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THE ARTISTIC-PHOTOGRAPHIC ROLE OF SYMBOLS IN GRAPHICS: THE SYMBOLISM OF RETURNING HOME

The article explores the artistic and figurative role of symbols in graphics using the example of the symbols of "Returning Home". The relevance of the work lies in the growing importance of symbolic language in contemporary art, as well as the need to understand the theme of home in the context of socio-cultural transformations caused by war, forced migration, and the rethinking of identity. The symbol is considered a key element of visual communication, which ensures the transmission of complex meanings, emotional states, and philosophical ideas through artistic images. The study analyzes the relationship between the concepts of "symbol" and "archetype" in the context of collective consciousness and artistic thinking. It is emphasized that the perception of symbols depends on the ethnocultural, historical, and social contexts in which the author and the viewer are situated. It is determined that symbols form a kind of visual language that allows creating multi-level interpretations of a work of art. Special attention is paid to the analysis of the key symbols of "Returning Home", including the image of the house as an archetype of security, comfort and spiritual center; the table and household items as the personification of family traditions; the window as the boundary between the inner and outer world; flowers as carriers of emotional and cultural meanings; the female image as a symbol of home, expectation and preservation of family space. The symbolism of the state of expectation as a psychological and existential experience is revealed through compositional and figurative solutions. It is noted that the use of symbolic elements in the series' graphics contributes to the creation of a holistic artistic narrative, filled with metaphor, association, and emotional depth. It is established that the theme of returning home acquires special significance in the modern Ukrainian context, becoming a philosophical category associated with memory, identity, and a person's internal state. Symbolism is an effective means of creating a visual image, fostering a multidimensional perception of a work of art, and activating the viewer's reflective engagement with the artistic space.

Key words: *symbol, visual image, artistic symbolism, archetype of home, homecoming, visual language, metaphor.*

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ХУДОЖНЬО-ОБРАЗНА РОЛЬ СИМВОЛІВ У ГРАФІЦІ: СИМВОЛІЧНІСТЬ ПОВЕРНЕННЯ ДОДОМУ

У статті досліджено художньо-образну роль символів у графіці на прикладі символів «Повернення додому». Актуальність роботи зумовлена зростанням значення символічної мови у сучасному мистецтві, а також потребою осмислення теми дому в умовах соціокультурних трансформацій, спричинених війною, вимушеною міграцією та переосмисленням ідентичності. Розглянуто символ як ключовий елемент візуальної комунікації, що забезпечує передачу складних смислів, емоційних станів і філософських ідей через художній образ.

У дослідженні проаналізовано взаємозв'язок понять «символ» і «архетип» у контексті колективної свідомості та художнього мислення. Наголошено, що сприйняття символів залежить від етнокультурного, історичного та соціального контексту, в якому перебувають автор і глядач. Визначено, що символи формують своєрідну візуальну мову, яка дозволяє створювати багаторівневі інтерпретації художнього твору. Особливу увагу приділено аналізу ключових символів «Повернення додому», серед яких образ дому як архетипу безпеки, затишку та духовного центру; стіл і предмети побуту як уособлення родинних традицій; вікно як межа між внутрішнім і зовнішнім світом; квіти як носії емоційних і культурних значень; жіночий образ як символ дому, очікування та збереження родинного простору. Розкрито символіку стану очікування як психологічного та екзистенційного переживання, що відображається через композиційні та образні рішення. Зазначено, що використання символічних елементів у графіці серії сприяє створенню цілісного художнього нарративу, наповненого метафоричністю, асоціативністю та емоційною глибиною. Встановлено, що тема повернення додому набуває особливої значущості в сучасному українському контексті, трансформуючись у філософську категорію, пов'язану з пам'яттю, ідентичністю та внутрішнім станом людини. Символіка є ефективним засобом формування візуального образу, який забезпечує багатомірність сприйняття твору мистецтва та активізує рефлексивну взаємодію глядача з художнім простором.

Ключові слова: символ, візуальний образ, художня символіка, архетип дому, повернення додому, візуальна мова, метафора.

Problem statement. Since the late 60s of the twentieth century, under the influence of artistic movements such as avant-garde, cubism, dadaism, the movement of conceptualism has emerged (Skrypitsyn, 2023). It marked the transition from modernism to postmodernism. The presented work reveals the possibilities of the drawing technique and its expressiveness in the implementation of a conceptual idea. As well as the importance of the place of drawing in the process of implementing a creative idea (Kashuba-Volvach, 2007).

Contemporary art puts forward the main thesis: in a work of art, the general idea and the realization of

the artistic idea are important, inviting the viewer to engage with the imagery and participate in the game of imagination. The general approach to conveying the idea becomes no less important than its implementation.

Research analysis. Symbolism is a non-verbal way of transmitting information. Conceptually, “symbol” and “archetype” are on the same plane and are connected with the symbolism of thinking and collective consciousness. The recognition of images is influenced by artistic metaphor. The artist's task is to find this metaphor to express an idea, to choose it aptly, and use it. This is the imagery of the image,

formed by the signs and symbols that the artist uses in the drawing and idea. "The main role in the significance of symbols is played by convention – semantic agreements adopted in a social group or society as a whole in relation to objects, processes, phenomena" (Makushyn, 2011).

It is necessary to take into account that symbolism is not always perceived equally by different cultural and social groups; it is tied to a certain ethno-historical, national, and religious plane in which the viewer and the author are located. The author can artificially immerse himself in another symbolic plane to create visual metaphors characteristic of that area. Symbols create a visual language that helps express thoughts and ideas.

Symbolism helps convey specific images, abstract ideas, and both imaginary and real things. "The ability to symbolize is inherent in human consciousness, thanks to it, already at the primitive-mythological stage of development; a person begins to separate himself from the world of nature through the gradual creation of a symbolic space" (Stoian, 2014).

Symbols create a visual language that uniquely helps express one's thoughts. They serve as the basis for graphic works. Let us consider the main symbolic aspects considered in a series of drawings.

The symbol of the House (archetype of the house) as a space is traced throughout the entire works. A house is not only a house, but also a dwelling, a place where we live. A house is a feeling; this is what the image should convey. A house is a place where we can feel physical and spiritual security. This is a symbolic space, and the changes that occur within it are associated with those that occur within a person. This is the space where we meet our relatives. Returning home is a symbolic construction. We return home after certain changes, transformations, and events that occurred during the day. What do we see? Will we see our home at all?

The image of a table is a symbol of comfort, a place where important family events take place – a traditional meal or evening tea, a conversation, or important decisions. The teapot is associated with coziness, an "invitation" to relieve stress, calm down, and a cold teapot conveys a premonition of anxiety (Udris, 2015).

Flowers – as a symbol of feelings for centuries, people have expressed their feelings in the "language" of flowers, believing that words are inappropriate, or they are unable to express them. Lily – a constant symbol of purity, roses – love, sunflower – a symbol of the sun's energy, poppy – a symbol of pleasure, indefinite flowers – leave room for the viewer's thoughts (Voitovych, 2005).

Windows are part of the home space, a ritual sacred symbol. The window has a double symbolism. On the

one hand, it is a view outside, as if looking into another world; on the other hand, the window is associated with vulnerability. The view from the window stirs curiosity, inspires reflection, and stirs the imagination. Outside the window is a forest, a village, a city? What kind of city is it? Big, small, cozy, or dangerous. Day or night. The window is usually "main-secondary"; it gives the viewer a sense of the mood and sets the tone for contemplation and reflection.

"Returning Home" is part of a reflection on the theme of "home": home as a space and a structure, home as a harmonious space, and the place of the family in the theme. This theme becomes part of a philosophical dialogue between the artist and the viewer.

The symbolism of waiting is inextricably linked with a person and a home. This is a state in which a person is unable to do anything; he is dependent on others, on the circumstances they have created, and on bad weather. Waiting is a state of numbness, life on pause. Of course, a person can do something, but this is not their main business. Mentally, he is somewhere else. Waiting is a dependence. Expectation as a feeling is identified with anxiety, with hopes, with foreboding. Expectation can vary in time. A human figure, cold tea, frozen space, or lack of movement can hint at the state of expectation.

In the context of the theme "Returning Home," a woman symbolizes home, space, comfort, and expectation. A woman is associated with Berehinya; this is a feminine stereotype formed by cultural, historical, and social traditions. Expectation can be hinted at by pose, movement, and surroundings. All of these invite the viewer to reflect on the image.

Symbolic meanings in the work allow you to create expressive visual images and atmosphere. Every detail has meaning and can enhance the work's mood. Symbolism opens up a wide space for reflection and self-reflection, giving depth to the idea. The theme "Returning Home" is so broad that, when embodied through the use of signs and symbols at various scales, the work gains metaphoricity, becomes associative, expressive, and interesting.

Purpose of the article. The purpose of the work is to study and analyze the system of expressive means of drawing in the context of the conceptual author's vision, in particular, within the framework of the theme of returning home.

Presentation of the primary material. The use of consistent symbolism and creative drawing techniques that visualize the atmosphere of home comfort. The works focus on the interaction between man and the environment, which is combined. During the work, an opportunity arises to exploit the material's potential and showcase its features fully.

The themes of home, dwelling, and everyday life have always been of interest to artists. However, now-

adays, the theme of returning home is relevant in the context of war, forced emigration, and relocation. This issue went beyond simple social and everyday boundaries back in 2014, and with the beginning of the full-scale invasion, it became non-political and vital for several million Ukrainians. The idea of creating work on the theme “Returning Home” arose from a self-reflection on home as a building or a familiar place where our personal comfort and harmony reign. Is it returning daily, or is it long-awaited? Moreover, what is home for us in general – the house where childhood passed, or is home a place where we are always expected? Return – what is it like? After a pleasant vacation or an exhausting journey, it is hard work. No matter where we come from, returning is always a small quintessence of action.

The symbolism of the house is multifaceted. We call the space where we are expected by the house sacred to us. The house can reveal the characters of its residents or family. The loss of the house becomes a real tragedy. The need to determine the interpretation of the context of “returning home” necessitated the study of further material.

A house, in the sense of a dwelling, a hut, is a material and spiritual center of the family. It is protection in the literal sense, from the elements and natural forces, and from animals and enemies. In the mythological sense, a house (hut) has a sacred meaning, its own construction features, and a purpose for the premises. Symbolism is inherent in individual elements of the hut – a threshold, a window, a roof, a stove – many beliefs, rituals, and signs are associated with them. The house as a residential building has been known since the Trypillian period. Already at that time, it was a two-story building, decorated and decorated.

The house is one of the most interesting and polysemantic archetypes. It is associated with housing, warmth, protection, security, family, and love. In a broader sense, with nationality, traditions, and history. The house is not just a dwelling. It has its own semantics; it becomes a model of the Microcosm, personifying human existence and the world order. It is one of the main symbols of national culture. The house is the relationship between a person and the environment (Yashyna, 2010).

Thus, according to ancient beliefs, a window and a door are the “border between worlds”, a door is between the external and internal world, “beyond the threshold the world is alien and hostile, especially at night”, and windows are the “eyes of the house”, through them, “both light forces and dark ones” can also enter the house (Andrushchenko, Hromova 2020).

The Danish dictionary defines “hygge” as the ability to find happiness in the little things in life. Hygge has even become part of the mentality to some extent. Quite often, this concept is associated with household chores, smells, and actions – drinking tea from a favorite cup or eating with loved ones. Such an accurate definition of the feeling of small happiness is

found only in the Danish cultural field. It conveys the emotional perception of home most accurately and successfully. It became the key point for the beginning of the creative process. Perception was translated into visual images that served as the basis for the compositional solution in a series of works (Udris, 2015).

The theme of the house has its own deep specificity of reflection in art. An important part of the study was the appeal to the imagery of the house in the work of T.G. Shevchenko. His lexeme “house” is found in almost every work; it acquires a gentle color: “house, hut, small hut, small hut, dwelling”. The image of the house is identified with all of Ukraine. The poet uses fixed expressions that exist in the Ukrainian mentality and consciousness, “good house”, “cheerful house”, “quiet house”. The epithets “unheated house”, “unheated wasteland”, “untidy huts”, “unheated house”, “cold dwelling” are piercing (Ihnatenko, 2014).

In the poetry of Serhiy Zhadan, the imagery of the house is also personified by comfort, well-being, and protection, “warm apartments”, “dull kitchens” (Zhadan, 2015: 14). This perception of comfort is identified with the aforementioned term “hygge”.

In psychology, the “house of the soul” is one of the metaphors that define a person's inner world, values, and sense of self.

An important image in the creation of a series of works was the family and the woman. In the Ukrainian cultural space, the house, family, and clan are always reflected as the greatest values. The theme of the family is one of the favorite subjects in art; it is often found in folk art. Moreover, it is directly related to the image of a woman. A woman is the guardian of the clan, who is identified with comfort and security.

An equally common subject in art is food. The process of consuming food can be found in ancient icons, frescoes, canvases by old masters, modern art, and amateur art. Having a secondary role, it is compositionally important, sacred, and metaphorical. Household objects are an indispensable part of the home. They make up the artistic understanding of the depiction of space. Still life is an integral part of understanding the nature of home space, its color, and of characterizing everyday life, and conveying mood.

Conclusions. The literary imagery and perception of symbolism are considered through the prism of ethnic and cultural affiliation – the symbolism of reflection, return, and expectation as a philosophical concept. The symbolism and archetypality are considered through the prism of ethnic vision. The archetypal perception of the House, associations, and emotional range associated with the house and its surroundings are studied. Turning to the theme of the house and its main semantic loads, we reflect various aspects of the house, the image of a woman, household attributes that create an atmosphere, psychological, philosophical, sacred, and mythological meaning.

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