

THE MARVELOUS HERTS' AS A LITERARY STRATEGY OF RESISTANCE IN WAR NARRATIVES

Lada Lichman

PhD in Education, Associate Professor,
Shupyk National Healthcare University of Ukraine, Ukraine
e-mail: lada29101967@gmail.com, orcid.org/0000-0001-9374-6722

Summary

This article analyzes Viktoriia Mikhieienko's *The Marvelous Herts', or How the Ukrainians and the French Saved a River in Burgundy* as a multifaceted work transcending conventional children's literature. Although officially categorized as a children's book, the narrative explores profound philosophical, cultural, and existential themes through the experiences of seven-year-old Levko and his grandmother Ulia, Ukrainian refugees living in France.

The study employs literary-critical, intertextual, philosophical, and ecocritical methodologies to examine the work's intricate symbolism and broader cultural significance. The central concept of "Herts'" emerges not merely as a physical confrontation but as a philosophical framework encompassing internal, moral, and spiritual struggle. The narrative's ecological metaphor, the battle against the invasive Jussie plant threatening the Arroux, serves as an allegory for contemporary threats to both cultural and natural environments.

The research reveals how V. Mikhieienko constructs an intercultural dialogue between the Ukrainian Cossack ethos and French chivalric traditions through the friendship of Levko and the French girl Eva. The work demonstrates existentialist dimensions, with characters making authentic choices in confronting absurdity and adversity. Grandmother Ulia embodies stoic wisdom, teaching resilience through generational continuity and cultural preservation.

The article concludes that *The Marvelous Herts'* functions as a literary manifesto of the Ukrainian spirit, presenting resistance as both external action and internal transformation, making it a significant contribution to understanding the role of contemporary Ukrainian literature in shaping cultural identity during wartime.

Key words: Ukrainian literature; children's literature; ecological metaphor; intercultural dialogue; cultural identity, philosophical allegory.

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1. Introduction

A distinctive work has emerged in contemporary Ukrainian literature: *The Marvelous Herts'¹, or How the Ukrainians and the French Saved a River in Burgundy* (hereafter *The Marvelous Herts'*) by Viktoriia Mikhieienko. While officially classified as children's literature, this book transcends the conventional adventure narrative. Dedicated to the author's eight-year-old grandson, it explores profound philosophical, cultural, and social themes through the story of seven-year-old Levko and his family, who relocated to the French town of Velier² with their

¹ A ritualized duel between Ukrainian Cossacks and their enemies preceding battle; single combat between individual warriors before the main engagement, demonstrating martial prowess; a contest or struggle between opponents; also used metaphorically to describe a clash of ideas or perspectives.

² A fictional town invented by the author.

grandmother Ulia, a guardian of Ukrainian cultural heritage. The central narrative centers on the battle against an invasive plant called Jussie that threatens the local river, a struggle that serves as a potent metaphor for the contemporary challenges confronting Ukraine.

This work skillfully blends child-friendly storytelling with profound themes of identity, memory, and resistance. The narrative follows Levko's self-discovery alongside the collective fight to preserve the river and Cossack traditions. A standout feature is the intercultural dialogue illustrated by Levko's friendship with French girl Eva as they explore the heroic traditions of both cultures.

The philosophical depth of the work emerges through the concept of *Herts'*, presented not merely as physical confrontation but as a life philosophy that unites courage, wisdom, and faith. The storyteller highlights values through grandmother Ulia, who shares Cossack wisdom with her grandson and embodies stoic ideals relevant to today's war context. The fight against the Jussie plant becomes an allegory for modern threats, and the river's purification symbolizes renewal and life's victory over destruction.

The author believes that a dominant force shapes every person's destiny, and for her, that force is the Word. She considers literature, theatre, and meaningful communication essential to her life, as words have influenced her experiences and defined her successes and challenges. Identifying as a philologist, she views words as her primary tool for engaging with the world.

At 11 years old, Viktoriia Mikhieienko discovered her passion for writing, creating poems and scripts for school performances. She graduated from Zaporizhzhia Pedagogical Institute in 1983 with a degree in philology, teaching Ukrainian and world literature while staging new scripts each year with her students. Her repertoire included adaptations of works by renowned authors and evolved into original dramatic pieces like *1943*, *Under Fire*, and *Taras*. Additionally, she developed event scripts for various ceremonies and contributed articles to regional publications and professional journals.

In 2017, the writer published two books: *Dzibaldone* (based on experiences working with a children's theater group) and *The Third Doctor* (a poem about pain and verses about love). With the onset of the war, she found herself in France – Gueugnon, Burgundy. She is learning French and writing again – diary entries, posts, and books for children and adults. Now, her Word is both a voice against war and a message of hope, faith, and love for humanity (*The Marvelous Herts'*, or *How the Ukrainians and the French Saved a River in Burgundy* and *The Secret of the Arroux*³).

This book is significant for understanding current trends in Ukrainian literature, showcasing how complex themes can be viewed through a child's perspective. It models resistance through generational continuity, cultural dialogue, and creative energy, making it socially and literarily important. *The Marvelous Herts'* exemplifies how children's literature can interpret contemporary realities and convey essential cultural and moral values.

2. Research Objective

The Marvelous Herts' is a rich work that explores complex cultural, philosophical, and existential themes through its narrative. Following the journey of Levko, his grandmother Ulia, and their friends in France, the story intertwines national identity, historical memory, justice, and collective action.

This analysis aims to uncover the artistic features, cultural context, and philosophical symbolism of the work, highlighting its significance in contemporary Ukrainian literature. By

³ A real-world river.

using the form of a children's fairy tale, the author conveys profound social and ecological ideas that resonate today.

The tale of intercultural interaction and ecological struggle intertwines personal experiences with collective memory, reflecting on contemporary challenges and identity. This makes it a noteworthy phenomenon in the Ukrainian literary landscape.

To conduct a comprehensive analysis of the work's multilayered narrative, the following **objectives** are proposed:

1. The analysis of the plot and thematic structure:
 - to examine the interplay between characters' personal narratives and collective historical consciousness;
 - to investigate the textual embodiment of contemporary sociocultural dynamics within the novel's fictional universe.
 2. Deconstruction of symbolism and motifs:
 - to examine the Herts' as a polyvalent philosophical construct;
 - to analyze key symbols via Lyotard's narrative theory.
 3. Intercultural Dialogue Analysis:
 - to investigate the interplay between Ukrainian Cossack and French chivalric traditions;
 - to analyze heritage transmission mechanisms through character archetypes.
 4. Philosophical Analysis:
 - to identify existentialist influences;
 - to examine Ricoeur's narrative features.
 5. Interpretation of Ecological Metaphor:
 - to decode the Arroux's socio-political symbolism;
 - to frame the ecological crisis as a societal allegory.
 6. Assessment of Sociocultural Impact:
 - to examine the work's role in national identity formation;
 - to analyze its potential as an intercultural dialogue tool.
3. Methodology of the Study

Scholarly analysis treats the narrative's polyphonic structure as a semantic ecosystem where individual, communal, and national discourses converge. The methodological framework for examining V. Mikhieienko's text includes:

- a) a literary-critical analysis of narrative structure, symbolism, and stylistic devices, emphasizing nonlinearity and polyphony;
- b) an intertextual analysis of connections to Ukrainian Cossack and European chivalric traditions, central to constructing national identity as an *imagined community* (Anderson, 2020: 282);
- c) a philosophical inquiry into existentialist and stoic paradigms that transform historical memory into dynamic identity formation (Babka, 2017: 9);
- d) a cultural approach to identity formation through symbolic systems, particularly under historical duress (Holdenshtein, 2024: 90);
- e) an ecocritical approach of ecological metaphors (e.g., the Arroux) as allegories of sociopolitical conflict;
- f) a communicative and discursive analysis of the text's role in shaping collective memory, especially regarding trauma (Holodomor, World War II, and contemporary warfare).

These methodological approaches collectively reveal how V. Mikhieienko's narrative operates as a dynamic framework, synthesizing individual lived experience with collective memory to produce emergent meanings in response to contemporary sociopolitical realities.

4. Discussion

The struggle for justice: this component of the narrative is grounded in the awareness of historical and contemporary traumas: repressions, discrimination, war crimes. It inscribes personal tragedies into a collective context and forms a moral framework where the division between “us” and “them”, between the oppressed and the oppressors, becomes evident. In this context, the concept of moral truth is particularly important: as P. Ricoeur states, the search for truth in memory is also a quest for faithfulness – a demand and a claim that gives memory its ethical and epistemic significance (*Ricoeur, 2004: 55*). For Ukrainians, justice is not an abstraction but an urgent necessity, rooted in concrete experience and a deep aspiration for truth: “...justice is the demand of millions of people in different countries around the world. We must change the global approach to justice for international crimes. Ukraine also seeks justice” (*Matviichuk, 2024*). The belief in collective action's transformative force forms the narrative bridge between identity, memory, and futurity. This conviction embodies civil society's capacity, through solidarity, grassroots mobilization, and united struggle, to fundamentally reshape existence. Social movements transcend reactive resistance; they constitute society through their very praxis. Charles Tilly emphasizes that social movements are organized campaigns of public claim-making, involving people who often lack formal representation but use collective action to challenge and transform social relations (*Tilly, 2019: 3–4*).

In the Ukrainian context, this has been vividly demonstrated during the Orange Revolution, Euromaidan, etc. The power of collective action in Ukraine has consistently proven effective, with researchers emphasizing that civil activism, especially when triggered by crisis, plays a crucial role in transforming the national community (*Bekeshkina, 2014*). It refers not only to protest, but also to self-organization, the volunteer movement, and civic support for the army.

The Marvelous Herts' constructs a multifaceted narrative framed as an intercultural odyssey of resistance and renewal, where history, ethics, and futurity intersect. This dynamic narrative adapts to political upheavals and cultural transformations.

Using the symbolism of the Arroux, encumbered by an invasive plant, the author parallels global threats to cultural and natural environments. The story of Levko and his friend Eva, who strive to save the river, serves as an allegory for Ukrainians' contemporary struggle for their country. Each *Herts'* represents not just survival but also an affirmation of spiritual resilience. The mention of Grandmother Ulia during the clash with the mayor – “Not the Cossack⁴ who won the fight, but the one who turned aside” (*Mikheienko, 2025: 10*) – emphasizes that true victory lies in the ability to act wisely and unconventionally, even in a hopeless situation.

The author subtly emphasizes the importance of generational unity, as it is Grandmother Ulia, the bearer of the Cossack spirit, who helps the protagonists realize that true struggle is not just about strength but wisdom, perseverance, and prayer. And it is no coincidence that Ulia's refrain, “Hold on, young Cossack – one day you'll be the hetman!” (*Mikheienko, 2025: 2*), becomes the guiding principle that carries Levko through all trials, teaching him patience and faith in his strength.

The Marvelous Herts' is less a children's story than a meditation on human perseverance – on the refusal to surrender even when confronted with overwhelming challenges.

⁴ Cossack (Ukrainian: козак) refers to a member of a historically renowned group of warrior communities originating in the steppes of Eastern Europe, particularly in what is now Ukraine.

5. The Cossack Spirit in European Context: A Cultural Dialogue

Levko is a central character representing the complexity of contemporary Ukrainian identity. Born to a French father and Ukrainian mother in Armenia, he embodies a blend of cultures. His Ukrainian roots, shaped by his grandmother Ulia, influence his worldview and values. Through her stories and rituals, such as training with wooden sabers and communal prayers, Levko learns endurance and strength, connecting him profoundly to Ukrainian history as she describes the Zaporozhian Cossacks as “true knights” (Mikhieienko, 2025: 1).

For Levko, Cossackdom is a living heritage that supports him through challenges far from home. His friendship with Eva, a French girl who identifies as a “knight-maiden,” creates a bond between Ukrainian and European traditions. Their connection starts with a comparison of weapons: Levko proudly presents his saber, used by Cossacks, while Eva showcases her hatchet, once wielded by female warriors in France (Mikhieienko, 2025: 4).

This instant cultural comparison lays the foundation for a deeper dialogue between two national heroic traditions. Their conversations about historical figures and legendary characters – from the Ukrainian Kotyhoroshko⁵ and Kyrylo Kozhумыа⁶ to French knights Roland and the musketeers – underscore the universality of the struggle for justice and the power of folk memory. Together they learn to respect and understand each other, finding in foreign traditions echoes of their history: “Books about heroes were the best for Levko and Ulia. Kyrylo Kozhумыа, Kotyhoroshko, Hector, Achilles, Perseus⁷, Roland⁸ – Levko knew everything about them all” (Mikhieienko, 2025: 1).

The climax of this cultural dialogue occurs in the joint struggle to save the Arroux, symbolizing an environmental crisis and the conflict between indifference and responsibility. Levko, embodying the spirit of the Ukrainian Cossacks, and Eva, representing French chivalry, face obstacles together. Their heroism stems not from grand battles but from steadfast moral stands. Their efforts transcend ecological activism, showcasing the potential for rich cultural exchange. *The Marvelous Herts'* emphasizes the importance of embracing different traditions while maintaining one's identity, as Levko and Eva exemplify the emergence of a new synthesis based on mutual respect, historical awareness, and shared values.

6. Existentialist Dimensions of *The Marvelous Herts'*

Despite being categorized as children's adventure fiction, *The Marvelous Herts'* delves into profound philosophical themes, particularly within existentialism. It explores humanity's inner struggles, freedom, and the search for meaning in an absurd world. The protagonists, Levko and his grandmother Ulia, illustrate existential characters facing personal crises. Central to this philosophy is the concept of choice, which defines human essence. Levko's actions exemplify this idea; confronted with indifference from adults and authorities, he chooses to act. This aligns with Sartre's assertion that “existence precedes essence”, emphasizing that individuals create their purpose through their choices in life (Sartre, 1945: 8). In this regard,

⁵ The hero of the Eastern European folk tale of Ukrainian origin of the same name, centered around a boy of extraordinary strength who was born from a pea and freed his own brothers and sisters from the captivity of a serpent

⁶ An East Slavic folk hero (bogatyr), a character from a legend.

⁷ Mythic Warriors: Legends of Courage, Honor, and Destiny in Ancient Greece.

⁸ A medieval French hero who died defending Charlemagne's rear guard at Roncesvalles.

the existentialist work focuses on the themes of freedom of choice and personal responsibility, especially when faced with existential tension, such as confrontation with death, loneliness, absurdity, or the necessity of making difficult decisions (*Lysokolenko et al., 2021: 18*). Attention shifts from external circumstances to the inner world of the protagonist – their doubts, fears, and search for meaning. This approach shapes both the thematic content and the form: open endings, inner monologues, minimalism, heightened psychological depth, and motifs of loneliness, freedom, and absurdity. As Ivanna Devdiuk emphasizes, existential discourse actualizes the transformation of lived experience into linguistic structures, focusing on the ontological, narrative, and metaphysical coordinates of the text rather than its external plot construction (*Devdiuk, 2020: 21*).

This idea resonates with Albert Camus's view, who argued that the essence of philosophical inquiry is the confrontation of man with the absurd. According to him, "There is but one truly serious philosophical problem, and that is suicide" (*Camus, 1991: 5*). This creates the novel's inner tension: the protagonist seeks meaning in a world devoid of it. Levko, despite the pain, chooses life-struggle, solidarity, and spiritual resistance. Similarly, Grandmother Ulia embodies existential stoicism, drawing on experience, memory, and faith. Her teachings, which reflect both national character and the human need to endure trials, resonate with a key tenet of existentialism. As Sartre famously stated: "Man is condemned to be free" (*Sartre, 1945: 22*).

In this philosophical framework, the Herts' in the story becomes an existential act – not just a fight against evil (war, the Jussie plant, the government's apathy) but also an inner battle against fear, doubt, and pain. Grandmother Ulia's words capture this perfectly: "Ne toy sylnyy, khto kamin' verzhe, a khto sertse v sobi derzhe" (True strength isn't moving mountains – it's holding kindness in your heart) (*Mikhieienko, 2025: 17*) – the phrase resonates with Nietzsche's thought: "If we possess our why of life we can put up with almost any how" (*Nietzsche, 1911: Aph. 12*). Equally important is existential solidarity – when the protagonists unite in their shared struggle for the Arroux. Just as Camus' Sisyphus discovers meaning in the effort itself, Levko and Eva find meaning through action, through active resistance to absurdity and chaos. The community's collective endeavor embodies a dialogue between cultures and generations that conquers alienation.

Thus, *The Marvelous Herts'* is a vivid example of existential literature. Through deep symbolism, the personal dramas of its characters, and their striving to change the world even when it seems absurd, the author creates a work that compellingly demonstrates: a person is what they make themselves. And Herts' is a mode of being in a world where "The nothing itself nihilates" (*Heidegger, 1993: 58*), but it is precisely through struggle, action, and faith that being acquires meaning.

A primary indicator of a literary work's depth and multidimensionality is the motif of the heart, which, from the opening pages, transcends the notion of a mere physical struggle to serve as a profound metaphor for internal, moral, and spiritual conflict.

A key concept of the work is Herts' – a multifaceted symbol that extends far beyond mere physical confrontation. In its traditional sense, Herts' is associated with a contest, competition, or battle between warriors, testing strength and honor. However, in Viktoriia Mikhieienko's books, this concept acquires a deeper philosophical meaning, encompassing internal, moral, and existential struggles.

How Grandmother Ulia teaches Levko: "Herts' is not always fought with sabres – often, it's a clash of thoughts, feelings, and deeds" (*Mikhieienko, 2025: 21*).

In the narrative, Herts' becomes a multifaceted symbol of resilience, wisdom, and raw combat spirit. It's both duel and introspection – steel against steel, will against fear. A warrior's

test where survival demands mastery of blade and mind alike, forging meaning in the clash of individual honor and shared purpose.

7. Ecological Metaphor of War

The Arroux, suffocating under the invasion of the aggressive Jussie plant, serves as a powerful symbol not only of local ecological disaster but also of a broader, all-encompassing process of destruction of natural and cultural environments under the pressure of external threats and adversities. “People caused it, so people must fix it” (*Mikhieienko*, 2025: 6) – this thought permeates the actions of the heroes who take responsibility for saving the river. This image gains particular significance in the context of Ukraine’s history – a country that has waged an unwavering struggle from generation to generation to preserve its identity, territorial integrity, and natural resources under difficult political and military conditions. Like a river that flows through centuries, Ukraine resists attempts at destruction, preserving its roots and strength.

Through this symbol, the author masterfully demonstrates that the struggle for nature is simultaneously a struggle for spiritual, cultural, and national survival. She shows that protecting the environment cannot be separated from preserving the memory, traditions, and values that form the essence of a people. The activism of Levko and his friends in the book becomes a vivid example of how even small, seemingly insignificant steps can have profound meaning and great impact. It is precisely these steps, united in a chain of collective actions, that can become the driving force of large-scale changes and the restoration of balance between humanity and nature, between past and future.

Philosopher Emmanuel Levinas speaks of this as follows: “No tear should be lost, no death should remain without resurrection” (*Chomu sliozy*, 2020).

Throughout the entire tale, the image of water weaves like a crystal thread – the most ancient symbol in Ukrainian folklore. It is a symbol of purification and flowing Life. In the work, water appears in several forms: tears, ice, river water itself, and rain.

We can observe how the main heroine often cries – “grieves”, “laments”, and “...living tears always tremble in her greenish eyes. They tremble and do not dry...” (*Mikhieienko*, 2025: 2). Initially, her tears are for her nephew who died in the war, then she mourns the mutilated river (“And large tears, abundant and pure, dripped into the muddy water” (*Mikhieienko*, 2025: 20), and at the end – she cries for the vanished spring that once shone “like a living tear” (*Mikhieienko*, 2025: 21). It seems she cries too often. But this is her salvation. Tears, lamentation (as part of folk tradition) – are both a reaction to injustice and a way to rid oneself of pain that tears the heart apart. “Ulia crouched down in front of the boy, eye to eye. And in both their eyes, those living tears tremble” (*Mikhieienko*, 2025: 21). The grandmother and grandson share a common grief (the war in Ukraine, the death of a loved one), and the tears in both their eyes unite and strengthen them. “Tears are the path to God”, says Anne Lécu, a French Dominican, philosopher, prison doctor, and author of *Des larmes (Tears)* (*Chomu sliozy*, 2020). Searching for the silted spring, remembering her deceased nephew, Ulia cries and turns to God. And when she prays, the tears in her eyes transform into ice. (And the tears turned to ice in Ulia’s eyes, and shone like the winter sun (*Mikhieienko*, 2025: 20). For she turns to Heaven “respectfully, yet sternly” (*Mikhieienko*, 2025: 20). The tears transform into ice, that is, pain – into steel, helplessness – into determination, despair – into faith that a way out will be found. And the way out – is Victory. Existential rebellion? Rather a conversation of equals – between a Human who makes a choice, and God, who seems to test the Human through this situation and allows them to feel their own strength.

Water in the work also exists in various forms. It is the river, which is essentially water itself. But initially this water delights the eye (“The river is not wide, stretches far-far away – no end in sight. All dotted with sedge tufts and adorned with meadows of tall yellow flowers – like the sun spilled in the water” (*Mikheienko, 2025: 4*), then it turns out to be a place where all living things die (“...only a thin stream and one spring remained from me, like the last living tear” (*Mikheienko, 2025: 5*), and later the water almost completely disappears (“Whether river or a string of enormous puddles... The riverbed – like scorched earth” (*Mikheienko, 2025: 17*). Water, as a symbol of Life, is under threat. “Grant, God, that the river and all that is in it may drink. Grant, God, Your living, healing water” – Ulia prays (*Mikheienko, 2025: 21*). And water appeared, like a miracle, like salvation, like Life itself. “And it shone crystal-clear in the hollow. The water in the pit, under the roots, instantly brightened, grew bolder, took dominion, and then overflowed the edge and headed toward the river. Pure, like a living tear” (*Mikheienko, 2025: 21*).

The heroes of the work wash themselves with spring water, which is also a symbolic ritual of unity with nature. After correcting the people’s mistake regarding the river, the heroes see that the riverbed, dried up by Jussie, is black and terrifying. They have won – but at what cost? Hope for the better is expressed by Grandfather Jean: “Don’t worry... Our river will be reborn. When the rains come – it will drink, fill up and live” (*Mikheienko, 2025: 19*). Thus, the image of rain appears as a symbol of rebirth and purification. “Outside it began to rustle abundantly. In Burgundy, the rainy season was beginning...” (*Mikheienko, 2025: 22*). And to the sound of the saving rain, Ulia sees her living nephew in a dream, walking toward her and smiling. And this final scene on the banks of the Dnipro – the mighty Ukrainian river – symbolizes Victory and rebirth.

“And she dreamed of Khortytsia. And the Dnipro. And the cliffs. And Levko, barefoot, with a little saber, galloping across the sand. And Romchyk, handsome and cheerful, is walking. And she, happy, caresses him and says:

– Alive! Alive! I didn’t believe it... I knew...” (*Mikheienko, 2025: 22*).

8. Philosophy of Stoicism and Hope

Grandmother Ulia embodies stoic wisdom – she not only teaches Levko to accept life’s difficulties with dignity but also demonstrates inner resilience and self-control. She convinces him that not everything in the world depends on us, and that the most important thing is the ability to control one’s reaction to external challenges. Her words and actions inspire the boy to patience, perseverance, and faith in the better, emphasizing the strength of spirit and inner peace that allow one to maintain balance even in the most difficult circumstances. “Molytva v serts – slavni Hertsi” (Triumph in battle comes on the wings of prayer) (*Mikheienko, 2025: 2*), – Ulia repeated, teaching Levko that true strength is born from faith and spiritual resilience, which nourish every action and give meaning to the struggle.

Stoicism in the work intertwines with existentialism, creating a unique philosophical synthesis. This synthesis lies in the fact that the struggle for change does not reject the acceptance of those aspects of life that we cannot control. The author shows that precisely this duality – an active position and simultaneous acceptance – is the profound meaning of Hertsi’. Thus, Hertsi’ is not reduced merely to external struggle or persistent resistance, but becomes an internal act of courage, where a person finds the strength to live and act despite the unpredictability and absurdity of the world.

Therefore, grandmother Ulia is not simply a mentor to Levko – she is a symbolic image of spiritual strength that combines the wisdom of ancient Stoics with the modern existential challenge of living with full responsibility for one's choices and actions.

9. Conclusion

The Marvelous Herts' is significantly more than just a children's book. It is a true manifesto of the Ukrainian spirit, in which Herts' emerges not simply as physical struggle or combat, but as a philosophical way of existence. This work reveals a worldview grounded in such fundamental values as courage in the face of difficulties, honesty in actions, persistence in achieving goals, and deep love for one's native land and its traditions. It is precisely these traits that form the inner core of the heroes and simultaneously reflect the collective character of a nation that, despite all trials, preserves its identity and strives for freedom.

Ulia, embodying this spiritual wisdom, reminds Levko that true Herts' occurs not only on the battlefield, but also in thoughts, feelings, and actions – in every choice that defines a person. Herts' is not only a confrontation with external evil, but also the ability to preserve one's humanity, dignity, and inner integrity, regardless of all circumstances.

That is why *The Marvelous Herts'* is a book not only for children, but for all who seek to understand the profound meaning of life and what it means to be a person who does not give up. It is a work about the strength of spirit, about indomitability, about how important it is to fight not only externally, but also within oneself, remaining true to one's ideals and values.

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