

THE LOST AND THE (RE)MASTERED: THE ARCHETYPE OF HOME IN THE ANTHOLOGY OF THE MODERN ACTUAL DRAMA “THE UNNAMED WAR”

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ABSTRACT: The article presents the role of the archetype of the Home in the artistic representation of trauma in the plays included in the anthology “The Unnamed War”. Poetological, archetypal, and psychoanalytical methods were used to achieve the goal. In the anthology “The Unnamed War”, two topos are permanently traced: the Home and the Maidan, but the content of the plays is mainly based on the artistic realisation of the archetype of the Home. In the dramatic works encapsulated by the theme of the anthology, the Home appears in the context of the development of the events of the Russian-Ukrainian war. The reconstruction of the archetype of the Home takes place simultaneously on three levels of semiosis (the Home as a material construct, as a carrier of the memory of the family, and as the embodiment of regional and national identity), which is thoroughly traced in the examples from each cycle of the anthology. In the context of the formation of Ukrainians as a nation, the Maidan topos also undergo a meaningful transformation: from the city’s central square to a symbol of indomitability and struggle, often becoming the subject of artistic representation. Therefore, the crisis phenomenon is not so much the loss of the Home as a material value but the destruction of the meanings associated with it, which is why we see the profound potential of the analysed archetype as a tool for the artistic representation of trauma in modern war drama.

KEYWORDS: modern drama, archetype of Home, drama of war, Ukrainian literature, literature of 21st century

A large amount of artistic interpretations of trauma mark the development of the Ukrainian literary process. This is due to the need to overcome the consequences of socio-political upheavals caused by the colonised status of Ukrainians for many centuries. Reflecting on external events and creating memories using writing is one of the ways of delineating the boundaries of the Friend-Foe, “living” the trauma, preserving memory, and rethinking the system of national values. Despite the long-established tradition of artistic representation of society’s “impressions” of political / technological phenomena, trauma studies were established in humanitarianism only in the 20th century (see A. Assman “Spaces of Remembrance: Forms and Transformations of Cultural Memory” (2012); Golka M. “Pamięć społeczna i jej implanty” (2009) etc.). Ukrainian literary scientists became interested in this phenomenon with the dynamic development of post-colonial studies at the beginning of the 21st century (see O. Bondareva, T. Gundorova, Y. Polishchuk, O. Pukhonska, S. Filolonenko, etc.).

We observe an extraordinary revival of the attention of literary scientists to artistic representations of social cataclysms of the last hundred years, particularly the Russian-Ukrainian war, which was provoked by the actualization of the problem of national identity and, probably, a slight temporal distancing from these events by both authors and researchers. O. Pukhonska (2016, p. 290) is convinced that “literature as a cultural product becomes a reflection of social behaviour, as well as in many cases a valuable source, necessary for filling in the map of the past, especially after the extremely traumatic and still not completely mastered by the science of the 20th century.” The multifaceted reconstruction of the past and the almost complete absence of totalitarian restrictions in interpreting artistic texts enable a comprehensive understanding of our history. So, literature becomes a fundamental tool for reinterpreting the traumatic experience of history.

T. Gundorova (2005, p. 2), rethinking the artistic representations of traumatic events, emphasises the topographical nature of such literature, which consists of “interweaving of ideal places, geographical maps, texts and discourses on the surface of the body of national culture, with its centres, peripheries, hybrids, and nomads.” Naturally, because a specific abstract model crystallises with each historical break. The necessary components of such a model are participants, time of action, and place. Authors often pay the slightest attention to the last of the listed, but most locations carry a lot of hidden meanings.

In this case, implementing trauma studies is an opportunity to reconstruct the poetics of the artistic interpretation of historically essential breaks in the formation of the nation and the formation of one’s identity.

The first months of the full-scale invasion of Russia on the territory of Ukraine were marked by the appearance of a large number of artistic texts, in particular dramaturgical ones, some of which were presented in the form of virtual collections – “Anthology 24” (2022), “Left and other plays”

(2023), “The Unnamed War” (2023), etc. In that case, the first two are “immediate” artistic reflections on external circumstances. But the last one is a dramatic chronicle of the Russian-Ukrainian war: the Revolution of Dignity, the occupation of Crimea and the Eastern regions, which, in the end, in a few years, leads to a full-scale invasion of the aggressor country. O. Bondareva (2023, p. 110) emphasises the diversity of genres of the anthology “The Unnamed War” and also highlights the peculiarities of its composition – the plays are united by the theme of this confrontation, its origins, predictions, various stages, which can be traced in the names of the cycles: “Eve”, “Invasion”, “Women’s Voices”, “Living Creatures”, “Dialogues with Charon”, “City of Mary”. Consequently, the selection of plays is interesting from the point of view of tracking the peculiarities of chronotype modelling during different stages of the war.

M. Heidegger (2010), in the context of the structuring of a person’s “lifeworld” in his work “Country Path Conversations,” distinguished the positions of Earth and Heaven, and between them three planes of existence of an individual: Home (a place of family gathering, safety, comfort), Field (a place of unity with nature), Temple (a place of preservation of spiritual values). That is why the outlined topos became primary symbols and images of ethnoculture, which were fixed in archetypes and, for many centuries, have determined the boundaries of the ethno-national existence of a person. During the 20th and 21st centuries, the topos of the Maidan (a variant of the Temple archetype) and the Home (as an invariant universal) were relevant in forming the Ukrainian nation and identity.

The study aims to establish the role of the archetype of the Home in the artistic representation of trauma in the plays included in the anthology “The Unnamed War”. At the same time, the anthology is studied as a holistic result of the art reflection of a traumatised society on the happened events. Archetypal, psychoanalytical, and semiotic methods were used to achieve the goal. A home is a place where key events take place, forming a personality and its worldview positions, giving it a unique potential of semiosis. M. Douglas defines Home as: “the main centre of care and control, a safe and calm place to be and to return to” (1998, 107). Such an idea of the Home was established in the primitive age since: “houses were communities in a microcosm that coordinated their members through open and constant communication, division of labour, rights, and responsibilities, alternating access to resources” (Rapport & Dawson, 1998, p. 106–107). Currently, in the works of modern scientists (J. Gill “At Home in the World. Sounds and Symmetry of Belonging” (2022); R. Papadopoulos “In a Stranger’s Home. The Trauma of Forced Displacement: A Path to Understanding and Recovery” (2023), etc.) we come across different dimension concepts, namely physical (House) and mental (Home). According to the latter, some characteristics can be singled out: a constant feeling of security and autonomy in implementing decisions within one’s own space.

In the 21st century, scientists have expanded the interpretation of the concept of “Home” by paying attention to its role in various spheres of individual and social activity. J. Gill (2022, p. 56) emphasises much deeper meanings embedded in the word “Home”, namely “the experience of identity, continuity and containerisation; the potential to choose and use certain objects that enable us to appropriate the world and history, space and time.”¹ Since antiquity, we can trace the embodiment of a particularly sacred mission of the home, which was considered a “symbolic construction of the world, transmitted from generation to generation” (Gill, 2022, p. 59). Inheritance is not only about physical things but also about the spiritual, particularly the feeling of belonging to a specific community: “To feel at home in society means to share a common world of meanings” (Gill, 2022, p. 101). In this way, the consolidation of the connection with past generations is realised, which gives the being the appropriate security – this is an idealised scenario of a person’s life development. In disrupting an established existence, “extremely complex processes, including the transformation of personal, family and collective culture” are launched (Gill, 2022, p. 56). Therefore, introducing any destructive force into established stability – the loss of the Home – is accompanied by appropriate manifestations.

The archetype of the Home in the play’s text is not self-sufficient but is better considered through the prism of its perception by the characters. In the context of the theory of traumatic experience, the key plot constructs include the loss, mastery and re-mastery of the Home. Serhii Krymskyi (2006, p. 285) sees the Home as a must among the archetypes of the Ukrainian mentality. The philosopher notes its sacredness: “Home is a mystical refuge, a sign of security, which therefore absorbs all images of the world and domesticates them”. The discourse of the Revolution of Dignity

¹ All translations are the author's unless otherwise noted.

confirmed similar signs in the image of the Maidan in the Ukrainian mentality. However, from a historical and psychological point of view, the agora remains a point of contention.

In the anthology “The Unnamed War”, two topos are permanently traced: the Home and the Maidan, but the content of the plays is mainly based on the artistic realisation of the archetype of the Home. In the dramatic works encapsulated by the theme of the anthology, the Home appears in the context of the development of the events of the Russian-Ukrainian war. The reconstruction of the archetype of the Home takes place simultaneously on three levels of semiosis (the Home as a material construct, as a carrier of the memory of the family, and as the embodiment of regional and national identity), which is thoroughly traced in the examples from each cycle of the anthology.

At the first level, the inherent sign of the semanticisation of the analysed archetype is a deep feeling of being a part of the Home – the place of residence acquires the characteristics of a living being, thus assigning the status of a witness to all life events (successes, disappointments, experiences, etc.) of the people who live there. Therefore, this artistic representation of the character’s reaction to strangers’ actions seems quite logical: “Why are you knocking on my door in the middle of the night? [...] That can’t be, who needs to break into my apartment? Stop it. [...] It isn’t good to break down someone else’s door and enter my apartment like this. This is my apartment, refrigerator, and ficus” (The Unnamed War, 2023, p. 134). In this case, the destruction of houses is akin to the appropriation by Others of the memorable moments of an individual’s history, which were collected from year to year in the form of hundreds of vacation cards that decorate the entire wall of the living room, or annual notches on the door, which remind of children’s birthdays.

The anthology “The Unnamed War” is permeated with unapologetic actions due to encroachment on one’s own space, so we trace the sharp categoricalness to any alternative options for interaction with the invaders: “I would like to see what you would do if someone broke into our apartment at night with a knife and went to your mother’s bedroom to look for money... Maybe you would offer him to sit in the kitchen, drink tea, and calmly discuss everything he needs? Or maybe you would even reach some kind of compromise?” (2023, p. 100). The authors of the plays give an artistic three-dimensionality to the unanimous position of Ukrainians – only victory will make it possible to gain complete freedom.

Sometimes, in the plays, we come across a juxtaposition of probable imminent death, which the characters, creating an alternative reality, actively deny and the possibility of saving life, but on the condition that they leave the house immediately. Categorical faith in the safety of one’s own Home and failure to recognise real threats are inherent in the characters of the analysed plays: “What is this hysteria about? I will not go anywhere. If something comes, we will hide in the cellar. We can even put a sofa there” (2023, p. 319). Solid mental ties with the Home, which took place for decades, caused a refusal to critically analyse the potential options for the development of Russian aggression and, as a result, the inability to assess the degree of the threat and, accordingly, to survive.

The next meaningful level in forming the Home archetype is marked by emphasising the protagonists’ belonging to a specific kindred community. The most expressive are artistic markers that highlight the protagonist’s sense of self as a link in the continuous connection of generations: “I walked around our special home... This house is special, it was handed down to me from my grandmother. I heard that she is from the family of the founders of our town” (2023, p. 282). This is mainly seen in elderly characters: “You know me, if I decide something, then it will be like that. I’m not going anywhere. This is my home. This is my parents’ house” (2023, p. 322). The fear of losing their Home caused by the unknown is much stronger than the probable arrival of invaders on their land, partly explained by a keen sense of responsibility to their ancestors for preserving family possessions.

Retrospections strengthen the representation of the connection with past generations, mainly their frequency in the text. The systematic actualisation of relevant memories in the mind unconsciously roots the dependence on the principles and postulates that the family professed: “And I, when I was little, grew up here, in this cellar, without school and church, I didn’t know anything in this world. She knew only one thing: the curses that her grandmother taught her, and she also knew how to fear your country. And that your friendship and your gifts are terrible. I was afraid of them for a long time. And now, as the end of the world has come, I am no longer afraid” (2023, p. 180). The woman’s living through a crisis expresses the urgent need for access to one’s own Home. These personal belongings act as a symbol of preserving memory and represent the concept of “perpetuity” of generations.

In addition, the vital narrative regarding the struggle for freedom for future generations is no less vivid: “It is for our children and grandchildren to grow here, on this crippled and spoiled land. We have no other. Yes, I am the son of farmers, but war does not choose. Neither does the enemy. They don’t care who to kill, rob, or rape... That’s why gunsmiths, blacksmiths, farmers, poets, teachers, and even sincere idlers take up weapons and go to give them hell. To live, Darling, to have the right to live! On their own land. I don’t want to hide my eyes when my child asks: “Where were you, Dad, when Ukraine was being taken from us? When we were being moulded into slaves?” This is a cursed time. But it cannot be bypassed...” (2023, p. 210). Contemporaries aim to pass the responsibility for preserving the Home for posterity, along with a renewed value system formed by bitter experiences, to those who will come after them.

A characteristic feature of the third semantic level is the artistic representation of the individual as a representative of the relevant region: “I’m a local. From Luhansk. Siverskyi Donets is the river of my childhood. That’s why I chose this pseudonym” (2023, p. 68). In the plays, the significance of the place of birth in forming the personality is reinterpreted, which later manifests quite variably, such as in the choice of a call sign. The activation of sensory receptors often represents belonging to a particular area: “For me, this is Donbas – the taste of watermelons and apricots, which grow here like weeds, lining the roads... For me, Donbas is white chalk mountains, apricots on the roads, ponds, and salty lakes, where it was so easy to learn to swim and seemed impossible to drown...” (2023, p. 282). Giving the area personal meaning provokes a person’s close attachment to the Home and sometimes to the whole town: “No matter what you say, Pripyat was a beautiful city... Such parks, cafes, cinemas... Young families all around... Visiting each other. Yeah, I was still young, curious... I remember I had this white pantsuit, which I’d put on and this is how we went out with your father. We walked in the park, and everyone looked at me, and he was oh so jealous... It was good there. I was even surprised that it could be so good. Nowhere else in the Union did it happen...” (2023, p. 322). Remembering mostly positive impressions, as well as an idealisation of “one’s own”, are markers that emphasise the feeling of belonging to the place of birth / growth.

At the same time, the heterogeneity of the anthology material enables the formation of a broader idea of the “dependence” of an individual on one or another region of the country, namely the insufficiency of just staying in “one’s” territory. This is how the act of the leader of one of the settlements of the Kyiv region is artistically interpreted: “Dear residents of Novosilka! There is no reason to panic. I, the village council, and everyone else are on the ground. The Russians bypassed Novosilka and controlled the roads in all directions. Traffic in the direction of Ukraine is blocked. I had a conversation with them. They promised they would not fire; they needed Kherson, Mykolaiv, and Odesa. We have no complaints. We sit quietly at home. We don’t go anywhere. Got it? Resistance is futile. Don’t do stupid things, don’t worsen the situation” (2023, p. 155). Isolation and closedness destroy existing connections with Home because belonging to “one’s own” and feeling free are identical and, therefore, can only exist together. Thus, the emphasis in the value system shifts: the material is levelled, and instead, the spiritual is prioritised.

The turning point in the development of the plot is the loss of the Home and the reinterpretation of its meanings, which is a component of the poetics of the analysed archetype. Thousands of people made difficult decisions to save their lives by moving to safer places: “At first I thought I’d only go to Uzhgorod, I barely even got on that train, but in Uzhgorod, they told me to take them to Budapest, where the volunteers would help us settle. And at the train station in Budapest, they said – it is already full of Ukrainians, go on, why sit here, there are no seats, there is no housing, go to Paris, and there you can go around France by train – it is better than here because they have free medical care [...]” (2023, p. 265). Settling in a foreign city, and sometimes even in a foreign country, is a challenge faced by most protagonists of the “The Unnamed War” anthology.

The variability of artistic representations fully reveals situations when people, especially the elderly and children, cannot make their own decisions: “And my mother came to Simferopol from Uzbekistan! No, not like that. She was brought from exile because she was still a teenager, so she could not decide. Her parents did not decide to leave Crimea, and she did not participate in their decision to return to Ukraine. However, we all decided together at a family meeting whether to leave Crimea in 2014, when Crimea was annexed” (2023, p. 426). Such permanent fatigue from constant wanderings starts the process of levelling the feeling of Home for individual characters. In any case, “voluntarily” leaving one’s own home is undoubtedly traumatic, but those who saw with their own eyes the

destruction/taking away of their home experience emotions of an entirely different degree: “What was stolen from me?... Well, basically everything... My house, land, car, work, friends, city, faith in goodness...” (2023, p. 277). The period of crisis provoked by the loss of the Home reveals deeper invisible connections, so it is not surprising that the material losses disturb the actors much less than the destruction of the sensations from the happy moments within those walls.

The self-reflections that have accompanied the protagonist’s memories until now acquire independent weight. “Encroachment on the sacred” causes confusion, which is depicted in great detail thanks to the focus not only on actions but also on emotions: “I began to pack: I threw things, took them out, put others in ... Suitcases would not close, tears flowed” (2023, p. 284). The authors of the anthology also present a possible alternative development of events – the lack of any emotions due to a state of shock: “And today... today, the bomb – wham! And my house is gone. Absolutely gone. And I got lucky. Not a single scratch...” (2023, p. 304). The lack of traumatic experience in the life of the characters and lack of understanding of the “correct” reaction contributes to the activation of unconditional reflexes – self-preservation.

Awareness of changes happens later. The involvement of the senses greatly enhances the realisation of the emotional component of the plays. Episodes of visual potential predominate: “The city was burning, reflected in the sea. He watched the fire destroy the entirety of his past life and felt nothing” (2023, p. 479). Sometimes, such detailed images make it possible to activate the olfactory receptors: “You wanted to go to Mykolaiv, but I didn’t. I wanted to grow apricots, work at a school, and build a house, wanted my wife to give birth. I wanted to go fishing for eels. I wanted a motorcycle to go to the market. Wanted to watch Tarantino’s films at night and drink beer. And now what? Shot guys lay all over the region...” (2023, p. 173). Throughout the anthology, this smell, gaining individual immanent features, finds the name “alien”: “Do you know how I realised that I had to run away? The smell... Now this “alien” smell appeared” (2023, p. 283). Thus, such a phenomenon becomes a particular navigator that leads the actors away from danger.

In the end, external events trigger the process of re-evaluating the Home as an integral part of the individual’s existence, and it turns into a third-party material construct: “I came to my house ... Already at the threshold, I realised that it was already former” (2023, p. 294). In the plays, the importance of the individual belonging to certain places of preservation of memories / generations / regions, even a specific utopian nature of destroyed connections, is emphasised: “What was before — was. It’s like two different lives. In the first, there was an owner, a house, and security. And in the second, there is nothing like that. And there probably won’t be. Therefore, what is the point of crying over a life that has ended?” (2023, p. 305). At the same time, the general mood of the anthology is quite optimistic, albeit with elements of the unknown: “True, I don’t have a home... But cats get used to the place... Or maybe, on the contrary, if there is a cat, then there is a home? Anyway, it will work out somehow. Not once has there been a time when it didn’t work out at all.” (2023, p. 296). Giving meaning to new things and strengthening other connections is a multi-vector adaptation of the realities of war experienced by the characters of the anthology “The Unnamed War.”

In the context of the formation of Ukrainians as a nation, the Maidan topos also undergo a meaningful transformation: from the city’s central square to a symbol of indomitability and struggle, often becoming the subject of artistic representation. Of course, each event in our many years of history for independence, being layered, gives new meanings to everyday places: “Although I am 100% convinced – without the events of October, the square would not have become the Maidan” (2023, p. 276). As a result, we trace the sacralisation of the Maidan, the endowment of this place with “superpowers”: “There I felt like I was in a church – here I donated some money, there I stood by a fire, lit a candle for repose, prayed... The Temple of Freedom. You hear everything energetically, or simply – with your heart” (2023, p. 294). The crystallisation of this symbolic place took place over many centuries. With each generation, the Maidan was filled with new achievements, which was reflected in the formation of the genetic code of the Ukrainian nation: “I walked on the Maidan – and a strange feeling, as if I were a guest, a stranger, and at the same time a kind of nostalgia, as if I had seen it once in a lifelong past, some strange kind of déjà vu” (2023, p. 276). Despite the lack of physical involvement in the development of events, the characters subconsciously feel a tangent and a unique attraction to the paramount place in the history of Ukraine.

The iconic climactic episode of the anthology “The Unnamed War” in the context of the representation of the Maidan topos is the confession of a resettled woman from Donetsk. Having lost

her home due to the occupation, the woman comes to another city and chooses the very square where the market stalls were located at that time for her revelations. People, houses, the noise of children, and the noise of traffic – everything is alien, but her choice falls upon this sacred place, where she feels like herself, where that invisible connection with past generations is revealed. Thus, in the artistic construct of the analysed topos of the Maidan, we trace a strong interweaving of the same semantic levels realised in the artistic representation of the Home.

Therefore, “The Unnamed War” is an artistic representation of the events of the war through the prism of the feelings and reflections of the characters directly related to their place of residence/birth/origin. Thus, the archetype of the Home is one of the defining ones in the anthology. The interpretations of living in the loss of Home catalyse the development of the plot, but this is depicted through the characters’ reinterpretation of the meanings with which they endow it. A Home as a material structure is perceived as a live witness to life events. An attack on it is essentially an attack on the memory of a person's life. In a broader sense, a Home is a place of residence for several generations and therefore accumulates the memory of them. In this case, the loss of a Home is fraught not only with the loss of memory, but also with the destruction of ties between generations and the inability to pass on experience to future generations. The loss of regional/national identity as a result of the loss of Home is no less traumatic. Home is now being considered as widely as possible. The characters of the plays in the anthology demonstrate a deep dependence on their own regional identity, which allows them to recognise their ‘own’ in society. A feature of the anthology is the interpretation of the Maidan as a variant of the archetype of the Home, which represents a unique national feature of the self-awareness of the Ukrainian nation. When reproducing the features of this archetype, the authors connect all three levels of semiosis: The Home as a material construct, as a carrier of the memory of the family, and as an embodiment of regional and national identity.

Therefore, the crisis phenomenon is not so much the loss of the Home as a material value but the destruction of the meanings associated with it, which is why we see the profound potential of the analysed archetype as a tool for the artistic representation of trauma in modern war drama. The continuation of the Russian-Ukrainian war is increasingly determining its new artistic reflections, which leads to semiotic and stylistic diversity. Therefore, in the future, it is important to study the peculiarities of the work of individual playwrights, in particular those whose plays are included in the anthology “The Unnamed War.”

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