

## ЖІНОЧИЙ ОБРАЗ У РОЗКРИТТІ ЕМОЦІЙНОГО СПЕКТРУ ПЕРЕЖИВАНЬ ВОЄННОГО ЧАСУ

**Ганна Голубнича,**  
<https://orcid.org/0000-0002-0309-4714>  
аспірант, асистент кафедри  
графічного дизайну,  
Київський національний університет  
культури і мистецтв,  
Київ, Україна  
[ann.golubnycha@gmail.com](mailto:ann.golubnycha@gmail.com)

## FEMALE PORTRAYAL IN DISCLOSURE OF THE EMOTIONAL SPECTRUM OF WARTIME EXPERIENCES

**Ganna Golubnycha,**  
<https://orcid.org/0000-0002-0309-4714>  
PhD. Student, Assistant of the  
Department of Graphic Design,  
Kyiv National University  
of Culture and Arts,  
Kyiv, Ukraine  
[ann.golubnycha@gmail.com](mailto:ann.golubnycha@gmail.com)

### Анотація

**Мета дослідження** полягає у виявленні художньо-психологічних закономірностей, що притаманні жіночим образам у комерційній та соціальній рекламі, зіставленні відмінностей візуальних фемінних образів у мирний та воєнний час. **Методи дослідження.** Серед наукових методів дослідження в даній роботі було застосовано: методи емпіричного дослідження, а саме аналізу та синтезу, історичний метод та метод структурно-семіотичного аналізу. **Наукова новизна** статті полягає у визначенні типологічних ознак фемінного образу у сучасній соціальній та комерційній рекламі, виявленні візуальних тенденцій репрезентації різних образів жінок у період активного військового конфлікту. **Висновки.** Фемінний образ у соціальній рекламі значною мірою відрізняється від образу в комерційній рекламі наявністю відхилень від ідеалізованого образу, що відповідає мінімізації стереотипної жіночої гендерної ролі. У сьогодишній соціальній рекламі жінка набуває свободи самостійно робити вибір, якими життєвими орієнтирами керуватися, як виглядати і як виявляти власне жіночість. На прикладах українських реалій, що контрастують із соціокультурною варіативністю фемінного образу мирного часу, виявлено інший візуальний модус архетипового жіно-

### Abstract

**Purpose of the article.** The purpose of the research is to reveal the artistic and psychological patterns that are inherent in female portrayals in visual communications nowadays, to compare the differences between visual feminine images in peacetime and wartime. **Research methodology.** Among the scientific methods of research, the following methods were used in this work: the methods of empirical research, namely analysis and synthesis, the historical method and the method of structural-semiotic analysis. **Scientific novelty.** The scientific novelty of this article lies in the identification of typological features of the feminine image in modern Ukrainian graphic design, the identification of visual trends in the representation of various images of women during the period of active military conflict. **Conclusions.** Feminine portrayal in various examples of visual communications can differ significantly, in recent years it is characterized by the presence of deviations from the idealized image, which corresponds to the minimization of the stereotypical female gender role. In today's manifestations of communicative design, a woman gains the freedom to make her own choices, what life guidelines to follow, how to look and how to reveal her feminine beginning. On the examples of Ukrainian realities, in contrast to the socio-cultural variability of female images in peacetime, archetypal female images are revealed in

чого образу, що має місце в інформаційному полі у період воєнних дій. Для сучасного українського графічного дизайну воєнного періоду є інноваційним симбіоз національно-етнічних ідентифікаторів як додаткових атрибутів фемінного образу, що гармонійно поєднується з постмодерним інтернаціональним стилем графічного перформансу. Однак, як показують соціокультурні тенденції в країнах, у яких відбувся воєнний конфлікт, гендерна рівність може бути порушена у пост-воєнний час, тому існує ризик повернення до гендерних стереотипів, що можуть проявитися і у сфері візуальних комунікацій.

the information field of the visual mode during the period of military operations. For modern Ukrainian graphic design of the war period, the symbiosis of national-ethnic identifiers as additional attributes to feminine figures is innovative, that is harmoniously combined with the postmodern international style of graphic performance. However, as shown by the socio-cultural trends in countries where there was a military conflict, gender equality may be violated in the post-war period, so there is a risk of a return to gender stereotypes, which may also manifest in the field of visual communications.

**Ключові слова:**

жіночий образ, фемінні архетипи, соціальна реклама, комерційна реклама, воєнний час

**Keywords:**

female portrayal, female image, feminine archetypes, visual communications, graphic design, wartime

## Introduction

Wartime is a period of identifying the main and secondary in the life of a person and society, affirming the basic, which is essential, and rejecting everything artificial. This applies to most social processes and phenomena, including the role of a woman and her image spread by the mass media.

In general, in many examples of visual communications, the predominance of images of women as weak and objectified continues. Despite the progress made in reducing the stereotypical roles of women, the disappearance of clichés is a slow process, as stereotypes about women have been in the public visual mode for over two centuries. However, the process of feminization is becoming commonplace with new trends in gender equality, changes in society, and the development of women's rights movements.

From February 24, 2022, in Ukrainian society and the information field that presents it, we are observing an active polarization of the functions of women as members of society. On the one hand, it acts as the main factor in the preservation of the Ukrainian nation and its gene pool (that is, it fulfills the traditional role of "Beregyna"), because it is known that 90% of those who left abroad since the beginning of the active phase of the war, which is about 9 million, are women and children. They remain there in rather difficult psychological conditions for the sake of preserving the lives of the growing generation of Ukrainians. On the other hand, Ukrainian women perform extremely important functions in volunteer aid, tactical medicine, and most importantly – the military struggle against the Russian aggressor. According to official data, 38,000 military women serve in the Armed Forces of Ukraine, of which about

5,000 are on the front lines. Taking into account the civilians working in the Armed Forces (a total of 50,000), Ukraine currently has one of the highest numbers of women in the military compared to NATO member countries (Osadcha, 2022). They fight on an equal footing with men, get captured, die. Common people Yuliia Paievska (a "Tyra" paramedic who was released from captivity), Kateryna Polishchuk ("Ptashka", a defender of the "Azov" battalion, who was in captivity together with other defenders), Melania Podolyak (a volunteer from Lviv, the author of a popular in social networks "Bledina" meme), Mariya Berlins'ka (a Ukrainian military volunteer and women's rights advocate), Olexandra Matviychuk (a Ukrainian human rights lawyer and the leader of the Ukraine's Center for Civil Liberties, which was awarded the Nobel Peace Prize 2022). It is worth noting that the active rallying movement in European countries with the aim of conveying the problems of the Russian-Ukrainian war and actualizing permanent aid to Ukraine is also organized and led by women.

These objective conditions of social tests affect the processes of rethinking the role of women in society and expanding the spectrum of representation of the image of women in visual communications. This publication is dedicated to the study of the theoretical basis of feminization in the world and Ukraine, as well as practical aspects of the visualization of images of women and projects.

**The purpose of the research** is to identify the main features of the modern visual female image in visual communications and graphic design, to highlight trends and innovations in the visualization of various types of female images in peacetime and wartime (on the example of projects of creative resistance to Russian aggression by students and teachers of the graphic design department of KNUCA).

## The methodology and analysis of sources

2

This study is based on international scientific works in the field of modern visual communications, in particular on the interdisciplinary works of specialists in marketing, art history, psychology, sociology. A significant amount of attention is paid to the representation of the female image in magazine advertising and the transformation of gender roles in advertising over time in the works of scientists in the field of marketing. In particular, the distinctive features of the feminine image of the past and present are highlighted in the scientific studies of C. Bovee and W. Arens (1986); M.-E. Kang (1997); E. Tsuchi (2020); N. Artz and A. Venkatesh (1991); S. Sharma and A. Bumb (2021). The authors of these investigations are unanimous in their conclusions that the stereotypical reproduction of the projected image of a woman not only paints an unrealistic picture in the minds of consumers of graphic design and advertising products, but also encourages women to fully comply with these projections. The above-mentioned works are focused specifically on the image of a woman in commercial graphic design. In the search engines

of scientific publications, studies on the topic of visualization of the female image in poster and infographic products of graphic design are extremely fragmented and incomplete. The basis of the study of mental images and archetypes located in the collective subconscious was carried out by the specialist in psychology K. Jung in the publications of 1951 and 1955; historical data and psychology of a woman who is the bearer of the Warrior archetype is constructively revealed in the scientific work of E. Waugaman (2015); a comparison of stereotypical female images in wartime and peacetime art and visual communications is detailed and constructively presented by the Heinrich Boell Stiftung, a cross-disciplinary study of the role of women in the post-war period is presented in the work of M. Verginella (2022). Female images in the field of fine arts were studied by art historians K. Otkovych (2010) and A. Honcharenko (2018). Characteristics and typologies of female images in visual arts and visual communications are partially explored by scholars of O. Sheketera (2020) and K. Clarkson (2020). Gender stereotypes in the modern Ukrainian sphere of mass media were investigated by specialists of the segment of sociology L. Andrushko (2012) and in the work of the All-Ukrainian Competition of Student Research Papers in Sociology of Zaporizhzhya National University.

## Results of the research

3

When studying the image of a modern woman in visual communications and graphic design, special attention should be paid to both visual symbols and text, since it is this that potentiates and currents the psychological effect that the image causes. As an agent of socialization, the visual images provided by the mass media can powerfully influence our attitudes, values, beliefs, and behavior because they are capable of introducing new meanings and associations, correcting and changing perceptions and stereotypes. For example, figurative images conveyed by graphic design products have become complex and persuasive in our time, so they now largely organize the consumer experience and understanding of observers (Kang, 1997).

The effectiveness of the influence of the object of graphic design largely depends on the synergy of the interaction of verbal and visual images, among which visual images are able to combine and consolidate a much larger number of meaningful layers and meanings, compared to verbal ones. Visual images function as symbols that create multi-level meanings and attract increased attention, since, according to the scientific work of scientists L. Bovee and W. Arens (Bovée & Arens, 1986, p. 47), most consumers of examples of graphic design and advertising first look at the illustration, then read the title and then read the main text. Thus, visual images are largely responsible for decoding a visual message.

According to E. Tschla (2020), today's visual communication focuses on renewing the meaning of gender, creating images of active,

self-confident or sexually strong women and parents who love their partners and children. To some extent, these shifts reflect societal changes regarding the roles and perceptions of men and women. A possible reason for this progress may be the tendency to adopt and effectively spread the practice of brand responsibility or brand protection in order to appear more socially responsible and satisfy the demands of the audience, especially the ethically conscious consumers of the millennial generation. It is becoming apparent that gender representation in visual communications is a dynamic field of research for both academics and practitioners (pp. 28–44).

Research by scientists S. Sharma and A. Bumb (2021) showed that there are significant differences between the perception of feminine images by men and women: women identify themselves to some extent with this image, and men contribute to it as a desired image of their real or hypothetical partner. The differences are related to the different orientation of the worldview of both sexes. Although women are now occupying more senior roles and positions in communication design and advertising, the stereotypical image is still prevalent. To reduce the differences created by gender stereotypes, graphic designers need to raise the status of the image of the female role. Graphic designers should also be careful when using certain role-based images of women, as this may cause a more negative reaction than others, especially images of women as subordinate and weak (Sharma & Bumb, 2021, pp. 236–255).

Marketing researchers N. Artz and A. Venkatesh (1991) claim that the attention of consumers is held not only due to gender situations, but also due to rational aspects, such as the analysis of a designer product and its meaning (pp. 618–623).

Multiple examples of gender infographics as a tool of graphic design and social advertising demonstrate the result of the metamorphosis of the image of a woman ideal from a male point of view accepted in the culture of the past (2000-2010) with pronounced stereotypical feminine determinants, which in recent years in the international arena of graphic design has taken the form of a gender neutrality. Female images in infographic design are increasingly built around the unisexualization of attributes, clothing, and accessories. There is a shift in visual emphasis from feminine forms of the figure to the socio-cultural role of women, which is represented by the inclusion of explanatory graphic elements and images. That is, to date, progressive graphic designers code gender interactions by emphasizing the similarities between representatives of different sexes, rather than the differences.

Let's consider modern female images in the segment of visual communications. Concepts present in examples of graphic design, as well as in both social and commercial advertising, are quite often built by the method of identification of the consumer with the

existing image of a person who appears in visual materials, or by the method of identification with a representative of the reference group to which he wants to belong consumer. For several decades, studies of consumer archetypes have been conducted, which were based on the works of C. Jung (1951), C. Jung (1955).

Scientist K. Clarkson (2020) formulated a list of female archetypes that are currently actively appearing in various currents of visual communication, including Ukrainian ones:

1. The Lover: Like Aphrodite, the goddess of beauty, passion and fertility, the Lover is in touch with her desire for intimacy and her biological instinct to procreate.

2. The Innocent Virgin: Based on Persephone, Queen of the Underworld, the Innocent Virgin embodies youth, purity, and sensitivity.

3. The Nursing Mother: Demeter, the goddess of the harvest, symbolizes the maternal nature of a woman. A nursing mother is, first of all, a keeper.

4. The Queen: Based on Hera, the goddess of marriage, the Queen represents a woman's strong loyalty to duty, propriety and natural leadership.

5. The Hunter: Inspired by Artemis, the goddess of the hunt, this archetype illustrates a woman's secret desire to act independently, to achieve great purpose, and to focus intently on the goals she is most passionate about.

6. Wise Woman: Based on Athena, the goddess of wisdom, the Wise Woman is the epitome of poise and values deep knowledge, great discipline, and strategy above all else.

7. The Mystic Woman: Hestia, the goddess of the home, is the inspiration for the Mystic Woman, an archetype that symbolizes a woman's desire to cultivate the inner world, the desire to find a home within herself.

Female images in the modern Ukrainian artistic space are very common: they appear both in examples of traditional forms of art (painting, graphics, less often in sculpture), in graphic design, and in murals, which embody the form of fusion of easel graphics and muralism, as well as in popular fields of modern technologies, such as virtual and augmented reality (Honcharenko, 2018). These images to a large extent identify the expectations of Ukrainian society regarding what qualities a woman should have. These properties include a confident social position, activism, readiness to fight for one's values and beliefs, readiness to partially accept a masculine role while fully preserving feminine qualities. Such symbolization, as well as to some extent the sacralization of the female image, results in the transfer of culturally determined qualities of the mythical feminine image to the real one (Otkovych, 2010).

The modern discursive image of a woman in the segment of visual communications is built on the representation of a "game". The feminine image has a discursive character because visual coding and regulation of the symbolic order takes place to a certain extent, which, in turn, is not limited by specific frameworks. This fact leads to the fact that each specific woman has the opportunity to "try on" this or that image at her own will. The "Game" opens up a number of possibilities at the level of consciousness to form various images that have discursive properties. These codes to some extent contribute to the construction of a feminine image of a woman on a subconscious level (Oles Honchar Dnipro National University, 2018).

The female image that appears on television largely forms the stereotype of a modern Ukrainian woman of a national and psychological nature. It is in connection with this fact that creators should pay attention to the quality of the visual product, the standards of visualization of female images should be at a very high cultural level, because it is the national-psychological stereotype that contains the formation of significance, national importance for each individual (Andrushko, 2012, p. 39, p. 407).

In graphic design and media advertising in the modern period of the country (2014-2022), one can often observe two pairs of dualistic models of gender images: on the one hand, the "Warrior", which is opposed by the "Beautiful Soul", and the "Statesman" and its opposite image "Spartan Mother". The image of the Beautiful Soul corresponds to the image of the Innocent Virgin; The Spartan Mother resembles the image of a Nursing Mother; there are parallels between the Warrior and the Hunter and the Statesman has the same characteristics as the Wise Woman according to K. Clarkson's (2020) classification. Female images can represent a vulnerable symbol of national identity that needs protection. It is the polarity of these two roles that makes them primary elements for the construction of military gender characters. In many societies, such stereotypes lead to a close connection of masculinity with a propensity for violence. Such aggressive notions of masculinity especially arise in times of war and crisis; they become fundamental features of "hegemonic masculinity", even if they contradict the ideas and practices of many men ("Stereotyped Gender Images", n.d.).

Along with this archetypal female image, which reflects the realities of military conflict, there is a representation of women as strong, confident, endowed with masculine traits, who are fighting their own battles. These images are presented not only in the field of fine art and graphic design, but also in fiction. Such female images are endowed with courage and consciousness (Sheketera, 2020). Thinking about women in battle entails a mental disconnect, a cognitive dissonance, because women are associated with giving life, not taking it. However, in Roman languages, for example, life and death, war and battle are feminine nouns, suggesting that the battlefield is not simply the realm of the male psyche (Waugaman, 2015).

By playing the historical and cultural male role of the warrior, women in no way lose their femininity, but they destroy traditional social ideas about their passive and vulnerable role, when depicting such women, visual communication specialists refuse graphic attitudes that would equate the female image with dependence from men.

Let's consider how the students of the Kyiv University of Culture and Arts who study under the "Graphic Design" program present women's portrayals of wartime.

Examples of student works (Appendix A (A1, A2, A3, A4)) demonstrate a vision of the image of a wartime Ukrainian woman as a vulnerable, tender, somewhat naive, kind person who especially needs protection. After analyzing some alike examples, one gets the impression that the female image of such a girl is somewhat infantile, she is detached from brutal reality, she is in her "bright", protected world, or she is crying for help to protect this world. This female image should be attributed to the type of Innocent Virgin, guided by K. Clarkson's (2020) classification.



Fig. 1. The female portrayal of the Innocent Virgin.

Рис. 1. Жіночий образ Невинної Діви.

Fig. 1.1. Mykola Mykytenko. "Thank you for your help poster". 2022.

Рис. 1.1. Микола Микитенко. Постер «Дякуємо за допомогу». 2022.

Fig. 1.2. Valery Omelianenko. Poster "Tragedy of Mariupol". 2022.

Рис. 1.2. Valery Omelianenko. Постер «Трагедія Маріуполя». 2022.

Fig. 1.3. Anastasia Antonenko. Poster for a charity event. 2022.

Рис. 1.3. Анастасія Антоненко. Постер до благодійного заходу. 2022.

Posters on the Fig. 2 shows an active Ukrainian woman who is ready for personal struggle, protection of her cultural values, she is strong, decisive and confident in her intentions. The woman



adopts a forward body posture, the classic attributes of struggle complement the warrior image, the graphic composition itself is full of dynamics. This image is identical to the Warrior image.



Fig. 2. The female portrayal of the Warrior.

Рис. 2. Жіночий образ Воїна.

Fig. 2.1. Natalya Udris-Borodavko. "Greatness" poster. 2022.

Рис. 2.1. Наталя Удріс-Бородавко. Постер «Велич». 2022.

Fig. 2.2. Anastasia Kuzmenko. "Breakfast" poster. 2022.

Рис. 2.2. Анастасія Кузьменко. Постер «Сніданок». 2022.

Fig. 2.3. Natalya Udris-Borodavko. Sky in Ukraine. 2022.

Рис. 2.3. Наталя Удріс-Бородавко. Небо над Україною. 2022.

The examples in Fig. 3. help to get an idea of the image of a crying girl, whose tears reflect all the emotional experiences of the negative spectrum, all the pain of the Ukrainian people. Appendix C2 is of interest, in which a graphic student depicted the symbolic life transformation of pain into a new natural beginning (tears dripping and watering the sprouts of spring flowers). The crying woman is an image that appears in the space of social advertising, it does not correspond to any image from K. Clarkson's (2020) classification. However, the pain felt by a woman can be visually represented not only by tears, but also by facial expressions and posture, so the author of this publication suggests calling this image the Lady of Pain.

Student works representing women with supernatural abilities are also of scientific interest. For example, there is a feminine image equal to the universal symbol of rebirth, the Phoenix bird. Such works contain considerable optimism and hope for a revival from the stage of destruction. It should be noted that references to this feminine image are found in the authorship of other professional designers and artists, which is found in small numbers in open access on the Internet. This feminine image corresponds to the image of the Mystic Woman.



Fig. 3. The female portrayal of the Lady of Pain.

Рис. 3. Жіночий образ Діви Болю.

Fig. 3.1. Irina Mizrova. Poster "No leaks". 2022.

Рис. 3.1. Ірина Мизрова. Постер «Немає виправдань». 2022.

Fig. 3.2. Anastasia Kuzmenko. Poster "russian measure". 2022.

Рис. 3.2. Анастасія Кузьменко. Постер «русский мир». 2022.

Fig. 3.3. Anastasia Antonenko. Poster "Genocide of Ukrainians". 2022.

Рис. 3.3. Анастасія Антоненко. Постер «Геноцид українців». 2022.

Fig. 3.4. Maria Popova. Poster "Memory". 2022.

Рис. 3.4. Марія Попова. Постер «Пам'ять». 2022.

Fig. 3.5. Julia Arnautova. Poster "Deceased morality". 2022.

Рис. 3.5. Юлія Арнаутова. Постер «Покійна мораль». 2022.

Fig. 3.6. Anna Shevchuk. Poster "Water". 2022.

Рис. 3.6. Ганна Шевчук. Постер «Вода». 2022.

The female image of a wartime Ukrainian can be identified with a little girl (Fig. 4). The defenseless child, as a rule, in such cases is placed in a terrible contrasting environment of devastation, disaster and ruins. This image certainly evokes an unconscious desire to protect childhood from a bloody and merciless aggressor.



Fig. 4. Female portrayal of the Defenseless Child; Maryna Slobodenyuk. Poster "You are my heart". 2022.

Рис. 4. Жіночий образ Беззахисної Дитини; Марина Слободенюк. Постер «Ти моє серденько». 2022.

The image of the Defenseless Child, revealed by G. Golubnycha, is inherent in the works of graphic design, which contain a reflection of complex and negatively colored realities. This image has no matches according to K. Clarkson's (2020) classification.

The student example (Fig. 5) and works that are similar to it can be summarized as an image of the unruly. It is interesting that, despite the fact that the Ukrainian woman is naked, presented in a sacrificial perspective, her head is raised up, demonstrating national pride and inner strength. This feminine image corresponds to the image of the Queen.

Feminine images of Ukrainian women associated with old age are also found on the Internet. Representatives of this age category almost do not appear in visual communications. In this case, such examples are not only an identification with the necessary protection, but also with the symbol of the Motherland. These images can be identified with the images of the Nursing Mother and the Wise Woman.

Based on the analysis of grouped feminine images in graphic design, G. Golubnycha supplements the classification of female types by the scientist K. Clarkson with the images of the Lady of Pain and the Defenseless Child. Such an expanded classification of women's portraits meets the conditions of exhaustiveness.

For many examples of student works, which depict the female image, the presence of various wildflowers that grow locally in the territory of Ukraine is characteristic. This coincidence, of course, emphasizes the inseparable connection of the Ukrainian woman with nature, her intuitive way of thinking, natural wisdom. Often, the flowers present in compositions featuring a feminine image are traditionally woven into the hair or into a wreath on the head.

We should also pay special attention to the hair in women's images: as a rule, they are especially long, thick, loose or braided, there

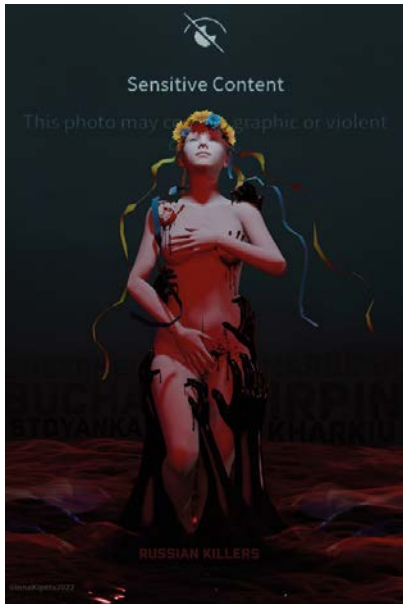


Fig. 5. Female portrayal of the Queen: Inna Kiptila. Sensitive. 2022.

Рис. 5. Жіночий образ Королеви: Інна Кіптіла. Постер «Sensitive». 2022.

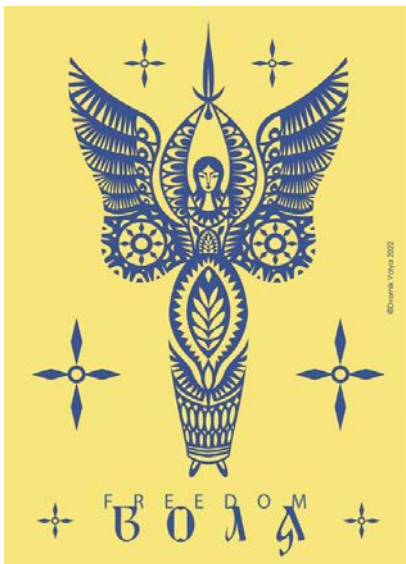


Fig. 6. Female portrayals of the Wise Woman and the Nursing Mother.

Рис. 6. Жіночі образи Мудрої жінки та Мати, що годує.

Fig. 6.1. Valentina Dvornyk. Poster "Will". 2022.

Рис. 6.1. Валентина Дворник. Постер «Воля». 2022.

Fig. 6.2. Anastasia Antonenko. Poster "Life". 2022.

Рис. 6.2. Анастасія Антоненко. Життя. 2022.



are no short haircuts. It can be assumed that the creators of graphic works consciously or unconsciously sought to emphasize the antiquity and depth of beliefs and the identification of hair with female power, that is, this symbol should be decoded as follows: a modern Ukrainian woman is a force.

Often in women's images there is traditional national clothing with embroidery, reflecting reminiscences of the ornaments of different regions of Ukraine. It can be concluded that the multi-level design idea consisted not only in the external identification of the depicted women with Ukrainian culture, but also in the deliberate desire to protect these women by dressing them in embroidered dresses, since the primary function of Ukrainian ornament is protective, the secondary is decorative.

Based on multiple examples, the author (G. Golubnycha) formulates the main characteristic features of the portrayal of a woman in visual communications of 2010-2022:

1. Body Positive. Deviation from imposed ideal standartization cliches in appearance towards the natural diversity of the female appearance with all the features of the body.

2. Abandonment of female sexual objectification, an arrangement of external accents representing a woman's personal individuality appears, the depicted clothes now acquire a style without inappropriate demonstration of naked areas, the creators of advertising products refuse provocative make-up.

3. The restrictions of male and female professions are erased, traditional socio-cultural expectations of female behavior are minimized to some extent, which affects women's further independent choice of their gender role.

4. Other gender stereotypes, such as the subordination of women to men, lose their influence, and as a result, the visual image of depicted women is transformed.

5. Women find freedom of choice and make decisions independently.

The author of this scientific work assumes that the image of a woman in the Ukrainian media space after the end of the war may change, that a regression of humane and liberal gender ideas is likely to some extent, as happened in other countries where military operations took place. This is, of course, one of the possible options for the development of events, because the field of visual communications reflects the general socio-cultural mood of society.

Scientist M. Verginella (2022) conducted her scientific research and came to the conclusion that in the post-war period, women often face marginalization, disenfranchisement and removal from political, socio-economic and cultural spheres, as well as from collective memory. In addition, women have fewer opportunities than men to participate in peacebuilding and formally contribute to post-war economic, social and political reconstruction.

However, M. Verginella (2020) points out that in the post-war transitional periods, women also have several opportunities for inclusion and empowerment. Being formally excluded, they had or took advantage of the possibility of inclusion at other levels.

**Scientific  
novelty and  
practical  
significance  
of the  
research**

**4** This scientific article highlights the characteristic features of the visual female image in various directions of modern visual communications and graphic design for the first time. Such characteristics include: body positive, rejection of sexual objectification, a woman's choice of her own gender role, loss of the influence of gender stereotypes, independent and independent decision-making by a woman. For the first time, feminine images of the wartime were analyzed from a scientific perspective, including a selection of current student works. The classification of female images in the segment of visual communications was supplemented with the images of the Lady of Pain and the Defenseless Child. A scientific assumption is made regarding the transformation of a variable number of visual female images of the post-war period in the Ukrainian segment of visual communications, namely: the possibility of regression of humane and liberal gender ideas.

**Conclusions**

**5** Female visual images, as powerful semantic symbols, significantly influence the values, attitudes, behavior and beliefs of consumers of advertising, in particular social advertising, which is often aimed at transforming the information space of society and humanizing the relationships of its representatives. It was found that the main features of the modern visual female image in progressive graphic design are: a positive attitude to the variety of natural physical features of the body, a fundamental departure from the format of sexual objectification of women, encouraging independent choice of gender role, minimizing the influence of gender stereotypes, giving a woman freedom of choice options for self-identification and self-representation, independent decision-making by a woman.

On the basis of the thematic list of scientific literature and the analysis of examples of visual communications, tendencies were revealed to diversify the types of female images in peacetime and wartime, namely: in contrast to the socio-cultural diversity of female images in peacetime, in the wartime archetypal female images dominate, examples of which became known in different historical periods of artistic activity of artists. Artistic representation of graphic works is innovative in Ukrainian wartime graphic design: graphic designers combine traditional national-ethnic identifiers as additional attributes to female figures and postmodern international style of performance.

It was assumed that the female image of a Ukrainian woman, and above all, its perception by society, can change in the post-war

period in the same way as it happened in countries affected by military conflicts, that is, towards feminine gender subordination.

## References

- Andrushko, L. (2012). Henderni stereotypy v ukrainskii telereklami [Gender Stereotypes in Ukrainian Television Advertising]. *Bulletin of Lviv National Academy of Arts*, 23, 397–407 [in Ukrainian].
- Artz, N., & Venkatesh, A. (1991). Gender Representation in Advertising. *Advances in Consumer Research*, 18, 618–623 [in English].
- Bové, C., & Arens, W. (1986). *Contemporary Advertising*. Homewood; Irwin [in English].
- Clarkson, K. (2020, September 8). *The 7 Female Archetypes and What they Tell us About Being a Woman*. Evie Magazine. <https://www.eviemagazine.com/post/the-7-female-archetypes-and-what-they-tell-us-about-being-a-woman> [in English].
- Honcharenko, A. (2018). Zhinochi obrazu v suchasni miskii skulpturi Ukrainy [The Woman's Characters in the Modern City Sculpture of Ukraine]. *Contemporary Art*, 14, 123–132. <https://doi.org/10.31500/2309-8813.13.2018.152234> [in Ukrainian].
- Jung, C. G. (1951). *The Collected Works* (Vol. 9, Pt. 2: Aion: Researches into the Phenomenology of the Self). Princeton University Press [in English].
- Jung, C. G. (1955). *The Collected Works* (Vol. 9, Pt. 2: Archetypes and the Collective Unconscious). Princeton University Press [in English].
- Kang, M.-E. (1997). The Portrayal of Women's Images in Magazine Advertisements: Goffman's Gender Analysis Revisited. *Sex Roles*, 37(979). <https://doi.org/10.1007/BF02936350> [in English].
- Oles Honchar Dnipro National University. (2018). *Vizualni modusy reprezentatsii obrazu zhinky v mediinomu prostori suchasnoho ukrainskoho suspilstva: Vseukrainskyi konkurs studentskykh robit z sotsiologii* [Visual Modes of Representation of the Image of a Woman in the Media Space of Modern Ukrainian Society: All-Ukrainian Competition of Student Works in Sociology]. Zaporizhzhia National University. <https://www.znu.edu.ua/faculty/fsu/nauk/rob/mosaic.pdf>
- Osadcha, Ya. (2022, July 24). *Tankistky ta artylerystky: u Minoborony rozpovily, skilky zhinok sluzhat u ZSU* [Female Tankers and Gunners: the Ministry of Defense Revealed How Many Women Serve in the Armed Forces]. *Ukrainska Pravda*. <https://life.pravda.com.ua/society/2022/07/24/249693/> [in Ukrainian].
- Otkovych, K. (2010). *Iliuziia svobody: obraz zhinky vid tradytsionalizmu do modernizmu* [The Illusion of Freedom: The Image of a Woman from Traditionalism to Modernism]. Karbon [in Ukrainian].
- Sharma, S., & Bumb, A. (2021). Role Portrayal of Women in Advertising: An Empirical Study. *Journal of International Women's Study*, 22(9), 236–255. <https://vc.bridgew.edu/jiws/vol22/iss9/16> [in English].
- Sheketera, O. V. (2020). Obraz zhinky-voina v romani Halyny Vdovychenko "Mariupolskyi protses" [The Image of a Female Warrior in Galina Vdovichenko's Novel "The Mariupol Process"]. *Naukovi dorobky studentiv Instytutu filologii*, 4. <http://ndsif.kubg.edu.ua/index.php/journal/article/view/83#.YyR6GWNn34Z> [in Ukrainian].
- Stereotyped Gender Images in War and Peace*. (n.d.). Heinrich-Böll-Stiftung, Gunda Werner Institute. <https://www.gwi-boell.de/en/presse/presse-1906.html> [in English].
- Tsichla, E. (2020). The Changing Roles of Gender in Advertising: Past, Present, and Future. *Contemporary Southeastern Europe*, 7(2), 28–44. <https://doi.org/10.25364/02.7:2020.2.3> [in English].
- Verginella, M. (2022, November 25). *What is the Role of Women in Post-War Times?* European Research Council. <https://erc.europa.eu/projects-figures/stories/what-role-women-post-war-times> [in English].
- Waugaman, E. P. (2015, August 23). *The History And Psychology of Warrior Woman. The Forgotten History of the Warrior Woman Archetype*. Psychology Today <https://www.psychologytoday.com/us/blog/whats-in-name/201508/the-history-and-psychology-warrior-women> [in English].