

Sincerity in poetry amid Russia's war against Ukraine: *Svidchennia* of Victoria Amelina

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DOI: [10.31577/WLS.2026.18.2.8](https://doi.org/10.31577/WLS.2026.18.2.8)

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Sincerity. War. Literature. Russia's war against Ukraine. Ukrainian female poetry.

Russia's full-scale invasion of Ukraine has significantly reshaped contemporary Ukrainian literature, which has increasingly foregrounded war-related themes, as well as the articulation of collective trauma and the atrocities of armed conflict. Within this context, poetry has emerged as a particularly powerful genre, offering a medium through which the emotional and experiential dimensions of war can be communicated to a broader audience. War poetry plays a crucial role, enabling it to convey the depth of collective trauma while bearing witness to the human suffering engendered by war. In her poetry collection *Svidchennia* (Testimonies, 2024), Victoria Amelina foregrounds the narrative of collective war trauma experienced by ordinary people, generating an effect of sincerity grounded in testimony. Amelina's work particularly articulates the female experience, a perspective that is frequently marginalized or overlooked in traditional war literature. By centering these voices, *Svidchennia* not only bears witness to the everyday realities of war but also contributes to a broader understanding of the social and emotional dimensions of war, highlighting resilience, loss, and the ethical responsibility of remembering.

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Russia's war against Ukraine, which began in 2014 and escalated to a full-scale invasion in 2022, has become one of the longest-running military conflicts in Europe since World War II and remains ongoing. It has profoundly reshaped everyday life in Ukraine as well as its cultural and literary landscape, which reflects these societal transformations. Since 2022, Ukrainian literature has increasingly reoriented itself toward documenting and articulating experiences of war, emerging as a distinct body of "war literature" (Mymruk 2023). In this context, poetry becomes a medium through which the emotions, trauma, and often inexpressible grief of war are rendered into textual form. Antony Rowland, in his book *Poetry as Testimony: Witnessing and Memory in Twentieth-Century Poems* (2014), contends that trauma is often most effectively communicated through poetry, as its distinctive form enables the articulation of witnessed traumatic experience. He further argues that readers should remain "hyper-attentive" to the presence of traumatic, or, as he terms them, "metatextual", events that shape poetic expression. In the case of collective trauma, such as war or other crises, the act of narration depends on how the author conveys these "metatextual" events and on the perceived authenticity and emotional implications of that representation. In Ukraine, social media enable immediate readers' reactions to poetry reflecting the wartime experience. Moreover, many Ukrainian poets have increasingly published their poems on social media platforms after Russia's full-scale invasion (Riazantseva and Kanchura 2025, 60–72).

In this regard, the voices of Ukrainian women writers have become particularly prominent, reflecting shifts in the social roles of women under wartime conditions. Ukrainian women have obtained increasingly active positions in society, contributing to defense and resilience efforts while also embodying broader social and cultural transformations. Many have joined the Ukrainian Armed Forces, engaged in volunteer work, or taken on leadership roles within their communities. This cohort includes numerous women writers, both those who began their literary careers before the war and those who began during it. Notable examples include Yaryna Chornohuz, Oksana Rubaniak, Olena Herasymiuk or Valeriia Burlakova.

Kate McLoughlin (2011) claims that female authors were struggling to be accepted as writers of literature devoted to World War II. Unlike then, Ukrainian women writers are nowadays recognized both within Ukrainian and in international literary spaces.¹ From this literary-sociological perspective, the voices of women poets have attained increased visibility and resonance. In doing so, they enhance the global visibility of Ukrainian culture while also accruing social and symbolic capital (Bourdieu 1996). Taras Pastukh (2022) states that the woman's voice in Ukrainian war poetry is currently solely dominant since many male writers have gone to the front-line. In wartime, as the conventional structure of the literary field becomes destabilized, new imperatives emerge, most notably the demand for authentic testimony and affective credibility. Under these conditions, symbolic capital accrues to those able to articulate their positions on the basis of direct, lived experience. The female perspective on witnessing the realities of war is also represented in the first and, tragically, last poetry collection of the prominent Ukrainian writer Victoria Amelina (1986–2023), who was killed in a Russian missile attack on Kramatorsk. This article

examines the communicative function of wartime poetry through Amelina's poetry collection *Svidchennia* (Testimonies, 2024), which is based on her documentation of witness accounts of atrocities committed during Russia's war against Ukraine since 2022. It focuses on how poetry generates an effect of sincerity grounded in testimony, truth, and emotional openness, which enhances its communicative power.

SINCERITY AND WAR POETRY: THEORY AND METHODOLOGY

In the context of war, poetry has emerged as one of the most immediate forms of emotional expression, facilitated by its rapid dissemination via social media and the prompt responses it elicits from readers. It enables a swift engagement with unfolding events, while simultaneously preserving their memory and transforming experiences of danger, death, and uncertainty into textual form. On this basis, poetry may be understood as a communicative category that articulates personal experience while simultaneously contributing to the construction of a broader societal narrative of trauma. In this regard of the importance of literary texts in the construction of narratives of war trauma, Mihhail Lotman emphasizes that a "fact is not a given, elementary unit of the world, rather, it results from efforts to reconstruct it" (2015, 86), and that facts "must be reconstructed on the basis of texts" (87). Consequently, texts that represent war experiences function as a medium, establishing a dialogue between an author and a reader in which the latter might "verify" the sincerity of the statement. This mode of communication between a poet and a reader reflects the notion of sincerity articulated by Lionel Trilling (1972, 2). He conceptualizes sincerity as a correspondence between expressed statements and genuine feeling. The text thus operates as a medium between a writer and a reader, with the author assuming the role of interlocutor. At the same time, the reader's perception of sincerity is shaped by cultural and historical context, which in turn influences the interpretive framework through which texts are evaluated. Regarding this understanding of sincerity as a form of communication and dialogue, Adam Kelly (2024, 7) also emphasizes that sincerity constitutes a social act grounded in trust.

Pastukh confirms that poetic discourse gains symbolic capital in war circumstances, describing it as "a voice emerging from the depths of the language that reveals a distinctive way of perceiving the world, its cultural particularities and universal truths, a sense of personal dignity, and a reverence for freedom" (2022). Following this, Ukrainian poet Yuliya Musakovska claims in "Slova" (2022; Eng. trans. "Words", 2022) that during a war the figure of the poet and writer is one that represents the voice of the nation in collective literature trauma (Voznyuk 2025, 49). Similarly, Deborah Forbes asserts that "a sincere poet is someone who attempts to engage and connect all of her/his faculties, who works either as if head and heart, and the aesthetic and the moral, are indistinguishable, or as if it is possible and necessary to make them so" (2004, 14). Following this, poets in wartime are expected to carry out their responsibility to act as society's voice, "discovering what is important to humankind in general" (15). During wartime, poets capture societal transformations and articulate collective experiences of trauma, grief, and hope, bearing an ethical responsibility to faithfully convey the emotional and moral realities of affected communities.

This study employs close reading, contextual analysis, and examination of figurative language to explore the rhetoric of sincerity of Victoria Amelina's war poetry, revealing its emotional depth, thematic complexity, and significance as a medium for communicating traumatic narratives.

VICTORIA AMELINA'S CULTURAL LEGACY

Victoria Amelina was a well-established and award-winning Ukrainian writer whose debut novel *Syndrom lystopadu, abo Homo Compatiens* (The fall syndrome, or Homo Compatiens, 2014) was included in the top ten books of the LitAccent 2014 ranking and shortlisted in 2015 for the Valeriy Shevchuk Prize. Her following book *Dim dlia Doma* (Dom's dream kingdom, 2017) was shortlisted for the UNESCO City of Literature Prize, and the European Union Prize for Literature in the same year.

Amelina was also known as the founder of the "Niu York Literature Festival", based in the small town of Niu York in the Donetsk region, which engaged local young people to create and discover poetry despite living near the frontline. Following Russia's full-scale invasion in 2022, the festival was suspended, and the team launched the "Fight Them with Poetry" initiative to show support to the Ukrainian Army units defending the region. Amelina had also joined the human rights NGO based in Kyiv "Truth Hounds"² in 2022. She was trained as a war crimes investigator and worked in the liberated territories of eastern, southern, and northern Ukraine, collecting testimonies of atrocities committed by Russian forces, but she died due to injuries sustained in a Russian missile attack on a restaurant in Kramatorsk on June 27, 2023.

Amelina's only book of poetry, *Svidchennia* (Testimonies, 2024), was prepared by her friends and published after her tragic death. Posthumously, she was also awarded the prestigious UK Orwell Prize for her book *Looking at Women, Looking at War: A War and Justice Diary* (2025). Amelina started to write this book in English, devoted to the life of women during the war who volunteer to document the atrocities committed by Russia's soldiers. Sadly, the book was not finished because of Amelina's sudden death, but her colleagues finished the missing sections, adding information from Amelina's working material (Cooke 2025).

The Ukrainian PEN, in collaboration with the Ukrainian Media, has launched the project "People of Culture Taken Away by the War"³ to commemorate cultural figures who have been killed in Russia's war against Ukraine, aiming to preserve their memory. The name of Victoria Amelina is placed among hundreds of other Ukrainian cultural figures, whom I refer to as the "missiled generation". This term encompasses not only those who have been killed on the frontlines but also Ukrainian writers, artists, musicians, and other creative professionals who have been targeted by missiles and drones in the rest of the country.

THE LANGUAGE OF SINCERITY IN AMELINA'S WAR POETRY

In *Svidchennia* (2024), Amelina demonstrates how war has influenced the lives of ordinary people and what they prioritize as a result. The poet also gives voice to feelings and experiences that defy verbal expression yet must be articulated to con-

vey this profound tragedy, shifting the focus from the battlefield to those enduring the hardships of war in the rear, revealing the intense fear, loss, and resilience that characterize civilian life. Amelina communicates the experiences and trauma of witnesses, giving them voice in her poetry. According to Olha Derkachova, *Svidchennia* presented “a literary form of documentary realism that balances lyricism and factuality, revealing pain and lived experience”⁴ (2025, 15) of people who try to survive amid the war and continue their lives after the air alert ends and they leave the shelters.

Victoria Amelina pointed out the importance of language and the role of the poet during the war. As Amelina wrote in the poem “Ne poeziia” (Not poetry, 2024), she was forced to switch to poetry due to the war circumstances, as only poetry provides that spectrum of tools that allows one to reflect feelings of loss and grief. In this poem, she states that the reality of war has changed everything and has influenced not only life, but language as well:

I don't write poetry
I'm a prose writer
it's just that the reality of war
devours punctuation
the coherence of the plot
coherence
devours⁵ (17)

The language she employs in her poetry underscores the expressive power of words, even beyond fully formed sentences, in conveying emotion and communicating personal experiences of tragedy. The author does not seek to document facts, as she did for the project of “Truth Hounds”; rather, she foregrounds the role of affect and emotion as means of revealing the realities of individual trauma and of contributing to the construction of a broader collective trauma narrative. Here, the concept of sincerity in trauma narratives occupies a central position, encompassing both the testimonies of witnesses and their poetic representation, insofar as it constitutes a key mode of articulating and transmitting traumatic experience. Although punctuation is largely absent in the lyric poetry, this does not constrain narrative development. On the contrary, it may be interpreted as a fuller and more direct articulation of feeling. This shift in literary form also reflects transitional processes in the Ukrainian language during the war:

as if a shell
hit the language
the fragments of language
look like poetry
but it isn't⁶ (17)

Here, language is unable to reflect the reality of the war and the events unfolding within, as it is shattered into small fragments by the war itself. However, even in that case, language plays a crucial role in the literature of war, as Kate McLoughlin claims that “the language of war can be *simultaneously* emancipatory and disciplinary, that it obfuscates even as it aims to illuminate, and vice versa” (2011,

20). In the Ukrainian context, language assumes an additional,⁷ deeply symbolic significance, functioning as a medium of resilience and a marker of freedom.⁸

TESTIMONIES AS A CONDITION OF SINCERITY

Amelina collected testimonies from individuals affected by Russia's atrocities, a practice grounded in the principles of sincerity and trust, which are essential for both recounting and documenting such experiences. In her poetry, she emphasizes that these testimonies were originally gathered by journalists, prosecutors, investigators, or archivists to preserve historical records for the future. Drawing on dialogues with witnesses, she transforms this material into poetic form, conveying the traumatic experiences to the reader. However, the poet remains the only one who can express the feelings of that memory, to bring the individual experience of trauma to the collective one, as it is mentioned in the poem devoted to Mariupol "Dyvne pekuche lito" (A strange, burning summer, 2024). The only thing that remains for the inhabitants of the city who were lucky enough to escape is their memories:

a strange burning summer
full of people from the sea
their memories are taken apart
for souvenirs
photographers from German newspapers
journalists from the *Times*
prosecutors
investigators
archivists
of the future museums of the City
of which only the sea remains
and here are these people
whose memories are taken apart
for souvenirs⁹ (32)

These memories extend beyond the people of Mariupol, appropriated by international media as symbolic material and often reshaped into narratives that prioritize storytelling over individual grief. Personal testimonies are frequently reduced to illustrative "souvenirs" for a global audience, stripped of their emotional and cultural specificity, and instrumentalized in ways that obscure the profound loss experienced by those displaced by the war. This dialogue between the poet and the witness constitutes a foundational element in the articulation of personal truth, which is subsequently integrated into the broader collective narrative of war trauma in Ukrainian literature.

Another example of the poetry amid the war is the title poem "Svidchennia" (2024, 47–48; Eng. trans. "Testimonies", 2023), which demonstrates how the author communicates the testimony of the witness and reveals the feelings of the women who are ready to talk about the atrocities. In this poem, the speaker emphasizes that most Ukrainian women are willing to reveal what they witnessed of the Russian army's atrocities towards civilians:

in this strange city only the women testify
one tells me about the child that disappeared
two talk about people tortured in the basement
three say they didn't hear about the rapes and avert their eyes
four talk about screams coming from the headquarters
five about people shot in their yards
six speak, but it doesn't make any sense
seven are still counting their food reserves out loud
eight say I'm lying and that justice does not exist
nine talk amongst themselves on the way to the cemetery (n.p.)

The poem's references to varied individual responses to a shared experience invite reflection on the dynamics of trauma and its diverse modes of articulation. Here, women are foregrounded as those most willing to share their personal experiences of war in dialogue with the poet, thereby generating an effect of sincerity and fostering the perception that their statements are authentic and credible.

In Amelina's collection, the figure of the woman functions as a collective symbol, representing the suffering of all Ukrainians under Russia's aggression. Each personal account of war, articulated through these women figures, contributes to a larger collective narrative of trauma, memory, and resilience. The sincere dialogue lies at the core of this narrative, ensuring that the portrayal of pain and loss is both authentic and ethically grounded, allowing readers to engage with the human dimensions of conflict beyond abstract statistics or distant reports. At the same time, the poetic speaker merges with the people and becomes a textual voice that testifies:

I'm going there too
for I already know everyone in this city
and all of its dead are my dead
and all the survivors are my sisters (n.p.).

This poetry is the voice of women, who are "carrying memories in a suitcase, defending [their] home and life, experiencing loss and longing, [their] pain and helplessness. They are sisters, connected not by blood, but by suffering and loss" (Derkachova 2025, 20). By channeling this shared experience, she transforms collective grief into a form of resilience, fostering both survival and the continued act of testimony. In doing so, the poet ensures that stories of loss and endurance are preserved and transmitted to future generations, imbuing memory with both ethical and generational significance.

FAITH AND WAR

Survival is one of *Svidchennia*'s central topics: the women who bear witness are not heroines, they are trying to survive for their relatives on the frontline, for their children and parents, for everybody who needs their help. Here, Amelina asks the question of who we should trust amidst war, because the atrocities cannot be explained from the point of view of humanity. As she points out in "Ale Boh je" (But God exists, 2024), we can only trust God:

But God exists
He was the only one who passed the filtration camp¹⁰
The only one who survived in that camp
He left the city
He returned from the other side
From the mission
From the encirclement
He came back
He got out
After the reports of his death
in *Ukrainska Pravda*
and in the *New York Times*¹¹ (29)

The profound disillusionment with the injustice of war and the intolerability of its atrocities has foregrounded themes of fairness and justice in Ukrainian war poetry, particularly in the work of Amelina. She also engages with questions of religious belief, reflecting on the seeming unfairness of war, yet for Amelina, God remains the force capable of overcoming death. In her poetry, the image of God is often evoked through the figure of a Ukrainian soldier “returned from the other side / From the mission” (2024, 29) who overcomes all obstacles to defend his home, family, and country against the Russian aggressor, even in the face of reports of his death. This imagery also alludes to early media claims that Ukraine would capitulate within “2–3 days” of the invasion, a prediction belied by the continued resilience of Ukrainian soldiers who are still defending the country after years of war.

In this context, Amelina also ironically alludes to the postwar European motto “never again”, revealing the downfall of this concept on Ukrainian (European) soil in “Znovu” (Again, 2024):

Again
on the Day of Remembrance and Reconciliation
air raid alert
take shelter, Ukrainians
everyone else may continue¹² (16)

As Amelina observes, the honesty of this phrase can no longer be taken for granted, as the repeated atrocities of war have revealed its limits. Once intended to signify a universal commitment to preventing violence and safeguarding human life, the motto now risks appearing hollow in the face of ongoing suffering, prompting a critical re-examination of how Europe remembers and responds to injustice.¹³

LIFE ON THE BORDERLINE

The borderline between life and death becomes unclear during the war. This uncertainty intensifies emotions and clarifies the values and priorities that guide human existence. In “Tryvoha” (2022; Eng. trans. “Sirens”, 2022), Amelina emphasizes that during an air raid, everyone experiences the immediacy of death and the omnipresence of danger. It is only after the alert has ended that a person realizes their survival, recognizing the fragile contingency of life in the acknowledgment that “this time not you” (n.p.). Through this depiction, Amelina captures the profound psychological

and existential tension of wartime life, where fear and survival are intertwined, and human vulnerability becomes starkly visible:

Air-raid sirens across the country
It feels like everyone is brought out
For execution
But only one person gets targeted
Usually, the one at the edge

This time not you; all clear (n.p.)

By depicting life on the threshold between death and survival, the poet foregrounds the lived realities and emotional states of Ukrainian civilians subjected to daily attacks by the Russian army. The author obtains the role of a narrator empowered to bear witness and to disclose truth through the mediation of affect and lived experience. In the confrontation between life and death, the need for honesty and sincerity is intensified.

The vision of the future is one of the most powerful during this time, as it helps one to go on. As mentioned in “Slovo u slovnyku. [Maibutnie]” (A word in the dictionary. [Future], 2024), the belief in the future gives hope to survive. The sincerity and immediacy of the radio provided crucial hope at the onset of the full-scale invasion. In Amelina’s work, the media functions as a narrative tool, with the author selecting only those broadcasts deemed trustworthy and capable of conveying reality.

A woman looks at me.
I look beyond her, toward where everything
I speak of so confidently
and life-affirmingly,
is supposed to be,
like Ukrainian
“Suspiľne” radio.
And surely it must exist somewhere.
Somewhere it has to be –
the future¹⁴ (9)

Thus, the search for the future reflects a hope that the war will soon come to an end and that this envisioned future will ultimately become a tangible reality. However, the author underscores the credibility of this future by invoking the role of Ukrainian public broadcasting, such as “Suspiľne” Ukraine, which has been reporting and informing the public since the earliest hours of Russia’s full-scale invasion. This gesture highlights the idea that narratives of personal trauma are integrated into a broader collective trauma narrative and, in doing so, contribute to its ongoing formation and articulation.

LIFE AFTER LOSS IN THE WAR

A significant aspect of Amelina’s poetry is her exploration of life in the aftermath of war. She gives voice to the silent suffering of mothers, wives, and fiancées who have lost loved ones, emphasizing that the consequences of conflict extend far beyond the battlefield. Through her poetic lens, post-loss life is depicted as deeply fractured,

characterized by enduring grief, emotional devastation, and a profound sense of absence. She evokes a sense of sisterhood, forging connections among women awaiting news from the frontline. This bond embodies a collective experience of survival and shared longing, grounded in sincere emotions and lived experiences during a time of crisis.

In “Ja maju syna, i vona maje syna” (I have a son, and she has a son, 2024), Amelina depicts the life of a mother who lost one of her two sons on the battlefield. She refuses to accept the death of her son, who continues to live in her mind and memory every day, so that “she still has two sons”:

I have a son, and she has a son
She had two before the war
I always had only one
And try explaining to anyone
that she still has two sons
that the blue-eyed one didn't die, didn't vanish
She gives birth to him every day with a scream
but it's the scream of a woman not a newborn
And the boy still won't cry, not at all
though she gives birth to him day after day¹⁵ (39)

The daily ritual of remembering a fallen soldier-son is captured through the metaphor of his rebirth. The verse “it's the scream of a woman, not a newborn” (39) reflects the mother's unbearable grief. Despite her pain, she symbolically renews her son each day, highlighting the sincerity of emotions tied to the immense losses suffered by Ukrainian society. At the heart of Amelina's collection is the woman who witnesses, endures, and waits for loved ones from the frontline, serving as the primary source of authentic and sincere representation of wartime tragedy.

CONCLUSION

Victoria Amelina's collection *Svidchennia* focuses on the lived experiences and emotional realities of ordinary individuals who struggle to survive within the conditions of war while striving to protect their loved ones. Confronted with constant air-raid alerts, irreparable losses, and the deaths of family members, these individuals nevertheless attempt to sustain life and move forward. Amelina collects their testimonies, emotions, and stories and mediates them through her own empathetic and ethical sensibility, thereby transforming individual and collective trauma into a sincere, testimonial narrative of war. The poet is using the communicative strategy in two ways. She gathers the information from the witnesses and narrates their traumatic experiences to the readers.

The sincerity of Amelina's poetry is particularly evident in her use of figurative language, where the poetic speaker and the narrative voice converge to reconstruct collective war trauma experienced by ordinary people. This burden is further reflected in her linguistic choices, such as the deliberate absence of punctuation in the original Ukrainian text, fragmented syntax, and evocative imagery, which shape a poetic narrative that conveys the intensity of wartime experience. Yet, Amelina also

acknowledges that language can falter under the weight of war, struggling to capture the scope of pain and suffering fully.

Her poetry demonstrates that language, despite these limitations, unites individuals in shared suffering, mediates collective trauma, and offers a thread of hope and resilience that sustains life amidst devastation. In this sense, sincerity in Amelina's work is not merely a stylistic or ethical choice – it is a fundamental mechanism through which trauma is both documented and transmitted, bridging the gap between personal testimony and collective memory.

Amelina constructs a war narrative that aims at the experiences, suffering, and resilience of predominantly women protagonists, thereby giving voice to women whose perspectives are often marginalized or rendered invisible within dominant global war discourses. Her narrative reveals the feelings and experiences of witnesses through a dialogical engagement with them grounded in trust and sincerity, particularly as the information is collected for documentary purposes. Through this communicative strategy, the author gives voice to traumatic affect, foregrounding the emotional dimension of trauma narratives in literature, where language itself acquires expressive and constitutive power.

NOTES

¹ See the international prizes in poetry and literature for Halyna Kruk (<https://griffinpoetryprize.com/poet/halyna-kruk/>); Yuliya Musakovska (<https://mezha.net/eng/bukvy/ukrainian-poet-yuliya-musakovska-wins-the-asian-prize-for-poetry-2025/>); Yaryna Chornohuz (<https://kyivindependent.com/in-every-woman-there-is-a-soldier-yaryna-chornohuz-the-brave-poet-fighting-russia/>), etc.

² See more about the organization here <https://truth-hounds.org/en/homepage/>.

³ See further about this commemorating project here <https://theukrainians.org/spec/peopleofculture/>.

⁴ Unless otherwise noted, all translations from Ukrainian are made by the present author.

⁵ “я не пишу поезію / я прозаїк/просто реальність війни / з’їдає пунктуацію / зв’язність сюжету / зв’язність / з’їдає”

⁶ “наче у мову/ влучив снаряд/ уламки мови/ схожі на поезію/ але це не вона”

⁷ For more about the role of language during Russia's war against Ukraine see Shumytska and Krouglov 2025.

⁸ As the research demonstrates, Russia's war has triggered a significant linguistic shift in eastern Ukraine, from Russian to Ukrainian, with Ukrainian increasingly functioning as a marker of safety, identity, and freedom.

⁹ “Дивне пекуче літо / повне людей із моря / їхні спогади розбирають / на сувеніри / фотографії німецьких газет / журналісти Таймз / прокурори / слідчі / працівники архівів / майбутніх музеїв Міста / від якого лишилось море / і ось ці люди / чиї спогади розбирають / на сувеніри”

¹⁰ Filtration camps are created by Russian forces during the invasion of Ukraine, serve to register, interrogate, and detain Ukrainian citizens in occupied regions before transferring them to Russia, and are sometimes also used as a part of forced population transfers to Russia.

¹¹ “Але Бог є / він єдиний пройшов фільтрацію / єдиний вижив у тому таборі / вийшов з міста / вернувся з тамтого боку / із завдання / з оточення / Повернувся / вийшов / після повідомлень про смерть / в «Українській правді» / І в New York Times”

¹² “Знову / з днем пам'яті та примирення / повітряна тривога / пройдіть в укриття, українці / всі інші можуть продовжити”

¹³ See more about the concept “concerned Europe” in Voznyuk 2025.

- ¹⁴ “Жінка дивиться на мене / Я – поза неї, туди, де має бути все те / про що я говорю так впевнено / й життєствердно, як українське / Суспільне радіо. / Та й воно ж все одно десь є. / Десь воно має бути: / майбутнє”
- ¹⁵ “У мене син і у неї син / у неї до війни було два / у мене завжди був один / і спробуй комусь ще поясни / що в неї і досі ще два сини / що той ясноокий не вмер, не зник / вона його родить щодня під крик / але крик жінки, не немовля / а хлопчик усе не кричить ніяк / хоча вона родить його щодня”

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