). Works of S. Aleksievych became the object of attention of scientists who analyzed fiction and documentary novels "The Unwomanly Face of War" and "Zinky Boys" of the writer according the subject of own researches. Professional interest for us makes up scientific exploration of B. Waligórska-Oleinichak "On feminine myths and images in Svetlana Alexievich's prose" (Waligórska-Oleinichak, 2016), in which poetics of Byelorussian litterateur is researched carefully, is interpreted images of her characters through the prism of the feminine myths. In the article of D. Lugarić Vukas "Testimony about the inexpressible: about the genre of testimony and trauma in the texts of S. Alexievich "The Unwomanly Face of War" and "Zinky Boys" (Lugarić Vukas, 2014) on the example of above-mentioned novels "genre of testimony" is considered, signs of narrative of traumatic experience in the facts collected by S. Alexievich are considered. Instead, article of J. Rodgers "Making space for a new picture of the world: Boys in Zinc and Chernobyl Prayer by Svetlana Alexievich" is devoted to the research of genre and compositional specifics of fiction and documentary novels of S. Aleksievych (Rodgers, 2019). However, in mentioned scientific explorations authors concern superficially the issue of reproduction of women images in the work of writer.

Issue of fiction and documentary prose poetics of S. Alexievich is considered in the scientific works of K. Górska "Book of S. Alexievich «The Unwomanly Face of War» as cyclical fiction and documentary phenomenon: structure and poetics" (Górska, 2018), "Fictional-Documentary Prose by Svetlana Alexievich (problems of poetics)" (Górska, 2019). Nevertheless, archetype of a woman warrior in which we are interested wasn't the subject of consideration of scientist.

Archetype of a woman mother (woman wife) in the works of the writer was studied by A. Novykov, T. Kleimenova, M. Kushnierova, D. Marieiev, N. Hohol in the article "Genesis of the "Woman's" War in Creativity of Svetlana Alexievich (Based on the Material of the Novels

"The Unwomanly Face of War" and "Zinky Boys")" (Novykov et al., 2021).

At the same time in the scientific works of literary scholars wasn't focused attention on the issue of revelation of archetype of a woman warrior through the prism of characters consciousness of novels "The Unwomanly Face of War" and "Zinky Boys". This led to a choice of the research subject of scientific exploration.

Methodology

To achieve the objective of research totality of general scientific special literary methods are used in the article. In the process of work in highlighting of theoretic material on the researched topic it was found that in the modern literary critical discourse works devoted to the works of S. Alexievich "The Unwomanly Face of War" and "Zinky Boys" are available. They concern mainly issues of its poetics, genre and compositional specifics, interpretation of images, artistic value. In the article we used *general scientific* methods of analysis and synthesis. Using the describing method with its universal techniques of observation and systematization it was found that archetype of woman warrior in the novels of Belarussian writer S. Alexievich wasn't the object of special research. Detailed research of features of the archetype woman warrior operating in the works of S. Alexievich enabled usage of *literary methods*: cultural and historical, archetypal critics, hermeneutic, typological, and psychological. So, *cultural and historical* method contributed to understanding of fiction and documentary novels of writer as organic component of the world literary process. Analysis of works of the S. Alexievich through the prism of archetype of woman warrior is carried out using the method of *archetypal critics*. Characteristics of mentioned image-archetype in the works of writer, its complex interpret became possible due to *hermeneutic method*. Applying of *typological method* for understanding of characters figures, motives of their actions during the war allowed to figure out the common, different and peculiar in the characters temper of novels "The Unwomanly Face of War" and "Zinky Boys". *Psychological method* was directed to the figuring out of the figures of psychological interpretation of the characters tempers by the writer. Furthermore, it was used textual and contextual analysis for the figuring out of means for representation of reality and image creation and components of comparative analysis of S. Alexievich works.

Results and Discussion

In the literary process of XX-XXI centuries internal orientation on the search of archetypes is observed which is caused by authors aspiration to motivate existence of the eternal in unconscious spheres of human psyche what nascent in pre-history and repeat in the form of archetypical situations, states, images, motives.

In the aspect of our research consideration of the notion "*archetype*" (greek. archē – beginning and typos – image) which was put into academic circulation by Swiss philosopher Carl Gustav Jung in XX century is relevant. Scientist interpreted it as initial, most ancient image is laid down in collective memory, manifested and passed on during the long period of time (Jung, 1991, p. 98–99). In literary studies mentioned notion is interpreted as prototype, initial image, idea which "is derived on the "surface" of the conscious in the form of literary work, actualize general core features immanently is inherent in national mentality and at the same time human race" (Hromiak, Kovaliv & Teremok, 2006, p. 65). Therefore, under the notion archetype we understand repeated true images and motives which constantly back to the literature predetermining its "out" of the boundaries of particular historical time; archetype is presented in the plots, motives, "eternal" images.

On the basis of stories-testimonies in the novels of S. Alexievich we can highlight several female images-archetypes: *archetype of mother, wife and woman warrior*.

Archetype of *woman warrior* has been engraved in the collective folk memory since ancient times and is reflected both on the tablets of history and in folk art. Speaking of women warriors, it is worth mentioning the ancient Greek goddess Athena Pallas (Minerva in Romans). Born from the head of Zeus, she appeared before other gods "fully armed, in a shining helmet, with a spear and shield" (Kun, 1993, p. 28). Athena Pallas was considered the patroness of the heroes of Greece, the protector of cities and fortresses, as well as the goddess of wisdom and knowledge (Kun, 1993, p. 29).

History has preserved many examples of how skilled women warriors could be. Throughout human history, women, along with men, have participated in wars and achieved significant success in this matter. These mentions are placed in chronicles and chronicles of the ancient world. The legendary Amazons mentioned by Herodotus (V century BC) in his "History" where

reality is closely intertwined with myths, we find information that, related to the Amazons, the Scythians made increase a tribe of Sarmatians, who lived between the Don and the Dniester. Women of this tribe wore men's clothing, deftly rode horses and, along with men, participated in both hunting and military campaigns. Additionally, according to ancient tradition, Sarmatian women could not marry until she had killed at least one enemy (Herodotus, 1999, p. 272).

Women warriors also met in ancient Russian epics, where they were called "glades" because, being real heroes, they were not afraid to enter into fights with male knights, which according to ancient tradition took place in a clear field. Notably a woman often emerged victorious from these confrontations. The most famous are the following folk characters as Nastassa Korolevschna, Vasslsna Mskulishna, Nastassa Mskulishna. Colorful portraits of such brave women are described in the epics "Dobrynsa marries" (another name "Dobrynia and the Serpent"), "Star Hodinovich" (another name "Staver"), 'Ilia Muromets and daughter' (Songs collected by PN Rybnikov, 1909).

Nowadays, women join the army voluntarily, and in some countries (such as Israel) military service is mandatory for women. It is documented that during World War II, about a million women along with men took part in hostilities.

In the novel "The Unwomanly Face of War", the writer emphasized that many women wanted to be military on a voluntary basis. However, not everyone was aware of the difficulties of their chosen profession. These were romantic women, whose emotionally uplifted mood usually dissipated after the first impressions of the military routine. "I considered a military uniform" recalls former anti-aircraft gunner Klara Goncharova. "I loved the chic, the clarity, the fragmentary words of the order". In her memoirs, the woman noted how persistently she appealed to the management of the aviation school to send her admission rules. When the war broke out, of course, she "could not stay at home", but after it ended, the woman's attitude toward military affairs changed. She no longer wanted to associate her life with a military specialty, even her pants became disgusting, "I wanted to wear something ordinary, feminine..." (Alexievich, 2016a, p. 251).

However, there were also women who consciously went to the armed forces by vocation and remained true to their choice for decades. We

are talking about women for whom military service has become a profession. A striking example of such a life experience was the story of Taisiya Rudenko-Sheveleva, a retired lieutenant colonel who dreamed of serving in the armed forces as a child and persistently pursued her goal. Such devotion to the cause allows us to compare her with the legendary «cavalry girl» Nadezhda Durova, whose history became widely known in the first half of the nineteenth century. Nadezhda Durova served in the Russian army for about ten years under the name of Officer Alexander Alexandrov Alexandrov, and during the war with Napoleonic France, she took part in hostilities, showed unprecedented courage and received a number of military awards and distinctions.

Notably the fate of Nadezhda Durova was decided by Emperor Alexander I when he learned of her unbridled desire to serve in the army, and the fate of Taisia Rudenko-Sheveleva – the first female officer of the Navy of the former Soviet Union – People's Commissar for Defense Clement Voroshilov to whom little girl wrote a letter requesting permission to enter the Leningrad Artillery Military School, closed for women (Alexievich, 2016a, p. 257).

The situation changed significantly during the German-Soviet war, when hundreds of thousands of women expressed a desire to voluntarily join the regular army or partisan unit. Moreover, this desire was dictated not so much by romance or the intention to choose the military profession as it was before the war, but mostly by patriotic or ideological motives associated with the education of unconditional devotion and love for the «socialist homeland», personal responsibility for the fate of the country. Deadly danger. According to the veterans, posters such as “Motherland is calling!”, “What did you do for the front?”.

In this context, it is appropriate to mention the former private, civil engineer Tamara Torop, who was simply in love with the Soviet government, Stalin, Voroshilov, and other leaders of the Soviet Union. It is how her father, an ideological communist, raised her. They sang the songs “International” and “Holy War” together in the evenings. It is logical that the girl did not even ask whether or not to go to war. When she was eighteen, they came to the military registration and enlistment office with her father (Alexievich, 2016a, p. 208).

Former anti-aircraft gunner Klara Tikhonovich guided by patriotic motives when she made every

effort to join the active army. For some time, the girl lived a normal life, but after a neighbor received a letter stating that her husband was hospitalized after a serious injury, she decided that it was her turn to go to the front (Alexievich, 2016a, p. 250).

Something similar can be said about Klavdia Konovalova, who, working at the plant as a hammer thrower, dreamed of benefiting the Motherland much more, and contrary to the plans of the plant management, who did not want to lose a valuable worker, achieved the cancellation of armor and voluntarily went to war the same hard male work, but as a gun commander (Alexievich, 2016a, p. 257–258).

There were cases when whole families went to the front. This story is reflected in the memoirs of Svetlana Katykhina – a former soldier of the field bath and laundry team. First, her father went to the front, followed by his mother-nurse, and then sixteen-year-old Svetlana, who was denied for a long time, but a year later was allowed to go to war (Alexievich, 2016a, p. 100).

Notably when they got into a military unit or partisan detachment, the volunteer girls usually did not look for a «warm town» for themselves there, but on the contrary, tried not to stand out among the male soldiers. These were real virgin warriors, who can be compared to the legendary Amazons or warlike Sarmatians, whose unforgettable images were depicted in his “History” by Herodotus. In this regard, the story of the former commander of the sapper platoon, junior lieutenant Stanislava Volkova, was indicative. After graduating from university, she graduated from sapper school during the war, and at the front, contrary to the command's decision, stubbornly demanded that she not be left to serve at headquarters, and despite the great danger of dying in the first months or even weeks on the front line was appointed sapper platoon commander. It is also noteworthy that, commanding battle-hardened sappers, who first perceived her rather ambiguously (some smiled sarcastically and some spat contemptuously), she gradually gained considerable authority from her subordinates (Alexievich, 2016a, p. 266–268).

Former partisan Halina Dubovik, who served as the second number in the machine-gun service, can also be considered a real woman warrior. Her responsibilities included carrying a handgun. It was too heavy a burden for the fragile girl's shoulders, but she was afraid to admit it to her comrades-in-arms because she understood that then she would most likely be sent to work in the

kitchen. "It's a shame. God forbid that I should spend the whole war in the kitchen" (Alexievich, 2016a, p. 259). The girl considered it a great honor to receive the most dangerous combat mission and constantly tried to prove that she deserved it.

However, even against this background, women warriors stood out, whose psychological state and actions can be explained by a phenomenon that was later defined as Stockholm syndrome. These are the children of politically repressed, so-called "enemies of the people". Former nurse Natalia Kupriyanova recalled how delighted she was to see Stalin before the war in the theater, in the government lodge. She, like the whole hall, "froze with happiness". And this although her father had already been arrested and her older brother had disappeared without a trace in the camps. It is in such a sublime emotional state that Natalia "came to war" (Alexievich, 2016a, p. 384).

The desire of the subjects of political repression to be at the forefront of the defenders of the Motherland often dictated by the desire to prove at all costs their allegiance to the Bolshevik government, which seemed irrational from the viewpoint of common sense. A good illustration of this is the story of a young partisan whose entire family (father, mother and two older brothers), as in the case of Natalia Kupriyanova, was repressed before the war. The girl with the terrible brand of the daughter of the enemies of the people lived with her aunt, mother's sister, and as soon as the war began, she voluntarily joined the partisan unit, where she constantly exposed herself to danger, performing difficult tasks to prove that she is no worse than others. However, the command stubbornly "did not notice" the exploits of the brave partisan. Everyone was rewarded, but never her. Medals were not given because parents are enemies of the people. "And when the girl's leg torn off by a shell explosion, she cried with happiness and assured that now «everyone will finally believe her' (Alexievich, 2016a, p. 115).

The writer did not miss such a not entirely politically correct phenomenon as blood revenge, the origins of which date back to antiquity. In this regard, it is appropriate to mention the cruel retribution to the Drevlians, performed by the order of Princess Olga of Kiev for the murder of her husband Prince Igor, as well as the "vendetta" on the islands of Sardinia and Corsica. Blood revenge also occurred during the German-Soviet war. One of the heroines of "The Unwomanly Face of War", a former partisan, said that in their

detachment of captured Nazis were not shot, considering such a death too easy for these villains. Moreover, she personally went to watch them "cut to pieces" and even waited for the moment "when their eyes will burst with pain...". The veteran explained her behavior at the time by the unprecedented atrocities of the Nazis, which were committed in particular against her family: "my mother and sisters were burned at the stake in the middle of the village..." (Alexievich, 2016a, p. 31).

Such behavior of the people's avengers, fits into the paradigm of blood revenge and against the background of the fact that military women were not usually taken prisoner by the Germans. At best, they were shot immediately. However, not everyone is so "lucky". Particularly, striking was the story of a captive nurse who was terribly mocked (cut off her chest, pierced her eyes) and put on a stake (Alexievich, 2016a, p. 170–171).

The German-Soviet war was overly brutal, and the writer portrayed it through the perception of a woman warrior without any embellishments. The author of the book "The Unwomanly Face of War" constantly emphasized that her heroines had a great psychological motivation: they defended their motherland.

A completely different war appears in the work of S. Alexievich "Zinky Boys". This war was on foreign soil against a people who did no harm to the citizens of the Soviet Union. Awareness of this indisputable truth, of course, seriously demotivated Soviet soldiers in Afghanistan. Apparently, not everyone who entered this war or lost a loved one there was satisfied with the official explanation that the Soviet military was performing a so-called "international duty". One woman whose husband died in Afghanistan remarked, "Forty-first and forty-fifth were in grief all over the country. Everyone has lost someone. He knew what he had lost. The women cried out in unison. In the culinary school where I work, a team is one hundred people. Only my husband died in this war, which others only read about in the newspapers. When I first heard on TV that Afghanistan was our disgrace, I wanted to break the screen. day I buried my husband for the second time..." (Alexievich, 2016b, p. 255).

Something similar was said by those who were directly involved in this unjust war ("I wanted to be at war, but not in this one") (Alexievich, 2016b, p. 65). The notion of "another war" was formed by stories of exploits during the Second World War, of the glorified and partly romanticized in Soviet textbooks on the history

of the heroics of battles. As they recounted their impressions of the war in Afghanistan, women no longer compared what they had been told and what they had seen with their own eyes. The presentation of their views after Afghanistan became logical and structured. Outspokenness and specificity in determining the degree of hatred for the enemy, in characterizing the feeling that was born after the murder of a friend with whom they shared food, who compared his soul – the attributes of the female postwar worldview. The deep emotional wound from the Afghan war lasted a lifetime. The woman ensign, the head of the secret service, recalled how, in response to an appeal to the district executive committee for the promised “thanks”, she heard: “Are you injured? <...> Well, and live like everyone else. We did not send you there” (Alexievich, 2016b, p. 225–226).

The Zinky Boys, in the form of monologue interviews, told the stories of those who had not escaped the war in Afghanistan, whose memory of this armed conflict and its aftermath was constantly exhausted. The stories about the military experience of women who performed the so-called “international duty” there together with men, their impressions of being in a foreign country, patience, moral exhaustion logically arranged by the writer. We share the opinion of researcher Sh. Hovard that “material collected by the writer reproduces real epos of Afghan war – choir of voices who fairly tell about the tragedy” (Howard, 1992, p. 236).

The armed confrontation in Afghanistan in the “Zinky Boys” represented not only by the stories of women (mothers, wives, nurses, employees). However, the war that women see and feel is different, and that is why the female discourse of war added sincerity, volume, and completeness to the masculine image of war.

While men went to war mainly under the direction of the Soviet command, most women employees (typists, hairdressers, cooks, waitresses, cleaners, librarians), nurses went there quite voluntarily, believing the Soviet propaganda carried out by the media. An example of such propaganda was the essay “Afghan Madonnas” published in the newspaper “Pravda”. In Soviet schools, inspired stories about women in war were read to high school students, and at the front, as one of the heroines recalls, women refused to believe the fabricated ‘truth’ (Alexievich, 2016b, p. 122). Thus, the woman-keeper became the most differentiated female role, which was actively used in the

media. The concept of the woman-keeper quickly became part of the official Soviet state discourse.

The romanticism of thoughts described in one of the testimonies of employees: “How did I get here? Very easy. I believed everything that was written in the newspapers...” (Alexievich, 2016b, p. 63). Furthermore, there were hundreds like her. As a rule, the belief in Soviet propaganda, in what was sung in the songs brought by the “boys from Afghanistan”, in the ‘real life’ full of adventures and devoid of mundaneness, which the strong lived there during the war, men and beautiful women, and sometimes just a desire to find themselves and their destiny pushed (motivated) women to go to war. However, as one of the employees summed up, happy women did not go to the Afghan war. The same can't be said for the lonely, divorced, offended, those who did not have a family, husband, children in a peaceful life. They were then said: “They came for the grooms” (Alexievich, 2016b, p. 177). Confirmation of this motivation was the story of one of the heroines of the work – an employee who dared to take such a step because she broke up with her man. She explained women's interest in the war as “the opportunity to earn, and perhaps arrange a personal life” (Alexievich, 2016b, p. 262). However, even here it quickly became clear that women in the war were considered “dirty”, they were not even allowed into the officer's bath, forcing them to wash in the soldier's bath.

We learn from the story of one employee that her departure for Afghanistan was supposed to level the awareness of her own worthlessness, to justify her own presence in the world. The ideas that captivated the minds of young people were not gender-disaggregated. Boys and girls did not hesitate to go to Kabul, trying to test the strength of spirit, strength of will, character.

At first, women in Afghanistan were horrified by what they saw in the war (mutilated corpses, cruelty, cold-blooded killings), but later they developed hatred for the enemy because of their comrades-in-arms killed; women's consciousness changed, they became cruel, and the same employee after a while declared: “I like to go to shoot” (Alexievich, 2016b, p. 65). Although there were others who could not overcome their feminine nature, because they believed that a woman was born first to give life, not to deprive it.

Gradually, the war in Afghanistan ceased to be a purely male affair. Women's first impressions of being in a foreign country were often beaten

down, confusing: barbed wire, soldiers with machine guns, barking dogs, women waiting to be distributed to battalions. Frank selection on the basis of external attractiveness determined the place of women among warring men. Unconquered girls were forced to fight for their own dignity, became more rude and hardened their own character, gaining the traits of masculinity. "I fought for two months", recalls one of the employees. "Once I almost dropped a grenade, and another time I grabbed a knife" (Alexievich, 2016b, p. 64).

The war also made its adjustments in the sphere of personal relations. Employees found their love in the war, although this word was never used there in Afghanistan. The feeling that united the two people was evident in the war because it was limited to a certain time and space – Afghan, and "after Tashkent" he and she parted ways. In her story, one of the women, who had to be an "Afghan" wife, recalled hiding her husband from a bullet, and he did not receive any letters from home for two months when he told the lawful wife.

A woman in war, as well as a man, was not easily tested, especially when it was necessary to kill a man. Fighting your own emotional state, overcoming nervous disorders, trying to understand what provoked aggression and hatred in your soul – it is what women learned while in the male team.

The experience of women in war, and her ideas about war from the beginning were different from men's attitudes. The concept of war was embedded in the minds of every man from childhood. For a woman, the war a priori looked different. Even women's memories of the war were more specific than men's because of the woman's sensibility. "I bring nothing from there except memory", the participant of the Afghan war recalled with pain in her story (Alexievich, 2016b, p. 227). Memories of the experience are full of strong and severe comparisons, but they also have many inconsistencies: "Let the authorities do it, and here people see blood and become beast. They are plagued ... One day you will see how the burned skin is folded into a tube ... It is as if a nylon stocking has cracked ... And it will happen to you ... It is horrible when animals are killed ... A caravan was shot, it carried weapons ... People were shot separately, donkeys – separately. They were equally silent and waiting to die. The wounded donkey shouted as if on iron – something iron. So creaking..." (Alexievich, 2016b, p. 66).

Afghanistan has become a point of no return. In the memory of women who fought, it was forever engraved as a memory of the past, compared with which everything else, every day, seemed small, insignificant, unworthy of attention (Alexievich, 2016b, p. 225). Thus, women's memories are similar to men's, united by the «Afghan syndrome» (Alexievich 2016b, 129). The absence of the past, which will keep in the world and give hope for the future, the devaluation of their own lives, the feeling of loss – the feelings experienced by the heroine of the "literature of fact" created by S. Alexievich.

Women's stories allowed us to see how men in the war perceived them. Yes, women were encouraged and motivated by the masculine "you can also be explored with you" because the usual gender stereotypes were destroyed, and the image of a gentle, shy and needy woman came closer to the archetypal image of a strong and strong-willed Amazon; and at the same time, it was a heartfelt request to let her hair down so that, for the first time in three months, soldiers could see a woman instead of a shaved head (Alexievich, 2016b, p. 65). Simultaneously, feelings of resentment and attachment were especially acute during the war: «Here the best is even better, and the bad is even worse» (Alexievich 2016b, 67).

The war changed life's priorities, made one wonder the facts, banal and familiar in a peaceful life. Young, beautiful and strong officers, who were in the imagination of every girl were associated with nobility, in the war struck by the lack of basic courtesy, undisguised manifestations of contempt for women.

In their stories, women also mentioned «other» women in the war, primarily motivated by money. "There is no one truth, it is different, it is the truth", one of the employees tried summing up the choice of women to go to Afghanistan (Alexievich, 2016b, p. 67). For young men, the image of a woman formed by the Afghan war seemed distorted, low, devoid of a halo of tenderness and chastity. Moral decline, which often became the norm in war, programmed contempt for women after returning home, made it impossible to build healthy relationships in a peaceful life and hindered the creation of a family. "The guys who serve here do not hide: If I hear that the girl was in Afghanistan, for me she disappears" (Alexievich, 2016b, p. 122).

The beauty of a woman, her attractiveness, which played an exceptional role in a peaceful life, replaced in the war with the notions of

accessibility and vulnerability. There was no room for condemnation or contempt in the stories told by women about the moral decline of other women. One of the employees mentioned her surprise at the huge number of women who went to this war. It was no surprise to learn that most of them were of practical interest, but there were also women who sought their happiness in the war: "My eyes went to my forehead when I saw how many women were going to this war. Good and ugly, young and not very young. Cheerful and angry. bakers, cooks, waitresses ... cleaners ... Of course, everyone had their own practical interest – they wanted to earn, maybe, and arrange a personal life. All unmarried or divorced. In search of happiness. Fate. There was happiness ... And they really fell in love" (Alexievich, 2016b, p. 262).

War was not a part of life, it became a separate life, especially for women who return home, were forced to start it anew. The sacred role of women, her high purpose in the war in Afghanistan was devalued. A woman felt a constant fear for her own life if she had the strength to refuse to "perform an international duty in bed" (Alexievich 2016b, p. 122). The facts of rude and outright cynicism toward women in the war contrasted sharply with what Soviet newspapers wrote about the "Afghan Madonnas". The essay, published in Pravda, told a completely different story, romanticized the attitude toward women with weapons, and inflamed the desire of young girls to go to the southern borders of the country (Alexievich, 2016b, p.122). Recalling how she suffered from daily insults, how she bravely endured the same diseases that exhausted men (hepatitis, malaria), the girl-employee told the story that for many women in the war became a reality: "My mother proudly declares to friends: "My daughter is in Afghanistan". My mother is naive! I want to write to her: "Mom, shut up, or you'll hear that!" Maybe I'll come back, I'll understand everything – and I'll leave, I'll warm up. Furthermore, now everything in the soul is broken, plundered. What did I learn here? Is it possible to learn goodness or mercy here? Or joy?" (Alexievich, 2016b, p. 123).

The girls with whom Svetlana Alexievich talked in Afghanistan felt psychologically exhausted. They explained their difficult emotional state by the fact that here, in war, "something happens every day that shakes and turns your soul" (Alexievich, 2016b, p. 124). The horror dreams told the author by one of the employees are permeated with fear of insulted honor and awareness of the possibility of being buried alive

under a "layer of Afghan heavy land" (Alexievich, 2016b, p. 124).

The strength of a woman's character was hardened in war through the ability to resist emotional pain, through the ability to empathize with a man, boy, child, but a woman became weak in war because of loss of dreams, future, inability to believe in something, hope for something, experiencing complete disappointment.

Another reason why the girls went to war was money, "good money", the opportunity to buy a tape recorder, a sheepskin coat, good things and so on. Many pages of S. Alexievich's work were devoted to stories about mercenary women, the so-called "chekists", who earned their living in the war with their own bodies, receiving payment by checks, and sometimes just a can of stew or milk powder. They did not wear awards, even if they have them because others laughed at them, saying that those medals were "For Sexual Merit" (Alexievich, 2016b, p. 67–68). According to the name of the shack in which the officers lived, such women in Afghanistan were called "shacks" (Alexievich, 2016b, p. 122).

Of course, not all women in the Afghan war were sex workers and "chekists". There were more good girls. Some of them went there because of their romantic beliefs. One of the heroines described the sincerity of her feelings as follows: "It is mercy! Work for a woman's heart!" (Alexievich, 2016b, p. 263). Such women considered service in Afghanistan as "a woman's duty to protect our boys, to save them!" (Alexievich, 2016b, p. 159). There were fateful love meetings and weddings, because "happiness is the same everywhere. Especially female happiness" (Alexievich, 2016b, p. 262). However, most of these relationships ended in war, lovers returned home as strangers: "Love was before Tashkent: from there – he is on the left, she is on the right" (Alexievich, 2016b, p. 159).

However, female employees were afraid to return to the Soviet Union because they were "white crows" (Alexievich, 2016b, p. 69). They had a traumatized psyche, could not get used to a peaceful life, it was difficult for them to "believe in something, to love something" (Alexievich, 2016b, p. 124), "nothing was interesting for them after Afghanistan" (Alexievich, 2016b, p. 225). One of the heroines said in this regard: "Men fight at war, and women fight after" (Alexievich, 2016b, p. 191), another added: "This war will never end for me" (Alexievich, 2016b, p. 227).

They could not sleep, they dreamed of the horrors of war, corpses, shelling, they suffered from depression, lost in a peaceful life, they “confiscated the past” (Alexievich, 2016b, p. 265).

In addition, they felt disgust from men. The women cursed Afghanistan, after which they could not live in peace. Without them, their sons and daughters grew up, and other children laughed at them, as if imitating the attitude of adults to employees. After all, women went to war “from a country that needed this war, and returned to a country that did not need this war” (Alexievich, 2016b, p. 264), they were erased from history, placed “between the millstones”.

The image of a woman warrior, which can be considered archetypal for Ukrainian and world culture, in the documentary S. Alexievich appeared as a contradictory image, devoid of solid foundation. The living space of the Soviet woman was not connected with wars and military, and therefore the attitude to the woman who took part in the war in Afghanistan was predicted and formed as frankly and sharply negative: “We all think about home, but say little. I want to come back. Where will we return? We are also silent about this” (Alexievich, 2016b, p. 124).

Crying for a girl who knew about the war only from books became the dominant motive for despair at the experience. Books about war can be misleading, but not tell the truth about the war. For the Soviet women who read a lot, the experience gained in the war in Afghanistan became the limit beyond which there was nothing to tell about the war.

The distribution of socio-gender roles in society dictated its rules of treatment of women and the trials that may befall her. During the war, a woman, despite the burden of her own experiences from everything she saw and experienced, often took responsibility for the pain of others. One of the employees mentioned the confession of a stranger, who, seeing the woman, decided to tell her about his experience, and she, as a mother, listened for a long time and was afraid for him: “A stranger ... It is normal. Saw a woman, wanted to share. He saw that only half of the boys' boots were left... From the stutter of a machine-gun... Familiar guys. I thought he wouldn't stop. Who did he go to next? ” (Alexievich, 2016b, p. 177).

Conclusions

Two wars German-Soviet (1941–1945) and Soviet-Afghan were represented through the prism of woman's perception in the fiction and documentary novels “The Unwomanly Face of War” and “Zinky Boys” of S. Alexievich. Writer accentuates on psychological motives of characters participation in the war and their traumatic military experience. German-Soviet War (1941–1945) is positioned as fair by its participants because they protected their motherland from invaders. Among the motives of participation in the war on the basis of characters narratives of novel “The Unwomanly Face of War” we highlight: emotionally sublime attitude to the war caused by romantic perception of the world which was finally dispelled in the harsh realities; vocation, self-awareness as professional woman warrior; patriotic or ideological motives which predetermine girls to go to war voluntarily; motive of the desire to prove their devotion to Bolshevik regime at any cost is inherent in the daughters of politically repressed “enemies of the people”; bloody revenge.

Thus, in the mind of characters of novel “The Unwomanly Face of War” there are place for the feat frequently (not in vain in the former Soviet Union this war was called Great Patriotic) what considered natural phenomenon in the than society. That is why for performing of combat mission set by commanders, they could quite consciously and voluntarily risk (or even sacrificed) their lives or lives of people dearest to them – their children. In the article mentioned images are compared with legendary Amazon and militant Sarmatians.

Elucidated that Soviet-Afghan War appears completely different in the mind of women warriors in the novel “Zinky Boys”. In this work S. Alexievich reflects military experience of women who performed so called “international duty”. Most women-participants of Soviet-Afghan War were nurses, orderlies, telephonists, typists etc. Except romantic beliefs, motives of women participation in this war were: arrangement of personal life; feeling of lack of implementation in peaceful life; aspiration to try out the will power, temper, improve their own financial position. It must be noted that direct participants of this war in comparison with their predecessors were not motivated to the feats because appeared on the foreign territory and were forced to fight for incomprehensible interests. Images of “women with the weapon” represented through the stories about Afghan war

made distinct the pain and suffering of the whole generation of people who not only got the traumatic experience but appeared among the millstone of life because appeared unnecessary.

On the basis of mentioned by us motives which encouraged women to participate in the war and analyzed narratives-testimonies of characters and their military experience was found out variations of woman warrior archetype in researched works of S. Alexievich. So, in the novel "The Unwomanly Face of War" – women-romantics, women-professional warriors, women-patriots devoted to Bolshevik regime daughters of "enemies of people", women-avengers.

In the novel "Zinky Boys" images of romantics are available too but we distinguish and women for whom participation in the war became the mean of self-realization and those who associated it with reaching of material prosperity.

As result of conducted analysis of works of S. Alexievich, characteristic of characters we highlighted defining features of woman warrior archetype in particular: approval of self-worth, hardening the character, gaining of masculinity signs. After all gained experience on the war didn't allow the woman to continue to be weak and tender. Especially it is manifested clearly during the German-Soviet War when she actually lost her femininity was forced to carry out completely all work is typical for strong sex. In the novels writer emphasizes on characters mental trauma, difficulties in returning to the peaceful life.

It is important to emphasize that in the novels both "The Unwomanly Face of War" and "Zinky Boys" S. Alexievich not only generalized image-archetype of woman warrior but also has provided it with modern sound. Those images quite easily to project on participants of Russian-Ukrainian war which started 24 of February in 2022.

Certainly, our exploration does not claim to completeness of research of woman warrior archetype in the novels of S. Alexievich, although discovers new aspects of studying her fiction and documentary prose.

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