

тяжіння як для місцевих жителів так й для туристів, що позитивно впливає на бюджет міста.

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ART OF RESISTANCE: UKRAINIAN POETRY AND MUSIC AS A FORM OF CULTURAL DÉFENSE DURING THE WAR

In the context of the Russian–Ukrainian war, art has become an essential element of Ukraine’s cultural security and moral resilience. Poetry and music not only record historical experience but also create a symbolic space

of resistance, in which word, rhythm, and sound function as instruments of collective therapy and identity preservation.

Within the framework of cultural memory described by Aleida Assmann [1], art serves as a mediator between the personal and the national dimensions of experience. War poetry and contemporary Ukrainian songs shape a narrative of dignity, compassion, and unity. They counteract the aggressor's destructive narratives, document acts of violence, and simultaneously affirm humanity as the highest value.

The poetry of Oksana Maksymchuk [8] exemplifies the “poetry of witness” [4], in which language responds to traumatic experience through fragmentation, brevity, and repetition. Her texts, along with the works of Serhiy Zhadan [11], Lyudmyla Khersonska [5], Halyna Kruk [6], and others, reveal the connection between the inner form of the word and the process of thinking under existential threat. As Dominick LaCapra argues, trauma disrupts the link between experience and its linguistic expression, yet art allows this link to be partially restored – to “speak the unspeakable” [7].

Ukrainian song during wartime has become a powerful factor of civic mobilization. As Sergii Cane notes, Ukrainian pop, rock, and rap of 2022–2023 constitute an acoustic image of resistance, merging European stylistic elements with national symbolism: “nach einem Augenblick des Schocks zu Beginn der Invasion ist auch die Musik selbst zurückgekommen und verbindet die Nation im Kampf ums Überleben” [2, p. 437]. Songs such as “*Stefania*” (Kalush Orchestra), “*Bude vesna*” (Max Barskih), “*Misto Marii*” (Okean Elzy), and “*Vilni liudy*” (Bez Obmezhen) perform moral and unifying functions. They transform emotions of fear and loss into a sense of solidarity, restoring communicative bonds among people.

From the perspective of the sociology of music [7], art can act as a driving force of social change. Circulating through social networks, Ukrainian wartime songs become a mediated form of civic voice. In the digital age, the culture of resistance acquires a global resonance: through platforms such as YouTube, Spotify, and TikTok, the works of Ukrainian artists function as instruments of cultural diplomacy, shaping a new image of Ukraine as a country of European values.

The art and literature of war simultaneously perform a memorial function: they document the experience of the present and create a future archive of national memory. According to Paul Ricoeur, memory exists not only as recollection but also as an ethical duty: “The duty of memory is the duty to do justice, through memories, to an other than the self” [9, p. 89]. This ethical intention characterizes contemporary works dedicated to the dead, the imprisoned, and the destroyed cities – works that become forms of spiritual resistance to oblivion.

Thus, Ukrainian poetry and music in wartime fulfill the functions of cultural defense, combining documentation and artistry, individual

expression and collective solidarity. They sustain the cognitive integrity of society, preserve emotional memory, and contribute to the affirmation of national subjectivity within the global humanitarian context. The art of resistance is not merely a reaction to aggression but a form of cultural renewal that testifies to the vitality of the Ukrainian language and culture even in the darkest of times.

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