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FEMALE IMAGES OF CONTEMPORARY UKRAINIAN VISUAL CULTURE THROUGH THE PRISM OF ARCHETYPES: WAR TIME

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The aim of the article is to study female images as a cultural and social form through the prism of archetypes; to consider the main characteristics of images, their origins and current state, specifics of creation and background; to find archetypal representations in female visual images, to establish their place in the development of Ukrainian culture today. *As a result of the scientific research*, archetypes were found in selected female images of the visual culture of Ukraine, their features were identified and transformations were noted. The process of creation from its origins to the present day is traced. The interrelationships between archetypes and female images are revealed. The application of the empirical method made it possible to compare the forms of expression of visual images of women with the initial archetypal ideas. The images and their meanings are interpreted using the hermeneutic method of research with semiotic understanding. The collected facts and materials are synthesised together in a comprehensive coverage of the topic under study. The research results form the basis for further research. *Scientific novelty*. For the first time, an attempt is made to conduct a cultural study of selected female images in the visual culture of wartime Ukraine through the prism of archetypes and their semiotic decoding on specific examples. *Conclusions*. The study examines and analyses selected female images in the visual culture of wartime Ukraine through the prism of archetypes; traces and explains, on the basis of scientific research, the way they were formed and their basis; the transformations are outlined, their features are highlighted, the interconnections of changes in the reality of society and culture are traced; the relationship between the archetype and the visual image is established and worked out, their influence on the development of culture and the strengthening of national identity is revealed, and their place in the development of contemporary Ukrainian culture is established.

Keywords: female images; visual culture of Ukraine; cultural symbols; human and culture; woman in culture; archetypes; archetypal representations; visual art

■ Introduction

Female images, as a cultural and figurative form comprehended and reproduced by humans, have existed since the beginning of the cultural tradition, the emergence of art and society, in general, where they could be formed. The very concept of “image” acquires a semantic coloring by the environment or sphere in which it is present. As for the context of the study of archetypes in visual culture, the term represents the synergy of consciousness and the collective unconscious, human imagination, the real subject that exists, the woman herself, and the cultural symbols through which knowledge is encoded. The image is often visual by nature, even if it is formed in the depths of human consciousness and subconscious. Scientists who have studied the human nature of the psyche, its layers, and the specifics of its activity (C. G. Yung, S. Freud, C. G. Carus, E. von Hartmann, and others) have sometimes identified the possibility of communication between the subconscious and the conscious through images, visuals, and so on. The emergence of various images in human culture gives rise to discussions about their origin and reasons for their formation. The study of the set of connections between a person and the created and produced established images in culture is an important basis for understanding human existence and reproduced knowledge. In turn, visual culture as a space composed of images and symbols is a certain code, a language, the reading and understanding of which is as important as letters and text understanding. Since visual culture uses contemplative forms for expression, its language and specificity of creation have peculiar features. It is also worth noting that figurative forms are not stable, just like culture itself. They are subject to transformation following the factors of influence. Such as, for example, changes in the value orientations of society, the economic situation, and the experience of a difficult collective traumatic experience. For Ukraine today, this is the war of aggression by Russia. The study of female images through the prism of cultural archetypes provides an opportunity for better understanding of the images themselves and the nature of their construction. In turn, this will help the development of culture in general. Women, as half of the human race, live a unique experience that is reflected in society and culture through female images. In addition to being a prototype for creating figurative forms, a woman is also a carrier of cultural semantics. Therefore, the study of female images with their gender peculiarities opens up a wide field of information, both cultural and social.

■ Analysis of previous studies

In her article “Visual Representations of Gender in Culture: Theoretical and Methodological Approaches to the Study of the Problem”, Candidate of Philosophy S. Kotova-Oliinyk (2009) emphasized the omnipresence of visual culture, which is an indisputable fact (p. 27). The author also takes into account the creation of the concept of norms in society through visual images in the media, advertising, politics, cinema, and other areas. Gender roles that directly affect a person as a cultural subject are formed based on these norms. The author considers the study of visual representations to be one of the key problems of contemporary culture (Kotova-Oliinyk, 2009, p. 27). The selection of female images among the cultural archetypes of Ukraine allows us to pay attention to previously unknown or poorly studied topics

related to gender issues and not only. Analyzing previous studies, we can understand that this topic is relevant today. For example, the article “Archetypal and Narrative Approach to the Socio-Humanitarian Development of Ukraine under Martial Law” by A. Havryliuk (2022). The author emphasizes the importance of cultural archetypes of the people in wartime. The publication organizes the main groups of archetypes by the level of use in scientific and informational discourse. The influence of new areas of activity on male and female archetypes is studied. A. Havryliuk (2022) expresses the opinion that they form the socio-humanitarian narrative basis of the information space of resistance and cohesion of Ukrainians in the war started by Russia (p. 149). The topic of archetypes research in the work of A. Havryliuk (2022) is considered as the latest methodology in understanding the modern socio-humanitarian development of the state with an archetypal narrative approach (p. 149).

We should agree with such a fact because this research model is capable of analysing the present based on archaic established forms of meaningful knowledge by the collective unconscious. Which, in turn, have passed the test of time and experience and can serve as a stable base. The author also considers the breadth of scientific branching, where this scientific method can be applied. A. Havryliuk (2022), notes the archetypal approach as a certain new vision of understanding of the teachings of C. G. Jung by Ukrainian scholars. He calls it a fully formed scientific direction (p. 151).

Since the introduced topic stands at the intersection of many sciences, this creates certain difficulties in its study. However, this intersection of different branches of scientific knowledge reveals previously unknown facts and directions of development. Archetypal studies in the field of philosophy and history and theory of culture of Ukraine have been conducted by N. Baklanova and A. Stepaniuk (2019) in “The Archetype of Woman in the Ukrainian Cultural Tradition”; S. Krymskyi “Archetypes of Ukrainian Culture” (1996), “Archetypes of Ukrainian Mentality” (2006); Y. Kalakura, O. Rafalsky, M. Yuriy (2017) “The Mental Dimension of Ukrainian Civilization”. This topic was also covered in their scientific works by O. Bohomolets, T. Donii, O. Zubarieva, V. Kotsur, N. Kovtun, A. Makarova, V. Menzhulin, V. Mareniuk, M. Mishchenko, R. Polishchuk, M. Popovych, I. Protsyk, T. Pularia, Y. Sabadash, and others.

The paper by C. Kotova-Oliinyk (2009), “Visual Representations of Gender in Culture: Theoretical and Methodological Approaches to the Study of the Problem”, outlines the change in paradigms of world perception from verbal to visual (p. 27). The author notes that the study of visual culture has caused a “revolution in the humanities”, noting the expansion of the visual in the modern world as the reason (Kotova-Oliinyk, 2009, p. 27). In her article “The Visual Turn in Culture and Cultural Studies”, O. Briukhovetska (2018) defines the excess of images as the basis for characterizing contemporary global culture (p. 130). This phenomenon has also been evaluated by artists and scholars: J.-L. Comolli, D. Burstyn, I. Calvino, and G. Boehm. Scientists around the world began to note the dominant trends in the visual with the development of scientific and technological progress of mankind. Among them: V. Benjamin, J. Baudrillard, A. L. Boylen, G. Debord, M. Jay, M. McLuhan, T. J. Mitchell, G. Pollock, M. Foucault, P. Stompka. The study mentions the

“methodological anarchism” consciously proclaimed by researchers in visual studies as “de-disciplinary practices” according to W. J. T. Mitchell (Briukhovetska, 2018, p. 132). The author notes that people experience discomfort from the mass of visual images. This thesis is supported by the words of famous cultural and artistic figures. For example, the French director, writer, and editor J.-L. Comolli called this phenomenon “the frenzy of the visible”, the University of Chicago historian D. Burstyn called it “The Graphic Revolution”, and the Italian writer I. Calvino called it “a downpour, a cloud of images” (Briukhovetska, 2018, p. 130). All of them are united by the assessment of such developments in a pessimistic and pathological way. As a result, O. Briukhovetska writes that the feeling of discomfort generated by the massiveness of the visual encourages further research and comprehension of its impact on society. This is something to work with because this area of research can help shape and direct visual culture for the benefit of humans.

■ The aim of the article

The aim of the article is to study female images as a cultural and social form through the prism of archetypes, their origins and current state; to consider the specifics of creation and the basis, inherent characteristics of images; to find archetypal representations in female visual images, to establish their place in the development of Ukrainian culture today. In the process of scientific research, theoretical and empirical methods of scientific knowledge with phenomenological and semiotic approaches were used. With the help of cultural analysis with a phenomenological approach, the archetypes in the female images of the visual culture of Ukraine were found, their features were identified and transformations were noted, the process of creation from the origins to the military present was traced; the logical approach revealed the relationships between archetypes and female images; the collected facts and materials were synthesized together in a comprehensive coverage of the topic under study. Using the empirical method, the author compares and contrasts the forms of expression of visual images of women and their characteristics with the original archetypal representations. The images and their meanings are interpreted using the hermeneutic method of research with semiotic understanding.

■ Study results

The study of visual images in the modern world has not only remained relevant since the beginning of the visual turn but is also growing. After all, technologies are evolving, and visual culture is being filled with new types of visual images, projections, etc. Undoubtedly, all of this affects human life and society as a whole and requires a comprehensive study by cultural studies and other sciences.

Doctor of Cultural Studies Yulia Sabadash (2022) explores this issue in her article “Problem Space of Ukrainian Cultural Studies: 2019–2021 Experience”. In the course of the study, the author notes the prominent place of the “crossroads” between cultural studies and such humanities as philosophy, history, psychology, and art history (p. 84).

In the middle of this crossroads of sciences is the cultural phenomenon of the female image in visual culture through the prism of archetypes. The very understanding

of archetypes was discovered and substantiated in his works by the famous scientist in the field of psychology and cultural history C. G. Yung. He interpreted them as innate universal structures that are the content of this collective unconscious (Yung, 2018, p. 12). The doctrine of archetypes and the collective unconscious draw figurative parallels that are present in mythologies, religions, scientific, alchemical, and philosophical teachings of the world, dreams and fantasies of people. Through this the author reveals these archetypes and describes them. The author also explores the direct influence of this phenomenon on the personality formation, which is especially important. In addition to a well-grounded philosophical concept of a millennial philosophical tradition, the work of this researcher is based on many years of psychiatric and psychotherapeutic practice. In turn, they are interpreted through a huge layer of anthropological, cultural, and religious knowledge (Yung, 2018, p. 10). Yung's main archetypes are anima, animus, shadow, trickster, mother, child, and self. The author emphasizes the archaic mythological way of thinking inherent in the unconscious, referring to the scientist Sigmund Freud as one of his predecessors (Yung, 2018, p. 9). Fairy tales and myths, which have been passed down from generation to generation for a long time, are called vivid and familiar environments where archetypes find their expression. In essence, an archetype is an unconscious content. However, as soon as it is perceived and realized, it changes according to the individual consciousness in which it appears. The scientist also distinguishes between the archetype concepts and archetypal representations, referring to the former as a "hypothetical unobserved pattern" (Yung, 2018, p. 14). Thus, the visual image that we get in our imagination can be attributed to an archetypal representation that is transformed by the consciousness of a particular individual. Which, in turn, is based on generally accepted norms and experience in the world around us. After that, the image then finds its expression through the visual means of visual culture. In this way, we can trace the formation of any image.

M. Mishchenko (2014), in her article "Ukrainian National Archetypes: From the Collective Unconscious to Conscious National Identity (on the Relevance of the Methodology of Archetypal Analysis)" raises the issue of the influence of archetypal forms on the sense of belonging to the people, country, and place of birth and residence. Given the information provided in this publication, in addition to the value of historical and philosophical retrospection of the worldview through the study of archetypes, it is important to use them as a timeless universal form. Which acts as a repeater of spirituality and correlates with reality. The author also notes the possibility of determining the structure of consciousness and the dominants of the mentality of the people through the study of figurative archetypes. M. Mishchenko (2014) emphasizes the need to develop a stable cultural canon in Ukraine. With the subsequent construction of a new worldview centered on a living myth (p. 6). Thus, this topic is of great relevance in building a patriotic and conscious society. The concept of a living myth can be interpreted as a form of explanation of the state-building national identity. It is formed directly from the history and experience that the nation lives through, developing certain cultural symbols through living together. This is especially acute in times of war. The appeal of citizens to the origins and the creation of new cultural symbols amid difficult and sometimes horrific events strengthens national identity and

helps in the struggle. In his work “Archetypal and Narrative Approach to the Socio-Humanitarian Development of Ukraine under Martial Law”, A. Havryliuk (2022) argues that “through the prism of the primordial archetype” national narratives are designed to strengthen national identity (p. 154). This is exactly what has happened in the present time since the beginning of the full-scale invasion of Ukraine by the terrorist country of Russia. We can observe their manifestation today through ideological messages and content aimed at uniting the people and maintaining morale. Let us consider the archetype in the female images described by A. Havryliuk (2022). The author calls the archetype of the “woman-mother-berehynia” the main archetypal image of Ukrainian culture (p. 154). She presents it among others as the highest substance of worldly wisdom and an educational ideal that is identified with the social ideal of the Motherland (Havryliuk, 2022, p. 154). It is difficult to overestimate the archetype of the mother because in the minds of every person it is of paramount importance in the literal sense. A vivid female character in the lead role is embodied in the modern four-episode drama *Mom* (2020). The image of a mother appears before the audience in the usual role of a working “mother” who lives her ordinary life. The woman’s life is disrupted by her worries about her son’s life. He goes to war and is later captured. However, the film depicts not just a suffering mother but a mother who acts and takes a desperate step and enters the non-government-controlled areas of Ukraine to save her son. The maternal image in the film “Mother”, although it retains the sanctity of the cult of the mother, is transformed and acquires new features. Thus, it changes from inactive, limited to suffering at home for her son — a soldier, to active, free and indomitable, able to influence events and control her own destiny (Zaspa, 2021, p. 58). The film “The Vision of a Butterfly” (2022) also raises the archetype of the mother. However, this is the archetype of a mother who does not know the happiness of motherhood because she gained this experience by force from the enemy. The painful topic of rape and acceptance of the horror experienced in captivity by a Ukrainian military aerial reconnaissance woman is revealed. The woman faces the choice of whether to give birth to this child at all, which is further complicated by life events. The key reason for this remains the war. Still, the heroine chooses to give birth. However, she releases the child into the world with another mother. Thus, the mother archetype retains its nature but changes under the pressure of circumstances. Taking from the original source, the main mission is to bring into the world. Meanwhile, the archetype of the child retains its full form without change.

Archetype researcher K. Khoptynska (2021) has created a national Ukrainian archetypes system. The author argues that female archetypes are more ancient in origin and are endowed with character names. Let’s take a look at the nymph archetype. K. Khoptynska defines it as the oldest, pre-civilizational, and even pre-pagan, revealing its problematic field. Among the problems are hysteria, living in a magical world, and disregard for the rules of society, which can lead to judgment. The author also talks about the chthonic fear that a nymph can cause through its manifestations. Therefore, in the author’s opinion, this is taboo in everyday life and finds its only acceptable manifestation in creativity. An example is the song “Lullaby for the Enemy” (2019) by an artist with the pseudonym Stasik (Khoptynska, 2021). A music video was also filmed for this song and published on the world-famous YouTube plat-

form. The audiovisual work has received more than one and a half million views and a new wave of attention since the beginning of Russia's full-scale invasion of Ukraine. The performer herself, who is also a Ukrainian military officer, noted in an interview with DTF Magazine that vocals are "a tool for expressing herself" (Voloshchuk, 2022). Anastasiia Shevchenko, her real name, emphasized the importance of "visual contact" in music for better communication with the audience (Voloshchuk, 2022). Shevchenko is a participant in the fighting in Donbas (2014) and a current military medic. Therefore, according to Anastasia, the war experience directly influenced the formation of her personality. This is actually reflected in her works: the music video "Through the Hops" (Stasik, 2016), the aforementioned "Lullaby for the Enemy" (Stasik, 2019), and the new audiovisual work "Heroes Die" (Stasik, 2023). Let's look at the visual component of the works. In terms of the chronology of release, the first is the video for the song "Through the Hops".

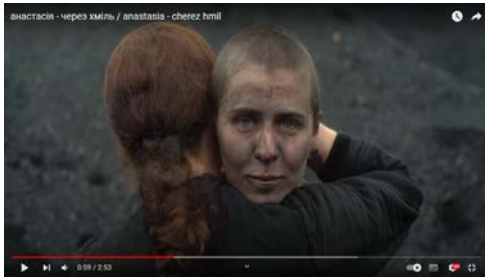


Fig. 1.1 and 1.2. Shots from the music video by Stasik (2016) for the song "Through the Hops"

The video begins with close shots of the ground, then we see a female figure walking on it (Fig. 1.1). The woman is dressed in dark clothes similar to the traditional old Ukrainian costume (skirt and yupka). The emphasis on the shoes is interesting, at the moment when the heroine takes off her shoes, throwing off her military boots. In this way, we can trace the connection between the events unfolding in the frame and the war. Which is actually what the song is about: "I was going through the hops... Hops... And to the war... Don't wait for me, friend, I'll die there" (Stasik, 2016). From the words and the picture, one can understand that this story is about death. In this case, she does not appear in a clichéd form with a scythe but retains her role in a person's life, taking them "to the next world". Death finds the video protagonist on the ground by stepping on her lips. Then it digs her up, hugs her, and the girl smiles back (Fig. 1.2). After that, the body is washed with water. The ritual of washing the body after death is found in many traditions and customs of different peoples and religions. In particular, in Christianity. The main character appears in the frame with short, shaved hair. This hairstyle may also suggest her connection to military service, where it is often in demand. She wears a T-shirt that almost merges with his body color. It reflects a commonly used folk proverb: "We will all die and take nothing with us". This means that before the God, death, a person will appear naked, as he or she came into this world. Another symbolic moment in

the video is the covering of the body. Death covers the girl with a light cloth, similar to a homespun cloth. This rite in the Christian burial culture, according to the clergyman V. Slobodian (2020), “directly refers to the baptismal garment, a sign of dressing in Christ (cf. Galatians 3:27)”. V. Slobodian (2020) also writes in his article “Customs of a Decent Farewell: Folk Funeral Traditions” that before closing the coffin at the cemetery, the whole body is covered with this cloth. In the clip, after the covering, death picks up the covered girl and carries her away. In the gestures and actions of the death image, one can also see similarities with the archetype features of a mother who carries her child in her arms, washes and cares for it. Thus, death performs the same actions after a person dies. It is important to summarize that, in the video, we do not see any obvious symbols and signs of burial or death. Such as, for example, a funeral procession, lamps, a coffin, etc. However, through characters’ visual forms, colors and moods, we understand what the video is about. Based on the above studies, we can assume that these images raise archetypal representations in the subconscious. Which are superimposed on personal perception and experience. As a result of comprehension and awareness, an understanding of the revised philosophical and symbolic history appears. In her study “Death as a Concept-Archetype of the Holiday Microconceptosphere”, scholar N. Plotnikova (2013) refers to it as a cultural archetype. This refers to the division of archetypes by C. Yung into psychological and cultural ones. The psychological ones, in turn, “come from the memory of the family (the archetype of one’s own, water)”, and the cultural ones, from the cultural experience of mankind “(the archetype of the trinity, life, death)” (Plotnikova, 2013, p. 204). Thus, the archetype of the nymph, to which the archetype researcher K. Khoptynska refers to the work of the artist Stasik, can also be attributed to the cultural one. Analyzing the following audiovisual works of the aforementioned artist dedicated to the theme of war, similar symbols and visual means were found. For example, the image of the earth is present in all of these works. In the video visuals for the song “Lullaby for the Enemy”, the first thing the viewer sees is a female image in a white dress against a black ground (Figures 4.1 and 4.2). The white, long-cut, button-down shirt on a dark background suggests associations with the image of a clergyman or nun.



Fig. 2.1. and 2.2. Shots from the video for the song
“Lullaby for the Enemy” (Stasik, 2019)

In combination with the text's reference to the enemy, "Sleep" can be interpreted as a rite of passage. In this way, a spiritual and cultural archetype rises to the surface, as it contains sacred features. This audiovisual work is intended to terrify the enemy and demonstrates the author's position on the Russian invasion. Therefore, the visuals and lyrics of the song work for the intended purpose. The words "You wanted this land, so now mix with it and become my land yourself. Sleep..." clearly demonstrate the cause-and-effect relationship of Ukrainians defending their own state borders (Stasik, 2019). Also, since this song is called a lullaby, the archetype of the mother is also raised. A mother sings a lullaby to her children. However, from the context of the words "You will sleep in the cold ground like a child in my womb. You are forever in captivity. Sleep...", it becomes clear that it is the archetype of Mother Earth that is referred to (Fig. 2.2.). Which A. Havryliuk (2022), based on scientific research, refers to as an established type of universal archetype (p. 153). The newest song by Stasik, "Heroes Die", is dedicated to the fallen heroes of Ukraine in the war with the invading Russia. It raises the issue of death in war. In this audiovisual work, we also see shots of the earth, which is highlighted in orange. This image can symbolize the land that literally burns from military shells on the battlefield. The performer reappears in the frame, first in a long white dress, which later changes to black. The black dress and the headdress she is wearing resemble the archetypal representation of a nun even more than in her previous work. This image can also be perceived as an image of death, which takes the fallen heroes. Some shots demonstrate through facial expressions and gestures the pain and suffering of the protagonist, compassion and love for those whom she conditionally takes away. Based on the interaction between the main female character and the protagonists, we can again draw an analogy with the archetype of a mother, wife, or sister. A woman who suffers from loss, sympathizes and worries, and, of course, as a mother, loves and cherishes her own children. Thus, one female image contains several archetypes that can be found at once. The changes in the colors of the characters' clothes occur several times and can symbolize certain transitions of the soul on the way to the world of the dead. The characters are sitting in a boat, which is a well-known symbol of crossing to the other world. In addition to the above archetypes, we should also consider the archetypal image of the hero. In this case, we see women and men of different ages, naked or wearing the same clothes. This suggests that anyone can be a hero today. It is important to note that the characters are either active military personnel or past war veterans.

For example, the video for the song "Enemy" (Endzhi Kreida, 2022) by the alt-pop band Angie Crayon raises another cultural mystical archetype, the image of a witch. In the frame, we see women in dark clothes who are divining and casting spells on the enemy (Fig. 4.1). The visuals are also reinforced by witch attributes in the form of skulls, voodoo dolls, candles, etc. The footage includes videos of the destruction caused by the enemy to Ukraine (Fig. 4.2). Among the visual and verbal content, one can also find archetypes of mother, wife, child, and homeland.

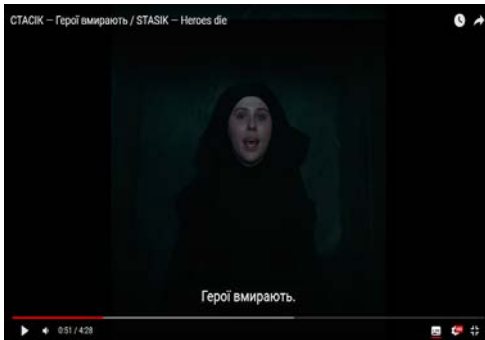


Fig. 3.1 and 3.2. Shots from the video by Stasik for the song “Heroes Die” (Stasik, 2023).

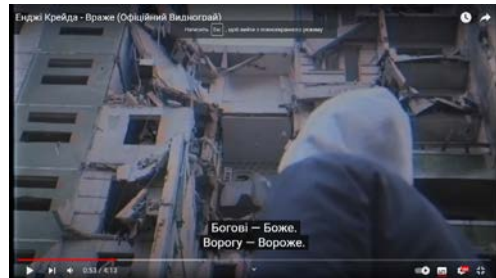
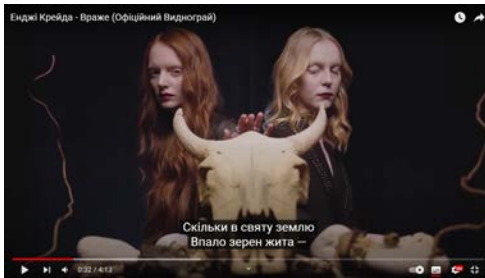


Fig. 4.1 and 4.2. Shots from the video of the alt-pop band Angie Crayon for the song “Enemy” (Endzhi Kreida, 2022)

Conclusions

Using the cultural analysis of the above samples of visual culture alone, a significant number of archetypal representations in women’s images were identified. In fact, for each of the images of any visual form, one can find its proto-image, its initial representation. An archetype can acquire different features depending on many factors of reality. In addition, the presence of a shadow, according to C. Yung, is characteristic of the images. In each image, the shadow reflects the duality of the world, its dark side, which is present in everything. The archetype and the visual image are directly connected through the path of creation. Archetypal representations form culture, serving as a basis. Culture, by virtue of its own development, transforms the original image itself, endowing it with features obtained as a result of changes in reality. The influence of archetypes on the strengthening of national identity is also revealed, thus occupying an undeniably important place in the development and formation of modern Ukrainian culture.

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ЖІНОЧІ ОБРАЗИ СУЧАСНОЇ ВІЗУАЛЬНОЇ КУЛЬТУРИ УКРАЇНИ КРІЗЬ ПРИЗМУ АРХЕТИПІВ: ВОЄННИЙ ЧАС

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Мета статті — дослідити жіночі образи як культурно-соціальну форму крізь призму архетипів; розглянути головні характеристики образів, їх витоки та сучасний стан, специфіку творення та підґрунтя; віднайти архетипні уявлення у жіночих візуальних образах, встановити їх місце в розвитку культури України на сьогодні. *В результаті* наукового дослідження віднайдено архетипи у вибраних жіночих образах візуальної культури України, визначено їх особливості та зазначено трансформації. Прослідковано процес творення від витоків до воєнного сьогодення. Виявлено взаємозв'язки між архетипами та жіночими образами. Застосування емпіричного методу дало змогу зіставити форми виразу візуальних образів жінки із початковими архетипними уявленнями.

Образи та їх значення трактовано за допомогою герменевтичного методу дослідження із семіотичним осмисленням. Синтезовано зібрані факти та матеріали в комплексному висвітленні досліджуваної теми. Результати досліджень формують підґрунтя для подальшого вивчення окресленої теми. *Наукова новизна.* Вперше зроблено спробу культурологічного дослідження вибраних жіночих образів у візуальній культурі України воєнного часу крізь призму архетипів та їх семіотичного розшифрування на конкретних прикладах. *Висновки.* У дослідженні розглянуто та проаналізовано вибрані жіночі образи у візуальній культурі України воєнного часу крізь призму архетипів; відстежено та пояснено на базі наукової розвідки шляхи їхнього утворення і підґрунтя; окреслено трансформації, виділено особливості, простежено взаємозв'язки змін дійсності суспільства та культури; встановлено й опрацьовано взаємозв'язки між архетипом та візуальним образом, виявлено їх вплив на розвиток культури та укріплення національної ідентичності, встановлено їх місце в розвитку сучасної культури України.

■ **Ключові слова:** жіночі образи; візуальна культура України; культурні символи; людина та культура; жінка в культурі; архетипи; архетипні уявлення; візуальне мистецтво



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