

TO THE READERS OF “STUDIA UKRAINICA POSNANIENSIA”

In the second 2020 issue of the journal “Studia Ukrainica Posnaniensia”, the editors present a number of studies in contemporary Ukrainian philology. The authors featured in our journal represent leading scientific and educational centers in Poland, Ukraine, and Slovakia. Consistently implementing our editorial policy, not only did we change publishing frequency, we also introduced changes to reviewing and editing procedures. We are also working hard to adapt our semi-annual journal to modern international journal standards, which significantly affects both the formal and substantive quality of publications. In view of the strengthening of our journal’s position in many databases, we feel responsible for the quality of the publications proposed. The editors will continue to raise the prestige of “Studia Ukrainica Posnaniensia”, and thus the reputation of European Ukrainian studies in its various forms and manifestations.

In the current issue of the journal, the order of publications is not alphabetical as before, but on a problem-thematic basis. This is more convenient for both the authors and readers. In addition, the editorial office plans to select materials for individual thematic blocks in the future, just as other reputable magazines do.

The linguistic part consists of five texts. It opens with an article by *Switlana Bohdan* and *Tetiana Tarasiuk* (Lutsk — Ukraine), who, based on the epistolary legacy of Lesia Ukrainka, defined the peculiarities of proper name functioning — formants of ethnic stereotypes — Volhynia, Volhynian, Volhynian man, etc. It is worth noting that their analysis takes into account comparative contexts of the use of Volhynian nuclear oeconyms and choronyms of other territories (Ukraine, Germany, Bulgaria, Georgia). *Valentyna Kalko* (Cherkasy — Ukraine) proposes a systemic view of Ukrainian parems, assessing them as speech acts which acquire different semantic status (statements, promises, threats, advice, etc.). Using numerous examples, the author observes the discursive nature of paremic semiosis. Occasionalisms as an important element of Mykola Vingranovskyi’s idiostyle became the subject of *Larysa Minich’s* (Ostroh — Ukraine) research interests. The artistic language of literary works is also researched by another linguist, *Iryna Rabchuk* (Ostroh — Ukraine), who proposes a study on apositive syntaxes and their functions in belles-lettres. The author argues that apositives with a tropic function help the reader delve into the world of the artistic word, inspire empathy, and create the

effect of true reality. The logical summary of the linguistic section is an article by *Khrystyna Karpovets* (Ostroh — Ukraine) devoted to spelling skills, an important component of the professional profile of the contemporary philologist lecturer.

The variety of thematic and methodological keys is represented by literary studies in the new issue of "Studia Ukrainica Posnaniensia". They cover problematic aspects of literary classics from the 19th-20th centuries and beyond. The authors take active inspiration from contemporary verbal works. *Iryna Borysiuk* (Kyiv — Ukraine) focuses on *own/stranger*, finding formulas for outlining identity, characteristic of the artistic prose of Natalia Kobrynska, an underestimated Galician writer from the times of Ivan Franko, who was the leader of national artistic feminism. *Chrystyna Semeryn* (Ostroh — Ukraine) seeks her research path within the classics, undertaking an analysis of Jewish motifs in Lesia Ukrainka's poetry. This time, the author's interpretative accents are conditioned by the imagological and gender theory which she follows. *Albert Nowacki* (Lublin — Poland) offers an interesting look at the text world of the 1920s. The issue of content and form, which was the subject of heated discussions during the post-revolutionary revival of Ukrainian culture, has a wealth of argumentation, allowing us to come closer to the atmosphere of creative debate among young modernists, avant-garde representatives, and traditionalists from the 1920s. *Uliana Fedoriv* (Lviv — Ukraine) writes about the way of presenting of the warrior hero in socialist realism literature. This vision, which is one of the ideological distinguishing features of the above-mentioned literature, denotes the apparent involvement of socialist realism, which required the writer to obey certain norms and rules, to the detriment of the authenticity of the world being presented.

Articles devoted to contemporary literature are a very accurate proposal of the scientific understanding of phenomena that have not yet been clearly and convincingly defined. *Oksana Pukhonska* (Ostroh — Ukraine) offers a theoretical digression on the problem of totalitarianism in relation to literature. The author searches for the traces of totalitarian ideology in both Ukrainian and European literature, but pays special attention to texts that appeared in the post-totalitarian era and are an expression of trauma experienced in the past. *Feliks Shteinbuk* (Bratislava — Slovakia), who is interested in archetypal foundations and the repetition poetics in Oles Ulianenko's *Winter's Story*, turns to the artistic skill of this contemporary writer. The fascination with the work of Oles Ulianenko is visible in the broader context of interest in Gothic prose, which has gained popularity in present times. *Przemysław Lis-Markiewicz* (Poznań — Wrocław, Poland) presents a general outline of Gothic prose as a certain literary tradition within which one should also find Ukrainian Gothic short stories.

In subsequent articles, attention is drawn to important aspects of the referentiality of contemporary literary texts, which the reader notices and evaluates when attempting to artistically understand current events which often cause cognitive

dissonance and are not understood in terms of rational thinking. Is it not why reportage books enjoy unfaltering popularity, especially those from the Ukrainian lands affected by crisis and war? *Olesia Nakhlik* (Lviv — Ukraine) researches Ukrainian reviews of the work of the popular Polish reporter Jacek Hugo-Bader — *White Fever*, in particular, draws attention to the typical post-Soviet realities and the syndrome of postcolonial wasteland in the societies of former metropolis and colonies. *Report from August '14*, a text by the Ukrainian reporter Andriy Sova (Plokhish), became the subject of *Ryszard Kupidura's* research interests (Poznań — Poland). The author reflects on the genre character of this work, looking for features of gonzo, but also for a documentary narrative that is to objectively recreate events of historical importance, such as the war in eastern Ukraine. *Andrej Moskvin* (Warsaw — Poland) also elaborates on the theme of the war in Donbas, which he shows in a specific reflection on the contemporary drama of Natalia Vorozhbyt. The author focuses on the human and humanitarian dimension of the war drama, as well as the expression of pain and motifs of suffering in the theatre play. A logical summary of the literary studies section of the publication is an article of *Tetiana Hrebeniuk* (Zaporizhzhia — Ukraine), where the author presents a critical interpretation of one of the most famous literary novelties, *Daughter* written by Tamara Horikha Zernia. This scholar solves the mystery of the stunning effect that this novel has on the reader owing to the writer's extraordinary openness and exceptional emotional commitment.

Journal editors
Anna Horniatko-Szumiłowicz,
Yaroslav Polishchuk

Translated by Przemysław Lis-Markiewicz