

SOCIAL COMMUNICATIONS

THE OPINION OF THE AUTHOR-PARTICIPANT OF EVENTS: A REPRESENTATION OF MILITARY EXPERIENCE IN UKRAINIAN DOCUMENTARY LITERATURE (ON THE EXAMPLE OF THE COLLECTION BY V. PUZIK «MONOLITH»)

Alina Chervinchuk¹

DOI: <https://doi.org/10.30525/978-9934-588-39-6-39>

Representation of the war from the perspective of the author-participant of the events is characterized by «recalling and presenting one's own worldview about life experience in war conditions» [2, p. 267]. Attention is concentrated on the reflections of the heroes of the collections, understanding of the events in which they became participants, in particular, on the inner experiences of the heroes, detailing the psychological state as a reaction to the culmination moments of the experienced military conflict.

The collection «Monolith» combined in a single whole story about various heroes and their experiences. A common understanding of warfare turned subjective impressions into a constructed model of the intersubjective world of warfare.

The author's communication strategy is aimed at demonstration:

The periods «before» and «after» the war. A characteristic feature of the assembly is a clear distinction between the lives of the heroes «before» the war (a story about their profession, age, life circumstances) and «after» (how difficult it is to adapt to a peaceful life, which was previously habitual, but is now perceived as an unnatural state of things). In particular, the author set out to acquaint readers with the heroes, demonstrate what they were and how they used to live: «Maxim had no children. He is twenty seven. It's time» [1, p. 42]; «In peaceful life», «Arsen worked as a combine operator, said that it was seasonal work, earned well and there is money for a funeral (if that)» [1, p. 122]. Particular attention is paid to the problem of «socialization» of the Ukrainian military, who returned from the combat zone – returned physically, but morally still did not leave the war: «My lost brothers come to me. I see their faces. They are smiling. They are joking» [1, p. 22].

¹ Odessa I.I. Mechnikov National University, Ukraine

The atmosphere of hostilities. The war is demonstrated as carrying behind itself – dirt, fear, destruction. The image, in what conditions the servicemen are, has been conveyed as such to which the soldiers are accustomed to: «Dirty hands are squeezing the trunks of «kalashiv». On the wrists are white crosses brought by volunteers» [1, p. 18]. The consequences of military operations as the abyss between peaceful reality and the reality of war are also demonstrated: «Broken roofs and craters from artillery shell explosions in asphalt» [1, p. 126]; «Caterpillars ripped through the field. Tons of metal hummed frantically. Pull up the gun» [1, p. 135]. Representation of the atmosphere of war is characterized by the reflection of a constant threat – systematic shelling from prohibited weapons, which carries a crushing force. However, it is reflected that the Ukrainian military did not try to escape, to avoid, because the threat had become habitual, so the fighters allowed themselves to ironize and provide «nicknames» of the enemy's weapons: «The boar» is everywhere. Under the facade of the house, at the entrance, next to the stairs. «Boar» called mines of one hundred and twenty caliber. The eighty-second is the «nuts» [1, p. 142].

The recollection of childhood memories at threatening moments for life. It is disclosed how in difficult psychological moments that are life-threatening, the military recalled moments from childhood. In particular, the memories that are dear to the heart and remained in the memory as pleasant are associated with comfort and home: «We lived on a farm. The locals called it the Nest, but some, and among them I, spoke simply about it – a village» [1, p. 32]. Also are demonstrated moments that, on the contrary, were remembered by the heroes, who so threatened their lives, but were associated with survival, the struggle for life: «I looked at the wolf. He does not run away. He will not be anything. Just stand» [1, p. 28]; «Dad, dad! The voice was interrupted. I winced, and the water... again beat my already weak body. The pain is increasing» [1, p. 31].

The collection is aimed at demonstrating the daily life of the war (focusing on conveying the atmosphere, everyday life of the military, at the climax of their reaction to events). A cumulative idea has been formed about «what is war» and «how is it to be in a zone of military conflict». There is no excessive heroization / romanticization of the military, because the heroes of the collection are shown as ordinary / simple in their communication and lifestyle, and the motivation to participate in hostilities as volunteers is to protect their country.

Under the influence of the obtained military experience, the author set a goal – to simulate the reality of the war in which he and other servicemen were. This format of the narration of events brought the problem of war to a

different level – a confidential appeal to the reader due to the representation of personal, intimate, innermost feelings about moments of life in the war.

References:

1. Puzik, V. (2018). *Monolit* [Monolith]. Kyiv: DIPA. (in Ukrainian)
2. Chervinchuk, A. (2018). Avtor-uchasnik podij u suchasnij ukrajinskij voyennij dokumentalisticzi (na prikladi seriyi knig «Zvit za serpen'14», «Ilovajskij shhodennik», «Savur-Mogila») [Author-participant of events in modern Ukrainian military documentary (on the example of a series of books «Zvit za serpen'14», «Ilovajskij schodennik», «Savur-Mohila»)]. *Dialog: media studios*, no. 24, pp. 265–274. (in Ukrainian)