

TO THE READERS

The new issue of our scientific journal is published during a dramatic period for Ukraine and for the whole democratic world. The horrible war waged by the Russian Federation in Ukraine has radically changed not only the political life of the continent and the world, but also the directions of scientific research in the field of Ukrainian studies, Russian studies and related disciplines. Defending basic human values, including freedom and the right to be masters of their own land, Ukrainians are fighting heroically against the invader. Though the war is a tragic experience for millions of Ukrainians, it has also become a time of courage, bravery and steadfastness. The current state of the Ukrainian spirit is well reflected in the poster by the artist Maksym Palenko *Маріупольська Покрова (Mariupol's Intercession of the Theotokos)*, which is placed on one of the title pages of this issue.

It should be noticed that representatives of Ukrainian studies in Poland have declared solidarity with Ukraine, affirming democratic values and the right of people to sovereignty. This is evidenced by our joint appeal, initiated by researchers of Ukraine in Poznan. This appeal was published in the first days of the war. The text is also presented below. Moreover, Polish researchers of Ukraine were directly involved in humanitarian aid to their Ukrainian colleagues, strengthening in such a way cooperation with the scientific and educational centers of the neighboring state at this difficult time.

Despite the obvious difficulties with the current situation, we did not delay in publishing the journal and have even concluded the next issue. The materials published in this issue are traditionally presented in two directions – linguistics and literary studies. Some studies are interdisciplinary and may be of interest to researchers from other branches of the humanities or social studies. It is worth noting that the articles published here contain reflections on the current state of the Ukrainian language, literature and culture. In such circumstances, this research seems particularly important. In the context of the Russian-Ukrainian war of 2022, the problems of national and cultural identity cannot be considered in abstract terms. On the contrary, they form the basis of a deeper conflict, one that is predicted to be protracted over a longer period.

There are four studies in the linguistic chapter. Larysa Kolibaba from Kyiv focuses on the peculiarities of the functioning of the modern Ukrainian language. Her article is devoted to changes in the grammatical expression of the semantics

of time. These changes are traced using the example of the development of literary language in the first two decades of the 21st century. The language of the contemporary Ukrainian press is the subject of research by Oksana Popkova. She examines the semantics and pragmatics of modern occasionalisms. Ruslana Savchuk analyzes Sviatomir Fostun's journalistic works, their linguistic and stylistic features. These texts were published in "Surmach", a little-known magazine of post-war Ukrainian emigres. Agata Skurzewska from Kraków represents an original study of the history of the Ukrainian language. She analyzes the dialectal peculiarities of language established by Ilko Magura in rare dictionaries dating from the 19th century. The author's lexicographic analysis of these monumental works enables the phonetic and morphological features of the Galician dialect to be identified, as well as to compare them with the norms of the modern Ukrainian language.

The literary studies chapter includes articles where the authors research topical problems concerning both the history of literature and its current state, as well as theoretical aspects of Ukrainian studies. Tetiana Batytska analyzes the cultural heritage of the Maria Zankovetska National Theatre in Lviv, which is one of the most popular in present-day Ukraine. In the late 1980s and 1990s, during the period of social transformation, this theater made a significant contribution to the national and cultural revival of Ukrainians. This is evidenced by its repertoire and critical reviews of the most famous productions. Adriana Hents explores the formation of the historiographical canon in Polish and Ukrainian literary studies. Her research covers a long period, from the 18th to the 20th century. In her new article, Anna Horniatko-Szumilowicz continues to study the short stories of Vasyl Tkachuk, a Galician writer from the interwar period. In current research, she offers critical judgments about works that were not appreciated at the time of publication, but which have today become an important object for interpretation. The problem of self-identification of women writers was a subject of Lesia Demska-Budzuliak's study. The researcher clearly outlines the chronology of the development and functioning of this phenomenon: the 1920–1930s. According to the author, the problem of women's identity is not widespread in social and cultural life. This is due to the interpretation of women in the Stalinist period. Plays by the modern writer Valeriy Herasymchuk are the subject of scholarly interest for two authors from Vinnytsia – Halyna Kaspich and Nina Polyarush. Their article concerns the specific comprehension of the Ukrainian cultural pantheon in Valeriy Herasymchuk's drama. Khrystyna Makaradze from Kharkiv analyzes the literary work of Ivan Bahrianyi. The author suggests a comparative study, where she compares visual images of the novel *Тигролови* (*Tiger Trappers*) and their interpretation in Rostyslav Synko's film series adaptation of the work, which bears the same name as Bagrianyi's novel.

In her study, Oksana Pukhonska identifies the peculiarities of the discourse of memory in contemporary literature. She focuses on Serhiy Osoka's book *Три лінії для Марії* (*Three Lines for Maria*). Olena Romanenko offers a review of modern

literature in terms of migration discourse. The soundness of the author's reflections is confirmed by both the theoretical framework of the study and examples from modern literature, namely the famous works of Serhiy Zhadan and Volodymyr Rafeienko, which provoked discussions among Ukrainian critics. Iryna Terekhova examines the fairy-tale prose of the romantic poet Yevhen Hrebinka. She analyzes the themes and motif of this prose, as well as interesting aspects related to the poetics of Hrebinka's literary tales. The chapter concludes with a polemical article by Rostyslav Chopyk. It deals with the manifestation of the national and cultural identity of Ukrainians in contemporary literary science. He outlines the prospects for Ukrainian studies, emphasizing the discussion aspects of understanding the national factor, which is reflected in the ambitious title of the article (*Shevchenko against Putin*). The problems analyzed by Rostyslav Chopyk touch upon the very basis of scientific studies of Ukraine. That's why we hope that they will meet with a response in the minds of many scholars.

By publishing this issue of the journal we sincerely hope for the successful continuation of studies on the Ukrainian language, literature and culture, which suffer from the humanitarian catastrophe that has swept across Ukraine in the current conditions of war.

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