
УДК 808.1У.Глинчак:323.15(=161.2)(71)

DOI: 10.31471/2304-7402-2026-23(84)-295-307

**IDEOLOGICAL AND ARTISTIC CONCEPTS
IN THE CREATIVE WORKS OF ULIANA HLYNCHAK
WITHIN THE UKRAINIAN-CANADIAN CULTURAL SPACE**

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The article analyzes the work of Uliana Hlynchak in the context of modern Ukrainian diaspora literature. The main attention is focused on the features of the writer's artistic discourse, in particular, on the representation of cultural memory, national identity in a multicultural environment. The genre and poetic characteristics of the poetic and prose works are studied, the role and place of symbolic details as cultural markers of the writer's artistic world are clarified. The article emphasizes that the author's work performs an important representative function, since through the artistic word she conveys information about modern military events in Ukraine to an international audience. Special attention is paid to the analysis of the poem about the war "Ukrainian Lullaby", which became a song and was performed at the Ukrainian Festival in Toronto in 2025. It is found that poetic images of women who experience losses but do not break acquire symbolic meaning and represent the idea of spiritual endurance and national dignity. It is illustrated that the work of Uliana Hlynchak is an important component of the modern Ukrainian diaspora literary process, as it introduces Canadian readers to Ukrainian culture and history, and also artistically reveals modern military events.

Keywords: *Ukrainian diaspora, literature, cultural memory, national identity, symbols, war lullaby, fairy-tale images, short stories, war experience.*

Formulation of a scientific problem and its significance. Contemporary Ukrainian diasporic literature constitutes an important component of the national literary process, as it reflects the cultural experience of Ukrainians who live and create outside the borders of Ukraine. Throughout the twentieth and twenty-first centuries, the Ukrainian diaspora has formed a powerful intellectual and artistic environment in which literary creativity has been directed toward preserving cultural memory, national identity. In this context, diasporic literature emerges as an organic part of the broader Ukrainian cultural space. This is indicated by the works of such scientists as O. Astafiev, M. Zhulynsky, Y. Kovaliv, Y. Lavrinenko, S. Luschi, I. Nabytovych,

D. Nalyvayko, M. Pavlyshyn, R. Radyshevsky, L. Rudnytsky, T. Saliha, S. Khorob, and others. The study of contemporary Ukrainian diasporic literature has become particularly relevant in the context of globalization and intensive migration processes. Ukrainians living in various countries around the world create texts that illustrate contemporary processes of intercultural communication: “it is the national and cultural ideology created in the conditions of emigration that can become the basis for the formation of a new mentality of Ukrainians, a factor of national solidarity” [9, p. 60]. An important characteristic of modern diasporic literature is its focus on themes of preserving national memory and historical experience, including depictions of life in emigration [8, p. 470-471]. Accordingly, issues of cultural and national identity arise, as well as questions of preserving language, customs, and traditions within a new sociocultural environment. At the same time, diaspora literature actively responds to events in Ukraine, particularly to wartime challenges, which contributes to the formation of a distinctive type of contemporary artistic discourse. Contemporary diasporic literature is still insufficiently represented, and therefore the study of this segment of the literary process is important for expanding our understanding of contemporary Ukrainian literature and its functioning within the global cultural space, which underscores the relevance of this research.

Uliana Hlynchak (Glintschak)¹ is a contemporary author whose body of work encompasses multiple genres (poetry, short stories, novellas, and travel writing), written in both Ukrainian and English, as well as translations. Having Ukrainian roots and residing in Canada, the author actively participates in organizing various events and initiatives aimed at promoting Ukrainian culture abroad. In Toronto, Uliana Hlynchak is known as a journalist, community activist, organizer of artistic events, and volunteer. She is the producer of the Ukrainian television program KONTAKT TV in Toronto, as well as Kontakt Next Gen, which engages talented youth. Uliana Hlynchak is a member of the board of the Canadian-Ukrainian Art Foundation and actively participates in organizing the Toronto Ukrainian Festival. By organizing literary evenings for emerging poets, Uliana Hlynchak seeks to combine different spheres of art, for example, artistic exhibitions that harmoniously complement each other thematically. An important area of Uliana Hlynchak’s work is the webinar series “Contemporary Literature of the Ukrainian Diaspora”, as well as the Art Talk interview series with well-known artists on topical issues related to cultural development. In 2021, Uliana Hlynchak launched the project “Without Editing”, dedicated to women of the Ukrainian community abroad. The preservation of traditions and the promotion of information about

¹ The author's real name is Uliana Glintschak. For her creative work and social media pages, she uses the name Uliana Hlynchak. This is a simplified transliteration for easier pronunciation.

Ukrainian culture are also supported by her video project “25 Week Countdown to the 25th Bloor West Village Toronto Ukrainian Festival”. Uliana Hlynchak’s creative work is presented on the website “Uliana Hlynchak”. The website features works that have been published in foreign periodicals such as “Acta Victoriana” and “Ukrainian People”, as well as in Ukrainian journals including “Vsesvit”, “Zbruch”, and “Kyiv”, along with works that have not yet been published. The **object of this research** is the poetic works and short prose of Uliana Hlynchak. The **subject of the study** is the ideological and aesthetic dominants of Uliana Hlynchak’s artistic thinking. The **aim of the research** is to characterize the artistic worldview of Uliana Hlynchak as an émigré author who is rooted in Ukrainian culture but creates and lives in Canada. To achieve this goal, it is necessary to accomplish several **tasks**: to present Uliana Hlynchak’s creative output through the prism of intercultural interaction; to analyze the genre-specific and ideological-artistic features of her poetic and prose texts; to examine the imagery system of her works. The **methodological basis of the research** is grounded in principles derived from the specific nature of the subject under study. The research employs elements of cultural analysis (to determine the contribution to the preservation of Ukrainian culture abroad), partially biographical analysis (to identify connections between the themes and issues of the works and the author’s biography), and hermeneutic methods (interpretation of literary texts and symbols). These scholarly methods make it possible to gain deeper insight into the artistic world of this emigre writer.

Presentation of the main material and justification of the research results obtained. Scholars note that “the structure of a writer’s personality is determined by internal factors (character, temperament, psychotype)” as well as by external factors that “are formed under the influence of the environment – cultural traditions and social life” [7, p. 94]. Attempting to clarify the main aspects of the creative process, Ivan Franko, in his work “Iz sekretiv poetychnoi tvorchosti” (“From the Secrets of Poetic Creativity”) (1898), pointed to the ability of the lower consciousness “from time to time to raise entire complexes of long-buried impressions and memories, combined, often unconsciously, with one another, into the daylight of the higher consciousness” [13, p. 64]. Bohdan Tykholoz observes that in this way Ivan Franko constructed a consistent chain: individuality – generation – nation – civilization, thereby “forming a panoramic view of national literature as a multi-level and multi-component formation” [11, p. 12].

Uliana Hlynchak’s first poetry collection, “Naodyntsi” (“Alone”), was published in 1991. The book received positive reviews and critical acclaim, including from Danylo Struk, a professor at the University of Toronto. In 1997, Uliana’s poems were recognized among the best works submitted to the poetry competition named after Bohdan-Ihor Antonych. This recognition led to the publication of the collection “Pryvitannia zhyttia” (“Greetings of

Life”), about which Ivan Dziuba, an academician of the National Academy of Sciences of Ukraine, wrote in a letter to the writer’s father, Vasyl Hlynchak, on June 9, 2012: “...extraordinary; one can feel the author’s poetic talent and her complex, non-routine inner world” [14]. The creative world of Uliana Hlynchak is multidimensional: she writes not only poetry but also prose; she works as an author of articles and blogs for Canadian publications; and she is also a translator. Hlynchak is involved in projects related to contemporary art, including Art Talk and the webinar series “Contemporary Literature of the Ukrainian Diaspora”. After the outbreak of the war, the themes of these events expanded to actively address and publicize the events taking place in Ukraine. This year, at the Toronto Ukrainian Festival, Uliana Hlynchak with Club Ukrainien de Montreal organized the exhibition “Books Destroyed by Russia”, which presented unique copies of books that were rescued when Ukrainian publishing houses were subjected to enemy attacks. In this way, at one of the largest Ukrainian festivals abroad, the consequences of Russia’s massive missile attacks on civilian infrastructure, and their devastating impact on culture, were demonstrated. Alongside the exhibition, on the main stage of the Toronto Ukrainian Festival, Uliana Hlynchak’s “Ukrainian Lullaby”, with music by Olena Lutsenko, was performed by Zlata Barchuk [17]. This song, with its symbolic title, does not fit within the genre framework of a traditional lullaby, since in this poetic text Uliana Hlynchak focuses on the wartime events experienced by Ukrainians, emphasizing that the familiar way of life has been shattered, and that instead of lullabies, sirens and artillery fire are heard. Thus, the lullaby acquires an oxymoronic tone, and the process of falling asleep is associatively connected with the final breaths of children who became victims of the war, trapped under the rubble of buildings struck by Russian missiles:

I died today under the rubble
When russian rockets hit our home
I cried, but nobody could hear
I’m just a newly born
My eyes and mouth, my throat and lungs
Are full of dust and smoke
I draw my last breath, I gasp for air... [17].

An unexpected artistic device in this poem is the first-person narration. Since the narrator is a newborn child, this technique intensifies the emotional impact of the poem. A genre transformation of the traditional lullaby takes place: a song that is meant to soothe and lull a child to sleep, guaranteeing peace and safety, instead conveys the death of the child, which emphasizes the tragedy of the situation. The writer vividly depicts the image of a destroyed home that was meant to provide protection. The ruins signify not only the destruction of a house but also the destruction of life itself: in modern Ukrainian prose, “the theme of farewell to one’s native home and possible

(non)return” to it becomes central, “this is one of the ways of speaking about the trauma of internal homelessness and existential orphanhood” [12, p. 92-93]. In creating poetic images, Uliana Hlynchak engages various senses – sight, hearing, smell, taste, and touch – to convey the horrors of war. In this way, the reader experiences a naturalistic depiction of the approach of death: destruction, fire, the inability to breathe, and so on. Such physical concreteness intensifies the so-called documentary quality of the text and brings it closer to a real testimony of a victim. In the broader context of contemporary Ukrainian war poetry, this text can be interpreted through the methodological lens of trauma studies, which examines artistic forms of representing traumatic experience. Within this approach, trauma is viewed as an event that disrupts conventional modes of expression; therefore, the description often becomes fragmented and extremely concise. This poem possesses precisely such a structure: short lines, the absence of extended metaphors, and a direct articulation of the experienced catastrophe. In this case, the voice of the child becomes a metaphor for the innocent victims of war. The ending of the poem “Ukrainian Lullaby” contains the address “little angel”, which emphasizes the innocence and vulnerability of the child, while the reference to the tiny hand suggests that it is still an infant who came into the world for happiness and love but cannot be saved from war. When a missile strikes the house, the mother covers the child with her own body and dies together with it. In the video that accompanied this song, there were real images of destruction in Ukraine where innocent people had died. The final lines completely overturn the expectation created by the poem’s title. The resolution of the lullaby becomes a memorial prayer with the words “Eternal Peace”.

Sleep, little angel, Mom is here
She takes your little hand
In one small casket, both you’re laid
“Eternal Peace” it’ll say... [17]

War as a socio-cultural and psychological phenomenon inevitably leaves a profound mark on literature: “In the literary lullabies of the period of the Russian-Ukrainian war, the dominant component is not the rhythmic-melodic one, as in folk ones, but the semantic component; they are not about the child’s first and subsequent perception of the world, but about the tragedy of the present through the representation of the author’s worldview, about faith in victory, about the memory of the family and people” [1, p. 245]. In such circumstances, the artistic word functions as a kind of repository of historical memory, a space for collective reflection, and a channel through which traumatic experience is transformed into symbolic form.

The theme of war is also reflected in other poetic texts. In particular, one of the poems that Uliana Hlynchak published for Independence Day of Ukraine is titled “War” [5]. The image of Ukraine in this poem resonates with the lyrical heroine, who is experiencing the loss of a child. This is a genera-

lized image of Ukrainians who every day witness death and destruction and lose their loved ones:

I look at this woman –
She is sad.
Yesterday, my brother died in the war.
My mother alone is left.
From under the ruins, my child
cried a long while but was not found.
In time it grew silent. I became a sniper.
My aim is complete death for them¹ [15].

The image of the female sniper indicates a change in the status of a woman who becomes a warrior in order to repel the enemy and protect the space of her home and her loved ones. The poetic language is quite concise and fragmented, reflecting an extreme emotional state. According to scholars in trauma studies, traumatic experience is often represented through short, fragmented statements: “The experience of literary discourse of trauma appeals to the search for an appropriate artistic language, characteristic images and artistic tropes that can convey the feelings of a person at war and the war in a person” [16, p. 249]. The writer creates an effect of self-alienation brought about by the loss of family members. The image of the child who “cried for a long time from beneath the ruins”, in the context of trauma studies, brings about a final transformation in the status of the lyrical heroine and in her moral principles. She does not wish to remain in the role of a victim but instead intends to take revenge by becoming a sniper. The final line sounds like both a curse and an act of vengeance – death to the enemies; trauma alters the system of moral coordinates. Contemporary wartime events expand the subtexts and generate new interpretations of literary works. In Uliana Hlynchak’s writings, there is very often a key detail that guides the reader through all the narrative developments in order to reveal an unexpected perspective, become a turning point, or serve as the final note.

In Uliana Hlynchak’s works, the narrative is usually told from a female perspective. Most often, the main heroine undergoes trials and recounts lived experiences in which human destinies intertwine with historical events. Some texts resemble the notes of a psychoanalyst. Unexpected plot twists give Uliana Hlynchak’s short prose a distinctly novelistic character. Ivan Denysiuk noted that one of the most prominent features of the novella is the “probing of the particularities of the human psyche” [6, p. 14], that is, an attempt to delve into the subconscious and the inner world of the characters. In such works by Uliana Hlynchak as “A Mother’s Heart”, “A Chance Encounter in the Metro”, and “Little Red Boots”, the microanalysis is primarily focused on the psycho-

¹ Translated by Lidia Wolanskyj. <https://www.hup.harvard.edu/authors/63541-wolanskyj-lidia>

logical state of the characters in unusual situations. Quite often, the author uses monologue to depict the search for the meaning of existence, emotional experiences, doubts, and memories, which contributes to a deeper philosophical dimension. The *pointe* (climactic twist) in Uliana Hlynchak's works is sometimes transferred into the internal plot of the text. As a result, the reader becomes to some extent a co-participant, since the writer may leave the plot open-ended so that the reader can join the creative process and propose their own possible resolutions and endings based on their own experiences and perceptions.

As an example, it is worth analyzing the short story "A Chance Encounter in the Metro". Literary scholars argue that the title of a work functions as an ideological and semantic "signpost," a primary symbol that directs the reader along a certain path established by the writer and shapes the reader's perception of the plot (image or motif) in the way intended by the author. Oleh Rarytskyi notes that the interpretation of a title forms a kind of chain – narrator – title – text – interpreter – which operates through symbols, codes, hints, and intertextuality [10, p. 48]. In this way, the reader receives a certain key that can be used with the help of their own experience. The title thus serves as a kind of clue to the ideological, semantic, plot-related, or imagistic level of the work. Most often, the title indicates the theme, idea, problematics, event, or central character. The title "A Chance Encounter in the Metro" defines the setting of the event and generates a series of questions: whom did the meeting occur with, was it desired, what were its consequences, and will there be another encounter? The first sentence of the work outlines the time and conveys the atmosphere of the place where the events unfold: "Wednesday, morning in the metro" [4]. The repetition of action, the rhythm of the train's movement, and the busyness of passersby are conveyed through the rattling of the carriage and the announcements of station names that pass before the passengers' eyes. The narrator is a direct participant and observer of the events, recording everything that happens around her: the usual morning bustle at the stations, the clatter of the wheels, the announcements of stops, occasional phone conversations – symbols of the life that continues above ground, from which one is temporarily cut off due to the lack of connection. At first, the passenger-narrator hears a "seductive voice," followed by immediate visual impressions: "Beautiful, delicate" [4]. The next emphasis is associated with color: golden tones stand out against the background of black clothing: "...golden eye shadow on the eyelids, gold mascara on the lashes, the lips also carefully outlined in gold; the hair braided into hundreds of tiny braids tightly tied at the crown with a golden band" [4]. The associative component of the epithet "golden" functions as a traditional marker of something festive, luminous, majestic, and sometimes even sacred (gold as the gift of the Magi to the newborn Jesus, golden tones in icons, the color of halos and celestial bodies). The contrasting colors become the first hint at differences in

worldview and perception – between the “external” and “internal” worlds.

The main heroine walks through the train car and shares with the random metro passengers an important piece of information – “news” for her – that she has rearranged the furniture in her room. The girl addresses the people she sees in the crowd. The writer partially varies the phrasing that the heroine uses, while clearly preserving the core information: “I moved the furniture” / “You know, I moved the furniture” / “I decided to make a change and rearrange the furniture” [4]. The indifference of the world and those around her is conveyed through the monologic nature of the interactions: the absence of reaction, passengers’ attempts to avoid any contact, mockery, and hidden disdain from the surrounding people. A pleasant voice and attractive appearance do not save the heroine from the closedness and detachment of the world around her. This creates in the reader a sense of rejection and loneliness, which the heroine experiences: “She is not embarrassed that she cannot find someone to talk to. Perhaps, for her, it is enough to notify the world of this important change” [4].

A kind of “text within the text” is presented through the dialogue with a stranger named Freud. The intertextuality of the work is built on the collision of two worlds, reflected in the subtext of the names of the girl and the boy, who happen to be in the same train car amid the metro crowd. This is the motif of the intersection of two unique worlds. The context is further expanded through the names of the main characters – Freud and Orianna, who marks her world as that of a princess. She has created her own world in which she lives, which she changes and invites others into, but they avoid it because her thinking and her narratives border on the “unreal”, resembling the flow of thoughts of the insane. The heroine’s name means “east” or “dawn,” as Oriana was the goddess of the morning star in Roman mythology. In Ukrainian mythology, this name is used as the designation of the land of farmers, because the Aryans were the first in the world to cultivate grain crops and domesticate large white “Aryan” oxen and cows [3, p. 381]. During the Tripillian era, agriculture became the foundation of Aryan life, and almost the entire ancient world consumed bread grown on the lands of Oriana. The Aryans spread their knowledge of farming and folk crafts to China, India, Mesopotamia, Palestine, Egypt, Northern Italy, the Balkans, Western Europe, and Scandinavia. According to tradition, when the Christmas star appears in the sky, the home of the Aryan farmer begins the Light Feast in honor of Christmas, symbolizing the triumph of light. In this way, Orianna preserves ancient rituals. The connection to the mythological world and symbolism is expressed through the heroine’s name, the golden hues she loves, and the sprouted seed/pea. Through this, the writer ensures that the girl’s name and the well-known fairy tale “materialize” and acquire concrete embodiment. The artistic detail evokes a chain of associations that propels the plot. The “fairy-tale” elements expand the context while simultaneously lyricizing the narrative

through the introduction of poetic and fantastical imagery. The reader perceives certain details anew and links them in previously unnoticed ways. According to Ivan Denysiuk, the main idea operates through a system of direct and inverse relationships in the work's imagery [6, p. 16]. In the novella, internal events dominate over external ones. The title sets the reader up to explore the world of Orianna, who is 25 years old. The reader senses the unrest of the heroine, who is troubled by her "otherness": "At this age, my father was already ruling a kingdom" [4]. According to scientists, neuroses have a clearly defined psychological etiology, with emotional causes, most often stemming from childhood experiences of a real or imaginary nature [2]. The fairy-tale elements signal intertextuality: the heroine, who presents herself as a princess, finds a pea under her mattress that prevents her from sleeping, plants it in a pot, and it sprouts: "I told my friends at college about it; they said they would come to see the pea, but no one ever did" [4]. In this way, the fairy-tale elements are woven into the fabric of the artistic text, expanding it through subtext and the interplay between the real and the imaginary.

The main character, who introduced himself as Freud when they first met, records the thoughts of the stranger like a true psychoanalyst. The passengers, who avoid the stranger, become accidental witnesses seeking entertainment: "What a coincidence – a psychiatrist and a princess," someone from the carriage remarks, and the train car shakes with laughter. No one gets off at the stops, waiting for the comedy to unfold" [4]. Freud, seeing the girl for the first time, behaves as if he were an old acquaintance who has already seen the interior of her apartment. When she mentions the rearranged furniture, he responds with an unexpected question: "Why? I liked it the way it was before..." [4]. The heroine openly recounts all her fears and unpleasant experiences. The reader learns about her neurotic states, including her so-called "roommate" (an imaginary mirror character): "She, she... keeps appearing in the mirror, mimicking me, but she doesn't want to speak" [4]. This episode serves as a form of insight into Orianna's creative personality – her love of reading, drawing, and her cat that lives with her. The novella's main character, Freud, receives information that is important for professionals, particularly psychoanalysts, who aim to understand the etiology of neuroses and disorders: a psychoanalyst must search for information about the causes of neuroses, which often resides in the unconscious. The challenge lies in obtaining this information indirectly – through slips of the tongue, descriptions of dreams, symbols, associations, and drawings – to grasp the true essence. Additional details signaling the heroine's loneliness and her "otherness" appear through references to her environment (neighbors and so-called "friends"): "...I told everyone that another unknown person lives with me. Two came, looked around my apartment, and then one of them twirled his finger around his temple..." [4]. This gesture, commonly used as a symbol of madness, recurs throughout the text, forming a chain of associations: the surrounding

people show it to the heroine, she shows it to her imaginary roommate, and the roommate repeats the exact same motion in response. Freud becomes the only person who listens attentively to her story, discusses her pain, wants to visit her home, and asks permission to come over. The conversation ends unexpectedly when the heroine hurriedly leaves the train, leaving behind her number. As a result, the resolution remains open-ended, and the random passengers feel confused. Only the narrator, who was near the main characters and observed everything, dares to ask Freud about his name and profession. The young man's response can be considered another turning point in the story.

– *“My mother named me after her favorite figure in psychiatry, hoping I would become a good reader of the human psyche. But I'm completely unsuited for that.”*

– *“Then why were you writing her answers in a notebook?”*

– *“Ah, this” – he shook the notebook in his hand – “I'm an interior designer. I'm interested in how potential clients think. I will definitely visit her to see her room and the potted pea. Maybe I can help her get rid of that annoying roommate” [4].*

Like a psychoanalyst, a designer, being able to listen and notice details, can understand the main character's needs. In this way, the author subjects not only Orianna's psychological state but also that of the main character to detailed artistic analysis, highlighting his ability to listen and empathize.

The novella “A Chance Encounter in the Metro” is full of symbols which, when combined into associative chains, create mood-driven visions. The author emphasizes internally felt impulses connected both to the experiences of the main character and to the reactions of the incidental passengers. Through repetition, color schemes, and rhythm (the movement of the train, announcements of stops), she conveys shifts in emotions, the fleeting nature of life, and the role of chance, which can reveal new, unexplored meanings and perspectives on life. The monologue in this work functions as a potential attempt at dialogue with people and a world that may be hostile. The encounter with the designer, who unconsciously performs the role of a psychoanalyst; the lyrical quality of the narrative through fairy-tale parallels and associative links; the subtext in the names of the main characters; the observations of the narrator, who is one of many passengers; and the openness of the plot – all are intended to prompt readers toward their own interpretations. In Uliana Hlynchak's novellas, through the interplay of reality and imagination, the inner world of the character, and the social masks and roles that heroes involuntarily or necessarily “wear,” the true essence and character of people are revealed. The author frequently employs symbolic images that uncover a deeper meaning and signal unexpected plot turns. Her artistic style is characterized by the use of repetition, symbols, and associations to highlight and mark the most intense and dramatic moments. She often focuses on emotionally

charged events, favoring associative, mood-driven composition, and extensively employs symbolism through colors and details.

Conclusions and prospects for further research. Thus, Uliana Hlynchak is known both as an organizer of cultural events and as a writer representing Ukrainian culture within the Canadian artistic space. Her literary texts are written in Ukrainian and English, yet the system of images and themes frequently points to a Ukrainian context. Through symbolic details, everyday realities, and references to historical events, the author creates an artistic space in which the continuity of the national-cultural tradition is preserved. For Uliana Hlynchak, reflecting on contemporary war events in Ukraine is particularly important. In the writer's artistic discourse, war is presented not only as a historical fact but as an unexpected tragic experience that affects individual lives and transforms their inner world. Events are conveyed fragmentarily, like flashes of memory or fragments of recollections, which helps communicate emotions and the traumas endured. Individual stories are often read as symbolic representations of resistance. Most often, the writer focuses on women who, despite life's trials, losses, and wartime challenges, preserve their inner strength, capacity for struggle, and moral resilience.

Novella writing allows the author to combine the conciseness of artistic expression with the emotional intensity of the text. Uliana Hlynchak's short prose is distinguished by its concentrated plots, psychological depth, and attention to symbolic details. Her literary output not only represents Ukrainian culture within a multicultural environment but also creates a space for literary reflection on historical memory and contemporary war events. The Ukrainian diaspora fosters a strong intellectual and artistic environment to preserve national identity within a multicultural space. This indicates the prospects for further research into the work of contemporary representatives of the diaspora.

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**ІДЕЙНО-ХУДОЖНІ КОНЦЕПТИ ТВОРЧОСТІ УЛЯНИ ГЛИНЧАК
В УКРАЇНСЬКО-КАНАДСЬКОМУ КУЛЬТУРНОМУ ПРОСТОРИ****Наталія Вівчарик**

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У статті проаналізовано творчість Уляна Глинчак у контексті сучасної української діаспорної літератури. Основну увагу зосереджено на особливостях художнього дискурсу письменниці, зокрема на репрезентації культурної пам'яті, національної ідентичності у мультикультурному середовищі. Досліджено жанрові та поетикальні характеристики поетичного та прозового доробку, з'ясовано роль і місце символічних деталей як культурних маркерів художнього світу письменниці.

У статті наголошено, що творчість авторки виконує важливу репрезентативну функцію, оскільки через художнє слово доносить до міжнародної аудиторії інформацію про сучасні воєнні події в Україні. Особливу увагу приділено аналізу вірша про війну «Українська коліскова», який став піснею і виконувався на українському фестивалі у Торонто у 2025 році. З'ясовано, що поетичні образи жінок, які переживають втрати, але не ламаються, набувають символічного значення і репрезентують ідею духовної витривалості та національної гідності. Проілюстровано, що творчість Уляна Глинчак є важливим складником сучасного українського діаспорного літературного процесу, оскільки знайомить канадських читачів з українською культурою, історією, а також художньо оприявнює сучасні воєнні події.

Ключові слова: українська діаспора, література, культурна пам'ять, національна ідентичність, символи, воєнна коліскова, казкові образи, новелістика, воєнний досвід.