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ირმა რატიანი

სარედაქციო კოლეგია
მაკა ელბაკიძე
თათია ობოლაძე
მირანდა ტყეშელაშვილი

კომპიუტერული უზრუნველყოფა
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depression. At the last moment, one of her students found a job in another country and gave her the key to his municipal apartment in Amsterdam, where Ugrešić has settled permanently. Her students' essays were included in the novel *Ministry of Pain* (2004). The theme of war and the post-war syndrome explored in Ugrešić's postmodern novel «Museum of Unconditional Surrender» (1996), as in her collection «Culture of Lies» (1996).

Keywords: Dubravka Ugrešić. Croatia. post-war syndrome. Postmodern

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The Discourse of War in Contemporary Ukrainian Cinema: A Genre-Thematic Perspective

The theme of war occupies a central place in contemporary Ukrainian cinema. This tendency is primarily caused by the protracted military confrontation and its profound impact on social consciousness and cultural practice. Cinema responds to war as a defining historical factor, enabling transformations in how reality is represented while foregrounding questions of national identity, memory, and collective trauma. At the same time, the intensity of engagement with this theme is driven by the need to document and interpret the experience of the “here and now,” as well as by the aspiration to integrate it into broader artistic and aesthetic contexts.

War, as an extreme experience, prompts an active rethinking of genre models: from documentary and war drama to the psychological thriller, social parable, and elements of auteur experimental cinema. Documentary filmmaking has assumed a leading position in contemporary Ukrainian cinema, becoming a key means of recording and interpreting wartime reality both after 2014 and after 2022 – “The Earth Is Blue as an Orange” (2020), the Oscar-winning film “20 Days in Mariupol” (2023), “The Long Day” (2023), “Iron Butterflies” (2023), “Photophobia” (2023), “Peaceful People” (2024), the mockumentary “We Were Recruits” (2024), “Porcelain War” (2024), “Real” (2024), “Songs of a Slowly Burning Land” (2024), “We, Our Pets and the War” (2024), “Everything Must Live” (2024), “One Summer in Ukraine” (2025), “No Right to Make a Mistake” (2025), “2000 Meters to Andriivka” (2025), and “Timestamp” (2025).

In narrative cinema, the theme of war has likewise intensified since 2014. The resulting genre polyphony is striking: action/war drama (“Cyborgs: Heroes Never Die”, 2017; “Ilovaisk”, 2014; “Donbas Battalion”, 2019); post-apocalyptic drama (“Atlantis”, 2019); socio-psychological war drama (“Bad Roads”, 2020); action/war drama (“Cherkasy”, 2020; “Sniper: The White Raven”, 2022); war drama (“Butterfly Vision”, 2022; “Myrnyi-21”, 2023; “Bucha”, 2024; “Grey Bees”, 2024); war road drama (“Two Sisters”, 2024); psychological and chamber thriller (“The Daughter”, 2024; “Honeymoon”, 2024); thriller/action (“Stay Online”, 2023); tactical action thriller (“The Mousetrap”, 2025; “Killhouse”, 2026). A clear tendency toward genre hybridization is evident: documentary cinema acquires essayistic features, while narrative films

actively integrate documentary practices, producing an effect of authenticity and “presence.” Another key characteristic is thematic polyphony: alongside the frontline discourse, narratives unfold around civilian life, trauma, memory, internal exile, and gender transformations. This polyphony not only expands the boundaries of the war narrative but also contributes to the formation of a new ethics of representation, shifting the focus from heroization to reflection on human vulnerability.

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War, Battle, Peace, and Unity in Ancient Georgian Literature: Theological-Philological Meaning and Cultural Memory

Hagiographical monuments, as 'sites of memory' (*lieux de mémoire*), preserve knowledge regarding the experience of war and peace within the Georgian collective consciousness. The themes of battle, war, peace, and unity in Georgian hagiography are characterized by a multidimensional perspective. Within these monuments, the phenomenon of battle and resistance primarily carries an allegorical-metaphorical meaning representing a spiritual, invisible warfare. This study examines: a) The theological-philological aspects of the saint's spiritual and physical warfare, *ataraxia* (peace of mind), and *theosis* (deification), as well as the overarching concept of the saint as a "Soldier of Christ" (*Miles Christi*); b) The correlation of the concepts of war, battle, resistance, and peace-unity with national-political ideology and religious world-view, reflecting the internal and external challenges present on both state and religious levels of the period.

The work explores the terms and concepts expressing the saint's inner and physical warfare, the essence of miracles, sacred objects, and symbolic actions, as well as specific military-warfare vocabulary. In hagiographical narrative, the theological meaning always transcends and shapes the historical context. Accordingly, this study examines the symbolic and allegorical (typological) significance of facts and events alongside their biblical paradigms. Furthermore, narratives depicting state, socio-ethnic, and religious confrontations, as well as military operations, are conceptualized through the lens of defending and preserving religious and national identity.

The research also investigates the literary *topoi* (clichés) present in hagiographical texts. Since the Bible constitutes the ultimate ideological foundation of hagiography, the narrative models of characters' internal or physical warfare – as well as the national-ideological and religious confrontations between states – are rooted in biblical paradigms. These passages are analyzed based on Old and New Testament scriptures and patristic interpretations.

These issues are examined within the framework of cultural memory. The study analyzes the hagiographical markers of "friend and foe," the "other" (*skhvisi*), and the "self" (*thisi*), alongside narrative models of war, battle, conflict, love, and trust. The work investigates medieval models of interaction with foreign nations (Persians, Arabs, Greeks, Armenians) and the underlying causes of ethnic, intra-religious/intra-confessional (e.g., Georgian-Byzantine relations) or inter-confessional (e.g., Georgian-Armenian relations) discord and intolerance. A core objective of the research is the analysis of the discourse of power, mapping out how this discourse functions both at the level of intercultural relations and within domestic state, ecclesiastical, and dominant social structures. Using the martyrdoms of St. Abo of Tbilisi and St. Eustathius of Mtskheta as case studies, we examine the characteristics through which a counter-discourse was formulated against the dominant discourse of power.

Keywords: "Soldier of Christ", biblical paradigms, inner warfare, discourse of power, cultural memory