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**THE FIELD OF (NON-HYBRID) BATTLE  
AND THE UKRAINIAN INTELIGENTSIA**

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The start of Russia's full-scale invasion of Ukraine on February 24, 2022, became a watershed between two worlds for Ukrainians and the global community. After the ambivalent existence between the Russian-speaking and Ukrainian-speaking cultural space of independent Ukraine, the time came to define clear positions and actions for every Ukrainian, artist, actor as well. The slogan "Art over Politics" became irrelevant, the exposed nerves of dramatic events required taking only one, true side in the battle. In the difficult early hours of the war, the critical border situation, the peaceful Ukrainian people transformed from a somewhat infantile, apolitical mass of *vita minima* people to a *vita heroica*.

Ukrainian journalists, actors, singers, artists joined the defense of the country both on the battlefield as well as the cultural front, experiencing in the tense times of war and armed aggression the people's special need for a high quality and creative national product. Artists became more active, realizing that art, culture, and creative industries perform several important functions for strengthening the mental spirit of the people and its patriotic surge. Suggestive, heuristic, hedonistic, communicative, social, nation-building functions dominate among many cultural and artistic expressions.

*Keywords:* Ukrainian Inteligentsia, Art over Politics, creative national product, battlefield, artist, actor.

Our artists, musicians, singers, singing ensembles, artists, artists bring their creativity to all Ukrainians everywhere. During the war, underground culture acquired not a theoretical, but an applied character, because the subway, shelters, and bomb shelters turned into a powerful socio-cultural environment in addition to a security space. The world is watching this phenomenon with astonishment, and the fashion for everything Ukrainian is spreading – from the ability to defend the country – to the cultural manifestation of resistance. Our subtle humor helps overcome fear, and moral personages from past centuries have appeared with helmets and weapons on military posters. We sing popular songs of the Ukrainian Insurgent Army (UPA) and understand the deep meaning of our national anthem, taking into consideration its pessimistic words from

the 19th century. The patriotic song of the past century “Ой, у лузі червона калина” has again united Ukrainians today.

Having recovered from the first shock, from yet another betrayal by the northern neighbor, the artists performed at such socio-cultural venues as the Kyiv subway stations. On April 24, 2022, the band Ocean Elsa performed with a charity concert dubbed “And Everything will be Fine.” Bomb shelters became art galleries for many thematic art projects. Well educated, patriotic intellectuals exchanged their pens for weapons.

It is said that history repeats itself every hundred years. Its unlearned and unassimilated lessons were forced by “life’s teacher” to be studied by the subsequent generations. Ukrainians had the experience of the First World War, after which they took part in defending Ukraine in the War of Liberation, tens of thousands of conscious, highly educated, intelligent soldiers of the UHA (Western Ukrainian Army – Українська Галицька Армія – Ed.) fought for Ukrainian independence [10].

One example is the person of Stepan Rudyk, a journalist from Lviv, editor of the magazine “Nasha Kultura.” Rudyk was born in Tysmenytsia on January 17, 1890, in the family of Vasyl Rudyk and Maria (the daughter of Georgy Monyuk) Rudyk. Despite his large family, Rudyk’s insisted that the eldest son get a good education, so after elementary school, Stepan entered the Lviv Academic Gymnasium, which provided not only a thorough knowledge, but was also a source of patriotism for Ukrainian youth. It was taught by outstanding Ukrainian teachers: Edvard Kharkevych, Ilya Kokorudz, Dr. Evstakhiy Makarushka, Vasyl Biletskyi, Petro and Hilarion Ohonovskiy, Dr. Ivan Kopach, Prof. Mykhailo Tershakovets, Ivan Boberskyi, Yulian Romanchuk, Anatol Vahnyanin, chief catechist the Rev. Leonid Luzhnytskyi. The accumulation of such flowers of Ukrainianism bore brilliant fruits in the national upbringing and education of Ukrainians, especially on the eve of the First World War.

In 1914, Rudyk enrolled in the Department of Philosophy of the University of Vienna, where he studied, as indicated in the records, psychology with Prof. Aloiza Hoffler (introduction to psychological research, psychology practicum, pedagogical practicum, basics of psychology and logic); Prof. R. Reininger – the history of new philosophy, German philosophy from Kant to Hegel; Prof. Yerusalem – history of Greek philosophy, introduction to Greek philosophy, philosophy of war; Prof. Kraft – the theory of scientific knowledge, Prof. Kretschmer – an introduction to Homer’s poetry; Prof. Radermager – the works of Eurypidus, myths of Ancient Greece; Prof. Styolny – psychology, social economy; and Prof. Dopsha [1].

In addition, Rudyk studied the history of the Middle Ages and Modern Times, the history of Rome, the psychology of language, the history of the peasant question in Russia, the beginnings of social development, characterology, and the history of the Balkan Peninsula. He studied diligently and successfully completed his studies in 1919. Returning to Lviv, the young man joined the Ukrainians’ battle for an independence, which all the people sought after the collapse of the Austro-Hungarian Empire. During the most difficult period of the military engagement, Stepan Rudyk joined the ranks of the Western Ukrainian Army. The UHA soldiers were approaching the Central Ukraine and in August 1919 crossed the river Zbruch[9]. In Starokostiantyniv, in the barracks of the former Simferopol regiment of the Russian tsarist army, a training center was created for units of Sich riflemen and officers. Despite the difficult position of the riflemen, hopelessness, lack of clothing, weapons, and medicine, the fighting ability of the Sich

riflemen was supported in every possible way. The Sich riflemen launched cultural and educational work, orchestras performed in front of the soldiers and the local population. Ukrainians were happy to meet the musicians and choruses that performed Ukrainian folk melodies and infantry marches, especially the anthem of the unit “Ой, у лузі червона калина,” “Засумуй, трембіто,” “Видиш, брате мій,” “Ой, нагнувся дуб високий” composed by Mykhailo Naunvoronsky, Roman Kupchynsky, Lev Lepky. In addition to musical encouragement, with the aim of education and enlightenment by writer M. Uhrim-Bezhrishny, they founded the Press Quarters. The unit’s cultural life included: S. Rudyk, O. Babiy, M. Opoка, O. Kucherishka, O. Grekh, Ya. Chyzh. The main task of the Press Quarters was the publication of the newsletter of the Sich rifle corps titled “Rifleman’s Idea” (“Стрілецька думка”), as well as humorous magazines. Talented writers, composers, artists, sculptors ensured a high level of material. The artist Osy Kurylas painted portraits of the soldiers, and the magazine featured the works of poets Olesya Babiy, Mykhailo Kurakh, Mykhailo Panchyshyn, and Hryts Bosy. The editor-in-chief of “Rifleman’s Idea” was the standard-bearer Stepan Rudyk, who wrote articles under the pseudonym “Olhyn.” The newspaper was published regularly in the summer and autumn of 1919, when the Sich Riflemen Corps was stationed in Podil and Volyn. There were not enough copies for everyone. Ye. Konovalts (Col. Yevhen Konovalts was an officer in the Sich Riflemen Corps and the Army of the Ukrainian National Republic. After World War One, he founded the Ukrainian Military Organization (UVO) and then the Organization of Ukrainian Nationalists (OUN). He was assassinated by a Soviet Russian agent in Rotterdam on May 23, 1938 – Ed.) wrote that when the June edition of the magazine became available, the riflemen almost fought to read it. “Rifleman’s Idea” was issued for frontline infantry units and the local population. Amid incessant battles and material needs, the newspaper maintained an active fighting spirit, with more than 60 issues published. The leitmotif of the magazine, “Ukraine must be an independent national republic,” was evident in all editions.

After 1920, the unit returned home. Stepan Rudyk settled down in his hometown of Tysmenytsia, but lived some 90 miles to the north in Lviv. It was difficult to find a job that would provide a living, so the veteran rifleman participated in civic work, helped Ukrainians get higher education, and was engaged in literary activities. With the return of UHA soldiers after the defeat of the liberation war in Halychyna–Western Ukraine, the student movement gained momentum. Students who served in the Austrian army as officers, later served in the Polish–Ukrainian war in the ranks of the Western Ukrainian Army [17].

The Polish authorities followed all expressions of anti-state statements in the magazine *Kultura*. The anti-Polish articles in *Kultura* attracted the attention of the Polish police, as did the person of the editor. fought in the Army of the Ukrainian National Republic against the bolsheviks until the end of 1920 [7]. They also wanted to further their studies. Among the Ukrainian student body, these veterans prevailed as candidates for higher studies. Education began at the end of October 1920, when at the time all schools of higher education in Lviv were Polish, so Ukrainians did not enroll in them. As early as August 14, 1919, the occupation authorities closed all Ukrainian departments at the Lviv University that existed under Austrian rule. Only Polish citizens or soldiers of the Polish army received permission to study. This pertained to the Jan Kazimierz University, the Polytechnic, the Veterinary Academy and the Academy of Foreign Trade. After renouncing

Polish citizenship and teaching in Polish, eight professors and four associate professors (docents – Ed.) were dismissed and Ukrainian departments were closed. Ukrainian students organized themselves in renewed academic societies: Academic Society, Student Union, Medical Community, Lawyers' Circle. Stepan Rudyk was elected as the head of the Academic Society. In addition to Rudyk, E. Vertyporokh and S. Parfanovych were members of the Academic Society board [2]. The Academic Society operated in the Sobor of St. Yuriy (George – Ed.), then in the Community Center on the Rutovsky Street. Students gathered there for meetings and discussions, listened to lectures, read newspapers, played chess, etc. The head of the society, Sofia Parfanovych, received permission to restore the Medical Society. In 1921, students of the Academic Society enrolled in the alternative to official higher education institutions, the Ukrainian Clandestine University, founded by the Taras Shevchenko Scientific Society (NTSh), the Petro Mohyla Association of Ukrainian Scientific Teachers, and the Stavropyhian Institute (The Stavropyhian Institute was one of the most important cultural and educational institutions in Western Ukraine since the end of the 18th century until World War II – Ed.)

Since 1923, Stepan Rudyk worked as the editor of the Lviv magazine *Kultura* (Culture), then *Our Culture*. The journalist enjoyed respect in the society of Ukrainian writers, and on December 12, 1926, he joined the Ivan Franko Society of Writers and Journalists in Lviv.

The Polish authorities followed all expressions of anti-state statements in the magazine *Kultura*. The anti-Polish articles in *Kultura* attracted the attention of the Polish police, as did the person of the editor. On March 2, 1929, the prosecutor initiated a court case for “trying to bring contempt and hatred to the state system of the Government of Poland, as well as hatred of state officials and signs of disturbing public peace.” Accordingly, the court pronounced the following sentence: “The accused Stepan Rudyk, born in 1891, 38 years old, a Greek Catholic, residing in Lviv, is guilty that in December 1928, in Lviv, as the editor-in-chief of the magazine *Culture*, he allowed through an oversight to announce in Nos. 11–12 of the magazine for November–December 1928, an article under the heading “Help for political prisoners.” Criminal disturbance of public peace is defined as an offense worthy of punishment. For this, he is sentenced to pay a fine 100 zlotys, if he does not pay, he will be arrested in 10 days. And he will be sentenced to satisfy payment of the fine. On the basis of orders, I confirm the confiscation of issues Nos. 11–12 of the magazine *Culture* for November–December 1928” [3].

Stepan Rudyk contributed to the elevation of education and transformation of political views of Ukrainian prisoners, sent them literature, involved them in writing poetry, so that when they emerged from prison they were more reflective and aware. Rudyk maintained a large correspondence with the Ukrainian prisoners involved in the so-called “Volodymyr Trial” of 1928, who were serving their sentences in Kielce, Koronowo, Siedlce, Łęczysca, Rawicz, Piotrków, and also sent them copies of magazine *Culture*.

Stepan Rudyk contributed to the elevation of education and transformation of political views of Ukrainian prisoners, sent them literature, involved them in writing poetry, they left prison more thoughtful and conscious. Editor Rudyk had a large correspondence with the Ukrainian prisoners of the Volodymyr Trial in 1928, who were serving their sentences in Kielce, Koronovo, Siedlce, Lenchytsy, Ravych, Piotrkovo, and sent the magazine “*Kultura*.” Stepan Rudyk's friend was the publicist Roman Rozdolsky, who associated with Mykola Khvylovy, so he knew about the political events in Kharkiv and

wrote about it in the Lviv magazine “Kultura” in 1930 [5]. Stepan Rudyk took to heart news of the artificial famine in Ukraine, and with many other activists in Halychyna was interested in events in Trans-Dnipro (Eastern – Ed.) Ukraine. The

NKVD investigators tried their best to obtain confessions from arrested Ukrainians about their connections with Western Ukrainians. Thus, Mykhailo Bykovets (1894–1937), co-founder of the “Pluh” (Plow) literary association, “testified” that with the help of Vyshnya and Lebed, he strengthened his subversive work through connections with Myroslav Irchan, Stepan Rudyk (Ukrainian political figure, journalist), Mykola Holubets (art critic, poet) from Lviv and editors of the magazines Culture and New Culture. The political views of Stepan Rudyk tragically affected the life of his family. On October 5, 1934, the editor married a colleague, the editor of the Lviv magazine “Nova Khata” (New Home – Ed.) Lidia Burachynska. The Rudyks and their son Vasyloko lived in a two-room apartment at Kurkoviy 22 B (today, M. Lysenko Street). At night, on the fifth anniversary of their wedding, on October 5, 1939, Stepan and his friend Ludvik Rosenberg were arrested and sentenced to eight years in prison.

Rudyk disappeared without a trace in the bolshevik bowels. Information about the fate of Stepan Rudyk is not easy to find even today. Meager information from the state archive of the Lviv oblašt indicates that “Rudyk, Stepan Vasyliovych, was convicted in 1940 and served his sentence in the correctional colony No. 34 in the city of Irkutsk from March 1940 to May 1941” [2].

Stepan Rudyk took care of political prisoners after the Liberation War during and immediately after World War One on the territory of the Polish state. At the same time, thousands of Trans-Dnipro (Eastern Ukrainian) soldiers ended up in the Salzwedel, Wetzlar, and Freistadt prisoner of war camps in 1919–1920.

They survived the defeat of the Liberation War and ended up in internment camps in Poland and the Czech Republic. Despite the difficult conditions in these camps, confinement in foreign lands, lack of food, and hard labor, Ukrainians were able to preserve their lives, raise their national awareness, publish their newspaper, improve literacy, master a profession and maintain the civilized life of a European peasant. Creative industries, art projects, theater and publishing played a significant role in this.

The need for creative activity is felt especially in acute times of war and armed aggression. After all, culture and art, both today and a century ago, are extremely important for strengthening the mental spirit of the people, offering a patriotic upsurge. At the beginning of the 20th century, in Halychyna, Western Ukrainians became closer with Trans-Dnipro (Eastern – Ed.) Ukrainians, and with the beginning of the First World War Trans-Dnipro political emigrants founded the Union for the Liberation of Ukraine (SVU) in Lviv, a non-party organization that sought the defeat of the Russian Empire in the war and the creation of an independent Ukrainian state. In 1915, up to 50,000 Ukrainians, soldiers of the Russian army, were captured by Germans and Austrians in Salzwedel, Wetzlar, Rastatt, and Freistadt. With the help of the SVU, four camps of Ukrainian prisoners of war were created with in camps in Austria and Germany. Among them, SVU carried conducted a great deal of educational work, in which Ukrainians from Halychyna and Bukovyna also participated. In 1915, the prisoners read almost all Ukrainian literature works that were in the camp libraries. Taras Shevchenko works in the Kobzar was read most often. The prisoners treated the works of Western Ukrainian writers with skepticism. The works of Ustiyanovich, Klymkovych, and Mohylnytskyi were often

returned unread as “something incomprehensible.” They were interested in presentations about Ivan Franko, his life, worldview, literary and public activity, illustrated excerpts from the poet’s prose and poetry made Franko immediately understandable. His works passed from hand to hand, and it was difficult to find them in the camp library. In June 1915, the magazine “Rozvaha” (Entertainment or Recreation) began to be published in Freistadt, and a publishing company named for Ivan Franko was organized. During the recitation courses, Frank’s favorite poems “The Stonemasons,” “The Mercenary” and “On Trial” were most popular. His works were also read on the literary stage, the tenth song of Moses (“The sun has already reached the mountaintop”) and “On the Babylonian rivers” elicited a storm of applause. Among Franko’s dramas, the most favorite was “Stolen Happiness,” among novels – “Zakhar Berkut,” from poetic works “Mykyta, the Fox,” “Basim, the Blacksmith,” and “Abu Kasim’s Slippers” were most liked. They often sat in groups and someone read aloud “Mykyta, the Fox” and from time to time the group burst into hardy laughter [16].

Frank’s poetry was clearer than his prose. Very often, Franko brought the wonderful poetic language closer to the all-Ukrainian language. Franko was especially admired by senior Ukrainian officers, who contributed to the camp journals by inserting quotations from Franko’s works. In the camp for senior officers located in Hanover-Münden, Franko’s works were most widely read. The need for creative activity is felt especially in acute times of war and armed aggression. After all, culture and art, both today and a century ago, are extremely important for strengthening the mental spirit of the people, offering a patriotic upsurge [8].

The poet’s death in May 1916 caused great sorrow. All camp organizations dedicated evenings, concerts, and performances to his memory. They emphasized that Ivan Franko was an all-Ukrainian poet, fought for an independent Ukraine and was a great citizen. Learning about his work, the prisoners believed, would be the best tribute to the poet’s memory. Returning from captivity, soldiers of Western Ukraine and Eastern Ukraine, brought with themselves to the Trans Dnipro region of Ukraine a devotion toward Ivan Franko. Along with Taras Shevchenko, Ivan Franko was in their eyes among the greatest Ukrainians. Thus, finding themselves in the still unfamiliar Halychyna environment, in the conditions of political emigration and military captivity, Ukrainians from russianoccupied Ukraine changed their political outlook in favor of an independent Ukrainian state. Thanks to the personality and creativity of Ivan Franko, they became acquainted with Ukrainian Halychyna [4].

The bolsheviks advanced against Ukraine in 1918, and consequently the Army of the Ukrainian National Republic and the Ukrainian Western Ukrainian Army (UHA) suffered heavy losses and was forced to retreat beyond the Zbruch. In 1918–1921, thousands of soldiers ended up in internment camps on the territory of Poland. In particular, about 900 Western Ukrainian soldiers of the Sich Rifle Corps of Col. Yevhen Konovalets were interned in the Landshut camp near Rzeszów. Units of the UNR Army began to be formed from the interned Ukrainian soldiers, in particular, the 6th Sich Division of Col. Mark Bezruchka. They were tasked to participate in the campaign to liberate Kyiv in the spring of 1920 during the Polish-Soviet War. The conditions of the Ukrainian prisoners and internees in the camp were difficult: in February 1920, half of the 3,320 officers and Kozaks were sick and exhausted from hunger, 425 died and were buried in the military cemetery. In the spring of 1920, “Zbirna Stanytsia” (United Station) was founded in

the camp to train soldiers of the UNR Army because the Ukrainian command and the government of the UNR wanted to continue the liberation war. After crossing of the Polish border, Chief Otaman Symon Petliura ordered the Minister of Defense "... not to disband a single unit subordinate to the Ministry of War. They should be placed on the general conditions of internment for the purpose of organizing preparatory work for returning to Ukraine." To carry out the order of S. Petliura – to preserve the fighting spirit of the army, to reform the military units and send them again to fight against the bolsheviks – this was the task of the camp leadership. The main burden of work of forming new departments fell on the administrative and educational part of the national team of station in Landshut, which included S. Taran, Oliynyk, Legin, Hnatchenko, Lt. Prikhodko, Lt. Kovalchuk, Lt. V. Krupa, and others [15]. The head of the station was Capt. I. Honcharenko. The main task of the leadership of the station was to overcome the apathy of the internees, to give them moral strength and faith in the possibility of continuing the struggle. Cultural and spiritual work in the camp was supposed to contribute to this. Despite limited freedoms and unsatisfactory living conditions, the camp managed to organize effective cultural and educational activities. The Ukrainian National University, which was attended by about 600 students, led by professors I. Ohienko, I. Svetsytskyi, O. Kolessa, V. Shchurat, generals S. Dyadyusha, I. Martyniuk, a gymnasium, a library, a literary and artistic club, Captain D. Kotko organized a choir, the commander of the troop group in Landshut, Gen. Oleksandr Pylkevych, founded the military and literary fortnightly "Nasha Zorya" (Our Star). A group of talented young authors from the Ukrainian military gathered around this publication: E. Malanyuk, E. Blakytyn, O. Lutsykyi, V. Yevtymovych, A. Lebedynskyi, M. Shapoval, and others. In a letter to D. Dontsov, E. Malanyuk wrote: "We, a group of art workers, who by the will of history were called to join the Ukrainian army, replacing pens and brushes with sabers and muskets, have felt for a long time, and from our own experience we have seen that there are not enough weapons in the hellish and difficult struggle for the sovereignty of the nation. Having found ourselves disarmed in the internment camps, we returned to the fulfillment of our previous duties by the very logic of life. Disarmed militarily, we grasped spiritual weapons" [15].

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## ПОЛЕ (НЕ)ГІБРИДНОЇ ВІЙНИ ТА УКРАЇНСЬКА ІНТЕЛІГЕНЦІЯ

Людмила БЕЛІНСЬКА

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Початок російського повномасштабного вторгнення в Україну став вододілом між двома світами для українців та світової спільноти. Після амбівалентного існування поміж російсько- та україномовним культурним простором незалежної України настав час визначення чітких позицій і дій для кожного українця, митця, актора також. Гасло “Мистецтво понад політикою” стало неактуальним, оголений нерв драматичних подій вимагав зайняти тільки одну, істинну сторону фронту. У важкі години початку війни, гострої межової ситуації мирний український народ з дещо інфантильної, аполітичної маси *vita minima* став народом *vita heroica*.

Українські журналісти, актори, співаки, митці, як це було століття тому, долучилися до оборони країни як на полі бою, так і на культурному фронті, відчуваючи у напружені часи війни та збройної агресії особливу потребу народу у якісному та креативному національному продукті. Митці активізувалися, розуміючи, що мистецтво, культура, креативні індустрії виконують чимало надважливих функцій для підсилення ментального духу народу, патріотичного злету. Серед багатьох культурно-мистецьких функцій домінують сугестивна, евристична, гедоністична, комунікативна, соціальна, націєтворча.

*Ключові слова:* українська інтелігенція, мистецтво, політика, креативний національний продукт, поле битви, артист, митець.

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