



Research Article

War and music: a discourse analysis of Ukrainian musicians' messages from a transcultural perspective

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Abstract

Just as war changes many things in human life, does it affect music, the most important product of human cognition? If so, how is this impact reflected in the axis of transculturalism? This article was structured with research problems such as: Ukraine was taken as a war example. In this research, discourse analysis method, one of the qualitative research methods, was used. In the research, the discourses of Ukrainian musicians about the war reflected in the press were determined as the area of examination. Sviatoslav Vakarchuk, Andriy Khlyvniuk, Stepan Burban's (Palindrom), Victoria Plevá, Alexey Botvinov are musicians whose discourses can be accessed and their discourses were accessed through internet sources within the scope of the research. By subjecting these discourses to content analysis, those containing the transcultural context were turned into meaningful codes and quotations were given to them. As a result of the research, it was seen that discourses were formed under seven themes: cultural solidarity, global connection, cultural heritage, humanitarian efforts, transcultural collaboration, artistic expression, humanitarian efforts. The statements of Ukrainian musicians emphasize that, in the face of war, music serves as a language that fosters international solidarity and communication from a transcultural perspective. They highlight that the music produced is a cultural heritage that requires the collective effort of all humanity to preserve, and that solidarity is needed to protect the music culture from harm. Additionally, they stress that art and music are the most extensive languages used as forms of expression. Future research could explore other phenomena that involve transculturalism.

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Introduction

War is one of the most primitive ways used by the human species to impose its rule on other human beings³. Throughout history, even in recent times, humanity has witnessed wars caused by leaders with flawed ideas or those who misunderstood the theories of significant scientists, resulting in the deaths of millions. War is so ugly and incompatible with human values that it is best understood by artists with the most sensitive and developed emotions.

Some works created by artists deeply affected by the phenomenon of war have won Nobel Prizes and broken box office records in cinemas. Among them, it is quite enough to mention the masterpieces of the following writers: "All Quiet on the Western Front" by Erich Maria Remarque (1928) and "A Farewell to Arms" by Ernest Hemingway (1929) are among the most famous literary works dedicated to the events of World War I; Reflections on the events of World War II are given in the following novels: "Catch-22" by Joseph Heller (1961), "Slaughterhouse-Five" by Kurt Vonnegut (1969), and "The Book Thief" by Markus Zusak (2005); The American Civil War is excellently described in "Gone with

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³ Not defensive but wars of military intervention, conquest, annexation and occupation are in mind

the Wind” by Margaret Mitchell (1936) and “The Red Badge of Courage” by Stephen Crane (1895); “The Things They Carried” by Tim O’Brien (1990) and “Matterhorn” by Karl Marlantes (2009) are focused on the Vietnam War; It is impossible not to underline the extreme popularity of “War and Peace” by Leo Tolstoy (1869), “The Plague”; “Resistance, Rebellion, and Death” (Essays on war) by Albert Camus, “The Tin Drum” (1959, the first book of his Danzig Trilogy) by Günter Grass, J.R.R. Tolkien’s “The Lord of the Rings” among readers worldwide.

The themes of war and military conflicts have always been and remain one of the important sources of inspiration also for artists. It is enough to recall the following famous artists of past times: Jacques-Louis David (1748-1825), Francisco Goya (1746-1828), Eugène Delacroix (1798-1863), Otto Dix (1891-1969), John Singer Sargent (1856-1925) as well as representatives of modern and contemporary Art: Pablo Picasso (1881-1973), Gerhard Richter (b. 1932), Fernando Botero (b. 1932), Käthe Kollwitz (1867-1945), Zdzisław Beksiński (1929–2005), Anselm Kiefer (b. 1945), Steve McQueen (b. 1969), Banksy (b. 1974), Ai Weiwei (b. 1957). Given the spectacle of cinema as an art form, it’s natural for war and military conflicts to be prominent subjects in cinematic plots. The Movies about World War II have millions of viewers: “Schindler’s List” (1993), “Saving Private Ryan” (1998), “The Pianist” (2002), “Inglourious Basterds” (2009), “Dunkirk” (2017); about Vietnam War: “Apocalypse Now” (1979), “Platoon” (1986), “Full Metal Jacket” (1987) as well as popular movies about several military conflicts, such as: “Braveheart” (1995), “The Hurt Locker” (2008), “War Horse” (2011), etc.

As War and music also experienced an intersection, now let’s give examples of the interaction between war and music through historical processes and important wars of the world. This will help us more clearly understand how music written during wartime most strongly highlights the issue of transculturalism, for completely understandable reasons.

Music as a war propaganda tool

Art, which at first glance has nothing to do with the military field, can be used for significant propaganda purposes. If politicians use various political techniques to mask their military goals, art is the field that is openly used for propaganda purposes. So, for example Researcher Ellul distinguishes between black, i.e. covert and white, i.e. overt forms of propaganda (Ellul, 1965). The greatest power of words, colors, images, and music lies in the mind. As Research Paul A. Smith states -“Political war may be combined with violence, economic pressure, subversion, and diplomacy, but its chief aspect is the use of words, images, and ideas, commonly known, according to context, as propaganda and psychological warfare” (Smith, 1989).

Since music is a syncretic art and is widely known to have the greatest impact on human emotions, its role is outstanding. The greatest role is played by songs, because they are based on text and the power of words is combined with the power of music. Besides, the wide accessibility of melody, they can be the most effective carriers of ideas.

It is common knowledge that musical works are written both in times of peace and in times of war. Music, which can be a means of entertainment, spiritual sustenance, and acquiring non-verbal knowledge, may indeed become an integral part of political warfare during times of war and military conflict. It may be laden with political messages, overt or covert, by the composer or creators, ultimately reaching a large audience. In this case Music is a valuable branch of art along with Political posters; It provides an easily identifiable and memorable way to convey the intended message, that makes music particularly useful medium for propaganda goals.

When it comes to Wartime or War-related music, and songs as a separate subject, it is practically impossible to study without considering political issues. Therefore, wartime and war-related music is an object of interdisciplinary research. It is because of this that war songs can be considered in a completely different context. On one hand, they strengthen the military attitude of the army; on the other hand, they can contribute to the psychological demoralization of the enemy. In this case, such songs are also tools in the form of musical sounds. Let us recall the great power of Jericho’s trumpets: when the army could not defeat the enemy, the power of music worked wonders. In particular, The Old Testament tells us that when the Lord’s cavalry entered the Promised Land, which was represented by the nation of Israel at that time, they silently guarded the walls of Jericho for seven days at the sound of the seven jubilee trumpets. On the seventh day, the walls of Jericho collapsed with the force of the trumpet’s sound vibrations. This is a symbol that the release of the afflicted and the captives will surely happen. All this is demonstration of force of music.

Thus, music is obviously used for different purposes: entertainment, education, war propaganda, protest, and, most importantly, as spiritual nourishment, that is, for humanitarian purposes.

While music is a universal language that best expresses human emotions and is used for good purposes, it is also seen to be used for evil, such as war, which has painful consequences. In wars, music has been used as a propaganda tool by the United States during the Second World War. Convincing the public and society to support a war, especially one that does not directly threaten them, is not easy. Therefore, there are studies showing that music has been used as a tool to persuade people to war (Fauser, 2013; Gordeeva, 2021).

The use of music therapy for the psychological resilience of soldiers during wartime

Music well known for its emotional benefits. Music has been used to maintain the dynamism of soldiers and as a form of therapy for wounded soldiers during the American Civil War and World Wars. It is known that music has been used to enhance the motivation and morale of wounded soldiers (Bensimon, Amir, & Wolf, 2008; Cohen, 2016).

World War I and the Lost Generation

The First World War is seen by artists as a period during which many values were lost, and this is reflected in the concept of the "Lost Generation" first observed in Ernest Hemingway and Wilfred Owen. However, this conceptualization was also accepted by many other artists. It can be said that this generation lost its consciousness, in a sense, the human species was "reset." Not only artists but also many other groups have examined the impact of the First World War across various disciplines (Fussell, 1975).

The general reflection of artists' stances and reactions to war is seen through their art. Every artist explores ways to express themselves, raise awareness, and create consciousness. It is observed that artists in the field of music actively used their talents ideologically and as a tool during the First World War. Examples include "Mademoiselle from Armentières," "The Hearse Song" (also known as "The Worms Crawl In"), "Roses of Picardy," "Keep the Home Fires Burning," and "Over There." Many similar songs can be seen. When world wars are analyzed, it is seen that societies polarize, people are forced to belong to a group, and emotions are manipulated. Musicians played a role in boosting morale and enhancing the sense of unity among soldiers and society during this process.

Use of Music for Propaganda Purposes in World War II

One of the most tragic events in world history, the Second World War, was a platform where leaders used all means for their purposes, including the manipulation of national feelings, focusing society, and perception management. It is noted that the countries involved in the war also used the art of music. For example, Germany and the Soviet Union used musicians to produce songs to manipulate the emotions and thoughts of society. Some of Germany's songs that can be categorized as propaganda songs include: "Horst-Wessel-Lied," "Erika," "Das Lied der Deutschen," and "Lili Marleen." The Soviet Union's use of music is also observed. However, their purposes were similar. The use of music as an ideological tool to support the war is quite sad. This period saw music taking on the role of a tool that strengthened the patriotic feelings of the public, instilled the country's identity in them, and elevated the morale of those suffering during the war. Some of the war propaganda songs produced in the Soviet Union during this period were: "Smuglyanka," "Katyusha," "Dark Night," and "The Sacred War."

Use of American popular music during the Vietnam War

Interestingly, during the Vietnam War period in America, the development of American popular music is observed. Popular music, with its rapid dissemination and consumption in society, was grounded in anti-war sentiment. The reason for such a phenomenon, which concerns the entire society, in the development of a music genre has become a separate area of study (James, 2017; Pieslak, 2009). It is seen that musicians such as Bob Dylan, Joan Baez, and Marvin Gaye used music, the fastest consumption medium of society, to raise public awareness during that time in American popular music (Peddie, 2006).

The Vietnam War era inspired a vast array of songs that encapsulated the era's complex emotions, political views and sentiments. Notably, an unprecedented number of songs were connected to the Vietnam War, a conflict that struck a deeper and more painful chord in America compared to World War II.

Here are some of the most popular and significant songs associated with the Vietnam War, each reflecting different sentiments and experiences of the time: "Where Have All the Flowers Gone?" by Pete Seeger (1955), "Blowin' in the Wind" by Bob Dylan (1963), "We Gotta Get Out of This Place" by The Animals (1965), "Paint It Black" by The Rolling Stones (1966), "Ballad of the Green Berets" by Barry Sadler (1966), "For What It's Worth" by Buffalo Springfield (1966), "All Along the Watchtower" by Jimi Hendrix (1968), "Give Peace a Chance" by John Lennon (1969), "Gimme Shelter" by The Rolling Stones (1969), "Fortunate Son" by Creedence Clearwater Revival (1969), "War" by Edwin Starr (1970), "What's Going On" by Marvin Gaye (1971), "Imagine" by John Lennon (1971), "Goodnight Saigon" by Billy Joel (1982).

These songs, whether they were anti-war anthems, depictions of soldiers' experiences, or portrayals of the wider cultural and political scene, were instrumental in shaping public opinion and the collective memory of the Vietnam War.

Use of Music During the Cold War

The Cold War period was a time when various arguments and tools were used for ideological shifts and the formation of national identity consciousness. During this period, music was also a propaganda tool. There are many studies on the use of music for the dissemination of ideologies (Adlington, 2019; Richards, 2017).

The popular songs associated with the Cold War era reflected the tensions and cultural shifts of the time. While not all songs were dedicated directly to the Cold War, the song's themes discussed the existential problems of our civilization. These songs became popular hits and clearly show how global war threads can link nations' wishes and fears. The world was united by the fear of global catastrophe, which fueled both: cross-culturalism and transculturalism in music. Some of the most notable songs from that period are the following: "Another Brick in the Wall" by Pink Floyd (1979), "99 Luftballons" by Nena (1983), "Russians" by Sting (1985), "We Didn't Start the Fire" by Billy Joel (1989), "Two Tribes" by Frankie Goes to Hollywood (1984), "Wind of Change" by Scorpions (1990), etc.

Thus, the biggest source of transculturalism during hostilities or wars is precisely music, because the theme of war songs, the area of distribution of songs, their intonation sources are not limited to the characteristics of the music of any one country. The songs mentioned above are clear examples of transculturalism.

Theoretical Framework

In this research, which examines the discourses of Ukrainian musicians about the impact of the war, the theoretical foundations that may be effective in the formation of these discourses are examined. These theoretical foundations constitute the general perspective of the research. In order to comprehensively understand the impact of the war on artists and their works, it is necessary to know some sociology and psychology theories. These theories address war with a multidisciplinary approach. By analyzing these theories and practices a deeper understanding of the complex relationship between war music is gained. Now let's examine these theories.

Conflict Theory; The main reason for the conflicts that occur within and between societies is due to power struggles and systemic inequalities. Conflict is present in Marx's philosophy. War is also one of the types of conflict. Artists criticize conflicts, focus on the causes of conflict, and use this concept in their works and messages (Wallerstein, 2004).

Collective Memory and Identity; This theory examines all behaviors aimed at ensuring that the destruction caused during war does not disrupt the preservation and transmission of cultural wealth and heritage. For example, during the war, artists and the works they produce emphasize the cultural memory and identity of the society they live in and contribute to the remembrance of the society. At this point, they play an important role in preserving collective memory and identity (Eyeran, 2001).

Intercultural Theory; Music plays an important role as a link and bridge between cultures during war. In this process, music is a dynamic tool for cultural exchange, sensation, transfer and understanding (Welsch, 1999).

Cultural Trauma Theory; Since trauma is an important field of study in individual psychology (Becker, 2004), it is also an important field of sociological study in examples such as the collective trauma experienced by societies. The subject of this theory is the in-depth examination of the situations experienced by the cultures participating in the

conflict (Eyerman, 2001). The extreme stress situations experienced by artists and society during the war may also affect their creative abilities.

This indirectly causes trauma to the society's culture. Artistic expression is used as a coping strategy due to war. In this way, engaging in artistic activities is included in the principles of expressionist art therapy (Huss & Sarid, 2012).

Now let's touch on the broader aspects of cultural trauma theory; It explores how the following traumatic experiences-any kind of war, occupation, genocide, civil war, annexation/cultural annexation, natural disaster or virus epidemic, shape first of all the mental, then cultural/social-political landscapes of society. As a result of experiencing trauma, it often leads to the emergence of new artistic methods, approaches, and new cultural expressions that reflect people's collective mood. Music, as the most abstract branch of art and therefore most universal language that can express human feelings and worldview, always played a crucial role in these processes. Why is role of music so important? It is common knowledge then when people express resilience and their suffering through music, they begin to heal from their trauma. Music offers them a means to convey their experiences or emotions which can be therapeutic. This artistic expression of pain and strength aids individuals and communities in processing their emotions, moving towards healing, and attaining closure regarding their traumatic experiences. In other words, music that always incorporates elements from diverse cultural backgrounds can effectively depict the multifaceted nature of shared trauma. This amalgamated form of expression assists individuals in processing their experiences and promotes unity and empathy among diverse communities. Through music, people can articulate their pain, facilitating their healing journey and aiding in finding closure. It becomes a means for communities to process and articulate collective trauma, incorporating diverse cultural elements that mirror the multifaceted nature of people's experiences. The music encapsulates the complete complexity and richness of the collective trauma shared by these diverse groups. This synthesis also fosters a sense of unity and mutual understanding among the different cultural groups involved. By integrating their unique traditions into a shared artistic expression, they can cultivate empathy as well as solidarity so much essential for collective healing. This implies that music has the capacity to integrate elements from diverse cultural traditions, amalgamating them into a novel, hybrid form of artistic expression and turn cross-cultural relations into transcultural. This blended or hybrid form of music style mirrors the varied experiences and emotions of individuals from different cultures who have all encountered the same traumatic event, such as a war or any kind of military actions.

Thus, during local or world wars, art, including music often serves as a tool for strengthening the relations of nations involved in conflict serving as a bridge between diverse cultures lead us to the transculturalism.

Transculturalism, Music and War

In transculturalism, there are results such as the collision, intersection, blending and merging of different cultural elements. It leads to the collision of different cultures through war, colonization, migration, and occupation (Pratt, 1992). War is one of the important sources in transculturalism. Music is one of the important tools in this transculturalism during the war. Let's consider this with some examples. For example, during the First World War, the formation of new musical forms and genres occurred due to the relationship between soldiers from different cultures and each other (Shephard, 2001). Similarly, the spread of American jazz music to Europe occurred during the Second World War, providing an example of interculturalism (Gennari, 2006). Similarly, after the Vietnam War, interculturalism developed as American rock and folk music was adopted and used by other musicians in anti-war countries (Peddie, 2006). The devastating war that took place in Sarajevo caused the music of the ethnic cultures in that region (Balkan folk music) to merge with the electronic and rock elements of the West. It can be said that these Balkan wars in the 1990s created a unique landscape in terms of transculturality (Baker, 2010). In addition, it is seen that local musicians of the Middle East, which is the center of constant conflicts, have achieved a new intersection in a transcultural context by using the American hip hop style. They used this type of music for their own socio-political purposes (Aidi, 2014).

The Ukrainian war also affected Ukrainian musicians in many ways. These effects can be listed as being displaced, not being able to do musical activities, and not being able to develop their creativity. Examples reflecting their displacement due to the effects of war began to emerge in their works (Petrov, 2022). Musicians created musical protests

that included protests against the war and encouraged public solidarity. This produced music is available in the form of folk songs as well as contemporary compositions (Kuznetsova, 2022).

During this war, Ukrainian musicians were motivated to preserve their traditional musical culture and identity. Research has been conducted on the situation of the war affecting this ethnomusicological wave movement (Stryker, 2023). In addition, it seems that Ukrainian musicologists have increased their archiving efforts to preserve the musical heritage. This situation is also a separate area of investigation (Ivanova, 2022). It seems that something similar to the use of music therapy in other wars in world history also occurred in the Ukrainian war (Melnyk, 2023).

One of the most important actions in transculturalism is the struggle of Ukrainian musicians against the war, encouraging international support and cooperation. It is seen that these struggles are in the form of creating an international target audience through musical communities and musical events (Thompson, 2022). This situation has created an important picture in terms of transculturalism with the formation of cultural resistance at national and international levels.

The manifestation of transculturalism is also evident in the cooperation between Ukrainians and Western media on matters of art. This collaboration aims to ensure that the international community has accurate information about the cultural artifacts and monuments destroyed in Ukraine. It is about these issues in her study 'Cultural Heritage of Ukraine in the Context of the Russo-Ukrainian War,' Ukrainian scientist Natalia Moussienko reports that after the large-scale Russian invasion of Ukraine, the world community and specialists in the field of culture are investigating the damage caused to Ukrainian culture. They are identifying destroyed cultural heritage monuments and cataloging a list of stolen art exhibits. Western media and certain organizations are involved in this process (Moussienko, 2023). It was the western media that ensured the great popularity of Ukrainian songs, gave the latter the dimension of transculturalism which is also an expression of support for Ukraine in general. From the point of view of the problem of transculturalism, a very impressive case is related to some Ukrainian music samples; the most popular became the Ukrainian anthem, Ukrainian Patriotic March song "Ой у лузі червона калина" (Oh, the Red Viburnum in the Meadow) based on folk motives and "Stefania". As musicologist Valentyna Kuzyk states in her research—"The National Anthem of Ukraine and the songs *Oi u luzi chervona kalyna / Oh, Red Viburnum in the Meadow* (version by Andriy Khlyvnyuk⁴ and the *Pink Floyd* ensemble), *Stefania* by Kalush Orchestra (winners of Eurovision Song Contest–2022) have become the most widespread" (Kuzyk, 2022). In 1914 its modernized version of by composer Stepan Charnetsky was dedicated to the Ukrainian national anti-Russian youth organization Sich Riflemen, that formed anti-Soviet military unit of the People's Republic of Ukraine. For well-known reasons, this song was prohibited during Soviet times. However, one can listen to this song performed by Ukrainians despite the expected consequences—beating and even imprisonment. Starting in 2022, the song gained international resonance and attention when an Instagram video from February 27 showed Andriy Khlyvnyuk, a member of the Ukrainian band BoomBox, wearing army fatigues and standing near Sophia Square in Kyiv, singing the first verse a cappella.⁵

⁴ In the article there is used also the romanized version—Andrii Khlyvnyiuk;

⁵ When the Russian invasion of Ukraine started, members of BoomBox interrupted their concert tour in the USA, and Khlyvnyuk immediately joined the Ukrainian defence forces.



Image 1. Andriy Khlyvnyuk (Web 1)

Since then, YouTube has been full of new versions of this song. As the scholar, Kateryna Kovtun states—“Heavy rotation of the *Oi u luzi chervona kalyna* song enables concluding that it became a part of the mainstream of the present time” (Kovtun, 2023). The song was remixed by many artists throughout the world.

In early March, the first artist to remix Khlyvnyuk’s rendition was South African musician David Scott, also known to the world audience by his stage name, The Kiffness. The same month, Ukrainian ice dancers Maksym Nikitin and Oleksandra Nazarova expressed a political protest performing brilliant ice dance show to this music at the 2022 World Figure Skating Championships.

In April 2022, Pink Floyd incorporated Khlyvnyuk’s recording into their track “Hey, Hey, Rise Up!” to support Ukrainian humanitarian relief efforts (Euromaidan Press, 2022).

All the above-mentioned clearly demonstrates how the song can unite people worldwide against an unjust militaristic attack on a sovereign state and once again convinces us that the song can become a source of transculturalism.

Thus, artists, including musicians played great role in establishing the transcultural resonance of art, including music. Valentyna Kuzyk emphasizes not only activities of Ukrainian musicians who show support for their country by holding concerts in many cities around the world but also activities of many foreign music groups have started singing Ukrainian songs in recent years. According to scholar “The actions of representatives of Ukrainian culture, musicians in particular, have become a powerful “humanitarian weapon” in the contemporary confrontation between civilization and the savagery of the horde” (Kuzyk, 2022).

Purpose of the Research

This research aims to examine the discourses of Ukrainian musicians about the war they experienced from the perspective of transculturalism.

Method

Research Model

This research is research in which document analysis, one of the qualitative research methods, is used. Discourse analysis focuses on finding the meaning behind the text and the language used. In this study, the underlying meanings of Ukrainian musicians’ discourses on the basis of transculturalism are examined in terms of themes, ideologies, and

emotional reactions. For this purpose, Ukrainian musicians whose discourses on social media and communication platforms were selected and their discourses were evaluated as the unit of analysis (Gee, 2014; Fairclough, 2013).

Participants

Sviatoslav Vakarchuk, Andriy Khlyvniuk, Stepan Burban's (Palindrom), Victoria Polevá, Alexey Botvinov are musicians whose discourses can be accessed and their discourses were accessed through internet sources within the scope of the research.

Analysis

The discourses of the selected musicians were analyzed around codes, which are certain meaningful units. There must be a "transculturalism" context in determining these codes. In this respect, the themes or codes determined were as follows; cultural solidarity, global connection, cultural heritage, humanitarian efforts, transcultural collaboration. Quotations from the discourses related to these codes are presented. These discourses do not require any ethical permission since they are on the internet and can be read and accessed by all people and are not obtained from a separate interview.

Results

In this section, the statements and interviews given by Ukrainian musicians on various platforms regarding the transcultural aspects of their activities and music during the Ukrainian war are analyzed. Now we present these musicians and their statements in order. We will examine his discourses thematically and give some quotes.

Sviatoslav Vakarchuk

The first person to start is a Ukrainian musician and public activist, who became the soloist of the rock band Okean Elzy in 1994. He earned a PhD in theoretical physics in the field of supersymmetry from Lviv University. Politically active, he served as a member of the Ukrainian parliament and founded a liberal, pro-European political party in Ukraine called the Voice on May 16, 2019. As a political activist, he supported the Orange Revolution and Euromaidan. He is one of the most successful musicians in Ukraine and holds a PhD in theoretical physics.



Image 2. Sviatoslav "Slava" Vakarchuk at 24th brigade concert in October 2022 (Web 2)

Vakarchuk's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," and "Artistic Expression."

Table 1. The codes and analysis for Vakarchuk's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	"We generally feel obliged to act and to contribute to our future victory and understanding that our voice could be heard by millions of people both in the country and abroad" (Pop Culture, 2022).	Here, she emphasizes the role of music, a field of art, as a tool of "cultural solidarity" at home and abroad.
	"Vakarchuk has recently embarked on a series of solo impromptu performances in unusual places, where he sings and sometimes plays the guitar or piano. These are indeed not concerts, but impromptu performances for different audiences" (Global Voices, 2022).	Here, it can be interpreted that music aims to establish "solidarity" by embracing the masses, conveying messages to them and being a means of communication. From here, the role of music as a tool of "cultural solidarity" can be underlined.
Global Connection	"We went on tour, which we call Help Ukraine. The main purpose of this is both to collect funds for Ukraine and also to spread the word about Ukraine" (Pop Culture, 2022).	The organized "Ukraine Help" music tour is not only aimed at raising funds for Ukraine, but also emphasizes the role of music as a "global communication" tool.
	"Performing like this boosts my desire to do more. It allows me to do three things: to show I share their responsibility and fight next to them, without being afraid; to provide emotional and spiritual support, and finally to deliver supplies" (Global Voices, 2022).	Vakarchuk's actions and explanations about her work underline that she uses a means of communication such as music and a transcultural means of communication.
Cultural Heritage	"We love The Warfield in San Francisco. We love Madison Square Garden in New York. We love these places. We just love playing there" (Pop Culture, 2022).	In fact, Vakarchuk mentally equates these important places and the music she made there with Ukrainian music's status as a "cultural heritage."
Artistic Expression	"These songs have the war as their main topic, but even if they reflect the wartime, they do not necessarily depict literally, the combat or the war itself" (Pop Culture, 2022).	Vakarchuk's discourse, beyond the concept of war, actually emphasizes the role of war in creating the style of "artistic expression" that appears in many artistic works..
	"...I think I still would be to create some good things in music because I think its something which I call irrational and transcendental its something which is there. I am happy to have both ..." (Wilson Center, 2022).	He emphasizes that music is a very different way of "artistic expression" in terms of expressing human emotions and thoughts, and that he wants to continue his life both as an activist and a musician.

In summary, Table 1, where the analysis of Sviatoslav Vakarchuk's statements is made, shows us that four basic codes (Cultural Solidarity, Global Connection, Cultural Heritage, Artistic Expression) emerged with the inclusion of interculturality, war and music. In this respect, the expressions expressed with these 4 basic concepts were interpreted in the background of his words collected from different environments.

Andriy Khlyvniuk

At the beginning of his career, this famous Ukrainian musician, Andriy Khlyvniuk, was interested in jazz and swing styles. However, the most significant event in his life was the creation of a new group: in 2004, he and Andriy "Mukha" Samoilo, the guitarist from the band Tartak, formed the funky groove group BoomBox.

During his carrier he won the Yuna Music Award for Best Lyricist in 2012 and 2013, received the YUNA Award in 2016 for Best Song ("Злива") and Best Duet, and was honored with the Order for Courage (3rd class). After the Russian invasion of Ukraine, the famous singer became politically more active.



Image 3. Andriy Khlyvnyuk (Web 3)



Image 4. Andriy Khlyvnyuk (Web 4)

Khlyvnyuk's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," "Humanitarian Efforts" and "Transcultural Collaboration."

Table 2. The codes and analysis for Khlyvniuk's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"Musicians are peacemakers, now it's not time for playing guitars. It's time to take the rifles" (Euronews.com, 2022).</p> <p>"Khlyvnyuk declined to speak about the combat missions he's taken part in but was happy to talk about his music, which he said he still finds some time for"</p> <p>"I was one of the top live bands in Russia. I got two of the top three Russian music awards, and I had a platinum album in Russia. [Russians] sang my songs across the country," (Buzzfeednews, 2022)</p> <p>"They bombed us. But what I hear now is complete support from everywhere, from everyone who knows me and listens to my music." (Fmhiphop, 2022)</p> <p>"It was a time when we needed to raise the mood of people, but that was two days ago. Today it's a real war, and probably it's time not just for signing, it's time for fighting. But you can also fight with words." (Euronews.com, 2022).</p>	<p>When Khlyvniuk's statements are analyzed, it is seen that the musician's definition is a "peace ambassador" and that he calls on all other musicians to "cultural solidarity" in order to protect the most important culture, music and culture. Again, in törporatj, his desire to talk about music instead of war can be given as an example of this. His receiving awards in Russia can again be considered as his desire to bring music culture to the forefront. His desire to express himself as "those who know me and know me" again points to solidarity centered on music and music culture. Again, in the last quote, his expression as "time to fight" can be understood as not actually war but as stopping the war with cultural solidarity.</p>
Global Connection	<p>"We are no longer businessmen, bar owners, rock stars for the next I don't know how many days," Khlyvnyuk said. "We are soldiers. Some of us are police officers." (Buzzfeednews, 2022)</p> <p>"They bombed us. But what I hear now is complete support from everywhere, from</p>	<p>Khlyvnyuk's words seem to emphasize that the profession or the work done no longer has any meaning for him or anyone who knows him, and that the main thing here is that the whole world should act together. "Everyone who knows me" actually refers to a global connection.</p>

	everyone who knows me and listens to my music.” (Fmhiphop, 2022)	
Cultural Heritage	“It's them who need us. Both the West and Ukraine declare adherence to the same principles: equal rights for all, rule of law, right to choose, human rights above all, not the animal rule of the strongest, but morality and intellect,” Khlyvnyuk said. “They need us as the shield to protect it all” (Peoplecom, 2022).	Khlyvnyuk emphasizes that what the West, namely the developed countries, have in common is the understanding of civilization and cultural heritage that has been brought and developed so far. He emphasizes the importance of preserving this and points out that human cultural heritage should not be destroyed.
Humanitarian Efforts	<p>“To write songs about the war, you have to be directly involved in it. And since I'm a rear-guard rat... I came, bombed, and left. I can't afford this, it would be a bluff... When you're in the 'material', there, it will be born in you. And if you're beautiful, well-fed, and well-slept, you go to an elite job... In my case, I worked for 20 years, developed a base of people who trust me. But to write songs about the war... I have never been able to write to order” (English.nv.au, 2023)</p> <p>I'll take my kids to a safe house, to granny's. And then I'll return to follow the instructions of the government, and if there is a need, I'll take my gun and go fight for my country.” (Fmhiphop, 2022)</p> <p>“Musicians are peacemakers,” he states, but now it's not time for playing guitars. It's time to take the rifles.” (Fmhiphop, 2022)</p> <p>“The proceeds from the single will go to Ukrainian humanitarian relief, the band said” (independent.co.uk, 2022)</p>	Khlyvnyuk explains that he has not written a song about the war until now, and that in the current situation, he actually shows a “humanitarian effort” by doing what a soldier should do, even as a musician, and that he actually wants to invite other countries to humanitarian efforts. Again, the fact that other musicians he is friends with are also spending money on humanitarian aid in Ukraine can be understood as the meaning of his statements being understood and coming to life.
Transcultural Collaboration	“Pink Floyd has taken Khlyvnyuk's vocals and composed a charity single around it, the band's first new original music since 1994's "Division Bell." The track, "Hey Hey Rise Up," features 90 seconds of David Gilmour's string-bending solo” (The Current, 2022).	Khlyvnyuk's calls for an influence on all musicians in his country, as well as influencing people from different cultures, seem to have resulted in the birth of “intercultural cooperation”.

We have obtained Andriy Khlyvnyuk's statements from different sources and shown them in Table 2. As a result of the analysis of the meanings behind these statements, 5 codes emerged: cultural solidarity, transcultural collaborations, global connection, cultural heritage, and humanitarian effort. Comments were made regarding the emergence of these codes.

Stepan Burban (Palindrom)

Stepan Petrovych, better known by his stage name Palindrome, is a Ukrainian rapper, singer, composer, director, and music producer. He prefers to work in various vernacular music styles, including hip-hop, new wave, lo-fi, trip-hop, synth-pop, post-punk, and alternative rock.

He is known for his work in a variety of music styles. Besides, his approach to music involves expanding creative boundaries by blending different genres and always considering trends in vernacular music. The goal was to resonate

with all types of audiences, influenced by his directorial experience. His collaborative projects enrich not only his creative ideas but also inspire other musicians and producers.



Image 5. Stepan Burban (Web 5)

Stepan Burban's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," Artistic Expression.

Table 3. The codes and analysis for Burban's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"I make music in this time, but it's a little bit difficult" (npr.org, 2022).</p> <p>"In April 2022 I boarded a plane to Warsaw with a one-way ticket and intended to get to Ukraine by bus. My sister, parents, and grandparents belonged to the previous generation of Ukrainian refugees. In Warsaw, I interviewed Ukrainian immigrants, thinking that I would make a documentary about Ukrainians who, like my family, left because of the war. But when I crossed the border into Ukraine, it became clear that I was going to make a film about the remaining Ukrainians" (DTF Magazine, 2023).</p>	<p>When looking at Burban's statements, it is a very important emphasis "even in this period", and the fact that he states that he will continue his art shows that he is calling for cultural solidarity from the masses. In the other quote, the fact that he sees the situation of the Ukrainians and what he will do is to convey this through art again shows his emphasis on cultural solidarity.</p>
Global Connection	<p>"Russians, get out. Go to hell," he raps. "You're not even fit to be fertilizer on Ukrainian soil" (npr.org, 2022).</p>	<p>Burban's use of rap, one of the best musical communication tools, to explain how bad what is being done is and what those who do it deserve, points to global connection here.</p>
Cultural Heritage	<p>"I had to express my anger [about the war]. I couldn't keep it inside" (npr.org, 2022).</p> <p>"I make music in this time, but it's a little bit difficult" (npr.org, 2022).</p>	<p>It is understood that Burban was very much affected by the role he assumed as the transmitter of culture, which is the reason for his anger that he could not hold in. In another quote, he actually stated that he continued to make music and that this was difficult, in order to emphasize the importance he gave to the transmission of cultural "heritage".</p>
Artistic Expression	<p>Frayer-Interviewer describes the place where Burban and other artists stayed: It's become this shelter for evacuees, but it's also a place where people are creating art in the middle of a war (npr.org, 2022).</p>	<p>Frayer's description of artists coming together to "create art" in the midst of war, after Burban describes being tired and forgetting her own lyrics during the interview, demonstrates how Burban and others understood the power of artistic expression.</p>

Table 3 shows the analysis of Burban's discourses. In the analysis of these discourses, it is seen that the codes of cultural solidarity, global connections, cultural heritage, and artistic expression emerge. In particular, it is seen that artistic expression is an important power and the artist's desire to make his art and resort to artistic expression even in all difficulties is emphasized.

Victoria Vita Polevá

Prominent Ukrainian composer Victoria Poleva, the author of numerous piano, symphonic, choral, and chamber music works, is actively performed by world-class musicians. While Poleva's early works were associated with the aesthetics of the avant-garde and poly-stylistics, after the dissolution of the Soviet Union, her music became stylistically identified with 'sacred minimalism.' (Starodub, 2021).

As she was influenced by composers of different epochs and eras, this gives us opportunity to discover cross-cultural influences in her music. It is not by chance that she describes herself as the "explorer of the world" (Starodub, 2021). After Russo-Ukrainian conflict she reflects on the vicissitudes of war with the music written on religious themes. Among her numerous compositions in terms of the problem posed in the article here can be mentioned two astonishing works that are available on YouTube ^{6 7}:

- "David's Psalm 50" (2000)
- "Bucha. Lacrimosa" (premiered at Beethoven Festival in Bonn in 2022).

These compositions contain the primary archaic codes of Ukrainian folk music, which is filled with the greatest energy of an invincible, spiritually strong and undefeatable nation. The compositions with their combination of the archaic spirit of Ukrainian music and contemporary technologies of European music reflect the universal human experiences associated with the devastating effects of war -profound tragedy, deep sadness, and enduring faith in the permanence of goodness. As Ukrainian scholar Iryna Starodub states- "Her music delivers the opportunity for the listener to submerge into the depths of spiritual exploration of people coming from different backgrounds and religious confessions. The music which originated from the ancient times has adopted the modern sound and different ways of expression and yet it still conveys the values common to all humanity" (Starodub, 2021).



Image 6. Victoria Vita Polevá (Web 6)

⁶ YouTube. (2010). Retrieved from <https://www.youtube.com/watch?v=xL00w0u6TEE&t=3s>

⁷ YouTube. (2010). Retrieved from <https://www.youtube.com/watch?v=9RzoxWmYt2g>

Polevá's statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include "Cultural Solidarity," "Global Connection," "Cultural Heritage," Artistic Expression.

Table 4. The codes and analysis for Poleva's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"From the very first days of the Russian attack, composers based in Kyiv have reported their discomfort with the sounds of air raids on social media. Victoria Polevá posted statements about sirens she heard during the first week of the invasion, when she started composing a musical setting of Psalm 90" (Musicology Now, 2022).</p> <p>"It is funny to compose music during the war—for some reason the air raid alarm always sounds at the most inconvenient moments. So much time is wasted in the basement!" (Musicology Now, 2022).</p>	When we look at Poleva's statements, she expresses her passion for music and art more than the Russian attack and the war getting more intense. She says that what is actually holding me back and what is bothering me the most is the interruption of my art, she is implicitly trying to "stop this" and is actually calling for "cultural solidarity". It is possible to see this in her sarcastic statements against the war that prevented her from composing.
Global Connection	<p>"The Dallas Symphony Orchestra's performance of Victoria Polevá's Symphony No. 4, 'The Bell,' co-commissioned by the DSO, the London Philharmonic Orchestra, and the American Composers Orchestra, reflects on the brutality of the war in Ukraine" (The Violin Channel, 2023).</p> <p>"The most important thing I wanted was to reflect what happens in space after the most powerful bell chime," Polevá said. "This is the phenomenon of the subtlest echo, an angelic choir that sounds either in the air or in the subconscious when the bell sound ends." (The Violin Channel, 2023).</p>	When we look at Poleva's statements, we see that she calls for a global interaction with the sphere of influence of the people she works with through her art. In fact, it is understood that the details in her analogy touch on the naivety and sacredness of this interaction.
Cultural Heritage	<p>Nesterenko's statements about Poleva's condition: "The works she posted online in the following days provide insight into her emotional response... a cantata on John Donne's poem, which the composer believes expresses 'the courage of persevering till the end'" (Musicology Now, 2022).</p> <p>"In her early works, including the ballet Gagaku, Transforma for symphony orchestra, Anthem for chamber orchestra and others, Polevá adopted avant-garde and polystylistic aesthetics. Since the late 1990s, she became increasingly drawn to spiritual themes and simplicity, developing a style identified as 'sacred minimalism'" (UCMF, 2023).</p>	The expressions and situations attributed to Poleva or the impressions she left show us her concern for the permanence of her art and its transparency and transience in different dimensions. It can also be seen that her style is to leave her art as a cultural heritage.
Artistic Expression	<p>"The most important thing I wanted was to reflect what happens in space after the most powerful bell chime" (The Violin Channel, 2023).</p>	In this sentence, Poleva seems to emphasize the importance of artistic expression by not only revealing the unknown, such as reflecting what is in space, but also by trying to convey it as much as it is known.

In the analysis of the data consisting of the statements of Ukrainian musician, Victoria Polevá, in different environments, or impressions towards her, it is seen that the codes of cultural solidarity, global connections, cultural heritage, and artistic expression emerge. Especially the presentation and emphasis of music as a transcultural language that emerges in the artistic expression code is quite important.

Alexey Botvinov

Alexey Botvinov is a unique and multi-talented Ukrainian pianist who performs concerts worldwide and serves as the president of the renowned Eastern European music festival “Odessa Classics.” To date, he is the only pianist in the world to have performed J.S. Bach’s grandiose masterpiece, the Goldberg Variations, 300 times in his career. The Italian press has described his pianism as “white magic on piano” (Botvinov, 2024). The festival, founded through Botvinov’s greatest efforts, is a clear example of how music, as a planetary language, can transcend boundaries and promote a transcultural agenda. It is important to note that this festival, established in 2015, has not been able to be held in Ukraine since 2022 due to the war. According to Odessa Classics Official in 2022-2023, “Odessa Classics’ managed to find a new home in Europe – with 35 concerts in six countries - Switzerland, Estonia, Greece, Germany, Poland and Lithuania.

2024 Odessa Classics will celebrate its 10th Jubilee. There will be editions in Vilnius (28 march), Zurich (4 -9 April), Luzern (25 June), Bremen (24 -29 September) and more. This next step of the festival will endeavour to include expansion into other European capitals and so to further enlarge the Odessa Classics brand” (Odessa Classics Official, 2015).



Image 7. Alexey Botvinov on stage (Web 7)

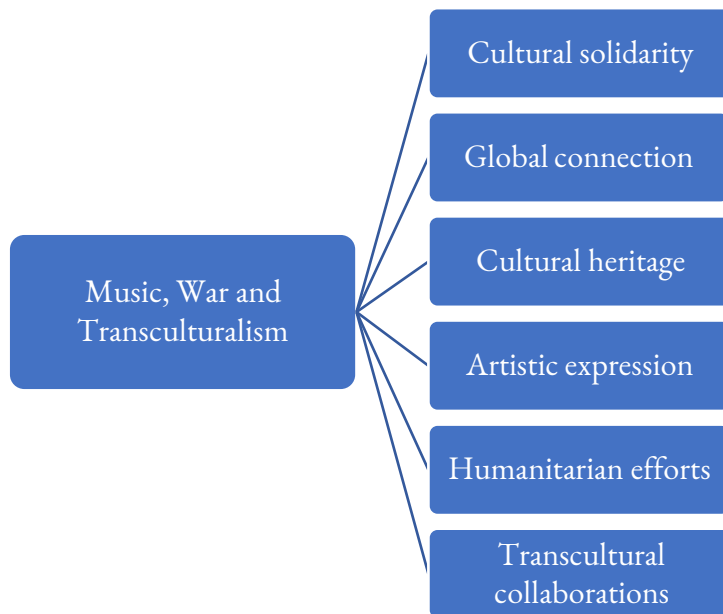
Botvinov’s statements were analyzed and coded into key themes relevant to transculturalism in music. The identified themes include “Cultural Solidarity,” “Global Connection,” “Cultural Heritage,” Artistic Expression.

Table 5. The codes and analysis for Botvinov's statements within the theme of War, Transculturalism, and Music

Codes	Statement	Interpretation
Cultural Solidarity	<p>"United in their support for Ukraine, Daniel Hope and pianist Alexey Botvinov recorded this EP featuring works by Ukrainian composers Valentin Silvestrov, Myroslav Skoryk, and Jan Freidlin" (Hope, 2022).</p> <p>"In times of adversity, music takes on heightened significance. It has the power to unite, to uplift, to transcend the boundaries that divide us" (Muscat Daily, 2022).</p>	With these statements and the behaviors seen in the news, Botvinov emphasizes the necessity of cultural solidarity with musicians from different countries or cultures and puts this into practice. The expression "recent times" shows how necessary this unity and solidarity is with the effect of war, and that it is a cross-border, that is, transcultural situation.
Global Connection	<p>"Through concerts in Switzerland, Germany, Poland, Lithuania, Estonia, and Greece, we have raised almost a million euros in charitable contributions for Ukraine" (Kyiv Post, 2022).</p> <p>"United in their support for Ukraine, violinist Daniel Hope and Ukrainian pianist Alexey Botvinov recently joined forces to perform A Concert for Peace from Dresden's Frauenkirche and Berlin's Gedächtniskirche." (deutschegrammophon.com, 2022)</p>	In Botvinov's statements, and -the situation regarding the collaboration with Daniel Hope- the countries and the whole world emphasize music as a tool for global interaction and the collection of donations. In this regard, he also mentions what he did with Hope, emphasizing its global aspect.
Cultural Heritage	<p>"Bach's masterpieces, in particular, hold a special place in my heart," he confesses, with his eyes alight with passion. "They encapsulate the essence of life, the universe, and everything in between. To me, they represent the pinnacle of European musical heritage – a legacy that I am honoured to perform." (Muscat Daily, 2022).</p> <p>"Attending concerts is an act of support for both the festival and Ukraine. The music of the great composers tells of man's love for freedom and life, resists totalitarianism and war" (Kyiv Post, 2022).</p>	These discourses reveal all of music to the whole world and to emphasize its importance by transferring it as a cultural heritage. In addition to the aspect of music being a cultural heritage, it is also a separate transcultural emphasis that it is the greatest force resisting something as bad as war.
Artistic Expression	<p>"Music, for me, is more than just a profession – it is a calling, a responsibility. It is my hope that through my performances, I can contribute to the healing of our world"</p> <p>"Arts has a big power," he affirmed, "It's an international and universal language, understood by all. It has the ability to evoke honesty, kindness, and peace – values that transcend linguistic and cultural divides. I believe that cultural diplomacy has more power than political ones" (Muscat Daily, 2022).</p>	In the background of Botvinov's statements about music, his emphasis on it as a form of artistic expression can be seen. It can be seen that he emphasized that he wanted to use the music he made as a means of expression for the betterment of the world.

Alexey Botvinov is the final musician whose statements were examined in our research. Similar codes to the others have emerged, as seen in Table 5. His statements include calls for cultural solidarity, the use of concerts to achieve international unity, and the emphasis on music being a transcultural language

The graphical representation of the codes derived from the statements of Ukrainian musicians is shown in Graphic 1.



Graphic 1. The presentation of the codes resulting from the analysis of the statements of Ukrainian musicians about war and music from a transcultural perspective

The graphical representation of the codes derived from the statements of Ukrainian musicians clearly depicts the kinds of interactions that may be established between music, war, and transculturalism. Additionally, it clearly shows the social function of music in wartime, highlighting several key aspects.

Music has a crucial function in conflicts, wars, or military operations because:

- It activates humanitarian efforts;
- Strengthens the feelings of cultural heritage;
- Motivates artists' creative expression;
- Promotes global connections and transcultural collaborations.

Art music, which has the greatest emotional impact on a person, plays the most important role in promoting cultural solidarity, providing global connections, and preserving cultural heritage amidst the terrible consequences of war, which inevitably lead to chaos and economic-demographic problems, as well as total frustration. Music always has served, and in this case serves, as a means of artistic expression, reflecting and responding to the emotions of those people (whether they are military personnel or civilians) affected by conflict. Music also contributes to humanitarian efforts by providing solace and unity and fostering transcultural cooperation that brings together different cultures and promotes understanding in times of strife.

Conclusion and Discussion

Our main evaluation point in this research, which is discussed within the scope of war, is transculturalism and music; before discussing the main research object of the article, we have reviewed the impact of war on art in general, and musical art in particular, and established the following: War has historically been used for human domination and remains a tool of powerful nations. Its impact inspires numerous works in various branches of art: literature, visual arts, theatre, cinema, and more. On one hand, war is a source of inspiration for creating works with military content; on the other hand, it also leads to the creation of pacifist art filled with humanistic ideas. These works reflect specific military actions and the emotional landscapes of wars. That's exactly the paradox of war's destructive power and its ability to inspire artistic achievements that transcend national cultures and art's boundaries. However, when it comes to musical art, its abstract nature makes its language universal and understandable, giving it a unique power for propaganda and influence during wars. This is why musical works, especially songs with lyrics, created during wartime frequently reflect transculturalism. Since world wars and large-scale military operations often involve several or many countries, music's role illustrates its power to shape perceptions, convey emotions, and foster unity across diverse cultures and ideologies,

music works naturally transcend national boundaries and illustrate the universal impact of war and the experience that binds different peoples and nations together.

That is why traces of cross-culturalism and transculturalism can be felt the most in the musical works dedicated to the theme of war. Wars like the First and Second World Wars, Vietnam War, and the ongoing Ukrainian war have all influenced musical expressions and interactions between cultures.

Our research explores how Ukrainian musicians discuss the impact of war, drawing from various theoretical frameworks to understand their discourses:

Conflict Theory highlights power societal inequalities and struggles, that become the object of critique in artworks.

Collective Memory and Identity theory focuses on preserving cultural heritage during the war, with artists contributing to societal remembrance, a clear example of which are Ukrainian musicians' activities and works.

Intercultural Theory views music as a bridge between different cultures during wars or other military conflicts, fostering exchange.

Cultural Trauma Theory delves into the effects of trauma on artistic expression, with music serving as a therapeutic tool for each person as well as whole nations.

The main target of the article are the discourses of Ukrainian musicians on war and music. The themes that emerged as a result of analyzing these discourses on the axis of transculturalism are as follows; cultural solidarity, global connectivity, cultural heritage, artistic expression. Now let's discuss the status of the meanings behind these discourses as themes.

The concept of cultural solidarity encourages the formation of a sense of collective identity among individuals who are in conflict. Transculturalism is an important factor in cultural engagement with mutual support and understanding (Welsch, 1999). In the research, Ukrainian musicians reflect solidarity by emphasizing their commitment to their rights and state with their statements. At this point, they argue that they will not lag behind in making and performing music even if there is a war. This strengthens cultural identity and provides emotional support to its citizens. This situation, according to Eyerman (2001), is an important example in terms of creating cultural identity and collective memory.

Intercultural theory suggests that cultural exchange and interaction are fundamental to the development of new, hybrid cultural forms (Pratt, 1992).

In our research, Ukrainian musicians show that they want to establish global connections through the music they make. For this reason, he also tries international musical events. This situation can be exemplified by the emergence of hybrid cultures in Intercultural Theory. In the musicians' discourses, their efforts to spread Ukrainian musical culture can be seen. Vakarchuk, for example, offered statements that demonstrated efforts to connect with international audiences. Within the framework of musicians' discourses, the emphasis that music is a common language of cultural exchange has also emerged (Frayer, 2022).

In the research, it is seen that the musicians emphasize the presentation of Ukraine's traditional and contemporary music to audiences all over the world on the axis of cultural heritage. This situation shows that transculturalism assumes protective and transmitting roles with the perspective that Ukraine's musical cultural heritage is also the musical cultural heritage of the whole world (Welsch, 1999).

In transculturalism, artistic expression plays a vital role in the emotions and confusion musicians experience in the face of war. In the research, Ukrainian musicians used their art to show the impact of the war to the whole world. This situation is also reflected in their statements. At this point, art is a good tool to convey such cultural traumas (Eyerman, 2001). Ukrainian musicians have produced works with their efforts and discourse in emphatically presenting this cultural trauma experienced on a global level to the whole world (The Violin Channel, 2023).

This research, which looks at the war from the perspective of music and transculturalism, has revealed the codes in the discourses of Ukrainian musicians. These codes also reflect that music is a very powerful cultural and interactive element. In general, it may be suggested that these discourses, which are woven with meanings such as cultural heritage, cultural solidarity, and artistic expression, should be detailed by examining different data sources.

Thus, Music plays a crucial role in articulating and processing collective trauma, fostering unity and empathy across diverse cultural backgrounds, and promoting transculturalism during times of war. The interaction between war and

music acts as a catalyst for transculturalism, blending diverse cultural elements seamlessly. Amidst the ongoing conflict, Ukrainian musicians have embraced music as a powerful tool for protest, solidarity, and the preservation of cultural identity. Their musical activism has not only garnered international attention but also nurtured cooperation and support across borders, showcasing music's ability to transcend cultural barriers and promote unity during challenging times. The Ukrainian Patriotic March song "Ой у лузі червона калина" stands as a brilliant and striking example of how music can symbolize resistance and transcultural solidarity, uniting people worldwide against unjust aggression and fostering a profound sense of shared humanity.

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