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The Medium Function of the Author in the Novel-Voices of S. Aleksievich "War does not have a Woman's Face"

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A B S T R A C T

In works with a documentary beginning, the category of the author has its own specifics. First of all, it is necessary to take into account the "medium function of the author", since the author acts either as an eyewitness, participant in events, or as a chronicler, chronicler of the event - "the author, listening, recording and passing through himself the confession stories of many different people, gives his heroes a push, an impulse of memory, its direction - into the intimate world of the soul, where the drama of this or that event, the peculiarities of its perception are revealed" [5,77]. The second point that should be paid attention to is the comprehension of the past from the standpoint of today, where the author needs to accompany the document with his comments. And thirdly, the image of the author also includes the intratextual author, who can take on not only various masks, but also build his own special form of narration in the text.

A R T I C L E I N F O

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In the work "War does not have a female face" S. Aleksievich, the presence of the author is presented through a medium function. As N. Sivakova rightly notes, this function materializes when "the author, listening to, writing down and passing through himself the stories-confessions of many different people, gives his heroes an impetus, an impulse of memory, its direction - into the intimate world of the soul, where the drama of that or other event, features of its perception. It is important for the author to let the person speak out to the end. The monologue voices merge in the choir, but at the same time, each individual voice carries its own plot, its own destiny" [5, 76].

Indeed, S. Aleksievich in this work uses only private human stories recorded from the lips of the participants in the events. The writer tries to be unbiased. She transfers the right to "speak" to those for whom the Great Patriotic War is fate, and the experience of such women is invaluable. The "female gaze" here becomes a measure not only of social values, but also a way of comprehending human nature.

This work is based on about two hundred stories of women, which together represent the women's chronicle of the Second World War: "For four painful years I have been walking burnt kilometers of someone else's pain" [1,45]. S. Aleksievich focuses on the internal state of the heroines, on their thoughts, feelings and desires. All this together makes it possible to understand what people experienced and how they won.

O.I. Desyukovich, analyzing the genre features of the book "War Does Not Have a Woman's Face", highlights the following compositional features of the novel by S. Aleksievich: "... memories of the war, grouped on the basis of the characters belonging to a certain gender group, such an organization of the

text made it possible to “summarize” the experience of many people, create a series of portraits - social types. Separate chapters included memoirs of different people, for example: one part combined the monologues of nurses and doctors, the other - women who participated in the resistance in the rear, the third - anti-aircraft gunners and representatives of other branches of the military, the fourth - women who did domestic work at the front - were various categories of characters were selected (a separate chapter of the book consists of mothers' stories) - such a multifaceted approach, creating the effect of faceted vision, was able, according to the author's intention, to present a holistically female view of the war. The author's text is "dissolved" in the narrative: each chapter begins with the author's introduction, transitions from one story to another also belong to the author's voice, sometimes they have a distinctly everyday character" [3, 31-40].

The expositional preface of the work, consisting of four parts, is a kind of author's prehistory of S. Aleksievich's address to the theme of the work. The first part of "A Man More than War" includes thirteen segments of a confessional nature: these are the author's diary entries about the reasons for referring to the object of the story, which forms the objective side of its content. Each segment within the first part represents the author's attitude to the problems of the book, the author's reflection on the situation of women during the Second World War: “I am not interested in the event itself, but in the event of feelings. Let's just say - the soul of the event. For me, feelings are reality. What about history? She is on the street in the crowd... I believe that each of us has a piece of history. One has half a page, the other has two or three. We are writing the book of time together. Everyone screams their own truth. And you need to hear it all, and dissolve in all this, and become all this. And at the same time be yourself. Do not disappear" [1,14]. It can be seen from this passage that the author is moving from the primary form of narration to the plural form, i.e. to “we”, presenting himself as the voice of a whole generation, speaking on behalf of women who have the traumatic experience of the terrible war years behind them.

The second part "In seventeen years" is dated 2002-2004. Here the image of the author is transformed from "we" back to "I", and the author turns into a modern reader. The details of the era of the 1990s and 2002 permeate three mutually complementary segments: “new millennia, new wars, new ideas, new weapons” [1,14]; "Gorbachev's perestroika began"; “People have become freer and more frank” [1,19]. A retrospective look at the events of past years is presented in a different author's coordinate system. Here there is no longer that psychological beginning, as in the first part, here the author plays the role of a chronicler philosopher, summing up his own searches: “Everything can become literature ... My self-censorship, my own prohibition ... My path” [1,20-21]. In addition, the author-philosopher honestly and impartially tries to get to know the spirit, soul, psychology of a person who has been at war: “Those who were at war remember that a civilian turns into a military man in three days. Why is only three days enough? Or is it a myth? More likely. A person there is much more unfamiliar and incomprehensible” [1,20].The form of reasoning allows you to set the emotional mood of the narrative, the confessional nature of the author's philosophizing precedes the confessions of the heroines: “... I was shocked by how calmly she told about it <...> I still love them. I don’t like their time, but I love them” [1, 20].

The titles of the third and fourth parts - "From what the censors threw out", "From what I threw out myself" - testify to the direct author's statement, although the content itself is excerpts from the recordings. This technique allows us to strengthen the author's concept: “... Our victory has two faces - one is beautiful, and the other is terrible. Unbearable to watch. I had my own war…” [1, 29].

Thus, in the expositional preface, various authorial “faces” are observed that carry a medium function: the voice of a generation, a philosopher-chronicler, an author-publicist.

In each chapter, the image of the author is represented by certain qualities that carry an ideological and semantic load. So in the chapter “I don’t want to remember”, the image of the author is built as “a multilayer subjective structure that includes several projections of one figure at once, that is, several incarnations of the author – narrating, acting, evaluating” [6,119].

Different projections of the author's image reflect his specificity of the author's "I", the leading feature of literature with a documentary beginning. The study of its originality will allow to show the complexity and volume of the image of the author in this work.

The “narrator” is a biographical author who discovers “for himself the world of war, a world with a

meaning that we have not fully figured out" [1,36]. Such an author constantly asks difficult questions to himself in order to "understand how death differs from murder, and where is the border between human and inhuman? How does a person stay alone with this crazy idea that he can kill another person? [1,30]; he openly addresses his reader - "it will be a long road" [1,30], calling not only for dialogue, but also for co-creation, joint research.

"Acting", that is, an explicit author who narrates in the present tense. This figure appears three times in the text. In the first case, the "acting" author tells about the heroine, senior accountant Maria Ivanovna Morozova "... she was a sniper, she has eleven combat awards, seventy-five killed on her sniper account" [1, 31].In the second case, it holds together two stories: the stories of Maria Ivanovna Morozova and Claudia Grigorievna Krokhina: "A few days later, Maria Ivanovna will call and invite her friend Claudia Grigorievna Krokhina to her front-line friend. And I will hear again" [1, 35]. For the third time, the function of the "acting" author is presented in a stage narrative: "It is warm in the room, but Maria Ivanovna wraps herself in a heavy woolen blanket - she is cold. She continues" [1, 36].

The figure of the "evaluating" author manifests itself at the level of the writer's vision and perception of the world of heroines-narrators. There is no overt influence, no comments and no author's assessment of the facts. However, fragments of the lively speech of real women are subject to the general author's idea, philosophy, worldview - "... I will encounter innumerable human truths. Mystery" [1,30]. In the next chapter, "Grow Up, Girls... You're Still Green," the author appears in a different role - as a philosophizing author. This is already a lyrical voice, helping the reader to reach the level of artistic generalization. If in the chapter "I don't want to generalize" the author sums up the recipient that it's not a woman's business to hate and kill, then in the chapter "Grow up, girls ... You are still green" everything is much more complicated and illogical. Here the "history of feelings" is written, here the "story of a little man" turns into "a big story" [1, 41]. A certain flow of memories becomes the plot-forming beginning of a literary text. A whole range of experiences, a variety of feelings, associations, memories, contemplation and meditation. Here everything is built on associations, alogism, spontaneous change of emotions and mood: "What do I want to hear in tens of years?"; "No, I'm looking for something else. I collect what I would call the knowledge of the spirit"; "Girls forty-first ... where are they from?"; "Pushkin asked the same question back in the nineteenth century, publishing in the Sovremennik magazine an excerpt from the notes of the cavalry maiden Nadezhda Durova, who participated in the war with Napoleon" [1, 41].Such a lyrical frame affects the literary text, as a result, the center of gravity shifts from the plot to sensations, to thoughts. The narration is conducted in the first person, in which the point of view of the philosophizing author is methodically observed.

This chapter presents a generalized image of the heroine - an eighteen-year-old girl. This is still a very inexperienced and naive girl who wants one thing - to defend her homeland. Belief in victory, the desire to share the fate of his people becomes the main force for people like her. Awareness comes later. Reality is terrible. The stories of the front-line soldiers are structured in such a way that the process of understanding, understanding the horror of what is happening is felt on a physical level: "At the age of nineteen, I turned gray. At the age of nineteen, in the last battle […] paralyzed both legs and I was considered killed" [1, 52]. Forty-five stories about the destruction of youth in the souls of eighteen-year-old girls. The number of stories, in our opinion, is also not chosen by chance. If we decompose the number "45" into numbers, then the number "4" means the soul, and the number "5" - the feminine. In other words, the number "45" can mean a woman's soul, and the year the war ended, and the path taken by girls to comprehend themselves in the war.

In the chapter "Two wars live in our house ...", the orientation towards authenticity is initially set by the autobiographical nature of the narrative, and it definitely seems to the reader that he is immersed in the thick of life itself, shown as it is: "A gray panel house on Kakhovskaya Street in Minsk, half the city we are built up with these faceless, every year more and more gloomy high-rise buildings"; "I again look at family photo albums for a long time, carefully and lovingly designed, and always lying in a conspicuous place for guests. And for myself, too." At the same time, another component is no less tangible - "artistic, turning the presentation of the facts of the writer's biography into a literary work" [5,180]. For "the search for the main aesthetic force that organizes documentary evidence into an artistic whole" [4,119] leads, on the one hand, to the author-creator ("biographical personality"), and on the other hand, to the "image of

the author". As E. Mesterhazy rightly notes, "the author-creator ("biographical personality") is the creator of everything that exists in the work, including the "image of the author", this should always be remembered without mixing the two concepts" [4,119].However, it should be noted that the image of the author in the chapter "There are two wars in our house" is a complex branched system of aesthetic organization of the text, characterized by a wealth of forms of the author's narrative. This chapter is preceded by the author's primary form of narration, while the "I" of the narrator is personified as the closest to the "biographical personality", he is entrusted with almost the main "emotional" speech flow: the "I" of the narrator has complete knowledge about the fate and thoughts of the characters, therefore he can describe in detail what is happening, summarize, inform and draw conclusions: "I rarely meet with such a feeling at home, so that people peer into their family, into their thread, although I have already visited hundreds of apartments, been in different families ... Probably, frequent wars and revolutions have weaned us from keeping in touch with the past, from carefully weaving the web of the clan. Look far back. Be proud. They were in a hurry to forget, to erase the traces, because the saved evidence could become evidence, often costing their lives. Nobody knows anything further than grandparents and does not look for roots. They made history, but lived in the daytime. Short memory" [1,90]. This conclusion is the result of long sad reflections on the deplorable result of the Soviet "alchemy", which turned a person into a scoop, into an ideological mankurt.

The leading method of designing the image of the author is the principle of dissimilarity into "ubiquitous" and "witness". The "ubiquitous" narrator expresses his own point of view on the material presented, and the "witness" represents a subjective perception: "Dying in this war was not the worst thing. Something else is more terrible ... Imagine a soldier in uniform, surrounded by his family - children, wife, old parents. Every minute you have to be ready to sacrifice them too. Give to the spell. Courage, like betrayal, often left no witnesses" [1,219]; "They start talking quietly, and at the end almost everyone screams" [1,205].

It should be noted that the voice of the author is actively manifested in the titles of the chapters. Here the antithesis technique is used: "About dolls and rifles", "About men's boots and women's hats", "About the silence of horror and the beauty of fiction", "About a small life and a big idea". Deliberate expression in the headlines makes it possible to highlight not only the author's position, the system of views on the terrible phenomenon of "women's war", but also to convey the peculiarity of the inner world of front-line heroines. As Gubskaya O.N. rightly notes, "S. Aleksievich skillfully captures the "birth of a new past", rethought by the participants in the war years later. This rethinking depicts the truth of war in bright colors: it mixes tarpaulin boots with high-heeled shoes, the noise of wheat and the sounds of a German machine gun, coarse tunics and thin cotton women's underwear. It should be added to the above that all the author's masks, concentrating on the functions of a listener and a fixer, reflect the author's concept - to convey women's knowledge about the war as the most monstrous experience of mankind.

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