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Język - Language

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New Dimensions of FEAR: Conceptual and Intermedial Analysis**Nowy wymiar STRACHU: Analiza konceptualna i intermedialna****Abstract**

The paper presents a new intermedial perspective on the multidimensional concept of fear in the literary works of modern American writer Stephen King. The intricate and contradictory nature of fear stands at the core of a popular literary genre – horror fiction. The multifaceted nature of the horror genre attests to its inherent complexity, particularly in its exploration of fear. The article addresses the following key functions of horror fiction: 1) to specify the associations arising from the experience of fear, 2) to offer a structured methodological background for examining the given emotion, and 3) to provide a fertile ground for social introspection. It has been justified that the reflective nature of literary texts makes them a representative repository for elucidating specific concepts or social sentiments, hence the growing number of literary pieces reflective of one of the primary human emotions – fear. This correlates with modern social, economic, and technological challenges that have reshaped

the past few decades. The conducted research has indicated that shifts and modifications in the perception of fear have found their reflection in horror fiction. The lexicosemantic analysis of the lexemes used by S. King to indicate fear enabled delineating the core and periphery of the concept FEAR. By applying the intermedial perspective and text interpretation techniques, we established the crucial roles of visual and auditory sensory systems in representing the discussed concept by the author and its further perception by the readers. The main conclusion of the paper enables viewing the concept FEAR as a complex semiotic and linguistic artifact, a primary emotion, and a multifaceted psycholinguistic phenomenon. Thus, the concept FEAR resembles an intricate semiotic system that integrates different verbal and non-verbal means. In the paper, fear is understood as a neural and physical reaction in response to internal and external sources of danger, as well as the embodiment of reverence, bewilderment, and despair grounded in different sensorimotor systems. Being a complex psycholinguistic phenomenon of multimodal nature, fear is dynamically represented in literary prose by various intermediality tools that have been evolving in response to social, political, and economic changes in the modern world.

Key words: *fear, concept, Stephen King, intermediality, literary analysis.*

Abstrakt

W tym artykule przedstawiono nowe, intermedialne spojrzenie na wielowymiarowe pojęcie strachu w twórczości literackiej współczesnego pisarza amerykańskiego Stephena Kinga. Skomplikowana i sprzeczna natura strachu leży u podstaw popularnego gatunku literackiego – horroru. Wieloaspektowy charakter gatunku horroru świadczy o jego wrodzonej złożoności, szczególnie jeśli chodzi o eksplorację strachu. W artykule omówiono następujące kluczowe funkcje horroru: 1) wyraźne określenie skojarzeń wynikających z doświadczenia strachu, 2) zapewnienie usystematyzowanego tła metodologicznego do badania danej emocji oraz 3) zapewnienie podatnego gruntu dla introspekcji społecznej. Uzasadniono, że refleksyjny charakter tekstów literackich czyni je reprezentatywnym repozytorium objaśniania konkretnych pojęć czy odczuć społecznych, stąd rosnąca liczba utworów literackich odzwierciedlających jedną z podstawowych ludzkich emocji – strach. Koreluje to ze współczesnymi wyzwaniem społecznymi, gospodarczymi i technologicznymi, które miały istotny wpływ na kształt ostatnich kilku dekad. Przeprowadzone badania wykazały, że zmiany i modyfikacje w postrzeganiu strachu znalazły swoje odzwierciedlenie w literaturze grozy. Analiza lub leksykalna i semantyczna leksemów stosowanych przez S. Kinga do określenia strachu pozwoliła na wytyczenie rdzenia i peryferii pojęcia STRACH. Stosując perspektywę intermedialną i techniki interpretacji tekstu, ustaliliśmy kluczową

rolę wizualnych i słuchowych systemów sensorycznych w reprezentacji omawianego pojęcia przez autora i jego dalszym odbiorze przez czytelników. Główny wniosek artykułu pozwala spojrzeć na pojęcie STRACH jako złożony artefakt semiotyczny i językowy, emocję pierwotną i wieloaspektowe zjawisko psycholingwistyczne. Zatem koncepcja STRACH przypomina skomplikowany system semiotyczny, który integruje różne środki werbalne i niewerbalne. W artykule strach rozumiany jest jako reakcja nerwowa i fizyczna będąca odpowiedzią na wewnętrzne i zewnętrzne źródła zagrożenia, a także ucieleśnienie szacunku, oszołomienia i rozpacz ugruntowanych w różnych układach sensomotorycznych. Strach, będący złożonym zjawiskiem psycholingwistycznym o charakterze multimodalnym, jest dynamicznie reprezentowany w prozie literackiej za pomocą różnych narzędzi intermedialnych, które ewoluują w odpowiedzi na zmiany społeczne, polityczne i ekonomiczne współczesnego świata.

Słowa kluczowe: *strach, koncepcja, Stephen King, intermedialność, analiza literacka.*

Fear, an eternal companion and rival of humanity, has long been the focus of attention of philosophers, psychologists, and writers. In the contemporary era marked by the extensive use of multimodal and multimedia devices, our understanding of fear has been re-defined, mirroring various civilizational challenges and requisites within the domain of humanities and social sciences. The elusive nature of fear, its inherent ability to both protect and paralyze the human mind, has prompted multiple interpretations and explorations throughout history from the existential prism of Soren Kierkegaard to the psychological insights of Sigmund Freud and the literary analyses of Stephen King. (Kierkegaard, 1923; Freud, 1919) In modern science, the newly emerged intermedial perspective (Vorobyova, 2010) represents a promising direction for scrutinizing the complex nature of fear. In this article, we offer an inquiry into the multifaceted nature of fear, drawing upon the philosophical, psychological, and literary approaches to underline its complexities on the material of literary works of one of the world's best-selling and prolific authors – Stephen King. By applying complex intermedial techniques to the analysis of literary texts, we will offer a systemic model of fear as a multidimensional semiotic and linguistic artifact, a primary emotion, and a multifaceted psycholinguistic phenomenon.

Literature is a powerful tool for self-reflection. Much like historical accounts and records, literary texts unveil predominant sentiments within society. To disregard the appearance or growing popularity of a specific literary genre would mean annul a critical social dimension. The 20th century witnessed

an upsurge in the number of literary texts of the horror genre. The multifaceted nature of the horror genre attests to its inherent complexity, particularly in its exploration of fear. Within this framework, horror fiction fulfills a few critical functions. First, it documents the associations arising from the experience of fear. Second, it offers a structured platform for examining the given emotion. Lastly, horror fiction provides a fertile ground for social introspection. Figure 1 illustrates the interconnectedness between literature and the exploration of evolving dimensions of fundamental human emotions.

As a fundamental human emotion, FEAR has been scrutinized in multiple domains of scientific inquiry. From the neurophysiological standpoint, fear is a powerful survival mechanism. Once activated, emotions coordinate systems of perception, attention, reasoning, learning, recollection, goal-setting, motor functions, and decision-making. (Grogans et al., 2023; Tyng et al., 2017) A considerable body of neurobiological research has focused on uncovering the intricate mechanisms behind emotion. (Mobbs et al., 2015; Kerahrodi & Michal, 2020)

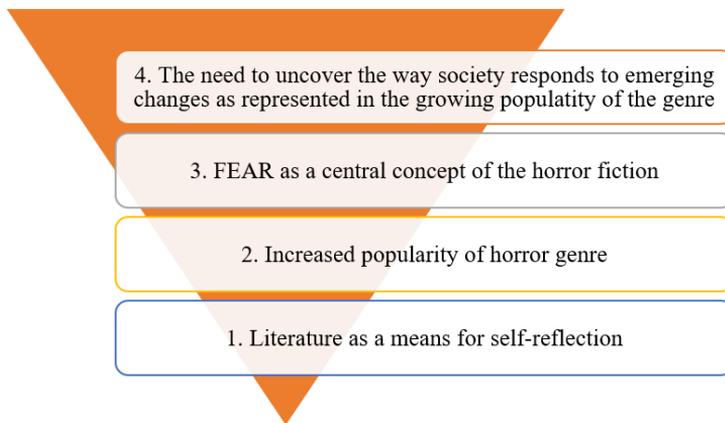


Figure 1. *Literature and Emergence of New Dimensions of FEAR as a Fundamental Human Emotion*

However, the neurobiological nature of fear is one of the many domains within the framework of which it can be explored. The complexity of the discussed emotion has placed it on the radar of diverse disciplines. Linguistics is one of the leading branches of scientific inquiry that seeks to elucidate the complex nature of fear. Emotions represent a critical aspect of human cognition, as they facilitate the processing of information about the environment. (Larue et al., 2018)

Understanding the representation of fear in a literary text is best achieved through its analysis as a concept. From the perspective of cognitive linguistics, a concept is a “product of the imagination that can be conveyed to others only by means of language, gesture, drawing, or some other imperfect means

of communication". (Jackendoff, 1989, p. 69) The provided definition emphasizes the complexity of domains for defining and researching different concepts.

As highlighted above, the reflective nature of literary texts makes them a representative repository for elucidating specific concepts or social sentiments. The growing number of literary pieces elucidating one of the primary human emotions – fear – correlates with the social, economic, and technological changes that have reshaped the past few decades. Such shifts and modifications have found their reflection in horror fiction. While H. P. Lovecraft defined the primary function of the discussed genre as explorative of the so-called cosmic/supernatural horror. (Lovecraft, 1927) T. Harris uses horror fiction as a means to address the complexity of the human psyche. The fruits of Lovecraft's works spanned the years of the Industrial Revolution and preceded the rapid progress in science and technology. Similarly, Harris's exploration of behavioral deviations correlated with the growing interest in the field of psychology in the 1980-90s. A drastically different but ultimately fear-stricken perspective on social order is highlighted in *Seven Terrors* by Selvedin Avdić (2010). Set in the scene of the Bosnian war, the novel serves as a reflection on the issues of culture and intertwines Bosnia's unique past into a gripping narrative of psychological horror.

Within the expansive spectrum of the genre, Stephen King emerges as a notable figure. The author's literary corpus spans various subgenres including psychological thrillers, apocalyptic narratives, criminal mysteries, and other variations of horror fiction. According to Buday (2016), King has managed to create a crafted literary multiverse of genres that merge psychological, philosophical, ethical, moral, and socio-political themes. As described in King's documentary reflection *Danse Macabre*:

...the horror genre has often been able to find national phobic pressure points... and **express fears which exist across a wide spectrum of people**. Such fears, which are often political, economic, and psychological rather than supernatural, give the best work of horror a pleasing allegorical feel... (King, 1981)

The author underscores that political, economic, and psychological contexts best define social experiences. While a substantial portion of the author's literary corpus focuses on supernatural and apocalyptic phenomena, it is imperative to acknowledge the presence and significance of realistic narrative patterns in King's works. In *The Mist*, the author hints at the political intervention that could have induced atmospheric contamination. The author implicitly addresses political and socioeconomic crises shaping the decade. The brief descriptions of the armored fighting vehicles circulating in and out of the source of the air pollution might be interpreted as a reflection of the US involvement in military disputes.

Set in the 1970s, *The Mist* also reflects social tensions characteristic of the time, with the fear of social collapse defining the flow of the narrative.

The discussed literary work delineates the perils stemming from unrestrained authority, as certain characters try to assert dominance and impose their ideologies upon others. Such a plot trajectory resonates with the broader socio-political dynamics characterized by the juxtaposition of human rights advocacy against entrenched political power during the 1970s. (Moyn, 2014) Moreover, the recurrent motif of mass violence assumes a critical role in depicting social fears in King's works. This thematic threat has been evident in *The Mist*, *Rage*, and *Mr. Mercedes*. Hence, the author employs his literary corpus as a medium to foster public discourse surrounding salient social issues.

Having established literature as a means for reflecting human experience, we suggest implementing conceptual and intermedial analyses to define the emerging facets of the concept central to horror fiction. In particular, we set out to explore the conceptual dimensions of fear as portrayed by Stephen King, whose works represent a compilation of a diverse and decades-long literary exploration of the subject. Additionally, we intertwine intermedial analysis to unveil the comprehensive spectrum of fear encapsulated within King's narratives.

The conceptual analysis of fear will entail a lexico-semantic examination of the concept, analysis of its semantically direct and contextual verbalizers, and content analysis of two seminal novels, namely *The Mist* and *The Outsider*. The works were selected specifically due to their chronological and stylistic differences. *The Mist* marks the dawn of Stephen King's career (1980) and represents the typical apocalyptic and psychological dimensions of horror fiction. In parallel, *The Outsider* is a 2018 psychological horror novel that combines elements of a traditional crime thriller and supernatural horror fiction. The analysis of these two novels will be crucial in elucidating the changes, or lack of such, in the representation of FEAR as a central concept of horror fiction.

The lexico-semantic analysis of FEAR is critical for delineating the core and periphery of the concept. The former structural element is represented by the direct verbalizer, i.e., noun *fear*, which defines the awareness of actual danger/ the feeling of being scared (Oxford Advanced Learner's Dictionary, n. d.). The componential analysis has facilitated the identification of the following semantic components of the concept:

[FEELING]

[DANGER]

[EMOTION]

[CONCERN]

[THOUGHT]

[STATE]

[ANTICIPATION]

[REVERENCE]

[POSSIBILITY]

Having analyzed the representation of FEAR in *The Mist*, we have identified several recurring patterns. Considering the semantically direct verbalizers, adjectives comprise the broadest group, with *scared* being the most frequently used lexeme (scared eyes; to be scared; to get scared). The noun *horror*, the adverb *nervously*, and the verb *to tremble* denote the most extensively used verbalizers in the corresponding groups. In terms of contextual representation of FEAR, it denotes either the **physical manifestation of the emotion** or **the manipulative tools used to evoke the feeling of uncertainty and mental disturbance**. The presented findings are consistent with the above-mentioned semantic component of the concept, i.e., [FEELING], [CONCERN], and [EMOTION].

The author also applies several conceptual metaphors to enhance the expressiveness of the concept. These are *the hard cement of reality* [STATE]/ [DANGER] and *the mist of disquiet* [ANTICIPATION]/ [POSSIBILITY]. In the former metaphor, the reality is understood as a set of aggravating circumstances, whereas the latter depicts the gradual accumulation of worry and anxiety. Yet another metaphor, *the bright and metallic face of terror*, accentuates the striking appearance of the trigger of fear.

Likewise, in *The Outsider*, verbalizers of FEAR are introduced strategically. In the novel, [DANGER] becomes the central semantic component. The adjectives comprise the broadest group of semantically direct verbalizers, with *afraid* being the most frequently used lexeme. Considering the contextually dependent verbalizers, the author introduces metaphors, exclamatory sentences, descriptions of blood/ pending demise, and verbal phrases to define the discussed concept. In the metaphor *coppery taste of panic*, the noun *panic* can be substituted with lexeme *blood*, as the attribute coppery indicates a strong metallic flavor commonly associated with blood. The author utilizes the lexeme death to visualize the notion of demise and lingering lethal danger. As can be observed in the above-provided examples, lexemes with explicitly negative connotations prevail in the immediate contextual environment of FEAR.

Besides, the lexico-semantic and content analysis of FEAR in *The Mist* and *The Outsider* underscores the prominent role of visual and auditory systems in describing the sensory deviations in the behavior of the characters subjected to experiencing fear. Such a tendency is best analyzed through the prism of intermedial studies. According to Vorobyova (2010) and Arvidson et al. (2022), intermediality serves as a mechanism for conveying a message through distinct semiotic codes. In the analyzed literary texts, the two primary semiotic codes are visual and auditory.

In *The Mist* and *The Outsider*, the audial representation of FEAR is dominant. Diverse lexemes are used to define voice tones, pitches, and volumes,

alongside other vocal characteristics. The nouns *roar*, *shriek*, and *scream* define the most intense vocal characteristics, whereas *sigh* and *moan* denote a less intense vocal range. The enumerated nouns are accompanied by attributive adjectives such as *ululating*, *long*, *trembling*, and *guttural*, which add specific connotations to the respective nouns. The phrase *ululating howl* acquires denotation of shrill, wordless lamentation, or wail. Likewise, the adjective *trembling* intensifies the core meaning of the noun *sigh*. Hence, adjectives (both attributive and predicative) are crucial for intensifying the aural intermediality of FEAR.

Another facet of intermediality of FEAR in the novel *The Mist* pertains to the visual system. The author focuses the reader's attention on two aspects, namely facial and eye expressions, thus offering a glimpse into the evolution of the character's emotional state:

- ... her face seemed to bulge somehow, as if she were swelling. (King, 2007, p. 30);
- It was Ollie, his round face dead pale, except for the dark circles around his eyes – eyes that were still shiny from his tears. (King, 2007, p. 40);
- His face was as harsh as a rock with horror and fury. (King, 2007, p. 66);
- Now his face was not just cloudy; it was thundery. (King, 2007, p. 79).

The author utilizes several adjectives, i.e. *purple*, *round*, *dead*, *pale*, *bewildered*, *harsh*, *trained*, *white*, *cloudy*, *thundery*, *strained*, *blank*, and *stolid*, to visualize the characters' emotions. Alongside an elaborate depiction of facial expressions, King visualizes emotions conveyed through the characters' eyes. The author describes the characters' eyes as *big*, *frightened*, *cloudy*, *semi-vacant*, *dark-circled*, *tear-streaked*, *bloodshot*, *wide*, *haunted*, *woeful*, *shiny with tears*, *huge*, *sick*, *scared*, *blank*, *bleary*, *uncomprehending*, *widening*, *fearful*, *lusterless*, and *as big as dinner plates*.

The visual system lays at the core of the intermediality of FEAR in the novel *The Outsider*. *Outsider's* introductory description focuses on its human resemblance with distinct unearthly features, which determine its overall uncanny appearance:

- His hair was short and black and standing up. His face was lumpy, like Play-Doh. He had straws for eyes. (King, 2018, p. 199);
- 'And straws for eyes,' Grace said. 'They stuck out, like in a cartoon, and the black circles people have in their eyes were holes.' (King, 2018, p. 280).

Though the antagonist of the novel bears a superficial human resemblance, the references to its strange features prepare the reader to encounter the uncanny. Sigmund Freud's notion of the uncanny, *das Unheimliche*, is complex and revolves around the idea that certain experiences, objects, or situations induce

an unsettling sense of familiarity and strangeness. (Freud, 1919) This feeling often arises from repressed psychological elements, existential anxieties, and the blurred boundaries between the known and the unknown. According to Freud, encounters with *doppelgänger*s, i.e., identical copies of oneself, evoke uncanny sensations. Seeing one's likeness in another person can be deeply unsettling because it challenges the uniqueness of the self. Similarly, Buday (2016) emphasizes that Stephen King adeptly engages with Lacanian post-structuralist psychoanalysis within the framework of horror fiction. The author skillfully incorporates a psychoanalytic approach to elucidate and, at the same time, question the genesis of the human psyche. Through characters of dubious nature (*Outsider*), King probingly explores alienation and disintegration of the human psyche experienced by individuals. This investigation serves as a central thematic underpinning in King's representation of FEAR.

In the novel, *Outsider's* physique, which has been previously described as humanlike, unexpectedly shifts to something hideous, *das Unheimliche*:

Reddish wormlike things began to pour from the hole in the outsider's head, from its nose, from the cramped teardrop which was all that remained of its unsteady mouth... Its face split down the middle like a rotted gourd. There was no brain in the cavity thus revealed, only a writhing nest of those worms... (King, 2018, p. 523)

Such a visually evocative and repulsing juxtaposition of changing appearances sets the ground for emotional disturbance. The author focuses primarily on the modification of the creature's face. Initially described as slightly slanted and grotesque, *Outsider's* human resemblance subsides and unveils its genuine essence. The alteration starts with the changes in bone structure and then proceeds to the distortion of the eyes, forehead, lips, and teeth. The absence of human character traits challenges the reader's understanding of life and death, exacerbating a sense of cosmic horror. The latter, often referred to as Lovecraftian horror, defines the powerlessness of humanity in the face of malignant extraterrestrial forces.

The analysis underlines the extremely intricate nature of FEAR. The examination of linguistic means used in the novels *The Mist* and *The Outsider* illustrates the crucial role of visual and auditory sensory systems in representing the discussed concept. Graphically, the complex nature of FEAR is represented in Fig. 2.

As depicted in the above graph, the concept FEAR can be viewed as a complex semiotic and linguistic artifact, a primary emotion, and a multifaceted psycholinguistic phenomenon. From the former perspective, the concept FEAR resembles an intricate semiotic system that integrates different verbal and non-verbal means. As the primary emotion, FEAR can be understood as the reflex or defense activated in response to internal and external sources

of danger, as well as the embodiment of reverence, bewilderment, and despair. Finally, FEAR is a complex psycholinguistic phenomenon of a multimodal nature.

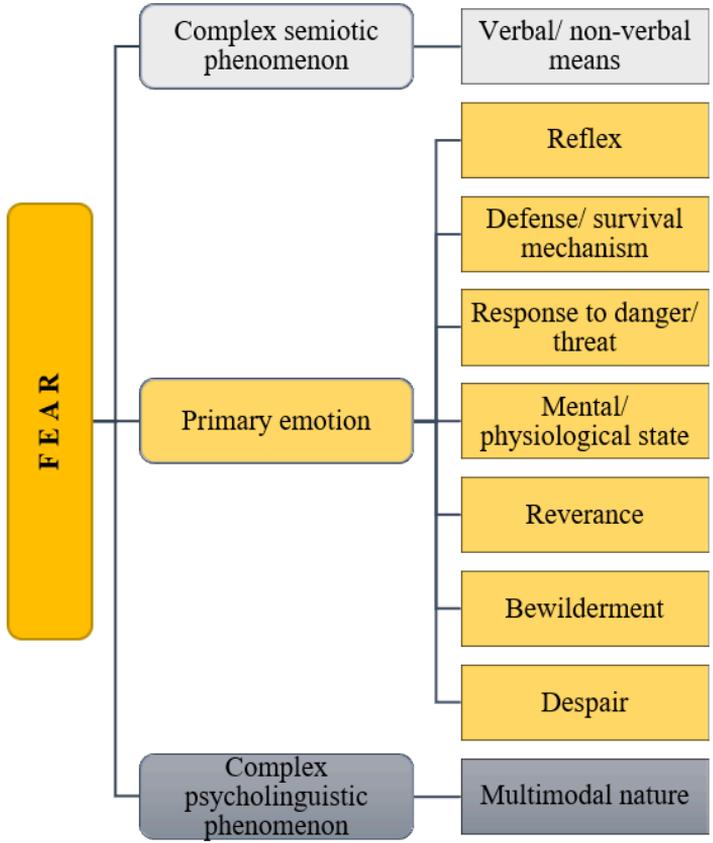


Figure 2. FEAR: Concept Map

In conclusion, the given analysis indicates that S. King represents the concept FEAR as a complex semiotic and linguistic artifact, a primary emotion, and a multifaceted psycholinguistic phenomenon. The application of the intermedial perspective and text interpretation techniques underscores the critical roles of visual and auditory sensory systems in representing the discussed concept. The research findings suggest that, in S. King’s literary corpus, fear is defined primarily as a neural and physical reaction to internal and external sources of danger (as consistent with the identified semantic components [FEELING], [DANGER], [EMOTION], and [CONCERN]), as well as the embodiment of reverence, bewilderment, and despair grounded in different sensorimotor systems. Hence, the analysis of literary works as reflective of human experiences underscored that while new dimensions of fear are likely to surface in response to social, political, and economic changes, these new facets revolve around the fundamental understanding of fear as a primal human emotion.

Regardless of the emerging characteristics of stimuli that trigger fear, its enduring significance lies in its vital function in human survival.

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Towards the Artistry of Transcending Textual Conversion

Sztuka przekładu w kształtowaniu tekstu

Abstract

The present discussion, stressing the importance of interdependence between language and culture, somehow automatically directs our attention at the effective and expressive use of language, which is just the result of this sort of interrelationship. Undoubtedly, cultural competence combined with linguistic competence is responsible for expressiveness and thus, for success in communication.

In the course of views exchange, it becomes evident that a sensitive approach to the interpreter/translator's task is responsible for text shaping, no matter whether its form is written or spoken. Thus, it can be concluded that the interpreter/translator's ability to master text shaping may be viewed as an element of translatory artistry. Moreover, a sensitive approach to any text appears to be more important than interlingual rendition of the way of thinking, which is a risky process. The risk is that the so called mind-reading may result in misinterpretation and falsification due to the interpreter's fraudulent changes in the message.

Key words: *linguistic competence, cultural competence, language and culture, translator/interpreter, creative communicative competence, translatory artistry.*

Abstrakt

Obecna dyskusja, podkreślająca znaczenie współzależności języka i kultury, w jakiś sposób automatycznie kieruje naszą uwagę na efektywne i ekspresyjne użycie języka, które jest właśnie efektem tego rodzaju wzajemnych powiązań. Niewątpliwie kompetencja kulturowa w połączeniu z kompetencją językową odpowiada za ekspresję, a co za tym idzie, za sukces w komunikacji

W toku wymiany poglądów okazuje się, że za kształtowanie tekstu, niezależnie od tego, czy ma on formę pisemną, czy ustną, odpowiada wrażliwe podejście do zadania tłumacza ustnego/tłumacza. Można zatem stwierdzić, że umiejętność opanowania przez tłumacza umiejętności kształtowania tekstu można uznać za element sztuki tłumacza. Co więcej, ważniejsze wydaje się wrażliwe podejście do tekstu, niż międzyjęzykowe oddanie sposobu myślenia, co jest procesem ryzykownym. Istnieje ryzyko, że tzw. czytanie w myślach może skutkować błędną interpretacją i fałszerstwem w wyniku oszukańczych zmian w przesłaniu dokonanych przez tłumacza.

Słowa kluczowe: *kompetencje językowe, kompetencje kulturowe, język i kultura, tłumacz/tłumacz ustny, twórcza kompetencja komunikacyjna, sztuka tłumacza.*

The question of true and genuine presentation of the message or situational events originally composed as a text and now translated into another language, has always raised controversy and dispute over the degree of communicative authenticity and thus – informational and esthetic value. No matter whether or not the translated text is of literary or non-literary type, the issue of a semblance of authenticity, a fake or forgery (even unintentional), is often at stake.

In Poland, the above signaled problem of translatability or text transmutability was in focus when in the 1980s, the translation of A. A. Milne's "Winnie the Pooh" by Monika Adamczyk-Garbowska appeared, offering a challenge to Irena Tuwim's much earlier translation of the same book for children. M. Adamczyk-Garbowska's translation split critics' opinions; some of them praised her boldness in interpretation which resulted in the creation of a literal translation version while others considered her interlingual rendition as manipulation and adaptation. (cf. Fornalczyk-Lipska, 2021) This was so because Irena Tuwim's translation of 1938 was a great success and acquired the status of the cult book, and by entering the Polish literary canon it became a part of Polish culture. In this respect, M. Adamczyk-Garbowska's version of "Winnie the Pooh" was entirely different from her predecessor's translation.

For the reason that the on-going here discussion on the artistry of translation is not aimed at the comparison of the two Polish translations

of A. A. Milne's book for children but rather attempts to mark possible results of the translator's approach to the original text and its treatment. Hence, it becomes evident that not only the translator's knowledge and skills are responsible for the final product and its public acceptance but also his or her sensitive approach to the original text and its translational handling in an imaginative manner (i.e. allowing for some margin of interpretational freedom marked by independence and creativity) - yet, in an approbative way.

To make the above presented assumption clear, let us consider and penetrate, at least roughly, the spheres of translation and interpretation, and find some relationship or interdependence between these two areas. Thus, **translation**, according to "*Longman Dictionary of Language Teaching and Applied Linguistics*" edited by Jack C. Richards and Richard Schmidt (2002, p. 563) is

"the process of rendering written language that was produced in one language (the SOURCE LANGUAGE) into another (the TARGET LANGUAGE), or the target language version that results from this process. Translation in which more emphasis is given to overall meaning than to exact wording is known as a **free translation**. A translation that approximates to word-for-word representation of the original is known as a **literal translation**".

This is not the only worth considering definition of translation. Many others, although essentially concentrate on the same or similar elements characteristic of the translation process, yet articulate such features as expressiveness, meaning retention or clarity and interpretation. These, undoubtedly are the spheres which the translator has to delve in and penetrate in a professional manner. Otherwise his or her final product might be viewed as a fake or mistranslation. Ignorance is very costly, that is why it is strongly recommended to rediscover the very sense of the process of translation as exemplified by numerous definitions. Just from them we learn that translation is

"the rendering of something into another language or a version in a different language; [also, it is] a change or conversion to another form, appearance, ... transformation. [Synonymously, translation is identified with a paraphrase which] is a free rendering of the sense of a passage in other words, usually in the same language". (*Webster's Encyclopedic ... 1989*)

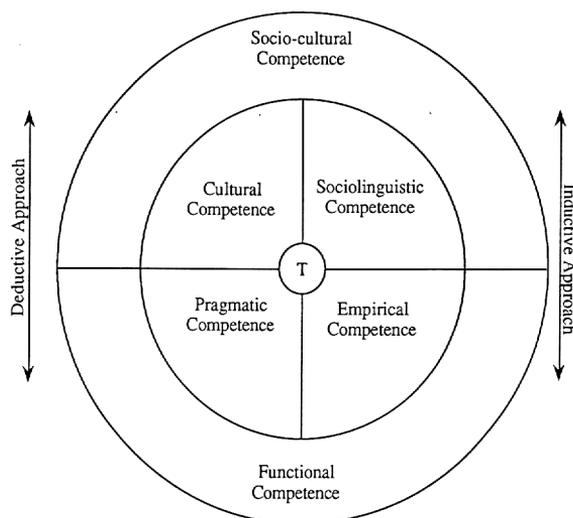
The above presented definition directs our attention to conversion to another form - appearance or transformation. Hence, the translator's rendering of the sense of a passage in some other words may often become a sheer conversion which, as a matter of fact, is a new shaping of the message encoded in the translated text. Although a new shaping of the text substance takes on a new form, the sense of the translated text and its meaning must remain unchanged and reflect the genuine thoughts, intentions or ideas of the original. Coping with this kind of task, the translator has no choice but to follow the rule of transformation

which gives him guidance regarding the conversion of one syntactic structure to another syntactic structure but in a different language. This is just the moment when the translator is able to verify the validity of the theory of mind which says that communication is based on the assumption that the contents of one mind can be transferred to another mind. Hence, it is believed that people are able to transfer their thoughts to other people's minds since those other human beings are able to understand them because they are equipped in a unique, characteristic of human beings system responsible for thoughts generation. Moreover, the application of the theory of mind is *conditio sine qua non* for the use of language, its understanding or translation, if necessary. (c.f. Everett, 2018, p. 225) The whole process of mentalizing is responsible for explanation, interpretation, prediction or expressiveness as far as intentions and emotions are concerned. Not only can linguistic factors be taken into consideration – thus, cultural factors directly related to human behavior, beliefs or desires are also in question as the theory of mind, in its widest scope, is directly related to the capability of inferring others' mental states. (Premack and Woodruff, 1978) In consequence, penetration and thus explanation and interpretation of a text which is a product of the other's mind require from the translator just explanation, prediction and interpretation of the way of thinking and behavior of others, employing simultaneously not only his linguistic competence, but social and cultural competence, as well. (Zygmunt, 2017)

Socio-cultural Competence and Functional Competence in text shaping

Not only is linguistic competence responsible for cohesion of a text (no matter whether it is the original one or its translation) but two other cohesion determining factors, such as cultural and social competences of the author or the translator whose work is expected to be a clear and comprehensive product. At this point it is vital to stress that both the author of the original text as well as its translator while working on it, (either in the sphere of creation or translation), have to demonstrate besides their linguistic competence also their deep knowledge of tradition and values shared by the society whose language they make use of.

Now, we have to admit that every act of translation, no matter whether it is free or literal, turns into a new shaping of the message encoded in the translated text. This is so because the element of free transmutability, even as a marginal component of the rendered text, is inevitable. In such a case the translator's creative communicative competence is a guarantee of text commutability.



Model of Creative Communicative Competence

T – target linguistic knowledge

Fig. 1. Competence – essentials of communication (Zygmunt, 2017, p. 17)

Focusing attention on text commutability it is essential to know that the phenomenon of commutableness refers both to written as well as oral translation. As oral, such a conversion of the text is defined as **interpretation**, which according to “*Longman Dictionary of Language Teaching and Applied Linguistics*” edited by Jack C. Richards and Richard Schmidt (2002, p. 269) is

“the act of rendering oral language that is spoken in one language (SOURCE LANGUAGE) into another language (TARGET LANGUAGE) for the benefit of listeners who do not understand (or who understand imperfectly) the source language. Oral translation after a speaker has finished speaking or pauses for interpretation is known as **consecutive interpretation**. If the interpretation takes place as the speaker is talking, providing a continuous translation that parallels the speaker’s speech, it is called **simultaneous interpretation**. Interpretation is often required in a variety of situations, such as conferences, community settings, and the courts”.

Hence, translation and interpretation are the domains of the modern and professional translator/interpreter who is distinguished from an amateur by his highly developed **creative communicative competence**.

Let us decide on determining key factors responsible for successful translation both written and spoken, defined as interpretation where the translator/interpreter, in many cases, is expected to cope with the instability

of the meaning of the rendered text. Moreover, interlingual rendition of the way of thinking is very risky as, in the case of simultaneous interpretation, the interpreter's reaction is instantaneous and time-limited. Hence, the so called mind-reading may result in misinterpretation and falsification due to the interpreter's fraudulent changes in the message. Such, although unintentional changes can easily appear when there is a substantial deficit in the interpreter's **creative communicative competence** which, as we can learn from the on-going here discussion, covers a wider scope of qualification quality, in comparison to the scope of qualities required by linguistic competence, as defined by Noam Chomsky (1965) or by communicative competence – the notion once introduced by Dell Hymes (1972).

As above, Figure 1 gives a sketchy presentation of those component parts of competence which can be acquired and developed by a language user in a deductive way, that is in the process of formal instruction or inductively, through language practice and experience outside an educational institution.

To reach the target, marked as “T” which, in the figure above, points to the top level of competence and shows a path for a free language creativity, a language user has to obtain and demonstrate skillfulness and knowledge pertaining to the four essential areas of competence such as: cultural, sociolinguistic, pragmatic, and empirical. Hence, cultural competence is marked with a language user's familiarity with a set of cultural beliefs, values, norms, or attitudes attributed to the representatives of the culture in question. Moreover, the current state of the language user's knowledge is expanded by literary, historical, political or artistic spheres. And, this state of knowledge is further deepened by sociolinguistic competence which gives evidence that the language user has a full command of the language in question, and can identify its variety (formal, colloquial, regional, etc.). The language user's mastery of these two areas results in **socio-cultural competence** which is responsible for the quality of his conscious and productive reaction in social interaction or interaction with the translated text, for example.

Another essential area of competence as discussed here, that is pragmatic, requires from the language user his practical knowledge guided by experience and utilized in transfer of forms or expressions from the L1 to the L2 and their proper application as far as politeness or indirectness are concerned. Generally speaking, pragmatic competence allows to avoid a comm failure and thus - message misunderstanding. And finally, empirical competence is the marker of the language user's knowledge usually gained from interaction with native speakers or his studies abroad. And again, these two areas of competence, that is pragmatic and empirical, determine **functional competence** of the language user who can demonstrate his skill in using the following language functions: (a) instrumental function, (b) regulatory, (c) representational, (d) interactional, (e) personal, (f) heuristic or (g) imaginative function. (cf. Halliday, 1973)

Bringing to a close the meaning of the component parts which compose Figure 1, we are made aware of the interpreter's or translator's requirements to carry on a productive interaction with an L1 text, turning it into a genuine and fully expressive L2 translation/interpretation. Thus, the quality of the rendered text gives evidence that an L2 language user's competence is very close to match the competence of native speakers, although they often use language in such a way that a non-native speaker's competence must be furnished with intuition. This often happens because:

“Native speakers of a language do more than just produce utterances – they also understand them, that is, they relate them to sentences and make sense of the latter. In many instances speakers can even say whether they find a sentence acceptable, though there are many instances where intuitions are not clear.” (Brown & Miller, 2012, p. 123)

Hence, this is the evidence that an L2 language user's **creative communicative competence** is not enough to compose a genuine text free of fraudulent parts and thus, having a misleading appearance. The art of rendering the L1 into the L2 would require from the interpreter/translator their demonstration of some other skills, not necessarily of a linguistic nature, to cope with the so-called ideal speaker-listener functioning in a completely homogeneous language community, and

“who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance”. (Chomsky, 1965, p. 3)

Hence, one might conclude that building up and developing **creative communicative competence** in a language user, is not a guarantee of success in the job of the interpreter/translator. Such a conviction is faulty and misleading, as

“One perhaps likes to think that good interpreting should guarantee full understanding. [...] Yet complete understanding cannot be found except in a complete word. From a more global perspective, understanding is by necessity *partial and fragmentary*.” (Rommetveit, in Wadensjö, 1998, p. 200)

What is, then, the remedy for avoiding a partial and fragmentary rendering of an L1 text into another language. The simplest but at the same time a very reasonable answer to the above stated query would be tempting us to admit that there is no remedy because our ability to read somebody else's mind is limited if not imperfect. Although the Theory of Mind (Leslie, 2001) is preoccupied with the analysis of mental states and mind reading, the Theory of Literature (Głowiński *et al.*, 1967, see also Perrine, 1983), on the other hand, gives us

a warning that mind reading of the author of a text - its creator, is misleading and, as a matter of fact, impossible because we never know or at least are not sure what the author in question really intended to say. In support to the above presented opinion, it is advisable to remind us about the two forms of text shaping: free and literal, in the case of translation, for example. But we must not forget that translation is also a text creation, although in the Target Language. Moreover, translation viewed as a text creation requires from the translator/interpreter fruitful interaction with the text - written or spoken. Only then can he completely understand the coded message, feel the atmosphere created in the original text version, and, above all, make use of heuristic and imaginative functions, if necessary – thus, having in this way control over figurative language of the text. Therefore, it becomes evident that a successful interaction with a text, especially a literal one, demands from its translator a superb level of competence, especially in the socio-cultural and functional spheres. At this point of discussion it has to be stressed that interaction, as commonly perceived, is not only the way in which language is used and treated by speakers. Interaction is also the way in which language is used and treated by translators. A translator's interaction with a text, in this case a source text, is of paramount importance as it turns into an interactive play between the translator and the translated text. In the case of speakers, however, interaction is facilitated by a direct contact between interlocutors who, apart from linguistic devices, also use body language and create the atmosphere of the on-going conversation, for example. Nevertheless, translators and especially interpreters have to demonstrate such a competence of the Target Language which guarantees full understanding of the Source Text which they turn into a written or spoken message. Any deficit in creative communicative competence would result in misunderstanding of the message no matter whether in its spoken or written form. In Cecilia Wadensjö's opinion:

“Shared and mutual understanding by necessity concerns not all, but certain aspects of interaction, for instance, a topic, a participant's emotional status, a participant's role as a team member or goals and needs of individuals and groups. Lack of shared understanding may, moreover, be experienced by one interlocutor at the same time as others present in the same encounter see no such lack. Different views of the surrounding world, including the current exchange, can pass quite unnoticed. Equally, they can occasionally constitute a ‘trouble source’ of a ‘global’ kind. In any encounter, interlocutors' preparedness to expect the unexpected and willingness to acknowledge the existence of different attitudes and opinions ideally promotes sharedness of understanding, while the opposite would suppress it.

[...] Lack of sharedness as regards vocabulary, intonation patterns and implicit norms of interaction – for instance, various understanding of the significance of overlap – could here constitute ‘trouble sources’ of a ‘global’ kind.” (Wadensjö, 1998, p. 233)

What, then, is a remedy to avoid constituting ‘trouble sources’ of a ‘global’ kind? Again, ignoring the problem and pretending that there are no ‘trouble sources’, is not a solution. Relying on the so called mind-reading is illusionary, especially that the Theory of Literature underscores the validity of text explanation and interpretation by individuals. But we must not forget that individuals, even linguists or literary critics, differ in the scope of their competence and experience. In the case of a literary text analysis, for example, readers, critics or translators have, first of all, to determine the genre and decide upon the kind of literature they are dealing with. No matter whether the task is a critical text analysis or translation, the distinction between “escape literature” and “interpretive literature” is fundamental because:

“ESCAPE LITERATURE is that written purely for entertainment – to help us pass the time agreeably. INTERPRETIVE LITERATURE is written to broaden and deepen and sharpen our awareness of life. Escape literature takes us *away* from the real world: it enables us to understand our troubles. Escape literature has as its only object pleasure. Interpretive literature has as its object pleasure *plus* understanding.” (Perrine, 1983, p. 4)

The above quotation gives a strong evidence in support of the role which the socio-cultural competence plays in a literary text analysis or translation. Undoubtedly, this kind of competence is the key which enables to enter and penetrate the sphere of culture whose product in the form of a piece of literature is to be analyzed or translated. Moreover, equipped with this kind of knowledge which covers both social and cultural spheres, literary critics or translators are able to decode and understand the text message which is the product of the other’s mind. Only then can literary critics and translators engage, at least partially, their process of mentalizing which gives them guidance to explanation, interpretation, prediction or expressiveness coded in the text they are dealing with. Moreover, the socio-cultural competence of researchers or translators shows them the way to cultural factors demonstrated by the analyzed text, such as human behavior, believes or desires, thus, expanding their capability of inferring others’ mental states. Nevertheless, the socio-cultural competence is not sufficient to guarantee a complete decoding and understanding of the rendered text. Both researchers and translators need to be adequately qualified for a typical linguistic penetration of the text they consider in detail. They have to know the rules of transformation which direct them at the conversion of one syntactic structure to another syntactic structure but in a different language. Moreover, prior to this, they have to identify and determine the kind of literature the converted text represents (cf. Perrine, 1983), and its language as far as functions are concerned (cf. Halliday, 1973). Now, it becomes evident that the socio-cultural competence as combined with functional competence might be viewed as a remedy for a successful text

analysis and especially - translation which preserves all values and messages the text contains, particularly - beliefs, desires or intentions.

Conclusions

The present discussion undoubtedly shows that the notion of linguistic competence as designed by Chomsky (1965) is too general and too narrow in its scope of application. The discussion also point to some similarities between Halliday's (1973) concept of communicative competence and the discussed here model of creative communicative competence, showing simultaneously that the latter strongly supports and articulates the importance of interrelationship and interdependence between language and culture. The importance of this sort of interrelationship is even doubled when we become aware of the way in which the lexicon is constructed and developed.

Moreover, the present discussion, stressing the importance of interdependence between language and culture, somehow automatically directs our attention at the effective and expressive use of language, which is just the result of this sort of interrelationship. Undoubtedly, cultural competence combined with linguistic competence is responsible for expressiveness and thus, for success in communication.

In the course of views exchange, it becomes evident that a sensitive approach to the interpreter/translator's task is responsible for text shaping, no matter whether its form is written or spoken. Thus, it can be concluded that the interpreter/translator's ability to master text shaping may be viewed as an element of translatory artistry. Moreover, a sensitive approach to any text appears to be more important than interlingual rendition of the way of thinking, which is a risky process. The risk is that the so called mind-reading may result in misinterpretation and falsification due to the interpreter's fraudulent changes in the message.

Although the ability to make use of the so called way of thinking of others is viewed as risky, once such a quality is possessed, it facilitates, to some extent, the translator's approach to a given text, helping him in interpretation and prediction, and finally – in text rendering. Hence, such a mental power of the interpreter/translator becomes instrumental in the whole process of text shaping where the meaning of the translated text must remain unchanged and reflect the genuine thoughts, intentions or ideas of the original.

With reference to the so-called 'trouble sources' of a 'global' kind, as mentioned by Wadensjö (1998), one of those trouble sources of prime importance, is the lack of shared understanding. At this point we have to stress that sharedness of understanding may refer both to the direct and indirect contact with the L2. The direct contact is experienced by an interpreter who is rendering

a text orally, while the indirect contact is reserved for an interaction between a translator and a written text. The discussion reveals that the lack of sharedness often results in the syntactic and lexical misuse in the context of the translated piece of writing. In the case of oral text rendering – i.e. interpretation, apart from vocabulary also intonation patterns and implicit norms of interaction are endangered. Nevertheless, it seems that there is a remedy for elimination of problems as those listed above. The success in translatory problems elimination is directly connected with the interpreter/translator's approach to the text – transmitted orally or in a written form. It is mandatory that the approach must have a solid foundation of the current state of knowledge covering the spheres of cultural, sociolinguistic, pragmatic and empirical competence. These four competence spheres, once mastered by the interpreter/translator, would guarantee the overall appropriateness of text rendering as they make up two pillars upon which creative communicative competence is set up, that is socio-cultural and functional competence.

To close concluding, it is advisable to underscore the fact that **creative communicative competence** of the interpreter/translator appears to be a *conditio sine qua non* for not only a successful but also genuine rendering of a text, retaining its meaning, atmosphere, emotions - thus, inferring others' mental states. Hence, such a shaping of the message is the evidence of the interpreter/translator's translatory artistry.

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Comparison of psychological personality tests and their potential use in translation studies

Porównanie wyników psychologicznych testów osobowości oraz ich potencjalnego wykorzystania w studiach translatorskich

Abstract

Psychological tests are widely used to assess personality traits and cognitive abilities. However, their potential application in translation studies remains largely unexplored. This overview article aims to compare psychological tests used in identifying personality traits and cognitive abilities that may enhance translators' skills. Personality tests can reveal psychological factors that may be crucial for effective translation. The psychological dimensions are often overlooked despite the acknowledged importance of linguistic and cultural proficiency in translation studies. Emotional responses and personality traits significantly impact translators' decisions and performance, highlighting the need for further research. Implementing tests like the MBTI, DISC, Big Five, and HEXACO Personality Inventory can offer valuable insights. Understanding translators' personality traits can enable strategies for improvement and enhance overall translation outcomes. Bridging the gap in research regarding

psychological dimensions is crucial for a comprehensive understanding of translators' behaviors and improving translation quality.

Key words: *psychological tests, psychology, translation studies, translator's personality traits.*

Abstrakt

Testy psychologiczne są szeroko stosowane do oceny cech osobowości i zdolności poznawczych. Jednak ich potencjalne zastosowanie w tłumaczeniu pozostaje w dużej mierze niezbadane. Celem tego artykułu o charakterze przeglądowym jest porównanie testów psychologicznych stosowanych do identyfikacji cech osobowości i zdolności poznawczych, które mogą zwiększyć umiejętności tłumaczy. Testy osobowości mogą ujawnić czynniki psychologiczne, które mogą mieć kluczowe znaczenie dla skutecznego tłumaczenia. Pomimo uznanego znaczenia biegłości językowej i kulturowej w tłumaczeniu, często pomija się aspekty psychologiczne. Reakcje emocjonalne i cechy osobowości znacząco wpływają na decyzje i wydajność tłumaczy, co podkreśla potrzebę dalszych badań. Wdrożenie testów takich jak MBTI, DISC, Big Five i model HEXACO może dostarczyć cennych spostrzeżeń. Zrozumienie cech osobowości tłumaczy może umożliwić opracowanie strategii ulepszeń i poprawić ogólne wyniki tłumaczenia. Wypełnienie luki w badaniach dotyczących wymiaru psychologicznego jest kluczowe dla pełnego zrozumienia zachowań tłumaczy i poprawy jakości tłumaczeń.

Słowa kluczowe: *testy psychologiczne, psychologia, przekładoznawstwo, cechy osobowości tłumacza.*

Introduction

Psychological tests play a crucial role in various fields, serving as valuable tools for understanding human behavior, cognition, and emotions. (Schweda-Nicholson, 2017) These tests are used in a variety of disciplines such as clinical psychology, education, and neuropsychology. (Smith, 2010) Their importance lies in their ability to provide standardized measures which facilitate comparisons across individuals, groups and cultures, thereby shaping decision-making processes and enhancing our understanding of psychological phenomena. (Mesárošová and Bavolar, 2017)

The main objective of this overview article is to explore the potential application of psychological tests in the translation industry. In this article we will compare psychological tests used to determine translators' personality traits and cognitive abilities in order to improve their translation skills.

Psychological tests are widely used in various fields to assess individuals' personality traits and cognitive abilities. (Bontempo, 2023; Hogan and Hogan, 2017; Vesna, 2011) In the translation industry these tests can provide valuable insights into each translator's unique cognitive characteristics, and they can make possible to identify translators' strengths and weaknesses and provide targeted training and development programs to improve their translation skills.

According to Sakabe et al. (2017), Lehka-Paul and Whyatt (2016), Karimnia and Mahjubi (2013), Tavajoh and Yaqubi (2019) personality assessments can provide understanding into the their preferred work methods and communication styles of translators, where all of these can have a major impact on their job performance. Psychological assessments, when combined with other translation tools and methods, can help translators reach their full potential by identifying their unique personality traits which can impact translation process. Each type of psychological test serves different purposes by using various specific methodologies. A research is needed to explore the effectiveness of psychological testing in the translation industry. However, the preliminary evidence suggests that performing psychological tests can be a useful addition to the translator's toolkit.

Psychological Factors Influencing Translations

In the field of translation studies (TS), there is a noticeable lack of research into the psychological factors that may impact the translation process. (Cozma, Dejica-Carțiș, 2013) While linguistic, cultural, and technological proficiency, critical thinking, adaptability, and ethical competencies are undeniably vital aspects of translation (Albir et. al., 2020), overlooking the psychological dimensions neglects a critical determinant of translators' decision-making processes and overall performance. The lack of research in this area impedes our understanding of how translators' personality traits affect their approaches to translation tasks and interactions within translation teams.

Despite the evident interaction between language, culture, and cognition in translation (Jakobson, 1959; Venuti, 1995), scholarly attention to the psychological aspects of this practice remains limited. Existing literature often acknowledges the intricacies of translation tasks without thoroughly examining the psychological mechanisms that shape translational outcomes. (Shreve and Angelone, 2010) Consequently, the reliability of translation quality may be compromised, as it may not adequately consider the nuanced

psychological processes involved. Thus, there is a clear need for further empirical research into the psychological dimensions of translation, aiming to elucidate the complexities of cognitive, and emotional factors that impact the outcome of translated literary texts.

Significance of Personality Traits in Translation Practice

Personality traits may exert a profound influence on translation practice (Tavajoh and Yaqubi, 2019; Azadipour, 2019; Hubscher-Davidson, 2007; 2009), shaping translators' behaviors, preferences, and responses to the challenges encountered in their work. By recognizing their personality strengths and weaknesses, translators can adopt strategies to leverage their strengths and mitigate their weaknesses, leading to improved translation outcomes and job satisfaction. (Tavajoh and Yaqubi, 2019; Lehka-Paul and Whyatt, 2016)

Moreover, the translator's emotional responses to the content can impact their decisions regarding language, tone, and style, thereby shaping the ultimate translated output. (Ghobadi et al., 2021; Rojo, Ramos 2016, 2018; Kitanovska-Kimovska and Cevtkoski, 2021) The studies of Bednářová-Gibová and Majherová (2023) and Hubscher-Davidson (2013, 2016, 2017, 2021) indicate that the personality characteristics, emotional competence patterns, and emotional intelligence of translators can greatly affect their performance. It suggests that emotional factors such as self-confidence, belief in one's abilities, ability to manage uncertainty, and emotional intelligence can affect the quality of translated work. It also emphasizes the importance of exploring the impact of emotions elicited by texts on translators' processing styles and translation performance. The research by Tabakowska (2016) has looked at how emotions can impact a translator's decision-making, values, cognitive processing styles, and performance. It offers a critical examination of the interplay between emotions and various aspects of the translation process. Examining these emotions, Tabakowska reveals the variety of ways in which translators' emotional states influence how they understand source texts, their language decisions, stylistic preferences, and translation techniques. Her results encourage academics and translators to take a more reflective, holistic approach to translation—one that recognises and addresses the emotional intricacies that are a part of the translator's experience.

This all leads us to the opinion that psychological testing can be useful in examining the personality characteristics of translators, which may affect the quality of the translated work.

Proposal of Psychological Tests

To study the personality traits of translators, it is necessary to examine their psychological aspects through the use of specialised psychological tests. A variety of frameworks are available for us to help understand different facets of personality, such as: HEXACO Personality Inventory, the DISC Behaviour Test, the Big Five Personality Test, and the Myers-Briggs Type Indicator (MBTI). When using them, nevertheless, we should act with caution because each test may have limits and may offer a limited understanding of the psychological profiles of the translators.

Myers-Briggs Personality Tests¹

A pseudoscientific tool for assessing personality, the Myers-Briggs test was developed by Katharine Cook Briggs and her daughter, Isabel Briggs Myers. (Pittenger, 1993) The test was first used in the 1940s and was designed to classify people into one of 16 personality types based on their preferences in four dichotomies: Extraversion (E) versus Introversion (I), Sensing (S) versus Intuition (N), Thinking (T) versus Feeling (F), and Judging (J) versus Perception (P). (Quenk, 2010) According to Pratchett (2018), Myers and Myers (1995), and Myers (1998), introversion shows a tendency for isolation whereas extraversion tends towards outward orientation and social contact. Sensing people concentrate on concrete details and facts, whereas intuitive people are more imaginative and focus more on abstract ideas. Feeling types place more emphasis on empathy and subjective values, whereas thinking types prioritise objectivity and rational analysis. Lastly, perceiving types show flexibility and spontaneity, whereas judging types value structure and decisiveness.

The personality traits elucidated by the MBTI can significantly influence translators view onto their approach to translation process. For example, introverted translators may perform better in independent work environment, but there might be a risk of potential excessive isolation which can lead to unpredicted results. On the other hand, extroverted translators may perform better in collaborative environment, but there is a danger of over-reliance on consensus in such kind of group work. Translators with sensing type may be more effective in the translation of texts where the focus on details is crucial. Feeling types of translators may bring a new perspective into the literary translation with its great varieties of translation options. Thinking types may

¹ *The 16 MBTI® Personality Types*, https://www.myersbriggs.org/my-mbti-personality-type/the-16-mbti-personality-types_, 10.06.2024.

perform better in the topics where rationality regards as of paramount importance.

However, we must mention that the effectiveness of the MBTI in accurately capturing personality traits has been a subject of debate among different psychologists. (Hunsley et al., 2003; Boyle, 1995; Pittenger, 2005) They raise concerns about its reliability and validity as a psychometric tool, as it has a dichotomous nature, and the division of translators into these categories could oversimplify the complexity of a translator's personality, which eventually may lead to misinterpretation. So, we need to take into consideration not only the type of personality but also the influence of a translator's diverse cognitive processes. (Hughes, 1998; Baker and Saldanha, 2019)

The DiSC Behavior Test

The DiSC Behavior Test, based on the DiSC model of behavior, is a widely used personal assessment tool designed to improve teamwork, communication, and productivity in the workplace (DISC Indra. Research Report, 2003). Developed by William Moulton Marston, the DiSC Behavior Test serves as a tool to assess individuals' behavioral tendencies and preferences in various situations. It categorizes people into one of four personality types based on their responses to the assessment: Dominance (D), Influence (i), Steadiness (S), and (C) (Inscape Publishing, 2003, 2008).

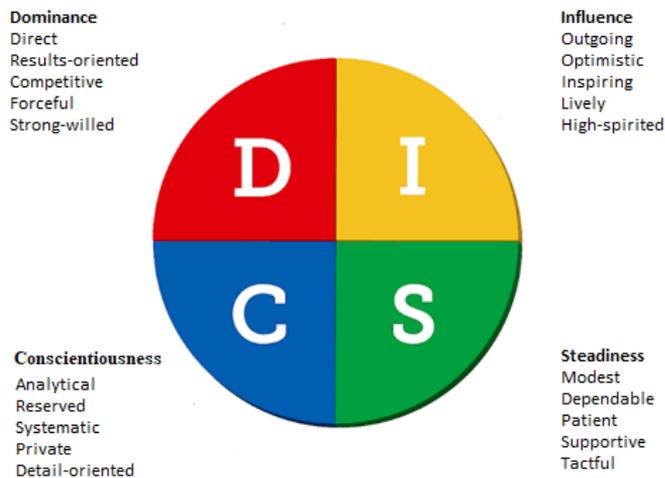


Figure 1. The DiSC Behavior Test

The DiSC Behavior Test consists of a series of questions or statements that respondents must rate based on their agreement or preference (Inscape Publishing, 2003, 2008). These items assess various aspects of behavior,

communication style, decision-making process, and interpersonal interactions. (Sugerman, 2009) Through statistical analysis, the test identifies patterns in respondents' responses and assigns them scores across the four DiSC dimensions. (Inscape Publishing, 2003, 2008)

For translators, understanding their own DiSC profile may offer insights into communication styles, conflict resolution approaches, and teamwork dynamics. (Sugerman, 2009) Translators with a dominant profile (D) may tend to be assertive, result-oriented, and decisive. (Prochaska et al., 2015) Also they may excel in leadership roles, project management, and negotiations but may need to balance assertiveness with empathy and inclusivity. They may thrive in challenging situations, value efficiency, and prioritize achieving goals. However, they may need to be mindful of balancing assertiveness with empathy and inclusivity, especially in collaborative translation projects where team dynamics and consensus-building are essential. In translations, they may need to consciously consider the impact of their assertive approach on the tone and reception of the translated content, striving for clarity and effectiveness without compromising on cultural sensitivity or inclusivity.

Individuals with an Influence (I) profile in translation may possess exceptional interpersonal skills that enable them to excel in roles involving client interaction. (Sugerman, 2009) They are sociable, outgoing, and persuasive, and they may be excellent in building relationships, inspiring others, and driving enthusiasm for ideas and initiatives. While they are often optimistic and energetic, they may struggle with attention to detail and may prioritize harmony over conflict resolution. In team settings they can leverage their interpersonal skills to promote collaboration and maintain positive morale. However, translators with an influential profile should be mindful of maintaining attention to detail and accuracy in their translations, as their tendency to prioritize social interactions may sometimes lead to oversight.

Steadiness (S) profile can contribute to team cohesion and support by fostering a harmonious work environment. (Stacey, 2018) Translators with a steady profile may be more reliable, supportive, and cooperative. They may tend to value stability, harmony, and teamwork and often act as mediators in conflicts and provide emotional support to their peers. However, they may need to overcome a reluctance to assert themselves or take initiative in certain situations, particularly when proving their ideas or negotiating terms with others.

The next profile is the Conscientiousness (C) profile, which is characterized by an analytical, detail-oriented, and methodical approach. (Inscape Publishing, 2003, 2008) Translators with a conscientious profile may prioritize accuracy, quality, and adherence to procedures, striving for perfection in their work. Their analytical approach may allow them to identify potential challenges or ambiguities in source texts and address them effectively. However, translators with a conscientious profile may sometimes prioritize perfectionism over

efficiency, leading to delays in project completion or reluctance to delegate tasks. They may benefit from finding a balance between thoroughness and timeliness to optimize their productivity without compromising quality. While they excel in tasks that require precision and expertise, they may struggle with flexibility, risk-taking, and interpersonal relationships.

Still, in academic and professional contexts, we must consider it crucial to approach the DiSC model with a critical lens, acknowledging its limitations and potential biases while recognizing their utility as tools for self-awareness and interpersonal development. (Sugerman, 2009) The DiSC model may provide a structured framework for understanding a translator's behavior in the workplace, offering opportunities for self-awareness and professional development; however, success is dependent upon critical interpretation, due to individual variances and specific settings in an organization.

Big 5 Personality Traits Test¹

The Big Five Personality Test, also known as “the five-factor model of personality” or “the OCEAN model”, is a widely used psychological assessment tool designed to evaluate an individual's self-awareness and interpersonal relationships. (Rothmann and Coetzer, 2003; Kabigting, 2021) Developed in the 1980s, this test categorizes personality into five major dimensions: openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism. (Roccas et al., 2002) Each dimension consists of specific traits that describe various aspects of an individual's personality (Hodgkinson and Gill, 2015; Soto and Kronauer and Liang, 2015; McCrae and John, 1992):

- **Openness to Experience:** This dimension assesses an individual's appreciation for art, emotion, adventure, and curiosity. It evaluates intellectual curiosity, creativity, and willingness to explore new ideas.
- **Conscientiousness:** Conscientiousness measures self-discipline, organization, and goal-directed behavior. It indicates whether an individual is reliable, responsible, and diligent in their actions.
- **Extraversion:** Extraversion reflects an individual's sociability, assertiveness, and energy level in social settings. It distinguishes between outgoing, energetic individuals and introverted, reserved ones.
- **Agreeableness:** This dimension assesses an individual's tendency to be cooperative, empathetic, and considerate of others. It measures friendliness, compassion, and willingness to compromise.

¹ *Bigfive-test*. <https://bigfive-test.com>, 10.06.2024.

- **Neuroticism:** Neuroticism evaluates emotional stability versus instability. It measures susceptibility to negative emotions such as anxiety, depression, and stress.

The personality traits identified by the Big Five Personality Test may impact translators in various ways. Extraversion may influence a style of translation, with more extroverted individuals being comfortable in social interactions and networking, while introverted translators may prefer solitary work environments. Conscientiousness may be crucial for translators as it reflects their level of organization, attention to detail, and adherence to deadlines. Highly conscientious translators are likely to produce accurate and timely translations. Agreeableness plays a role in translators' interactions with clients, and colleagues. Agreeable translators are more likely to foster positive relationships and resolve conflicts effectively. Neuroticism may affect translators' ability to cope with the pressures of the job. Highly neurotic individuals may experience heightened levels of stress and anxiety, potentially impacting their performance and well-being.



Figure 2. *The Big Five Personality Test*

Compared to other personality assessment tools, the Big Five Personality Test may offer several advantages to translators: comprehensiveness, as it provides a holistic view of personality, capturing a broad range of characteristics relevant to translators' professional and personal lives; research support, with extensive empirical evidence demonstrating its validity and reliability across diverse populations and settings, enhancing confidence in the test results and their applicability to real-world scenarios; and predictive power, as the Big Five traits have been linked to various outcomes such as job performance, leadership effectiveness, and interpersonal relationships, making the test valuable for understanding translators' potential strengths and areas for development. (Kabigting, 2021; Roccas et al., 2002)

The HEXACO Personality Inventory¹

The Hexaco Personality Inventory was introduced in 2000 as an improvement of prior personality frameworks, specifically the Big Five traits. In contrast to conventional personality assessments, the HPI emphasizes scholarly thoroughness and provides a detailed analysis of individual personality characteristics and is considered unique because it adds the honesty-humility dimension. (Ashton et al., 2004; Ashton and Lee, 2007)

The Hexaco Personality Inventory (HPI) is a comprehensive measure designed to assess six major dimensions of personality: Honesty-Humility (H), Emotionality (E), Extraversion (X), Agreeableness (A), Conscientiousness (C), and Openness to Experience (O) (Ashton and Lee, 2007). The HPI, which was developed from lexical research and is based on the lexical hypothesis, offers a sophisticated knowledge of individual differences and is particularly useful from an academic perspective (Ashton et al., 2004). Each dimension includes aspects and related descriptive words, enabling a detailed evaluation of unique variations. (Ashton and Lee, 2009)



Figure 3. The six HEXACO personality traits

The HPI can help translators identify their strengths and weaknesses, enabling them to focus their professional development efforts in a more effective manner. The HEXACO model can evaluate translators' agreeableness, honesty-humility, and emotionality levels, providing insights into their social behavior, creativity, and risk-taking tendencies. Understanding these traits can also help predict their academic performance, cognitive abilities, job satisfaction, ethical decision-making, and psychological well-being.

¹HEXACO-PI-R. https://survey.ucalgary.ca/jfe/form/SV_0icFBjWwyHvJOfA, 10.06.2024.

Future research could focus on refining assessment methods to mitigate response biases and enhance the cross-cultural validity of personality assessments. Additionally, studies could explore the stability of personality traits over time and their implications for translation practice. Additionally, translation training programs could integrate personality assessments into curriculum development, helping translators recognize their strengths and weaknesses and tailor their professional development accordingly.

Conclusions

In conclusion, the exploration of psychological personality tests and their potential use in translation studies unveils a promising avenue for enhancing the understanding of translators' behaviors and translation decision-making process. By delving into the intricacies of personality traits and cognitive abilities, translators can gain valuable insights into their strengths and weaknesses and use them more effectively in their work.

Psychological tests such as the Myers-Briggs Type Indicator, the DiSC Behavior Test, the Big Five Personality Test, and the HEXACO Personality Inventory can offer structured frameworks for assessing translators' personality profiles and understanding their implications in translation practice. However, it is essential to approach the application of psychological tests in translation practice with caution, considering their limitations and potential biases. Further research is warranted to validate the effectiveness of psychological testing in the translation industry and refine assessment methods to ensure their reliability and cross-cultural validity.

By bridging the gap in research regarding psychological dimensions in translation studies, scholars and practitioners can foster a more comprehensive understanding of translators' behaviors and advance the field towards greater excellence and professionalism.

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**SWOT analysis as a tool for selecting text materials
for the formation of English communicative competence
of students of non-linguistic specialties**

**Analiza SWOT jako narzędzie doboru materiałów
tekstowych do kształtowania kompetencji komunikacyjnej
w języku angielskim studentów kierunków
nielingwistycznych**

Abstract

The study is devoted to the implementation of SWOT analysis as an auxiliary criterion for the selection of text material in the formation of English communicative competence for students of non-linguistic specialties. The article examines the concept of communicative competence, as a complex phenomenon of students' availability of appropriate abilities and skills for high-

quality foreign language communication. The main groups of criteria for the selection of text material have been outlined, including 1) subject-scientific ones; 2) linguistic stylistic; 3) methodological; 4) person-oriented. The concept of SWOT analysis has been summarized and the components of the matrix of this analysis have been analyzed, namely: the factors of positive influence of the internal environment are – Strengths, the negative factors – Weaknesses, and the factors of external influence are Opportunities, and the negative ones are Threats. The use of SWOT analysis, based on the classic qualitative criteria for text selection has been proposed as follows: Strengths – linguistic stylistic criteria of variety of types and genres and professionally oriented lexical units; Weaknesses – methodological criteria of authenticity, accessibility, adaptability, etc.; Opportunities – subject-scientific criteria of novelty, informational value and the presence of paralinguistic components; Threats are person-oriented criteria of relevance and practical value. An analysis of the English-language text has been carried out according to the proposed SWOT-analysis model and qualitative criteria for the selection of text material have been highlighted as well.

Key words: *communicative competence, text selection criteria, SWOT analysis.*

Abstrakt

W pracy zaprezentowano zastosowanie analizy SWOT jako kryterium pomocniczego doboru materiału tekstowego w kształtowaniu kompetencji komunikacyjnej języka angielskiego u studentów kierunków nielingwistycznych. W artykule zbadano koncepcję kompetencji komunikacyjnej, jako złożonego zjawiska, w którym uczniowie posiadają odpowiednie zdolności i umiejętności umożliwiające wysokiej jakości komunikację w języku obcym. Zarysowano główne grupy kryteriów doboru materiału tekstowego, do których należą: 1) przedmiotowo-naukowe; 2) stylistyka językowa; 3) metodyczny; 4) zorientowany na osobę. Podsumowując koncepcję analizy SWOT, poddano analizie elementy macierzy tej analizy, a mianowicie: czynniki pozytywnego wpływu otoczenia wewnętrznego to mocne strony, czynniki negatywne to słabe strony, a czynniki wpływu zewnętrznego to szanse, a negatywne to zagrożenia. Proponuje się wykorzystanie analizy SWOT w oparciu o klasyczne kryteria jakościowe doboru tekstu w następujący sposób: Mocne strony – językowe kryteria stylistyczne charakteryzujące się różnorodnością typów i gatunków oraz profesjonalnie zorientowanych jednostek leksykalnych; Słabe strony – kryteria metodologiczne autentyczności, dostępności, zdolności adaptacyjnych itp.; Szanse – przedmiotowo-naukowe kryteria nowości, wartości informacyjnej i obecności elementów paralingwistycznych; Zagrożenia to kryteria zorientowane na osobę, mające znaczenie i wartość praktyczną. Przeprowadzono analizę tekstu

anglojęzycznego zgodnie z zaproponowanym modelem analizy SWOT i określono jakościowe kryteria doboru materiału tekstowego.

Słowa kluczowe: *kompetencja komunikacyjna, kryteria wyboru tekstu, analiza SWOT.*

The development of the global economy and expansion of external political connections has created a pressing need for enterprises to have qualified specialists in various fields, one of the requirements for which is fluent proficiency in the language of globalization – English. Therefore, the necessity for the professional training of future graduates of higher education institutions with the appropriate level of English communicative competence becomes crucial. It is known that to achieve educational goals, particularly the formation of English communicative competence, it is advisable to select relevant materials and model effective communicative situations. In this regard, it is important to adhere to criteria for selecting such materials or tasks according to the students' professional orientation or the topic of the lesson.

The purpose of the article is to outline the method of SWOT analysis as an effective means of selecting educational text materials for the formation of English communicative competence among students of non-linguistic specialties. Achieving this goal involves a thorough examination of the concept of communicative competence, criteria for selecting educational text materials, the concept of SWOT analysis and ways to apply it in selecting educational materials for students of non-linguistic specialties.

The concept of communicative competence is encountered in the works of many Ukrainian and foreign scholars. These include the works of D. Hymes, T. Lillis, S. Nikolaieva, V. Tereshchuk, I. Chorna (Hymes, 1972; Lillis, 2005; Nikolaieva, 2013; Tereshchuk, 2013; Chorna, 2017) and others. This issue is also highlighted in certain regulatory documents, particularly in the Common European Framework of Reference for Languages. (Common European Framework of Reference, 2002). It is worth noting that the famous author of the term "communicative competence" is the linguist D. Hymes. (Hymes, 1972) According to the researcher, this concept consists of the ability to interpret language statements or expressions according to their meaning, as well as the ability to effectively use such expressions based on the customs of communicative interaction, which are privileged in the linguistic society, that is, the foreign-language society (Hymes, 1972). T. Lillis (2005), who researched

communicative competence, emphasized that D. Hymes used this term to repulse several key points on knowledge and use of language:

- The ability of a well language appliance involves knowing (both distinctly or marginally) how to use language accordingly to any provided context.
- The ability of language comprehension and language use are not merely based on grammatical knowledge.
- What is defined as proper language differs due to the given context and is able to include a number of modes such as, speaking, writing, singing, etc.
- Learning proper language proceeds through a social acceptance in circumstantial ways of language application to the core of participation in separate communities. (Lillis, 2005)

While investigating the topic on foreign communicative competence, I. Chorna (2017) came across another crucial theory by Hymes focusing understanding communicative competence – communicative approach to the language learning. This concept consists of four key principles: Possibility, Feasibility, Appropriateness and Occurrence. To sort out each of the key principles, language uses have to provide an answer to the following questions:

1. Whether (and to what extent) something is formally possible concerning grammar and cultural aspect of the communication.
2. Whether (and to what extent) something is feasible based on psycholinguistic factors such as memory and other cognitive, emotional and behavioral limitations caused by the peculiarities of the human mind and body according to their environment.
3. Whether (and to what extent) something is appropriate according to the context and communicative actions, social factors of influence and expected behavior in a certain communicative situation.
4. Whether (and to what extent) something is actually performed and what are the consequences – the empirical overview of a certain communicative situation here is needed. (Hymes, 1972, pp. 284–286; Chorna, 2017, p. 60)

To summarize the views regarding the understanding of the phenomenon of communicative competence, it can be said that the concept can be interpreted as a set of skills and abilities of an individual that contribute to the formation of his or her speech culture in particular, the ability of the individual to form and maintain relations with the social environment, to effectively build dialogue, polylogue, etc. and flexibility in changing the topic of communication. We understand that the subtleties of communicative situations directly affect the participants of communication, so educational tasks should be relevant and adapted to various topics, situations, problems, etc. in students' speaking

activities. Communicative competence involves the formation of communicative skills and abilities in all types of speech activity, namely: speaking, reading, writing and listening. Within the scope of our research, we focus on the reading component respectively work with the teachers' textual material (choice of material, adaptation, student centeredness, etc.). The reading competence is not only about the lines running around the eyes of a student. To achieve reading competence teachers have to implement educational solutions in several areas of reading activities:

1. To form the reading skills and provide students with awareness of main types of reading – introductory, in-depth, search, viewing.
2. To provide readability competence – understanding and using of literary concepts, awareness of educational materials and themes provided for each specialty that are to be studied;
3. To ensure the students ability to work with a text or article – selecting and defining reading materials by genres, topics, etc.
4. To equip students with skills of actual reader activity (versatile work with the reading material), including the perception of the text, its interpretation and final evaluation of the work. (Toshtemirova, 2019)

As can be seen from the description of reading competence provided above, the formation of competence in reading, accordingly communicative competence is impossible without proper material selection. So, first of all, it is worth considering the criteria for choosing educational text material for the formation of English communicative competence. The problem of choosing text materials in the process of forming foreign language competences was dealt with by many researchers in the field of teaching methods, whose research vector focuses on qualitative and quantitative criteria. (Піддубцева, 2019, p. 1-2) Quantitative ones usually include the amount of text material in accordance with the form of students' educational activities (auditory or homework with the text). (Вавіліна, 2012, p. 67) There are more qualitative criteria for the selection of educational materials (see Table 1). Researchers divided them into 4 main groups: 1) subject-scientific, which include novelty, informational value, presence of paralinguistic components in the text; 2) linguistic-stylistic criteria, which include a variety of genres and types of text "canvas", the presence of professionally oriented lexical units; 3) educational, in particular adaptability, accessibility, correspondence, authenticity, thematic and substantive synonymy of text materials; 4) personally oriented, meeting the needs of professional training of students and the practical value of such materials (criterion of compliance with professional needs of students, criterion of practical value of information). (Піддубцева, 2019, p. 2) To gain a deeper understanding, we recommend examining each group of qualitative criteria for selecting educational

text materials, as proposed by scientists, in more detail in Table 1, which we have summarized.

Table 1. Qualitative criteria for the selection of educational materials
(O. Piddubtseva, 2019, p. 2; V. Tereshchuk, 2013, p. 223).

<i>Subject and scientific</i>		
Criterion 1	Criterion 2	Criterion 3
The novelty of the texts	Informational value	Presence of paralinguistic components
Current, non-standard and latest achievements in the field of future professional activity of students, as well as new ideas or interpretations of already known facts.	Unknown and previously unprocessed information on professional topics by students through the prism of the author's view of a certain problem.	Visual supports of the text "canvas" (pictures, photos, diagrams, graphics, etc.).
<i>Linguistic-stylistic</i>		
Criterion 1	Criterion 2	
Variety of types and genres	Professionally oriented lexical units	
Texts relevant to the topics of students' specialties, with which students of higher education will mainly work in the future professional field (for example, scientific articles of economic direction).	Text material filled with vocabulary of general use, scientific lexical units and a terminological glossary.	
<i>Personally oriented</i>		
Criterion 1	Criterion 2	
Meet the needs of professional training of students	Practical significance of text materials	
Text materials, which consider the current problems of the future professional activity of students, selected based on the professional topics of higher education applicants.	Texts filled with theoretical and practical content, with appropriate vocabulary of a general scientific and professional nature, which will serve as a tool for expanding students' knowledge of professionally oriented issues, in particular in English.	

<i>Educational</i>				
Criterion 1	Criterion 2	Criterion 3	Criterion 4	Criterion 5
Adaptability	Accessibility	Conformity	Authenticity	Thematic and substantive synonymy
<p>The student-centered nature of the text material (ensuring comprehensive development of the student's personality, taking into account the study profile, interests, abilities, etc.).</p> <p>The texts should correspond to the students' level of English language proficiency, be adapted in terms of volume and degree of complexity for each level of knowledge.</p> <p>The relevance of the text material to the general or professional subject of the lesson and the corresponding level of knowledge of the students.</p>		<p>The use of original English-language text materials from authentic sources, selected taking into account the degree of complexity, relevance of information, lexical content of professional topics.</p>		<p>The selected text materials should clearly correlate with the topics of the specialty chosen by the students, in particular, other professional subjects studied by students in higher education institutions.</p>

Sharing the reasoning of educationists regarding the traditional criteria for selecting text materials for the formation of English communicative competence, we can come to the conclusion that each criterion is significant for the selection of texts, articles, etc. However, as indicated in the table above, some qualitative criteria closely overlap, so their autonomous use makes it impossible to correctly select the text material. In particular, the methodological criteria of adaptability, accessibility, and appropriateness are closely related to the personally oriented criteria of compliance with professional needs, and the criteria of thematic meaningfulness and authenticity resonate with the practical value of texts for students of non-linguistic specialties. Therefore, referring to the classic criteria for the selection of text educational materials in the methodology of teaching foreign languages, we suggest taking into account their classic distribution, additionally based on the SWOT analysis.

Let us delve into a more comprehensive examination of the concept of SWOT analysis. The abbreviation SWOT stands for "Strengths, Weaknesses, Opportunities, Threats", which translated from English to Ukrainian means "Strengths and weaknesses, opportunities and threats". (Zosim, 2022) SWOT analysis is widely used in various fields as a qualitative tool for determining enterprise development strategies, analysis of external and internal markets, business projects, development programs, etc. The acronym SWOT was first proposed by Professor Kenneth Andrews in 1963 at a conference on business

issues held at Harvard. The acronym was interpreted as a means of reflecting the current state and trends of business development. In 1965, the scientists Edmund P. Learned, C. Roland Christensen, Kenneth R. Andrews, D. William (Harvard University) developed the SWOT model, which aimed to form a company's behavioral strategy. (Zosim, 2022) The driving force for the SWOT analysis was the work of Professor Heinz Weichrich. (Просіна, Швень. 2020, p. 31-32), in which the authors proposed a so-called "matrix" of the ratio of internal and external factors of influence and development of the project, which served strategic planning. The SWOT matrix itself is divided into internal and external properties, which, in turn, are divided into those that have a positive and negative impact. Factors of positive influence of the internal environment include Strengths (strengths) and negative – Weaknesses (weaknesses). To the factors of the external environment, the positive influence factors are Opportunities (opportunities) and the negative influence factors are Threats (risks). Historically, SWOT analysis was developed as an auxiliary tool for analyzing available data and prospects for further development and improvement. In view of this, it can also be used in the methodology of teaching foreign languages.

The implementation of the SWOT analysis in the higher education system is being updated with the aim of developing and improving the management of the institution of extracurricular education. (Просіна, Швень, 2020) The problem of our research is somewhat narrower, so we will try to demonstrate how exactly we see the application of SWOT analysis as an auxiliary criterion for the selection of text materials for the formation of English-language communicative competence in students of non-linguistic specialties.

The unit for our SWOT analysis is the text (text material). Let us take for example the text "The harder hard sell" from the English-language textbook "Intelligent business. Upper-Intermediate. Coursebook". Let's try to analyze the specified text using the SWOT matrix, relying on the traditional criteria for choosing text materials in the methodology of teaching foreign languages. This text is of an economic orientation, which tells about the use of advertising in business and its role in marketing. The level of the textbook, as well as the text, is above average (Upper-Intermediate or B2). The text glossary is terminological and in general use, visual supports are available in the form of diagrams and graphs. The text from the above textbook is shown below in the photo (see detailed Fig. 1).

For our convenience, we outline the traditional qualitative criteria for the selection of text material, presented in the above table, by categories of the SWOT matrix:

- the positive influence of the internal environment, the text itself (Strengths) – linguistic stylistic criteria of variety of types and genres and professionally oriented lexical units;
- negative influence of the internal environment, the text itself (Weaknesses) – methodical criteria of authenticity, accessibility, adaptability, etc.;
- the positive influence of the external environment, the actual usefulness of the text (Opportunities) – subject-scientific criteria of novelty, informational significance and the presence of paralinguistic components;
- negative impact of the external environment, probable gaps in the specific text (Threats/risks) – personal-oriented criteria of compliance and practical value.

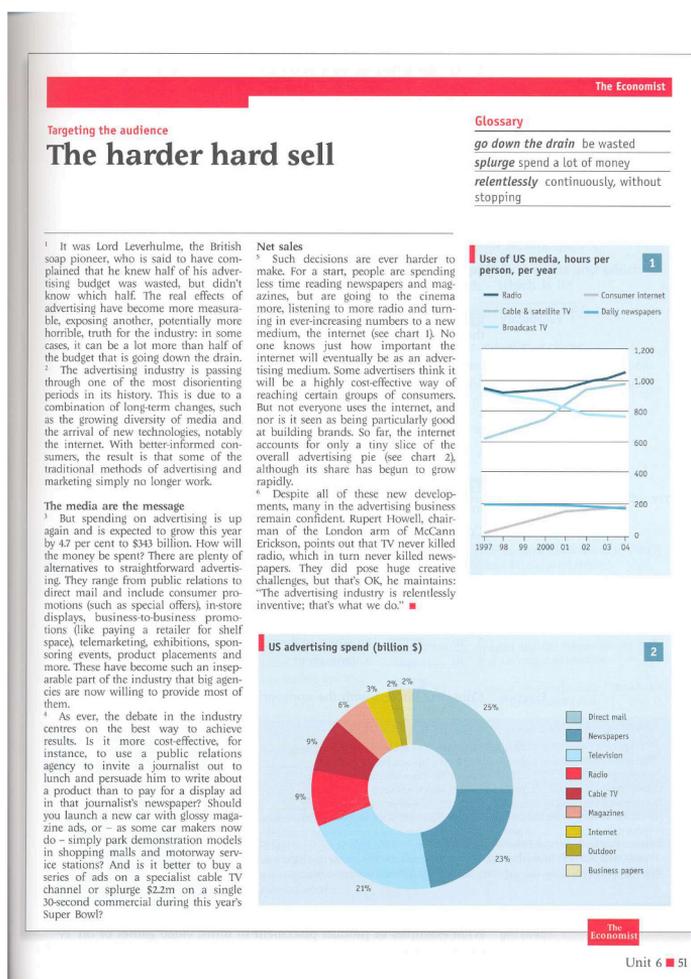


Figure 1. *Intelligent business. Upper-intermediate. Coursebook (2006, p.51)*

The observations made so far give a good reason to state that our text is of an economic orientation, designed for a higher average level of English language proficiency, focused on the marketing components of the enterprise's economic activity, filled with general and specialized terms. Positive aspects of the text are compliance with linguistic stylistic criteria, as the reading material presents professionally oriented lexical units. The type and genre of the text correspond to economic journalism and subject-scientific criteria for the text contains paralinguistic components (diagrams and graphics) and is informative because it contains statistical analysis of marketing (advertising costs). As for the negative factors, the text does not fully meet the personally oriented and methodical criteria, as it is adapted for future analysts and marketers, but it is not so practically valuable, it does not correspond to the thematic content of other specialties (for example, future personnel management specialists). A visualization of the above is presented in the Table 2.

As we have demonstrated through the analysis presented in Table 2, this model proves to be a highly effective tool for educators in selecting appropriate

Table 2. Text «The harder hard sell»
Compiled by the author based on the analysis of the works of scientists
 (M. Zosim, 2022; O. Piddubtseva, 2019, p. 2; V. Tereshchuk, 2013, p. 223).

Traditional qualitative criteria for the selection of text materials + SWOT analysis			
Internal environment (text material)	Strengths	Linguo-stylistic criteria	Professionally oriented vocabulary, optimal type and genre
	Weaknesses	Methodological criteria	Accessibility, adaptability for students with a higher average level of English proficiency, accordingly, the difficulty of understanding the text for students with a lower level of knowledge, narrow correspondence to thematic content (the text is not a general economic topic).
External environment (usefulness and perspective of the studied text)	Opportunities	Subject and scientific criteria	The presence of prolinguistic components (visual supports), the text is informatively valuable for certain economic specialties.
	Threats	Personally oriented criteria	It meets the professional training needs of students of only certain areas of training, so the practical value for other specialties decreases.

text materials. By leveraging SWOT analysis, teachers can accurately determine which texts are suitable for enhancing the communicative competence of students at different levels of knowledge and professional preparation. This approach allows for tailored assignments that challenge students appropriately, fostering growth in reading comprehension within non-linguistic disciplines.

In conclusion, adopting such a student-centered approach holds significant promise for developing communicative competence among higher education students. The integration of SWOT analysis into various aspects of students' speech activities within non-linguistic fields presents exciting avenues for future research. This methodology not only enhances pedagogical practices but also contributes to the broader exploration of effective teaching strategies in diverse educational contexts.

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Application of Content Analysis in Research of Political Discourse

Zastosowanie analizy treści w badaniach nad dyskursem politycznym

Abstract

Content analysis is one of the most frequently applied methods for the research of various forms of discourse, including political discourse. As a research technique, it was developed in studies on communication and is now frequently used in linguistics, for example, in text analysis, systematic studies of written text or transcribed speech, as well as in research on nontextual message content.

The following article deals with the application of content analysis in research into political discourse and discusses the crucial concepts of the research method. Specifically, it describes the manifest and latent content of political texts and presents two notions particularly useful in the evaluation of content analysis, i.e., ‘reliability’ and ‘validity.’ Additionally, two broad approaches to content analysis are discussed. The first is qualitative content analysis, and the second is quantitative content analysis.

Key words: *political discourse, content analysis, qualitative content analysis, quantitative content analysis.*

Abstrakt

Analiza treści jest jedną z najczęściej stosowanych metod w badaniu różnych form dyskursu, w tym dyskursu politycznego. Jako technika badawcza rozwinęła się w badaniach nad komunikacją i obecnie jest często wykorzystywana w językoznawstwie, m.in. w analizie tekstu, systematycznych badaniach tekstu pisanego czy transkrypcji mowy, a także w badaniach nad treścią przekazu nietekstowego.

Niniejszy artykuł porusza kwestię zastosowania analizy treści w badaniach nad dyskursem politycznym oraz omawia podstawowe pojęcia związane z tą metodą badawczą. Przedstawiono w nim pojęcia treści jawnej i ukrytej tekstów politycznych oraz omówiono dwa szczególnie przydatne w ocenie analizy treści terminy, tj. „rzetelność” i „ważność”. Dodatkowo omówiono dwa szerokie podejścia do analizy treści. Pierwsza to jakościowa analiza treści, druga to ilościowa analiza treści.

Słowa kluczowe: *dyskurs polityczny, analiza treści, jakościowa analiza treści, ilościowa analiza treści.*

Introduction: Defining content analysis

Content analysis is one of the most frequently applied methods for the research of various forms of discourse, including political discourse. Nonetheless, researchers have not been unanimous in describing the crucial concepts of content analysis. As noted by Benoit (2011, p. 268), the work on elaborating the definition lasted for over half a century. However, it is Berelson's (1971, p. 18) definition of 'content analysis' that is the most frequently cited. It states that it "is a research technique for the objective, systematic, and quantitative description of the manifest content of communication."

Holsti's (1969) definition of the notion seems to be in alignment with Berelson's way of thinking about content analysis. According to Holsti, (Holsti, 1969, p. 14), "[c]ontent analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages." What can be inferred from the two definitions is that the core feature of content analysis is *objectivity*. However, this feature has been causing major disputes among researchers who, like Benoit, are far from calling it objective. Benoit argues that "practitioners" of the technique are just "human beings who attribute meaning to the numbers produced by this process" (Benoit, 2011,

p. 269), so objectivity should be seen as the final goal of content analysis rather than its intrinsic feature.

On the other hand, according to Krippendorff (2004, p. 18), “Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.” The researcher makes reference to the issue of the context of content analysis and incorporates ‘validity’ as one of its crucial elements. However, this definition can be debated, as valid inferences that possess real defining impact, should be contrasted with invalid ones. Researchers, however, are far more eager to report valid content analysis rather than invalid inferences. The reason is obvious; presenting invalid conclusions can be seen as a failure in the initial assumption, the choice of source material, or the selected methods and techniques. Still, the outcome would be research of little, some would say, scientific value.

The definition of content analysis offered by Riffe, Lacy and Fico (2005, p. 25) draws upon many of the ideas mentioned previously. The authors also recognize inferences about the context and describe the technique as systematic and valid. They point to the importance of a factor that they refer to as a “statistical method” and notice that content analysis relies on inferential statistics, like an assessment of connotations or contrasts. Moreover, they mention that content analysis is suitable to “draw inferences about the sources who produced those messages or draw inferences about the reception of those messages by the audience.”

As inferences about a context can be derived, the act of production and reception of a certain message is a new and crucial concept to which Benoit also refers. The scholar emphasizes the conviction that content analysis is, in fact, the technique whose main goal – but what is crucial to mention is that it is not a feature – is to achieve objectivity, validity, and reliability. (Benoit, 2011, p. 270) states that “content analysis quantifies dimensions (variables) of content in message texts.” To prove his point, the author presents some results of the research he had previously conducted. This research dealt with the content analysis of American presidential debates. What was observed is that according to the “topic” criterion, 75 percent of the messages produced during debate statements were focused on policy issues, while 25 percent were focused on character. He also noted that research with the use of the technique dealt primarily with the elements of messages that were verbal, i.e., words and concepts expressed by means of words. This, however, focusing on arguments, claims, and themes expressed in words is a matter of scholars’ convenience as reception frequently takes place in verbal dimension. (Benoit, 2011, pp. 269-270)

A researcher who intends to content analyze a (political) text ought to decide on three crucial aspects, namely sampling, unitizing, and coding (Alonso, Volkens and Gómez, 2012, p. 13).

1. **Sampling** – this is a technique aimed at measuring the content of groups of messages. Many scholars, including Krippendorff (2004), Riffe, Lacy, and Fico (2005), and Benoit (2011), have mentioned the types of sampling in their works. Those most frequent types distinguished by Benoit are presented below (2011, p. 272):
 - *Census sample* –this includes all constituent representatives of a given population of texts (e.g., presidential nomination acceptance speeches). A drawback of the method is that there are few research works that contain a complete census sample due to the fact that populations of texts steadily or rapidly grow in number. The only opportunity to conduct a complete census is to choose a population of texts whose “production” has ceased to a terminal, definite end;
 - *Random sample* – in this method, not every member of a given population of texts undergoes analysis, but all constituent members have an equal chance of being included in the sample. The method is considered one of the most desirable approaches because random samples make a useful generalization of the population of texts;
 - *Convenience sample* –this consists of sample texts that are conveniently available to the researcher. The method has some drawbacks, however. One of them is that the conclusions obtained from this sample will be of little generalization value. In addition, what should be noted is that some kinds of political texts are extremely difficult or impossible to obtain for sampling (e.g., face-to-face discussions among citizens);
 - *Purposive sample* – these are texts representing a particular, defined purpose (e.g., newspapers with a national range, major broadcast networks).
2. **Unitizing** –this is the designation of a segment of the text to a given category. The segments most frequently defined in political science are single words, parts or entire sentences, as well as various items, for example, films, books, speech articles. (Alonso, Volkens and Gómez, 2012, p. 15)
3. **Coding** – conducting the actual analysis of content requires developing a codebook that should address key concepts as well as the context unit, i.e., the part of the text that is used to interpret a given coding unit. There should also be a description of the coding process, the necessary definitions, and coding rules. (Benoit, 2011, p. 272)

Put simply, content analysis involves sampling, unitizing, and coding. The steps that follow these are comparing the developed categories and drawing conclusions from the research on the ‘manifest’ or ‘latent’ content of a text, an issue that is addressed in the next section of the article.

The manifest and latent content of political texts

Content analysis also offers the possibility to make a distinction between 'manifest' and 'latent' content of messages. (Riffe, Lacy and Fico, 2005) An example of manifest content in political discourse includes issues addressed in a political message like health care, foreign policy, economy, or education. Thus, manifest content can be defined as explicit, clear elements that are present on the surface of a text. They are directly identifiable and therefore appear to have little, if any, ambiguity. (Neuendorf and Kumar, 2016, p. 2) Contrary to manifest content, latent content includes implicit, connotative aspects of a text that are frequently implied. They require inference and judgment about the character of the content and can cause ambiguity; latent content represents deeper meaning that cannot be seen on the surface of a text. (Neuendorf and Kumar, 2016, p. 2) An example of latent content in a political message might be identified with emotion (e.g., fear, pride, hope) that is expressed in a message. Other examples of latent content are irony or satire that carry meaning opposite to the literal content of the message. Thus, as noted by Benoit (2011, p. 273), the difference between manifest and latent content can be presented as evaluation versus identification. Taking this into consideration, a conclusion can be drawn that the surface features of a text are more likely to be measured, thus their reliability is greater. However, examining latent content is also useful and important, though it is based more on interpretation than factual data. Also, as stressed by Benoit (2011, p. 273), "latent and manifest content are not a mutually exclusive dichotomy," so establishing a sharp contrast between the two frequently poses problems. What can be observed is that more content analyses are conducted in manifest content as achieving high reliability in the field of latent content is more difficult.

Validity and reliability

According to Benoit (2011), as well as Alonso, Volkens and Gómez (2012), two concepts seem especially useful in the evaluation of content analysis in research. These are 'reliability' and 'validity'. Neuendorf (2002, p. 141) sees reliability as a critical component of content analysis, without which all the measures conducted within the method are useless. Unless the same results are obtained by two or more coders, no matter what method is applied and what the circumstances of its introduction are, the research method cannot be considered reliable. Reliability is confirmed by numbers. However, when two coders obtain different results while examining the same coding units, the recipient cannot consider the results of both coders reliable and is forced to choose among the available interpretations. (Benoit, 2011, p. 273) Still it is impossible to ensure complete reliability as the chance of committing an error, either serious or minor, is ever-present and all-encompassing. For this reason,

the factor that ought to be the researcher's target is consistency between measurements. The greater the reliability of the research, the more consistent the results from recurring analyses of the same sample scope.

Validity, on the other hand, is confirmed when the results obtained from the research can be validated by facts. What should be noted is that some studies that rely on the content analysis technique do not discuss the validity of the research subject. One of the reasons for this is the fact that this feature is difficult to measure. However, validity can be achieved by correlation, i.e., by analyzing the same content using different analytic procedures. A strong relationship revealed by correlated data can provide the required support to validate the conducted research.

Thus, it can be concluded that both reliability and validity are subject to evaluation. Validity is constrained by unreliability, i.e., low reliability reduces validity; however, obtaining reliability cannot guarantee research validity.

Approaches to content analysis

Benoit (2015) distinguishes two broad approaches to content analysis. The first, qualitative content analysis, classifies texts into a set of categories; then, a text is rated according to the previously designed scale to establish its quality. The second, quantitative content analysis, focuses solely on rating. As described by Neuendorf and Kumar (2016, p. 2), the distinction between the two approaches to content analysis may be contested by judging "whether the constructs of interest are principally quantitative or qualitative in nature, and whether the measures of these constructs result in quantifications or more qualitative (either microscopic or holistic) descriptions of the messages."

Quantitative research is rooted in agricultural research (Wright, 1921), while the early qualitative work was conducted in anthropology and sociology (Vidich and Lyman, 1998). The aspect of the appropriateness of various approaches available nowadays to content analysis has led to what is sometimes referred to as "paradigm wars" (Kohlbacher, 2005) among researchers – supporters of quantitative and qualitative research.

Quantitative content analysis

Quantitative content analysis remains the dominant method in examining political messages. (Neuendorf and Kumar, 2016, p. 4) According to McCombs (2004), most linguistic research works using quantitative content analysis deal with issues like education, crime, taxes, or employment. In such research works, the occurrence of defined units in a sample text is counted. Aspects such

as the ways of expression in a text, text context, power relations in a text, agent perspectives, etc., are not dealt with while using this method. (McCombs, 2004)

The research using quantitative content analysis is usually preceded by the process of establishing categories to measure the content of messages. As rightly noticed by Berelson (1971, p. 147), “[c]ontent analysis stands or falls by its categories” – meaning roughly that the ability to define meaningful and appropriate categories is crucial to this method. Once named, they should be examined on meeting three criteria:

1. exhaustiveness, i.e., including particularly important parts of the content;
2. exclusiveness as parts of texts ought to be included in only one category; and
3. relevance, i.e., designing categories for the purpose of the research.

The process of naming categories can be achieved either deductively or inductively. The deductive way assumes that the names of categories can be found in the relevant literature (Verser and Wicks, 2006) and preferably from theory, but if no such names can be taken from this source, a researcher may rely on previous research that has been conducted. Alternatively, a scholar may choose to incorporate self-developed categories in the research. This inductive approach may, for example, start from a preliminary reading of source materials to acquire an idea of the content of the text and then prepare a list of topics. Another way would be to incorporate a systematic approach to aid the process of generating categories for a given research. Benoit and McHale (2003) incorporated the method of constant comparison (Glaser and Strauss 1967) in their research. Their aim was to establish the categories naming candidates’ personal qualities in presidential television spots. The result was to obtain four general categories and terms to fit within each of these. However, as noticed by Benoit (2011, p. 271), the possibilities for category creation are vast. They may be ordinal, interval, ratio, etc. However, frequency data is the most common dimension in the research of content analysis.

Nonetheless, the method has been severely criticized by researchers, especially by those practicing the theory of hermeneutics and applying critical theory to their research (Bucher and Fritz, 1989, p. 145–149) Some of the main reasons for the critique are that the method is grounded in the behaviorist paradigm of science (Langer, 1997, p. 6). Very often, the critics of the method put forward the argument that by breaking the text into categories that can be counted, the analyst is, in fact, destroying the subject of their study because the analysis neglects the textual whole and/or internal relations between the categories. Thus, there is a real threat that important aspects will not be taken into consideration (Asp, 1986, p. 21) Yet, because researchers are still able to obtain certain representative results from the textual analysis, it remains one of the most common tools in analyzing political messages.

Qualitative content analysis

Berelson's book *Content Analysis in Communication Research*, which was first published in 1952, outlined the methods and goals of quantitative content analysis. In general, this approach focused on the assessment of frequency analyses. Qualitative content analysis emerged both as an opposition to and a critique of quantitative content analysis.

One of the most ardent critics of the assumptions developed by Berelson was Kracauer (1952), who in his article "The challenge of qualitative content analysis" argued that quantitative research failed to acknowledge the particular quality of texts under investigation and that the context should not be neglected. Moreover, the author claimed that patterns in a text can be examined by showing various possibilities for interpreting them, as they possess multiple connotations. (Kracauer, 1952, p. 637f) Mayring (2000, p. 6) describes quantitative research as "a superficial analysis without respecting latent content and contexts, working with simplifying and distorting quantification." Ritsert agreed with Mayring in saying that qualitative analysis neglects latent structures in texts and highlighted additional aspects that according to him are not dealt with by such analyses. These aspects include the context of text components and distinctive individual cases – things that do not appear in the text. (Ritsert, 1972, p. 19–31)

Schreier (2012, p. 21) defined the features of qualitative content analysis. According to him, it is interpretive, naturalistic, situational, reflexive, possesses emergent flexibility, is inductive, is case-oriented, and emphasizes validity. By means of this method, researchers are able to identify the thematic structures that exist in a text. Categories are not imposed on a researcher but appear as a result of the researcher's close study of a text. Thus, it can be stated that the method aims to interpret symbolic structures of the social and cultural substance of a text. (Neuendorf and Kumar, 2016, p. 4) Also, qualitative content analysis should be seen as an evolving process because its aim, i.e., discovery assumes constant comparisons. Larsen (1991, p. 67) believes that the method is not an end in itself, while Denzin and Lincoln (2017, p. 8) stated that "qualitative research is many things to many people." This sentence stresses the essence of qualitative content analysis, i.e., highlighting the depth of the notion and its vagueness. That is the reason why a single concise definition of the term cannot be found. The word "qualitative" emphasizes making distinctions based on the qualities of entities and units under examination. Rubin and Rubin (1995, p. 31) noted that the qualitative approach recognizes that "meaning emerges through interaction and is not standardized from place to place or person to person." This statement carries serious implications as it acknowledges that objective knowledge does not exist.

Mixed methods

An opportunity to reconcile the disputes among qualitative and quantitative supporters has led to mixed methods gaining popularity. Attempts have been made to combine the advantages of both approaches. (Jick, 1979, p. 602)

Mixed methods allow for the same aspects to be examined by means of different approaches combined. Thus, the data collected in this way undergoes multimethod examination. As stated by Gillham (2000, p. 13), “[d]ifferent methods have different strengths and weaknesses. If they agree, then we can be reasonably confident that we are getting the true picture.” The effectiveness of this claim is based, to a great extent, on the assumption that “weaknesses in every single method will be compensated by the counter-balancing strengths of another”. (Jick, 1979, p. 604)

The view is supported by Neuendorf and Kumar (2016), among others, who claim that quantitative and qualitative approaches to content analysis are complementary and may be useful, for example in examining political texts. Nonetheless, the differences between the methods should be mentioned at this point. The first difference is related to the sampling procedure, which in the case of quantitative content analysis is most frequently probability-based, while in the qualitative content analysis, it is purposive, defined by context, structure, process, and the form of a political message. (Neuendorf and Kumar, 2016, p. 5) When the research goals of the two methods are compared, it can be observed that the quantitative approach is focused on the type, character, and possible outcomes of a political message. The qualitative approach, on the other hand, is focused on discovery, by means of which social and political changes are brought about. (Neuendorf and Kumar, 2016, p. 5)

Conclusions

To sum up, content analysis can help to interpret the language of politics that is complex and indefinite. Understanding which tools are preferred or required can aid ‘persuasion professionals,’ including politicians, in achieving their goals. For this reason, research on linguistic constructions should incorporate a mixed method of content analysis – a combination of qualitative and quantitative approaches – to obtain the best understanding of the use, meaning, and potential future application of these tools as politics has become a self-conscious and sophisticated enterprise.

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Kultura - Culture

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Students' Self-Efficacy and Resilience in An Online Environment in a Post-Pandemic**Wiara studenta we własne możliwości i odporność na stress w środowisku “on-line” w okresie popandemicznym****Abstract**

Covid-19 has caused tremendous changes in all spheres of life, including education. Coronavirus has dramatically altered situation all over the globe. The pandemic has forced to switch education towards online teaching mode, where learning content was delivered both, **synchronously** and **asynchronously**. After the pandemic, it has become impossible to return to the same patterns of life

and studies as before. Hybrid teaching has become a reality in majority of higher institutions in many countries.

The aim of this study it to explore the aspects of efficacy in an online learning environment by building higher students' stress resilience in facing New Normal in a post-pandemic time.

Research methodology. For the purpose of this study the authors used a questionnaire to explore stress resilience and self-efficacy in an online learning environment in a post pandemic. New sentence: Additionally, they conducted focus group interviews to examine coping mechanisms for building greater stress resilience among students in higher education. It was concluded that online learning requires paradigm shift in education towards post-industrial model by focusing on learner-centred constructivist approaches in co-creating knowledge in a self-directed learning mode. The intention of the authors was to explore a potential of pedagogical approaches on how to apply complex design of an online learning environment to become more efficient.

Key words: *stress resilience, self-efficacy, self-directed process, learning environment as a complex adaptive system.*

Abstrakt

Covid-19 spowodował ogromne zmiany we wszystkich sferach życia, w tym w edukacji. Koronawirus radykalnie zmienił sytuację na całym świecie. Pandemia wymusiła przejście edukacji na tryb nauczania online, w którym treści edukacyjne były dostarczane zarówno synchronicznie, jak i asynchronicznie. Po pandemii powrót do tych samych schematów życia i nauki, co przed pandemią, staje się niemożliwy. Nauczanie hybrydowe stało się rzeczywistością w większości uczelni wyższych w wielu krajach.

Celem tego badania jest ewaluacja aspektów skuteczności środowiska uczenia się online poprzez budowanie odporności uczniów na stres w obliczu Nowej Normalności w czasie po pandemii.

Metodologia badań. Na potrzeby tego badania autorzy wykorzystali kwestionariusz do zbadania odporności na stres i poczucia własnej skuteczności w środowisku uczenia się online po pandemii, a także przeprowadzili wywiady grupowe na temat mechanizmów radzenia sobie w celu budowania większej odporności na stres przez uczniów szkół wyższych. Stwierdzono, że nauczanie online wymaga zmiany paradygmatu w edukacji w kierunku modelu postindustrialnego poprzez skupienie się na konstruktywistycznym podejściu skoncentrowanym na uczniu, we współtworzeniu wiedzy w trybie samodzielnego uczenia się. Zamiarem autorów było zbadanie potencjału podejść

pedagogicznych w zakresie zastosowania złożonego projektu środowiska uczenia się online w celu zwiększenia jego efektywności.

Słowa kluczowe: *odporność na stres, poczucie własnej skuteczności, proces samokierowania, środowisko uczenia się jako złożony system adaptacyjny.*

Introduction

The COVID -19 pandemic has brought about dramatic changes in all spheres of life, including education. It has also caused changes in lifestyles, and well-being in the circumstances of unknowing. These changes disrupted daily living and caused anxiety and stress among students and teaching staff. The pandemic has triggered a massive adoption of e-learning and caused a transition of the learning process to a remote mode in higher education. It has stimulated the growth of the virtual learning space in academia and has challenged the readiness of the educational system to cope with the new situation. (Fawaz & Samaha, 2020)

Due to the economic crises and the high costs of transportation and electricity in a post-pandemic reality many higher institutions in Latvia continue to pursue the teaching process in a hybrid format. However, a post-pandemic period has brought even higher anxiety and unknowing. Universities could not apply traditional ways of teaching but were challenged to design new models for teaching. After having implementing virtual instruction for almost two years, educators acknowledged a paradigmatic shift in education. Universities had to re-organize their technological infrastructure and to arrange professional development for teaching staff even by changing workplace culture and enhancing connectivity via technologies and virtual collaboration. (Martines-Sanchez et al, 2019) This new post-Covid reality fostered technology-enabled practice through the adoption of various technologies. (Khong, Celik, Le .et al., 2022) Consequently, this required teachers to acquire new competencies. Reform processes at all levels of education in Latvia also forced innovative transformations within the whole system towards competency-based teaching.

Universities were forced to reimagine new teaching approaches and models in the era of global uncertainty. After a cautious wave of optimism higher education could not continue with teaching “business as usual” but was forced to design innovative teaching methodologies. Many higher institutions continued online instruction and encountered a number of issues, such as how to address the needs of students who have difficulties, learning in a virtual space or who lack the necessary resources to engage in an on-line instruction. The post-pandemic

time has raised social, economic and environmental vulnerabilities, deepened digital divides and has raised inequality and equity concerns (SDG's 1-5). Among numerous concerns was the issue of unequal distribution of resources and opportunities, particularly among systemically excluded groups of students. Disparities in access to higher education became an urgent issue in a post-pandemic world as well. Some vulnerabilities existed before the pandemic but the pandemic brought them to the surface. The biggest impact of the pandemic can be related to the restrictions of socialization when students and staff members had to adapt to an online teaching while conducting research and collecting data which lowered the standards of quality assurance but at the same time encouraged sustainable practices, for example, by saving resources. The lower access to library resources also impacted students' quality of learning.

Changing requirements and reform processes in education have reinforced the need to rethink and redesign the learning environment. This has required designing alternative theories that better suit higher education, particularly complexity theories that explained the new reality in a more nuanced way. The online environment functions as a complex system involving multiple interactions between diverse actors in a non-linear way. The elements of these interactions, in the conditions of the New Normal, are far from equilibrium. Self-organization, emergency and co-evolution explain how students adapt and co-create new meanings in new circumstances. Boundaries, the importance of context, being on the edge of chaos are the key features of an online environment in post-pandemic circumstances. Every day we design and shape our world. Advancements in technologies offer us new tools and ways to approach changes. (Brown, 2007) The new design of an online environment requires a synergetic worldview and the acknowledgment of the interplay between different domains, dimensions, and systems, requiring holistic perspectives that can facilitate processes, and social skills in an online environment, as well as foster synergies at the intellectual and analytical levels, synergies in choosing resources, synergies at the interpersonal collaborative levels, and synergies at the somatic and emotional levels. (Wood, 2007) Higher education must train learners to act ethically, by developing high resilience and creative resources in responding to the complexities of the day. This requires educators to rethink traditional approaches and to theorize about complexity as a tool for approaching global dynamics in a learning context.

Online Learning as Viewed from the Complexity Science Perspective

Paradigmatic changes in society and reforms in education require a re-evaluation of current models in education. The understanding of the core design of an online learning environment requires viewing it from the perspective

of complexity science by exploring all elements of the system in their dynamic interaction, where the components emerge through evolution and adaptation. (Wells, 2013) The online learning environment has all the features of complex systems, such as nonlinearity, feedback, networking, hierarchy, and emergence. (Holland, 1998) Self-organization can be viewed as the central feature of a system leading to a global structure emerging out of local interactions. (Heilighen, 2008) The online learning environment has the potential for a transdisciplinary learning in its ability to overcome the fragmentation of knowledge by transcending rigid lines of academic disciplines. (Lawrence & Despres, 2004) Due to features of the online environment, such as non-linearity and reflexivity, it offers opportunities for higher levels of trans-disciplinarity. One of the features of a complex adaptive system is its adaptive flexibility in a constantly changing learning environment with ever evolving technological advancements. The participants in an online environment are constantly seeking opportunities to respond to new shocks and challenges by developing higher stress resilience. (Eppel, 2012) There is always an open space for the emergence of new systems, realities and new trajectories that co-evolve within and across systems. (Scott, Woolcott, Keast & Chamberlain, 2018)

Complexity science also requires changes in understanding how we perceive the roles of students, shifting from being merely consumers of knowledge to becoming co-designers and co-producers of knowledge in a self-directed mode of learning. This leads to changes in teaching approaches, course design, and curriculum. The notions and forms of democratic curriculum development can be traced back to 1980's marked with the development of critical pedagogy. The post-pandemic reality of the New Normal requires adapting new roles for the student, such as co-inquirer, co-researcher and co-creator of knowledge. (Bellinger et al. 2014) The transition needs to be smooth, by taking into account the complexity and heterogeneity of students' experiences, as well as the age factor. For students who received basic education in a traditional educational setting as consumers of ready-made knowledge, their previous educational experiences need to be considered, and they need to be accommodated by gradually helping them engage in an autonomous and self-directed learning mode. Therefore, students' roles cannot be simply grasped and placed at the end of a continuum but rather viewed from an evolutionary development perspective. (Dusi & Huisman, 2020)

Self-Efficacy of An Online Environment

Self-efficacy has been widely studied by Bandura (1997) who explained self-efficacy as one's capability to organize one's learning in an efficient way by reaching a certain level of achievement and exercising control over difficult events in one's life in the face of adversity and difficulties. This involves one's

ability to overcome stress and anxiety and to cope with the demands of a new environment. Efficacy encompasses individuals' ability and purposefulness in achieving their aims. On the contrary, Bandura refers to people who do not trust in their capabilities to overcome obstacles and who avoid difficult tasks because they perceive them as a threat, as having low efficacy. (Bandura, 1997) As the main sources of self-efficacy, he identifies: 1) performance accomplishment (having previous successful experience in overcoming stress; 2) vicarious experience (having an example of a successful achiever); 3) verbal persuasion (availability of qualified and authentic feedback); and 4) the psychological state of an individual. He believes that if an individual is not experiencing stress and anxiety, they are more likely to succeed. Bates and Khasawneh (2007) who have explored self-efficacy of individuals in an online learning environment, believe that the success of performance in an online learning environment is influenced by four factors: 1) previous success with the online learning; 2) pre-course training, 3) teachers' constrictive feedback, and 4) online learning anxiety. Numerous studies focus on separate factors, such as computer self-efficacy, Internet self-efficacy, and self-efficacy in an online learning environment, while only few studies explore multiple factors and dimensions of self-efficacy in an online learning environment, like the study carried out by Taipjutorus, Hansen & Brown (2012) and Taipjutorus (2014). Separate studies have been carried out on IT literacy as a crucial factor of student satisfaction with e-learning. (Pellas, 2014) *The Digital Competence Framework (Digi Com Edu)* (2021) requires a contemporary learner to be aware of multiple aspects of an online learning environment, such as information and data literacy, communication and collaboration, digital content creation, safety and problem solving. It is also aimed at enhancing digital communication, using technologies to strengthen online collaboration, critically assessing one's digital competence and using digital sources for one's professional development. The potential for the use of technologies lies in shifting the learning process from teacher-led to the learner-centered processes, leading to higher self-regulation, where learners can monitor and reflect on their learning by providing the evidence of progress by offering creative solutions to study-related issues. The potential of digital technologies lies in supporting learner-centered pedagogies by fostering the active involvement of learners in the learning process and boosting their ownership. The use of digital technologies fosters students' transversal skills, deep thinking and creative expression by facilitating digital competence of both learners and staff members. The purposeful use of digital technologies enhances interaction between students both, within and outside learning sessions. Redecker (2017) suggests the *Digi Com Edu Framework* that outlines a progression model from awareness of possibilities offered by technologies to a meaningful use of technologies leading to higher expertise and leadership and eventually to innovations. By reaching the leadership level, staff members use a broad repertoire of digital technologies and choose the most appropriate technologies for a certain context. The imperative of a Digital Decade is to acquire

sufficient digital skills until 2030 and to upgrade digital skills to be able to pursue rewarding careers. *The Digital Education Action Plan (2021-2027)* calls for transformations in higher education and training institutions to make a smooth transition towards Education 4.0., therefore requiring new digital pedagogies and digital tools for teachers and students, including accessible and assistive technologies. The transition to teaching in an online environment also causes techno-stress (techno-anxiety, techno fatigue) among both, teachers and students, resulting in a number of psychosomatic consequences such as high levels of burnout and anxiety. (Estrada- Munoz, 2020) Lizana et al (2021) highlight a number of problems related to an online learning such as low physical activity, work burnout, late work hours, depression and anxiety, work exhaustion as well as mental and physical deterioration among staff members.

Stress Resilience in Higher Education in Complex Adaptive System Framework

WHO (2020) report defines stress as a health pandemic of the 21st century. Stress can be caused by both environmental and individual factors. Environmental factors include cataclysmic events, such as pandemics, stressful events in one's life, as well as everyday stressors. The pandemic has caused a number of stressors related to a lack of socialization, restrictions for travelling, face-to-face communication and life and work in an online environment. Therefore, students and staff members need to build higher stress resilience to withstand the post-pandemic situation.

Stress resilience in higher education could be built from the system perspective. (Mao & Shearer (2019) Hemhill et al. (2019) define the lists of subsystems of an online learning in higher education, namely, course delivery system, student academic support system, university-wide support system, student personal support system, and student academic support system. Sockman et al. (2019) refer to macro, meso, and micro subsystems in their system perspective in higher education. The macro-level subsystem includes the theoretical perspective on which the online learning system is built. The transition to online or hybrid learning requires redesigning pedagogical models and goals. The meso level involves available infrastructure and management. Here, the focus needs to be on not only technology management but also on the management of change itself in its complexity of online learning (Beaudoin, 2016) by providing all necessary conditions for the change to take place. Therefore, online learning needs to be viewed from the complexity theory perspective by paying close attention to sustainability of change processes: resource allocation, quality and efficacy assurance, collaborative design, strategic planning and continuous evaluation. (Tamin, 2020) The micro subsystem involves the space where online learning takes place. Inefficiency of any of those

systems can lead to system disequilibrium that needs to be resolved. (Reigeluth, 2019) A piecemeal approach in shaping and improving separate aspects of online learning can be ineffective and may lead to introducing only isolated elements and innovations, mostly as technical solutions. To reach homeostasis and system stability, there is a need for an organic interplay of macro, meso- and micro- level elements. Mastering technologies does not solve the problem completely but imposes theoretical challenges and requires rethinking existing educational paradigms. This also requires transformations aimed at increasing students' engagement and self-directed learning, collaborative networking and collaborative construction of knowledge. (Harasim, 2012) Furthermore, this requires a paradigm shift from a teacher-centered industrial model of how we view a student through the prism of the student as an agent who is engaged in an independent, and self-directed learning process as envisioned in a post-industrial model. The complexity of an online learning requires new theories rich in diverse variables. Transactional distance learning theory can serve as a starting point by underlining reciprocity between teacher, learner and the environment into a joint dialogue that opens the space for multiple transactions between all parties. It offers higher autonomy for the learner and the possibility of dynamic feedback loops.

Methodology and Participants of the Study

For the purpose of the study the authors employed a mixture of qualitative and quantitative methods. The authors adapted *Resilience Scale* (ARS – 30) and *General Self Efficacy scale* (GSE) by Schwarzer, & Jerusalem (1995). The GSE by Jerusalem and Schwarzer was used to explore the online environment in the post-pandemic context. The questionnaire included demographic data about participants such as age, year of studies, the program, as well as such variables as previous experience of learning, perception of stressful situations, self-help strategies employed in stressful situations, applied coping strategies during pandemic, and subjective perception of complex situations.

Research findings from the focus group interviews

The researchers have conducted four focus group interviews with the University students from four departments, namely, nursing, education, sports and management. They identified the main stressors that students have encountered during the post- pandemic and coping mechanisms that they have applied. The participants who agreed to take part in focus group interviews on a voluntarily bases included twenty eight students. The stressors mentioned

by the students spanned all aspects of life, namely, emotional, spiritual, physical and psychical.

Among the most frequently mentioned stressors were panic, anxiety, inability to control emotions, indifference, and illness of close ones. Some participants reported experiencing stressful events in their life caused by the pandemic, such as: *“Illness and death of close people that made this time particularly stressful for me,” “Every time when I was listening news, I did hear only horrifying news about a number of people who have died, people who have die in hospitals had no chance to see their relatives and family members.”*

Among the physical aspects of the post-pandemic period were a sedentary lifestyle and back pain resulting from prolonged periods spent in front of a computer screen.

“This was already the third year when I was locked in front of the computer screen without opportunities to socialize much with my classmates in real life circumstances.” “Two long year of studies in front of the screen caused problems with my back pain and emotional imbalance. Now we continue studies online due to energy crises in the world.” Even in the post pandemic period, the energy crisis compelled many universities to continue online teaching. This shift saved students' travel expenses and time spent commuting to campus, but it also limited their opportunities for social interaction.

In terms of psychological aspects, students reported difficulties in concentrating on tasks and focusing on learning, often opting to spend excessive time on social networks instead. As one of the research participants commented.

“Sitting too long in front of the screen makes it difficult to concentrate on my tasks. I find myself browsing internet sites for too long and this distracts me from studies.”

The least pronounced was a spiritual dimension as mentioned by the students that involved meditation practice, praying, and spending time in nature. Among the students from nursing program were students over fifty who reported paying more attention to spiritual life, like meditations, long meditative walks in the forest, gardening and fishing. They did not connect their spirituality much with the official religion but related it to practicing yoga, meditation, particularly because this group of students was in a stressful situation due to their work in medicine.

Among the self-care strategies students mentioned avoidance strategies, comfort seeking strategies in eating and receiving encouragement from friends and family members, taking control over their daily life and engaging in physical activities to relieve tension.

Many students reported distancing themselves from negative and destructive information in the news and on the Internet. As one

of the participants commented: "I purposefully do not watch news and try to distance myself from all the negative news as reported in media. I rather choose to walk long hours in nature."

Students' anxiety was related to procrastination, difficulty in waking up in the morning, problems related to time management, difficulty in concentrating on completing the tasks, often completing them hastily. As one the nursing program students commented, "Every day I was bombarded by all that negative news from media that I could not concentrate for my studies and work this all was so depressive."

Among the complaints mentioned by the students were insufficient time for hobbies or neglecting hobbies. There were no anxieties that were typical for the pandemic time in students' response, like fear to be infected and stigmas related to vaccination process. Still, new anxieties were added, including those related to uncertainty, insecurity about the future, increasing financial difficulties in a post-pandemic time, and burnout from combining work and studies.

Among the most typical coping mechanism the students mentioned were cognitive strategies, namely, problem solving strategy, openness to new challenges and experiences, and emotion-based strategies, such as distancing, self-control, seeking social support from friends and family members, taking responsibility for one's life, building psychological well-being, and rewarding oneself for a job well done.

The data gained from the online questionnaire was designed to measure students' stress resilience was filled out by 127 participants from the regional University. Among the participants in the study, 84% were female and 15% were male participants from various Bachelor-level programs: Education, Management, Nursing, Sports, Nature Studies, and IT. Participation in this study was voluntary and anonymous. In response to a question about how students perceive any difficult and novel situation, 42% of respondents perceive any novel situation as temporary difficulties, 35% as a new experience, 11% as a new opportunity, and only 9% as a threat. University students are ready to perceive challenges and deal with them.

The sample of this study is comprised of young bachelor program students for whom a new situation is a new opportunity to succeed. Only 3% of respondents perceived a new situation as a tragedy. 49% of students reported having a range of self-care strategies in case of difficulties and 81% of students reported having their own resources to deal with a novel and stressful situation that they encounter. 34% of students were taking care of their well-being on a regular basis, while 39% of students reported taking care of their well-being when they have some health issues. 51% of students paid attention to all dimensions of their life, namely, physical, spiritual, emotional and social, while 22% of students identified physical aspect as priority to be cared about after two and a half years of studies in an online learning environment. 48% of all

participants reported that difficult situations motivated them for action and 39% were ready to change their career plans if needed. 52% perceived difficult situation as a challenge that made them work harder to succeed. 32% felt depressed in a post-pandemic situation caused by hard economic situation and unclear future prospectus, but still, 71 % reported trying to find a solution out of to any difficulty that comes their way. In case of failure, 66% of students were ready to try finding a way out of difficulties. 67% of students relied on positive experiences in the past to overcome difficulties, which motivates them to succeed in the future.

In case of difficulties, 46% of students turned for help to a teacher, 61% of students cheered themselves up, 61% of students tried new learning strategies, 68% set their own aims and 68% believed that they can improve their own achievement.

Stress Resilience Scale, ARS-30 has Cronbach Alfa 0,749. The average age of all research participants was Mean=27.67 with a SD =10.65

The analysis of data gained in Stress Resilience Scale allowed to distinguish three groups of factors, namely, F1- Reflecting and adaptive help-seeking, F2- Negativity and emotional response, and the 3rd factor F3- Distancing from reality.

In post-Covid circumstances, stress-resilience can be evaluated as sufficient. Students have adapted to the New Normal after two years of online learning. They have found enough resources to combine work and studies. Of the three factors (F1: Reflecting and Adaptive Help-Seeking, F2: Negativity and Emotional Response to Events, and F3: Distancing from Reality), the highest indicator was for F1: Reflecting and Adaptive Help-Seeking, which indicates that students have acquired adaptive competency and are able to seek help when new difficulties arise.

Overall, Overall, bachelor-level program students have developed good stress resilience in the post-pandemic era by adopting a wide range of coping strategies during the first and second waves of the pandemic. They were able to view novel situations as opportunities to succeed and managed higher levels of stress and uncertainty.

Regarding the efficacy of work in an online learning environment and stress resilience among the university students, the highest score was for reflective and self-seeking behaviour and efficiency in an online learning environment, while distancing from reality received the lowest score. A negative emotional response to the new reality was reported by almost half of the research participants.

Overall, bachelor-level program students have developed good stress resilience skills in the post-pandemic era by adopting a wide range of coping strategies during the first and second waves of the pandemic. They viewed novel

situations as an opportunity to succeed and were able to manage higher levels of stress and uncertainty.

Table1. Factor analyses of a stress resilience and self - efficacy in an online learning environment

		Reflection and self seeking behaviour	Negativity and emotional reaction	Distancing from reality	Stress Resilience	Efficiency
Mean		3,90	2,76	2,46	3,44	4,02
Median		3,94	2,67	2,25	3,38	4,13
Mode		3,94	2,33	2,25	3,28	4,00
Std. Deviation		,53	,74	,68	,34	,65
Range		4,00	3,83	3,75	3,66	4,00
Minimum		1,00	1,00	1,00	1,00	1,00
Maximum		5,00	4,83	4,75	4,66	5,00
Percentiles	25	3,63	2,33	2,00	3,24	3,75
	50	3,94	2,67	2,25	3,38	4,13
	75	4,19	3,33	3,00	3,66	4,38

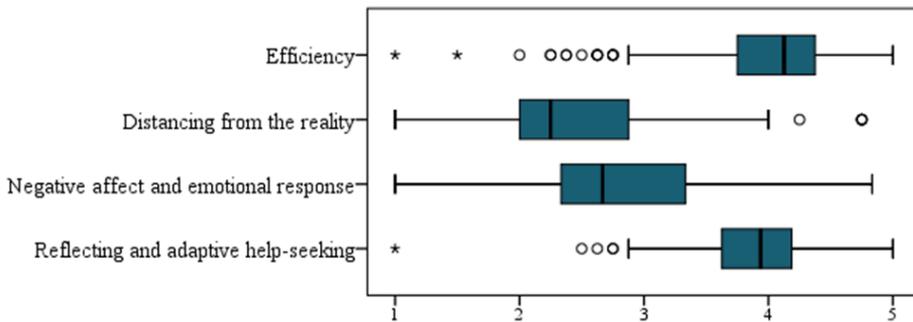


Figure 1 Indicators of efficiency in an online learning environment stress resiliency.

Conclusions

The pandemic has caused a long-term impact on students' daily lives and affected their lifestyles and communication patterns. Anxiety and stress became normal responses during the pandemic. Some students reacted very adaptively to the new situation by trying to solve problems, while others could not cope with the new situation successfully. Therefore, the impact of the pandemic cannot be treated as homogeneous. The post-pandemic era brought new challenges and

anxieties such as uncertainty about the future, burnout among students trying to balance work and studies, and financial difficulties due to economic instability.

Therefore, the online learning environment seems to be an option for solving the above mentioned problems. Nevertheless, online learning environment needs to be viewed from a system perspective, as an open, dynamic and complex framework. Then, as viewed from the complexity science theory, online learning system consists of number of systems and factors that are related in a dynamic interaction.

For the transition to an online or hybrid learning process to be more efficient, teachers need to be proactive in setting requirements clearly, providing constant feedback and explaining access to materials timely. Hybrid education can be an alternative in higher education. Hence, online learning is perceived as a system composed of multiple interacting and co-evolving elements. In a post-Covid reality of a New Normal, constant changes have caused a disequilibrium in the system, creating complex problems and stress. To be effective and gain meaningful learning experiences, individuals need to build greater stress resilience. For effective learning to occur, there must be a sense of meaningfulness, self-directed learning, online social interaction, and high stress resilience. Thus, higher education institutions need to foster a culture of meaningful digital transformations that is inclusive of all students, by paying attention to the needs of vulnerable students thus strengthening their stress resilience. By developing students' digital literacy, higher institutions need to address social inequality and increase capacities for student advocacy. Unfortunately, it was observed that during the pandemic, many educators resisted working in an online environment due to a lack of technological skills, poor online course management, and the tendency to replicate face-to-face teaching methodologies and practices.

The exposure of students to an online learning environment will serve as a starting point for adapting new strategies, models, and perspectives. Still, this is the responsibility of both students and University staff members to undertake epistemological shifts by engaging with a complex system of an academic online environment. Students who can embrace the complex reality of an online learning, will be better equipped to develop stress resilience and adopt a more mature epistemological stance for life and work in a complex reality. Universities need to ensure a trustworthy digital environment based on ethical conduct and increasing opportunities for mutual advancement of all participants.

This is particularly important to reflect on the possibilities of higher education in order to prepare students for complex realities of today by promoting a more efficient learning process in relation to the new reality of the New Normal. The pandemic has highlighted the main stressors that students have encountered in an online environment such as anxiety, inability to control emotions, indifference, sedentary way of life, back pain from prolonged time in front

of the computer screen, difficulty concentrating on tasks, difficulty focusing on the educational process due to engagement in social networks. New post-pandemic anxieties include fear of unknowing, insecurity about the future, increasing financial difficulties and burnout from balancing work and studies.

Most of the participants of the study were bachelor-level students who are quite flexible in adapting to new circumstances by developing a wide range of self-care and coping strategies in dealing with a new reality of the post-pandemic context. Among the most frequently used self-care strategies as mentioned by the students were avoidance strategies, comfort seeking strategies in eating, help seeking strategies among friends and family members in case of difficulties, as well as taking control over daily life and engaging in physical activities in order to relieve tension.

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The Call of Duty and Adverse Circumstances**Powinność i niekorzystne okoliczności****Abstract**

This paper is a commentary on the short story entitled *The Healer*, and delves into the philosophies that precede and seek to explain the actions of the characters and the relevant plot points. Centring around the bond between human beings and the situations that life has brought to them, this commentary sets out to seek out why humans react the way they do in the face of pain and suffering. With the aid of Jaspers' philosophy, and the works of Graham Greene, C. J. Williams and J. Kłos proceed to expand upon what humans truly desire most when driven to times of desperation, and what guides them to make potential life altering decisions. When dealing with the world of *The Healer*, the chaotic mix of a setting based in World War Two, the presence of disease, and the need to uphold loyalties and duties provides a formula ripe for exploring the relationship between suffering, family, and adversities.

Key words: *decisions, disease, duty, fear, suffering.*

Abstrakt

Niniejszy artykuł jest próbą filozoficzno-literackiego komentarza do opowiadania zatytułowanego *The Healer* (Uzdrowiciel), odnoszącego się do działań bohaterów oraz istotnych punktów fabuły. Skupiając się na więzach międzyludzkich i sytuacjach, które przyniosło im życie, niniejszy komentarz ma na celu znalezienie odpowiedzi na pytanie, dlaczego ludzie reagują w taki, a nie inny sposób w obliczu bólu i cierpienia. Odwołując się do Jaspersowskich sytuacji granicznych i dzieł Grahama Greene'a, C.J. Williams i J. Kłos analizuję to, jak ludzie zachowują się, gdy są zmuszeni do desperacji, i co kieruje nimi przy podejmowaniu potencjalnych decyzji zmieniających życie. Jeśli chodzi o świat *Uzdrowiciela*, mamy kontekst II wojny światowej i wynikający z tego chaos, obecność choroby oraz potrzebę zachowania lojalności – to stanowi tło dla analizy relacji między cierpieniem, rodziną i przeciwnościami.

Słowa kluczowe: *decyzje, choroba, obowiązek, strach, cierpienie.*

*Good or evil, it is yours,
you belong to it, and this side the grave
you will never get away from the marks
that it has given you.*

G. Orwell

This article seeks to analyse the moral dilemmas confronting human agents in difficult circumstances, especially when they are called upon to make decisions in spite of those circumstances. We have taken as a point of reference a short story whose main plot is an event that took place during the Second World War. The original version of the story was written in Polish and published in a collection of short stories.¹ *The Healer* portrays a man who, regardless of the war situation, is determined to stand by his duties and continue his practice of curing people. Furthermore, the story shows that when important values are at stake and you realise that your enemies can help aid in the desire to uphold them, they unexpectedly cease to be enemies and become your last resort.

Indeed, wars redefine human relationships and write their own scenarios. Yesterday's brothers become today's foes; the situation being typical of a civil war in particular. The whole process is further reinforced when inhuman ideologies intervene; as we learn from history, there are ideologies which in turn can reduce some members of humanity to subhuman and weaker, while others play the role

¹ J. Kłos, *Uzdrowiciel* [The Healer], in: the same, *Koncert a-moll i inne opowiadania* [Concert in A-Minor and Other Stories]. Lublin: Norbertinum, 2003, p. 61-75. The short story was translated into English by Hugh McDonald. We are referring here to the English manuscript. In the references, we shall be quoting the manuscript as Healer.

of the master race—the basic premise of National Socialism. Then the process of elimination is accelerated and the methods used are justified. If remorse arises—after all, natural human reactions never die—one can always resort to certain apparently mitigating circumstances, namely that orders must be carried out.

As regards the conflict between moral obligation and adverse circumstances *The Healer* resembles the gloomy atmosphere of the literary picture of the world penned by Graham Greene. We mean especially his well-known trilogy: *The Heart of the Matter*, *Brighton Rock*, and *The Power and the Glory*. These three novels depict harassed protagonists: the young criminal Pinky (*Brighton Rock*), Major Scobie in the grips of pity (*The Heart of the Matter*), and anonymous “whisky priest” paralysed by paroxysms stretched between sacerdotal duties and sinful failures. The resemblance is not exact, for in Greene obligation is depicted as a temptation and mercy is mingled with pity. However, for the protagonist of *The Healer*, the house of mercy is always where it should be—in the truth. What all these texts have in common, nevertheless, are the unexpected challenges posed by the changed situation.

Now in *The Healer* the titular healer (quack doctor) is not tempted in this manner. He remains steadfast in his calling, as if nothing wrong has happened. Given that there are no hints to the contrary. Thus, the duty towards the suffering appears to gain a universal value that crosses over boundaries of races, nations, and political decisions.

In contrast, the “whisky priest” of Greene’s *The Power and the Glory* has dilemmas of a different kind. His fidelity to sacerdotal duty turns out to be a trap, that it was an inert attachment to duty that decided his fate. And this was Greene’s effect, his trademark: a man immersed in the consequences of his sin, who at the same time is a priest faithful to his priestly vocation. Ultimately, the reader is left with a question mark: is the dying priest a sinner or a saint? Greene seems to warn the reader: do not jump to conclusions, if you are too hasty in making a condemnatory judgement. In Słowikowski’s case, there are no such dangers

Whilst there are sudden twists and turns in Greene’s world, in the *The Healer* the action seems to flow smoothly from one moment to the next, though not without tense anticipation. The healer (quack), as we learn in the story, is a good father and husband. He has inherited a special talent for diagnosing and treating people, being a specialist in alternative medicine, one might say, using the modern term. Because he is well rooted in what we might call common morality, he is at peace with himself.¹ He has no addictions, extramarital

¹ Greene succinctly describes such a morality in his letter: “First I would say there are certain human duties I owe in common with the greengrocer or the clerk—that of supporting my family if I have a family, of not robbing the poor, the blind, the widow or the orphan, of dying if the authorities demand it (it is the only way to remain independent: the conscientious objector is forced to become a teacher in order to justify himself). These are our primitive duties as human beings [...]. (Pryce-Jones, 1963, p. 99)

affairs or illegitimate children. The only focal point around which his life revolves is his diagnosis and subsequent treatment. What links the two worlds, Greene's and Kłos', are complicated circumstances; both are worlds turned upside down, incoherent and in chaos. (see Kłos, 2012, *passim*) The war has put the quack in danger; suddenly his talent for healing people has become a wager and taken on a whole new dimension.

The Plot in Brief

The line between enemies and allies can be a blurry one, some may always be considered one or the other but oftentimes it is the circumstances in which one is entrapped that forces his hand to decide who is who. In one scenario someone may be a fellow countryman not worthy of a suspicious eye and in another a devil that cannot be trusted. However, what is it then when one must confide in that devil, or better yet, reach out for a helping hand. Can a so-called enemy truly help? Would they even help if given the chance. Perhaps it is not so clear to distinguish individuals in such a way as humans are complex and so are the relationships between them; so if the narrative shifts between friend or foe independent of the individual, perhaps there are no enemies or allies in the truest forms of the word, but merely people. Just people who play their roles in whatever way is deemed necessary. In the story entitled *The Healer*, the premise is set up to put the characters in a dilemma of associating with who they see as the enemy. The Healer is a man named Tadeusz Słowikowski, a Polish man with a hereditary talent of being able to diagnose and cure any patient brought to him and opposite of him is Mayor Steinkopf, who holds power in the midst of Germany's rampage during the Second World War. With this being said, it is obvious that the relationship between the two men has already had a foundation long before they even met. But how could this be? How can two individuals already have a baseline for their connection before even meeting?

All the information they have about one another is the product of rumours and cultural issues, but nothing really concrete and personal. However, there is nothing else it could. With Mayor Steinkopf being an important German political figure and Słowikowski being a Pole with a strange gift; the culture at the time sets them on opposite sides of the field. Their true connection starts when misfortune falls upon Mayor Steinkopf and his son. The Mayor's son is struck with an illness that not even Germany's best physicians and doctors can figure out. Mayor Steinkopf, with his hands essentially tied behind his back, is forced to seek out the help of this mysterious Polish *miracle worker*. This action in itself not only symbolically hurts the notion of German pride, but also the ego of Mayor Steinkopf; how could a man with undying loyalty to his country's cause seek out what seems to be some mere trickery? If the best German science could not cure his son, how could some Pole without formal education do so? And he

resorts to irony, a powerful weapon of criticism known since the time of Socrates. The German derides:

He helped, he helped ... Some hocus pocus with urine! Why not then? What could it harm him? Have you thought about how we are going to look in the eyes of our government? That would make a fine story on the front page of the newspapers. A German official gave his son over to the hands of a Polish folk doctor. He didn't have confidence in the doctors of the Reich. (Kłos, 2004, p. 3)

However, in the case of Socrates, irony is indeed a powerful weapon, but in Mayor's case it is only a sign of surrender and helplessness. The scepticism itself does not merely come from the disdain for a quack doctor, but for the fact that the individual in question is seen as a pest by Steinkopf and his party, a fact which adds to his sense of helplessness. All those that the German government deemed “undesirable” were meant to be exterminated, not collaborated with. But nonetheless, Steinkopf finds himself with his hand extended towards Słowikowski in order to save his son.

Perhaps at the end of the day, the allegiances, contracts, and political ties lose their control when faced with a much stronger force, a person's true desires. Throughout all these social stigmas and being pushed and pulled in multiple directions by society, it seems that at the end of the day, it is what is in a person's heart that will drive their actions. Whether that be the acceptance of a society or the health of their family. And it is in that where they will truly find who is friend and who is foe. As personified at the end of *The Healer*, when the Russians begin to invade, Steinkopf extends a helping hand to Słowikowski as a token of gratitude for his assistance. All the animosity and hate have evaporated in the face of a true bond, based not on the world's view of who they were, but instead who they were to each other.

The Power of Man versus Hope

It must be observed that the healer does not stop his practice of curing people after the war has broken out. Such a behaviour must have been outright suspected. In general, gatherings of people are suspected and prohibited by the Nazis.

The call of duty is almost always confronted with adverse circumstances. Has it ever been otherwise? These circumstances may come from without—from oppressive political systems, from threat; they may come from within—from some blots on character, cowardice, temptations to find shortcuts through bribery and the like. The literary protagonists of the so-called Greenland (the world created by Graham Greene in his novels mentioned before) suffer severe predicaments in the places where they live. History provides us with ample

examples of people who were thus exposed to trial and yet manifested their dauntless courage and endured: from ancient Antigone and Socrates, through Thomas Morus, to heroes of the twentieth-century wars. The natural reaction under such unwelcome circumstances is fear, denial, or flight. There are people, however, who irrespective of their situation manage to stand up to imminent danger. We must bear in mind that this, shall we say, inherent inadequacy between the individual person and his political, economic and social conditions is the natural fate of humanity. The human person is not a mathematical formula; he or she is a dynamic being, a whirlpool of various processes and, it must be stressed, a mystery.

The literary healer is such because external conditions actually contradict his steadfast adherence to his duties, and yet he does not give up. Unlike Greene's protagonists, who give in to inertia and despair, the healer resolves to take action. As French historian and sociologist Jacques Ellul aptly describes it in his thought-provoking book *Hope in Time of Abandonment*. Sometimes God seems to have withdrawn from the city of man, so that man can be more active in practicing hope. Man is put to the test in confrontation of adversities. There no props to help him continue the struggle of life, and going forward he must. There is hope in action. As weak as the human beings are, they must strive to use whatever feeble resources they have. Therefore, let us stress, God seems to have withdrawn from the human playground at the time of war, so that man could rise in hope. (Ellul, 1977, p. 210-214) Ellul notes "that hope [...] consequently applies to man." (Ellul, 1977, p. 211)

Both Steinkopf and Słowikowski have hope. The German officer has hope that his son will be cured; the quack doctor has hope that he will cure the boy, and thereby save his own family. We do not think that the healer places his hope on a utilitarian scale: that his success will bring security to his family. After all, despite his long practice, he can never be sure about success. Medical diagnosis, and its subsequent treatment, are governed by induction. And induction, as we know, does not give infallible knowledge. Our conclusions in induction are based on the given n cases. And we cannot predict with a hundred percent certainty the outcome of the $n+1$ case.

But there is something deeply mysterious and miraculous about hope; that it can unite enemies in mutual emotion. A high value is at stake for each of the characters. The power of man is miraculously transformed over the course of events into the power of hope. The German officer, powerful as he is, must surrender to hope, must give way to hope. And this hope is placed in the hands of the enemy, in the hands of someone inferior, someone who does not belong to the master race! War and suffering can bring unexpected changes.

The transition from power to hope in the case of the German officer is worthy of note. He has to acknowledge his own weakness and the danger of being exposed, assuming that this is his real concern. It can only have been

an exaggerated precaution. Steinkopf denies any threats to himself on account of his contacts with the Polish healer. The Mayor covers his hope by a patronising and pretentious tone:

Do not imagine that I have lost confidence in our German doctors.
Quite simply, I wanted to see what power lies dormant in these
Polish herbs. Such observations would benefit German science.
(Kłos, 2004, p. 8)

Of course such high-flown speeches make no impression on the healer. He perfectly senses their pretentiousness. Rather, they only testify to the Mayor's inner struggle. An inexplicable and incurable suffering has redefined their relationship. Steinkopf, the planner, the child of the enlightened era, has not taken into account the effect of such suffering, the suffering that has encroached upon his life without asking for permission. It is like a motion that has breached the protocol. And now he has to ask his enemy for help. In that sense, the boy's disease is something unpredictable and dangerous for the German officer. He has learnt that family ties may unexpectedly put his loyalty to the State at stake, and become more powerful than the mission of the master race. He hesitates whether this decision will undermine his political position, but such hesitations have given way in the face of paternal concern.

Steinkopf has to rely not only on a Polish specialist, but also on dubious medical practices. A representative of a master race whose members are so enthusiastic about carrying out pseudo-medical experiments with advanced ambitions must resort to the help of a quack doctor when the search for esoteric answers runs dry. This must have been a great lesson in humility for him. At such moments, family ties seem to outweigh loyalty to the state and political ambitions, which is a positive message for humanity: the family does indeed seem to be prior to the State. A person can never entirely cease to be human. Moreover, we must add that this attachment to family is not, so to speak, tainted by treachery, deceit or partiality. Rather, it is guided by fidelity to the responsibility for the relatives entrusted to Steinkopf's care. He has managed to retain his humanity in his love for his son.

Modernity has brought about many turning points in its course. When the humans realised their creative role in reconstituting the world by the blueprints of their own minds, they had to suffer from time to time the violent social eruptions. The social upheavals took place, for example, in the twentieth-century in the forms of the Bolshevik and national socialist revolutions. In his insightful discussion of the clash between the pre-modern and modern eras, the Canadian philosopher Charles Taylor defined secular time as "the absence of an action-transcendent grounding." (Taylor, 2007, p. 209) This could be true, assuming that a given time is an enclosed area with no access of to what is unpredictable, what comes from the so-called human factor. But such

an outcome is never possible. There is always a chance for action-*transcendent* moments.

There are moments that shatter what has seemingly been constructed as stable and permanent. The German philosopher, a representative of existentialism, Karl Jaspers called them *borderline situations*. (Jaspers, 4) Suffering is one such situation, especially the suffering of loved ones. Steinkopf realises to his surprise, and even horror, that he can no longer rely on his political system and formal procedures. What is more, in this dire need of help he is ready to lose, or at least to risk, his position for the sake of a loved one. Thus, struggling within himself between the Scylla of the bureaucrat and the Charybdis of a father, he matures into a decision. And these pent-up emotions apparently cause the German officer to burst into this agitated tirade:

Is it not better to die right away, rather than to infect others, to force your own weakness before the eyes of others? Why should they dull the spirits of others, remind them of the gravity of matter, pollute their minds, which could have been flying high and uncovering the hidden orders of nature, extracting from her jaws hidden mysteries ... But no, it is not so easy, man must wallow in his weakness as if he fell into sticky tar. He tries in vain to free himself from the clinging fluid full of human sweat, waste and vomit....

Then he concludes in resignation:

All this is making the machine of the state break down. This war cannot be carried on any longer with ordinary people. We must create supermen. Ordinary men are not able to transform into a nameless society, a mass of people without mutual connection, mannequins who can carry out orders. You see for yourself that we are standing here helpless in this situation which should not exist at all. You need me, and...? Steinkopf dropped his voice, 'and I need you. (Kłos, 2004, p. 7)

Time is never entirely *secular*. When confronted with Jaspersian borderline situations, one of which is undoubtedly suffering, there are traces of transcendence and that uncover that reality infinitely exceeds our preconceived plans. In Steinkopf's impassioned speech, there is a sense of anger, hatred and resignation at the same time. Anger because something has happened that has gone beyond the instructions; hatred because it has happened to him; and resignation because he has suddenly felt his total inadequacy and helplessness. An enlightened consciousness must surrender to the unexpected.

Furthermore, Steinkopf realises with full clarity the sense of belonging. Such familiar terms, seemingly forgotten, as dwelling, home, and love return from their land of enforced exile. In the dying eyes of his son he can see again his own humane face. As we read in the story, "he looked in the faded eyes of Hans, in whom the flicker of life seemed to be dimmer every day." (Kłos, 2004, p. 1)

Antoine Saint-Exupéry put it beautifully in his superb *The Wisdom of the Sands*, writing about the spiritual side of the person: “Whereas life is the glow those eyes once had, which are now but vacant dust.” [Saint- Exupéry, 16] Steinkopf feels he can revive his son's eyes, but this time not with a military order, and giving orders is his usual occupation, so not by virtue of his privileged position, but through the feeble power of Polish herbs. As we enter the drama of human life, we must be prepared for mysteries and contradictions. Even the German officer in his rank has to learn that he is not a master of life and death. It is easy to eliminate prisoners of war, human beings that mean nothing to him, but he is helpless when his son needs him.

The Lüneberg Variation Anew?

German officers enjoyed games out of boredom or demoralisation. If one realises that they are the master of someone's life and death, and know that no matter what they decide, they will suffer no consequences, a chasm opens up for countless possibilities to inflict suffering and death. Lord Acton's famous warning that power tends to corrupt and absolute power corrupts absolutely becomes the perfect reference point here. The moral value of rulers depends on the kind of people they are. It is a well-known historical fact that the Nazis had no qualms about employing criminals in their industry of total destruction. One can easily imagine a degenerate ruling over a group of people who, according to his ideology, are subhumans and enemies of his country and obstacles to progress. There is no limit to his morbid inventiveness of the harm he can inflict. Especially when he knows that he will suffer no consequences for his decisions.

One example of such a life-and-death game comes from Paolo Maurensig, who in 1993 published a novel entitled *La variante di Lüneburg* (the English version of *The Lüneberg Variation* was published in 1997). The title refers to a chess strategy. Now let us take a brief look at the plot. (Maurensig, 1998, *passim*) Two commuters, Frisch and Baum, are returning by train to their home near Vienna. To pass the time they play chess, which they often do because they love the game. During the game, a young man enters their compartment and tells them a story.

The story takes place in Germany in the 1930s. At that time there were two boys who were chess prodigies, one was Tabori, a young Jew, the other was the son of Aryan parents. They were rivals in chess. During the Second World War, Tabori was sent to Bergen-Belsen concentration camp, where many Jews were usually sent. Shortly afterwards, a new camp commandant, Frisch, arrived at Bergen-Belsen. He happened to be Tabori's former rival in chess. Now, being a commandant, he continued his hobby, but found no one among his colleagues in the camp who could match his talent. To compensate for this disappointment,

he demanded that Tabori play with him, and made his conditions clear. Richard Cohen describes them in his book *How to Write Like Tolstoy*:

Tabori will receive extra food and a lighter work detail so long as he plays with the commandant twice a week. And there must be a wager. Should Tabori lose, then an escalating number of his fellow inmates will be put a gruesome death, with him an enforced onlooker: the two men will be playing for human lives—only Tabori has developed a special series of moves, the Lüneberg Variation, which Frisch is unable to counter. (Cohen, 2019, p. 141)

Słowikowski has no Lüneberg Variation to his rescue. All he has is his herbal practice with uncertain treatment results. Who is able to predict the results of treatment? Before the war, he treated people without risking his life and the lives of his loved ones. Now the situation is different. In this respect, he resembles Tabori from Maurensig's novel. Eventually, it turns out that the German officer who played with Tabori in the concentration camp is the same Frisch who now plays with Baum.

Despite some analogies, there are fundamental differences. Does Frisch want Tabori to win the game? Obviously not. Frisch of course wants to win, they were keen rivals in the past, but at the same time he may fear that Tabori, fearing for his life, will try to give him the upper hand. He will not accept it, for the rules of the game must be obeyed. He therefore put the lives of the Jew's fellow prisoners at stake. We have every reason to believe that Frisch wanted to ultimately defeat Tabori. The only fear he might have felt was that he might lose his playing partner or that Tabori would fake the game.

The Germans organised a mass extermination industry, but at the same time they were law-observing maniacs. (It is well known that the Nazi murderers attached great weight to the observance of the law in their otherwise arbitrary world. One need only mention the notorious Dr Joseph Mengele, known as Doctor Death, who adhered with the utmost care to all medical procedures during the delivery of the child he was soon to kill. This is the greatest paradox of the morbid mind—to abide by the rules in a ruleless world, which it has created itself.) (Posner, 2000, *passim*)

In the case of Steinkopf and Słowikowski, the situation is totally different. Steinkopf hopes that the quack doctor will succeed, not because he admires his talent for healing or is worried about his Polish family, but because his own son is in danger. They are not former rivals, like Tabori and Frisch, but complete strangers to each other. Consequently, there are no ill feelings between them. It is the war that has brought them to this awkward situation. Besides, Słowikowski is not a Jew, although he is still an enemy of Steinkopf's. Moreover, what for Frisch is a mere pastime, for Steinkopf is a serious undertaking. And he

manages to escape, while Frisch is taken down by the young man who has entered the compartment.

Their intentions are completely different: Frisch intends to hurt people to satiate his own satisfaction; Steinkopf intends to save his son. Frisch sets a condition whose purpose is his entertainment and the sacrifice of other people; Steinkopf's condition is the life of his son. Frisch finds pleasure in inflicting suffering on people; Steinkopf wants to save his son from a fatal illness.

The worst thing that can happen is to unleash the imagination of bad people without any constraints. Both Frisch and Steinkopf make it clear that they can do whatever they wish with their victims. And they are certain they will suffer no consequences. Steinkopf holds that he will not face any unpleasantness on account of his acquaintance with the quack doctor. We can read him say: "Do not think that there is any danger for me because of my contacts with you." (Kłos, 2004, p. 9)

Frisch protects Tabori for his own enjoyment, Steinkopf protects Słowikowski and his family for the sake of his son. The price for their protection in each case is the same: someone's life, but the purpose is different.

Turning now to the main thrust of our text, we can say that duty can indeed be a justifying factor. Słowikowski shows that no matter what kind of historical turmoil we are dealing with, there is always room for human feelings. There are fundamental values such as suffering, mercy, sacrifice, human relationships and no political circumstances can wipe them out. These circumstances put both virtuous and villainous people to the test. They have the chance to either prove their virtue or become worse.

Conclusion

Socrates was saved from despair by his steadfast adherence to the truth. Słowikowski is saved by his concern for those who suffer. And unlike Greene's harassed protagonists, the healer has no reason to feel remorse. When written "is saved," there are two aspects: firstly, he is not tempted to act against his conscience and betray; secondly, his treatment has succeeded. Suffering that can be alleviated has no weapons. It is merely an appeal to whoever can help, a quiet appeal. It is true that we sometimes say that suffering cries out for vengeance to heaven, but this cry is soundless.

The real healing begins when the protagonists abandon their power and resort to hope. Therefore, the second protagonist of our story, Steinkopf, has also learned an important lesson: no political system can replace human relationships. Challenges arise in people's lives that require a complete re-evaluation

of attitudes. It can be said that the German officer saved his humanity through the suffering of his son.

During treatment, the folk doctor is guided by the hope that the treatment method and herbs used will bring a positive result. He knows that the safety of his own family depends on his success. But success in this case can never be the result of mathematical calculations, and therefore can never achieve the precision we obtain in the sciences. Moreover, adverse circumstances prove that people are not pure planning machines immune to the unexpected calls of their personal relationships. This is an optimistic message because it says that all inhuman ideologies can never completely eliminate our natural relationships and are ultimately doomed to extinction in the presence of human kinship.

In the context of the main dilemma: duties versus circumstances, it should be noted that circumstances are rarely, if ever, conducive to the performance of duties. In any case, one should not count on them. On the contrary, there are always more or less obstacles to the performance of duties. Duties result from an inner *recognition* and *acknowledgement* of the truth, not from a favourable arrangement of external circumstances. This makes it clear that the observance of duties will always require a certain kind of sacrifice, because the person is not an inert resultant of external circumstances.

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**Regional Alliance - Lublin Triangle: geopolitical priorities
and dynamics of foreign policy transformation
in the context of security challenges and threats**

**Sojusz Regionalny - Trójkąt Lubelski: priorytety
geopolityczne i dynamika transformacji polityki
zagranicznej w kontekście wyzwań i zagrożeń
bezpieczeństwa**

Abstract

The article is devoted to the current problem of the effectiveness of the Lublin Triangle Alliance as a multilateral security cooperative format between Poland, Ukraine and Lithuania in the military-political, economic, cultural and social spheres. The strategies and directions of activity of the Lublin triangle are analyzed in the context of modern geopolitical and security challenges, including Russian expansion and aggression. The decisive role of the Alliance in the development of the European security system, the provision of military-technical, financial-economic, and humanitarian aid to Ukraine during the full-scale Russian-Ukrainian war is substantiated. The role of the Lublin triangle in maintaining the territorial integrity and sovereignty of the Ukrainian state has been studied; the de-occupation of the territories

captured by Russia, as well as the realization of Ukraine's European and Euro-Atlantic integration aspirations, including membership in the EU and NATO.

The article analyzes the dynamics of transformations of partnership strategies and interactions of Poland-Lithuania-Ukraine in the context of security threats from Russia during the full-scale war. The priority areas of cooperation for 2022-2024 have been outlined and characterized. The effectiveness of cooperation between the states of the Lublin Triangle in the field of security and defense is substantiated; cybersecurity; energy security; strategic communications, comma and countering hybrid threats. It was emphasized that in the conditions of modern geopolitical challenges and threats, security strategies in the activity and foreign policy of the «Lublin Triangle» are a priority.

Key words: *Alliance Lublin Triangle, security challenges and threats, European security system; Russian-Ukrainian full-scale war, military-technical cooperation, financial-economic cooperation, social-humanitarian cooperation, Poland-Lithuania-Ukraine partnership.*

Abstrakt

Artykuł poświęcony jest aktualnemu problemowi efektywności Sojuszu Trójkąta Lubelskiego jako wielostronnego formatu bezpieczeństwa współpracy Polski, Ukrainy i Litwy w sferze wojskowo-politycznej, gospodarczej, kulturalnej i społecznej. Analizowane są wektory i kierunki działania Trójkąta Lubelskiego w kontekście współczesnych wyzwań geopolitycznych i bezpieczeństwa, rosyjskiej ekspansji i agresji. Udowodniono decydującą rolę Sojuszu w kształtowaniu europejskiego systemu bezpieczeństwa, zapewnianiu Ukrainie pomocy wojskowo-technicznej, finansowo-ekonomicznej i humanitarnej w warunkach wojny rosyjsko-ukraińskiej na pełną skalę. Zbadano rolę Trójkąta Lubelskiego w zachowaniu integralności terytorialnej i suwerenności państwa ukraińskiego; okupacja terytoriów zajętych przez Rosję, a także realizacja europejskich i euroatlantyckich aspiracji integracyjnych Ukrainy, w tym przystąpienia do UE i NATO.

W artykule przeanalizowano dynamikę przemian partnerskich strategii i interakcji Polska-Litwa-Ukraina w kontekście zagrożeń bezpieczeństwa ze strony Rosji w warunkach wojny na pełną skalę. Nakreślono i scharakteryzowano priorytetowe obszary współpracy na lata 2022-2024. Udowodniono skuteczność współpracy państw Trójkąta Lubelskiego w dziedzinie bezpieczeństwa i obronności; bezpieczeństwo cybernetyczne; bezpieczeństwo energetyczne; komunikacja strategiczna i przeciwdziałanie zagrożeniom hybrydowym. Podkreślono, że w warunkach współczesnych wyzwań i zagrożeń

geopolitycznych strategii bezpieczeństwa w działalności i polityce zagranicznej „Trójkąta Lubelskiego” stanowią priorytet.

Słowa kluczowe: *Sojusz regionalny Trójkąt Lubelski, wyzwania i zagrożenia dla bezpieczeństwa, europejski system bezpieczeństwa, wojna rosyjsko-ukraińska, współpraca wojskowo-techniczna, współpraca finansowo-gospodarcza, współpraca społeczno-humanitarna, współpraca polsko-litewsko-ukraińska.*

Introduction

Common security challenges, geopolitical interests, the desire to ensure European and international security in the conditions of a full-scale Russian-Ukrainian war have led to the integration of Poland, Ukraine and Lithuania into the regional alliance known as the "Lublin Triangle", which since 2020 has functioned in a tripartite format of intergovernmental cooperation and within the framework of governmental and non-governmental international organizations. The joint foreign policy strategies of Poland, Ukraine, and Lithuania are being implemented through the Lublin Triangle – a sub-regional union of three states – focused on forming a security system in Central-Eastern Europe, countering Russian expansionism, de-escalating the war, and restoring Ukraine's territorial integrity and sovereignty.

In the face of geopolitical challenges and the evolving architecture of European and global security, the establishment of the Lublin Triangle initiated a new format in the European integration processes of the 21st century, where subregional and regional interstate associations and alliances, based on deep historical relations between the participating states, are the most effective forms of partnership and cooperation.

The relevance of regional and subregional alliances and associations (in particular, the "Lublin Triangle") as effective forms of cooperation in the face of security challenges has generated the scientific interest and attention of researchers to the topic. The importance of studying the Lublin triangle has been heightened in the context of Russian aggression, the full-scale Russian-Ukrainian war (2014-2024), and security threats of a global and regional scale. Notable works include those by O. A. Blyzniak, who examines the "Lublin Triangle" as a multifaceted format of cooperation in regional integration processes (Blyzniak, 2023), and the scientific publications of Gerasimchuk S. and Drapak M. (Герасимчук, Драпак, 2023), Kovbatiuk H. (Ковбатюк, 2022), and Studinsky V. (Студінський, 2022). Among the sources that analyze the characteristics and prospects of the Lublin Triangle as a regional security

cooperation format, it is worth mentioning the scientific studies of Pavlenko T. (Павленко, 2023), Rotar N. (Ротар, 2021), and Chebotaryova E.V. and Chebotaryova V.A. (Чеботарьов, Є.В., Чеботарьов, В.А., 2020). The prospects of Polish-Lithuanian-Ukrainian security cooperation within the Lublin Triangle have been explored by scholars such as Drabczuk M. and Kuczyńska-Zonik O. (Drabczuk, Kuczyńska-Zonik, 2020), Lewkowicz Ł., Wojda M., Wojtaszewska A. (Wojda, Wojtaszewska, 2021), Glinkowska-Krauze B. (Glinkowska-Krauze, 2022), and Wojtaszak A. (Wojtaszak, 2022), as well as Polish historian Adamski Ł.

Scientific publications demonstrate the growing interest of scientists in the "Lublin Triangle" Alliance and its role in the formation of the European security system. However, the problem of the effectiveness of the functioning of the Lublin triangle, as a secure format of regional cooperation, is relatively new and requires further clarification and analysis. The question of the role of the "Lublin Triangle" in countering Russia's armed aggression and preserving Ukraine's sovereignty requires a comprehensive study.

Considering the above, the purpose of the article is to analyze the vectors of activity and the dynamics of foreign policy transformations and security strategies of the Lublin Triangle in the context of modern challenges and threats amid a full-scale Russian-Ukrainian war.

The article uses general scientific, logical and empirical research methods. In particular, the use of systemic, structural-functional, institutional, historical, comparative methods, the method of analysis of regulatory and legal documents has contributed to achieving the goal and completing the tasks of this scientific article.

Presentation of the basic information and research results

Strategic partnership, consolidation and cooperation of Poland, Lithuania and Ukraine have centuries-old historical roots based on common national, cultural, spiritual and religious traditions. The prerequisites for the integration, coordination, and consolidation of Ukraine, Poland, and Lithuania are their long-standing strong good-neighborly relations. The signing of the Union of Lublin (1569) provided a solid basis for the consolidation of the three states, their acceptance of European values, comma and the promotion of economic and institutional development. In the 21st century, in the context of security challenges and threats, and the full-scale Russian-Ukrainian war, the integration and cooperation of Poland, Lithuania and Ukraine have been actualized in the dimensions and coordinates of the "Lublin triangle" – a tripartite alliance, a sub-regional union of three states, the format of which ensures the effectiveness of the European security systems. Common security values and interests have

unified the foreign policy strategies of the states participating in the Lublin Triangle.

The Lublin Triangle, as an intergovernmental regional initiative, was launched on July 28, 2020 with the aim of strengthening political dialogue, trust and strategic partnership between Lithuania, Poland and Ukraine in the field of security and defense, supporting the development of economic cooperation and cultural exchange. On July 28, 2020, the Ministers of Foreign Affairs of Ukraine, Dmytro Kuleba, Poland, Jacek Czaputowych, and Lithuania, Linas Linkewicz, signed a joint declaration on the creation of the "Lublin Triangle". (*Wspólna Deklaracja Ministrów Spraw Zagranicznych...*, 2020) The ministers confirmed their support for the independence, sovereignty and territorial integrity of Ukraine; supported its European and Euro-Atlantic aspirations, implementation of political and economic reforms.

Since its inception, the Lublin Triangle has functioned as a tripartite regional alliance for security, political, military-political, economic, cultural and social cooperation between Poland, Ukraine and Lithuania. In the context of the Russian-Ukrainian war, the goals and strategies of the Lublin Triangle have been primarily focused on the security sphere: building the European security system, countering Russian aggression, addressing hybrid threats, combating Russian propaganda and disinformation, increasing defense spending, preserving the territorial integrity and sovereignty of the Ukrainian state, and de-occupying territories captured by Russia, including the complete de-occupation of Crimea. The alliance has also emphasized active cooperation within the framework of the Crimean Platform, aiming at the return of Ukrainian territories to the borders of 1991, the provision of weapons and military equipment to Ukraine, the enlargement of the EU and NATO, and lobbying for the implementation of Ukraine's European and Euro-Atlantic integration aspirations, including its membership in the European Union and the North Atlantic Alliance.

The regulatory and legal basis for the functioning of the Lublin Triangle as a regional alliance for the integration and consolidation of three states (Poland, Lithuania, Ukraine) include: The Joint Declaration of the Ministers of Foreign Affairs of the Republic of Poland, the Republic of Lithuania and Ukraine on the Creation of the Lublin Triangle, Lublin, July 28, 2020 (*Wspólna Deklaracja Ministrów Spraw Zagranicznych...*); The Declaration on Common European Heritage and Common Values (Vilnius, July 7, 2021) (*Deklaracja o wspólnym europejskim dziedzictwie i wspólnych wartościach...*); The Cooperation Plan between the Republic of Poland, the Republic of Lithuania and Ukraine within the framework of the Lublin Triangle (Vilnius, July 7, 2021) (*Plan współpracy pomiędzy Rzeczpospolitą Polską, Republiką Litewską i Ukrainą ...*); and The Joint declaration of the President of the Republic of Lithuania, the President of the Republic of Poland and the President of Ukraine (December 2, 2021)

(Wspólna Deklaracja Prezydenta Republiki Litewskiej, Prezydenta Rzeczypospolitej Polskiej i Prezydenta Ukrainy...).

Since the foundation of the Lublin Triangle, the activities of the member states of the Alliance have focused on security problems, challenges and threats in various fields: defense, energy, economic, information, in the field of strategic communications and countering cyber threats. On July 7, 2021, the "Road Map of Cooperation between Ukraine, the Republic of Lithuania and the Republic of Poland within the framework of the Lublin Triangle" was signed in Vilnius. In accordance with this document, nine priority areas of cooperation were identified: development of dialogue within the framework of international organizations and with partners; cooperation in the field of security and defense; cooperation on energy security issues; cooperation in the field of cyber security; cooperation on countering the COVID-19 pandemic; cultural and humanitarian cooperation; cooperation in the field of economy and infrastructure; cooperation in the field of strategic communication and countering hybrid threats. ("*Дорожня карта співробітництва...*")

Since 2022, the Lublin triangle has symbolized multidimensional, multifaceted cooperation between Poland, Ukraine and Lithuania in various fields. The main areas of cooperation of the participating states are defined in the normative and legal documents of the Alliance. The spheres of cooperation, interstate integration and consolidation of Poland, Lithuania, and Ukraine within the Lublin triangle are as follows:

1. Diplomatic and political cooperation: Within the framework of political and diplomatic cooperation, meetings of heads of state and governments of the Lublin Triangle countries are scheduled; meetings of foreign ministers in various formats; exchange of political and diplomatic experience; cooperation within the UN, OSCE, Council of Europe, and other international organizations; joint political statements and declarations by the heads of state and foreign ministers of the Lublin Triangle countries on current security issues; promotion of Ukraine's cooperation with the EU and NATO; promotion of joint initiatives of the Lublin Triangle within the framework of the "Eastern Partnership"; and cooperation within the "Crimean Platform."
2. Security, military-political, and cross-border cooperation: This involves strengthening cooperation in defense, internal security, and cross-border cooperation; supporting defense reform and the supply of military equipment and weapons to Ukraine; developing Ukraine's defense capabilities with the help of NATO and EU programs and tools; conducting joint military exercises; participation in events led by the UN, the EU, and NATO; supporting initiatives aimed at improving security in the Baltic and

Black Sea regions; and conducting regular consultations on security and defense issues. (Glinkowska-Krauze, Chebotarov, 2022, pp. 145–157)

3. Energy sector and cooperation in energy security: This includes the synchronization of the Lithuanian and Ukrainian energy systems with the European continental grid and obtaining mutual benefits from the operation of the European gas transport infrastructure; and raising awareness of nuclear safety issues. (Glinkowska-Krauze, Chebotarov, 2022, pp. 145–157)
4. Cybersecurity cooperation: This integrates the states of the Lublin Triangle in the field of information technologies, involving the exchange of experience between countries regarding the improvement of digitalization in the political and foreign policy spheres; the exchange of best practices in combating cyber threats; and the formation of an effective cybersecurity system.
5. Cooperation in economic development and infrastructure: This involves activating investments, increasing and liberalizing trade between the EU and the countries of the Lublin Triangle within the framework of free trade zones; and facilitating the approximation of Ukraine to the legislation of the European Union.
6. Strategic communication and cooperation in countering hybrid threats, disinformation, and Russian propaganda: This aims to intensify cooperation between the Ministries of Foreign Affairs of the Lublin Triangle countries in countering disinformation, distortion of facts, propaganda, and other hybrid threats.
7. Cooperation in the cultural and educational spheres: This involves active consolidation and cooperation in the fields of art, culture, book publishing, education, tourism, and more.

The Lublin Triangle Regional Alliance has a fundamental institutional base. The institutional mechanism of the Lublin Triangle is based on regular meetings of foreign ministers and heads of state of the three countries, as well as various working groups that focus on specific areas of cooperation: security and defense, military-political sphere, energy, transport and infrastructure, as well as culture, education, and tourism.

The joint military unit LitPolUkrBrig, which was formed from military personnel of the three states in 2014, functions within the institutional base of the Lublin triangle. The unit is based in Lublin, its purpose is to ensure regional security by conducting joint military exercises and operations. (Fryc, 2020, pp. 5-11) The brigade provides security on the eastern border of the European Union.

The Lublin Youth Triangle is a component of the institutional system of cooperation between Poland, Lithuania, and Ukraine. On October 27, 2021,

at the Ministry of Foreign Affairs of Ukraine, representatives of the national youth councils of Ukraine, Poland, Lithuania and the Ukrainian Platform of Public Diplomacy signed a Memorandum of Cooperation and institutionally launched the Youth Lublin Triangle – a union of a new generation of Ukrainians, Poles and Lithuanians who strive to live together in a single European security space. (Герасимчук, Драпак, 2023)

Therefore, the institutional mechanism of the Lublin Triangle is aimed at strengthening cooperation and integration between the three countries in various fields, with the goal of promoting security, stability, and countering Russian aggression in the European region.

With the beginning of the full-scale invasion of Russia into Ukraine, security strategies within the Lublin triangle became a priority. The strategic partnership of the participating states is based on countering the aggressive policy of the Russian Federation, military and defense cooperation leveraging the potential of NATO and the EU, cyber security and the fight against disinformation, the fight against illegal financial flows and economic crimes, the cooperation of the three states in the field of energy, economic, and migration security.

Since February 24, 2022, the activities of the Lublin Triangle and the formats of its meetings have become primarily focused on the security sphere, in the military-technical and defense sectors. The states of the Lublin Triangle condemned Russia's military invasion of Ukraine, the use of Russian military force against the civilian population, and called for the cessation of all hostilities and the liberation of Ukrainian territories. The priority goals of cooperation between Poland, Lithuania, and Ukraine within the Lublin Triangle include countering the Russian Federation's expansionism in Ukraine, de-occupying territories captured by Russia, providing weapons and military equipment to Ukraine, increasing defense spending, implementing social and humanitarian assistance programs, and lobbying for Ukraine's entry into EU and NATO structures. Poland and Lithuania urged the European Union leadership to grant Ukraine EU candidate status.

The states of the Lublin Triangle also condemned Belarus's pro-Russian foreign policy, its support of Russia's aggression against Ukraine, and called on Minsk to comply with its international obligations. The heads of government of the Lublin Triangle countries urged international organizations, including the IAEA, the UN, NATO, and the EU, to ensure the safety of nuclear facilities in Ukraine and to protect humanitarian corridors for the evacuation of civilians. Poland and Lithuania actively support Ukraine by providing military equipment and humanitarian aid.

The meeting at the level of the Ministers of Foreign Affairs of Ukraine, Poland, and Lithuania, dedicated to the second anniversary of the establishment of the Lublin Triangle, took place on July 28, 2022. As a result, a Joint Statement

was adopted. The important role of the Lublin Triangle as a regional format for interaction in Central Europe was emphasized, and the intention to expand cooperation in security, defense, energy, military-technical assistance, education, science, culture, and youth cooperation was outlined.

The statement confirmed the intention to continue implementing sanctions and restrictive measures against Russia until Ukraine's sovereignty and territorial integrity are fully restored.

New paragraph: The ministers emphasized their unanimous position on the need to hold Russia accountable for war crimes, crimes of aggression, genocide, and crimes against humanity committed in Ukraine. The parties expressed their commitment to continue constructive cooperation within the framework of the Lublin Triangle to counter disinformation and prevent the influence of Russian propaganda. The ministers welcomed the European Council's decision, on June 23, 2022, to grant Ukraine candidate status in the EU and agreed to coordinate efforts to ensure Ukraine's full EU membership. (*Спільна заява міністрів закордонних справ...*)

In the context of the escalating Russian-Ukrainian war, the activities of the Lublin Triangle became increasingly active. On November 26, 2022, the Prime Minister of Ukraine, Denys Shmyhal, the Prime Minister of Poland, Mateusz Morawiecki, and the Prime Minister of Lithuania, Ingrida Šimonytė, met in the format of the regional alliance. The leaders signed the Joint Declaration of the Lublin Triangle on further cooperation in the areas of security, defense, and energy. They discussed ways to intensify efforts to counter Russian aggression and decided to increase military, military-technical, financial, economic, and humanitarian aid to Ukraine. The discussions also addressed Europe's energy and economic security and the need to accelerate negotiations regarding Ukraine's accession to the EU and NATO.

On December 6, 2022, in Brussels, during the EU-Ukraine Forum on countering disinformation, three non-governmental organizations of Lithuania, Poland and Ukraine (Citizen Resilience Initiative, Kosciuszko Institute and Detektor Media) presented a Joint Report. This report highlighted the threats posed by Russian disinformation and propaganda and provided several recommendations on how to counter Russia's information warfare. (*Громадські організації Люблінського трикутника представили в Брюсселі спільний звіт про російську дезінформацію та пропаганду...*)

On January 11, 2023, the second Summit of the Lublin Triangle was held in Lviv, involving the Presidents of Ukraine, Poland, and Lithuania.

A significant part of the discussion centered on Ukraine's integration into the European Union and NATO. The summit also addressed the potential creation of an International Tribunal to investigate Russia's war crimes and hold those responsible accountable. The presidents expressed support for the Global

Peace Formula Summit, which was proposed by Ukrainian President Volodymyr Zelenskyi to rally international backing for his Peace Plan.

The Lublin Triangle leaders also discussed strategies for expanding the Black Sea Grain Initiative and the continuation of the "Grain from Ukraine" program, aimed at ensuring food security in light of the conflict. Following the summit, the Joint Declaration of the Presidents of the Lublin Triangle was signed. In a significant move, Polish President Andrzej Duda announced the delivery of German-made Leopard-2 tanks to Ukraine, while Lithuania pledged to supply Ukraine with L70 anti-aircraft systems and corresponding ammunition. (Пеpун, 2023)

The Lublin Triangle demonstrated clear positions and specific actions of Poland and Lithuania regarding the provision of military-technical, armed, social-humanitarian, financial-economic support to Ukraine in countering Russian aggression. Since the beginning of the Russian invasion of Ukraine, the Republic of Poland has been the largest supplier of military aid. Within the scope of assistance are hundreds of tanks, a large quantity of ammunition, and fighter planes. Poland also acted as a key transit point for weapons that are regularly supplied to Ukraine. Furthermore, the Republic of Poland plans joint production of ammunition with Ukrainian partners. (Śliwa Zd., 2022) During 2022-2023 The Republic of Poland provided assistance to Ukraine in the amount of 10 billion zlotys, which is equal to 2.1 billion euros; the cost of weapons transferred free of charge was about 7 billion zlotys. (*У Польщі озвучили обсяг допомоги Україні...*) In 2023, comma Poland announced a new aid package to Ukraine, which included S-60 anti-aircraft guns and 70,000 rounds of ammunition for them. In addition, the country transferred more than 50 infantry fighting vehicles. 155-mm Krab howitzers and various types of ammunition are regularly delivered to Ukraine. Moreover, Poland is ready to hand over a company of Leopard 2 tanks with 1,000 units of ammunition. Poland conducts medical and engineering training of personnel to counter Russian aggression. (*Польща анонсувала новий пакет допомоги Україні...*)

Lithuania also provides significant military-technical and humanitarian assistance to Ukraine. In particular, in 2022 Lithuania provided military aid to Ukraine valued at 283 million euros, and in 2023 aid was increased by 40 million. The aid includes air defense systems, infantry weapons, anti-tank weapons, mortars, machine guns, ammunition, as well as armored vehicles and howitzers, M-113 armored personnel carriers. Lithuania organizes large-scale training of Ukrainian servicemen. About 500 Ukrainian military specialists were trained in the country's training centers. (*Литва збільшить військову допомогу Україні в 2023 році...*) According to the statement of the Office of the President of the Republic of Lithuania, the state supplies Ukraine with short-range L70 anti-aircraft guns and ammunition for them. (Stănică, 2023, p.120) The Ministry of National Defense of Lithuania also transferred more than 40 million euros from its budget to finance the purchase of weapons and training of Ukrainian

soldiers. The State Council of Defense of Lithuania stated that the country will continue to provide Ukraine with military aid packages for the Armed Forces and will ensure the repair of military equipment.

In addition to the supply of weapons and military equipment, the Republic of Poland and Lithuania strengthen the security and preservation of the sovereignty of Ukraine by providing humanitarian and medical aid, education and training of the Armed Forces of Ukraine, strengthening border control, combating cross-border crime, and taking measures to combat Russian disinformation and propaganda. As part of humanitarian assistance, the countries of the Lublin Triangle provide food, medicine, medical supplies, as well as fuel and heating materials for the residents of the regions affected by the hostilities. In particular, during the first year of the full-scale war in Ukraine, Poland provided humanitarian aid in the amount of \$0.17 billion and Lithuania \$0.06 billion (Walsh, 2023) The countries of the Lublin Triangle also support various projects: construction and restoration of Ukraine's infrastructure; creation of shelters for homeless and internally displaced persons. As part of humanitarian assistance to refugees, Poland accepted about 2.5 million refugees from Ukraine, Lithuania - about 50 thousand people. The countries also organize camps for children from occupied territories and conflict zones. (Protsiuk, 2021, pp. 73–82)

Polish non-governmental organizations, such as Caritas-Poland and the Polish Red Cross, take an active part in providing humanitarian aid to Ukrainians. Since the beginning of the full-scale aggression of the Russian Federation, the countries of the Lublin Triangle, together with other countries of the European Union and the USA, have introduced and support sanctions and restrictions against the Russian Federation. The indomitable spirit of the Ukrainian people, along with the tirelessness and perseverance of the President of Ukraine V. Zelenskyi in the fight against Russian aggression for independence, freedom, peace, security and democracy were recognized by the Parliament of Lithuania. On January 13, 2023, at a meeting of the Seimas of Lithuania, the Head of the Ukrainian State V. Zelenskyi was awarded the Freedom Prize.

In January 2024 the renewed format of Ukrainian-Lithuanian cooperation within the Lublin triangle was launched. On January 10, 2024, the President of Ukraine Volodymyr Zelenskyy arrived on an official visit to Lithuania. A meeting with the President of Lithuania Gitanas Nausėda took place in Vilnius. V. Zelenskyy also met with the head of the Government and Parliament of Lithuania. During the Vilnius meeting on January 10, 2024, the Presidents of Ukraine and Lithuania signed a Joint Statement. The document provides support for the implementation of joint projects in the field of defense technologies. The Joint Statement states that V. Zelenskyy and G. Nausėda agreed to continue work on providing timely, predictable and long-term military and financial support to Ukraine, in particular through the Ukraine Facility instrument from the EU, the European Peace Fund and the European Union

Military Assistance Mission. (*Спільна заява Президента України Володимира Зеленського і Президента Литовської Республіки Гітанаса Науседи...*)

During the meeting, it was stated that since the beginning of the full-scale invasion of the Russian Federation into Ukraine, the total support for the Ukrainian state from Lithuania exceeds 1 billion euros, which is 1.45 percent of the country's GDP. (*Президент В Зеленський під час візиту до Вільнюса ...*) During a joint press conference with Volodymyr Zelenskyi, Lithuanian President Gitanas Nauseda announced a package of long-term aid to Ukraine in the amount of 200 million euros. (*Візит Зеленського до країн Балтії...*) The President of Lithuania noted that Lithuania will continue to provide military support to Ukraine. Military and humanitarian support to Ukraine will be provided through the supply of military equipment, weapons, military equipment, assistance in demining, through training and cooperation of defense industries, the location of military production in Ukraine and the exchange of data on defense research. Lithuania will provide Ukraine with modern air defense systems; unmanned aerial vehicles; means of electronic warfare; long-range artillery; ammunition; will provide support for the recovery and reconstruction of Ukraine and Ukrainian infrastructure. (*Президент В. Зеленський під час візиту до Вільнюса...*) Lithuania confirmed its support for the Ukrainian Peace Formula, holding the Global Peace Summit and intensifying cooperation in close coordination with international partners.

The Tripartite Interstate Alliance "Lublin Triangle" is defined as one of the effective formats of cooperation, security cooperation, consolidation and assistance to Ukraine during the full-scale Russian-Ukrainian war.

Conclusions and prospects for further research

"Lublin triangle" started a new trend in the integration processes of the 21st century in conditions of security challenges and threats. Tripartite Alliance The Lublin Triangle symbolizes multidimensional cooperation between Poland, Ukraine, and Lithuania and is an effective format for cooperation within the regional structures of Central and Eastern Europe and the NATO security architecture. The countries of the Lublin Triangle demonstrate a high level of consolidation of strategic partnership, the effectiveness of tripartite military, defense and security interactions. The functioning of the Alliance as a regional security format of cooperation, a mechanism for countering Russian aggression, demonstrates its influence and effectiveness. During the three years of its existence, many effective meetings were held at the level of presidents, heads of government, heads of foreign affairs and national coordinators within the framework of the tripartite format, and a number of important documents of various levels were developed. In the conditions of Russian aggression, Poland and Lithuania have become countries that actively condemn Russia's aggressive

policy towards Ukraine, declare support for Ukrainian state sovereignty and territorial integrity, effectively help Ukraine in the fight against the aggressor from the first days of the war, and call on other countries to consolidate in opposing Russian expansionism. Poland, Lithuania, and Ukraine, as states of the tripartite regional alliance, are united in their negative assessment and condemnation of the war crimes of the Russian Federation, initiate their investigation, demand the creation of an International Tribunal and bring the guilty to justice. The political potential of the Lublin Triangle, as a tripartite format of cooperation, is realized in Lithuania and Poland's support for Ukraine's aspirations to join the European Union and NATO. Strategic security initiatives of the Lublin triangle, political solidarity and consolidation of efforts of the three member states of the Alliance, initiation of international support programs for Ukraine in countering Russian expansionism and de-escalation of the war are important priorities in the formation of European and global security systems that are strengthening the identity of Central and Eastern Europe.

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The Role of Media Diplomacy in Shaping the State's International Image

Rola dyplomacji medialnej w kształtowaniu międzynarodowego wizerunku państwa

Abstract

The article attempts to determine the role of media diplomacy in shaping the state's image in the international arena.

Media diplomacy under the conditions of globalization transformed geopolitical relations and changed the hierarchical system of foreign policy decision-making, highlighting the competition among states for the opportunity to influence public opinion. The information policy of the state involves not only the dissemination of positive information about it in the international information space, but also the integration of politicians, state government structures, non-state actors, famous personalities, and opinion leaders into the brand management system of the state's national policy. At the same time, the use of social media platforms in the implementation of diplomatic activities has led to the fact that any user of a social network today is not only a consumer of information, but also a direct supplier and distributor of it, meaning they have the opportunity to influence the adoption of certain decisions at the state level and shape in this way the image of the state. The article analyzes the use of media

diplomacy mechanisms in the formation of Ukraine's image, identifies positive and negative aspects, and discusses prospects for its development.

Key words: *diplomacy, media diplomacy, state image, social networks, tools, mechanisms.*

Abstrakt

W tym artykule podjęto próbę określenia roli dyplomacji medialnej w kształtowaniu wizerunku państwa na arenie międzynarodowej.

Dyplomacja medialna w warunkach globalizacji przekształciła stosunki geopolityczne i zmieniła hierarchiczny system podejmowania decyzji w polityce zagranicznej, zarysowując rywalizację państw o możliwość oddziaływania na opinię publiczną. Polityka informacyjna państwa polega nie tylko na rozpowszechnianiu pozytywnych informacji na jego temat w międzynarodowej przestrzeni informacyjnej, ale także na włączaniu polityków, struktur władzy państwowej, aktorów niepaństwowych, znanych osobistości i liderów opinii w system zarządzania marką przedsiębiorstw, politykę narodową państwa. Jednocześnie wykorzystanie możliwości platform społecznościowych w realizacji działań dyplomatycznych doprowadziło do tego, że każdy użytkownik sieci społecznościowej jest dziś nie tylko konsumentem informacji, ale także jej bezpośrednim dostawcą i dystrybutorem, czyli ma możliwość wpływania na podejmowanie określonych decyzji na szczeblu państwa i kształtowania w ten sposób wizerunku państwa. W artykule na przykładzie Ukrainy dokonano analizy wykorzystania mechanizmów dyplomacji medialnej w kształtowaniu wizerunku państwa, zidentyfikowano jego pozytywne i negatywne strony, a także perspektywy jego rozwoju.

Słowa kluczowe: *dyplomacja, dyplomacja medialna, wizerunek państwa, sieci społecznościowe, narzędzia, mechanizmy.*

Foreign policy of any state follows a certain algorithm of actions. It involves interaction with the international community regarding the realization of one's own national interest, as well as the spread of one's influence on a foreign audience. Addressing foreign policy issues requires the use of various potential resources, such as the features of the geographical location; economic, military, social, tourist and cultural-historical opportunities; type of political system and individual characteristics of political leaders. Researcher M. Leonard notes that the implementation of foreign policy is based on the state's reputation markers in the international arena (Leonard, 2002). Effective promotion of national

interests in the international space involves the formation of an image, thanks to which the state is identified. Traditional diplomacy has also undergone a transformation: the latest communication technologies made it possible to solve diplomatic tasks in a different way; the circle of persons who are able to implement foreign policy and carry out international communication, positioning the state on the international stage, has expanded.

Methods and materials

The article utilized media monitoring methods using tools of the Buzzsumo platform, which specializes in the analysis of social channels and content marketing, and SWOT analysis.

The phenomenon of "State Image" in foreign policy has been known since ancient times, but in today's conditions it acquires strategic importance. Thus, scientists consider the image of the state as a set of ideas, images, symbols, associations about it and its specifics, formed in the individual or collective imagination of the world public. The image refers to the state's reputation or authority on the international stage. (Rudnieva, Malovana, 2022) Thus, the image is a unique way of influencing the formation of public among a foreign audience through the prism of stereotypical ideas about that country (Leonard, 2002), and a purposeful state information policy helps form an associative series of identifiers for the state in the international arena. As the image is a dynamic phenomenon, various information and communication technologies are employed in its creation. The development of digital technologies has led to entirely new models of relationships, not only between different societal groups and between citizens and state authorities but also spurred the evolution of new forms of geopolitical processes. The rise of the Internet has contributed to new methods of diplomatic influence on the international community, such as internet-based radio and television broadcasting, blogger discussions on social platforms, and the appearance of personal pages of government members and diplomatic representatives on social networks.

A variety of diplomacy that uses information to achieve its objectives is referred to by scientists in different ways: "Digital Diplomacy", "eDiplomacy", "Virtual", "Net Diplomacy", "Twitter-Diplomacy". According to the researcher N. Kall, this type of diplomatic activity should be called "Public Diplomacy 2.0", since it has different features from the traditional "Diplomacy 1.0", notably the use of Web 2.0 technologies, which provides not only the opportunity for the audience to view information on official sites, but and evaluate it, comment on it, as well as independently create and publish content on the global Internet network, thereby influencing foreign policy decisions. (Cull, 2013) Researcher F. Hans suggests using the term "eDiplomacy", technologies by which he refers to the implementation of diplomacy using the internet and information and

communication technologies (ICTs) to advance and lobby for a state's foreign policy interests. (*eDiplomacy*, 2010) Scientist A. Grech argues that the new type of diplomacy formed by the information revolution should be called "Virtual Diplomacy", as it is conducted through communication in virtual spaces. The U.S. government, accordingly, interprets this type of diplomacy as "changed" diplomacy, involving the use of social platforms in diplomatic practice to facilitate communication between American diplomats and the global community, based on the principles of openness and transparency. (Friedman, 2005)

Thus, by the term media diplomacy, we understand a type of diplomatic activity that, through modern communication tools, informs a broad global audience about the state's position on international issues, its foreign policy initiatives, and decisions. It also highlights the state's achievements in areas such as culture, science, art, and technology. Additionally, media diplomacy uses information and social networks as platforms for international communication to shape the state's image in the global imagination. Media diplomacy can be seen as a form of specialized PR technology that, on the one hand, gathers and processes information necessary for foreign policy decision-making, and on the other hand, provides informational support for the state's image, both domestically and internationally.

We will analyze the influence of media diplomacy on the formation of the image of the state using the example of Ukraine in three aspects: state media projects aimed at shaping its image in the national and international information space; the state's presence in the information space of European countries, and the role of its political figures in shaping the state's image.

The main mechanism for the implementation of media projects aimed at shaping the image of the state is social networks, due to their unique features. This feature consists in reaching a large number of audiences in real time. Social networks shape the image of the state through the creation and promotion of descriptive informational messages for the international community. These messages are persuasive. They reflect the very value system of the state, including its political, historical, cultural, educational, and technical features of development. They create a stereotype, support it and promote it. For example, the issue of forming the international image of Ukraine became relevant only in 2014, that is, 23 years after the declaration of independence. The annexation of Ukrainian territories by the Russian Federation demonstrated the effectiveness of Russian manipulative influences on the formation of the image of Ukraine and pointed to the low-quality of the Ukrainian communication policy regarding the formation of its own national narratives both within the state and in the international information space. During this period, at the national level, it became clear that the spread of Russian propaganda in the Ukrainian media space was an element of the strategy aimed at destroying Ukrainian independence, and one of the tasks for Ukraine in shaping its image is to oppose the destructive Russian influence. That is why the brand strategy "Ukraine now"

was developed at the state level. This marketing program envisaged the positioning of Ukraine on the international stage as a European state with its national heritage, which shares the values of a civilized society, and is not a "brotherly people" nor a "tool" of Russia to achieve its geopolitical goals. It is also aimed at counteracting Russian information campaigns that exerted negative information and psychological pressure on the consciousness of society in general and citizens of Ukraine in particular, spreading fakes and distorted information about the situation in Donbas. For example, during the analysis of 950,000 messages on the Twitter social network after the downing of the Malaysian Boeing 777 flight MH17 by the Russian military, many cases of information manipulation were found, which made the work of experts difficult. Through social networks, the Ukrainian authorities managed to implement image projects in support of the Association Agreement between Ukraine and the EU; unite Ukrainians for protest rallies, draw the attention of the community (both internal and external) to the territorial independence of Ukraine, the annexation of Crimea and Russian aggression in Eastern Ukraine (#RussiaInvadedUkraine, #StopFake, #LetMyPeopleGo, #CrimeaIsUkraine); and hold actions in support of Ukrainian political prisoners illegally detained in Russia.

As we can see, the communicative feature of social platforms began to be used as a kind of training field for the deployment and conduct of information wars, the spread of propaganda, the implementation of informational and psychological pressure on the audience with the aim of destroying the image of the state. The full-scale Russian-Ukrainian war (from February 2022) became the first cyber war on the international stage: social platforms in real time publicized local tragedies for an international audience (occupation of the city of Mariupol; Russian crimes against humanity in Ukrainian cities, in particular Bucha and Irpin; explosion of the Kakhovka hydroelectric station). At the same time, social networks demonstrated in this way the courage of the Ukrainian people in the struggle for their own independence with the support of the international community and changed the image of Ukraine on the international stage.

The (war.ukraine.ua) information project contains profiles on social networks (Facebook, Twitter, Instagram) for the distribution of official up-to-date, and verified information about the course of military events. Its implementation contributed to attracting the attention of the international community to the events in Ukraine. More than 4 million users subscribed to this project, which contributed to the recognition of the "Ukraine" brand in the international arena.

In order to form a new image of Ukraine, messages were created and distributed on social platforms using specialized hashtags:

- #StandwithUkraine – aimed at attracting the attention of the international audience to Ukrainian culture in order to oppose Russian annexation

through the imposition of international economic and cultural sanctions on the Russian Federation.

- #Slava Ukraini – this hashtag took the leading position in global Twitter trends in 2023, with 74,400 messages. It demonstrates to the international community the crimes of the Russian army against the civilian population and draws attention to the need to support Ukraine in the international arena, to provide economic, humanitarian, and military aid.
- #Bucha; #BuchaMassacre; #Russiaisaterroriststate – information messages aimed at debunking "fakes" and exposing the crimes of the Russian army.
- #BRAVEUKRAINE – with the use of this hashtag, an image policy is implemented on social platforms by the state leadership, political and public figures, public figures and ordinary citizens, regarding the formation of the image of Ukrainians as a nation that did not lose its courage in the first days of the war and stood up for European values against the "second army of the world" and shares its courage with the whole world.
- #WhatWeAreFightingFor is an international communication campaign, the purpose of which is to explain to the world audience that on the battlefield Ukraine defends not only its territorial integrity, but also global peace, freedom and the future of the whole world. Within the framework of this program, every citizen of Ukraine has the opportunity to share their reasons and motivation for this struggle.

Having analyzed the state image media projects, we can assert that the internal image policy is a component of the formation of the international image of the state. It is implemented through social networks with the involvement of not only official representatives of the state, but also ordinary citizens who, through their own posts, influence their foreign followers and shape their ideas about this or that country.

The formation of the image of the state is carried out not only by internal image campaigns, but also by presenting information about this or that state in the information space of other countries. Using the example of Ukraine, we will analyze its presence in the information space of European countries during 2022 and the peculiarities of the formation of its image in the imagination of a foreign audience. Within the framework of this study, media monitoring of the mass media of such countries as Germany, Great Britain, and France was carried out.

Germany

Since 1991, a rather significant part of the German information space (97.1%) has been in an information vacuum in relation to Ukraine. The Germans' perception of Ukraine had a negative stereotypical character: a country

of corruption, Chernobyl, and a country ruled by the dictator Yanukovych. From the positive aspects, we can single out the following thesis: Ukraine is something incomprehensible, something strange, but not Russia. Thomas Achelis, president of the Munich PR agency Achelis & Partner Public Relations noted: "The image of Ukraine in the West is much worse than it is in reality. Germans, especially the older generation, are afraid to go to Ukraine because they associate it with the Cold War, Russia and the Soviet Union. For many, it is not clear that Ukraine is a separate state." (Deutsche Welle, 2013). The annexation of Ukrainian lands by the Russian Federation in 2014 attracted the attention of the German audience to Ukraine (23.8%), and the full-scale Russian-Ukrainian war in 2022 became the real discovery of Ukraine (37.7% of information messages are devoted to events in Ukraine). Ukraine is mentioned the most in German information space on the issue of providing weapons (39.8%). Increasing the recognition of Ukraine, forming its image is realized through cultural projects, even if they are isolated: the translation of books about the history and culture of Ukraine into German, and the presentation of art projects. Accordingly, in order to improve the image of Ukraine in the information space of Germany, it is worth focusing attention on the development of media projects that would present Ukraine not only in the format of military operations, but would also contribute to the establishment of interstate political contacts, in particular, within the framework of Ukraine's post-war economic recovery.

France

Relations between Ukraine and France at the diplomatic level played an important role in shaping the image of Ukraine in French society, which was carried out mainly through the popularization of Ukrainian culture and art. Before the Revolution of Dignity in 2014, the image of Ukraine throughout France was formed not by Ukrainians, but by Russians, who actively spread misinformation about Ukraine and participated in the formation of negative aspects of the perception of the Ukrainian state in the world. This is what Philippe de Lara, a professor at the Pantheon-Assas University, says, noting that Ukraine did not exist for the French until 2014. The ideas of the French audience are formed on the basis of myths, which were reinforced by Russian manipulative propaganda. On the one hand, for the French, Ukraine is a European nation, and the changes that are taking place correspond to the spirit of Europe, but, on the other hand, the events in Ukraine correspond to the worst examples of nationalist movements. Changes in the perception of the image of Ukraine among the French audience are manifested in the active coverage of the military events of 2022 (43.2%) and sympathy for the Ukrainian people (39.9%). That is, the French media play an important role in the formation of a positive image of Ukraine in society, through promotion of Ukrainian culture, history, and

construction. It is the projects within the framework of cultural diplomacy and the coverage of military events in the French media that contribute to the formation of the image of Ukraine in French society as a new image of an independent and original state fighting for its national identification.

Great Britain

For a long time, Ukrainian-British relations were quite cold and unpromising due to Britain's mistrust of post-Soviet countries: 30% of citizens considered Ukraine to be a region of the Russian Federation, and 10% were convinced that Ukraine should return to Russia. Diplomatic activity in the positioning of the pro-Western orientation of the foreign policy course of the Ukrainian authorities created the prerequisites for overcoming the alienation in the diplomatic relations of the two countries. The events of 2014 demonstrated a clear pro-Ukrainian position of Great Britain in the issue of resolving the Russian-Ukrainian conflict (20% of the British population supported Ukraine). After 2022, 94% of the population in Great Britain came to know about Ukraine, 83.6% plan to visit it after the end of the war, almost 72% of the audience is interested in Ukrainian culture and culinary traditions. About 84.7% of the country's population admires the courage of Ukrainians in resisting Russian aggression, while 64.8% are concerned about corruption in public authorities and see no prospects in overcoming this problem. Representatives of the British government, in particular Boris Johnson, had close connections with the Ukrainian political leadership, and Liz Truss and Rishi Sunak support Ukraine in the struggle for independence, in particular in matters of financial and military assistance. As it was eight years ago, Britain remains a powerful partner of Ukraine, even though the image of the country is quite ambiguous and is symbolized by such concepts as: "war", "borscht", "courage", "corruption".

The results of the media monitoring of the mass media of European states regarding the formation of the image of Ukraine demonstrate problematic aspects in the implementation of the image policy of Ukraine in the foreign information space: the influence of Russian propaganda and disinformation, which attempt to distort the image of Ukraine and create negative stereotypes; insufficient communication with a foreign audience regarding the popularization of Ukraine; and lack of an informational image policy aimed at the audience of a certain state, taking into account its historical, cultural and political features. But at the same time, we are observing a positive transformation of the image of Ukraine in the international information space during 2022-2023. Thus, the results of the study on the perception of national brands in 2023 demonstrate the positive dynamics of the national brand "Ukraine" in terms of such indicators as influence, recognition and reputation, which overall guaranteed Ukraine the 37th place out

of 120 in the international ranking of the Global Soft Power Index. (Nation Brands, 2023)

This became possible thanks to the activities of Ukrainian diplomats, cultural figures and citizens of Ukraine, who tried to satisfy the informational demand for the image of "Ukraine" that arose in the international space. In particular, the official representatives of the state actively used the possibilities of social media platforms in their diplomatic activities, in particular Twitter, Facebook, Instagram and YouTube, in order to implement a communication policy and establish a connection with a potential audience.

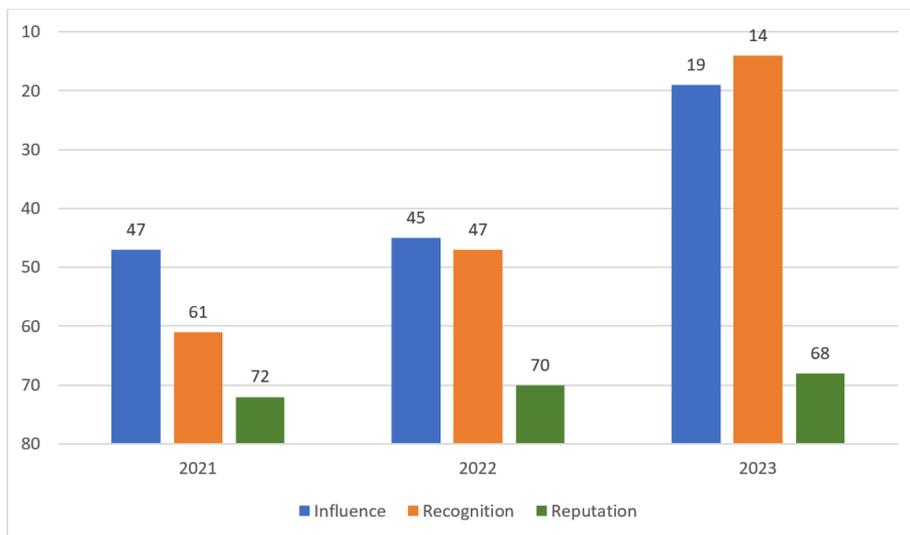


Chart 1. Transformation of Ukraine's image in the international arena in 2021-2023

The chart is based on the indicators of the international rating (Nation Brands)

The use of the Twitter social network in the implementation of the state's foreign policy in scientific discourse has been called "Twitter-diplomacy". Twitter is a social platform that was created in 2006. It is the largest online microblogging service that provides the ability to create short text messages called "tweets". Twitter is used by state representatives to implement communication activities in three directions: direct communication between the state representatives themselves and diplomatic agencies, communication with the mass media, and communication with social network users. The popularity of Twitter among politicians is due to the speed of information transmission and the impossibility of manipulating information: journalists cannot distort or otherwise interpret the words of politicians, since any user can independently check the accuracy of citations. In addition, followers of political leaders, with the help of retweets, themselves spread the content published by politicians, increasing their presence in the information space. According to World of Statistics, among politicians, the first place in the number of followers (61 million) on Twitter is Indian Prime

Minister Narendra Modi, Joe Biden, the president of the United States, has two accounts: presidential and political with the number of followers in 32 and 37.3 million respectively. Indonesian President Joko Widodo's Twitter account is read by 19.9 million users.

Creating their own blogs by diplomats, representatives of ministries and agencies is an opportunity to publicize their own opinions and positions on certain international events and to shape the image of the state through their own political image. For example, the President of Ukraine, Volodymyr Zelensky, has 7.3 million followers in 2023. By February 24, 2022, his Twitter account had just over 390,000 followers. With the beginning of the full-scale Russian-Ukrainian war, the number of his subscribers increased to 7 million. Eighty-eight percent of V. Zelensky's posts on Twitter are aimed at a foreign audience, in particular, regarding the support of Ukraine in the international arena and the provision of international aid (financial, military, humanitarian). Daily video messages of the President of Ukraine are mainly posted on Facebook and Instagram. In his behavior, the president demonstrates the image of a restrained statesman – balanced, and composed like the entire people of Ukraine, who rose to defend their statehood. Communication is clear, understandable, accessible in style, and emphasizes the priority of European values for Ukraine, the right to freely determine one's own path. In this way, through the political image of the representatives of the state, the image of the state as a free and independent one, which stands guard over the security of the entire international society, is formed. During the Russian-Ukrainian war, the Ministry of Digital Transformation of Ukraine formed support for Ukraine in the international arena with the help of social networks. For example, Minister of Digital Transformation M. Fedorov appealed to the heads of numerous technology companies through Twitter: to the Chinese company DJI Global, which produces drones, with a request to block their software for use by Russians; to the Apple company to limit Russians' access to its products; to Elon Musk for high-precision technologies produced by SpaceX.

Such appeals are also a tool to form the image of the state as a developed, educated nation capable of using the latest technical developments, including to ensure global security. That is, the possibilities of social networks are successfully used by politicians and diplomats not only to spread their own political beliefs, but also to shape the image of the state, taking into account the international aspect (Intentional Aspect) of social networks. After all, political discourse on Twitter often has manipulative characteristics, since the purpose of communication is to capture, preserve and exercise influence aimed at shaping public opinion. A meaningful Twitter message is a cultural product and, at the same time, a unit that presents and spreads a certain culture, this or that state. The social network acts as a convenient and comfortable platform, providing a democratic style of communication (trusting atmosphere, pluralism

of opinions, etc.) and "openness" for online communication for all users of the Twitter account.

Conclusions

Having analyzed the implementation of image policy through the creation of its own media projects, positioning in the foreign info space, and the use of social platforms by official representatives of the state, we can determine the prospects of using media diplomacy in shaping the image of the state.

The positive points include: online technologies that are used by representatives of the political elite, in particular social platforms for the implementation of constant two-way communication with the public with maximum coverage in real time. Such communication contributes to the growth of the presence of one or another state in the global media space; demonstrates the activity of state officials on certain foreign policy issues; creates an opportunity for the distribution of national messengers in the global information space; contributes to the recognition of the state's brand in the international arena.

The implementation of media diplomacy in Ukraine has the following weaknesses: the lack of institutional support for the functioning of such a type of diplomacy as media diplomacy, i.e. lack of regulatory and legal support; the cyber protection system of personal data of users of social networks is at a low level; an insufficient number of professional personnel to maintain official accounts in social networks in accordance with the state image policy; and positioning the image of the country only through the prism of military actions, which may eventually tire the world audience.

Determining the strengths and weaknesses of Ukraine's media diplomacy, identifying key challenges makes it possible to form priority directions for the implementation of Ukraine's media diplomacy. First of all, this is the development by the diplomatic corps of Ukraine with the involvement of the leading mass communication media of a national strategy for the implementation of media diplomacy and a strategy for the development of the national brand, which will involve opposing the destructive influence on the formation of the state's image by other countries. Additionally, activation of image projects in the field of education, science, and culture, and development of an algorithm for grant support for the implementation of such projects by non-state actors is essential. Involvement of specialists with relevant knowledge and skills in the implementation of the state branding policy and increasing the level of cyber protection of users of social networks are also necessary. All this will contribute to the development of structured, systematic and proactive

communication with an international audience for the promotion of the national interests of the state.

The development of modern information technologies has led to the transformation of diplomatic activity, making it accessible to a wide audience and involving transnational actors in its implementation (intergovernmental and international non-governmental organizations, transnational companies, and mass communication media). A feature of modern diplomacy is Internet activity, which prompted the formation of another tool of public diplomacy - media diplomacy.

Media diplomacy is a unique resource that allows not only the analysis of large volumes of information and the formation of political forecasts but also to position national interests in the international arena. That is, the implementation of image policy involves the use of social media tools for public opinion research and strategic planning of foreign policy. The openness and accessibility of social networks has a two-way nature. Due to the increase in the number of politically active citizens, the destruction of stereotypes and diplomatic "taboos" is observed, the growth of proposed alternative solutions in solving foreign policy issues is increasing. At the same time, social media are actively used to propagate hatred and xenophobia, as well as to criticize expressed opinions and intimidate opponents, which contributes to discrediting the image of the state of a particular country. Various manipulative technologies are used in the form of analytical and historical publications, news publications, claiming to present factual evidence. Thus, media tools in the hands of diplomats can influence the audience's perception of a certain state's image, enhancing or devaluing it.

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Cultural Diplomacy of Ukraine in Conditions of the Russian-Ukrainian War

Dyplomacja kulturalna Ukrainy w warunkach wojny rosyjsko-ukraińskiej

Abstract

The article studies the peculiarities of the development of cultural diplomacy of Ukraine in the conditions of war. For a long time, cultural diplomacy of Ukraine developed unsystematically. The importance of increasing attention to cultural diplomacy during the war is emphasized. Cultural diplomacy forms a platform for interaction between different cultures and aims at mutual understanding, tolerance, and collaboration between states. The main goal of Ukraine's cultural diplomacy in the conditions of the Russian-Ukrainian war is to strengthen subjectivity, to form a positive image of the country. Convincing examples of cultural diplomacy during the war are considered. The SWOT analysis of the cultural diplomacy model of Ukraine is carried out. The strong points and ways of neutralizing the weaknesses of cultural diplomacy are defined. A number of problems it currently faces are analysed. The importance of a clear strategic approach of the state to the development of cultural diplomacy is emphasized.

Key words: *cultural diplomacy, public diplomacy, model of cultural diplomacy, hybrid war, state image, "soft power".*

Abstrakt

W artykule dokonano analizy specyfiki rozwoju dyplomacji kulturalnej Ukrainy w warunkach wojny. Dyplomacja kulturalna Ukrainy przez długi czas rozwijała się niesystematycznie. Podkreślono znaczenie zwracania większej uwagi na dyplomację kulturalną podczas wojny. Dyplomacja kulturalna stanowi platformę interakcji między różnymi kulturami i ma na celu wzajemne zrozumienie, tolerancję i współpracę między państwami. Głównym celem dyplomacji kulturalnej Ukrainy w warunkach wojny rosyjsko-ukraińskiej jest wzmacnianie podmiotowości, kształtowanie pozytywnego wizerunku kraju. Rozważane są żywe przykłady dyplomacji kulturalnej podczas wojny. Przeprowadzono analizę SWOT modelu dyplomacji kulturalnej Ukrainy. Wskazano mocne strony i sposoby neutralizacji słabych stron dyplomacji kulturalnej. Analizie poddano szereg problemów, z którymi obecnie się boryka. Podkreślono znaczenie jasnego strategicznego podejścia państwa do kształtowania dyplomacji kulturalnej.

Słowa kluczowe: *dyplomacja kulturalna, dyplomacja publiczna, model dyplomacji kulturalnej, wojna hybrydowa, wizerunek państwa, "soft power".*

In the conditions of intensity of the processes of globalization and strengthening of international interdependence, the main goals of the foreign policy of states are not only the provision of national security and the promotion of national economic interests, but also the implementation of foreign cultural policy. The present period demonstrates the significant influence of culture on interstate relations and global socio-economic processes. Countries pay a lot of attention to cultural diplomacy, this makes it possible to improve the country's image, strengthen ties, and establish trusting relations between countries. Cultural diplomacy encourages the establishment of a dialogue, the exchange of cultural values and traditions, the creation of a basis for collaboration and mutual support.

With the beginning of the Russian military aggression, the cultural diplomacy of Ukraine receded into the background. But today, with Ukraine in the focus of the world's mass media attention, it is unacceptable to neglect the development of cultural diplomacy. There is a good example that for a long time when abroad they were speaking about Ukraine, it was associated there with a part of Russia, or the region with ineffective power and an unknown development strategy. The relevance of the development of cultural diplomacy in Ukraine is extremely important for the creation of a positive image of the country, understanding of ways to counteract disinformation and the possibility to use "soft power" in the foreign policy of Ukraine.

Cultural diplomacy plays an important role in the formation and maintenance of international relations, contributing to the establishment of trust and cooperation. It helps destroy stereotypes and prejudices; it creates a favorable environment for mutual understanding and development. Cultural diplomacy is an important tool for achieving peaceful and stable balance of interests between countries.

The usage of culture as a foreign policy instrument of the country had started much before the theoretical basis for cultural diplomacy was formed. The theoretical justification of cultural diplomacy was proposed in 1990 by the American professor *J. Nye* in terms of the concept of "soft" power, that is, the system of resources of "soft" influence – "cultural, ideological and institutional resources". (Nye, 2004) At the same time, "soft" power was considered as an alternative to "hard" power, which is associated with the use of military, economic and other manifestations. Unlike the "hard" one, the "soft" power uses mechanisms of attraction, cooperation, and collaboration. The term "cultural diplomacy" was introduced in the 1930s by the American researcher *F. Barghoorn* in the context of evaluating the policy of the USSR. In his opinion, cultural diplomacy is "manipulation of cultural materials and personnel for propaganda purposes". (Barghoorn, 1960) At the same time, a broader concept of cultural diplomacy was proposed by American researcher *M. Cummings* as "the exchange of ideas, information, values, traditions, beliefs and other aspects of culture that contribute to the development of mutual understanding". (Cummings, 2003) Wherein, *M. Cummings* considers cultural diplomacy as a component of public diplomacy, which is presented as a complex of practical actions with strategic goals in the field of cultural interaction of states.

The International Institute of Cultural Diplomacy considers the concept of cultural diplomacy as "a course of actions that is based on the exchange of ideas, values, traditions, other aspects of culture or identity and it is used to strengthen relations, expand social-cultural cooperation, and advance national interests". (Manor, 2020)

Domestic researchers *M. Ozhevan* and *O. Kuchmiy* consider cultural diplomacy as

"a foreign cultural policy, the purpose of which is to promote national culture on the international arena, to defend national and cultural identity in international cooperation; combination of state policy regarding certain spheres of cultural activity, culture of foreign policy activity; taking into account in the foreign policy of the state cultural factors of cultural sensitivity by achieving interstate understanding by overcoming cultural barriers; the use of various factors of culture, art, and education in order to protect and promote national interests in the international arena". (Ozhevan, Kuchmiy, 2004)

It can be said that cultural diplomacy is the collaboration of states in the cultural sphere, aimed at achieving non-humanitarian goals.

In the context of modern challenges, cultural diplomacy is an integral part of the diplomatic activity of many countries. It is a tool that allows countries to conduct foreign policy for achieving certain political and economic goals and influence the international arena, using culture, science, education, sports, etc.

Among the main tasks of cultural diplomacy, researchers single out: promoting and defending the foreign policy interests of the state; formation of a positive image of the country; demonstration of historical and cultural heritage; informing about the intellectual and cultural potential of the country; creation of new aspects for a dialogue; economic development of the state. These tasks reflect the main goal of cultural diplomacy of Ukraine in the conditions of the Russian-Ukrainian war, which is to strengthen subjectivity and to form a positive image of the country.

The tasks of cultural diplomacy are implemented through networks of cultural institutions. Currently, cultural institutions are key participants in the foreign cultural policy of many countries. For example, the British Council, the French Institute, the Goethe Institute, the Polish Institute and others operate in Ukraine.

Thus, the British Council cooperates with foreign representatives at the level of ministers, university rectors and business representatives. It interacts actively with influential representatives of mass media and pays particular attention to work with a youth audience. One of the priority areas of cultural diplomacy is the promotion of education in Great Britain. Cultural diplomacy also actively uses the appeal of UK pop culture in the world.

The Goethe Institute was created to develop and maintain the dialogue in the field of culture and education with the aim to develop a positive image of Germany; to increase an interest in German culture; to popularize the German language; to promote the dialogue between cultural figures of Germany and other states. Due to an effective cultural policy abroad, Germany got rid of the negative image of the last century and created a new image in the eyes of the international community.

The French Institute, in collaboration with the Alliance Française, popularizes the French language and culture, promotes the development of international cultural exchange. Institutions carry out their activities with the support of the Embassy of France. The close connection between French foreign policy and culture is traced here.

Poland's foreign cultural policy is implemented abroad through the Polish Institutes, which work in close cooperation with Polish cultural institutions. The mission of the Polish Institute is spreading knowledge about Polish culture and history; promotion of the study of the Polish language; development

of collaboration with other countries in the field of culture, education, and science.

However, the main task of the mentioned institutions is "to lobby the foreign policy interests of the state through providing intercultural communications, the production of values in various social-cultural contexts". (Lutsyshyn, Honcharuk, 2017)

For a long time, cultural diplomacy of Ukraine developed unsystematically. Systematicity began to appear in 2016, when the Department of Cultural Diplomacy was organised as a part of the Department of Public Diplomacy of the Ministry of Foreign Affairs, and in 2017, the Ukrainian Institute was created as a specialized state institution.

The Ukrainian Institute is "an expert, permanent and authoritative organization that has a system-creating role in the international representation of Ukraine through the potential of culture". (*On approval*, 2021)

The mission of the Ukrainian Institute is to promote a better understanding and a dignified attitude towards Ukraine, to create opportunities for Ukrainians to interact with the world, as well as the implementation of state policy in the field of cultural diplomacy and the protection of national interests in conditions of information warfare. That is, by means of instruments of cultural diplomacy, this institution contributes strengthening of the international and domestic subjectivity of our state. The first representative office of the Ukrainian Institute was opened in Germany in 2023. The representative office reveals to the German audience first of all the important topics of our history – the Holodomor, the Revolution of Dignity and others. There are no Ukrainian language courses yet. Currently, the representative office is financially supported by the Goethe Institute and the Open Society Foundation.

The creation of a number of representative offices of the Ukrainian Institute would provide an opportunity to systematize the work of forming a new image of Ukraine, solving national security issues, developing cooperation with other countries in the fields of culture, science, education, sports, and more. Today, in the conditions of the war with Russia, we became convinced of the importance of the organisation and effective use of cultural and informational institutions at diplomatic institutions.

The creation of the Ukrainian Cultural Fund in 2017 marked another important event, with its various grant programs in the field of culture and creative industries, contributing to the development of Ukrainian culture and providing opportunities to integrate into the world cultural space. For example, the Ukrainian-Austrian project "Chernobyldorf" is a Ukrainian archaeological opera that reveals the post-apocalypse world. Among the programs planned for 2024, the grant inclusive program "Culture without barriers" is important, which allows to support and strengthen the moral stability of Ukrainian veterans through culture. (*Culture*, 2024)

Ukrainian cultural diplomacy is based on international legal documents and foundational legal acts: the Law of Ukraine "On Culture" and the Law of Ukraine "On the Basics of Internal and Foreign Policy". An important step in the development of cultural diplomacy is the "Concept of Popularization of Ukraine in the World" and "Doctrine of Information Security of Ukraine" approved in 2016. "The concept of popularization of Ukraine in the world" provides an opportunity to ensure the integration of Ukraine into the global information space and the creation of a positive image of Ukraine. Among the important interests of society and the state, the doctrine of information security singles out the formation of a positive image of Ukraine in the world, the delivery of operational, reliable and objective information about events in Ukraine to the international community. These legal acts confirm the state's gradual steps towards the formation of a policy of cultural diplomacy and this, in turn, speeds up the processes of Ukraine's integration into the European space.

Cultural diplomacy is one of the areas of public diplomacy. According to the Public Diplomacy Strategy of the Ministry of Foreign Affairs of Ukraine for 2021-2025, the dimensions of the work of public diplomacy subjects in the field of cultural diplomacy are as follows:

"1) promotion of modern Ukrainian cinema, especially the promotion of the participation of Ukrainian films in international film festivals; 2) promotion of modern Ukrainian classical and popular music, facilitating of joint international projects; 3) promotion of modern Ukrainian theater and performative art, in particular through participation in international theater festivals; 4) promotion of modern Ukrainian literature, facilitating Ukraine's participation in leading international book exhibitions, promotion of translation and publication of works of Ukrainian writers abroad; 5) promotion of publishing projects for the publication in foreign languages of books and brochures on the popularization of the history and present of Ukraine; 6) promotion of Ukrainian classical and modern visual art, in particular with the help of exhibition projects abroad, artistic exchanges and collaborations; 7) promotion of Ukrainian creative industries, in particular design, fashion, architecture, etc.; 8) presentation of the diversity of Ukrainian art, in particular the presentation of Ukrainian culture and art within the framework of international festivals, forums, conferences; 9) facilitating international research projects in the field of culture and art, encouragement of foreign specialists to study Ukrainian culture; 10) promotion of Ukrainian cultural heritage; 11) popularization of the Ukrainian language in the world; 12) promotion of projects in the field of culture and art of representatives of indigenous peoples and national minorities". (*Public*, 2021)

This Strategy offers a sequence of actions to strengthen the positive image of Ukraine. Thus, *Dmytro Kuleba* noted that the Strategy is a document that "for the first time systematizes to whom, when and how Ukraine will deliver key messages, audiences and channels". (*MFA*, 2021)

Culture, cultural heritage of Ukraine is unique, it reflects the identity of our nation. Currently, it is through forums, exhibitions, festivals and other cultural events that it is possible to raise awareness about Ukraine, the horrors of the war and the challenges facing our state. A vivid example of the popularization of Ukrainian culture was Eurovision 2022. Performing the song *Stefania*, the Kalush Orchestra band demonstrated the strength of the spirit of the Ukrainian woman, her indomitability and thirst for victory in this hybrid war of Russia against Ukraine. The song *Stefania* is dedicated to the mother of the band's frontman Oleg Psyuk. The band's performance was accompanied by a bright exposition: Ukrainian ornaments, lighting with the colors of the Ukrainian flag, as well as huge female hands and eyes were used. According to the Kalush Orchestra, they dreamed "that a song in Ukrainian would be performed again at the Eurovision Song Contest". (*The band*, 2022) This song found a response in the hearts of people all over the world, it began to be translated into other languages, and bands from other countries began to sing it. This speech drew the attention of the world community to Ukraine.

The exhibition "The Captured House" helped convey to the international community reliable information about the realities of the war in Ukraine. Ukrainian artists who continue to live and work in war zones have documented and demonstrated through presented installations, photographs, and sculptures, the humanitarian catastrophe in Ukraine that the military invasion of the Russian Federation led to. The exhibition featured the works of Alevtyna Kahidze, Daria Koltsova, Yuriy Bolsa, Yevhen Maloletka, and others. The exhibition was displayed in Brussels, Berlin, Rome, and Amsterdam. Co-organizer and curator of the project, Katya Taylor, noted that the interest of the audience and the media in the events in Ukraine changed every month that "the rhetoric of the victim is attracting less attention, and therefore it is necessary to look for new methods and approaches to express one's position". (*Small Talk*, 2022)

An important aspect of cultural diplomacy was the holding of the first exhibition about space exploration "Cosmos of Ukraine" in France. The exhibition was held in Toulouse thanks to the partnership of the National Cosmonautics Museum named after S.P. Korolyov with the Cite de L'espace museum in 2022. It was through the membership of museums in the International Astronautical Federation (IAF) that it was possible to establish partnership relations with the National Museum of Cosmonautics named after S.P. Korolyov with the Cite de L'espace museum.

The exhibition was devoted to the achievements of Ukraine in the field of scientific space research and rocket science. A special role was given

"to the philosophical and cultural aspects of space exploration, as well as the role in popularizing Ukraine's achievements in the international space environment". (Klavdienko, 2023) The main task of the exhibition was to show that Ukraine is a state with high scientific and technical potential and human capital, since Russia has been trying to reduce the attention of the world community on this very factor since 2014. In order to preserve and develop existing space technologies, establish new dialogues and cooperation in the space sphere, it is extremely important to form the image of Ukraine as a highly developed technological state with high scientific and technical potential and human capital. This, in turn, can ensure the country's entry into the European Space Agency.

One of the notable examples of cultural diplomacy is the project "Books without Borders", overseen by the first lady of the state, Olena Zelenska, together with the Ministry of Foreign Affairs, the Ministry of Culture and Information Policy, and the Ukrainian Book Institute. The project aims to provide children who are being abroad due to Russia's military aggression with Ukrainian books. The peculiarity of the project is that Ukrainian publishing houses create book layouts, and, thanks to agreements, foreign printing houses produce these books.

As the first lady mentioned, she always joins such events because it is an opportunity to tell about Ukraine and its resistance through culture. Also, O. Zelenska noted that it is particularly pleasant that in the annual competition Best Baltic Book Design 2023, at which Ukraine was present as a visiting country, one of the awards was won by "the Handbook of Barrier-Freeness – a unique publication about equality and correct interaction, emphasising that Ukrainians share common values with the free world". (*The project*, 2023)

There are also other similar initiatives for the distribution of Ukrainian books, for example, the project of the Goethe Institute "Suitcase with books from Ukraine", "Ukrainian books in the Czech Republic" and others. Such projects strengthen the cultural presence of Ukraine and involve the state in the international cultural exchange. Most of such projects were implemented with the involvement of sponsorship or philanthropic funds.

In modern conditions, Ukraine uses all possible ways of conveying truthful information about Ukraine and its culture to the international community at various levels and in various formats. But there must be a consistent, clear position of the state regarding the implementation of the policy of cultural diplomacy. A model of cultural diplomacy is currently being formed in the state, which is based on the principle of state control with the involvement of funds from non-state institutions. Competitive advantages and problematic aspects of the Ukrainian model of cultural diplomacy are presented by the author in Table 1.

The subjects of cultural diplomacy are the Ministry of Foreign Affairs, the Ministry of Culture and Information Policy, the Ministry of Education and Science of Ukraine, the Ministry of Youth and Sports, the Ukrainian Institute,

the Ukrainian Book Institute, the State Committee for Television and Radio Broadcasting, non-governmental organizations, other institutions, scholars and researchers, experts, artists, politicians, representatives of the diaspora and others.

Table 1. SWOT analysis of the cultural diplomacy model of Ukraine

Strong points	Weaknesses
<ul style="list-style-type: none"> ● rich historical and cultural heritage; ● tourist attractiveness; ● essential scientific and cultural potential. 	<ul style="list-style-type: none"> ● low level of interest of foreigners in Ukraine, Ukrainian cultural product; ● the meager level of state funding of culture and cultural diplomacy; ● weak institutions of cultural diplomacy abroad; - a small number of established international relations for the implementation of long-term cooperation programs.
Opportunities	Threats
<ul style="list-style-type: none"> ● international, including financial, support of the cultural sector of Ukraine; ● involvement of the Ukrainian diaspora in spreading knowledge about Ukrainian culture, history, science, etc. 	<ul style="list-style-type: none"> ● there is no strategic approach to the formation of cultural diplomacy at the state level; ● Russian armed aggression;

On conditions of adequate funding, a clear strategic approach of the state to the formation of cultural diplomacy foresees:

- unification and clear coordination of subjects of cultural diplomacy. This will speed up the process of communication and making effective decisions;
- monitoring and analysis of the perception of Ukraine in host countries, research of demand for Ukrainian cultural products;
- development of strategic and current plans;
- development of programs for the popularization of Ukraine;
- involvement of experts in the development of programs;
- steady organization, coordination and control of cultural diplomacy events.

The experience of Poland will be useful for Ukraine. For example, in 2011, thanks to an effectively developed cultural strategy, the level of recognition of Poland in the world increased intensively. The successful implementation of the foreign cultural program of the EU Polish Presidency "I, CULTURE" is interesting. Thus, *T. Peresunko* noted that the staff of the Adam Mickiewicz Institute, together with the leadership of the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs and the Department of International Cooperation of the Polish Ministry of Culture and National Heritage, implemented "400 global international actions in 10 time zones in 100 days". (*Peresunko, 2014*) Under the Ministry of Foreign Affairs, Poland has a special advisory body that monitors, develops and adjusts the directions of cultural diplomacy.

In order to eliminate the weakness of cultural and information centres, it is necessary: to adjust their financing, to develop criteria for the effectiveness of the centers' work, to improve the qualifications of personnel. These institutions help to establish ties for mutual understanding between states, to promote the development of culture and intercultural communications. Cultural and information centers are a kind of platforms for cultural exchange that will help Ukraine demonstrate its history, customs, traditions, achievements in science, sports. These are cultural institutions that strengthen the ability to spread the country's cultural values, contribute to establishing new and strengthening existing international ties for further long-term cooperation.

To make a foreign audience interested in Ukraine, it is possible to develop various Ukrainian scholarships and grant programs, to organise various online tours, create reference materials, presentation content of Ukrainian life. For example, after the TV series "Chernobyl" was shown in 2019, the number of visits to the exclusion zone considerably increased. Journalist *Yu. Kletsova* notes that "in almost a year, 107,000 people visited the Chernobyl Exclusion Zone, 80% of them being foreign tourists". (*Chernobyl, 2019*)

Financing of culture and cultural diplomacy, especially now during the war, when the lion's share of funds is directed to support the Armed Forces of Ukraine, is exercised according to the residual principle. Therefore, the main source of financing of cultural diplomacy is international organizations, foundations, associations and other institutions of partner countries. It is international partnership and support that ensure the development and strengthening of Ukraine's cultural diplomacy. In the conditions of war with the Russian Federation, cultural diplomacy of Ukraine will not survive without international financing.

One of the important areas of Ukraine's foreign policy is maintaining relations with the Ukrainian diaspora. The policy of collaboration with Ukrainians abroad involves collaboration on joint projects of cultural diplomacy, support of various cultural exchange programs, creation of discussion platforms

in host countries, etc. All this affects the formation of Ukraine's positive image, lobbying of Ukrainian interests. Cultural initiatives of the Ukrainian diaspora are diverse. An important aspect is the involvement of the Ukrainian diaspora in the creation of academic centres. Thus, O. Rozumna emphasizes the need for the state to use "the experience of engaging Ukrainian scientific centres, in particular, departments of Ukrainian studies at the world's largest universities", for example, the Ukrainian Scientific Institute of Harvard University, the Canadian Institute of Ukrainian Studies, etc. (Rozumna, 2016) With the beginning of the full-scale Russian aggression, the majority of Ukrainians abroad became more active and united in order to popularize Ukrainian culture and convey key messages of Ukraine to the world community.

Cultural diplomacy plays an important role in international relations. It forms a platform for interaction between different cultures and aims at mutual understanding, tolerance, and collaboration between states. Cultural diplomacy helps to form a positive image of the country, establish a dialogue and cooperation, to use "soft" power to influence other countries.

Using the tools of cultural diplomacy, Ukraine is trying to demonstrate its identity, values and ideas to the democratic world. Thanks to the intensification of cultural diplomacy of Ukraine during the war, the recognition of our state in the world increased. We received the support and help of democratic countries in resisting Russian aggression. That is, cultural diplomacy helped and helps to convey Ukraine's messages to the world audience and maintain defense against the aggressor.

Currently, there are a number of problems related to insufficient financing, the lack of a systematic approach of coordinating institutions to the formation of cultural diplomacy, and the war in the country. A clear strategic approach of the state to the formation of cultural diplomacy will help to overcome these problems.

The main goal of cultural diplomacy of Ukraine in the conditions of the Russian-Ukrainian war is to strengthen subjectivity, to form a positive image of the country, which in the future will allow integrating into the European space.

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Poland's Cultural Diplomacy in Ukraine**Dyplomacja kulturalna Rzeczypospolitej Polskiej
na Ukrainie****Abstract**

The article examines the peculiarities of the implementation of the Republic of Poland's implementation of cultural diplomacy in Ukraine. Considerable attention is paid to the analysis of the basic foundations and principles of the development of Polish cultural diplomacy in modern modern times, and the activities of governmental and non-governmental institutions working in the field of cultural diplomacy. It is noted that the development of Poland's cultural diplomacy has been positively influenced by its EU membership, the modernization and expansion of cultural infrastructure, the growing number of cultural institutions in Poland, and the intensification

of Ukrainian-Polish cultural cooperation The activities of cultural diplomacy actors such as the Polish Institute in Kyiv, the Center for Polish Culture and European Dialogue in Ivano-Frankivsk, the Mickiewicz Institute, the Stefan Batory Foundation, the Other Space Foundation, the Krzysztof Skubiszewski Foundation, and the Lane Kirkland Program, and their roles in developing and strengthening Ukrainian-Polish cultural cooperation are analyzed. Since the onset of Russia's full-scale invasion of Ukraine, it is noted that the Polish government has continued to advance cultural diplomacy in Ukraine. The Polish Institute, in particular, has been implementing numerous cultural and artistic projects at various levels. Support for the Polish diaspora during the war has intensified, Polish culture is being increasingly promoted, and scientific diplomacy is actively progressing, particularly through joint Ukrainian-Polish research, scientific exchanges, and academic mobility programs for scholars.

Key words: *cultural diplomacy, EU, Ukrainian-Polish cultural cooperation, Ministry of Foreign Affairs of Poland, Polish Institute in Kyiv.*

Abstrakt

Artykuł analizuje specyfikę realizacji dyplomacji kulturalnej Rzeczypospolitej Polskiej na Ukrainie. Dużo uwagi poświęcono analizie podstawowych zasad rozwoju polskiej dyplomacji kulturalnej we współczesnych warunkach oraz działalności instytucji rządowych i pozarządowych działających w tej dziedzinie. Zauważono, że na rozwój polskiej dyplomacji kulturalnej pozytywnie wpłynęło członkostwo Polski w UE, modernizacja i rozbudowa infrastruktury kulturalnej, wzrost liczby instytucji kulturalnych w Polsce oraz intensyfikacja ukraińsko-polskiej współpracy w dziedzinie kultury. Przeanalizowano działalność takich podmiotów dyplomacji kulturalnej, jak Instytut Polski w Kijowie, Centrum Kultury Polskiej i Dialogu Europejskiego w Iwano-Frankiwsku, Instytut Mickiewicza, Fundacja im. Stefana Batorego, Fundacja Inna Przestrzeń, Fundacja Krzysztofa Skubiszewskiego, Program im. Lane'a Kirklanda oraz ich rolę w rozwoju i wzmocnieniu ukraińsko-polskiej współpracy kulturalnej. Zauważono, że od początku pełnej inwazji Rosji na Ukrainę polski rząd kontynuuje rozwój dyplomacji kulturalnej na Ukrainie. W szczególności Instytut Polski realizuje wiele projektów kulturalnych i artystycznych na różnych poziomach, zintensyfikowano pomoc dla przedstawicieli polskiej diaspory w czasie wojny, promowana jest polska kultura. Aktywnie rozwija się także dyplomacja naukowa, w szczególności wspólne ukraińsko-polskie badania, wymiana naukowa i programy mobilności akademickiej dla naukowców.

Słowa kluczowe: *dyplomacja kulturalna, UE, ukraińsko-polska współpraca kulturalna, Ministerstwo Spraw Zagranicznych RP, Instytut Polski w Kijowie.*

Introduction

Cultural diplomacy is an important component of the foreign policy of modern states and an effective tool for constructive dialogue and partnership. It shapes a positive image of the state in the world and is a powerful factor in lobbying for the foreign policy interests of the state by disseminating national cultural values. A country's success at the international level and the protection of its national interests depend on how effectively its cultural diplomacy functions. The study of the development of cultural diplomacy has become especially relevant over the past two decades, as this type of public diplomacy promotes the integration of the state into the global cultural space, and opens up prospects for development in the economic, social, and cultural spheres.

Cultural diplomacy is based on the cultural demands of society, keeps pace with modern global cultural trends, and contributes to shaping social-cultural development and generating new ideas. Practice shows that cultural diplomacy affects other areas of public relations, in particular, it has a significant impact on national security, strengthening national identity and democratic values, and shaping the image of the state in the international arena.

Poland's cultural diplomacy has undergone a long stage of formation and today Poland successfully develops cultural diplomacy in many countries, implements international cultural projects, and serves as a platform for communication and exchange of experience at the international level. The experience of Polish cultural diplomacy institutions shows that state support plays an important role in their functioning, they have a stable network structure and are guided by the state's strategy. The main areas of development in cultural diplomacy are the promotion of the Polish language, support for art projects, book publishing, and projects of contemporary Polish culture. Polish international cultural institutions actively combine both diplomatic activities (most of them are subordinated to the Ministry of Foreign Affairs and work at diplomatic missions) and cultural activities.

Although the Russian-Ukrainian war, one of the largest armed conflicts of the twenty-first century in modern Europe, has been ongoing for more than two years, Poland has been implementing its cultural diplomacy in Ukraine, in particular, the Polish Institute in Ukraine has been implementing many cultural and artistic projects at various levels.

The research is based on theoretical foundations and methodological principles of historicism, a systematic approach, using general scientific methods and research techniques (analysis, synthesis, generalization, etc.), which were applied in combination with content analysis. Specifically, structural-functional, comparative, and systemic scientific methods were used. With the help of these methods, a holistic characterization of the peculiarities of Polish cultural diplomacy in Ukraine was carried out. The use of the historical method made

it possible to study the development of Polish cultural diplomacy after the 2000s tracing the development and role of state and non-state cultural institutions. The structural-functional method was employed to identify the main directions and mechanisms of Polish cultural diplomacy, as well as the structure and functions of leading cultural institutions. Particular attention was paid to the use of empirical methods, namely, the analysis of documents, such as reports of the Institute of Poland in Ukraine, and materials of Ukrainian and Polish media.

The Concept of Cultural Diplomacy in Modern International Relations Studies

Cultural diplomacy is a dynamic and innovative field of research, playing a crucial role in international relations, and it serves as a key tool for modern governments at the international level. The term "cultural diplomacy" has gained prominence only recently, and there are ongoing discussions among scholars, regarding its definitions. Some equate it with public diplomacy, while others view it as a distinct form of international cultural relations. Cultural diplomacy is a type of public diplomacy that fosters mutual understanding through the exchange of ideas, art, and information between states and people to increase mutual understanding and is often regarded by cultural scholars, politicians, and practitioners as a form of soft power. Governments frequently employ cultural diplomacy as soft power, leveraging cultural exports such as literature and film to shape public opinion and achieve diplomatic goals. Additionally, cultural diplomacy also has a positive impact on conflict resolution and negotiation, often serving as a mediator, promotes fostering political cooperation and collaboration even in the most hostile political environments, and providing stability during crises.

Within public authorities, particularly ministries of foreign affairs and their associated institutions, cultural diplomacy manifests as promotional and informational activities directed at governments, societies, and public circles of other countries.

Cultural diplomacy involves the dissemination of a state's cultural elements to uphold its positive image on the global stage. These activities, especially government communication with foreign audiences to positively influence them, are considered integral to public diplomacy. (Mark, 2009)

For cultural diplomacy to be effective, scholars emphasize the importance of clearly understanding its primary goals and objectives. Beyond creating a positive national image, cultural diplomacy also strengthens social cohesion and consolidation, which are vital tasks for any state.

Cultural diplomacy actively promotes the exchange of ideas, values, traditions, and other cultural or identity-related aspects between nations and societies. It is implemented by both public and private sectors, as well as civil society, to promote cooperation through the exchange of cultural values and traditions.

Key tasks of modern cultural diplomacy, as identified by most researchers, include shaping the state's image, developing foreign policy, reforming and modernizing the state's domestic cultural policy, and enhancing interstate relations and civil society. It is crucial to ensure the systematic execution of cultural initiatives abroad to build a positive image of the state and its citizens, and to establish new international cultural communications. Fully utilizing the potential and resources of cultural diplomacy is essential to achieving the goal of a positive international image.

The main principles of cultural diplomacy include respect for and recognition of cultural diversity and heritage; fostering global intercultural dialogue; upholding justice, equality, and interdependence (cultural diplomacy supports equality while working to eliminate cultural barriers and promote inclusiveness); protecting international human rights (preserving human rights within the framework of cultural diplomacy); and promoting global peace and stability (cultural diplomacy contributes to peace and stability on a global scale).

The tools and strategies of cultural diplomacy are also important and can include both traditional and more modern digital platforms. The most commonly used strategies include art and music festivals; educational exchange programs; international conferences; and digital diplomacy. The choice of tools, certainly, depends on the goals of diplomatic efforts and the cultural characteristics of the target audience. Through these approaches, cultural diplomacy seeks to build bridges and create a platform for open dialogue.

Each state develops its own tools of cultural diplomacy, but the most sustainable methods often involve partnerships between states and organizations; communication, and programs (educational, artistic, training, etc.).

To understand the broader issue of cultural diplomacy, it is essential to consider the theoretical perspectives presented in the works of scholars such as M. Cummings in "A Study of Cultural Diplomacy and the US Government" (Cummings, 2003), M. Leonard in "Diplomacy by Other Means" (Leonard, 2009), and J. Nye in "Soft Power and American Foreign Policy" (Nye, 2004).

It is worth noting that Polish authors cover the issue of the institutional dimension of the Republic of Poland's cultural diplomacy in detail. Scholars analyze the organizational structure of Poland's cultural diplomacy both in general and special studies. Among the most significant contributions to the field, it is worth highlighting the fundamental work of R. Zenderowski, who provides an in-depth analysis of Poland's international cultural relations. (Zenderowski, 2010)

A special place among the scientific works dedicated to this research topic is occupied by the report commissioned by the Ministry of Culture and National Heritage of Poland, which summarizes the results of the development of the country's cultural relations over the past two decades. (*Raport...*, 2009) The general conditions and powers of Polish institutions abroad are presented in the works of R. Wisniewski and A. Woronecka. (Woronecka, 2011)

It is important to **highlight** that some of Rafał Wisniewski's works (Wiśniewski, 1999) **focus specifically** on the implementation of Polish cultural diplomacy in the Eastern region, namely in Lithuania, Belarus, and Ukraine. Considerable attention is given to the prospects for developing Polish cultural diplomacy in Ukraine, especially in the educational sphere. Analytical centers also forecast the expansion of Ukrainian-Polish cooperation in education as a vital element of cultural diplomacy.

The monograph "Models of Polish Cultural Policy in 1944-2015" by Andrzej Leśniewski (Leśniewski, 2017) is also worth noting. In this work, Leśniewski examines the evolution of Poland's cultural policy, analyzing the formation of cultural policy as a distinct area of foreign policy. Of particular importance is his characterization of the political and legal frameworks supporting the development of cultural diplomacy in Poland, as well as his analysis of the agreements between states to foster cooperation in education, science, and culture. Leśniewski emphasizes that each political system has created its own environment for the development of cultural policy. While state cultural institutions played a more prominent role in earlier periods, non-governmental international organizations have increasingly entered the international arena, sometimes proving more effective than state institutions in certain areas. (Leśniewski, 2017)

Ukrainian scholars also place significant emphasis on the study of Polish cultural diplomacy in Ukraine, including S. Hutsal, N. Musienko, O. Rozumna, Y. Turchyn, A. Tsivaty, and others.

Cultural diplomacy is typically implemented at three levels: state (to promote national interests through governments or other authorities), public (where public organizations and individuals create opportunities for mutual cultural exchange), and private (carried out by private companies interested in expanding intercultural communication).

Developing Poland's cultural diplomacy in Ukraine

The development of Polish cultural diplomacy in Ukraine is regulated by a legal framework that provides opportunities for the development of effective cooperation in this area. The main documents regulating interstate cooperation in the field of culture are the Agreement on Cooperation in the Field of Culture,

Science, and Education (20.05.1997); Agreement on Cooperation in the Field of Education between the Ministry of Education and Science of Ukraine and the Ministry of National Education of the Republic of Poland (19.01.2015); punctuation change Agreement on Cooperation in the Field of Protection and Return of Cultural Property Lost and Illegally Displaced During the Second World War (25.05.1997); Agreement on Cooperation between the State Committee on Archives of Ukraine and the General Directorate of State Archives of the Republic of Poland in the Field of Archival Affairs (17.10.2008). Meanwhile, for the implementation of cultural diplomacy, the activities of both state and non-governmental cultural institutions are important, as their main task is to disseminate knowledge about Poland and, through various events, create a positive image of the country in the international arena.

The accession of the Republic of Poland to the EU provided a significant boost to the intensification of activities in the field of modernization of cultural infrastructure, and the number of national cultural institutions increased significantly after 2000. The International Cultural Center in Krakow and the Ujazdowski Castle Center for Contemporary Art in Warsaw were both established in 2000. Other institutions include the Adam Mickiewicz Institute (2000), the National Center for Culture in Warsaw (2002), the Zbigniew Raszyński Theater Institute in Warsaw (2003), the Institute of Books in Krakow (2003), the Museum of Modern Art in Warsaw (2005), the Polish Audiovisual Publishing House in Warsaw (2009), the Polish Film Institute in Warsaw (2005), the Museum of Polish History in Warsaw (2006), and the Center "Memory and Future" in Wrocław (2007). The presented above list of cultural institutions demonstrates the diverse directions of the cultural policy of the Republic of Poland.

As noted by the Polish researcher - Justyna Langowska, Polish cultural diplomacy is increasingly facilitating cultural exchange programs and promoting the development of the state through culture. Many programs are related to the Ukraine's future membership in the European Union and the Council of Europe. (Langowska, 2018)

Today, the number of Polish state and non-governmental institutions working in the field of culture in Ukraine is constantly growing, given the high level of interest from the state in improving its image through cultural diplomacy. The development of Poland's cultural diplomacy has been particularly accelerated with Poland's accession to the EU, the modernization of cultural infrastructure, the increase in the number of projects, and the growth of funding to support international cultural projects. Poland's cultural diplomacy includes such activities as promoting Polish culture and cultural identity; promoting the study of the Polish language; and concluding interstate agreements on cultural cooperation. However, the structure and intensity of cultural diplomacy activities periodically change depending on its foreign policy priorities. Poland's policy in the field of cultural diplomacy is characterized by the fact that cultural

institutions and government agencies actively cooperate, and scientific diplomacy is developing through joint international research, scientific exchanges, and academic mobility programs for scientists and students.

Among Polish state institutions, the Ministry of Foreign Affairs plays a key role, with its Department of Public and Cultural Diplomacy, which, in cooperation with Polish institutions, embassies, and consulates general, ensures the presence of Polish artists in the most important cultural events in the world, develops cooperation in the fields of culture, education, science and information, as well as youth exchange.

The Polish government pays special attention to analyzing and defining strategic directions for the development of cultural and public diplomacy; identifying priority areas for cultural institutions in the field of public and cultural promotion, as well as providing tools for their implementation. It also constantly monitors the formation of Poland's image in the media and foreign environments; and conducts activities that help to create a positive image in the international arena, in cooperation with relevant cultural institutions. State structures supervise the activities of cultural institutions in the fields of cultural, educational, and scientific activities; make forecasts of the development of cultural institutions, and conduct promotional activities of cultural institutions. Equally important is cooperation with state and foreign cultural institutions, as well as with non-governmental organizations in the field of public diplomacy and, the promotion of cultural and scientific activities abroad.

For many years, the Government's program for cooperation with Polonia and Poles abroad has included various initiatives such as supporting Polish schools overseas, developing Polish media, providing charitable and social assistance, enhancing the infrastructure of the Polish diaspora, supporting the integration and educational visits of young people to Poland, promoting Poland and Polish culture abroad, constructing the Polish House in Lviv, and supporting the activities of national, regional, and local Polish diaspora organizations. (Ilczuk, 2002) Special attention is given to promoting Poland and preserving Polish cultural and historical heritage abroad.

Support for book publishing as a significant means of cultural influence is a common feature of international cultural projects in Poland. Translation projects are equally important, as translation itself shapes the dialog between different cultures. For example, in 2006, the Polish Institute, in collaboration with the International Renaissance Foundation, established an annual competition for Ukrainian publishers entitled "Translation of Contemporary Polish Scientific Literature and Essays into". Thanks to this project, Polish scientific and fiction literature is now available in Ukrainian bookstores.

Another significant player in cultural diplomacy is the Polish Forum of Young Diplomats, a national non-governmental organization that unites

students and graduates of various Polish and international universities who aspire to work in the international arena.

Activities of the Polish Institute in Ukraine

The Polish Institute in Kyiv, established in 1998, plays a leading role in Polish cultural diplomacy in Ukraine, actively cooperating with Ukrainian state authorities and NGOs, and implementing cultural projects in cooperation with Polish institutions.

Polish institutions promote culture, history, science, the Polish language, and national heritage. The main tasks of the Institute are primarily to disseminate knowledge about the country abroad: history, culture, social life, scientific and educational potential. These organizations have a fairly wide range of activities, an example of which is the provision of language courses both at the Polish Institute and in cultural centers abroad. Polish institutes work to develop bilateral relations and shape the image of Poland abroad. The activities of the Polish Institute take into account the priorities of Poland's foreign policy, which includes public and cultural diplomacy. Another task of the Polish Institutes is to establish long-term contacts between Polish and foreign partners operating in the field of international cultural exchange, for example, within the framework of EUNIC cooperation (European National Institutes for Culture of EU countries). In addition, they ensure the fulfillment of international obligations arising from agreements and cultural programs between Poland and other countries. (*Misja...*, 2024)

The Institute is increasingly acting as an "intermediary" and a platform for cooperation between Polish and Ukrainian cultural communities, paying attention to events directly related to Polish historical diplomacy. At the same time, the number of projects related to the presentation of contemporary literature, art, and architecture in Poland is also growing. In addition, unlike Polish institutions operating in Western Europe and beyond, the Polish Institute in Kyiv participates in programs addressed to the Polish community, supporting the Polish national minority in Ukraine.

The activities of the Ministry of Culture and National Heritage of Poland, which initiates state programs in the field of culture, coordinates the activities of other central executive bodies involved in the field of foreign cultural relations, are aligned with the cultural policy of the state, both inside and outside the country. The Department for Cooperation with the European Union and the Department for Bilateral Cooperation at the Ministry of Foreign Affairs of Poland also play an important role in the development of Poland's cultural diplomacy. The Adam Mickiewicz Institute in Warsaw and the International Center for Culture in Krakow promote the spread of the Polish language and

culture abroad. In particular, the Mickiewicz Institute was established in 2000 and states its mission as "demonstrating the role of the Republic of Poland as a necessary component in the international exchange of ideas, values, and cultural heritage." Today, the Mickiewicz Institute is involved in large-scale projects in the field of international cultural cooperation. This is evidenced by the implementation of projects in the format of the "Year of Polish Culture" in 26 countries. The Institute has developed an information database on the country's cultural achievements and prepares promotional materials (multilingual publications, films, literary programs, and exhibition projects). (*Raport. Stan..., 2021*)

The International Center for Culture in Krakow was founded in 1991. According to the institution's charter, the main areas of its work are research, information, and educational activities. "The cultural integration of Europe is the main goal of the center. Only within a united Europe can ideological, religious, and political differences be resolved or avoided. Central Europe plays a key role in the development and preservation of European and world cultural heritage" – these are the main principles guiding the International Cultural Center. (*Międzynarodowe..., 2023*)

The Ministry of Culture and National Heritage approved the program "Promoting Polish Culture Abroad", which enabled specialized cultural institutions and organizations to receive funding for cultural projects aimed at popularizing Polish culture abroad.

Assessing the current state of Poland's cultural diplomacy, it can be argued that Poland has reached a qualitatively new level of cooperation in the field of culture. Scholars note that the influence of the Ministry of Foreign Affairs and the Ministry of Culture and National Heritage is a strong point in the development of the country's cultural sphere. While in leading countries, such as Germany or the United Kingdom, non-governmental organizations are active in the field of cultural diplomacy, in Poland the leading role belongs to the state, which has greater capabilities and develops a strategy for representing the country in the international arena.

Public institutions also play an important role in the development of Poland's cultural diplomacy, notably, the Center for Polish Culture and European Dialogue (Ivano-Frankivsk), which was established in 2015. The Center brings together people who are interested in gaining knowledge, conducts cultural activities, and hosts literary evenings, conferences, and art events. The Center also has a library containing the literature on the history of Poland, the European Union, and the Polish press. The Center's activities also contribute to supporting the Polish national minority, including the implementation of projects related to the development of cooperation with Poles in Ivano-Frankivsk, projects related to culture, history, religion, tourism, sports, and activities carried out to protect the sites of Polish national memory. Cooperation

is also fostered in the field of education, including Polish language training, youth exchange programs, and projects aimed at developing historical education, and one of the main tasks is the integration of civil society. The Center pays special attention to the implementation of social projects aimed at promoting the Republic of Poland, building civil society, fostering European dialogue among national and ethnic minorities, and close cooperation with non-governmental organizations in Poland and Ukraine.

The main goal of the Center for Polish Culture and European Dialogue is to encourage the Polish community to be active in all spheres of human life to strengthen the positive perception of the Republic of Poland in Ukraine; it is also important to develop the platform of dialogue among the residents of the city.

Experts note that the most effective way to promote the culture of the Republic of Poland is through the Days of Polish Culture. The purpose of such projects is, first and foremost, to establish long-term direct cooperation between interested partners and to ensure its continuation after the official end of the season. The significance of the Days of Polish Culture as one of the leading forms of Polish cultural diplomacy is evident from the results and effectiveness of their impact on multilateral relations between the two countries. Educational events also play an important role, with students, cultural managers, artists, and leading scholars invited to participate.

Support for the Polish minority in Ukraine in the context of the Russian-Ukrainian war

The war has caused enormous damage to all sectors of Ukrainian culture, including film production, museums, book publishing, and theater. Since February 24, 2022, about a thousand objects of Ukraine's cultural heritage have been damaged or destroyed. Poland has helped Ukraine preserve cultural monuments during the war by providing financial assistance. Some cultural assets of Ukraine are stored on Polish territory, Poland supplies materials for the protection of cultural monuments, and helps conduct an inventory of cultural sites destroyed by the Russians.

Poland pays considerable attention to supporting the Polish diaspora on the eastern border, in particular, the state-owned Jan Olszewski Foundation "Pomoc Polakom na Wschodzie" is active.

The main goal of the Foundation is to provide assistance and support to the Polish community and Poles and people of Polish descent living in the East. This includes supporting Polish cultural and educational institutions abroad, developing media for the Polish and Polish diaspora outside the country, and promoting Poland, including Polish culture and Polish history abroad.

To a certain extent, the Foundation performs the role of public diplomacy abroad, creates a positive image of Poland, and spreads knowledge about Poland abroad.

With the outbreak of the full-scale Russian-Ukrainian war, the Foundation expanded its activities. Many Polish companies, organizations, and government agencies have become involved in helping Ukrainian citizens affected by the war. About 60 public associations of the Polish national minority are registered in Ukraine, many of them actively cooperate with the Pomoc Polakom na Wschodzie Foundation, receive grants for projects, and implement such programs as Culture in Action, Polish Media in the East, New Quality of Polish Media in the East, etc. (*Na Ukrainie...*, 2023)

As part of the cooperation, humanitarian aid is provided to Ukrainian Poles who suffered in the war, and cooperation with Polish organizations, especially Polish Houses, is ongoing. It also offers the opportunity to study Polish for free, receive free textbooks for learning Polish, reimburse expenses for translating documents into Polish, and cover costs for obtaining a state certificate in Polish, among other benefits.

In 2023, the Polish project "Assistance to Poles from Ukraine" was implemented by Wspólnota Polska in cooperation with the Foundation for Assistance to Poles in the East and the Freedom and Democracy Foundation. This project is addressed to holders of the Card of the Pole in Ukraine and their immediate family members, as well as to persons of Polish origin in need of assistance.

The Polish Institute in Kyiv organized several exhibitions dedicated to the Russian-Ukrainian war. In particular, an exhibition of posters "I was a Pole - a citizen of Ukraine" was held. The exhibition presents the stories of Ukrainian citizens of Polish origin who died in the war against the Russian aggressor. The exhibition was initiated by the Ministry of Foreign Affairs of the Republic of Poland, the Center for Polish Culture and European Dialogue in Ivano-Frankivsk. The exhibition was organized in cooperation with the Consulate General of the Republic of Poland in Lviv and the Freedom and Democracy Foundation.

The National Institute of Cultural Heritage of Poland, within the framework of the Center for Cultural Support in Ukraine, supported the creation of a Polish documentary film "Wymazać Narod", which details how Russians are destroying Ukrainian culture. The film will be translated into six languages and shown in many countries around the world.

At the same time, the Russian-Ukrainian war has created many obstacles to the development of Polish cultural diplomacy in Ukraine, but has also opened up new opportunities. Today, Ukrainian culture is widely represented and recognized in leading museums, theaters, festivals, venues, and universities, both through projects and personal contacts between cultural professionals.

Conclusion

The study demonstrates that the development of Polish cultural diplomacy in Ukraine has been a gradual process since 1991, following the signing of the Agreement on Cooperation in the Fields of Culture, Science, and Education between the Government of Ukraine and the Government of the Republic of Poland. Poland has established an extended infrastructure for cultural diplomacy, with Polish culture in Ukraine being represented by both state and non-governmental institutions, including the Polish Institute in Kyiv, which plays a pivotal role in implementing a wide array of cultural projects. The Polish government is fostering cooperation with Polonia centres in Ukraine, placing particular emphasis on engaging the younger generation of Poles, strengthening the position of Polish communities and the Polish diaspora, and developing Polish organizational structures. This includes activities directed at Poles in Ukraine, the promotion of Polish education and culture, as well as the preservation of Polish cultural and historical heritage abroad.

Polish cultural diplomacy in Ukraine can generally be categorized into several key activities: 1) long-term promotional initiatives such as "Polish Year", "Polish Days," the "Opole 2024 festival", and Polish Film Days in Ukraine; 2) the creation of information portals to disseminate knowledge about Poland; 3) publications showcasing Polish culture, science, and history; 4) the organization of study tours to Poland for government officials, non-governmental organizations, journalists, students, and others; 5) events arranged by Polish diplomatic missions, including activities by institutions such as the Adam Mickiewicz Institute; and 6) the promotion of scientific cooperation, scholarship exchanges, and international collaboration on joint projects.

Since the beginning of Russia's full-scale invasion of Ukraine, Poland has intensified its support for members of the Polish diaspora affected by the war and has actively supported Ukrainian culture during this period. It is also important to note that in promoting Polish culture in Ukraine, it is necessary to integrate historical and contemporary elements. Expanding the cultural space, enhancing the dissemination of information about Polish film and television production, and increasing cultural and educational exchanges among students are all vital strategies.

The educational sector represents a particularly promising avenue for Poland's cultural diplomacy, as higher education institutions play a significant role in advancing the Polish language and culture. Poland has been among the first countries to offer scholarships and grants to students from the Eastern Partnership countries, with well-known scholarship programs such as those offered by Krzysztof Skubiszewski, Lane Kirkland, the Center for East European Studies at the University of Warsaw, and Gaude Polonia. The analysis indicates that the role of public institutions in the implementation of cultural diplomacy is increasing annually, driven by their focus on direct communication with people

and their efforts to build civil society. Poland's cultural diplomacy serves as a successful model for Ukraine. Key priorities should include recognizing the importance of cultural diplomacy, securing increased funding for related projects, and extending its activities beyond Eastern Europe. Additionally, a clear strategy must be articulated for developing cultural diplomacy cooperation between Poland and Ukraine.

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