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DECOLONIZING ACADEMIC CURRICULA:

Integrating Ukrainian Studies
through a Thematic Approach



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The proposed edition presents an attempt to re-evaluate the role of Ukrainian studies within the framework of contemporary education in the humanities and social sciences. Given the current Russo-Ukrainian war, which has decisively endorsed a decolonization perspective on Ukrainian language, culture, and literature, there is a pressing need to revise the Ukrainian studies curriculum in higher education institutions worldwide.

This publication includes a comprehensive theoretical foundation addressing the distinctive features of Ukrainian studies within scholarly and educational discourses. It provides program materials, practical guidelines, and outlines key questions central to this revised approach. Additionally, it reviews an extensive range of bibliographic resources intended to support educators and students in contextualizing Ukraine and Ukrainian socio-cultural phenomena within a decolonial framework.

Particular attention is given to viewing translations of Ukrainian cultural texts into foreign languages as a decolonial exercise. Selected case studies focus on works by Lesia Ukrainka, Olha Kobylanska, Mykola Khvylovy, Valerian Pidmohylny, and contemporary Ukrainian writers addressing the Russo-Ukrainian war. These analyses highlight interpretative challenges and the cultural significance of these texts in a global context.

TABLE OF CONTENTS

I	INTRODUCTION	9
II	LANGUAGE, IDEOLOGY, AND TRANSLATION IN UKRAINE	15
	1. Language Policy: Exploring its Impact and Implications	17
	2. Language and Ideology. Language and Identity. The Ethno-National Structure of Contemporary Ukrainian Society. Bilingualism. Surzyk	20
	3. The Language Issue in the Political Discourse of Post-Soviet Ukraine. Language Conflicts. Hate Speech: Language and Propaganda	24
	4. The Battlefield in the Media Space: Disspelling Kremlin Narratives	28
III	DECOLONIZATION, CULTURAL MEMORY, AND LITERATURE	33
	1. Decolonization and Culture	35
	2. Cultural Memory and Literature	41
IV	UKRAINIAN LITERATURE IN TRANSLATION: GEOPOLITICS, IDENTITY, AND STYLE	47
	1. Literary Capital, Translation and World-system. Reading Ukrainian Literature in English Translation: How Does the Past Inform the Present?	50
	2. "Translation Changes Everything": Stylistics and Retranslation of Ukrainian Fiction in English	52
	3. Translating the Canon: Taras Shevchenko in English	53

4. Gender and Translation: Re-discovering Lesia Ukrainka and Olha Kobylianska in the Context of Ukrainian Feminist Fin-de-siècle	55
5. The Role of the Paratext in Anglophone Reception of Ukrainian Literary Modernism	56
6. City, Memory and Translation	58
7. Reading Ukrainian Poetry in Translation	59
8. Translations of Contemporary Ukrainian Prose.....	61
9. War-time Ukrainian Writings in English: Translation as Global Solidarity	62
10. Translation and Ideology	64
V THE ROLE OF UKRAINIAN STUDIES IN GLOBAL DECOLONIZATION	69
1. Ukrainian Studies and its Significance in Global Decolonial Scholarship	71
2. Decolonization Practices in Higher Education: Varieties, Approaches, Shortcomings	76
3. Approaches to and Methods of Decolonization of the Curriculum in Ukrainian Studies	79



INTRODUCTION HIGHER EDUCATION AS A SPACE OF (DE)COLONIZATION TRANSFORMATIONS

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The claim that education is an important sphere of implementation of colonial policy was formulated quite a long time ago, in the works of the founders of the anti-colonial research discourse. In particular, Frantz Fanon, in his first book *Black Skin, White Masks* (1952), states that communication of his white contemporaries with educated people of color activates racist “archetypes” that are destructive for both of these groups. He characterizes education as a social institution that deforms the identity of colonized peoples, since, as a result of education, “the young Negro subjectively adopts a white man’s attitude” (Fanon 1986: 147). Gayatri Chakravorty Spivak in the essay “Can the subaltern speak?” (1988), considers education, along with law, as one of the leading social institutions that becomes a source of so-called “epistemic violence” of the colonizer against the subaltern in colonized and postcolonial countries (Spivak 2015). Edward W. Said in his work “Culture and Imperialism” (1993) considers British education in India as part of the system of persuasive means of colonial power, which deceptively convinces the colonized that they are related to the colonizer by their identity. Moreover, the influence of these persuasive means on the indigenous population is much more effective than direct domination and physical force (Said 1994: 109). The importance of education in the past colonization processes is an irrefutable thesis of anti-colonial

studies, as well as the idea of the importance of decolonizing education in order to overcome destructive impacts of the past on the descendants of former colonizers and colonized.

Initiated in the middle of the 20th century, decolonial studies undergo gradual transformations in accordance with the sociocultural and – in general – epistemic changes of modern times. In particular, the gradual transfer of decolonization foci in education from jurisprudence and economic sciences to the realm of humanities is widely recognized (see, for example, Prinsloo 2016; Sanchez 2018). Tamara Hundorova postulates such a feature of up-to-date decolonial studies as a tendency to differentiate content of the concepts and experiences that were considered universal in the previous discourse: “Therefore, the development of modern post(de)colonial studies leads to the denial of the universality of the concepts “empire”, “imperialism”, “colony”, “colonialism” and to the search for variants of these phenomena and processes” (Гундорова 2024).

Among the main “sore spots” that should be discussed more broadly in the context of decolonization of higher education curricula still remain history, memory, language (Wa Thiong’o 1988), and, more broadly, the very position of stratifying the community into unequal groups, about which Nina Asher asks: “Why and how do such curricula of ‘us’ and ‘them’ endure?” (Asher 2009: 393).

Nowadays, the concept of decolonization in higher education encompasses a rather broad and variegated set of “diverse efforts to resist the distinct but intertwined processes of colonization and racialization, to enact transformation and redress in reference to the historical and ongoing effects of these processes, and to create and keep alive modes of knowing, being, and relating that these processes seek to eradicate” (Stein, Andreotti 2016: 1).

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LANGUAGE, IDEOLOGY, AND TRANSLATION IN UKRAINE

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1

LANGUAGE POLICY: EXPLORING ITS IMPACT AND IMPLICATIONS

LANGUAGE POLICY OF UKRAINE OVER 30 YEARS OF INDEPENDENCE

Research is needed to analyze and evaluate state policy on the functioning of languages in post-Soviet Ukraine, with particular attention to the main trends and fluctuations in the political actions of the Ukrainian authorities regarding changes in language legislation. A thorough analysis of the Language Laws – the 2012 and 2019 editions – and an assessment of their subsequent impact on Ukrainian society is crucial. Key to this is the analysis of the necessity of introducing the position of Language Ombudsman in Ukraine and her role in ensuring compliance with language legislation.

Azhniuk, B. (2017–2018). Ukrainian language legislation and the national crisis. *Harvard Ukrainian Studies*, 35(1/4), 311–329.

The paper discusses the significant role of language in Ukrainian nation-building and its ongoing political implications. Despite the

constitutional status of Ukrainian, the introduction of the 2012 law aimed to expand the use of Russian, leading to linguistic segregation and diminishing the role of Ukrainian. The repeal of this law in 2014, sparked concerns of potential unrest and calls for balanced language policies to maintain national unity. The paper emphasizes the tension between protecting minority language rights and ensuring the dominance of the state language, using examples from European legislation to argue for a more integrative approach to language policy.

Ажнюк, Б. (Ред.). (2019). *Мовне законодавство і мовна політика: Україна, Європа, світ* [Language legislation and language policy: Ukraine, Europe, the world]. Київ: Видавничий дім Д. Бурого.

The collection of scientific papers explores the impact of legislation and state institutions on preserving or transforming language situations according to societal ideals. The papers address the balance between aligning language policies with national interests and fundamental human rights. They emphasize the responsibility of states to support linguistic diversity, including endangered languages, as advocated by international documents like the European Charter for Regional or Minority Languages.

Ажнюк, Б. (2021). *Мовна політика: Україна і світ* [Language policy: Ukraine and the world]. Київ: Видавничий дім Дмитра Бурого.

The monograph focuses on the significant role of language legislation and state institutions in influencing the preservation or

transformation of language parameters in line with societal ideals. It highlights the critical importance of the Ukrainian language as a cornerstone of national unity and security, crucial for the survival of the Ukrainian ethnic identity. The book addresses the qualitative aspects of the language, including purity, standardization, and richness of stylistic means, which are essential for passing the language to future generations. It also delves into the linguistic and legal issues surrounding language policy, emphasizing the need for language policies to align with national interests and fundamental human rights. The monograph underscores the responsibility of states to support linguistic diversity and protect languages historically or currently present within their territories. Furthermore, it discusses the implementation and potential manipulation of the European Charter for Regional or Minority Languages and other international documents, reflecting on language policy practices in Ukraine and other countries.

Kulyk, V. (2021). *Мовна політика в багатомовних країнах: Закордонний досвід та його придатність для України* [Language Policy in Multilingual Countries: Foreign Experience and Its Relevance to Ukraine]. Kyiv: Дух і Літера.

The book titled *Language Policy in Multilingual Countries: Foreign Experience and Its Relevance for Ukraine* explores the language policies of multilingual nations around the world. Kulyk offers a comprehensive analysis of the current state and historical origins of language policies in seventeen countries. He delves into how these policies have evolved and their impact on national and regional language dynamics. The author also examines how successful foreign language policies might be adapted to the Ukrainian context,

considering Ukraine's unique linguistic landscape. This comparative study aims to provide insights and recommendations for shaping effective language policy in Ukraine, drawing on international experiences and practices.

2

LANGUAGE AND IDEOLOGY. LANGUAGE AND IDENTITY. THE ETHNO-NATIONAL STRUCTURE OF CONTEMPORARY UKRAINIAN SOCIETY. BILINGUALISM. SURZYK

There is a need to examine key issues that reflect the current state of Ukrainian society and determine the direction of the development of the state language - Ukrainian - as well as the influence of other languages, primarily Russian, on the formation of Ukrainian identity. This includes an analysis of Ukrainian-Russian bilingualism and the problem of language mixing.

Besters-Dilger, J. (Ed.). (2009). *Language policy and language situation in Ukraine: Analysis and recommendations*. Peter Lang.

The collection of scientific papers delves into the intricate and often inconsistent language policy landscape in Ukraine. Despite Ukrainian being the sole state language, nearly half of the population favors Russian for everyday communication, creating tension between the government's Ukrainianization efforts and the needs of Russian-speaking citizens. This volume presents a comprehensive analysis by ten scholars who examine the anthropological, linguistic,

and sociopolitical aspects of Ukraine's language situation. The book offers recommendations for future language policies that aim to promote the Ukrainian language across the entire country while also protecting the rights of non-state languages. The work provides valuable insights into the challenges and potential strategies for harmonizing language use in Ukraine.

Besters-Dilger, J. (2007). *The Ukrainian language in education and mass media.* *Ukrainian Philology and Linguistics in the Twenty-First Century*, ed. Michael S. Flier, *Harvard Ukrainian Studies*, 29(1-4), 257-293.

The paper discusses the bilingual nature of Ukraine, as revealed by the 2001 national census, where a majority of the population identified Ukrainian as their mother tongue, while a significant part also declared Russian. Despite the apparent language loyalty, a large percentage of Ukrainians and Russians in Ukraine claim fluency in both languages, often speaking a mixed variant known as surzyk.

Bilaniuk, L. (2005). *Contested tongues: Language politics and cultural correction in Ukraine.* Ithaca, NY: Cornell University Press.

Bilaniuk examines the linguistic and cultural tensions in Ukraine during the 2004 "Orange Revolution," a period marked by significant political upheaval. The book explores how the close yet contentious relationship between Ukrainian and Russian languages reflects deeper historical and ideological divides within the country. Bilaniuk challenges simplistic categorizations of "Ukrainian" and "Russian,"

revealing how these labels are shaped by shifting social and political contexts. Her ethnographic research, combined with historical analysis, sheds light on the social dynamics and power struggles surrounding mixed language practices like surzhyk. Author offers a new perspective on the role of language in shaping identity and social legitimacy in times of political instability.

Kulyk, V. (2014). What is Russian in Ukraine? Popular beliefs regarding the social roles of the language. In L. Ryazanova-Clarke (Ed.), *The Russian language outside the nation* (pp. 117–140). Edinburgh University Press.

This paper examines the complex social roles of the Russian language in Ukraine, despite its decreased use since the dissolution of the USSR and the promotion of Ukrainian as the state language. It explores how Russian continues to play a significant role in various aspects of Ukrainian society, including media and popular culture, due to its status as a native and primary language for many Ukrainians. The study highlights how the legitimization of Russian in certain roles often leads to its broader use, reflecting its enduring presence in daily communication and cultural contexts. The paper argues that this discrepancy between legal status and social perception influences both public and elite opinions on the language's role and status in Ukraine.

Масенко, Л. (2020). Конфлікт мов та ідентичностей у пост-традянській Україні [Conflict of languages and identities in post-Soviet Ukraine]. Київ: Кліо.

In *Conflict of Languages and Identities in Post-Soviet Ukraine*, Larysa Masenko examines the intricate language conflict in post-Soviet Ukraine. She explores the historical and socio-political roots of the tension between Ukrainian and Russian speakers, emphasizing the role of language policies in shaping national identity and regional dynamics. Masenko contends that resolving this conflict necessitates a nuanced understanding of how language and identity intersect in Ukraine's diverse society. Her book provides a thorough analysis of the challenges and potential pathways toward linguistic and cultural reconciliation.

Масенко, Л. Т. (2004). *Мова і суспільство: Постколоніальний вимір* [Language and society: Postcolonial dimension]. Київ, Україна: КМ «Академія».

The book discusses the linguistic dynamics in Ukraine, highlighting the importance of evaluating the prevalence and functional capacity of Ukrainian and Russian languages. It examines two main indicators: demographic power, based on the number of speakers, and communicative power, determined by the range of communicative functions each language serves. The Ukrainian linguistic situation is depicted as imbalanced, with a significant portion of the population using Russian as the interethnic communication language despite Ukrainian being the state language. The historical and contemporary challenges of Ukrainian language preservation are explored, emphasizing the influence of colonial and Soviet policies on language use and the impact of Russian dominance in media and education.

3

THE LANGUAGE ISSUE IN THE POLITICAL DISCOURSE OF POST-SOVIET UKRAINE. LANGUAGE CONFLICTS. HATE SPEECH. LANGUAGE AND PROPAGANDA

There is a need to describe and analyze new practices in political and parliamentary communication, considering the language issue. It is important to pay attention to the conflicts generated by the language problem in Ukraine.

In light of the war between Russia and Ukraine, studying speech strategies and practices in wartime discourse becomes crucial. Additionally, examining the role of inherited language in the context of migration processes, especially in relation to forced emigration since 2022, is also noteworthy.

Moser, M. (2013). *Language policy and the discourse on languages in Ukraine under President Viktor Yanukovich (25 February 2010–28 October 2012)*. Ibidem Press.

Michael Moser offers a comprehensive analysis of Ukraine's linguistic landscape during a politically charged period. The book examines the policies and discourses surrounding language under Yanukovich's presidency, highlighting key figures such as Vadym Kolesnichenko and Dmytro Tabachnyk, who significantly influenced language policy. Moser explores the impact of the European Charter of Regional or Minority Languages and the contentious legal and political maneuvers that shaped language policy, including the controversial draft law of September 2010. Through detailed analysis of legislative actions, media representations, and educational reforms,

the book provides insight into the struggle between Ukrainian and Russian languages and their roles in national identity and politics.

Knoblock, N. (Ed.). (2022). *Language of conflict: Discourses of the Ukrainian crisis*. Bloomsbury Academic. <https://www.bloomsbury.com/us/language-of-conflict-9781350098626/>

The collection of scientific papers explores the intricate relationship between language and conflict by examining public discourse in Ukraine and Russia since the 2014 Ukrainian Crisis. This volume delves into trends of language aggression, evaluation, and persuasion, shedding light on how various social groups construct competing narratives and worldviews about the crisis. The book highlights how individuals directly impacted by the conflict express and cope with social discord, economic hardship, and violence. Contributors analyze discursive strategies such as categorization, stance, framing, and manipulation, emphasizing the active role of communicators in shaping the conflicting discursive images of the situation. This collection offers valuable insights into the conscious and strategic use of linguistic resources in conflict communication.

Müller, D., & Wingender, M. (Eds.). (2022). *Language politics, language situations and conflicts in multilingual societies: Case studies from contemporary Russia, Ukraine and Belarus*. Harrassowitz Verlag. <https://doi.org/10.13173/9783447392365>

This volume addresses a wide range of issues regarding language politics and situations in multilingual societies in Eastern Europe,

combining theoretical insights with empirical research, including mass surveys and focus group discussions. It features a methodological-theoretical introduction to linguistic conflict research, followed by three thematic sections on language interactions, language politics, and language situations. This is the second volume of an international sociolinguistic project comparing bilingual and multilingual contexts in contemporary Ukraine and Russia.

Romaniuk, S. (Ed.). (2024). Досвід війни: Медійно-дискурсивний простір сучасної України [The experience of war: The media-discursive space of modern Ukraine]. Warsaw, Poland: Wydawnictwo Uniwersytetu Warszawskiego.

The monograph *The Experience of War. Media-Discursive Space of Modern Ukraine* focuses on the deep analysis of media discourse in Ukraine during the full-scale Russian-Ukrainian war, highlighting its interdisciplinary nature. It explores how media language shapes national identity and affects public perception of events, including changes in language use. The contributions include studies on linguistic innovations, the impact of disinformation, and the role of media strategies in shaping reality both within Ukraine and beyond. Additionally, the book examines the significance of new terminology in the context of the war, adding another important dimension to understanding media discourse, especially about the war in Ukraine.

Zabuzhko, O. (2009). Мова і влада [Language and power]. In O. Zabuzhko, *Хроніки від Фортінбраса* [Chronicles from Fortinbras]. Kyiv, Ukraine: Fakt. Retrieved from <https://exlibris.org.ua/zabuzko/index.html>

The chapter examines the impact of Soviet language policy on the Ukrainian language, likening it to linguistic genocide. He reflects on historical events, including the Ems Ukaz and Soviet efforts to enforce Russification through education and government structures. Zabuzhko emphasizes the role of language as a tool of power and control over human consciousness, and highlights the critical role of writers in defending language and national identity.

Kudriavtseva, N., & Friedman, D. A. (2023). Critical perspectives on language and power in Ukraine and Kazakhstan:

An introduction. *Ideology and Politics Journal*, 2(24), 3–11.

<https://www.ideopol.org/wp-content/uploads/2023/09/0.2.-Introduction.pdf>

This issue explores language and power relations in Ukraine in the post-Soviet context. The authors examine how political and ideological structures shape linguistic practices at both the macro-level of state policy and the micro-level of everyday language use. Using critical discourse analysis, the studies highlight the impact of Russian aggression and occupation, addressing the repercussions for language policies, ideologies, and identity formation. The focus is on how language operates as a tool for constructing identities and reproducing or contesting power relations.

Melnyk, S. (2023). Pen and sword: Tracing the ideological dimension of Ukraine's language-in-education policy in wartime.

Ideology and Politics Journal, 2(24), 12–33. <https://www.ideopol.org/wp-content/uploads/2023/09/1.-Melnyk.pdf>

This paper considers the current language-in-education policy in Ukraine within the broad context of language ideologies and sociolinguistic developments, which have taken place since Maidan. The author draws attention to the most recent changes in language education that have occurred due to the full-scale Russian invasion. Since the declaration of its independence in 1991, Ukraine has tried to balance the protection and promotion of Ukrainian as the sole state language, with the preservation of education in national minority languages through immersion education and bilingual schools and classes. Russia's war against Ukraine and its temporary occupation of Ukrainian territories have brought changes to the domain of language education.

4

THE BATTLEFIELD IN THE MEDIA SPACE: DISPELLING KREMLIN NARRATIVES

The following key areas highlight how information and discourse are actualized to shape perceptions, counter disinformation and construct social realities:

- ▶ Disinformation as a strategic weapon.
- ▶ The most common Russian propaganda narratives used for disinformation.
- ▶ How Western media counter Russian propaganda myths and narratives with verified facts.
- ▶ Structural forms of discourse and their relation to social practices.
- ▶ Ideologically polarized positioning as a method of constructing social actors and groups.
- ▶ The strategy of presenting a positive Self and a negative Other to emphasize polarity.

- ▶ Discursive strategies of positioning.
- ▶ Stylistic devices employed to implement these discursive strategies.

Charteris-Black, J. (2004). Critical approaches to metaphor. In *Corpus approaches to critical metaphor analysis* (pp. 19–42). Palgrave Macmillan. https://doi.org/10.1057/9780230000612_3

Davies, B., & Harré, R. (2008). Positioning: The discursive production of selves. *Journal for the Theory of Social Behaviour*, 20(1), 43–63. https://www.researchgate.net/publication/227980244_Positioning_The_Discursive_Production_of_Selves

Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.

Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Routledge.

Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.

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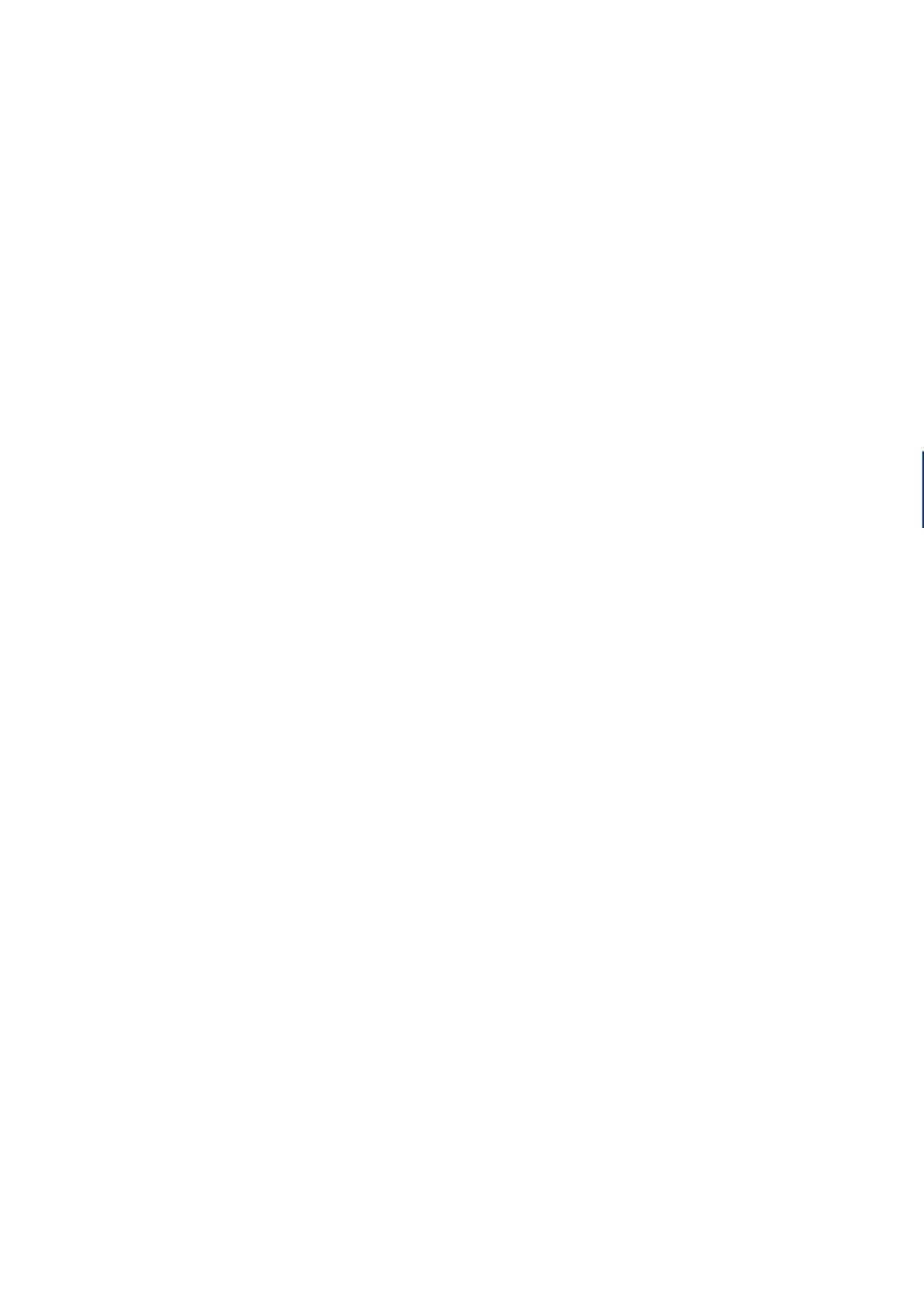
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- Shevchenko, V. (2023, November 16). Ukraine war: Locals forced to take Russian passports, report says. *BBC News*. <https://www.bbc.com/news/world-europe-67427840>
- Tangalakis-Lippert, K. (2023, September 26). Ukrainian children as young as 4 months old are being forcibly taken to Russia. Officials don't know what is happening to them. *Business Insider*. <https://www.businessinsider.com/ukrainian-children-missing-forcibly-taken-russia-invading-soldiers-war-cime-2023-9>

The Economist. (2022, April 1). Russians are fewer, poorer and more miserable than a decade ago. <https://www.economist.com/graphic-detail/2022/04/01/russians-are-fewer-poorer-and-more-miserable-than-a-decade-ago>



DECOLONIZATION, CULTURAL MEMORY, AND LITERATURE

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1

DECOLONIZATION AND CULTURE

Гундорова, Т. (2024). *Декolonізація і провінціалізація Європи: чи варто виходити поза «топографічну декolonізацію»?*
Критика, (3–4), 32–35.

Tamara Hundorova, in her article, analyzes various aspects of decolonization in both historical and contemporary contexts, encompassing the political, cultural, and academic spheres. She examines the processes occurring in Ukraine from a comparative perspective, highlighting their distinct characteristics tied to the post-Soviet context and their opposition to Russian imperial policies. The researcher emphasizes that the future prospects for decolonization necessitate a critical analysis of historical and identity processes.

Chernetsky, V. (2007). *Mapping postcommunist cultures: Russia and Ukraine in the context of globalization.* McGill-Queen's University Press.

In *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization*, Vitaly Chernetsky analyzes the cultural developments in Russia and Ukraine after 1991, tracing the divergent dynamics of their transformations. He examines Ukraine's efforts to strengthen its independence, foster a sense of national community, and assert its separation from Russia.

Ukrainian Art and Folk Traditions

The extraordinarily rich and pivotal Ukrainian folk culture, essential to the nation's identity, has often been viewed through the lens of Russian narratives, which for decades dominated its interpretation. Ukrainian folklore preserves stories, motifs, and symbols that were long marginalized or reinterpreted under imperial cultural policy. Traditional folk culture and art demonstrate that Ukraine possesses a centuries-old tradition entirely independent of Russia, with its own original forms of artistic expression rooted in local history, rituals, and aesthetics. Promoting knowledge of this heritage makes it possible to challenge and revise oversimplified or distorted perceptions of Ukrainian culture, restoring due recognition to its authentic origins.

Dmytriw, O. (Ed.). (1952). *Ukrainian arts. Ukrainian Youth League of North America*. <https://diasporiana.org.ua/wp-content/uploads/books/26375/file.pdf>

Ковчег. (2021). *Ковчег. Українське народне мистецтво: Альбом-каталог. Коло*. <https://www.kovcheg.ua/uk/book/kovcheg-ukrayinske-narodne-mistectvo>

Vynnytska, Ya., Tabenska, Yu., & Osypov, D. (2019). *Скриня. Речі сили. Видавництво Ковчег.* https://shron1.chtyvo.org.ua/Vynnytska_Yaryna/Skrynia_Rechi_syly.pdf

Ukrainian Avant-Garde

The Ukrainian avant-garde of the 1910s–1930s represents one of the most fascinating chapters in Ukraine’s artistic history. For decades, many of its creators were overlooked or misrepresented as Russian artists, obscuring their true cultural origins. Among the most notable figures of this period are Kazymyr Malevych, Vasyl Yermylv, Anatol Petrytskyi, and Oleksandra Ekster. They were active participants in the international artistic milieu, yet developed a distinctive visual language deeply rooted in Ukrainian cultural traditions. Restoring these artists to the Ukrainian cultural canon not only reaffirms the nation’s artistic heritage but also highlights Ukraine’s significant contribution to the development of global art.

Akinsha, K., Denysova, K., & Kashuba-Volvach, O. (2022). *In the eye of the storm: Modernism in Ukraine, 1900–1930s.* Thames & Hudson.

Shkandrij, M. (2019). *Avant-garde art in Ukraine, 1910–1930: Contested memory.* Academic Studies Press.

Butterwick, J. (2017). *From utopia to tragedy: Ukrainian avant-garde, 1914–1934.* James Butterwick Gallery. <https://diasporiana.org.ua/wp-content/uploads/books/29199/file.pdf>

Oleksandr Archipenko and Ukrainian Sculpture

Oleksandr Archipenko was one of the most renowned Ukrainian sculptors of the 20th century. For decades, he was mistakenly presented in the international arena as a Russian artist, despite the fact that his Ukrainian roots and cultural tradition had a direct influence on his style and artistic explorations. His works, housed in the collections of major museums around the world, introduced to sculpture the innovative use of Cubism, color, and spatial perforations. Archipenko's life, which took him through France, Germany, and the United States, exemplifies how Ukrainian émigré artists reinterpreted their cultural heritage and integrated it into the global language of art. Restoring Archipenko to Ukrainian art history is a crucial element of decolonization—it helps reclaim forgotten or appropriated names and, in doing so, reveals Ukraine's real contribution to the development of the global avant-garde.

Archipenko, A. (1960). *Fifty creative years, 1908–1958. TEKHNE.*

<https://diasporiana.org.ua/wp-content/uploads/books/26414/file.pdf>

Karshan, D. (1985). *Archipenko: Sculpture, drawings and prints, 1908–1963.* Centre College. <https://diasporiana.org.ua/wp-content/uploads/books/25317/file.pdf>

Raynal, M. (1923). *Archipenko. Editions de “Valori Plastici”.* <https://diasporiana.org.ua/wp-content/uploads/books/25300/file.pdf>

Kuh, K. (Ed.). (n.d.). *Alexander Archipenko: A memorial exhibition, 1967–1969.* The UCLA Art Galleries. <https://diasporiana.org.ua/wp-content/uploads/books/25191/file.pdf>

Ukrainian Art of the Soviet Era

Familiarity with Ukrainian art of the Soviet era allows for a deeper understanding of how Ukrainian creativity and traditions functioned under Soviet realities. It reveals the efforts of artists to preserve their own identity, even under conditions of censorship, repression, and work subordinated to the demands of the authorities. Both the dissident artists of the 1960s generation and those working within official structures sought—despite enforced unification—ways to individualize their works and encode in them messages and aesthetics rooted in Ukrainian culture. After Ukraine regained independence, it became possible to reinterpret their work in a new context and to restore its meanings from a Ukrainian perspective.

German, L., & Balashova, O. (2020). *The art of Ukrainian sixties*. Osnovy Publishing.

The book presents the work of Ukrainian artists who were either officially recognized by the communist regime or engaged in the dissident movement of the 1960s. They came from various regions of Ukraine and worked across different artistic fields, including monumental art, graphic art, and sculpture.

Nikiforov, Y., & Balashova, O. (2017). *Decommunized: Ukrainian Soviet mosaics*. Osnovy Publishing; DOM Publishers.

The book presents the remarkable artistic phenomenon of mosaics created during the Soviet era. It offers examples from various regions of Ukraine, including those currently under occupation.

Although these works were part of communist propaganda, the artists succeeded in developing their own distinctive visual language.

Contemporary Art Addressing Political Events

In recent years, Ukrainian contemporary art has moved beyond purely aesthetic boundaries, directly engaging with significant social and political issues. Artists have addressed topics such as the annexation of Crimea, Russia's aggression against Ukraine in 2014, and the full-scale invasion in 2022. In this context, art becomes an act of protest against Russian propaganda, a manifestation of national solidarity, and a tool for mobilizing society. It enables foreign audiences to better understand not only the specific nature of the ongoing war but also the emotions that accompany it, as well as to perceive the perspective of those who directly experience its atrocities. In this way, such art becomes a living testimony of its time.

Lozhkina, A. (2022). *The art of Ukraine*. Thames & Hudson.

Książka poświęcona jest zagadnieniu tożsamości w sztuce ukraińskiej w kontekście społecznego i politycznego sprzeciwu w XX i XXI wieku.

Biedarieva, S. (Ed.). (2021). *At the front line: Ukrainian art, 2013–2019*. Editorial 17.

Biedarieva, S. (Ed.). (2023). *Contemporary Ukrainian and Baltic art: Political and social perspectives, 1991–2021*. ibidem Press.

Jakubowska-Krawczyk, K. Sora, M. (Ed.) (2024). *Boża sprawiedliwość*. Stowarzyszenie Przyjaciół Nowicy.

2

CULTURAL MEMORY AND LITERATURE**CRITICAL PERSPECTIVES ON CULTURAL COLONIZATION AND UKRAINIAN LITERATURE. NATIONAL IDENTITY AND ANTI-COLONIAL DISCOURSES. SOVIET-UKRAINIAN LITERATURE AND UKRAINIAN DIASPORA. CULTURE MEMORY AND UKRAINIAN CHILDREN'S LITERATURE**

The interplay between literature, cultural memory, and historical events in the formation of Ukrainian national identity. The strategies of cultural colonialism, including the exploitation of cultural resources and the control of cultural value perception. The impact of postcolonialism on cultural narratives and its analysis through the works of Taras Shevchenko. Responses of Ukrainian literature to colonialism with a focus on gender perspectives. Themes of identity, patriotism, and collective memory in diasporic literature for children and young adults. The development of Ukrainian children's literature in the context of decolonization and translation traditions. Narratives of resistance to colonial power dynamics in the formation of national identity. Multicultural themes and ethical considerations in Ukrainian diasporic literature.

Pavlyshyn, M. (2014). Про користь і шкоду постколоніалізму для життя [On the benefits and harms of postcolonialism for life]. *Всесвіт*, (3-4), 229-240. Retrieved from https://chtyvo.org.ua/authors/Marko_Pavlyshyn/Pro_koryst_i_shkodu_postkolonializmu_dlia_zhyttia/

The article examines postcolonialism and culture through the analysis of Taras Shevchenko's letter. It argues that postcolonialism

reveals the mechanisms of power legitimation in colonial texts and occasionally highlights the effectiveness of anti-colonial narratives in subverting colonial discourses. Pavlyshyn discusses strategies of cultural colonialism, including exploiting the cultural resources of the colonized, controlling perceptions of cultural value to confer prestige and universality on the metropolis, positioning the colony as marginal and dependent on the metropolis for meaning, and regulating cultural activity in the colony to minimize competition with the metropolis for visibility and prestige. He suggests that seemingly self-deprecating discourses can challenge the canon of high imperial culture, positing that the imperial metropolis monopolized high culture, aligning it with the Russian language and leaving little space for the development of educated literary expressions in other languages.

Юрчук, О. (2013). *У тіні імперії: Українська література у світлі постколоніальної теорії*. Київ: Академія.

The book reviews the Ukrainian research tradition of postcolonialism, proposes a model for interpreting the history of Ukrainian literature through the prism of postcolonial theory, and updates male and female types of artistic response to colonialism.

Zhygun, S. (2022). *Crimean Tatar herstory of the war in modern Ukrainian culture*. *Научни трудове на Пловдивския университет „Паусий Хилендарски“*, 60(1), 121–130.

In the article «Crimean Tatar Herstory of the War in Modern Ukrainian Culture,» Snizhana Zhygun explores the narratives of Crimean Tatar experiences in the context of decolonization and

decommunization. She investigates how Ukrainian national narratives attempt to incorporate the histories of Crimean Tatars, analyzing the deconstruction of Soviet myths through works like Akhtem Seitablaiev's film *Another's Prayer* and Iren Rozdobudko's novel *Faride*. Zhygun focuses particularly on «herstory,» which serves as a counter-narrative to the official Soviet accounts.

Blacker, U. (2022). Writing around war: Parapolemics, trauma, and ethics in Ukrainian representations of the war in the Donbas.

East/West: Journal of Ukrainian Studies, 9(1), 17–35. <https://doi.org/10.21226/ewjus706>

In his article, Uilleam Blacker analyzes literary texts (including works by Serhii Zhadan, Volodymyr Rafeienko, Nataliia Vorozhbyt, and Akhtem Seitablaiev) that address the issue of the war in the Donbas. He also references cinematic narratives. Blacker raises questions about the methods of representing war and the credibility of these narratives. He explores topics related to trauma and memory, human experience, and corporeality. The article also delves into ethical considerations associated with the ongoing war.

Vardanian, M. (2024). Ukrainian children's literature.

The Literary Encyclopedia. <https://www.litencyc.com/php/stopics.php?rec=true&UID=19745>

This entry has an interdisciplinary dimension. It is on the borderline of literary history, translation history, and decolonization studies. It highlights the main ways of development of Ukrainian literature

for children and young adults, as well as the translation tradition of children's literature through the prism of decolonization.

Варданян, М. (2018). *Свій – чужий в українській діаспорній літературі для дітей та юнацтва: Національна концептосфера, імагологічні моделі* [The Self – The Other in the children's literature of the Ukrainian diaspora: National conceptual sphere, imagological models]. Кривий Ріг, Україна. Dionat. Retrieved from <https://elibrary.kdpu.edu.ua/xmlui/handle/123456789/3017>

The book is devoted to the study of the multi-genre works of Ukrainian authors who wrote for children and young adults in exile. The thematic field of Ukrainian diasporic children's and young adults' literature of the twentieth century is analyzed within the ideas of "the Self – The Other", which are revealed in the interpretive model of the study from three perspectives: national, multicultural, and ethical. Ukrainian studies are represented by the following themes: patriotic, religious, historical, themes of collective memory, the Holodomor, which reproduce the meanings of the distinctive Ukrainian experience that fill the works of Ukrainian writers abroad. Meaningful themes are presented through the main concepts of faith, struggle, will, unity, homeland, family, and nation.

Świetlicki, M. (2023). *Next-generation memory and Ukrainian Canadian children's historical fiction: The seeds of memory*. Routledge.

This book focuses on Anglophone Ukrainian Canadian children's historical fiction published between 1991 and 2021, offering inter-

disciplinary readings of 41 works, including novels, picture books, and a graphic novel. It examines the complex process of becoming Ukrainian Canadian, highlighting the experiences of early Ukrainian immigrants, their interactions with Indigenous Peoples, and the impact of the First World War Internment. Additionally, it explores the cultural memory of the Holodomor and the Second World War for Ukrainian Canadians. The chapters illustrate the intertwined histories of Ukraine and Canada, emphasizing the role of children's literature in preserving memory.

Ulanowicz, A. (2017). "We are the people": The Holodomor and North American-Ukrainian diasporic memory in Marsha Forchuk Skrypuch's "Enough". *Miscellanea Posttotalitariania Wratislaviensia*, (7), 49–71. [https://doi.org/10.19195/2353-8546.2\(7\).4](https://doi.org/10.19195/2353-8546.2(7).4)

The paper examines the topic of the Holodomor through the lens of Marsha Forchuk Skrypuch's and Michael Martchenko's picture book, *Enough* 2000, which adapts a traditional Ukrainian folktale to introduce young readers to the historical and political circumstances surrounding this artificial famine of 1932–1933 (the Holodomor). While the Holodomor has played a significant role in the cultural memory of Ukrainian diasporic communities in the United States and Canada, relatively few North American children's books directly depict this traumatic historical event. The authors critique the ironies and injustices underlying Soviet forced collectivization and Stalinist famine policy. Notably, they set part of their fairy tale adaptation in Canada, highlighting the role of the Holodomor in shaping diasporic memory and identity, especially in relation to post-Independence era Ukraine.

IV

UKRAINIAN LITERATURE IN TRANSLATION: GEOPOLITICS, IDENTITY, AND STYLE

Geopolitical discourses shape the knowledge systems that underpin literary translation practices. Translation has historically been an instrument of colonization, yet it also serves as “a vehicle for decolonizing and undermining imperial frameworks and their related biases and systems” (Chambers and Ipek, 2024). In view of this, decolonial studies, with its focus on challenging the misrepresentation and silencing of marginalized groups, present a valuable lens for examining translation.

The framework proposed below aims to provide a comprehensive exploration of Ukrainian literature in translation as it intersects with geopolitics, gender, and stylistic framing in the Anglophone representation. Such a sociocultural portrayal and transnational positioning of Ukrainian literature through the medium of English-language translation from the early 19th century to the present day can showcase the intricate dynamics of how Ukrainian literature has been perceived, received, and discursively framed. By exploring a range of texts from classic to contemporary, and through a combination of theoretical analysis and close reading, this chapter offers an entangled perspective on Ukrainian literature and culture. It is structured around eight thematic units.

Chambers, C., & Demir, I. (2024). Introduction: Translation in the service of (de)colonisation. In C. Chambers & I. Demir (Eds.), *Translation and decolonisation: Interdisciplinary approaches* (pp. 1–14). Routledge. <https://doi.org/10.4324/9781003351986-1>

1

LITERARY CAPITAL, TRANSLATION AND WORLD-SYSTEM. READING UKRAINIAN LITERATURE IN ENGLISH TRANSLATION: HOW DOES THE PAST INFORM THE PRESENT?

This part explores the complex dynamics of literary transfer and the challenges of introducing Ukrainian literature to Anglophone audiences. Drawing on seminal works by David Damrosch, Gisèle Sapiro, and Pascale Casanova, it adopts a sociological perspective to examine the agency of both authors and translators in shaping the reception of Ukrainian literature. The discussion can be informed by the concepts of provincialism (Milan Kundera), interpretive communities (Stanley Fish), and horizon of expectations (Hans Robert Jauss).

Then, it is worth examining the historical trajectory of Ukrainian literature in English translation through the lens of André Lefevere's concepts of "patronage" and "refraction" in translation. Furthermore, through the framework of decolonial analytics in translation, the role of expatriate, displaced and diaspora communities in opening up anti- and decolonial perspectives on Ukrainian culture in opposition to the Russian imperial and Soviet narrative can be identified. It is pertinent to discuss what historical factors or dynamics significantly influenced the reception of Ukrainian literature in English translation, and how the concepts of "decolonial analytics," "translation as a space of memory," and "translational justice" expand our understanding of translation and its historical impact.

Casanova, P., & Brownlie, S. (2021). Consecration and accumulation of literary capital: translation as unequal exchange. In *The translation studies reader* (pp. 407-423). Routledge. Ebook ISBN: 9780429280641

Heilbron, J. (1999). Towards a sociology of translation: Book translations as a cultural world-system. *European journal of social theory*, 2(4), 429-444. <http://dx.doi.org/10.1177/136843199002004002>

AHRC report *Translating the Literatures of Smaller European Nations*, available from: [https://www.bristol.ac.uk/media-library/sites/arts/research/translating-lits-of-small-nations/Translating%20Smaller%20European%20Literatures%20Report\(3\).pdf](https://www.bristol.ac.uk/media-library/sites/arts/research/translating-lits-of-small-nations/Translating%20Smaller%20European%20Literatures%20Report(3).pdf)

Одрехівська, І. (2020). Аналітична модель дослідження рецепції української літератури в інокультурному просторі. *Іноземна філологія*, 173-183. <http://dx.doi.org/10.30970/fpl.2020.133.3181>

Lefevere, A. (1983). Literature, comparative and translated. *Babel*, 29(2), 70-75. <https://open.unive.it/hitrade/books/LefevereLit.pdf>

Odrekhivska, I. (2024). Decolonial Analytics in Translation History: Ukrainian Literature in the Contested Space of English Translation. *World Literature Studies*, 3, 4 – 14. https://www.sav.sk/journals/uploads/10041459WLS_3_2024_Odrekhivska.pdf

Odrekhivska, I. (2024). Reading Poetry by Vasyl Stus in English: Translational Justice and Entangled Editorial Practices. *New Philology*, (93), 122-127. <http://www.novafilolohiia.zp.ua/index.php/new-philology/article/view/918/865>

Одрехівська, І. (2024). Переклад як простір пам'яті та ре-актуалізація канону: поема «Сліпці» Миколи Бажана в англо-американському перекладі Григорія Грабовича. *Сучасні дослідження з іноземної філології*, (1 (25)), 280-287.
DOI: <https://doi.org/10.32782/2617-3921.2024.25.280-287>

2

“TRANSLATION CHANGES EVERYTHING”: STYLISTICS AND RETRANSLATION OF UKRAINIAN FICTION IN ENGLISH

It is worth discussing the concepts of domestication and foreignness in translation, focusing on Lawrence Venuti's critique of the ethnocentric reduction of foreign texts to target cultural values in the Anglo-American context. The discussion will then focus on the strategy of resistant translation, or foreignness, as a counterpoint to the Anglophone stylistic tradition of smooth translation. Next, it is worth exploring the phenomenon of multiple translations, often referred to as retranslation, as it offers multiple perspectives on the original Ukrainian literary text in translation. This aspect will naturally lead to a more focused exploration of the stylistics of translation, directing the attention to the nuances of macro- and micro-stylistics, as well as the concept of stylistic dominance in translation. From a practical perspective on this, it is worth discussing the stylistic differences between multiple English translations of Mykhailo Kotsiubynsky's short story "On the Rock." Specifically, the two English translations by L. Hirna and D. Struk (Toronto, 1973) and A. Mistetsky (Kyiv, 1973) can be closely examined and compared. Kotsiubynsky's story features Fatima, a Crimean Tatar woman, so

students can be tasked with comparing the stylistic portrayal of the main character as presented by the English translators.

Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.

Venuti, L. (2012). *Translation Changes Everything: Theory and Practice* (1st ed.). Routledge.

Koskinen K., Paloposki O. (2010). Retranslation. *Handbook of Translation Studies: Vol 1*, edited by Y. Gambier and L. van Doorslaer, pp. 294–298. John Benjamins.

For the practical perspective:

Kotsyubinsky, M. (1973). On the Rocks. In Kotsyubinsky M. *The Birthday Present and other stories*; tr. from Ukrainian by A. Mistetsky. Kyiv: Dnipro publ.

Kotsiubynsky, M. (1973). On the Rocks. In *Modern Ukrainian Short Stories*, ed. by George Luckyj. Ukrainian Academic Press.

3

TRANSLATING THE CANON: TARAS SHEVCHENKO IN ENGLISH

Considering that translation is an implicit precondition for the formation of world canon, as famously postulated by Damrosch (*What is World Literature?* 2003, p. 4), it is paramount to focus on the

spatiotemporal aspects of translating the works of Taras Shevchenko, a canonical Ukrainian writer and symbol of independent and resilient Ukraine, into English as a global language. By examining the selection of *Kobzar's* texts for translation against the backdrop of sociopolitical context and the aesthetic expectations of potential readerships, and by discussing translatorial agency (John Weir, Clarence Manning, Vera Rich and others) along with analyzing inherent transformations, losses and gains, the discussion will illuminate how the cultural image of Ukraine was constructed, perceived, and received through the lens of Shevchenko's translations.

Зорівчак, Р. (2010). Англомовна поетична Шевченкіана (1868–2014): стислий огляд. *Слово і час*, 10, с. 3–17.
<http://dspace.nbuv.gov.ua/bitstream/handle/123456789/150053/03-Zorivchak.pdf?sequence=1>

Зорівчак, Р. (2011). Шевченкіана Віри Річ. *Слово і Час*, 3, 3-12.
<http://dspace.nbuv.gov.ua/bitstream/handle/123456789/144056/02-Zorivchak.pdf?sequence=1>

Naydan, M. (2013). A *Kobzar* for a New Millennium.
In *The Complete Kobzar: The Poetry of Taras Shevchenko*, trans. Peter Fedynsky. London: Glagoslav. https://glagoslav.com/wp-content/uploads/2020/07/Kobzar_gift_ed.pdf

Utilizing the historical insights and considering stylistic nuances, students can engage in a close reading and comparison of various English translations of “Zapovit”: <https://tarnawsky.artsci.utoronto.ca/courses/468/Zapovit-comparison.pdf>

4 GENDER AND TRANSLATION: RE-DISCOVERING LESIA UKRAINKA AND OLHA KOBLYANSKA IN THE CONTEXT OF UKRAINIAN FEMINIST FIN-DE-SIÈCLE

The intersection of gender, translation and Ukrainian feminist thought during the fin-de-siècle, as well as tracing the journey of Lesia Ukrainka and Olha Kobylanska from relative obscurity within world feminist literary discourse to their current reemergence and celebration through the power of English translation can be another angle for the discussion. It brings into focus the issue of cultural identity and the politics of transmission of gender in translation (as conceptualized by Sherry Simon).

Specifically, the large-scale project initiated by the Ukrainian Institute London, which re-reads Lesia Ukrainka's dramatic oeuvre in a contemporary global context, offers a rich opportunity for the exploration.

Simon, Sh. (1996). *Gender in Translation: Cultural Identity and the Politics of Transmission*. Psychology Press.

Dovzhyk, S. (2021). Subverting the Canon of Patriarchy: Lesya Ukrainka's Revisionist Mythmaking. *Los Angeles Review of Books*. <https://lareviewofbooks.org/article/subverting-the-canon-of-patriarchy-lesya-ukrainkas-revisionist-mythmaking/>

Pavlyshyn, M. (2002). Re-reading the Classics in a Post-Soviet World: The Case of Olha Kobylanska. *Journal of Ukrainian Studies* 27, 33–50.

Dovzhyk, S. (2022). Who is Lesia Ukrainka? <https://ukrainianinstitute.org.uk/who-is-lesia-ukrainka/>

Cassandra: Translating a Ukrainian classic for the UK stage. <https://ukrainianinstitute.org.uk/cassandra/>

Ukrainian Cassandra: New translations of Lesia Ukrainka's poetry and prose, edited by Sasha Dovzhyk. Live Canon, 2023.

Matios, M. (2019). *Sweet Darusya: A tale of two villages* (M. M. Naydan & O. Tytarenko, Trans.). Spuyten Duyvil.

Naydan, M. M. (Ed.). (2018). *Herstories: An anthology of new Ukrainian women prose writers*. Glagoslav Publications.

5

THE ROLE OF THE PARATEXT IN ANGLOPHONE RECEPTION OF UKRAINIAN LITERARY MODERNISM

It is worth addressing the representation of the Ukrainian literary avant-garde, often referred to as the “Executed Renaissance,” in an English-language context. Particular attention should be paid to the role of the paratext in creating a context in English for these formative literary works that developed a new vision of Ukrainian literature.

The discussion can adopt an interdisciplinary approach by examining the concept of “storm” as it is displayed through contemporary literary and artistic re-readings. A cross-analysis of George Luckyj’s anthology, *Before the Storm: Ukrainian Soviet Short Fiction*

of the 1920s, and the European art exhibition tour, *In the Eye of the Storm: Ukrainian Modernism of the 1900-1930s*, could illuminate this connection.

Another perspective is to discuss English translations of Mykola Khvylovy's short stories against some background reading on his modernist style (by G. Grabowicz and O. Ilnytzkyj). As one of the earliest representatives of this era presented to Anglophone readers, Khvylovy's publications offer a revealing paratextual framework.

Batchelor, K. (2018). *Translation and paratexts*. Routledge.

Luckyj, G. ed. (1986). *Before the Storm: Soviet Ukrainian Fiction of the 1920s*. Michigan: Ardis Publishers. 267 p.

Akinsha, K., Denysova, K. and Kashuba-Volvach, O. eds. (2022). *In the Eye of the Storm: Modernism in Ukraine, 1900–1930s*. Thames and Hudson.

Khvylovy, M. (1962). *Stories from the Ukraine*, edited by George Luckyj. New York: Philosophical Library.

Khvylovy, M. (1986). *The Cultural Renaissance in Ukraine: Polemical Pamphlets, 1925–1926*. Edmonton: Canadian Institute of Ukrainian Studies.

Khvylovy, M. (1995). My Being. In *Modern Ukrainian Short Stories*, edited by G. Luckyj, Ukrainian Academic Press, 115–146.

Grabowicz, G. (1998). Symbolic Autobiography in the Prose of Mykola Khvylovyi (Some Preliminary Observations). *Harvard Ukrainian Studies*, Vol. 22, pp. 165-180;

Ilnytskyj, O. (1991). The Modernist Ideology and Mykola Khvyľ'ovyi. *Harvard Ukrainian Studies*, Vol. 15, No. 3-4, pp. 257-262.

6

CITY, MEMORY AND TRANSLATION

Recognizing translation and the city as one of the prominent themes in contemporary translation studies, this topic will explore literary practices about urban spaces and examine how the act of translation can be a form of urban reclamation and memory-making. We advise examining Mark Andryczyk's English translation of Yuri Andrukhovych's "Lviv, Always" to illustrate how translation can reproduce historical narratives of a city.

Afterwards, it is worth turning to Sherry Simon's conceptualization of the "translation city" on the basis of her book *Translating Montreal: Episodes in the Life of a Divided City* (Simon 2006) and her piece "The Monument. The struggle for memory: Space of Synagogues, Lviv" (Simon 2019). This will bring the discussion to intercultural dialogues in Ukrainian cities' memory and the relevance of cultural translation.

Moving along these lines, reading the English translation of Vale-rian Pidmohyl'ny's novel *The City*, described by the translator Maxim Tarnawsky as a "European intellectual in a Soviet Ukrainian setting," will offer an illuminating portrayal of textual and translatorial representations of Kyiv as seen through the eyes of the young protagonist, Stepan Radchenko. Notably, this text was banned for decades in Ukraine.

Simon, Sh. (2006). *Translating Montreal: Episodes in the Life of a Divided City*. McGill-Queen's University Press.

Simon, Sh. (2019). *Translation Sites: A Field Guide*. Routledge.

Andrukhovych, Yu. (2021). Lviv, Always, transl. by M. Andryczyk. *Ukrainian Literature: A Journal of Translations*. Vol. 6.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol06/08-Andryczyk-Andrukhovych.pdf

Pidmohylny, V. (2014). The City (part 1), trans. by Maxim Tarnawsky. *Ukrainian Literature: A Journal of Translations*, Vol 4.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol04/03-Pidmohylny-City-1.pdf

Pidmohylny, V. (2018). The City (part 2), trans. by Maxim Tarnawsky. *Ukrainian Literature: A Journal of Translations*, Vol 5.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol05/05-Tarnawsky-Pidmohylny-City-Part-2.pdf

7

READING UKRAINIAN POETRY IN TRANSLATION

Poetry is a unique form of expression where linguistic, cultural, and identity nuances hold a special significance. The analysis of poetry and its translations offers valuable insights into the social and cultural conditions of the environment in which the poetry was created.

When analyzing Ukrainian poetry in translation, it is essential to consider the symbols and metaphors characteristic of this literary

tradition and the emotions they evoke. Engaging with Ukrainian poetry through its translations enables the inclusion of a marginalized voice into the global literary discourse, fostering greater diversity and understanding within world literature.

Achilli, A. (2018). Review of *The complete early poetry collections*, by Pavlo Tychyna (M. M. Naydan, Trans.). *Slavic Review*, 77(3), 817–819.

Tarnawsky, M. (2011). Review of *The essential poetry of Bohdan Ihor Antonych: Ecstasies and elegies*. *Canadian Slavonic Papers*, 53(2–4), 588.

Skovoroda, H. (2016). *The garden of divine songs and collected poetry of Hryhory Skovoroda* [Сад божественних пісень] (M. M. Naydan, Trans.). Glagoslav Publications.

Rylsky, M. (2017). *The selected lyric poetry of Maksym Rylsky* (M. M. Naydan, Trans.). Glagoslav Publications.

Antonych, B.-I. (2010). *The essential poetry of Bohdan Ihor Antonych: Ecstasies and elegies*. Bucknell University Press.

Izdryk, Y. (2019). *Smokes: Poems* [Папіроси] (R. Ivashkiv & E. Moure, Trans.). Lost Horse Press.

Yakimchuk, L. (2021). *Apricots of Donbas* [Абрикоси Донбасу] (O. Maksymchuk, M. Rosochinsky, & S. Lavochkina, Trans.). Lost Horse Press.

8 TRANSLATIONS OF CONTEMPORARY UKRAINIAN PROSE

Examining contemporary Ukrainian prose through its translations can illuminate how the translated literary text resists, negotiates, or even reproduces colonial legacies. Translation becomes a site where Ukrainian cultural and linguistic sovereignty is asserted, and the subtle reshaping of meaning reveals how translators navigate the imposition of dominant cultural paradigms while preserving narrative strategies. How translators mediate politically charged language or culturally sensitive references can reveal broader patterns of ideological positioning and the construction of global perceptions of Ukraine. The literary text in translation becomes a vehicle for both cultural diplomacy and ideological contestation. What is more, translation both transmits culture and transforms it, creating hybrid literary identities that resonate beyond national borders.

Naydan, M. M. (2003). Translating a novel's novelty: Yuri Andrukhovych's *Perverzion* in English. *The Yale Journal of Criticism*, 16(2), 455–464.

Ilchuk, Y. (2021). Memory as forgetting in the prose fiction of Serhiy Zhadan and Volodymyr Rafeienko. *Slavic & East European Journal*, 65(2).

Chernetsky, V. (2011). Literary translation and the shaping of modern Ukrainian culture. In B. J. Baer (Ed.), *Contexts, subtexts, and pretexts: Literary translation in Eastern Europe and Russia* (pp. 33–53). Amsterdam/Philadelphia: John Benjamins.

Andrukhovych, Y. (2005). *Perverzion* (M. M. Naydan, Trans.). Northwestern University Press.

Andrukhovych, Y. (2015). *Twelve circles* (V. Chernetsky, Trans.). Spuyten Duyvil.

Andrukhovych, S. (2025). *Felix Austria* [Фелікс Австрія] (V. Chernetsky, Trans.). Harvard University Press.

Vynnychuk, Y. (2019). *Tango of death* (M. M. Naydan & O. Tytarenko, Trans.).

Zhadan, S. (2018). *Mesopotamia* [Месопотамія] (R. Costigan-Humes, W. Phipps, V. Tkacz, & I. S. Wheeler, Trans.). Yale University Press. ISBN: 978-0300223354.

Zhadan, S. (2021). *The orphanage* [Інтернат] (R. Costigan-Humes & I. S. Wheeler, Trans.). Yale University Press.

Rafeyenko, V. (2022). *Mondegreen: Songs about death and love* [Мондеґрін (пісні про смерть та любов)] (M. Andryczyk, Trans.). Harvard University Press.

9

WAR-TIME UKRAINIAN WRITINGS IN ENGLISH: TRANSLATION AS GLOBAL SOLIDARITY

The translation of Ukrainian war texts into English warrants close examination as a site where global solidarity is articulated and collective resilience is rendered visible. Posing the question ‘What can

translation do in times of war?’ and drawing on English translations of Ukrainian contemporary poetry and non-fiction, the most ‘expressive’ genres of war-time atrocities, it is possible to demonstrate the complex essence of translation as an empathetic and experiential act. Translation as empowerment - this perspective will become another key point of discussion, building on the conceptual framework presented by Maria Tymochko in her volume *Translation, Resistance, Activism* (2010).

Forché, C. and Kaminsky, I. (2023). *In the Hour of War: Poetry from Ukraine*. Arrowsmith Press.

Kazimirova K. and Anastasieva D. (2022). *Voices of Freedom*. Atlas Publishing.

Maksymchuk, O. and Rosochinsky, M., eds. (2017). *Words for War: New Poems from Ukraine*, tr. from the Ukrainian. Academic Studies Press. 242 p. (Online media platform: <https://www.wordsforwar.com>)

Kruk, H. (2023). *A Crash Course in Molotov Cocktails*, tr. by A. Glaser and Yu. Ilchuk. Arrowsmith Press.

Chekh, A. (2020). *Absolute zero*. London: Glagoslav publications.

Mykhed, O. (2024). *The Language of War*. Penguin Books.

Andryczyk, M. (Ed.). (2023). *Ukraine 22: Ukrainian writers respond to war* (M. Andryczyk, M. M. Naydan, & A. Perminova, Trans.). Penguin.

10

TRANSLATION AND IDEOLOGY

To further enrich our understanding of Ukrainian literature in translation, it is essential to explore the reciprocal influence of translation on the development of Ukrainian literature itself. Translation has not merely served as a conduit for the dissemination of Ukrainian literature abroad, but has also played a crucial role in shaping its internal dynamics.

Shmiher, T. (2021). *A history of Ukrainian translation studies: A study guide*. Ivan Franko National University of Lviv.

The book presents the basic concepts, principles, and personalities of Ukrainian translation studies in order to introduce the reader to the context of the history of Ukrainian studies, and to help develop critical skills for evaluating translation theories and understanding the dynamics of translation studies.

Стріха, М. (2020). *Український переклад і перекладачі: між літературою і націєтворенням* [Ukrainian translation and translators: Between literature and nation-building]. Київ, Україна: Дух і Літера.

The book provides a broad panorama of the development of Ukrainian translation. Special attention is paid to translators and interpreters of the nineteenth and twentieth centuries, whose activities, in addition to literary ones, had a distinct nation-building focus, helping to draw a clear line between Ukrainians and the dominant

nations of the empires that included Ukrainian lands. It is the history of Ukrainian translation that is filled with the most dramatic stories, and it is the fate of leading Ukrainian translators that was much more tragic than that of their colleagues from other countries who were also subjected to foreign political or cultural domination. In the end, it was the role of Ukrainian translation in the processes of modern nation-building that, due to a number of historical circumstances.

Chernetsky, V. (2022). A battle for translation. In C. Rundle, A. Lange, & D. Monticelli (Eds.), *Translation under communism* (pp. 411–441). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-79664-8_14

This essay situates literary translation in the context of the struggle by the Soviet regime and its East European satellites to develop a differently organized and differently functioning cultural sphere, where top-down efforts, the day-to-day struggle for survival, and large- and small-scale resistance practices meshed to create a complex dynamic. It argues that translation came under particular scrutiny on the part of the authorities, resulting both in extensive efforts at policing it and in the high prestige and privileges enjoyed by translators as members of the cultural elite.

Vardanian, M. (2023). «Ukraine is not Russia»: Nation-building vs. colonization in translations for young adults. *Ideology and Politics Journal*, 2(24), 34–57. <https://www.ideopol.org/wp-content/uploads/2023/09/2.-Vardanian.pdf>

This paper examines the influence of ideologies on the translation of literature for children and young adults. The author discusses the novel *Le Capitaine Casse-Cou* by French writer Louis Bousсенard, which was translated into Ukrainian twice using different strategies. Ideologies in translation are realized through the system of patronage, rewriting according to the system of social norms and through strategies of domestication and foreignization, which can shape colonial and national cultures. The paper focuses on representation of colonial and nation-building ideologies in two translations for Ukrainian young adults, called Soviet-Ukrainian, or Russian assimilation, and Diasporic-Ukrainian translation. The analysis shows that translation can be used strategically to adapt the ideological norms of society – foreignization and domestication; they describe different social and cultural models for children and YA; and also reproduce a status of translators and of using opposite language ideologies.

Dzera, Oksana and Odrekhivska, Iryna (Eds). (2025) *Переклад в Україні (24 серпня 1991 року – 24 лютого 2022 року) = Translation in Ukraine (24 August 1991 - 24 February 2022)*.

Lviv University Press: Lviv, Ukraine. 746 p. <https://discovery.ucl.ac.uk/id/eprint/10210394/>

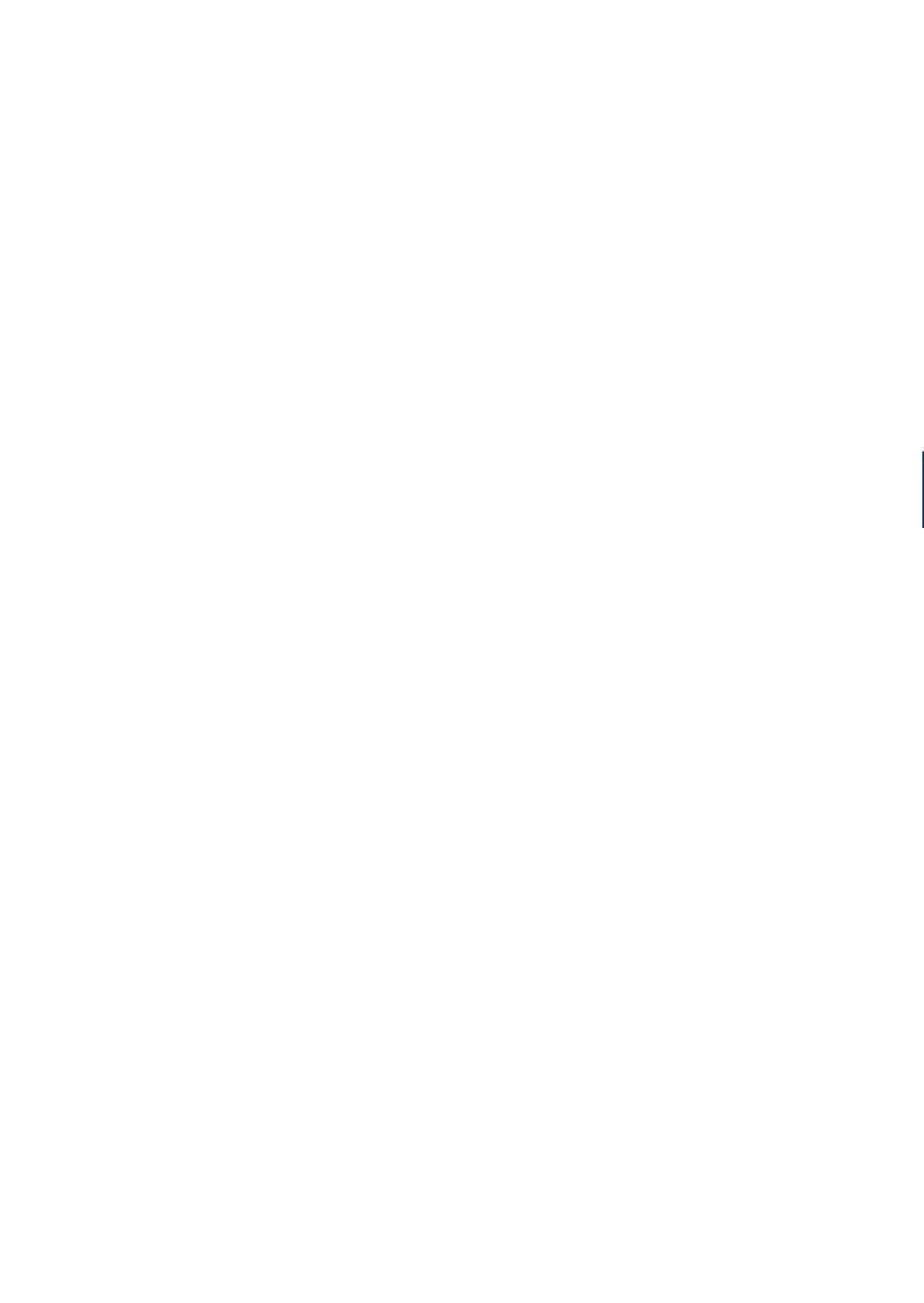
This volume represents the first systematic study of Ukrainian translation from the country's independence to the onset of the full-scale war, framing it as both a significant discursive phenomenon and a central "national project" that catalysed the erosion of the Soviet Zeitgeist in Ukraine. Organized into eight thematic chapters, the book traces the evolution of modern Ukrainian translation across diverse domains: from the Bible, liturgy, and classical national liter-

atures to film, theatre, multimodal texts, specialised translation, localisation, and interpreting. By situating Ukrainian translation within a postcolonial and nation-building framework, the volume positions translation as a mirror reflecting Ukraine's cultural and socio-political trajectories up to February 2022. Its multifaceted approach makes it relevant to a wide readership, including scholars of translation and literature, historians, sociologists of culture, translators, writers, and publishing professionals.

**V**

THE ROLE OF UKRAINIAN STUDIES IN GLOBAL DECOLONIZATION

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1

UKRAINIAN STUDIES AND ITS SIGNIFICANCE IN GLOBAL DECOLONIAL SCHOLARSHIP

The fundamental problem in decolonization of academic curricula in Ukrainian studies is the problem of Ukraine's singular place in postcolonial and decolonial discourse. Associated with restoration of threatened agency, decolonization implies understanding from whom this agency should be protected. And here we face the problem of the duality of colonizing influences – Eastern and Western – whose object (with varying degrees of directness or indirectness) was Ukraine and whose echoes still impede the perception of it as an independent state, both abroad and within the country. This issue is further complicated by the fact that the global scientific community, due to certain epistemic distortions, has ignored these influences for decades.

The most direct and immediate is the eastern, imperialist-colonial influence on Ukrainian state from Russia, which – under brands of both the Russian Empire and the USSR – exerted pressure on Ukraine, depriving it of political, economic, and cultural subjectivity and resorting to genocidal practices (the Holodomor, repressions, forced deportations). In the formative stages of postcolonial discourse, insufficient attention was paid to understanding Russia's

foreign policy as a colonial one. In particular, Edward W. Said in his aforementioned work “Culture and imperialism”, while agreeing that Russia was neither more benign nor less imperialist than the British and French empires, still avoids considering this state in the colonial context on the grounds that Russia acquired its imperial territories mainly by adjacency, while personally he is interested in cases of overseas domination, due to his own initial belonging to a colonial community of this kind (Said 1994: 23). Said’s attitude towards Russia is also revealed in certain linguistic markers that indicate his incomplete understanding of the scale of Russia’s colonial appetite or the irrefutable ideological authority for him of this state, which he, by the way, views in the paradigm of “Westerners.” For example, Said “refuses” to notice Russia’s colonial claims to European states, including Ukraine, arguing that “Russia moved to swallow whatever land or peoples stood next to its borders, which in the process kept moving farther and farther *east and south*” (Said 1994: 23, emphasis added).

Another eloquent case is when, stating the Westerners’ desire for ideological, moral, and intellectual domination over the former African colonies after the Second World War, Said uncritically quotes an arrogant remark he heard from an American intellectual: “Show me the Zulu Tolstoy” (Said 1994: 25). That is, in this context, Tolstoy’s works are seen as the pinnacle achievement of the Western world. Thus, even if the authoritative founder of the official postcolonial discourse non-critically valorizes Russian cultural achievements, the refusal of the postcolonial discourse to recognize the imperial-colonial nature of Russian influence in the late 20th and early 21st centuries seems quite natural.

Ignoring Ukraine, unwillingness to see it among the agents of the political processes of the 20th and 21st centuries, sometimes takes on outrageous forms within some research. This tendency is present both in the early days of postcolonial studies and in contemporary

research. An example of old distortions is Samuel P. Huntington's work "The Clash of Civilizations?" (1993) in which the author, schematically dividing the world into East and West, leaves in it no room for Eastern Europe. More recent examples include the well-known book by Walter D. Mignolo "The politics of decolonial investigations" (2021) in which the USSR of the second half of the 20th century is seen as a homogeneous country, "becoming Western" and joining Western civilization. It is indicative that there is no mention of the ideological differences between Russia and other Soviet republics (which soon became separate Eastern European countries) and, accordingly, the peculiarities of their foreign policy strategies. The book attributes to Russia the status of a monopolist even in those issues in which Ukraine has historical primacy, such as religion and literacy: "Russia/Soviet Union has a Cyrillic alphabet, its connection with Greece is through the Orthodox church, and its population is mainly slaves. The Soviet Union was indeed a clear case of Westernization through state politics" (Mignolo 2021: 347).

As Aliaksei Kazharski aptly notes, using the decolonialized term "Westsplaining" in his arguments, "Western discourse on Central and Eastern Europe more often than not suffers from distortions caused by its deep Russocentrism" (Kazharski 2022). The researcher largely sees the origins of this Russocentrism in the assessment of Russia by other states as a "powerful player" in "great power management," whose power justifies ignoring the political and economic subjectivity of Eastern European countries¹.

¹ According to Galyna Kotliuk, in many ways Ukraine «owed» the distortion of its image in the international arena to Russia: "Russian colonialism has invented the image of exotic Little Russians – subhuman "brothers" of Great Russians; the West has seen Ukrainians as underdeveloped barbarians somewhere between Russia and European civilization" (Kotliuk 2023: 7).

In addition to political and economic explanations for the neglect of Ukraine's agency in the post- and decolonial discourse of the turn of the 20th and 21st centuries, we now have a thorough explanation of these distortions in the epistemic plane. These considerations have been most consistently articulated by Vitaly Chernetsky in a number of his public speeches and publications in recent years. Demonstrating and explaining "a long history of marginalizing Ukrainian topics and ignoring or dismissing Ukrainian voices" (Chernetsky 2024: 23) in world opinion, the researcher uses the apt term "epistemic injustice towards Ukraine"².

It was Timothy Snyder who have drawn the attention of Westerners to the attempts in all kinds of discourse to erase Ukraine from the map of political processes of the 20th and 21st centuries. Thus, addressing German society about their collective responsibility for World War II and the Holocaust, the scholar points out the injustice of replacing the USSR as the main recipient of this responsibility

² Considering the problem of distortions in the representation of Ukraine in scientific and media discourses, Chernetsky appeals first of all to the work by Miranda Fricker "Epistemic Injustice: Power and the Ethics of Knowing", the author of which considers epistemic distortions to a large extent as a result of manipulations in the media and education sphere. According to Fricker, the concept of epistemic injustice mostly consists "in a wrong done to someone specifically in their capacity as a knower" and "might first and foremost prompt thoughts about distributive unfairness in respect of epistemic goods such as information or education" (Fricker 2007: 1). Chernetsky also proves the validity of applying to Ukraine the concept of "epistemic oppression" substantiated by Kristie Dotson (2014) and Gaile Pohlhaus (2020). Finally, Chernetsky addresses the academic community with a call for systematic and long-term work to overcome epistemic prejudices against Ukraine: "I call on colleagues in academic institutions across the entire world to recognize and confront entrenched anti-Ukrainian prejudice. Please do not approach this as a temporary problem in need of a temporary solution. Returning to the status quo ante is impossible" (Chernetsky 2024: 29).

with Russia. After all, Ukraine, which was an important military target of Hitler, suffered much more from these genocides, both because its territory was completely occupied during the war and because a much higher percentage of the Ukrainians than the Russians died in the war. Finally, talking about Germans' responsibility without mentioning Ukraine is completely unacceptable even for the sake of the Germans themselves: "Getting the history of Ukraine wrong in 2013 and 2014 had European consequences. Getting the history of Ukraine wrong now, when Germany is the leading democracy in the West, will have international consequences" (Snyder 2017). At the beginning of Russia's full-scale aggression against Ukraine in 2022, Timothy Snyder proved with striking clarity the thesis that Western society had not been ready to accept since 2014: "The war in Ukraine is a colonial war" (Snyder 2022).

In fact, it was the beginning of Russia's full-scale invasion of Ukraine that became the point of no return in the transformation of the global decolonial discourse. Only then was the systemic understanding of Russian colonial aggression launched, and Ukraine gradually began to acquire the status of an independent political agent.

The problem of determination of the object of decolonizational efforts (ex-colonizer) also deserves a separate discussion. In this aspect, Ukraine is significantly different from other countries with colonial past. Uncharacteristic in the context of the current trend of debunking the dominance of the Global North is Ukraine's desire to join the Western paradigm, which for Ukrainians embodies the undeniable victory of freedom and democracy over the ghosts of the colonial past. Instead, the eastern, (pro)Russian social formation, ever since Mykola Khvylovy's call "Get away from Moscow!" and Ivan Dziuba's sharp question about the choice between internationalism and Russification, has been associated by Ukrainian intellectuals with totalitarian repression, colonial pressure, and unfreedom.

That is, while the world's most famous anti- and decolonial studies condemn the countries of Western Europe and North America, Ukrainian scientific, journalistic, cultural, and artistic discourses demonstrate the desire to join the Global North and a much lower level of condemnation of the colonial past of its countries than representatives of these countries themselves do.

We should also take into account the factor of wary attitude towards Ukraine by the countries of the Global North themselves, whose positions on the post-totalitarian state with a low standard of living have not yet agreed upon among themselves. In this context, Volodymyr Yermolenko characterizes the current mental state of Ukraine as “atypical post-colonialism,” in which Ukraine is between a “bad” (Russia) and “good” (Western countries) empires, the first of which is a direct threat to Ukraine while the second one cherishes otherness towards it, which makes it impossible for Ukraine and the West to have full trust (Yermolenko 2021: 25).

2

DECOLONIZATION PRACTICES IN HIGHER EDUCATION: VARIETIES, APPROACHES, SHORTCOMINGS

The process of decolonization in academia is painstaking and lengthy, and it unfolds on several levels³. On the surface level, the decolonization of higher education is supported by the increase in the number of teachers and students from previously marginalized (by race, ethnicity or nationality, gender, etc.) population groups.

³ Sharon Stein and Vanessa de Oliveira Andreotti describe decolonization as “a lifelong, life-wide process, fraught with difficulties, competing demands, and uncertain outcomes” (Stein, Oliveira Andreotti de: 5).

The importance of such recruitment is emphasized in most works on decolonization of education (for example: Dei 2016; Mbembe 2019; Ziai, Bendix, Müller 2020 and others). It is noteworthy that the world's higher education institutions are gradually coming to the realization of the insufficient number of faculty members from Ukraine, Eastern Europe, the Baltic countries and Central Asia in the world academic sphere, against the background of the high number of staff from Russia. Understanding by students of the decolonization processes in countries with a "post-Soviet" past is impossible without demarginalization of representatives of these countries in world educational institutions (see: Hendl, Burlyuk, O'Sullivan, Arystanbek 2023: 27).

Also, among the common directions of decolonization efforts are mentioned rethinking of the teacher-student relationship carried out in the direction of increasing freedom of the latter (Mbembe 2019), supporting students' activist movements (Kessi, Marks, Ramugondo 2021), paying close attention to position, emotion and relationship of both students and teachers (Cheang, Suterwalla 2020: 895-6). Undoubtedly, all these activities are effective on the way to overcoming the ideological consequences of colonization, but the most important and productive direction of decolonization activity in higher education remains the work on the curriculum, because it concerns the direct content of the educational process.

The views of different researchers on specific mechanisms and forms of decolonization of the curriculum differ somewhat, because they are influenced by the circumstances of colonization and liberation from colonial pressure in each specific region. However, there is a common denominator in the existing concepts of decolonization of curriculum in higher education. First and foremost it is attention to and respect for the plurality of voices and narratives that have previously been ignored, as well as helping learners and teachers

come to terms with their own biases that they were not aware of before. Ben Kotzee explains the nature of this type of prejudice as follows: “Many people who belong to disadvantaged social groups cannot effectively articulate their experiences due to having been educated in a dominant culture in which they do not come into contact with critical scholarship...” (Kotzee 2017: 331-332). It should be noted, however, that not only representatives of disadvantaged social groups can be prejudiced, but also the ones of the dominant majority, which for generations has assimilated the worldview codes of the colonizers. In general, institutions of higher education should be at the forefront of efforts to eradicate epistemic injustice. Heidi Grasswick notes that the epistemic strength and political influence of these institutions are a guarantee of the extreme persuasiveness of their positions, and therefore, in the case of their functioning as sources of epistemic injustice, the consequences of their influence on society will be devastating (Grasswick 2017: 313).

Some forms of application of decolonization practices in educational activities are critically considered in decolonial studies of the beginning of the 21st century. Thus, among the common mistakes of decolonization of the curriculum is an automatic giving to marginal phenomena the status of central ones, because such an approach disorients students and makes it difficult for them to realize the real consequences of colonialism, – as emphasize Sarah Cheang and Shehnaz Suterwalla (Cheang, Suterwalla 2020: 895).

George Dei criticizes offering decolonial elective courses that advocate inclusion to the student environment in which representatives of minority and majority groups exist in different mental planes that do not overlap. After all, “anti-racist, feminist and anti-class bias coursework” will be interesting mainly for representatives of minorities, and as a result of such a curriculum policy, the barriers between student groups will only grow (Dei 2016: 55).

Tamara Hundorova warns against simplifying decolonization issues for the needs of the educational process, as a result of which we have a situation where “[c]atastrophes and wars become fearless, they are packaged in capsules, defenseless and sublimated. They can be used, for example, to diversify lectures or attract students. Such topics become distinctly temporary, and the decolonization of the academic field and humanitarianism is simulated” (Гундорова 2024).

3

APPROACHES TO AND METHODS OF DECOLONIZATION OF THE CURRICULUM IN UKRAINIAN STUDIES

Olesya Khromeychuk, in her keynote speech delivered at the British Association of Slavonic and East European Studies Conference, Cambridge, in 2022, emphasized that, in the context of the Russo-Ukrainian war, there is an urgent need to decolonize and de-imperialize our knowledge: “We need to equip ourselves with appropriate terminology to discuss the region not just as ‘post-Soviet’, but in ways that will reflect the different trajectories taken by the former republics in the three decades since the collapse of the USSR and how each tackled the legacy of the Russian as well as Soviet empire over this time” (Khromeychuk 2022). One cannot but agree that this aspect of teaching should be a leitmotif of Ukrainian studies today, especially those focused on the period of State Independence of Ukraine.

Also, referring to the relevance of the decolonization of Ukrainian studies during the Russo-Ukrainian war, Daria Tsymbalyuk notes the need to single out the subject of aggressive actions and the source of violation, since genocidal experience is not just an academic case

study or a natural disaster, and current and past crimes and names of criminals must be articulated. One of the tasks of the educational process, the researcher calls developing a personal position of students regarding aggression, stimulating their position of complicity in the situation (Tsymbalyuk 2022).

The problem of demarcating the concepts of colonial and imperial (post-colonial / post-imperial) discourses belongs to the purely theoretical problems with which the faculty themselves must first be advised, in order to then use an adequate theoretical and methodological toolkit in educational decolonization practices. This issue is addressed, in particular, in the works of Shkandrij (2001), Ryabchuk (2019), Fineberg (2024), and others. The importance of this issue is often underestimated in decolonization theory. However, the forms, goals, and features of subjugation of one group of people by another in colonial and imperial approaches are different, and we must be aware of these differences. As Joseph Grim Fineberg writes, “[b]oth coloniality and imperial logics are present in Eastern Europe, and it would be wrong to oppose only one and ignore the other. But it’s important to disentangle them, to understand the distinct logics at play as we look for forms of resistance adequate to them” (Fineberg 2024).

And in the end, the urgent need for decolonizing the curriculum of Ukrainian studies is to instill students with critical attitude to self-selected sources of preparation for classes, as well as the creation of databases of information resources in which Ukrainian studies will be presented without colonization stamps and epistemic prejudices. This problem is raised in the work by John Vsetecka, who offers his own list of recommended resources and emphasizes the importance of working on creating such bases (Vsetecka 2023). Among the databases of such kind must be mentioned the “Ukrainica and Other Teaching Resources. The Ukrainian Research Institute at Harvard University” and “Ukrainian Decolonial Glossary”.

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This work reevaluates the role of Ukrainian studies in the humanities and social sciences. It does so against the backdrop of the Russia-Ukraine war, which emphasizes the need for decolonial perspectives on language, culture and literature. It offers theoretical foundations, teaching materials and an extensive bibliography. Special attention is paid to decolonization and the global significance of the translation of Ukrainian literature. The publication supports researchers, teachers and students of Ukrainian studies who deal with the topics of decolonization, cultural memory, language ideology and translation studies.



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