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ЗМІСТ (SUMMARY)

ІСТОРИЧНІ НАУКИ HISTORICAL SCIENCE

ІСТОРІЯ УКРАЇНИ HISTORY OF UKRAINE

Мойсей Антоній. ПРАВОСЛАВНА ЦЕРКВА СВВ. АРХАНГЕЛІВ МИХАЇЛА І ГАВРИЇЛА В РОШІ: ВІД ДЕРЕВ'ЯНОЇ ЦЕРКВИ (1768) ДО МУРОВАНОГО ХРАМУ (1900)	С. 6-28
Moysey Antoniý. The Orthodox Church of the Sts. Archangels Michael and Gabriel in Roscha: from a Wooden Church (1768) to a Masonry Building (1900)	
Мойсей Антоній, Геруш Ігор, Аністратенко Антоніна. СЕЛЯНСЬКЕ ЗАВОРУШЕННЯ В РОШІ 1871 Р.: РЕКОНСТРУКЦІЯ МАЛОВІДОМОГО ПРОТЕСТУ ЗА АРХІВНИМИ ДЖЕРЕЛАМИ	С. 29-35
Moysey Antoniý, Gerush Igor, Anistratenko Antonina. The peasant uprising in rosha in 1871: a reconstruction of a little-known protest from archival sources	
Юрій Михайло. ПРОЛЕТКУЛЬТ, УКРАЇНІЗАЦІЯ ТА УКРАЇНСЬКА КУЛЬТУРА	С. 36-40
Yuriy Mykhailo. Proletkult, Ukrainization and Ukrainian Culture	

ВСЕСВІТНЯ ІСТОРІЯ WORLD HISTORY

Воротняк Іван. ПОКЛИК МЕЧА Й МАНДРІВ: ІДЕОЛОГІЯ, МАСКУЛІННІСТЬ ТА МОТИВАЦІЯ ВІЙСЬКОВИХ ПОХОДІВ ВІКІНГІВ	С. 41-48
Vorotniak Ivan. The call of sword and journey: ideology, masculinity, and the driving forces of viking raids	
Філей Володимир. ГАБСБУРЗЬКА МОДЕЛЬ ДИНАСТИЧНОГО КОНТРОЛЮ У 15-16 СТ.	С. 49-55
Filei Volodymyr. The Habsburg Model of Dynastic Control in the 15th-16th Centuries	

ІСТОРІЯ МЕДИЦИНИ HISTORY OF MEDICINE

Волошинович Наталія. ІННОВАЦІЙНІ ТЕХНОЛОГІЇ НА ЗАНЯТТЯХ ЗІ СТУДЕНТАМИ: ІМПЛЕМЕНТАЦІЯ ДОСВІДУ ПОЛЬСЬКОЇ СИСТЕМИ ОСВІТИ НА КАФЕДРІ АКУШЕРСТВА ТА ГІНЕКОЛОГІЇ	С. 56-60
Voloshynovych Nataliia. Innovative technologies in the classroom with students: implementing the experience of the Polish education system at the Department of Obstetrics and Gynecology.	
Русіна Світлана, Нікоряк Руслана, Ткачук Наталія. ОПТИМІЗАЦІЯ ПСИХОКОРЕКЦІЙНОЇ РОБОТИ СЕРЕД ПІДЛІТКІВ З ДЕВІАНТНОЮ ПОВЕДІНКОЮ	С. 61-63
Rusina Svitlana, Nikoryak Ruslana, Tkachuk Natalia. Optimisation of psycho-correctional work among adolescents with deviant behaviour	
Русіна Світлана, Нікоряк Руслана, Ткачук Наталія. ЗАСТОСУВАННЯ ПРОФІЛАКТИЧНОЇ РОБОТИ ТА МЕДИКО-СОЦІАЛЬНОЇ РЕАБІЛІТАЦІЇ В ПСИХІАТРИЧНІЙ ПРАКТИЦІ	С. 64-67
Rusina Svitlana, Nikoryak Ruslana, Tkachuk Natalia. Application of preventive work and medical and social rehabilitation in psychiatric practice	

ФІЛОЛОГІЧНІ НАУКИ PHILOLOGICAL SCIENCE

МОВОЗНАВСТВО LINGUISTICS

Никифорук Тетяна, Рак Олександр, Бебих Валентина, Зазуля Ірина. ТЕОРЕТИЧНЕ ОСМИСЛЕННЯ ДЕФІНІЦІЇ ПОНЯТТЯ «ФАХОВА МОВА» У ЛІНГВІСТИЦІ, ВИЗНАЧЕННЯ ПОНЯТТЯ «ТЕРМІН», ВИМОГИ ДО ТЕРМІНА ТА ОСОБЛИВОСТІ ФУНКЦІОНУВАННЯ МЕДИЧНОЇ ТЕРМІНОЛОГІЇ	С. 68-72
Nykyforuk Tetyana, Rak Oleksandr, Bebykh Valentyna, Zazulia Iryna. Theoretical understanding of the definition of the concept «specialized language» in linguistics, the definition of the concept «term», requirements for the term and peculiarities of the functioning of medical terminology	

УКРАЇНСЬКА МОВА UKRAINIAN LANGUAGE

Максим Оксана'юк, Струк Іванна. ДО ПИТАННЯ ПРО СИНТАКСИЧНУ СИНОНІМІЮ ДІЄПРИСЛІВНИКОВИХ ТА ПІДРЯДНИХ КОНСТРУКЦІЙ	С. 73-78
Maksymiyk Oksana, Struk Ivanna. On the question of syntactic synonymy of adverbial and subordinate constructions	

Руснак Наталія, Кібак Діана, Руснак Юлія, Андрієць Валерія. АНТРОПОНІМИ В ІДІОСТИЛІ ІРЕН РОЗДОБУДЬКО (НА МАТЕРІАЛІ ХУДОЖНІХ ТЕКСТІВ «ГҀДЗИК», «ГҀДЗИК 2. ДЕСЯТЬ РОКІВ ПО ТОМУ») С. 79-84
Rusnak Natalia, Kibak Diana, Rusnak Yulia, Andriyets Valeria. Anthroponyms in the idiostyle of Iren Rozdobudko (based on the literary texts «Button», «Button 2. Ten Years Later»)

Теслицька Галина. КОМУНІКАТИВНО-СТИЛІСТИЧНИЙ ПОТЕНЦІАЛ РЕЧЕНЬ З ОДНОРІДНИМИ ЧЛЕНАМИ С. 85-89
Teslitska Halyna. Communicative and stylistic potential of sentences with homogeneous parts

Шабат-Савка Світлана. ОДНОСКЛАДНІ НОМІНАТИВНІ РЕЧЕННЯ В КОНТЕКСТІ ЕКСПРЕСИВІЗАЦІЇ ПИСЬМЕННОЇ МОВИ ОЛЕКСАНДРА ДОВЖЕНКА С. 90-95
Shabat-Savka Svitlana. Simple nominative sentences and expressive style in Oleksandr Dovzhenko's work.

ГЕРМАНСЬКІ МОВИ GERMAN LANGUAGES

Бебих Валентина, Рак Олександр, Никифорок Тетяна. КОНЦЕПТУАЛЬНЕ МОДЕЛЮВАННЯ СТРУКТУРИ КОНЦЕПТОСФЕРИ «РЕНАВІЛІТАЦІЇ» В АНГЛОМОВНОМУ МЕДИЧНОМУ ДИСКУРСІ: ДЕФІНІЦІЇ, СТРУКТУРА, СИСТЕМНІ ЗВ'ЯЗКИ С. 96-102
Bebykh Valentyna, Rak Oleksandr, Nykyforuk Tetyana. Conceptual modeling of the structure of «rehabilitation» conceptosphere in English medical discourse: definitions, structure, systemic relations.

Стегніцька Любов, Нікіфорчук Жанна, Якимчук Віра. ЕМОТИВНІ ТРИГЕРИ У TED-ПРОМОВАХ З ФІЗИЧНОЇ РЕАБІЛІТАЦІЇ С. 103-109
Stegnitska Liubov, Nykiforchuk Zhanna, Yakymchuk Vira. Emotional triggers in TED-talks on physical rehabilitation.

РОМАНСЬКІ МОВИ ROMAN LANGUAGES

Синиця Валентина, Мироник Олена. ЛЕКСИКО-СЕМАНТИЧНИЙ АНАЛІЗ ЛАТИНСЬКИХ СПЕЦИФІЧНИХ ФОБІЙ З ГІПЕРОНІМАМИ *ZOORHOVIA* ET *ENTOMORHOVIA* С. 110-113
Synysia Valentyna, Myronyk Olena. Lexical and semantic analysis of Latin specific phobias with hyperonyms *zoophobia* and *entomophobia*.

Синиця Валентина, Беляєва Олена, Лисанець Юлія, Мироник Олена. ЛІНГВІСТИЧНЕ СПОСТЕРЕЖЕННЯ НАД ЛАТИНСЬКИМИ ТЕРМІНАМИ NOMINA ACTIONIS ГАЛУЗІ РЕАБІЛІТАЦІЇ С. 114-117
Synysia Valentyna, Bielieva Olena, Lysanets Yuliia, Myronyk Olena. A linguistic analysis of latin nomina actionis terms in the field of rehabilitation

ПЕРЕКЛАДОЗНАВСТВО TRANSLATION STUDIES

Наместюк Світлана, Рак Олександр, Нікіфорчук Жанна, Зазуля Ірина. СУЧАСНА УКРАЇНСЬКА ЛІТЕРАТУРА ТА МІФ ПРО ДОНБАС. ФІКЦІЙНІ ТА КРИТИЧНІ РЕПРЕЗЕНТАЦІЇ У ФРАНКОФОННОМУ ПРОСТОРІ С. 118-122
Namestiuk Svitlana, Nykiforchuk Zhanna, Rak Oleksandr, Zazulia Iryna. Contemporary ukrainian literature and the myth of Donbass. Fictional and critical representations in the francophone area

МЕТОДИКА ВИКЛАДАННЯ У ВИЩІЙ ШКОЛІ METHODOLOGY OF TEACHING IN HIGHER SCHOOL

Даскалюк Оксана, Іваночко Євгенія. КАЗКИ ЯК ДИДАКТИЧНИЙ МАТЕРІАЛ ДЛЯ РОЗВИТКУ КОМУНІКАТИВНИХ НАВИЧОК ШКОЛЯРІВ С. 123-127
Daskalyuk Oksana, Ivanochko Yevheniia. The use of fairy tales as educational resources for developing communication skills in school-aged children

Кульбабська Олена. ФОРМИ Й МЕТОДИ РОБОТИ З ФІЛОЛОГІЧНО ОБДАРОВАНИМИ ЗДОБУВАЧАМИ ОСВІТИ С. 128-132
Kulbabska Olena. Forms and Methods of Work with Philologically Gifted Learners.

Навчук Галина, Навчук Ігор, Собко Діана. ПАТРІОТИЧНА ПІДГОТОВКА НОВОГО ПОКОЛІННЯ УКРАЇНЦІВ В АСПЕКТІ СЬОГОДЕННЯ С. 133-138
Navchuk Halyna, Navchuk Ihor, Sobko Diana. Patriotic education of the new generation of ukrainians in the context of the present day

Семенко Віталій. РОЛЬ НІМЕЦЬКИХ КУЛЬТУРНИХ СТАНДАРТІВ У ВИВЧЕННІ НІМЕЦЬКОЇ МОВИ С. 139-144
Semenko Vitalii. The role of German cultural standards in learning of the German language.

Шатілова Наталія. КУЛЬТУРА НАУКОВОГО ТЕКСТУ: ТИПОВІ ПОМИЛКИ В РІЗНОЖАНРОВИХ РОБОТАХ СТУДЕНТІВ-ФІЛОЛОГІВ С. 145-149
Shatilova Nataliia. Culture of scientific text: typical errors in different genre works of philology students

ЛІТЕРАТУРОЗНАВСТВО LITERARY STUDIES

Войтенко Леся. НАСИЛЛЯ ЯК КОМУНІКАТИВНА СТРАТЕГІЯ У СУЧАСНІЙ ДРАМАТУРГІЇ
Voitenko Lesia. Violence as a communicative strategy in contemporary dramaturgy C. 150-155

Сиваченко Галина. ПАРРЕСІЯ ЯК ПАМ'ЯТЬ ЖАНРУ І ТЕКСТУ В ТВОРЧОСТІ ВОЛОДИМИРА
ВИННИЧЕНКА-ЕМІГРАНТА (ІНТЕРПРЕТАЦІЯ МІШЕЛЯ ФУКО)
Syvachenko Galyna. Parression as the memory of genre and text in the work of Volodymyr Vynnychenko-emigrant
(interpretation by michel foucault). C. 156-165

УКРАЇНСЬКА ЛІТЕРАТУРА UKRAINIAN LITERATURE

Аністратенко Антоніна. СУЧАСНІ РОМАНИ В ЖАНРІ АЛЬТЕРНАТИВНОЇ ІСТОРІЇ ЯК РЕАЛІЗАЦІЯ
СУПРОТИВУ УКРАЇНЦІВ РОСІЙСЬКІЙ АГРЕСІЇ (ЧАСТИНА II)
Anistratenko Antonina. Modern novels in the genre of alternative history as an implementation of the resistance of
Ukrainians to russian aggression (the second part) C. 166-173

ПУБЛІЦИСТИКА І ФОЛЬКЛОР PUBLICISTIC STUDIES AND FOLKLORE

Ковалець Лідія. ЗАДЛЯ ВИХОВАННЯ НАЦІОНАЛЬНОЇ ІДЕНТИЧНОСТІ: ФОЛЬКЛОРНО-ЕТНОГРАФІЧНІ
ТЕКСТИ НА СТОРІНКАХ ЧЕРНІВЕЦЬКОГО ДИТЯЧОГО ЖУРНАЛУ 1933-1940 РОКІВ «УКРАЇНСЬКА
ЛАСТІВКА»
Kovalets Lidiia. For the Cultivation of National Identity: Folkloric-Ethnographic Texts in the Pages of the Chernivtsi
Children's Magazine «Ukrainska Lastivka» (1933-1940). C. 174-182

РЕЦЕНЗІЇ REVIEWS

Меленчук Ольга. РЕЦЕНЗІЯ НА КНИЖКУ «ЯРОСЛАВА: СПОГАДИ ПРО ЯРОСЛАВУ МЕЛЬНИЧУК, ЇЇ
ВИБРАНІ СТАТТІ ТА БІБЛІОГРАФІЯ» / УПОРЯД. БОГДАН МЕЛЬНИЧУК, ЛІДІЯ КОВАЛЕЦЬ, ТЕТЯНА
МУРАШЕВИЧ. ЧЕРНІВЦІ: ВИДАВНИЧИЙ ДІМ «БУКРЕК», 2025. 452 С. 27 С. ІЛ.
Melenchuk Olha. Review of the book «Yaroslava: memoirs of Yaroslava Melnychuk, her selected articles and
bibliography» / editorial. Bohdan Melnychuk, Lydia Kovalets, Tetyana Murashevych. Chernivtsi: Publishing house
«Bukrek», 2025. 452 p. 27 p. Illustrations. C. 183-184

Мойсей Антоній. Рецензія на книгу: Михайло Юрій Війна Росії проти України: парадокси задзеркала. Чернівці,
2025, 400 с.
Moysey Antonyi. Book review: Mykhailo Yuriy. Russia's war against Ukraine: paradoxes of the looking glass. Chernivtsi,
2025, 400 p. C. 185-187

ВИМОГИ ДО ОФОРМЛЕННЯ СТАТЕЙ (Requirements for the articles) C. 188

**СУЧАСНА УКРАЇНЬСЬКА ЛІТЕРАТУРА ТА МІФ ПРО
ДОНБАС. ФІКЦІЙНІ ТА КРИТИЧНІ РЕПРЕЗЕНТАЦІЇ
У ФРАНКОФОННОМУ ПРОСТОРИ**

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**CONTEMPORARY UKRAINIAN LITERATURE AND
THE MYTH OF DONBASS. FICTIONAL AND CRITICAL
REPRESENTATIONS IN THE FRANCOPHONE AREA**

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Наместюк Світлана, Рак Олександр, Нікіфорчук Жанна, Ірина Зазуля. Сучасна українська література та міф про Донбас. Фікційні та критичні репрезентації у франкофонному просторі. **Мета дослідження.** Метою цієї роботи є продемонструвати, що сучасна українська література нині є невід'ємною частиною європейського інтелектуального простору як легітимний об'єкт естетичного та політичного осмислення. У 2020-2024 роках переклади цієї літератури французькою мовою зазнали помітного зростання, ставши важливим інструментом культурної видимості та гуманістичного діалогу.

Методологія. Дослідження ґрунтується на якісному аналізі літературних перекладів, опублікованих у Франції, зосереджуючись на ключових сучасних авторах (Жадан, Забужко, Курков тощо) і перекладачах (Дмитришин, Мізерак, Дзюб та ін.). Підхід поєднує філологічні, історичні та герменевтичні аспекти.

Результати. Перекладені твори охоплюють широкий спектр жанрів – прозу, поезію, драму, щоденники – і передають різноманітні досвіди війни, спротиву, пам'яті та ідентичності. Кожен переклад виступає посередником між українською травмою та франкомовною читацькою аудиторією, сприяючи ґрунтовному критичному сприйняттю.

Науковий внесок. Аналіз виявляє подвійну функцію перекладів: з одного боку, вони документують безпрецедентну історичну й екзистенційну реальність; з іншого – активно сприяють переконфігурації європейського літературного канону. Французькі видавництва відіграють ключову роль у цьому символічному (пере)визнанні української літератури.

Висновки. Літературний переклад у часи війни стає актом етичної солідарності. Він робить невидиме видимим і допомагає формувати нову культурну карту Східної Європи. Проект Lire l'Ukraine яскраво ілюструє, як інтелектуальний обмін між Францією та Україною переозначає наративні й меморіальні межі континенту.

Ключові слова: літературний переклад, війна в Україні, сучасна література, культурна пам'ять, франкомовний простір, естетичний спротив.

Introduction. Contemporary Ukrainian literature no longer appears in the European intellectual landscape as an exotic curiosity or a late discovery, but rather as a fully recognized actor in the humanist dialogue – one capable of challenging established narratives about Eastern Europe. At the heart of this dynamic lies the phenomenon of French translations, which between 2020 and 2024 have reached unprecedented scale and ethical depth. Translation in times of war is not merely a linguistic act; it is a cultural testimony in which trauma, personal memory, and the quest for universal understanding intersect.

In the French translations of contemporary Ukrainian authors carried out by Irina Dmytryshyn, Oksana Mizérak, Nikol Dziub, Johann Bihr, Sonia Filonenko, and others, every word carries weight – both personal and national. Thanks to collaborations with prestigious French publishers – Gallimard, Stock, Liana Levi, Noir sur

Blanc, L'Espace d'un instant, Bleu & Jaune, Éditions des femmes – Ukrainian literature is now visible, audible, and read in France, becoming fully integrated into the European intellectual and cultural context.

Today, in the translated works of Serhiy Zhadan, Maria Matios, Andriy Kurkov, Oksana Zabuzhko, Sofia Andrukhovych, Yuri Andrukhovych, Lyuba Yakimchuk, Pavlo Matiusha, Neda Nezhdana, Artem Chapai, and others, we see a subtle interweaving of the poetics of resistance and the hermeneutics of loss. In these texts, war is not a mere backdrop – it is the very essence of the artistic act. Characters, voices, places, and archetypes are not simply descriptive elements; they are part of a language being constructed to express the inexpressible.

Special attention is given to epistolary prose (*Love and War Letters*), war poetry (*The Apricots of Donbas*), documentary theater (*Bad Roads, Sasha, Take Out the*

Trash), philosophical prose, and invasion diaries. Each of these genres, through the medium of translation, conveys a demand for truth imposed by History. At a time when borders are collapsing not only physically but also mentally, translation emerges as a new humanitarian bridge between cultures, peoples, experiences, and perceptions.

French translation of Ukrainian literature is an act of solidarity that renders the invisible visible: anonymous tragedies, the intimate geography of loss, the silences crying out to be named. The *Lire l'Ukraine* project is part of this wave of translations and contributes to the emergence of a new European canon, one in which the Ukrainian experience – war, dignity, resistance, emotion, faith – becomes part of a shared cultural memory.

Today, French translators perform an act of intellectual communion: Ukraine and France are jointly shaping a new European language of trust. In this dialogue, Ukrainian literature is no longer seen as the distant echo of a far-off catastrophe, but as a vital form of humanity in the face of inhuman challenges. Contemporary Ukrainian literature thus emerges as a space of aesthetic and political reflection, capable of opening new perspectives on Eastern Europe. The French translations of Ukrainian authors form a true symbolic bridge, connecting traumatic history, the urgent experience of war, and universal human meaning. Thanks to the work of translators such as Irina Dmytryshyn, Oksana Mizérak, Nikol Dziub, Johann Bihr, Sonia Filonenko, and others, the major works of contemporary Ukrainian literature have been made accessible through leading French publishers: Noir sur Blanc, Gallimard, Stock, Liana Levi, L'Harmattan, Bleu & Jaune.

Analysis of Recent Research and Publications.

The phenomenon of war and post-post-Soviet existence is reflected, for example, in Irina Dmytryshyn's translations of Serhiy Zhadan's literary world (*Internat*, *The Road to Donbas*, *Anthem of Democratic Youth*, *Anarchy in the UKR*), where war is not a front-line event but a totalizing experience that deconstructs the very foundations of existence¹.

The translations convey Zhadan's tonal range – from surrealism to brutal realism – depicting cities emptied of both geographic and existential coherence².

In *Internat*, a poetics of daily resistance emerges through minor gestures, interior monologues, and physical journeys across devastated landscapes.

Nikol Dziub's translations of Maria Matios's works – *Sweet Darusia* and *Hardly Ever Otherwise* – portray transgenerational trauma rooted in an ethno-Carpathian narrative, where every family tree is also a historical tree³. In French, these texts reveal the archetypal depth of

Ukrainian existence: land, memory, kinship, and language become philosophical categories.

Andriy Kurkov, whose works have been widely translated into French – *Grey Bees*, *The Ear of Kyiv*, *Diary of an Invasion* – constructs the image of an «ordinary» Ukraine that is anything but banal. His characters, as war witnesses, resort to irony, silence, or a diaristic tone to derive meaning from the absurdity of existence during wartime. In *Diary of an Invasion*, winner of the 2022 Prix Médicis étranger, the diary format becomes a tool of literary anthropology, capturing the war's impact on everyday life (*Noir sur Blanc*, 2023, trans. Johann Bihr).

The Cult – a novel written at age 16 by Lyubko Deresh (translated by Oksana Mizérak)—offers a philosophy of personal transformation steeped in post-punk mythology. As both cultural collage and a form of contemporary myth-making, the French translation introduces readers to global cultural references (Hendrix, Led Zeppelin, Kerouac, Burroughs) interwoven with a uniquely post-communist Ukrainian sensibility (Stock, 2009)⁴.

French translations of Ukrainian literature represent far more than a philological exercise. They are an ethical gesture, an act of solidarity and resistance against forgetting in times of war⁵. Through translation, the world discovers not only the Ukrainian tragedy but also its capacity to offer profound artistic reflection, intellectual resistance, and a philosophical vision of the self within history⁶. In this way, the Francophone reception of Ukrainian texts translates not just a language, but the very experience of existence in a time of catastrophe.

Purpose. This work aims to demonstrate that contemporary Ukrainian literature has established itself in the European intellectual landscape as an autonomous space for aesthetic and political reflection. Between 2020 and 2024, French translations of this literature have experienced unprecedented growth, becoming a major vehicle for cultural visibility and humanist dialogue.

Object of Study. The focus is on Ukrainian literary works published in France. The study concentrates on representative contemporary authors (Serhiy Zhadan, Oksana Zabuzhko, Andriy Kurkov, etc.) and their translators (Irina Dmytryshyn, Oksana Mizérak, Nikol Dziub, etc.), using an interdisciplinary approach that combines philological, historical, and hermeneutic dimensions.

Presentation of Primary Material. Today's Ukrainian writers are both witnesses to and interpreters of a new reality. *Fieldwork in Ukrainian Sex* by Oksana Zabuzhko, translated into sixteen languages, marked her brilliant international debut in 1996. Her work – situated at the crossroads of essay, prose, and cultural philosophy –

¹ Polishchuk Ya. *Reaktyvnist' literaturey* [*The Reactivity of Literature*], Akademydav, 2016 [in Ukrainian].

² Sillana I. «Sakral'nyi tekst yak fenomen intermedial'nosti: vid symvolu do metaforu» [«The Sacred Text as a Phenomenon of Intermediality: From Symbol to Metaphor»], *Slovo i Chas*, N 4, 2020, P. 56-65 [in Ukrainian].

³ Slukhai L. «Mifopoetychni arkhetypy u suchasni ukrains'kii poezii viiny» [«Mythopoetic Archetypes in Contemporary Ukrainian War Poetry»], *Filolohichni Traktaty*, Vol. 13, N 2, 2021, P. 123-130 [in Ukrainian].

⁴ Anthologie du Donbass. Translated from the Ukrainian by Iryna Dmytryshyn and Marta Starinska. *Anthology of the Donbass*, L'Harmattan, 2018, *Présence ukrainienne collection*.

⁵ Asseiev Stanislav. *Donbass: un journaliste en camp témoin*. Translated from the Ukrainian by Iryna Dmytryshyn, *Donbass: A Journalist Testifies from the Camp*, Atlande, 2020.

⁶ Cardy Henri. *Construire l'identité régionale: La communication en question* [Constructing Regional Identity: Communication in Question], L'Harmattan, 1997 [in French].

has received numerous prestigious awards: the MacArthur Fellowship (2002), the Antonovych Prize (2008), the Order of Princess Olga (2009), the Taras Shevchenko National Prize (2019), and the French Legion of Honor (2023). Her novel *The Museum of Abandoned Secrets* (2010) won the Angelus Central European Literature Award in 2013, and her short story collection *Your Ad Could Be Here* (2017) was listed among the New York Times' 100 notable books in 2020. In 2022, Zabuzhko received the Ukrainian «Book of the Year» award for *The Longest Journey*, an essay on the historical context of the ongoing Russo-Ukrainian war. Her work has been translated into over twenty languages.

In *Everything That Is Human* (*Tout ce qui est humain*, Bayard Éditions, 2023; trans. Irina Dmytryshyn), Sofia Andrukhovych confronts the challenge of giving voice to experiences that elude linguistic expression – fear, silence, disruptions of time and the body – born from war. Her prose seeks to name the unnamable, to give form to what often remains locked in traumatic silence. Her novel *Felix Austria* (Noir sur Blanc, 2018; trans. Irina Dmytryshyn) immerses the reader in the atmosphere of Central Europe before 1914 – a seemingly orderly world already harboring the seeds of future catastrophe.

A major figure in contemporary Ukrainian literature, Yuri Andrukhovych – poet, essayist, novelist, and co-founder of the literary group Bu-Ba-Bu – blends the carnivalesque, the grotesque, and philosophy in his writing. His works, translated into several languages including French (published by Noir sur Blanc), have received numerous international awards: the Herder Prize, the Angelus Award, the Heinrich Heine Prize, the Vilenica Prize, the Hannah Arendt Prize, among others. Among his translated works is *Moscoviada*, a satire of the late Soviet regime written in a burlesque-surrealist style (translated by Maria Malanchuk).

The soldier's voice in Artem Chapaye's literature embodies an ethics of war documentation. In *Ordinary People Don't Carry Machine Guns* (Bayard, 2024; trans. Irina Dmytryshyn), Chapaye offers a military perspective – his own – as a volunteer writer enlisted in the Ukrainian Armed Forces after the Russian invasion of 2022. This work is not a heroic epic but a document of its time, focused on the human in the midst of inhuman circumstances.

Donsh-Goretska explores labor migration – a reality for millions of Ukrainians before the war, and one that has tragically become more urgent today.

In *Stories of Roses, Rain, and Salt* (Bleu & Jaune, 2020; trans. Justine Donche-Goretzka), Pavlo Matiusha immerses the reader in poetic micro-prose – literary miniatures where the sacred and the everyday converge with concision and symbolic density. This work explores the inner cosmos of a pre-war life, where the smallest details take on metaphysical significance.

In 2024, together with Viktoriya Matiusha and journalist Doan Bui, he publishes the epistolary documentary *Letters of Love and War* (Iconoclaste), where war is not simply a narrative event but a space – a force that fractures the family body and opens up a new linguistic sincerity. Viktoriya, a literary agent and mother of four, remains in France; Pavlo is at the front. Their letters,

initiated by the French journalist, become a performative form of survival through language.

The French publications of Neda Nezhdana's works (*Maidan Inferno*, *Bad Roads*, *Sasha, Take Out the Trash / The Grain Attic*), published by L'Espace d'un instant, constitute a new canon of war theatre – a synthesis of the political, the personal, and the mythological. Her play *Bad Roads* (2022; trans. Irina Dmytryshyn), adapted for cinema and awarded the Taras Shevchenko Prize, transforms women's experience of the front into a polyphonic chorus of fractures and silences. *Sasha, Take Out the Trash* is a dramatic parable about the return of a fallen soldier – a metaphor for an unresolved national trauma.

The poetry collection *The Apricots of Donbas* (Éditions des femmes, 2023; trans. Irina Dmytryshyn & Agathe Bonen) offers a lyrical topography of loss: the poems serve less as healing than as acts of testimony. Lyuba Yakimchuk, displaced from her home since 2014, represents a generation that does not sing of war but endures it. The French interpretation, performed by Catherine Deneuve, transforms these texts into a hypnotic declamation.

All these translations – of theater, poetry, epistolary prose, and fragmentary narratives – not only attest to the richness of contemporary Ukrainian literature, but also to the intellectual solidarity between France and Ukraine. They shape a new European understanding of war – not as an abstract political event, but as a personal drama, an aesthetic challenge, and a civilizational ordeal.

Between 2020 and 2024, the French translation of Ukrainian works has acquired exceptional importance, becoming not only a tool of cultural diplomacy, but also a written cartography of trauma, love, and resistance. In the midst of war, these translations serve as a mirror reflecting a profound national experience, transformed into aesthetic language and supported by Europe's leading publishers.

The annexation of Crimea in 2014, the occupation of parts of the Donbas, and the war in Ukraine have not only altered the country's territorial boundaries but also triggered a crisis of national identity and cultural subjectivity, dismantling the myth of stable borders. The armed aggression was accompanied by an information war – Russian propaganda, supported by cultural and media resources, shaped the image of a weak Ukrainian state, while digital manipulation blurred the lines between reality and fiction. As a result, it is ordinary citizens who have suffered the most, and an effective way to counter this influence remains to be found.

In the context of hybrid war, cultural influence has become a crucial tool of «virtual cartography», shaping perceptions of territories and peoples through books, films, and media. In Ukraine, where national culture was long ignored, the absence of a cultural space of its own has led to losses that demand urgent discussion. Ukrainian citizens, though physically present in their homeland, often feel alienated and disoriented. Consequently, the illusory «Russian world» often feels closer to them than Ukrainian culture, with its traditions, language, and mentality.

This situation underscores the importance of cultural mobilization as a response to the challenges of hybrid warfare. Literature, as a key aspect of national culture, has the potential to shape new perceptions of self and

one's place in the world. It not only reflects the realities of life but also human interpretations of those realities, responding to contemporary challenges such as the Euromaidan, the war in the East, and the full-scale war in Ukraine. This highlights the need to return to the «grand narrative» in Ukrainian literature – not only as a substitute for social activity, but also as an essential tool of cultural mobilization.

Thus, in the context of hybrid warfare, the virtual cartography of Eastern Ukraine becomes not only a matter of territorial integrity but also one of cultural subjectivity and identity – demanding active efforts from society, the authorities, and cultural institutions.

Hybrid war, unfolding daily within the broader context of full-scale war in Ukraine, is a complex phenomenon that goes far beyond conventional military operations. It is a conflict in which not only armies confront each other, but also ideas, cultural narratives, and historical memory. Today's war in Ukraine is not solely a battle over physical territory – it is a struggle for minds and souls, for an identity forged over centuries.

For a long time, the Ukrainian education system failed to foster national consciousness. Instead, it remained subordinated to Russian narratives. Ukrainian literature was often taught through the lens of Russian cultural tradition, resulting in a distorted understanding of national identity. Yet today, amid war, we are witnessing the resurgence of Ukrainian culture as a key component of the fight for independence. Writers, artists, and cultural figures who have stood in defense of their country underscore the vital role of literature and art in strengthening national awareness.

Still, the struggle for cultural identity brings many challenges. To meet them, a comprehensive approach is needed – one that unites education, culture, and public awareness. Only through collective effort can we build a modern, democratic, and patriotic Ukraine, where every citizen, regardless of gender, enjoys equal rights and opportunities. This is our shared objective. Without achieving it, we cannot build a prosperous nation capable of withstanding the challenges posed by hybrid warfare.

This work aims to examine the consequences of the annexation of Crimea, the occupation of the Donbas, and the ongoing war in Ukraine on Ukrainians' national identity. It studies the impact of military aggression and Russian propaganda on how Ukrainian culture is perceived, and on the sense of national belonging. Particular attention is paid to the role of literature in shaping new ideas of Ukrainian identity in the context of hybrid war.

Today, literature has become a powerful tool for exploring and reflecting on the hybrid war that affects Ukraine. In this regard, the writings of authors such as Sofia Andrukhovych, Yuriy Andrukhovych, Serhiy Zhadan, Volodymyr Lys, Nadiya Morykvas, Volodymyr Rafeyenko, Vasyl Shklyar, Oksana Zabuzhko, and Andriy Kokotyukha – and their translations into European languages – carry particular weight. These works express experiences of identity and contribute to a deeper understanding of cultural practices tied to the mental mapping of Eastern Ukraine, both for Ukrainians and for international audiences.

Literary topography in this context is considered from three main perspectives. First, contemporary literature and transcultural translation reflect the evolving cultural processes of space and time. Second, literature acts as a symbol of collective memory, shaping national identity during wartime. These sites of memory have become contested battlegrounds for truth and historical remembrance, particularly in the context of hybrid war, where the meaning of physical space can be distorted. Third, literature explores allotopic or disoriented spaces – spaces stripped of meaning. Here, the East emerges as a symbol of lost identity, made even more acute by the war.

In this way, literature opens new horizons for understanding how a person can become disconnected from their roots and fall into a void devoid of history or significance. The dividing line between meaningful and meaningless spaces mirrors the hybrid nature of modern warfare, where real and imagined places intermingle to form a complex geography of pain and hope. In this context, literary works do not simply map geographic coordinates – they explore human perceptions of space. Winds, storms, and tempests that shape human life become metaphors for inner turmoil. Fiction gives the reader the sensation of standing at the center of the storm, offering insight into the emotional upheaval raging within the heart and soul.

In the search for a renewed Ukrainian identity, the force of inertia has played a significant role. This has led to a vision of national literature and culture as a besieged fortress – constantly under threat from the outside. And not without cause. As a young nation, Ukraine has long been subjected to political and cultural pressure from Russia, which seeks to maintain its dominant role. In this context, Ukraine's mental geography has often turned backward, toward the past, rather than forward. The past has been viewed as the heart of the national tradition – something to be cherished and protected.

However, cultural modernization efforts have often failed to produce meaningful results. Ukrainian literature during this transitional period reveals two contrasting tendencies that reflect the internal and external pressures of modernity. The first centers on the province as the core of national identity and tradition. Works by writers such as Valeriy Shevchuk, Volodymyr Drozd, Maria Matios, Vasyl Shklyar, Volodymyr Lys, Myroslav Dochynets, and Leonid Kononovych shed light on the destructive consequences of the Soviet era, during which the provinces lost their unique character and were reduced to a faceless mass. These texts bear witness to deep historical trauma and a yearning to recover a lost identity.

The second literary trend presents the figure of the individualist hero – someone in pursuit of new experiences and meanings, embodying the spirit of the traveler or the nomad. In the works of Yuriy Andrukhovych, Oksana Zabuzhko, Yuriy Izdryk, Taras Prokhasko, and others, the journey is not merely physical but also a symbol of internal growth and transformation. This quest for new identity is a survival strategy in the modern world, whether consciously chosen or intuitively felt.

In sum, literature has become a vital platform for discussions of identity, cultural memory, and the challenges

facing contemporary Ukrainian society in the age of hybrid war. It reflects political and social realities while also urging a deeper understanding of personal and national identity in a world defined by constant change.

In the context of the hybrid war in Eastern Ukraine, literature plays a vital role in shaping national identity and cultural memory.

The events unfolding in Ukraine have triggered profound transformations in the collective consciousness of its people. Russian armed aggression has been accompanied by the intense use of information technologies, blurring the boundaries between truth and fiction and giving rise to new cultural narratives.

Conclusions and perspectives for further research. Literature, as a key component of the cultural landscape, has become a tool of virtual cartography for Eastern Ukraine. It helps us understand how modern conflicts affect perceptions of territory and identity. The works of Ukrainian authors such as Sofia Andrukhovych, Yuriy Andrukhovych, Serhiy Zhadan, and others reflect individual wartime experiences as well as collective memory – both of which shape national identity. In the context of hybrid war, literature becomes a battlefield for truth and historical memory. The very meaning of space can be manipulated, and literature responds by offering new narratives – ones that often challenge outdated ideas of the «familiar» and the «foreign.» In doing so, it highlights the urgent need for cultural mobilization to address the crisis of identity. Amid disinformation and cultural pressure, Ukrainian literature plays a protective role, safeguarding national identity while drawing attention to the importance of unifying society around shared values. The literary process has become an essential dimension of the broader struggle for independence. It contributes not only to the preservation of cultural heritage but also to the formation of a new generation – one equipped to confront the complex challenges of hybrid warfare. Thus, literature emerges not merely as a witness, but as an active agent in the creation of meaning – shaping identity, memory, and spatial understanding in the midst of hybrid war. This

process demands active engagement from society at large, as well as from governmental and cultural institutions. Literature's role in this context is not just reflective – it is formative, helping to forge the cultural and symbolic foundations of a sovereign, self-aware Ukraine.

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