

UDC 7.04:32(045) + 37.01 + 159.9

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HYBRIDIZATION OF FEMALE ARCHETYPES IN THE SPACE OF TERRITORIAL MILITARY IDENTITY AS A FORM OF VISUAL SOFT RESISTANCE

This article explores the archetypal representation of female images in contemporary Ukrainian war visual culture. The study aims to identify dominant archetypes, mechanisms of their hybridization, and semantic transformations in visual representations dedicated to Ukrainian cities in the context of the full-scale war. The theoretical foundation is based on C. Jung's analytical psychology, adapted to methods of visual and iconographic analysis. The research develops an original multi-level system of archetypal coding that includes core archetypes – Great Mother, Kora (Maiden), Amazon, and Anima – as well as their hybrid combinations, types of transformation, and spatial context. This methodological framework enables qualitative analysis of visual material by coding dominant, secondary, and additional archetypal components. Hybridization of archetypes is examined through the series "Female Faces of War" by N. Leshchenko. Results reveal the dominance of hybrid categories, particularly the AN archetype (introspective warrior), representing a new cultural model of female subjectivity combining combat action, individuality, and internal reflection. Special attention is given to the MA category (mother-warrior) as a symbol of national defense, KA as a representation of experienced trauma and acquired agency, MN as a bearer of cultural memory and historical continuity, and KN as a visualization of traumatized innocence. It is established that under wartime conditions archetypal images often transcend binary models and demonstrate hybridization with a strengthened influence of the Amazon archetype. The study's scientific novelty lies in developing an original archetypal coding method for analyzing war visual culture and identifying new models of female identity forming within the Ukrainian cultural space during war.

Key words: archetype, visual culture, female image, war art, C. G. Jung, archetype hybridization, cultural memory, Ukrainian identity, image of resistance, iconographic analysis.

Чемерис Ганна. ГІБРИДИЗАЦІЯ ЖІНОЧИХ АРХЕТИПІВ У ПРОСТОРИ ТЕРИТОРІАЛЬНОЇ ВОЄННОЇ ІДЕНТИЧНОСТІ ЯК ФОРМА ВІЗУАЛЬНОГО М'ЯКОГО СПРОТИВУ

Статтю присвячено дослідженню архетипічної репрезентації жіночих образів у сучасній українській воєнній візуальній культурі. Метою дослідження є виявлення домінантних архетипів, механізмів їх гібридизації та семантичних трансформацій у візуальних образах, присвячених містам України в контексті повномасштабної війни. Теоретичною основою роботи слугує аналітична психологія К. Юнга, адаптована до методів візуального та іконографічного аналізу. У межах дослідження розроблено авторську багаторівневу систему архетипічного кодування, що включає базові архетипи – Велика Мати, Кора (Діва), Амазонка та Аніма – а також їх гібридні комбінації, типи трансформації та просторовий контекст. Запропонована методологічна рамка дозволяє здійснювати якісний аналіз візуального матеріалу через кодифікацію домінантного, вторинного та додаткових архетипічних компонентів. Гібридизація архетипів була досліджена на прикладі серії «Жіночі обличчя війни» Н. Лещенко. Результати дослідження засвідчили домінування гібридних категорій, зокрема архетипу AN (інтроспективна воїнка), що репрезентує новий культурний тип жіночої суб'єктності, у якому поєднуються бойова дія, індивідуальність та внутрішня рефлексія. Значну увагу приділено категоріям MA (мати-воїнка) як символу національного захисту, KA як репрезентації пережитої травми та набутої агентності, MN як носію культурної пам'яті та історичної тягlosti, а також KN як візуалізації травмованої невинності. Встановлено, що в умовах війни архетипічні образи часто виходять за межі бінарної моделі та демонструють гібридизацію з посиленням впливом

архетипу Амазонки. Наукова новизна дослідження полягає у створенні авторської методики архетипічного кодування для аналізу воєнної візуальної культури та виявленні нових моделей жіночої ідентичності, що формуються в українському культурному просторі в умовах війни.

Ключові слова: *архетип, візуальна культура, жіночий образ, воєнне мистецтво, К. Юнг, гібридизація архетипів, культурна пам'ять, українська ідентичність, образ спротиву, іконографічний аналіз.*

The study's relevance lies in the transformation of Ukraine's visual culture during war, where images serve political, communicative, and memorial roles. Female representations become key as symbols of resistance, memory, and cultural change [1; 2]. However, a systematic feminist analysis remains underdeveloped, requiring interdisciplinary approaches that combine gender perspective with archetypal analysis. This reveals deep psychocultural structures and new hybrid female images shaped by wartime experience. Visual culture also functions as a space of collective memory, where female images reflect trauma, care, and resistance, highlighting gendered dimensions of war. The source base is interdisciplinary, grounded in feminist aesthetics. Ukrainian studies (2022–2025) note a shift from symbolic roles to active female agency [4] and reinterpret femininity as dynamic and resistant [10]. Research on memory and digital art emphasises ethical representation and emotional narratives [6], while broader studies show the integration of traditional and modern codes [7]. Digital media analyses identify recurring typologies – from "victim" to "female soldier" and "Saint Javelin" – confirming feminist aesthetics as a tool of mobilisation [8]. Philosophical works highlight trauma, resistance, and solidarity as central to new aesthetic experience [9].

The aim of the study is to identify and interpret the features of the representation of female images in the visual culture of wartime Ukraine through the lens of feminist aesthetics, as well as to systematize them based on the Jung's archetypal model and to further identify hybrid archetypes.

The research methodology is interdisciplinary, combining iconographic, archetypal, discourse, and comparative approaches. Iconographic analysis is aimed at identifying symbols and visual codes, while the archetypal approach, based on Carl Gustav Jung, focuses on transformations and deviations from classical

archetypes, leading to the formation of hybrid models. Discourse analysis makes it possible to trace how images function in social media and the narratives they construct, while comparative analysis is used to examine pre-war and wartime representations, as well as Ukrainian and global contexts. The case study method provides an in-depth analysis of selected works, particularly the series "Women's Faces of War" by N. Leshchenko, enabling the identification of the reinterpretation and hybridisation of female archetypes in wartime art.

The Ukrainian military context as a setting for the transformation of archetypes.

Within the study of feminist aesthetics in wartime Ukrainian visual culture, female images can be classified using Jung's archetypal model [5], which allows systematisation beyond iconographic or stylistic traits to include deep psychocultural structures. This is relevant given the high symbolic density of female images, which carry ideological, emotional, and memorial meanings [4; 6]. Identification of archetypes involves comparing visual markers—postures, attributes, colour codes, compositional solutions—with archetypal models (see Fig. 1), analysing both obvious elements (uniform, weapons, child) and latent features (gaze, posture, space interaction, lighting). The Amazon archetype now conveys collective resistance alongside autonomous, combative femininity, appearing in female soldiers, volunteers, and medics. The Great Mother evolves from a "guardian" to a hybrid caring–fighting model, forming the Warrior Mother archetype. The Kora archetype highlights vulnerability and trauma, often merging with the Mother archetype to create a "woman-child" hybrid. The Anima represents inner psychological dimensions, expressed through memory, grief, and reflective imagery, and combines with the Mother archetype to form a "woman-memory" type that preserves collective war experience [3].

Rethinking Female Archetypes in Wartime Art and Hybrid Archetypes (based on the series "Women's Faces of War" by N. Leshchenko [11]). In contemporary Ukrainian wartime art, female archetypes acquire territorial specificity, transforming into carriers of localized cultural meanings. Space (land, city, home) functions not merely as a background but as an active element in shaping the archetypal image. A key tool (Table 1.) is a consolidated legend of analytical categories, which standardizes the interpretation process and ensures reproducibility of results. The legend covers four main blocks: archetypes (Great Mother, Kora, Amazon, Anima), types of transformation (trauma, action, internalization, sacralization, fluidity), spatial parameters (ruins, frontline, city, home, ethnic space, occupation), and image types (documentary, military, ethnic, religious, contemporary).

This systematization formalizes the analytical process and translates interpretation into structured data.

The study's analytical model employs a five-tiered approach to reading visual images: iconographic, emotional, narrative, symbolic, and archetypal. The iconographic level records visible features—form, composition, and attributes. The emotional level captures the viewer's affective response. The narrative level identifies the image's plot function and its role within broader visual or social contexts. The symbolic level relates to cultural codes, signs, and metaphors that convey meaning. The highest, archetypal level reveals the deep psychosemantic structure, linking the image to universal patterns of the collective unconscious. The model progresses

from surface perception to depth: from iconography through emotion, narrative, and symbolism to archetype. The lower levels reflect what is immediately seen, while the upper levels expose the structural foundations of meaning. This hierarchy aligns with Jung's concept of moving from the visible to the unconscious, enabling interpretation of the image as a multi-layered phenomenon.

Archetype A (the Amazon) is interpreted within this set of visual images as the dominance of a pure Type A or Type A with a minimal degree of hybridity (Table 2.).

Within this group, the semantic emphasis shifts towards professionalism, technological prowess, discipline and military effectiveness. This refers to the image of a functional fighting force in which individual emotionality is deliberately minimised, whilst competence, situational control and readiness for action come to the fore. In other words, it is the eastern and frontline cities that are most drawn to this archetype (Dnipro, Kharkiv, Severodoneck, Rubizhne, Avdiivka, Sumy, Hostomel and Nikopol). The illustrations in this series highlight the prominence of motifs relating to tactical equipment, weapons, protective gear and technological elements, which shape the image of women as professional participants in the military sphere. In particular, the visualisations of Dnipro and Avdiivka feature particularly striking markers of military functionality – body armour, communication headsets, precision weapons and mechanised elements – which emphasise not so much personal drama as efficiency, strength and control.

Table 1

Summary table of archetype hybridisation coding parameters

Category	Code	Meaning	Category	Code	Meaning
Archetype	M	Great Mother	Transformation	TRM	Trauma
	K	Kora (Maiden)		ACT	Action
	A	Amazon		INT	Internalization
	N	Anima		SAC	Sacralization
Space	DST	Ruins	Image	FLU	Fluidity
	FRT	Front		DOC	Documentary
	URB	City		MIL	Military
	HM	Home		ETH	Ethnic / Traditional
	ETH	Ethnic / Cultural		REL	Religious
	OCC	Occupation		MDRN	Modern / Universal

Table 2

Pure Type A or Type A with a minimal degree of hybridity

Parameter	Dnipro	Kharkiv	Sievierodonetsk	Rubizhne
				
Primary	A	A	A	A
Transformation	ACT	ACT	ACT	ACT
Space	URB	URB	FRT	FRT
Image	MIL	MIL	MIL	MIL
Parameter	Avdiivka	Sumy	Gostomel	Nikopol
				
Primary	A	A	A	A
Transformation	ACT	ACT	ACT	ACT
Space	FRT	URB	FRT	URB
Image	MIL	MIL	MIL	MIL

Archetype N (Anima) represents the inner psycho-emotional dimension of the feminine image. Unlike the Amazon archetype, which is dominated by action, movement and functional efficiency, the Anima focuses on memory, emotional continuity and the inner experience of events. The semantic core of this archetype is formed by psychological depth, reflectiveness and symbolic self-knowledge. In visual material, the archetype often manifests itself through a calm, detached or pensive gaze, a static composition and minimal bodily movement. Additional markers include images of birds, light, water and the sky, as well as symbols associated with freedom, loss, anticipation and memory. Such visual choices shift the focus from external action to internal experience, transforming the female image into a bearer of cultural memory, collective trauma and the psycho-emotional state of the community. Functionally, this archetype represents the internalised experience of war and its emotional and symbolic interpretation. This group includes images associated with Chornobaivka, Chernobyl and Konotop (Table 3.).

Archetype K (Kora / Maiden) is one of the key foundational codes in the proposed






system of archetypal analysis. Its semantic core is defined by innocence, youth, potentiality, incomplete transformation, and vulnerability. Within this group, the female image represents an initial state, inner purity, and unrealized potential for change. Characteristic visual features include gentle expressiveness, a contemplative or slightly detached gaze, delicate bodily posture, civilian clothing, and the absence of active weapons or overt military attributes. At the compositional level, these images typically exhibit a calm, balanced structure, emphasizing vulnerability and psychological openness. The methodological value of this archetype lies in its frequent role as a starting point for further archetypal transformation, particularly toward hybrid codes associated with trauma, internalization, or the activation of strength. Examples of this group include images from Nova Kakhovka and Skadovsk (Table 4.)

Category AN (Introspective Warrior) is the most representative in the studied sample, highlighting its central role in shaping the contemporary visual model of the female image in wartime. This archetype combines active combat action with pronounced subjectivity, individual identity, and inner reflection. Unlike the "pure"

Pure Type N or Type N with a minimal degree of hybridity

Table 3

Pure Type K or Type K with a minimal degree of hybridity

Parameter	Chornobaivka	Chernobyl	Konotop	Nova Kakhovka	Skadovsk
					
Primary	N	N	N	K	K
Secondary	FLU+SAC	TRM	INT	ACT	ACT
Transformation	ETH	DST	ETH	URB	OCC
Space	ETH	DOC	ETH	MDRN	DOC











Amazon, dominated by functional military efficiency, this category pairs combat readiness with personal presence and psychological depth. It embodies a new war heroine, where outward readiness for resistance merges with distinct individuality. Typical features include a modern urban style, a mix of civilian and military clothing, tattoos, personal accessories, relaxed poses, and expressive facial emotions. These elements visually emphasize not only combat roles but also the personal dimension of the

image. Functionally, this category establishes a new cultural archetype of female agency, portraying women not only as defenders but also as autonomous, reflective, and socially active participants in historical processes. Examples come from the cities of Mykolaiv, Odesa, Kryvyi Rih, Melitopol, Orikhiv, Poltava, Ternopil, Huliaipole, Zhytomyr, and Khmelnytskyi (Table 5.).

Importantly, many of these visual representations are associated with cities under threat of occupation, exposed to active combat, or

Category AN (Introspective Warrior)

Table 5

Parameter	Mykolaiv	Odesa	Kryvyi Rih	Melitopol	Orikhiv
					
Primary	A	A	A	A	A
Secondary	N	N	N	N	N
Transformation	ACT	ACT	ACT	ACT	ACT
Space	FRT	URB	URB	URB	DST
Image	MIL	MDRN	MDRN	MDRN	MDRN
Parameter	Poltava	Ternopil	Gulaypole	Zhytomyr	Khmelnytskyi
					
Primary	A	A	A	A	A
Secondary	N	N	N	N	N
Transformation	ACT	ACT	ACT	ACT	ACT
Space	URB	URB	URB	URB	URB
Image	MDRN	MDRN	MDRN	ETH	MDRN

symbolic of local resistance. In this context, the AN archetype represents resistance in occupied and frontline areas, where the female figure embodies not only physical opposition but also urban resilience, civic steadfastness, and the right to preserve cultural space.

Thus, this category conveys the visual code of contemporary Ukrainian resistance, integrating individuality, urban culture, and combat readiness into a cohesive image of the modern war heroine.

Category KA (Witness-Warrior / Traumatized Agency) reflects the transition from innocence to actively lived wartime experience, marking the archetypal shift from Kora to Amazon. This group combines traumatic vulnerability with empowered subjectivity, forming a distinctive female image—not as a passive victim, but as a figure who has endured trauma and gained agency. The semantic core centers on personal encounters with violence, destruction, and loss, transforming the figure into an active agent and witness. Here, the woman embodies the corporeal memory of war, with lived experience inscribed directly into the visual structure of the image. Typical markers include ruins, wounds, signs of physical or emotional exhaustion, weapons in hand, and frontal or upright postures emphasizing resilience and readiness for resistance. Compositionally, these images often juxtapose vulnerability with inner strength, creating tension between trauma and agency. Functionally, this category serves as a corporeal testimony of war, with the female figure

acting as a visual mediator of collective trauma. Examples include representations from Irpin, Mariupol, and Bakhmut, which, in the context of the Ukrainian war, have become symbols of destruction, loss, and heroic resistance (Table 6.).

Category MN (Woman-Memory / Cultural Continuity) combines the maternal archetype with the Anima as a bearer of memory, cultural depth, and inner experience. Unlike action-oriented categories, here the symbolic and cultural dimension of continuity is central, focusing on the preservation of memory, heritage, and collective identity. The semantic core of this group is formed by historical continuity, cultural memory, and generational succession. The female figure in this category represents not active action but the function of safeguarding meanings, traditions, and the community’s historical experience. Key visual markers include ethno-cultural motifs, traditional costumes, memory symbols, birds, plants, ornamental elements, and an emphasis on inheritance. These signs create a visual code of continuity, presenting the woman as a carrier of the cultural archive. Functionally, this category embodies historical continuity, cultural identity, and the community’s symbolic resilience in wartime. Examples include representations from Crimea and Enerhodar, where themes of memory, spatial loss, and preservation of regional identity are especially prominent (Table 7).

Category MA (Mother-Warrior) represents one of the most symbolically dense types in the studied sample. Its semantic core combines

**Category KA
(Witness-Warrior / Traumatized Agency)**




Parameter	Irpin	Mariupol	Bakhmut
			
Primary	K	A	A
Secondary	A	K	K
Transformation	TRM	TRM	TRM
Space	DST	DST	DST
Image	MIL	MIL	MIL

Table 6

Category MN (Woman-Memory / Cultural Continuity)

Crimea	Energodar
	
M	M
N	N
SAC	DOC
ETH	DST
ETH	REL

Table 7

the protective function of the maternal archetype (M) with the active defensive action of the Amazon archetype (A). Within this group, the dominant motif is the safeguarding of life, territory, cultural heritage, and future generations, which gives these images particular national-symbolic significance. The female figure in this category is often depicted frontally, in a vertical, monumental composition, emphasizing its iconic and almost memorial status. This compositional solution visually aligns the image with a sacralized protector, combining traits of mother, guardian, and warrior. Key visual markers include elements of traditional Ukrainian costume, shield, sword, spear, firearms, halo, wings, sacred backgrounds, as well as a child or other symbols of the future. Together, these features construct an image where defense is understood not only as military action but as an existential act of national preservation. Functionally, this category personifies the state as a protector, where the female image embodies the national archetype of defense and cultural continuity. Examples include representations from Kyiv, Zaporizhzhia, Kamianets-Podilskyi, Zakarpattia, Rivne, Lviv, and Vinnytsia (Table 8).

For more precise analysis, it is useful to express the dominance of the M and A archetypal components within each image as percentages. This approach allows not only documenting hybridity but also assessing the degree to which maternal or warrior traits prevail. For instance, the Kyiv image shows a higher percentage of the Amazon archetype, highlighting

a distinctly martial, heroic, and monumental protector of the city, with emphasis on sword, shield, and vertical posture. In contrast, the Lviv and Vinnytsia images reveal a greater proportion of the Great Mother archetype, representing the female figure as a guardian of lineage, care, and future generations. The Rivne image can be interpreted as a balanced model of the MA category, where both archetypal components are relatively even. Religious iconography, haloed backgrounds, and calm frontal poses create an atmosphere of serenity, spiritual protection, and sacred silence, while the presence of weapons introduces a defensive readiness, merging peaceful and martial dimensions within a single image. This percentage-based approach moves beyond binary coding toward a graduated model of archetypal dominance, significantly enhancing the analytical precision of the study.

Category KN (Traumatized Innocence) is one of the most significant traumatic categories in the sample, as it captures the destruction of the original state of innocence and psychological integrity. Semantically, this group reflects the transition from the Kora archetype, symbolizing youth, openness, and potential, to a state of inner fracture, shock, and loss of a safe world. Within this category, passivity, emotional shock, alienation, and inner emptiness dominate. Unlike categories where the female image represents active action or resistance, here it functions as a bearer of the consequences of violence, destruction, and collective trauma. Characteristic visual markers include a static frontal composition, ruins, cracks, damaged

Table 8

Category MA (Mother-Warrior)











Parameter	Kyiv	Zaporizhzhia	Kamianets-Podilskyi	Zakarpattia	Rivne	Lviv	Vinnytsia
							
Primary	A	A	A	A	M	M	M
Secondary	M	M	M	M	A	A	A
Transformation	ACT	ACT	ACT	ACT	ACT	SAC	ACT
Space	FRT	FRT	FRT	ETH	FRT	HM	URB
Image	MIL	MDRN	ETH	ETH	MIL	ETH	MIL

Table 9

Category NK (Innocent-Traumatized / Broken Innocence)

Parameter	Izyum	Bucha	Lysychansk
			
Primary	K	N	K
Secondary	N	K	N
Tertiary	-	A	A
Transformation	TRM	TRM	ACT
Space	DST	DST	URB
Image	MDRN	REL	ETH

environments, and symbols of broken heritage and destroyed homes. Such images create a visual code of post-traumatic space, where the female figure serves as testimony to catastrophic experience. Functionally, this category represents the victim and the consequences of destruction, capturing not the war event itself, but its psychological and cultural imprint. This group includes representations from Izyum, Bucha, and Lysychansk.(Table 9).

At the same time, analysis of these visual materials shows that the hybridization of images often extends beyond the combination of just two archetypes. In particular, the examples of Bucha and Lysychansk reveal a noticeable influence of a third archetype – A (Amazon). This manifests through the presence of weapons, elements of readiness for action, military attributes, or visual markers of inner resilience. This effect can be explained by the contextual environment in which the images are created, as they emerge during an active war, where the Amazon archetype becomes one of the most influential cultural codes in contemporary visuality. Even in traumatic images representing victims and destruction, the warrior component continues to appear as a sign of potential resistance, steadfastness, or memory of struggle. From a methodological perspective, this allows for discussing poly-archetypal hybridization, where individual images can simultaneously combine features of K, N, and A, going beyond the classical binary model. This approach significantly expands the analytical capabilities

of the framework and more accurately reflects the complexity of contemporary wartime iconography.

Conclusions. The study shows that archetypes function as adaptive mechanisms, transforming under social and historical influences. In wartime, they acquire new meanings linked to trauma, resistance, and collective identity. Female images serve as carriers of humanistic discourse, combining protection, memory, loss, and recovery, shaping a perspective on war that emphasizes empathy, resilience, and emotional experience alongside violence. However, such representations carry risks, including romanticization of war through the aestheticization of the female warrior and the creation of new stereotypes, such as glorifying female victims or normalizing strength as a required trait. Comparative analysis indicates that territorial context shapes archetypal configurations: Mariupol emphasizes trauma and memory (Anima, Kora), Kyiv highlights active resistance, while rural areas evoke stability and continuity linked to the Great Mother Thus, space is a key factor in archetypal transformation, influencing both emotional tone and symbolic content. Despite these shifts, archetypes remain foundational structures for interpreting visual imagery. Female representations in wartime act as central agents of soft resistance, merging symbolic, emotional, and cultural dimensions, while Ukrainian visual art develops a new archetypal model of war, integrating trauma, action, memory, and identity into complex hybrid images.

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Дата першого надходження статті до видання: 16.03.2026

Дата прийняття статті до друку після рецензування: 13.04.2026

Дата публікації (оприлюднення) статті: 30.04.2026



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