

To the readers

The first issue of our journal in 2026 includes research articles which successfully develop the previously proposed direction of Ukrainian scientific studies. Most are primarily devoted to analysing relevant material reflecting our complex reality. These include various aspects of the Russian-Ukrainian war, in particular, its representation in fiction and documentary literature, contemporary migration processes and the fate of refugees, linguistic and cultural identity and its development under current conditions, as well as the specific features of the functioning of the Ukrainian language in a foreign-language environment, among other topics. Our authors boldly draw attention to key problems in contemporary humanities in the difficult conditions of war. They readily explore actual processes in Ukraine and the world that are important not only for philological studies but also appeal to a broader socio-cultural context. At the same time, they do not reject traditional methods of scholarly analysis, which remain essential for understanding the internal patterns of philological examination of various phenomena. The content of this issue of the journal is organized into two traditional sections representing the fields of linguistics and glottodidactics and literary studies.

There are four publications in the first chapter – *Linguistics and Glottodidactics*. The first article by **Svitlana Drabant** devoted to the development of sociocultural competence among students learning Ukrainian as a foreign language. The author draws on both her own experience and the work of other language pedagogy scholars. She argues that combining a communicative approach with the mastery of norms and rules of speech behaviour contributes to the formation of a new type of learner – a mediator of cultures in situations of intercultural interaction. For this reason, she emphasises the necessity to involve students in effective intercultural communication and provides examples of such practices. Drabant evaluates sociocultural competence as a key factor in the student's readiness for intercultural collaboration.

The article by **Jolanta Kur-Kononowicz** discusses the need to preserve the linguistic and cultural identity of minorities in modern Poland. She describes the peculiarities of the speech of the autochthonous inhabitants of the Subcarpathian region, namely the Lemkos and Boykos. She identifies similarities and differences between individual dialects of these ethnic groups, comparing them against the broader background of West Slavic and East Slavic languages. Numerous similar

features allow us to argue that we are talking about kinship within the same linguistic group. While the Lemko language is taught in schools and universities and is present in scholarly publications as well as in the virtual space, the Boyko dialect has been studied to a lesser extent. Recently, there has been a growing scholarly interest in minority groups, supported in part by cultural institutions such as the Open-Air Museum of Lemko Culture in Zyndranowa and the Museum of Spiritual and Material Culture of the Boykos in Mychkiv.

Olena Pokhyliuk successfully employs methods of cognitive linguistics to analyse the phenomenon of syntactic non-standardness in poetic discourse. The material for the study is the poetry collection *In the Depth of the Skies...* (2020) by Tetiana Yakovenko. The author demonstrates how deviations from syntactic norms are connected with the aesthetic effects of expression. She combines the cognitive approach with classical theories of style, identifying mechanisms of “defamiliarization,” cognitive delay, and affective resonance. Pokhyliuk’s research shows that deviations from the norm in poetic texts transform grammatical structures into distinctive intellectual codes. Such instances produce an aesthetic impact on the reader and at the same time sustain the tradition of high culture.

Halyna Yarotska focuses on the ethnolinguistic and national identity of Ukrainian migrants. This complex issue has many dimensions that cannot be fully explored within the scope of a single article. The author bases her analysis on the works of the British writer of Ukrainian origin Marina Lewycka, in particular, her well-known novel *A Short History of Tractors in Ukrainian* (2010). Using this example, Yarotska reveals identity-related tensions associated with migrants’ choices, in a dual sense: firstly, through the analysis of the writer’s autobiographical accounts, and secondly, through the characterization of her characters and their speech. Marina Lewycka represents the second generation of emigrants and is a natural bilingual. English is her dominant language – a means of socialization and creative expression – while Ukrainian has become subdominant. At the same time, her works contain Ukrainian ethnocultural codes: memories of family history and linguistic borrowings that preserve a connection with native tradition. The author of this study argues for the presence of an internal dialogue between two cultural systems – British and Ukrainian.

In the *Literary Studies* chapter, there are another series of articles by Polish and Ukrainian scholars. **Oleksandr Glotov** offers an original (though not indisputable) perspective on the literary component of contemporary school education in Ukraine. The author proceeds from the conviction that literary education is in a state of crisis and requires radical reform. He points out that the very aims and functions of studying literature in school remain undefined or contradictory. In this regard, the key social expectation continues to be its educational impact, whereby literature is perceived as a “textbook of life.” Glotov advocates for classifying literature among scientific and practical disciplines, and that curricula and the content

of its teaching in schools should be revised accordingly. He proposes a rational approach to defining the role and place of literary education in shaping students' worldviews. Although his proposals are open to debate, the policy of our journal, as is well known, is supportive of scholarly discussion, which typically invigorates academic inquiry.

Anna Horniatko-Szumilowicz turns to the work of the authoritative and widely popular Ukrainian writer Serhiy Zhadan, a Kharkiv-based author. She offers a meticulous analysis of Zhadan's wartime diary, published under the patriotic title *Our Flags Are Flying over the City* (2022). This work attracts attention as a timely reflection of the impressions from the first phase of the full-scale Russian aggression, particularly in Kharkiv, which faced an immediate threat and was subjected to continuous missile and artillery shelling. The researcher identifies in Zhadan's text a mosaic-like portrayal of events and people, fully corresponding to the spirit of the time, marked by the collective shock experienced by Ukrainians and accompanied by a sense of spiritual mobilization across society. Horniatko-Szumilowicz evaluates Zhadan highly as a reportage writer, presenting his diary as an integral part of Ukrainian documentary and literary prose that embodies the wartime experience of recent years.

Ihor Kotyk proposes a reading of decolonial narratives by turning to the popular novel *There Is Land Beyond Perekop* (2023) by Anastasiia Levkova. This work has resonated significantly in Ukraine and is now reaching international audiences through several translations. The author portrays contemporary Crimea, particularly focusing on the pivotal events of spring 2014, which culminated in Russia annexing the peninsula and the subsequent mass, forced emigration of its inhabitants. Notably, the novel's protagonists are young people – peers of independent Ukraine – who adopt a critical stance toward the propaganda promoting the idea of Russian dominance in the region; their exploration of Crimean Tatar culture largely serves as opposition to these influences. Kotyk emphasizes that Russia's historical mythology and the narrative of its cultural superiority require systematic deconstruction. The characters in Levkova's novel engage in such deconstruction; however, in 2014 they are forced to leave their homeland as a result of Russian expansion, therefore indicating that the process of decolonization of Crimea remains incomplete.

Yaroslav Polishchuk turns to the novel of the Ukrainian writer and journalist Viktoriia Amelina, who tragically died during the Russian shelling of Kramatorsk. He interprets her second and most known work *A Home for Dom* (2017), through a textual strategy of reading time in space, originally proposed by the German scholar Karl Schlögel. *A Home for Dom* can rightfully be called a Lviv novel, as its characters live and work there, representing the contemporary era in the life of this multicultural city. Through the prism of "small" people – ordinary city residents – Amelina seeks to reveal traces of "grand history" and its dominant narratives. According to Polishchuk, this was a deliberate intention to use the example

of the family of a retired Soviet military officer Tsilyk along with his daughters and granddaughters. He emphasizes that Amelina reconsiders the Soviet period and the early years of Ukraine's independence, while recalling major contemporary events through the lens of her characters' lives. In this way, the traces of our time are woven into the broader context of the city, with its rich history and cultural memory.

Oksana Pukhonska reflects on the language of war in contemporary Ukrainian literature. She addresses this important topic through the essays *The dressing-up game* (2025) by Artem Chekh. This entirely new work enriches the corpus of military literature, currently the most in-demand and representative genre in Ukrainian culture. The book's author is not only a professional writer but also a soldier in the Armed Forces of Ukraine. Chekh skillfully combines storytelling talent with first-hand knowledge of military realities and experience as a soldier under conditions of absolute threat. In her article, Pukhonska goes beyond traditional literary analysis and offers an interdisciplinary perspective on war narratives. She notes the crisis of language, following Ukrainian writers who openly reflect on this issue. By conveying in *The dressing-up game* his own experiences and skills acquired in war, Artem Chekh transcends ordinary language, proposing his way of addressing the crisis, through expressing the essential meanings of war and seeking appropriate linguistic and rhetorical means to express them.

Olena Stavnycha examines émigré memoirs from the 1960s to the 1980s. The choice of this topic is also related to its current relevance – in independent Ukraine, a period characterized by the strengthening of national identity and the desire to engage with “nationally marked” history, previously published memoirs have become increasingly sought after. They are being republished and actively read, which Stavnycha interprets as a confirmation of the thesis on the heroization of the twentieth-century national liberation struggle. In the memoirs of Mykhailo Doroshenko, Ivan Liutyi-Liutenko, Yurii Horlis-Horskyi, and others, the researcher identifies the embodiment of the idea of national revival. Although the struggle for independence in 1917–1921 was ultimately unsuccessful, these memoirs appeal to the mobilization of the Ukrainian spirit among contemporaries and future generations.

Miroslava Rudyk analyses the poetic work of Artur Dron, a talented young writer often discussed and written about, primarily in the context of his prose book *Hemingway Knows Nothing* (2025). However, Rudyk chooses to focus on Dron's poetry, which has garnered less attention. Dron's war-themed poems, in fact, form the foundation of his distinctive prose. Furthermore, the article traces the creative evolution of the author – from his early literary attempts to his most recent poems. Dron's poetry provides a compelling testimony to the wartime experience: it deals with military service, the hardships of army life, the loss of friends, and living with trauma; it also reflects on geopolitical boundaries, the significance of culture, and enduring human values.

As we can see, the research published in this issue of the journal outline a wide range of questions related to the functioning of the Ukrainian language, literature, and culture under the conditions of the ongoing war. They expand our understanding of Ukraine's value orientations in both past and present, while also enabling us to perceive current issues along the temporal axis, as Ukraine undergoes a significant process of social transformation prompted by war and decolonization.

Yaroslav Polishchuk, Anna Horniatko-Szumilowicz