

Ministry of Education and Science of Ukraine  
Lesya Ukrainka Eastern European National University

# **Ukraine – Canada: Modern Scientific Studies**

**Україна – Канада: сучасні наукові студії**

**Book 3**

*Monograph*



Lutsk  
Vezha-Druk  
2018

UDK 908(71:477)(08)

U 45

Recommended for publication by the Academic Council of  
Lesya Ukrainka Eastern European National University  
(*Minutes №3, March 29, 2018*)

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**Ukraine – Canada: Modern Scientific Studies:** Collective Monograph (in U 45 three books). Book 3. – Lutsk: Vezha-Druk, 2018. – 108 p.

ISBN 978-966-940-164-9

ISBN 978-966-940-165-6 (Book I)

ISBN 978-966-940-166-3 (Book II)

ISBN 978-966-940-167-0 (Book III)

The materials of the international collective monograph show the latest Ukrainian-Canadian socio-political, historical, philological, cultural, educational and pedagogical research in the field of modern Canadian Studies. The monograph includes the investigations by several scientists from Ukraine and Canada (from Edmonton, Lutsk, Kyiv, Lviv, and Sumy). Such publication comes out in Ukraine for the first time.

For scholars, postgraduates and doctoral students, undergraduates and lecturers of the faculties of international relations, foreign philology, history, political science, philology and journalism, education and social work, Canadian centres in Ukraine and centres of Ukrainian Studies in Canada, as well as for anyone interested in research of Ukrainian-Canadian relations.

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## INTRODUCTION

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The international collective monograph reflects the latest scientific research on modern Canadian Studies, a perspective scientific direction that is constantly developing in Ukraine<sup>1</sup>. The publication of such work is on time.

Today one can observe the interest of scientists in various aspects of Canadian Studies, in particular social, political, historical, economic, philological, cultural, educational, pedagogical, etc. The range of issues that are considered is “diverse, but fragmentary concerning the degree of study of certain aspects”<sup>2</sup>. It should be added that modern Canadian Studies in Ukraine are “dispersed “both geographically and thematically, i. e. existing works are devoted to various narrow aspects, there is no systematic study of this country”<sup>3</sup>.

Taking it into account, the *main goal* of the collective monograph is to systematize Canadian Studies research of priority significance in present-day Ukraine, fill in the gaps in underdeveloped areas. One of our *tasks* is to draw attention to the scientific cooperation between Ukraine and Canada, the relationship between both countries having already a 125-year history, as well as the expansion of the research object of Canadian Studies, which should not be limited to certain aspects, but include research on Ukrainian-Canadian relations in different spheres.

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<sup>1</sup> The active development of Canadian Studies in Ukraine takes place during the period of independence of the state, when the centres of Canadian Studies were founded. In 2005 the Centre of Canadian Studies named after Ramon Hnatyshyn was opened at Yuriy Fedkovych Chernivtsi National University, in 2010 the Canadian Studies Centre of the National University of Ostroh Academy, in 2015 – the Canadian Studies Centre of Lesya Ukrainka Eastern European National University in Lutsk. Such centres have become major research schools of Canadian Studies, they are constantly organizing conferences, symposiums, scholarly readings that promote the unification and cooperation of Canadian Studies scientists in Ukraine.

<sup>2</sup> Burtseva, Mariya. 2016. “Osnovni napryamky kanadoznavchyykh doslidzhen: ohlyad ukrayinskoyi ta rosiyskoyi postradyanskoyi istoriohrafiiy” in *Naukovi zapysky Vinnytskoho derzhavnoho pedahohichnoho universytetu imeni Mykhayla Kotsyubynskoho. Seriya Istoriya*. 24: 336–342.

<sup>3</sup> Bessonova, Maryna. 2014. “Kanadoznavstvo u nezalezhniy Ukrayini: problemy ta perspektyvy” in *Materialy Vseukrayinskoyi naukovo-praktychnoyi konferentsiyi “Formuvannya osnovnykh napryamiv rozvytku sotsiohumanitarnykh nauk”*: 57–59.

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Such international Ukrainian-Canadian collective monograph is published in Ukraine for the first time, which indicates the *scientific novelty* and *prospects* of this edition. It includes works by several scholars from Canada and Ukraine (from Edmonton, Lutsk, Kyiv, Lviv, and Sumy). The materials are collected into three books: the first and the second – in Ukrainian, the third – in English, which, in our opinion, will allow us to increase the circle of readers, as well as underline the *theoretical value* and possibilities of *practical application*.

This is the third book, in English. It consists of an introduction, three chapters and conclusions. The first chapter “Socio-Political and Historical Dimensions of Canadian Studies” includes subchapters that focus on the contribution of Ukrainians to the development of Canada, the outstanding figure of Paul Yusyk, a well-known representative of the Ukrainian-Canadian community, the initiator of multiculturalism in Canada (subchapter 1.1. by *Serge Cipko*, Edmonton, Canada). It is also about communication ability of social media to promote the historical and cultural heritage of the Ukrainian diaspora in Canada (subchapter 1.2. by *Tetiana Bilushchak, Andriy Peleshchyn, Solomiia Albota*, Lviv, Ukraine).

The second chapter “Modern Canadian Studies: Philological Aspects” is devoted to philological studies, in particular the analysis of the language situation in Canada (subchapter 2.1. by *Olena Halapchuk-Tarnavska, Oksana Khnykina, Antonina Semeniuk*, Lutsk, Ukraine). The attention is drawn to the peculiarities of Canadian humour (subchapter 2.2. by *Iryna Kobyakova, Svitlana Shvachko*, Sumy, Ukraine), business communication in this North America country (subchapter 2.3. by *Iryna Navrotska, Antonina Semeniuk, Alla Shkarovetska*, Lutsk, Ukraine), the French-Canadian school of and the Ukrainian lacunology studies (subchapter 2.4. by *Tetiana Anokhina*, Kyiv, Ukraine). Some materials refer to linguistic means of English-Canadian literature, in particular the use of Ukrainianisms (subchapter 2.5. by *Iryna Kalynovska*, Lutsk, Ukraine), the multimodal character of cinematic emotions using the source material from the film *Bitter Harvest* (subchapter 2.6. by *Tetiana Krysanova*, Lutsk, Ukraine).

The third chapter “Ukrainian-Canadian Cultural and Educational Studies” includes materials focusing on the methods of teaching Ukrainian as a foreign language in the Canadian system of education (subchapter 3.1. by *Alla Pavliuk, Oksana Rogach, Inna Mazuryk*, Lutsk, Ukraine), trends of development of folklore studies in the Canadian-Ukrainian educational space (subchapter 3.2. by *Olena Semenog, Myroslava Vovk*, Kyiv, Ukraine).

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We hope that the monograph will be useful to scholars, postgraduates and doctoral students, undergraduates and lecturers of the faculties of international relations, foreign philology, history, political science, philology and journalism, education and social work. It will be helpful to Canadian centres in Ukraine and centres of Ukrainian studies in Canada, as well as for anyone interested in research of Ukrainian-Canadian relations.

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# CHAPTER 1

## SOCIO-POLITICAL AND HISTORICAL DIMENSIONS OF CANADIAN STUDIES

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### 1.1. THE MAN WHO “STARTED ALL THIS MULTICULTURALISM BUSINESS”: PAUL YUZYK AND THE “THIRD FORCE”

In a recent article in *Canadian Ethnic Studies*, Julia Lalande stated that the beginnings of multiculturalism can be traced to the discussions on bilingualism and biculturalism of the 1960s. One of the groups most strongly involved in those discussions, she noted, was the Ukrainian Canadian community. The culmination of those debates was Prime Minister Pierre Trudeau’s 1971 announcement in the House of Commons of Canada’s policy of multiculturalism [1]. The government’s position now was that while commitment to a bilingual nation would continue, the government would pursue a policy of *multiculturalism* rather than biculturalism. Indeed, Trudeau’s association with multiculturalism has been such that he even has been blamed by some for introducing not only the policy but also the very concept of multiculturalism. It was in response to this misconception that Manoly Lupul, the author of a recent book on multiculturalism, wrote a letter to the editor of the *Calgary Herald* in 1998, to point out that it was not Trudeau but Paul Yuzyk who first introduced the idea. He brought forth that concept in the 1960s, Lupul wrote, in reaction to the dualistic thrust of the Royal Commission on Bilingualism and Biculturalism, which was established on 19 July 1963 by the government of Prime Minister Lester Pearson.<sup>1</sup>

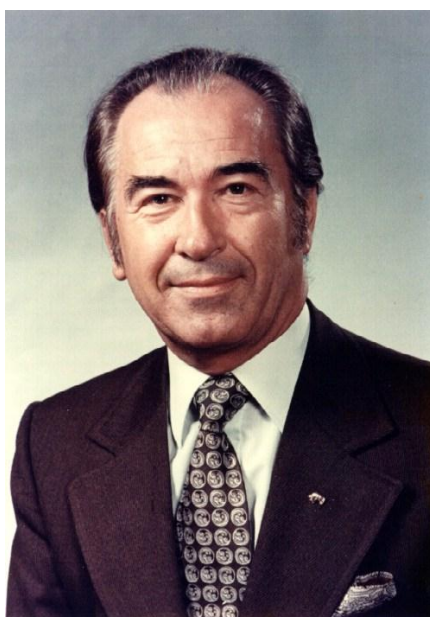
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<sup>1</sup> “Trudeau Didn’t Introduce Multiculturalism to Canada,” *Calgary Herald*, 5 May 1998. Where does the term “multiculturalism” originate? According to Asad Khan, the “word multiculturalism was coined in 1957 to describe the multi-ethnic mix of Switzerland.” See “View from the West: Is Multiculturalism Good?” *Winnipeg Free Press*, 27 August 2007. The word, however, can be traced in the United States back to the 1940s. In a book review entitled “Educational Patterns,” Leo Shapiro wrote of religious education, which, he urged, “must be a dynamic and democratic process representing the best thinking to achieve the greatest possible unity and sustained cooperation in a given community. “To do this, he continued, “religious



Senator Yuzyk articulated his vision of a multicultural Canada in the parliament's upper house in 1964, but the seeds of his ideal were planted long before. This subject of the origins of Paul Yuzyk's multiculturalist ideal is the main focus of this paper.

Lalande noted that the ideas presented by Ukrainian Canadians to the Commission on Bilingualism and Biculturalism can be summarized into the three demands of participation, recognition, and equality. These three ideas were present in many of Paul Yuzyk's writings before he became a senator in 1963.



*Hounarable Senator Paul Yuzyk (1913-1986) [7]*

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education will have to be motivated by genuine philosophical and multicultural objectives attained through sound educational techniques." See "Educational Patterns," *New York Times*, 22 June 1947, 189. Also in the *New York Times*, in a book review entitled "What We Know and Don't Know about Race," Louis Wirth, a professor of sociology at the University of Chicago, wrote in January 1948 that "there is an impressive body of evidence to show that the United States derives its fundamental strength and its democratic and free institutions in large measure from the fact that it has been a multi-cultural and multi-racial nation." See *New York Times*, 18 January 1948, BR6. In Great Britain, the term can be found in a 1959 *London Times* article about Montreal. Its author, Byron Riggan, wrote of the city: "This multi-cultural, multi-lingual society, jammed between the river's edge and the mountain, is one of the most cosmopolitan in the world." See "A Sociologist's Paradise," *Times*, 18 June 1959, iv. In Canada, *Toronto's Globe and Mail* does not begin to use the word until early 1963. In discussing plans for Canada's 100<sup>th</sup> birthday celebrations for 1967, John Fisher, Chairman of the National Centennial Administration, said special attention on all occasions would be given to "creating in the minds of young people the wealth of their heritage. Cardinal attention will be given to the recognition of Canada's bicultural and multicultural background." See "Plan Big for '67, Committee Told," *Globe and Mail*, 19 February 1963, 25.



Paul Yuzyk was born and raised in Saskatchewan. He and his family (parents, two brothers and a sister) lived on the west side of Saskatoon, an area inhabited by English, Scots, Russians, Norwegians, Germans, in addition to Ukrainians. A turning point in Yuzyk's life came in 1933, when he graduated with distinction from the Saskatoon Normal School and began to search for a teaching job. More than four decades later, he told a reporter of the *Ottawa Citizen* that although Ukrainian had been the language at home, English was his working tongue. Thus he sought a job teaching in an English-speaking community. He submitted a total of seventy-seven applications, all rejected. He "went personally to seek some of the vacant positions and it was then that he was told by the officials that they did not want him to 'contaminate' their children." He came to conclusion, he told the reporter, that if he, a Canadian by birth, was called a foreigner, "it meant Canada needed some changing." [2] Yuzyk knew that in this experience he was not alone. In the 1920s and 1930s critics of Canada's immigration policy occasionally called Ukrainians and others "foreigners," whether or not they were born in Canada.

Paul eventually found a job in the district of Hafford, about sixty-five kilometres east of North Battleford, an area heavily populated by Ukrainians. The town still has street signs that are in both Ukrainian and English.

Later, Yuzyk studied at the University of Saskatchewan. Yuzyk's BA was in maths and physics. His MA was in history with a minor in Slavic literature. Yuzyk also had a BA Honours in history. On Monday evening, 11 March 1946, Yuzyk took notes on a lecture called "Canada's People," [3] as part of a course given by William Menzies Whitelaw on "British History from 1783 to 1936". The lecture noted that immigration was the source of Canada's population and that the "English" were second in number to the "French" until the 1921 census when the English slightly outnumbered the French. But by 1946, the French formed only thirty per cent of the Canadian population, mainly because immigration had bolstered the English population. There followed several pages of statistics on population numbers and percentages of various ethnic groups. It was clear to Yuzyk from this lecture that the ethnic composition of Canada was radically changing. Later, he would speak in terms of the Canadian population comprising three elements: British, French, and all ethnic groups who were neither one nor the other.

Yuzyk was very active in the Ukrainian community and throughout the decades he played a founding and/or leadership role in a number of organizations. He was one of the intellectual founders of Youth Speaks, the

voice of the youth wing of the Ukrainian National Youth Federation of which he was a key member. In notes entitled “Ukrainian-Canadian Youth Situation,” made sometime before the magazine was launched in September 1947, Paul stressed the need for a voice for Ukrainian young people in Canada. Under the subtitle “Second-generation Problem,” he wrote that:

*“The second-generation Ukrainian Canadians should not try to disown the valuable cultural traditions of their fathers. It has been found that the youth who tried to do so perverted their characters as they work against their very own nature which is inherited from their fathers and mothers. This fosters the harmful ‘inferiority complex’ which spells failure in life and brings no good. The answer to the problem is to know better your background and traditions and by means of maintaining the best of Ukrainian culture in such a manner to contribute to our common Canadian culture which is in the process of development. The problem is one of adjustment and to achieve a satisfactory solution we must face the facts squarely.”*

Yuzyk was describing a problem that concerned the Canadian-born offspring of Ukrainian immigrants. It was a problem he had been observing closely from his travels in the 1930s across Canada as a youth organizer.

Yuzyk undertook his doctoral studies at the University of Minnesota, and in 1951 was appointed to the faculty of the University of Manitoba. After his arrival in Winnipeg, he assumed the leadership of the Ukrainian Cultural and Educational Centre, where he organized discussion groups on such topics as Ukrainian Canadian identity, the integration of Ukrainians, and the contributions of Ukrainians to Canada [3]. In February 1956, Yuzyk travelled to Dauphin, Manitoba, with the secretary of the Ukrainian Cultural and Educational Centre (P. Macenko) to address the local branch of the Ukrainian Canadian Committee. He made the following points in the speech:

*1. That Canadian culture had no option but to be complicated because there were many ethnic groups in the country.*

*2. That Canada had shown the world that people of many origins can get along well, and its position in international affairs was enhanced by that fact.*

*3. That as far as Ukrainians were concerned, that community had established a firm place for itself in Canada. He provided the examples of 130 Ukrainian-related place names across the country, MPs of Ukrainian origin that represented four political parties, cabinet ministers in provincial governments, and wartime service in the army to illustrate his point about the high level of integration.*

4. *That the process of integration gave Canadians a colour and individuality that were different from the Americans. Canadians were developing distinctively in cultural matters, he maintained, and this process boded well for the future of the country.*

Paul closed his speech by reminding his listeners of Prime Minister Louis Stephen St-Laurent words on equality for all Canadian citizens [4].

In early March 1957 the Winnipeg Tribune began the first of a weekly series on the contributions of ethnic groups to the Manitoba way of life. The series was entitled “the Third Dimension.” Half the population of the province was of non-French or “Anglo-Saxon” background, the Winnipeg Tribune declared, a veritable “third element.” And this third element was assuming higher responsibility in culture and government. The opening installment of the series looked at the Ukrainians. They constituted one in eight of the Manitoba population, the newspaper said, and it was only to be expected that they should become “a predominant factor in moulding the destiny of the province.” Through the Ukrainians, continued the Winnipeg Tribune, the third dimension was sharply coming to focus [5].

In June 1957 the Conservatives under John Diefenbaker had come to power. Yuzyk submitted a brief to the government on 24 September 1957, which concerned the subject of the Third Element, the group that was not one of the two Charter peoples (British and French). There, Paul proposed a General Ethnic Committee that would be composed of the following people:

- *Allister Grosart, National Director, Progressive Conservative Party of Canada;*
- *Honourable Michael Starr as a cabinet member;*
- *Two Conservative MPs of the third element;*
- *A Conservative MP considered a friend of the British element;*
- *A Conservative MP considered a friend of the French element;*
- *An ethnic advisor;*
- *An editor of an ethnic magazine.*

Yuzyk hoped that the Diefenbaker government would be sympathetic to the idea. According to Yuzyk, Diefenbaker’s government party (after the second election of 31 March 1958) included MPs of eighteen ethnic groups other than British or French.<sup>1</sup>

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<sup>1</sup> Paul Yuzyk, “Right Honourable John George Diefenbaker – Champion of Freedom and Justice,” speech delivered at the Toronto Ukrainian Canadian Committee’s Testimonial Dinner for John Diefenbaker on 24 January 1970, in LAC, MG 32, C-67, vol. 17, file 4, and

One of his cabinet ministers was Michael Starr, the first Canadian federal minister of Ukrainian origin.

Diefenbaker did not create a General Ethnic Committee, but he appointed the university professor and community activist to the Senate on 4 February 1963. A year later, on 3 March 1964, Senator Yuzyk delivered his maiden speech. He took the stand that the Royal Commission on Bilingualism and Biculturalism was relegating a large segment of Canadian society to the status of second-class citizens by focusing its attention on English-French relations. All other ethnic groups formed nearly one-third of the population, he declared, insisting that this “Third Force” be recognized as equal partners with the British and French. Fifteen years later, the *Ottawa Journal* reported that in a testimonial roast held for Senator Yuzyk in the national capital people pointed to that speech to say that he was, “the man who ‘started all this multiculturalism business.’”

### *References*

1. Lalande, Julia. 2006. “The Roots of Multiculturalism – Ukrainian Canadian Involvement” in *the Multicultural Discussion of the 1960s as an Example of the Position of the ‘Third Force’*, *Canadian Ethnic Studies*: 38. 1: 47.
2. “Experience in Youth Led to Prized Role in Fight for Culture” in *Ottawa Citizen*, 11 December 1976: 69.
3. McLennan, David. “Hafford” in *the Encyclopedia of Saskatchewan*: <http://esask.uregina.ca/entry/hafford.html>.
4. “Discussion Group,” in *LAC, MG 32, C-67*. Vol. 16.
5. “Ukrainians Seen Adding to Diversity of Culture,” in *LAC, MG 32, C-67*. Vol. 15. File 39.
6. “Ethnic Culture Blends in Scene” in *Winnipeg Tribune*, 2 March 1957: <https://digitalcollections.lib.umanitoba.ca/>
7. “Paul Yuzyk” in *Honourable Senator Paul Yuzyk: in the Footsteps of Nation-builders*: <http://www.yuzyk.com/>

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## 1.2. USING INFORMATION AND COMMUNICATION CAPACITY OF MEDIA FOR THE ELECTRONIC ARCHIVE FORMATION PROCESS TO PROMOTE HISTORICAL AND CULTURAL HERITAGE OF THE UKRAINIAN DIASPORA IN CANADA

Nowadays, in terms of world flowing stream, when it notably goes to Web-technologies, mass media capacity within information exchange system for communicators holds a prominent place. It is regarded as an additional historical source among numerous researchers. Social networking as an integral part of mass media is of the utmost importance in Ukrainian consolidate and integral operating Diaspora worldwide. The Ukrainian Diaspora in Canada is the most numerical one that still tremendously constitutes social and political as well as cultural life of Canada and Ukraine as a whole. *The topicality of our research* is determined by social networking capacity as a factual background to the History and Archival Studies. Periodicals, communities of the Ukrainian Diaspora in Canada have their social networking sites that contain photo-, video-, photo documents and various posts. They attach an outstanding informational value for the researcher, although having been neglected by scientists and have not been studied yet.

The study is *aimed* at analysing social networking as archives and primary sources (archival environment or storage) to promote historical and cultural heritage of the Ukrainian Diaspora in Canada. The topicality of an electronic archive designing as an information storage and retrieval system are to discover in terms of the History and Archival, as well as Social and Communication Studies.

For the goal to achieve the following tasks require providing an analytical overview of Internet scientific publications about historical and cultural heritage in Canada; analysing the Internet sources of the Ukrainian Diaspora in Canada as well as Web periodicals of the Ukrainian Diaspora with reference to social networks; conducting system analysis of the foremost media websites (analysis of tracking and monitoring attendance, evolution studies of the website structure); assessing the communities and their content whether there are some historical sources.

The active social and public life of the Ukrainian Diaspora in Canada, while being abroad, impacted various spheres of human activity. It made a

significant contribution to the history of the two countries. The Ukrainian Diaspora not only preserved its national identity, but also developed and increased the cultural and spiritual heritage of the Ukrainian nation. The segment of the source database, which denotes the history and achievements of Ukrainian immigrants in Canada occupying virtual space in the realm of the Internet have been analysed.

The first thorough research of the virtual documentary and information heritage of Ukrainians in Canada was undertaken in numerous scientific works by Kh. Vintoniv. The author shares his important historical information in archival electronic collections and databases representing where, how and what was achieved by the Ukrainian immigrants in Canada [39–48].

An analysis of another thesis written by L. Krekhovetska was conducted. The author highlights the process of Ukrainian community formation using computer-mediated communication showing the information resource about Ukraine and “InfoUkes” as an example [18].

Researcher P. Stoyan [32] described and analysed the structure of archival electronic resources of Canada. He considered the archival resources of Canadian ethno-cultural groups, and discovered their particular configuration and the way users represent them on the Library and Archives of Canada website, in particular, on the example of Ukrainians [19].

An additional information source is the *Internet Encyclopaedia of Ukraine*, compiled by the Canadian Institute of Ukraine of the University of Alberta, Toronto [37]. The encyclopaedia is an interactive database, which is constantly being updated. It is the most comprehensive English-language information resource concerning history, figures, geography, social life, economy and cultural heritage of Ukraine [14].

Another additional information source is the largest archival collection of world Ukrainica on the Internet, the *Diasporiana* electronic library, which has over 14,000 digitised publications owing to Oleg Boguslavskyj (Institute of Journalism and Mass Communication of the Classical Private University of Zaporizhzhya) and volunteer support. In particular, a large segment of the digitised historical heritage accounts for the publication of the Ukrainian Diaspora in Canada. The purpose of the project is to provide free access to unique digitised issues which Ukrainian libraries and archives are not provided with, but preserved by the Ukrainian immigrants living in Canada instead. Ukrainian Canadians saved and published a lot of cultural and national publications which all interested parties should have an access to [5].

The papers of scholars, who did not directly study the virtual space of the Ukrainian Diaspora in Canada, but made a significant contribution to the

study of archival Ukrainica in Canada, are also worth mentioning. The academic papers by Matyash I. are of great importance [20–22]. She also compiled the first “Archival Ukrainian Studies in Canada” comprehensive archival reference book together with Canadian colleagues, which is an important source of Ukrainian archival heritage in Canada [20]. An overview of Canadian Ukrainian archives is provided by M. Palenko [24–25]. T. Boryak described the history of the archival Ukrainica as the direction of Ukrainian archival studies and determined its state at the present stage of development [4].

Thus, considering the research source, we can conclude that this theme is relevant, since there is not much point in studying the electronic resources usage in the historical research of the Ukrainian Diaspora in Canada. And the study in the information and communication capacity of social networks to promote the historical and cultural heritage of the Ukrainian Diaspora in Canada is being currently neglected by scholars and has not been studied yet.

A wide range of Web sources rigorously selected for studying historical and cultural heritage of the Ukrainian Diaspora in Canada allows dividing them into six groups in accordance with their location and the way of allocating Web sources. *The first group* includes archival, library and museum resources, institutionally digitised and suggested as Web exhibitions. *The second group* consists of websites concerning top research institutions. *The third group* are Internet sources which are presented quite diversely in the Internet and form a huge segment of virtual communities and social networks. *The fourth group* covers reference Web sources: Web encyclopaedias and Web portals. *The fifth group* includes Internet versions of electronic media. *The sixth group* of Internet sources encompasses bibliographic and review databases [28, p. 18].

The Internet sources, which include archival, library and museum resources, digitised by institutions and presented as web exhibitions, virtual excursions among which: *Library and Archives Canada* [19], *Provincial Archives of Alberta (Edmonton)* [30], *Ukrainian Cultural Heritage Village Museum* [1], *Taras Shevchenko Museum in Toronto* [33].

The Internet sources are linked to the websites of such leading Canadian and Ukrainian research institutions as: *the Ukrainian Canadian Research and Documentation Centre* [36], *the Centre for Ukrainian Canadian Studies at the University of Manitoba* [38], *The Canadian Institute of Ukrainian Studies at the University of Alberta* [37], *Lesya Ukrainka Eastern European National University: Canadian Studies Centre* [34], *Shevchenko Scientific*

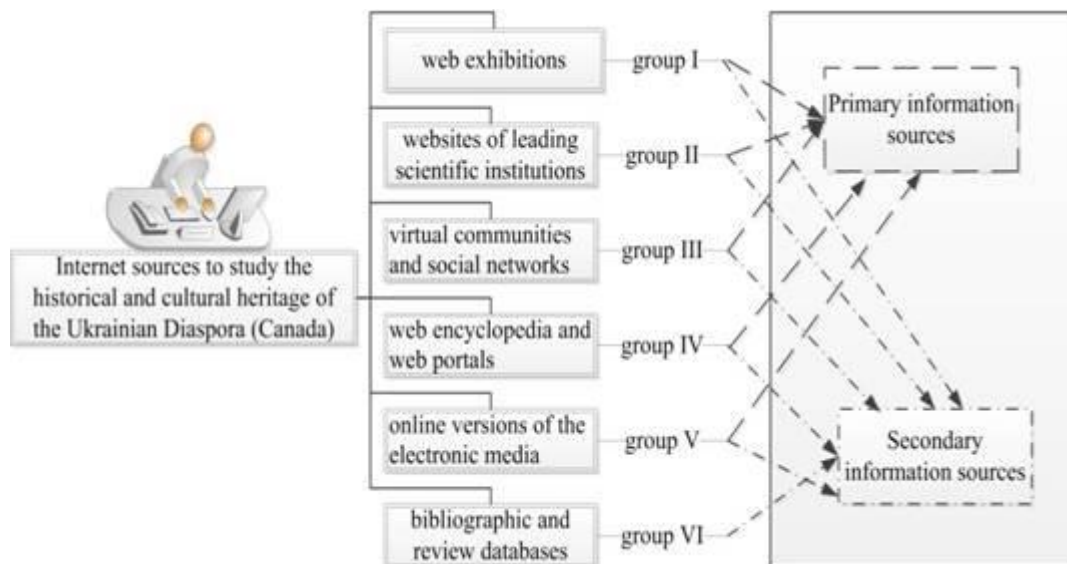


*Society of Canada (NTSh)* [31]. There are forums, blogs related to the Ukrainian Diaspora in Canada and social networks – *Facebook, Twitter, LinkedIn, MySpace*, etc. in virtual communities.

Online versions of electronic mass media include official TV websites (television interviews, talk shows), newspapers and magazines with their website offices and *YouTube* video hosting. *Google Scholar, Scopus, Web of Science (WoS), Index Copernicus, Scimago Journal & Country Rank (SJR), Wilson Humanities Abstracts, Wilson Social Sciences Abstracts* refer to the bibliographic and abstract databases.

The groups of Internet sources mentioned above, which contain historical information, are to be divided into primary and secondary ones in terms of types of information. Such groups of Internet sources as virtual communities and social networks, web exhibitions, online versions of electronic mass media may refer to both primary and secondary ones. To our mind, in social networks, for example, it is possible to post photos of demonstration in support of Euromaidan by the Ukrainian Diaspora in Canada, video or interviews hosted by people who were directly involved, thus offering their own views to the event from the inside – the primary publication source in this case. However, the information source in social networks may refer to as a secondary one. It depends on the context of information whether the publication in social networks offers a generalization, analysis, synthesis, interpretation or information and data evaluation to the reader. Figure 1.1 shows the classification of primary and secondary types of scientific information of Internet sources.

According to the classification suggested, the examples of the 3<sup>rd</sup> and 5<sup>th</sup> groups of the Internet sources of the Ukrainian Diaspora in Canada are considered. Upon the first officially recorded arrival of Ukrainian immigrants to Canada, periodicals served a key role. The reason for this was that the Canadian Ukrainians maintained contact with their homeland through mass media. Taking into consideration three waves of Ukrainian immigration, the Ukrainian Diaspora accessed information from periodicals in hard copy. In this manner, the Ukrainian Canadians gained information through the media collecting and uniting Ukrainian communities while exchanging or disseminating information. Social networking affords an ample opportunity for public disclosure, retaining their mobility and ability to immediately provide the users with the sufficient information. In this case, social networks are considered as a valuable information source and productive information capability for a contemporary historian.



**Fig.1.1.** *Internet sources classification to discover the historical and cultural heritage of the Ukrainian Diaspora in Canada*

Having evaluated the media coverage of the Ukrainian Diaspora in Canada, both bilingual and Ukrainian versions of newspapers and magazines were found. To our mind, it has to do with the willingness of publishers to obtain the capacity of publication skillfulness and stylishness, to expand the readership, to motivate not only Ukrainians with the Ukrainian issue. The research also based on data available on the website of the Embassy of Ukraine in Canada. However, some links are no longer functioning, although they remain a valuable information source for historical and archival research. Two magazines and four newspapers were selected for comparative analysis (see Table 1.1).

There are pages in almost all of the Ukrainian Diaspora in Canada media websites allocated in social networks. The example of *Razom* magazine was crucial to conduct a thorough analysis. The purpose of *Razom* Magazine is the consolidation of Ukrainian community in Canada and worldwide as well, the inextricable connection among different Ukrainian eternal spiritual and cultural valued generations. *Razom* Magazine was published in May, 2013; the same year there was a page in Facebook. *Razom* Magazine website was developed on January 9, 2016 and from that date on Wayback Machine provides 27 options for changing its structure.

The alexa.com provides information concerning the audience, the total number of attendants, and popularity of individual sections. The statistical summary of the *Razom* Magazine site is the following: the site of *Razom* Magazine takes the 5974410<sup>th</sup> place in the world and the 300<sup>th</sup> one in Ukraine concerning number of attendants and page views for the last three months.

According to Alexa, it takes visitors about two minutes while being on the site per each visit. The reputation rating of *Razom Magazine* site is 41. This figure – the number of links at <http://razom.media> from the sites users attended in the Alexa traffic panel, e.g. 24tv.ua, kubg.edu.ua, live-onlineradio.net, etc. Also, the most popular request is *Ukrainian Diaspora in Canada* – 3.25 %.

Table 1.1

**Comparative analysis of Ukrainian Diaspora in Canada  
Media Websites: [4], [5], [6], [7], [11], [12]**

Media Coverage of Ukrainian Diaspora in Canada	Features		
	Pages in Social Networks	Languages (Ukrainian, bilingual)	A means of mass communication (Print media, Internet Mass Media)
<i>Razom Magazine</i> (Журнал “Разом”)	Facebook, Twitter, Google +, LinkedIn, Pinterest	Ukrainian	Print media, Internet Mass Media
<i>Razom in Montreal Magazine</i> (Журнал “Разом в Монреалі”)	–	Ukrainian	Print media, Internet Mass Media
<i>Ukrainian Echo Newspaper</i> (Газета “Гомін України”)	Facebook, Twitter	the Ukrainian and English languages	Print media, Internet Mass Media
<i>Meest Newspaper</i> (Газета “Міст”)	–	Ukrainian	Internet Mass Media
<i>Newspaper New Pathway</i> (Газета “Новий Шлях”)	Facebook, Google +, LinkedIn, Twitter	the Ukrainian and English languages	Print media, Internet Mass Media
<i>Ukrainian Vancouver Newspaper</i> (Газета “Український Ванкувер”)	Facebook, Twitter	Ukrainian and English languages	Internet Mass Media

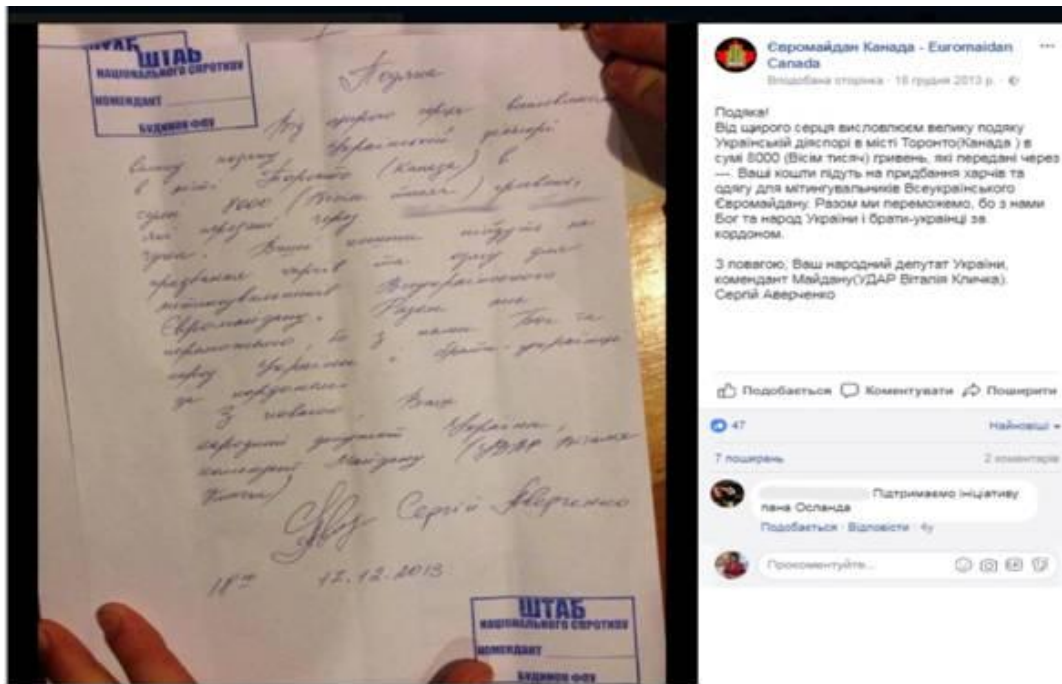
The information capacity comprises the journal community pages in Facebook. Apart from publishing the magazine issues for a wider audience,

unique preservation sources such as photo, video documents spotting Ukrainian traditions in Canada are traced. In addition to promoting Ukrainian customs in Canada, exceptional historical events that relate to the history of Ukraine, Revolution of Dignity or Euromaidan (from November 21, 2013 to February 2014) are regarded. Among the sources there are the following videos: *Euromaidan in Toronto; Dec.1, 2013 Meeting at the Ukrainian Consulate in Toronto, Canada*. Moreover, there are some social networking videos: *Euromaidan Canada* [13], *EuroMaidan Ottawa* [6].

The “*Євромайдан Канада*” / *Euromaidan Canada* and “*Євромайдан Оттава*” / *EuroMaidan Ottawa* communities (the events in Ukraine in 2014) as research sources were to attract foreign media to the situation in Ukraine and in such a way community members engaged and helped people in Ukraine. Therefore, because of the vigorous actions of Canadian Ukrainians community members in social networks that provided primary and secondary information on contemporary historical and social events in Ukraine, a contemporary historian has an opportunity to supplement and reproduce some of the history of the Ukrainian Diaspora in Canada concerning the events of Ukraine in 2013–2014. Thus, social networks, in particular, Facebook, have become the medium of accumulation of various historical sources, which gives a historian the opportunity to directly address the authors of published primary sources and to clarify historical information. However, conducting historical research, a scholar should provide critical analysis, since the question of reliability, objectivity of information distributed on the Internet and, in particular, information on historical events in terms of information confrontation is of relevance. Scientific publications focus on the study of accumulating historical information using new historical sources, namely the social media of the Internet, in particular, eyewitness accounts. For this purpose, the authors developed fast searching and identification method for reliable Internet sources of historical events [26–29].

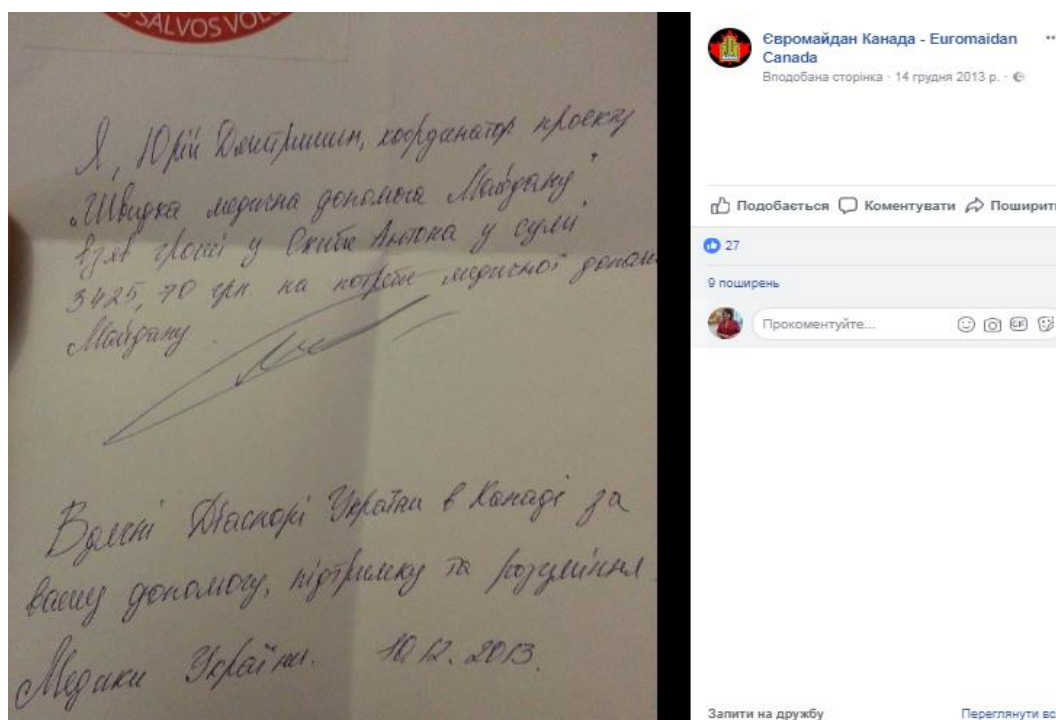
There is “*Євромайдан Канада*” / *Euromaidan Canada* community on Facebook accumulating various historical sources which can facilitate reconstructing the events in historical and source studies. The value of such sources for a contemporary historian is that these sources will help to trace the events of the Ukrainian Diaspora during Ukraine’s Euromaidan in all its manifestations from the inside, through information from the participants of the events, their friends as well. There are such historical sources as photocopies which serve to get ready for the demonstration in support of the Ukrainian Diaspora in Canada, and recorded events, their snapshots, infor-

mation about certain financial transactions, that is, photocopies of goods receipts, money transfer and fund withdrawal applications (see Fig. 1.2 and 1.3). Video documents serve to trace the dynamics of demonstration in support in Canada organized by the Ukrainian Diaspora. Photo documents resembling images of posters, without which we can not plunge into the historical process, refer to historical sources that will help to better reveal the history.



**Fig.1.2.** A letter of gratitude to the Ukrainian Diaspora in Canada from the People’s Deputy of Ukraine, Maidan Commandant [14]

An informative source for us is a Facebook page in the *New Pathway Ukrainian News / “Новий Шлях Українські Вісті”* newspaper (1 130 Likes) [8], which publishes the electronic version of the newspaper as the posts for the readers who are in social networks and for whom it is more convenient to receive information through this resource. A newspaper community is important and informative for modern historians. It has a lot of social and political posts related to the Ukrainian Diaspora in Canada with political leaders such as Borys Wrzesnewskyj, Yvan Baker, which is a particularly valuable source for historical research (see Fig. 1.4, 1.5). Political posts are accompanied by video and photo documents, which make the community a particular medium and a means of recording, archiving social and political events within the historical and cultural heritage of the Ukrainian Diaspora in Canada. Such sources may be classified as political and cultural ones.



**Fig.1.3.** A letter on receiving money from the Ukrainian Diaspora in Canada for the needs of Maidan medical care [14]

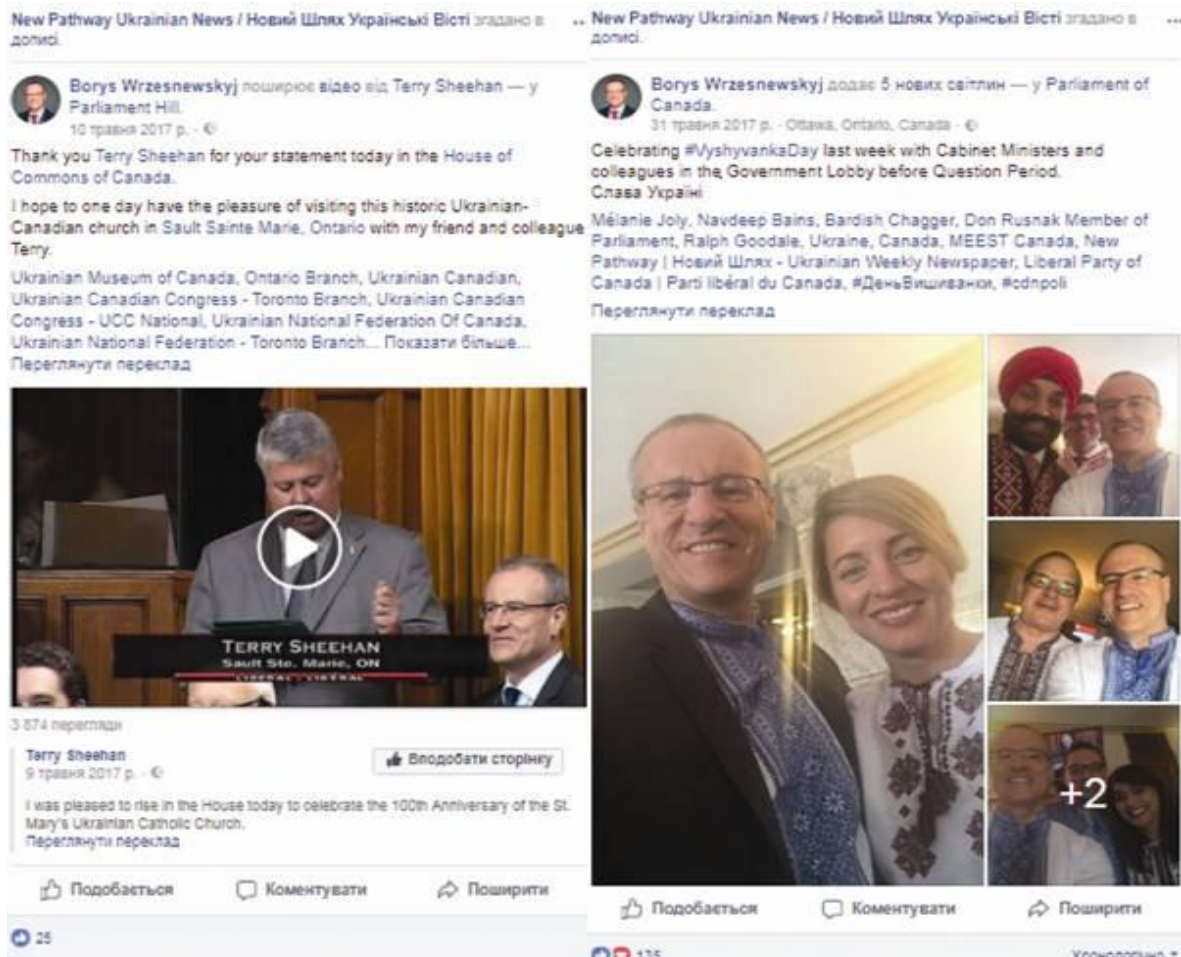


**Fig.1.4.** Yvan Baker's post with an attached video document on commemoration of the Holodomor victims of 1932–33 in Ukraine [13]



The benefits of media within social networks are evident: interaction with socially active readers, simultaneous communicating with several participants, interactivity of communication, dissemination of information, news provided through the media, that is, social networks are an important channel for the dissemination and generation of new socially relevant information.

Exploring the information and communication capacity of social networks to promote the historical and cultural achievements of the Ukrainian Diaspora in Canada, 6 communities have been used as a basis for analysis, which, in our opinion, contain groups of historical sources for further study in the context of other disciplines or serve as supplementary ones. Furthermore, the Internet sources considered may serve as a tool to represent a certain historical period, prove facts or refute them.



**Fig.1.5.** *Borys Wrzesnewskyj's posts about promotion and support of Ukrainian values in Canada [2]*

Studying communities in social networks connected with the interaction of the Ukrainian Diaspora in Canada, which are united by common interests, preferences and values, it is concluded that social network serves not only as a channel of communication but also as a unique and specific historical sour-



ce for a contemporary historian [49, p. 33]. Analysing the content of the communities associated with the Ukrainian Diaspora in Canada, we can distinguish such groups of historical sources as text sources, image sources, photo documents, ethnographic sources as well as documents on art and cinema and those including phonetic symbols [16, p. 165–166]. *Ukrainian Diaspora in Canada & U.S.* (942 Likes) [11] serves to study social and cultural studies as an additional ethnographic information source (ornaments, traditions, customs, behaviour rules, songs, etc.). Such a source is a video document, in which Ukrainian kolyada is being promoted as one of the integral parts of the Ukrainian Christmas tradition in Toronto. It is worth mentioning that the video shows the usage of modern communication technology referred to as a flash mob. Its main goal is to attract attention, acquaintance and sharing with Ukrainian traditions not only among Ukrainian immigrants, but also among the population of Toronto.

Posting a video in the social network community allows users to watch it in different parts of the world and support the initiative for promoting Ukrainian traditions in a way of adopting a flash mob (see Fig. 1.6.).

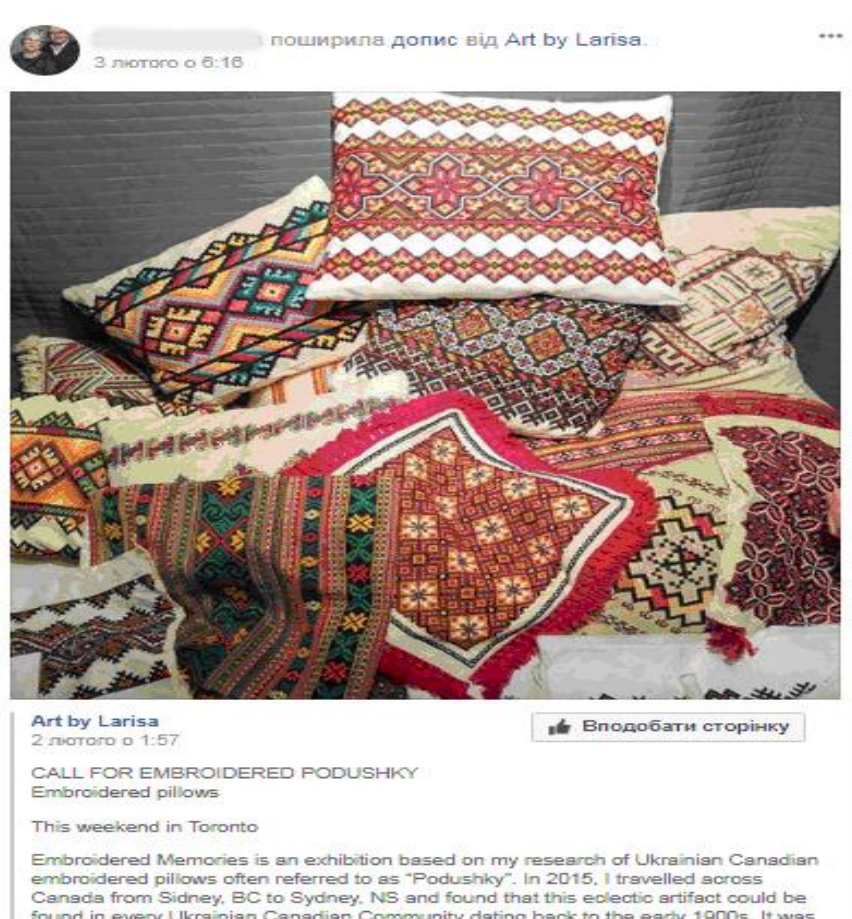


**Fig.1.6.** Posting video document which records Ukrainian traditions in Canada using information technology as a flash mob [9]

A significant part of the ethnographic sources discovered is contained in photo documents of social networks. For example, a member of the Ukrai-

nian *Ukrainian Canadian Connection* (5180 participants) [9], reposted the “Embroidered Memories” upcoming exhibition (see Fig. 1.7.). Bearing in mind the copyright and personal data protection, the status of individuals is tinted.

The exhibition deals with the study of Larisa Sembaliuk Cheladyn concerning Ukrainian Canadian embroidered pillows. The photo document can be considered as an additional ethnographic source for the study of ornaments, traditions in terms of social and cultural studies. The purpose of the exhibition is to collect 1,000 varieties of embroidered pillows that are planned to be exhibited throughout Canada by the end of January 2019. At present, according to the post, the collection fair lasts until the end of February 2018. We also take into account the fact that the photocopies will be enlarged throughout the whole exhibition.



**Fig.1.7.** Posting a photo document as an additional ethnographic source for studying ornaments, traditions of the Ukrainian Diaspora in Canada [1]

Another unique source of content research in the Ukrainian Diaspora in Canada history is *I am Ukrainian Canadian community* (2023 Likes) [7] that contain photo documents and textual sources, and may be used as an additional source in genealogical analysis. One can share information concer-

ning Ukrainian Canadians there. They pursue images and stories about how the Canadian journey of their family started. As an additional source of research for the historian not only textual sources can serve as a family history with attached photo documents, but also comments after posts bearing some information capacity.

There are various user posts as a form of social communication and its further development strategy in discussions, comments, advices in the “*України в Канаді*” / *Ukrainians in Canada* group (6038 participants) [12]. Such an epistolary genre of electronic correspondence is informative for a contemporary historian who can use it as an additional source in terms of social and cultural study of social issues or the discovery in public opinion on certain immigrants facing challenges (see Fig.1.8). The way community members discuss the following post is shown below.

Interactivity, that is, the access of each participant to the conversation determines the capacity of social networks with such textual sources. Therefore, social networks contribute to the dialogue reached by a wide audience and increasing the level of access to information.

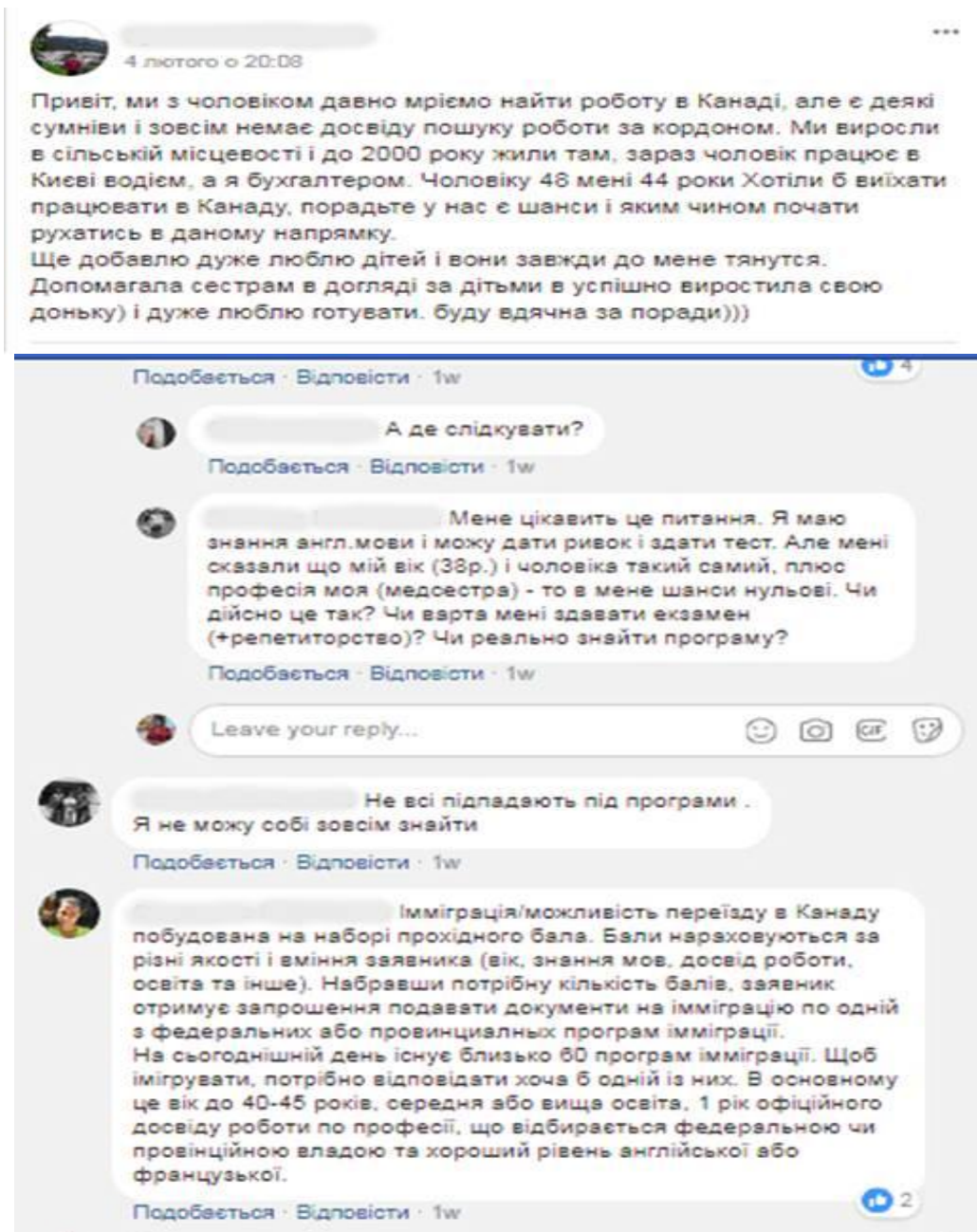
Another example is the *Ukrainian Diaspora* / “*Українська Діаспора*” group (177 participants) [10]. There is one of the historical sources – business record publication-published by a user. The analysis of business record publications will allow a historian to better understand the political state of society, the development of social processes, culture, and the actions of officials (see Fig.1.9).

Information and communication capacity of social networks as a dynamic space and an effective means of disseminating information also reveals the posts of public figures. The Ukrainian-Canadian exhibition devoted to the Maidan is traced owing to the post of Svyatoslav Vakarchuk through retweeting *LibraryArchiveCanada* [35] record page in Twitter social network. The thing is that the followers obtained information from the singer’s twit which they could not get from the traditional means of information (see Fig.1.10).

The communication capacity of social networks is aggravated by the fact that account holders act as information providers as well as information consumers and information disseminators.

So, we discovered that social networks contain the information and communication capacity to promote the historical and cultural heritage of the Ukrainian Diaspora in Canada. However, recording, collecting and archiving new source, which tends to disappear or be deleted by the author, are today of great importance.





**Fig.1.8.** A post and a snippet of community discussions as an opportunity to use a source concerning social and cultural study of social problems or to identify public opinion on certain issues of immigrants in Canada [15]

In this regard, the historic and archival community faces new challenges in determining the potential value of web-based information hosted on social networks and transferring it to archival storage. For example, the issue of storing Internet content is tackled in terms of mandatory copying legislation in Australia. From January 2016, the National Library of Australia archives web content, including blogs, websites, social networking content that are a part of the Australian Internet segment. The idea of the project is to preserve a general picture of the modern Australian Internet in all its manifestations for the future generations. The largest library in the world – the Library of the

US Congress in April 2010 launched a grand project to archive all the content of the Twitter social network called “Twitter for researchers”. After five years of work on a project to archive all posted Twitter messages, the Library of the US Congress announced the completion. However, it is impossible to use the archive of the Library the way it is today, because additional efforts are of necessity to describe it, index, and provide the ability to search for messages. According to the official website of the National Archives of Great Britain from May 2014, the institution began archiving the official pages of the central authorities of Great Britain on the Twitter network and You Tube videos. An access to these resources can be obtained through websites of the UK Government web archive. According to British archivists, this is a big step towards the upcoming events to be discovered by future generations [23].



**Fig.1.9.** *The publication of a statement from the Prime Minister of Canada in memory of the heroes of the Heavenly Hundred [10]*

The Central State Electronic Archive of Ukraine is the leading archival institution dealing with the preservation of the electronic heritage in Ukraine. Over the past several years, the archive has gained some experience in the thematic collections of websites, as well as the electronic preservation of databases and documents of personal origin, which has become the basis for a range of normative documents and methodological recommendations [2].



**Fig.1.10.** *Twit of public figure about the Ukrainian-Canadian exhibition devoted to Maidan [3], [8]*

Considering an issue of preserving the Internet resources of the Ukrainian Diaspora in Canada, the creation of an electronic archive as an information storage and retrieval system, which, as a result of the search, issued a template for the report structure on finding queries in the electronic archive, is suggested [3, p. 202] (see Fig.1.11).

No	Web resource	Date	Article title, author	Subject matter of the source	A brief summary of the content
<b>Internet versions of printed publications</b>					
<b>Social networks</b>					
<b>Personal pages of public figures</b>					
<b>Social media</b>					

**Fig.1.11.** *The structure of the report on finding queries in the electronic archive to promote the historical and cultural heritage of the Ukrainian Diaspora in Canada: developed by authors*

The figure shows that the template of the report structure consists of the following sections: web resource, date, article title, author, and subject matter of the source and a brief summary of the content, using such indicators as Internet versions of printed publications, social networks, personal pages of public figures, social media.

To sum up, the Internet sources that record the historical and cultural heritage of the Ukrainian Diaspora in Canada are considered. The analysis given, a classification into groups of Internet sources has been created in terms of their location and the way of tracing. This classification allows the historian-researcher to select information, frame it and obtain sufficient data from Web sources. The third group consists of Web sources paying tribute to virtual communities and social networks as well as the fifth group of sources comprising Electronic Media Internet versions of Ukrainian Canadians. Six web pages of the Ukrainian Diaspora in Canada media coverage were studied. The example of *Razom* magazine and the *New Pathway Ukrainian News* newspaper were crucial to conduct a thorough analysis.

Moreover, to confirm the hypothesis that social networks are considered as a specific historical source, 6 communities related to the Ukrainian Diaspora in Canada have been selected and analyzed. The text sources, business record publication, photo and video documents were obtained. The information capacity of social networks is manifested in photo documents which reveal the way of getting ready for the demonstration in support of the Ukrainian Diaspora in Canada and recorded events, their snapshots, information about certain financial transactions. That is, photocopies of goods receipts, money transfer and fund withdrawal applications. Video documents serve to trace the dynamics of demonstration in support in Canada organized by the Ukrainian Diaspora. Photo documents resembling images of posters, without which we can not plunge into the historical process, refer to historical sources that will help to better reveal the history. The historical Internet-sources obtained may serve as additional sources in terms of social and cultural studies for a contemporary historian.

There is a proper perspective to outline: an electronic archive together with Web sources for further studying the historical and cultural heritage of the Ukrainian Diaspora in Canada. It should involve photo- and video documents on social media in case of information content as an electronic means of information recording, accumulation and historic preservation.



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## MODERN CANADIAN STUDIES: PHILOLOGICAL ASPECTS

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### 2.1. LANGUAGE SITUATION IN CANADA

During the last two decades, the interest towards Canadian Studies has been aroused in the field of Sociolinguistics, conversational analysis and the ethnography of communication. The burgeoning fields of Sociolinguistics (the socially oriented study of language) and Ethnolinguistics (the ethnography of communication) are characterized by increasing heterogeneity and a proliferation of theories, concepts, and new terminology. This entry is aimed at helping students to navigate their way through these basic linguistic disciplines.

The term *language situation* refers to the total configuration of language use at a given time and place including such data as how many and what kind of languages are spoken in the area, by how many people, under what circumstances and what attitudes and beliefs about languages held by members of the community are [5, p. 328]. In this article we use the definition of language situation suggested by L. Nickolsky [7], namely: language situation is the entity of languages, sublanguages and functional styles serving as means of communication within a certain administrative and ethnic area.

Linguistic diversity in Canada, whose official languages are English and French [10], possesses some unique aspects in view of the enormous influence of French traditions on the very origins of the nation. Canada in a sense constitutes a “vertical mosaic” in which class interacts with ethnic background to produce the structure of the national society [4].

Perhaps the best-known example of status planning for language in the working environment is found in the province of Quebec, which from the mid-1970s has made French rather than English the language of work.

In Quebec, the only province which is primarily French-speaking, it is necessary to consider inter-lingual relations along with social interaction and inter-ethnic group relations on two levels. One level involves ethnic relations: the use of one or the other primary language, or of both languages,

can constitute in itself a statement about the individual's perceptions of ethnic relations. On the other level, it is symbolic of social relations. Four-fifths of French Canadians live in Québec province. Many, if not most, of them regard Québec as the center of their society and culture, and their effort to preserve it has led to a movement of French Canadian nationalism that has taken several forms.

Surrounded by an English-speaking society and living in an economy dominated by English-speaking elite, the Québécois (French-speaking residents of Québec) made a concerted effort beginning in 1960 to increase their control of Québec affairs. A nationalist provincial government revamped the educational system, and some far-reaching laws were passed to protect the French language. Only children whose parents have English as their mother tongue are permitted to receive instruction in English-language schools. French became the sole official language in Québec. A movement promoting total independence for Québec was very strong at certain points, but now seems have faded in popularity. One after-effect of all these events and official changes was a considerable exodus of English-speaking residents to other provinces, which somewhat altered the linguistic balance within the province.

Although Francophones comprised about 80 per cent of the population, control of economic and financial institutions was concentrated in the hands of the Anglophone minority and foreign Anglophones. Although Francophones had entered middle management in large numbers, Anglophones were overwhelmingly dominant at the top managerial level of the large business firms. Francophone workers who aimed to enter the ranks of top management felt obliged to learn English. Material incentives to learn English inspired non-Anglophone, non-Francophone immigrants (Allophones) to learn English rather than French and to identify themselves with the Anglophone rather than with the Francophone community. The position of French was further undermined by a falling birth rate among Francophones, who increasingly felt their relative importance in the province to be threatened.

Accordingly, even before the Quebec nationalist Parti Québécois came to power in 1976, the province adopted legislation to promote French as the language of work.

In 1974, the Liberal Party's Bill 22 (the Official Languages Act), which made French the official language of Quebec, also declared that business personnel must be able to communicate in French, and compelled private businesses to develop a "francization program", leading to the use of French

at all levels of employment, in order to receive certain government benefits and to compete for government contracts. In 1977, the provincial government, under the Parti Québécois, adopted Bill 101 (the ‘Charter of the French Language’), which broadened the scope of these provisions. The charter stipulated that all businesses employing at least fifty persons must obtain a certificate stating either that the firm was applying a “francization program” or that no such program was needed. The Charter established a mechanism for implementing these provisions, including coercive measures to ensure compliance.

Bill 22 and Bill 101 provided an unusually clear recognition of the importance of commercial incentives for the promotion and defense of language maintenance. They also provided clear recognition that status planning refers ultimately to the status of those who use the language. It was considered that there would likely be a trend toward greater francisation of the workplace. While English-language schools had made pioneering attempts to teach French to their children, the segregated character of Quebec’s institutional structure and of many residential neighbourhoods made it difficult for Anglophone children to learn French well enough to be comfortable in the workplace.

Consequently, the pressure to emigrate in order to capitalize on their educational achievements remained significant. Studies continued to show that many young Anglophones, including those who reportedly spoke French well, indicated that they too would leave Quebec when they finished their education.

In short, while English-speaking people in Quebec continued to enjoy a greater range of privileges, rights, and services than did French-language minorities in English Canada, the transition from a dominant group to a minority group was an extremely painful one. English-speaking people could still be served in English in almost all everyday situations; most Anglophones continued to live in relatively segregated environments where French was hardly, if ever, spoken. Although they could obtain government services of all types in English and their children could go to English schools, colleges, and universities, the official status accorded English was not sufficient to dispel the sentiment that the presence of English-speaking people was not as sufficiently appreciated. Unable to escape from the pressures to learn and speak French well, particularly in the workplace, many English-speaking people viewed migration to an English-speaking society as an important option. This choice was the principal cause of the decline of the English-speaking group.



Having seen the general linguistic patterns in the Canadian nation as a whole, where two European languages occupy a dominant position, it might be useful to look briefly at the linguistic situation in an aboriginal community. The Canadian community of Calling Lake, Alberta is notable for its linguistic heterogeneity. Four languages – Standard English, Cree English, Anglicised Cree and Traditional Cree – flourish within the adult community and actively influence the speech of the kindergarten children.

*Standard English* is rarely spoken in the native portion of the community. It impinges on the lives of the native people primarily through white-sponsored institutions and their personnel, and of the mass media. Radio is the major carrier of the Standard Canadian English. Although most children are not intensely exposed to Standard English in their everyday lives, it is the language of class instruction.

*Cree English* is the local form of the Standard English. It is shared with other rural Albertans of low educational levels, in part; it is also influenced by the structure and cultural assumptions of Cree. This is the English spoken by the adults who provide constant and intensive speech models for the children of the community.

*Anglicised Cree* is often limited in its influence and its relationship to the traditional Cree-speaking population. Cree remained for many years the language of everyday communication, but is now one in which more abstract topics, including traditional religion and mythology, cannot be adequately expressed.

*Traditional Cree* encompasses many elaborations of the language as an expressive medium. Old people are the traditional teachers of the Cree language and culture and impart their knowledge to the younger people. It is here that language loss has been most severe. Native people speak it, but they do not speak it within the performance of traditions which gave the language its major value for the earlier generation.

However, 58 per cent of the population in Canada speaks English as their mother tongue. In both Canadian English and Canadian French, social class and educational level are correlates of subdialectal variation. We would like to point out some differential features of Canadian English, CANe or en-CA.

Canadian English is the variety of North American English used in Canada. More than 25 million Canadians (85 per cent of the population) have some knowledge of English (2006 census). Approximately 17 million have English as their native language. Outside of Québec, 76 % speak English natively [9].

The phonetics, phonology, morphology, syntax, and lexicon for most of Canada are very similar to that of the Western and Midlands regions of the United States. Canadian English also contains elements of British English in its vocabulary, as well as several distinctive Canadianisms. The spelling is a blend of American and British spelling. Many areas have also been influenced by French, and there are notable local variations. However, Canada has very little dialectal diversity compared to the United States or other English-speaking countries [8, p. 50].

The term *Canadian English* is first attested to in a speech by the Reverend A. Constable Geikie addressing the Canadian Institute in 1857 [1]. Geikie, a Scottish-born Canadian, reflected the Anglocentric attitude prevalent in Canada for the next hundred years when he referred to the language as “a corrupt dialect” in comparison to what he considered the proper English spoken by immigrants from Britain.

Canadian English is the product of four waves of immigration and settlement over a period of almost two centuries. The first large wave of permanent English-speaking settlement in Canada, and linguistically the most important, was the influx of British Loyalists fleeing the American Revolution, chiefly from the Mid-Atlantic States. The second wave from Britain and Ireland was encouraged to settle in Canada after the War of 1812 by the governors of Canada, who were worried about anti-English sentiment among its citizens. Waves of immigration from around the globe, peaking in 1910 and 1960, had a lesser influence, but they did make Canada a multicultural country, ready to accept linguistic change from around the world during the current period of globalisation.

The languages of Canadian Aboriginal peoples started to influence European languages used in Canada even before widespread settlement took place, and the French of Lower Canada provided vocabulary to the English of Upper Canada.

*Canadian spelling rules* can be partly explained by Canada’s trade history. For instance, the British spelling of the word *cheque* probably relates to Canada’s once-important ties to British financial institutions. Canada’s automobile industry, on the other hand, has been dominated by American firms from its inception, explaining why Canadians use the American spelling of *tire* and American terminology for the parts of automobiles.

A contemporary reference for formal Canadian spelling is that used for Hansard transcripts of the Parliament of Canada. Many Canadian editors, though, use the Canadian Oxford Dictionary, second edition [2].

The pronunciation of certain words shows both an American and a British influence.

The name of the letter *Z* is normally the Anglo-European (and French) *zed*; the American *zee* is not unknown in Canada, but it is often stigmatised.

Canadians side with the British on the pronunciation of *lieutenant* [ləfˈtɛnənt], *shone* [ʃɒn], *lever* [ˈli:vər], and several other words; *been* is pronounced by many speakers as [bɪn] rather than [bi:n]; as in Southern England, *either* is more commonly [ˈaɪðər] than [ˈi:ðər].

*Again* and *against* are often pronounced [əˈgeɪn(st)] rather than [əˈgeɪn(st)].

The stressed vowel of words such as *borrow*, *sorry* or *tomorrow* is [ɔr] rather than [ar].

Words such as *fragile*, *fertile*, and *mobile* are pronounced as [ˈfrædʒaɪl], [ˈfɜ:rtʌɪl], and [ˈmɒvbaɪl]. The pronunciation of *fertile* as [ˈfɜ:rtɪl] is also becoming somewhat common in Canada, even though [ˈfɜ:rtʌɪl] remains dominant.

Words like *semi*, *anti*, and *multi* tend to be pronounced as [ˈsemi], [ˈænti], and [ˈmʌlti] rather than [ˈsemaɪ], [ˈæntaɪ], and [ˈmʌltaɪ]. Often, a Canadian will use the former in general use, but the latter in order to add emphasis.

*Schedule* can be either [ˈʃɛdʒʊl] or [ˈskɛdʒʊl]; *process* can be either [ˈprɒʊses] or [ˈprɒses].

Foreign loan words like *drama*, *pyjamas*, *pasta* tend to have [æ] rather than [ɑ] = [ɒ].

The word *premier* “leader of a provincial or territorial government” is commonly pronounced [ˈpri:mjɪr], with [ˈprɛmjɪr] being a rare variant.

The herb and given masculine name *basil* is usually pronounced [ˈbæzɪl] rather than [ˈbeɪzɪl].

Many Canadians pronounce *asphalt* as “ash-falt” [ˈæʃfɒlt]. This pronunciation is also common in Australian English, but not quite so in General American English or British English.

Due to the fact that there is no single linguistic definition that includes Canada as a whole, the provinces east of Ontario show the largest *dialectal diversity*. The term *dialect* is used to refer to varieties of a particular language that differ in vocabulary, grammar, and pronunciation. However, Canada has very little such diversity compared to the United States or other English speaking countries. Northern Canada is, according to W. Labov [6], a dialect region in formation, and a homogenous dialect has not yet formed.

A very homogeneous dialect exists in Western and Central Canada, a situation that is similar to that of the Western United States. William Labov identifies an inland region that concentrates all of the defining features of the

dialect centred on the Prairies, with peripheral areas possessing more variable patterns including the metropolitan areas of Vancouver and Toronto. This dialect forms a dialect continuum with the far Western United States; however, it can be sharply differentiated from the Inland Northern United States. This is a result of the relatively recent phenomenon known as the Northern cities vowel shift [3], which shifts many vowels in the opposite direction from the Canadian vowel shift.

As a variety of North American English, this variety is similar to other forms of North American speech being a rhotic accent, which is historically a significant marker of differentiating English varieties.

Like General American, this variety possesses *the merry-marry merger* (except in Montreal, which tends towards a distinction between *marry* and *merry*). Canadian English tends to share vocabulary most with American English; many terms in standard Canadian English are, however, shared with Britain, rather than with the majority of American speakers. In some cases the British and the American term coexist, to various extents; a classic example is *holiday*, often used interchangeably with *vacation*. In addition, the vocabulary of Canadian English also features words that are seldom (if ever) found elsewhere.

The term *college*, which refers to post-secondary education in general in the U.S., refers in Canada either to a post-secondary technical or vocational institution, or to one of the colleges that exist as federated schools within some Canadian universities. Most often, *a college* is a community college, not a university. In Canada, *college student* might denote someone obtaining a diploma in business management while *university student* is the term for someone earning a bachelor's degree. For that reason, *going to college* does not always have the same meaning as *going to university*, unless the speaker clarifies the specific level of post-secondary education that is meant.

Canadian universities publish *calendars* or *schedules*, not *catalogs* as in the U.S. Students *write* or sometimes *take* exams, they do not *sit* them. Successive years of school are often, if not usually, referred to as *grade one*, *grade two*, and so on. In Quebec English, however, the speaker will often say *primary one*, *primary two*, (a direct translation from French), and so on. (This can be contrasted with the American *first grade*, *second grade*, sporadically found in Canada, and British *Year 1*, *Year 2*). In the U.S., the four years of high school are termed *the freshman*, *sophomore*, *junior*, and *senior years* (terms which are also used for years of study in colleges); in Canada, these are simply *grade 9* through *12*.

As for higher education, only the term *freshman* (usually reduced to *frosh*) has some currency in Canada. The specific high-school grades and university years are therefore stated and individualized, as in the examples, *the grade 12s failed to graduate; John is in his second year at McMaster*. The *first year, third year* designation also applies to Canadian law school students, as opposed to the common American usage of *1L, 2L* and *3L*. Canadian students may use either the term *marks* (more common in England) or *grades* to refer to their results; usage is very mixed.

Use of metric units is more widespread in Canada than in the U.S. as a result of the national adoption of the Metric System during the late 1970s by the government of Prime Minister Pierre Trudeau. Official measurements are given in metric units, including highway speeds and distances, fuel volume and consumption, and weather measurements (with temperatures in Celsius degrees).

However, it is common for Canadians to use British imperial units such as pounds, feet, and inches to measure their bodies. Those in the older generations are more likely to use miles in referring to distances. The term *klicks* is sometimes used interchangeably with *kilometres* because both the demotic and metric (with the first syllable stressed) pronunciations are widespread. Both metric and imperial measures for cups, teaspoons, and tablespoons are used in cooking.

In daily life, there are terms which are common to Canada, Britain, and Ireland but which are less frequent or nonexistent in the U.S., such as *tin* (as in a *tin of tuna*) for *can*, especially among older speakers. Among younger speakers, *can* is more common, with *tin* referring to a *can* which is wider than it is tall. Other examples are *cutlery*, as opposed to the U.S. *silverware* or *flatware*, *serviette* for a table napkin (though the latter seems to be rapidly taking precedence); *tap*, which is conspicuously more common than *faucet* in everyday usage; and *elastic* for *rubber band*.

So, Canadian English was understudied not long ago, but nowadays it has come into highlight and in spite of its geographical proximity to the American English, exists as a separate national variety of English. Its distinctive features of pronunciation, vocabulary, variation in grammar (morphology and syntax) are fixed in its own dictionaries and contrast greatly with other varieties of English.

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## 2.2. CANADIAN HUMOUR: LANGUAGE AND SPEECH DEVIATIONS

The language of humour was regarded as a useful tool for orators, provided that its use was prudent and balanced. Aristotle himself, in *Rhetoric*, states that the comic effect only supervenes if language contains novelties of expression and deceptive alterations in words in face of which "the hearer anticipates one thing and hears another" [1, p. 11]. In fact, for a long time literary studies absorbed much of the scholarly input into linguistic forms of humour.

Canadian humorous stories, funny remarks in editorials and articles do thrive in linguistic, sociological and psychological manifestations of humour by B. Marshall (2011), R. Martin, P. Puhlik, G. Larsen, J. Gray (2003), M. Wada, H. Clarke, J. Rozanova (2015).

The subject matter of this research is humour, its semantic charge in the English discourse. Humour is a thinking category specifically represented in an original text. For a foreigner it is very difficult to comprehend humour as a cross-cultural category. Limited thesaurus does not allow understanding humour as it is. A translator is supposed to be a highly educated person of a



broad thesaurus, deep knowledge in many spheres of life, in terms of its political, economic and cultural background of the ethnic community.

Humour as a complicated phenomenon covers more than one sphere. No wonder that it is dealt with by psychologists and psycholinguists. Recently, several theories of humour have been proposed (Pretence Theory by Clarc and Gerring deal with humour and irony in a psychological aspect) [4, p. 121]. But up dated the significant questions: “How should humour be rendered into other languages? Is it possible to render it from original texts into translation ones? Can all types of humour be successfully rendered into foreign language?”

Some people take it for granted, the others try to exaggerate advantages or hyperbolise drawbacks; emphasising timidly unattractive and even ugly side of life, expressing amusing and funny. But it is important to keep humour fresh and original.

There are reasons to state, that humour is relevant to an artistic and aesthetic category which is of prime significance [2, p. 133]. Humour (as a means of creative subjective modality) is a form of the author’s appraisal opinion. Practically in modern Englishes and American prose, humour is presented as an original way of world view [3, p.72].

Before dealing with the translation of humour one should acknowledge the meaning of this category and subcategories, the ways of their verbalization.

Humour arises amusement, laughter, the capacity of recognizing something funny. Humour is a means of cheerful and puzzling treatment of reality. The attempts of defining humour were made by philosopher Agnes Repplier (1858–1950), a social critic, who assumed that humour was associated with tolerance and a deep and friendly understanding.

Humour is the form of paradox [7]. Paradox is good, great and unexpected at the same time. For example:

“–*Did I meet you in Tolerado? –No, I never was in Tolerado. –Neither was I. It must have been two other fellows*” [14].

*A notice was put up on the door of office: “If you haven’t anything to Do, Don’t Do it Here!”* [14].

Alongside with linguistics new and specific definitions of humour appeared. Now there are a great number of them. For example: “*Humour – the expression of one’s thoughts in order to make one’s remark forceful*” or: “*Humour, irony is the use of words to express something different from and often opposite to their literal meaning.*”

Humour presupposes a highly developed intellect and can exist within the framework of specific sociolinguistic conditions; the most important

among these is love of the mother tongue and aesthetic pleasure derived from its use [14].

The problem of translation of humour has not been paid proper attention yet. It is enormously important and significant. The loss of humour in translation can lead to the loss of information and the author's style makes work in a target language uninteresting and faked.

The universal properties of humour open discussion on territorial and language deviations. Some people take reality as it is, some of them try to exaggerate its advantages, hyperbolise its drawbacks. It is he who uses timid humour to emphasize gently unattractive ugly sides of life. Humour alive is valid for communicative purpose. Humour is charged with artistic and aesthetic charm, comfortable, timid and gentle. It is an aesthetic thinking category.

Humour as a subjective modality is English discourse an author's positive appraisal of the world.

In modern Canadian discourse humour is expanded to a particular world perception. This phenomenon is of great significance for scientific world picture. Canadian humour is an integral part of the Canadian Identity. The primary characteristics of Canadian humour are irony, parody, and satire [11, p. 15].

Humour befriends language units in contrastive vicinity. It gives a ground for an addressee to get information with a humorous hint. It is the context that serves a humour marker and objectivizes its dimension. Thus, humour actualises words in an ambiguous context expressing duality of information and funny amusing effect.

Children understand jokes, may feel humour charm, and continue to develop it across early childhood [2, p. 133]. For example:

*Q: Why don't Canadian women wear sleeveless dresses?*

*A: They aren't allowed to bare arms.*

*Q: Why do you call a Canadian black comedy?*

*A: It's Always Snowing in Winnipeg [14].*

By humour we understand something arising amusement, laughter, the capacity of recognizing, reacting and expressing funny things. Humour brings a deep and mutual understanding. Humour is a paradox of good, great and unexpected nature.

*Q: What is the difference between a Canadian and a canoe?*

*A: A canoe tips [14].*

Humour presupposes a developed intellect on the part of readers. Urgent is love of the mother tongue, its aesthetic values. The things aren't easy to

cope with translation. The loss of humour doesn't make a target translation go. Situational humour works on the discrepancy of referents.

– *You must be a maple tree, because I would tap that.*

– *Rush Limbaugh said he'll move to Canada if the Health Care overhaul passes Congress! Upon hearing Rush's intentions Canada immediately countered by banning oxycontin!* [14].

Linguistic humour is realized gradually in broad contexts, in paragraphs and short stories.

– *Knock Knock*

– *Who's there?*

– *Ottawa!*

– *Ottawa who?*

– *Ottawa get a passport for Canada.*

– *Knock Knock*

– *Who's there?*

– *Quebec!*

– *Quebec who?*

– *Quebec to the end of the line!*

– *Don't Quebec on your promise.*

– *Knock Knock*

– *Who's there?*

– *Toronto!*

– *Toronto who?*

– *Toronto be a law against Knock Knock Jokes* [14].

Situational humour provides to create vivid details and sketches. Associative humour is very significant into that. An interpreter follows the principle of creativeness, analogy, provokes the adequate reaction on the part of a reader. With a great effort he gains his aim, resorting to different language means. He isn't expected to keep all stylistic devices alive, but he is supposed to reproduce function of relaxation [10, p. 5].

The diversity of languages, their structures and systems presuppose the diversity of perception. Transformations (both lexical and grammatical) are at work to convert original language units into target language ones. Humour is being rendered at the deep structure level for the surface structure adequacy may fail for social and linguistic properties. Deviations of the predicted word order do not diminish humour appreciation in either verbal jokes or cartoons [15, p. 409].

*Q: What do you call a Canadian sitcom about a naive boy?*

*A: Leave it to Bieber* [14].

*Q: What do Premier Wynne and Mayor Rob Ford have in common?*

*A: They both have more than enough to eat at home [14].*

In humorous contexts preferable is play on words and situations. Communicative units are of diverse nature – narration and dialogues:

*A French Canadian fellow was challenged on his patriotism with overtones of doubt:*

*– I am a proud Canadian, he blurted. – And my wife! My wife! She loves Canada so much she had the whole map of Canada tattooed on her bum.*

*– Coast to coast-to-coast! Trouble is every time she bends over Quebec separate! [14].*

*Q: Why did Leandro Barbosa choose to play for the Toronto Raptors?*

*A: Because they have much better pot in Canada!*

*Q: Why does Celine Dion want to purchase the Montreal Canadiens?*

*A: Because she wants to ruin more than just music! [16].*

What matters much is the descriptive analysis. A lexical unit of a source text may be exchanged by an unequivalent word / word combination. Humour is hidden; it lies deep in a language structure. That is why an equivalent translation does not always work humour like. It may go alongside with a descriptive one, as a team. They say, humour is rendered in a congruent and adequate way.

Translator's activities extend far beyond them. Translator's task is not only to convey the thoughts of the author but also to keep intact the laws of related languages [10, p. 10]. The process of rendering consists in creating linguo-cultural parity. The translation is bilateral, i.e., interlingual and intercultural. The aim of any rendering is to reach adequacy in information and pragmatic purposes, to do away with overlooked in undervalued things.

Humour is of secondary derivation: it is generated by situations and language units [13, p. 27]. It is made by, of and for people. Humour renders emotions in contacts with irony and sarcasm, latter either irritate people or strike them hard at weak points.

Humour frequents different discourses and genres.

*– What flies and has four legs? – Two birds.*

*– The English longest word? – S–mile–s [8].*

Among quantitative units humorous metaphors single out in Standard English: *tons of pirates, bushels of girls, ounce of sense, loads of friends, acres of sleep, a dram of love, barrels of fun.*

Humorous jokes incorporate geographic names in all Englishes:

*England is paradise for women, and hell for horses: Italy a paradise for horses, hell for women, as the proverb goes [8, p. 36].*

Humour is not indifferent to play on words:

*When I am good, I am very very good. When I am bad, I am better.*

*In two words: impossible, you can include me out probable impossibilities are preferred to improbable possibilities.*

*Four be the things I'd been better without: love, curiosity, freckles and doubt [8, p. 57].*

Humour makes definitions of referents unserious: *Woman is at once the servant, the apple – and the belly-ache [8].*

Situations make humour flourish. Linguistic humour permeates edifying zones:

*Teacher: If you take 3 from 7 what difference does it make?*

*Smart pupil: That is what I say [8].*

Humour is of secondary creation, but it works also in a tertiary way.

*– Love me, love my dog and its smell; Veni, vidi, vici – Ukr. Прийшов, побачив, помовчи.*

*– All day round service, but NOT NOW [8].*

Riddles, maxims, puzzles belong to the linguocognitive zone. Canadian small texts aren't apart either. As an aesthetic thinking category humour is subtle, evasive, difficult to describe. Humour works with horrorhows within the framework of specific sociolinguistic conditions. Selective nature of humour is observed in both authorized and unauthorized humorous texts. Comprehension of humour depends not only on the quality of the jokes, their witticism but also on the quality of the recipient, his sense of humour. Humour is based mostly on play of thoughts, concepts and previous experience. Humour involves addressant, addressee and text, this triad includes a translator who makes communication go.

We distinguish two types of humour: situational and linguistic. Situational humour is usually realized in some sentences contexts that rarely exceed a paragraph.

Situational humour often appears in terms of discrepancy between outward and inner characteristics of an object described.

*Professor: You can't sleep in my class.*

*Student : If you didn't talk so loud I could.*

*Professor: A fool can ask more questions than a wise man can answer.*

*Student: No wonder so many of us fail in our exams [13].*

With linguistic humour the figurative meaning is realized gradually in a broad context (in some paragraphs, short story) [13]. Humour is to be kept

in the target text. The loss of it can tell on the text coherence and the main idea.

*Popularity is the crown of laurel which the world puts upon bad art. Whatever is popular is wrong.*

*More marriages are, ruined nowadays by common sense of the husband than by happy life with a man who insists on treating her as if she were a perfectly rational being [18].*

The research of linguistic mechanism of humour enables the analyst to discover many relevant items of language structure and semantics overlooked in previous linguistic research and to give new assessment to facts. Humour is always implicit, the context serves as a marker of it. While achieving the humorous effect authors use both verbal and non-verbal means involved in the play on social/linguistic experience. Humorous effect is verbalized by traditional and non-traditional means, actualising the adaptive principles of language. Cf. situational humour:

1) – *There is a man outside with a wooden leg, Mr. Smith.*

– *What's the name of his other leg!*

2) *Policeman: Miss, you were driving sixty miles an hour!*

*She: Oh, isn't that splendid I only learned to drive yesterday [13].*

Cf. linguistic humour:

1) *Jessie : Her husband didn't leave her much when he died, didn't?*

*Jennie : No, but he left her very often when he was alive [13, p. 280].*

2) *Teacher: When was Rome built?*

*Percy: At night.*

*Teacher: Who told you that?*

*Percy: You did. You said Rome wasn't built in a day [13].*

Linguistic means of humour vary and translation of humour is rather a complicated task. Translation consists in rendering information from one language into another. The assignment of the translator extends far than a mere translation. Translator's task is not only to convey the meaning, the thoughts of an author but also to keep intact the laws of both languages. The process of transformation results in creating linguocultural equality of the text. The translating is assumed to be both interlingual and intercultural.

The aim of any rendering is to reach adequacy, i.e. to make a text matching to standards of the target language preserving as many peculiarities of the author's style and the work of literature as possible. Humour is the use of words in a context to express something illogical and to provoke laughter. The lack of knowledge on the part of the translator deprives the text of the national colouring. This should be taken into account for a translator to render humour in a proper way. Consequently the next step in humour

translation is to convey it into the target language. Among all the ways of transformation syntax flexibility comes into the foreground.

Consequently, future researcher should investigate humour across a broader range of humour originators and audiences and in various cultural and contextual situations. Additional studies should also look at other types of humour and examine whether the strategies applied as well.

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### 2.3. PECULIARITIES OF BUSINESS COMMUNICATION IN CANADA AND UKRAINE

The culture of business communication promotes the establishment and development of effective business relationships and close partnership between people who exchange messages, wishes, interests, mood, settings, etc. in international community that is very urgent nowadays. The rules and conventions of communication are nationally specific in relation to religious traditions, language, mentality, historically formed moral norms, climate, and affect business behaviour of a certain country in the negotiations, correspondence and informal environments.

An integral part of human's communication that significantly influences each individual's behaviour as a member of a particular group of people, is culture. Culture is the product of interacting human minds, and hence a science of culture will be a science of the most complex phenomenon on Earth. We define culture in terms of common knowledge in norms of ethics, morals, law, values as well as traditions and customs of different groups of people and nationalities, forming the population of a particular country [15].

The term "*culture*" as all-inclusive, referring to the total pattern of human learned behaviour transmitted from generation to generation. When one talks about culture, however, the explicit mention of language is, strictly speaking, redundant because any particular language is a form (even though autonomous) of learned behaviour and therefore a part of the culture. A solution to this terminological overlap would be to distinguish between nonverbal culture and the corresponding language.

Nonverbal culture is divided into mental culture (worldview or value orientations), behavioural culture (accepted and expected patterns of behaviour in a social community), and material culture, that is the material products of behaviour. Material culture involves the artefacts of the commu-

nity and is usually the result of the application of behaviour (manual skills) and mental culture (knowledge) [12, p. 94–95].

Our task is to bring out the general outline and specific paralinguistic (non-verbal) features of business communication both in Ukraine and Canada, distinctive in the context of cross-cultural business management, current trends and established norms as exemplified by the authors' observations and analysis. The European integration course of Ukraine and her participation in the sessions of international economic organisations necessitate the research of the formation process and effective further development of national cultural management systems.

Canadians have much in common with the Americans regarding the style of business communication. In particular, they belong to a task-oriented mono-type in this respect. Canadians are known to clearly formulate the task and methodically develop the stages of its solution.

A significant proportion of French-Canadians in the country's population led to a certain influence of French culture and Metropolitan French, and long-lasting ties with Great Britain established the English communication style. We also need to take into account the influence of the Slavic element (Ukrainian, Polish) on the formation of Canadian business culture. Business culture varies throughout Canada, depending on the region and complies with distinguished IT conventions and practices, as found in *Cultural and Linguistic Characteristics of Quebec*, compiled by Azim Mandjee et Philippe Brouste under the auspices of Direction générale de la francisation et du traitement des plaintes [11].

Background cultural information determines the mode of business communication which in turn is reflected in the usage of linguistic means and structures for various practical purposes. In his paradigm E.T. Hall distinguishes two types of cultures: low-context and high-context respectively. This implies that in a high-context culture business norms and regulations must be personally communicated, whereas in a low-context culture there are clear-cut distinctions between what can and cannot be regarded as a norm. In other words, personal enforcement of decisions in business environment is predetermined by the traditionally established moral code associated with a certain country [7, p. 91].

According to the business culture typology suggested by the famous culture sociologist Prof. Geert Hofstede, who conducted by far one of the most comprehensive studies of how culture influences values in the workplace, culture is defined as “the collective program of the mind distinguishing the members of one group or category of people from others” [9, p. 8].

The G. Hofstede's model of national culture consists of six dimensions [Hofstede], which represent independent preferences for a certain state of affairs (manner) that distinguish countries (but not individuals) from each other on the international arena. The country scores in these dimensions are relative points, and the notion of culture can only be applied to the specific country by meaningful comparison with other countries. The proposed model consists of the following dimensions:

- 1) power distance index;
- 2) individualism vs. collectivism;
- 3) masculinity vs. femininity;
- 4) uncertainty avoidance index;
- 5) long term orientation vs. short term normative orientation;
- 6) indulgence vs. restraint.

G. Hofstede and his son G.J. Hofstede are now elaborating the effective models of “artificial sociality” as a new concept within the dimension of artificial intelligence [13].

We will discuss how this model can be projected onto the general and specific features of business communication in Canada and in Ukraine with the proposed by G. Hofstede dimensions serving as selective criteria.

It is essential to keep in mind that culture and business communication are coherent phenomena. Among the Ukrainian scholars, who discuss various aspects of business communication in cultural terms we should mention Maria Dmytrenko (2005) who regards business communication as a phenomenon of social reality with its systematic determinants: moral and ethical imperativeness, symbolic sign field, and dynamics coordinates such as conflict and cooperation [4]. She maintains that this phenomenon covers all types of business activities, management, organisational work and socio-cultural activities, the result of which is a “creative product” [4, p. 5].

T. Blyznyuk has suggested a strategically important matrix of cross-cultural communications for Ukraine multilateral diplomatic priorities. In fact, Ukraine and Canada belong to structurally different country models: “Family” and “Brooder” which are characterised by uneven level of hierarchy and functional responsibility of the members, and, what is most important, the degree of initiative freedom [1, p. 4].

It is worth emphasizing that in Canada the process of practical business literacy is already initiated in high school. Therefore, the preface to Business Studies. The Ontario Curriculum states that: *“Business has a significant effect on the standard of living and quality of life of Canadians, and on the environment in which they live and which future generations will inherit. Eventually, all students will encounter the world of business, whether they*

*work in urban or rural areas. They must be prepared to engage in business activity with confidence and competence. Young people need to understand how business functions, the role it plays in our society, the opportunities it generates, the skills it requires, and the impact it can have on their own lives and on society, today and in the future”* [14, p. 3]. Students choose between course types on the basis of their interests, achievement, and postsecondary goals.

In Calgary University, Canada, there is a running programme of Communication and Media Studies with complex syllabus comprising cutting edge communication strategies, research methods and manifold hands-on learning [3].

Another related issue is business education and literacy. Contemporary research on the formation of professional business communication of future specialists in Ukraine is a relatively new branch which can be attributed to the young age of the country's independence. The analysis shows the ambiguity of the concepts and the approaches to defining the structure, meaningful characteristics and features of the manifestation of the phenomenon of business communication and literacy, which testifies to the complexity of the discussed issue. Ukrainian scholars frequently use the terms “ділове спілкування”, “професійне спілкування” and “професійна комунікація”, their definitions coincide in many respects, though there is some blurring and contradictions as to identification of typical criteria for describing the business communication proper, differentiate its verbal and non-verbal component and outline their own specific indicators of business communication in the economic, political, judicial sphere etc.

In Ukraine business schools were established in the 1990s and 2000s and they are mostly located now within national or state universities, to take Kyiv Mohyla Business School, for instance. The first authoritative business school is International Institute of Management, founded by Bohdan Havrylyshyn and Academy of Science of Ukraine has developed such specialised module programmes as “Information Technology in Business Management” and “Management in the Medical Business”. This business school currently offers training predominantly for business owners – the Senior Executive MBA. The rather high cost of all MBA programs includes foreign internships, and the training presupposes the participation of students in the international computer simulation business – Global Management Game. Since 1995, the partner and coordinator of this project are the Tepper School of Business (Carnegie Mellon University, USA). As part of a business simulation, students manage virtual companies over several conditional years to achieve maximum performance of their company in an international

competitive environment. The Canadians and Ukrainians are team-players in Global Management Challenge Competition.

Having analysed the corresponding theoretical studies available we identified the features of non-verbal communication of Canadian and Ukrainian business representatives.

In order to grasp Canadian business communication it is necessary to enumerate some Canadian business etiquette rules which are always noticed from the Ukrainian perspective in the process of communication and define the relevant criteria.

1) ***Power distance index criterion.*** A firm handshake is usual during the meeting business associate for the first time, but what is important, both men and women greet with a handshake, although women may acknowledge you with a nod of the head rather than a handshake. Shaking hands is also for first meetings in social situations.

2) ***Femininity vs. masculinity criterion.*** Men and women often embrace and kiss lightly on the cheek when meeting if they are related or good friends. Men may formally give their old friends or family a hug. In Quebec, friends or acquaintances will kiss on both cheeks when meeting and leaving. This happens between female friends or men and women, but not between male friends. This rule might be traced in the metropolitan French tradition of giving a fake kiss.

3) In informal settings, such as a party or bar, most young people will simply greet each other with “Hi!” or “How are you?”

4) ***Power distance index criterion.*** Introduction is based rather on rank than on gender. Moreover, women occupy the same position range and enjoy have the same kinds of authority. Therefore, name, status, social class or gender are not decisive factors in decision making.

5) ***Indulgence vs. restraint criterion.*** Eye contact is important when conducting business but it shouldn't be too staring.

6) There is little casual touching during conversation and most people will stand approximately half a metre apart when speaking (This tendency is clearly recognizable in the American behaviour stereotype).

The rules which apply to the Canadians and which are normal for other cultures include such components as punctuality, mutual respect, visits based on invitation, returning phone calls, thoroughness and politeness. The review of the aforementioned business features testifies that Canadian business-people tend to be conservative and logical in their manners. Business customs are similar to those in the U.S. or the U.K. and in Europe, personal etiquette being very important. Excessive body contact, unnecessary gestures

in greeting or inappropriate abundance of self-exaggeration are generally frowned upon.

The specific non-verbal features of Ukrainian business communication must be found in such basic aspects:

1) *Collectivism vs. individualism criterion* can be applied as to the preferences in meetings and presentations. Due to the high-context typology personal contacts are extremely important in Ukrainian business culture, though collectivism prevails over individualism. Thus, decisive issues are preferably discussed face-to-face rather than through correspondence. On the other hand, during the informal introductory appointment business partners should be ready to present their specific points. This is due to a non-linear character of business communications which is affected by difficulties of small and medium businesses functioning in Ukraine. In fact, this may also be the reason why Ukrainian culture seems fatalistic and people tend to look unfriendly at first because of instability and unpredictability of their life. This is where *the uncertainty avoidance criterion* makes difference.

In Ukrainian business practice appointments and agendas should be confirmed shortly before a meeting day, and it may be difficult to arrange everything in advance. Smart dress code and punctuality are advisable to show respect, which is a formal requirement like elsewhere. Hand shaking is more important than in the West and there are some associated customs such as avoiding shaking hands across a threshold. Presented flowers should always make an odd number.

2) *Power distance index criterion, indulgence vs. restraint criterion.* Wishful success in business relations can be achieved through the tactics of business negotiations. Ukrainians are known to be hospitable and, therefore to extend their business meetings/negotiations into festivities, if natural hospitality overshadows the overall business purpose. Nevertheless, cautiousness is usual and people normally treat basic data (number of staff, salary, turnover etc.) as confidential. This information is difficult to get on the phone but can be accessible in partnership terms. Memo of Understanding is a typical informal document concluded by officials, from municipalities to ministries, who may want to agree upon the conditions of partnership without delving into legal obligations such as commercial contracts, they are still regarded as an important part of the business communication process. This kind of cooperation can be characterized by *long term orientation vs. short term normative orientation criterion* in local decision making unlike the traditional Ukrainian-Canadian relationships which are aimed at encouragement of effective cooperation and support.

3) *Indulgence vs. restraint criterion*. Personal contact between the Ukrainians involved in business communication is less restrictive and admits of emotionality and expressiveness in cases when the Canadians are more reserved. In cultural information outline found at Government of Canada site (although the content does not reflect official policy or opinions) it says that: “Ukrainians tend to be more physical when communicating with each other or with foreigners. A pat on shoulder, a hug, a kiss on a cheek, are the acceptable norms of communication among friends or close acquaintances. Eye contact is less important and it is considered rude to keep staring at someone. However, avoidance of making an eye contact when speaking to someone may be regarded as a sign of dishonesty or shyness. Ukrainians use physical gestures and are generally more animated while speaking or making a presentation”. From the Canadian view the Ukrainian gender perspective is compared in the following way: “Women are generally more non-verbal and indirect when speaking to strangers or colleagues. It should be noted that smiling is also not a typical form of communication in Ukraine and is generally reserved for family and friends in a social setting” [6].

**Gender.** “Gender is one of the more complex cultural aspects in Ukraine, both socially and professionally. While women are more visible in the workplace, they are not as prevalent in managerial roles and above and rare in high ranking political positions, director roles and above. The glass ceiling for women is much more evident in Ukraine than in the “west”. In offices, women generally fill the majority of administrative roles. Women as managers are not unheard of, but are still atypical. When in those positions, they come across more resistance than their male counterparts. Women are also much more openly sexualised (even in the workplace) than in the “west”. In the home gender roles are very similar to those in Canada from the 70’s and 80’s when women were starting to break through into the workforce and split their goals between family and profession. Women still do the majority of the cooking, cleaning and child rearing in addition to full time jobs. Most women do hold some form of employment as a single family income is very unlikely to be high enough to support a family” [6].

Even more interesting characteristics of the nation, from the Canadian perspective deals with hierarchy, mentality and supervision: “Historically, Ukrainians worked in a hierarchical atmosphere where opinions and suggestions were rarely given, and only when requested. While the society is still hierarchical, a more western approach is being taken in business, with staff meetings involving a freer exchange of ideas and opinions, though. This is truer in the private and not for profit sectors than it is in government,



where Directors still hold a very old school mentality. In government, high ranking positions are still held, for the most part, by wealthy men. In a professional atmosphere, approaching a supervisor is completely acceptable when looking for feedback and answers, feedback may not be given in the way westerners are accustomed to receiving it. Extensive evaluations on ones work and things like work plans and yearly reviews are still rather uncommon” [6].

The striking differences between cultures and business cultures were traced in the process of comparison of suggested in Global Affairs Canada viewpoints towards the questions concerning the first impression, displays of emotions, workplace environment, managerial qualities, supervising, as well as race, religious and recreational matters etc. Both Canada and Ukraine possess a great number of universal features, common and nationally biased ones which are peculiar to a definite genealogically related group of people. The distinguishing characteristics arise from common historical development and the process of evolution which are reflected in material and spiritual life, moral norms, cultural values, canons and people’s behaviour and are the background for culture specific elements developing. Taking into consideration all these fundamental points will help avoid misunderstanding, misperception, mistranslation and misinterpretation between representatives of both cultures and achieve successful cross-cultural dialogue.

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### 2.4. THE FRENCH-CANADIAN SCHOOL OF LACUNOLOGY AND THE UKRAINIAN LACUNOLOGY STUDIES

The modern linguistics, translation studies and nonverbal semiotics have integrated into a new science – the lacunology, the science to deal with pauses in speech, cultural and linguistic gaps, lacunae of cognition, zero transfer in translation. The expansion of many various methods and disciplines interfering resulted in the development of Lacunology Studies. The Lacunology Studies are devoted to empty places in the structure of the contrasting languages and the ways of zero verbalization in the written and spoken discourse. Researching gaps in the system of language, text and picture of the world is a topical area of modern linguistics.

The term "*lacuna / gap*" refers to the absence of lexical item in the language while there is a concept in the conceptual sphere with zero verbalization. It is evident that in contrasting languages lacunae of *culture* subsequently make up the taxonomy of lacunae of the *language, speech* and *cognition*. The way how lacunae are named in terms of lacunology is the linguistic "*lacunicon*".

Lacunarity phenomenon allows us to take another look at the interpretative potential of the language system, to evaluate ways to compensate

missing forms, values, concepts in identifying interpretational features of multilingual systems. The issues of lacunarity have been investigated actively by scientists for the past 30 years [1, p. 4].

Mostly, researchers use the term “*lacuna*”, or “*gap*”, “*emptiness*”, “*hole*” to define a gap as “*blank, missing, missing a place in the text*” [7; 12; 1; 16]. In the terminology of Vladimir Zhelvis “*lacuna / gap*” is the “*isolated element*” that has no “fixed equivalent expression” in contrasting languages and cultures [15, p. 136]. Also, *gaps / lacunae* are implied inconsistencies in the contrasted languages in the conceptual, linguistic and emotive categories of the local cultures” [2, p. 194]. Iosif Sternin used to stress upon the fact of the mirror effect: lacuna in the local culture is non-equivalent element in the other culture [12, p. 24].

Vladimir Gak (1977) explained that *lacunae / gaps* are “missing elements” in the lexical system of the language, the lacunae are words, which seemed to be lacking in the contrasting language (i.e. *Ukr. kip'yatok – Engl. boiling water*) [7, p. 261]. This researcher believes that gaps are concepts that exist in the society but have different verbalization in languages.

In the terminology of Vladimir Zhelvis (1979) we can say that the “*lacuna / gap*” is that in some languages and cultures represented by “*isolation*” in another, with “no fixed equivalent expression” [2, p. 136]. Also, *gaps / lacunae* are implied inconsistencies in the contrasted languages in the conceptual, linguistic and emotive categories of the local cultures. Iosif Sternin (2007) used to stress upon the fact of the mirror effect: lacuna in the local culture is non-equivalent element in the other culture [12, p. 169].

The empty category of the category “*lacunarity*” has been studied by the Canadian translators Jean-Paul Vinay (1910–1999) and Jean Darbelnet (1904–1990) and their followers. This observation is aimed to consider The Lacunology Studies being developing in the international dimension which prove the status of linguist lacunology as a new linguistic discipline.

The subject-matter of modern Lacunology Studies is lacuna and its status verification by the new linguistic science – lacunology. The root of the word *lacuna* frequents in many verbal units: *lacuna, lacune, lacunar, lacunarity, lacunicon, lacunology*. This was a scientifically oriented. But their etymons are of another naïve picture. Lacuna goes back to Roman origin (Greek – Latin) and is semantically charged as “*lake*”, “*pond*”, “*swamp*”, “*uncultivated land*”, “*pit*”, “*cave*”. These words are rather of landscape topography. With times later on there came lacuna terms, which joined different domains of people’s activities. But nowadays lacunicon is lucky to join a terminolo-

gical system of lacunology (the end of XX and the beginning of XXI century) [3, p. 39].

The term “lacunology” was initially discussed by J.-P. Vinay and J.-Paul Darbelnet in translation studies of lacunology (the French-Canadian School, Paris / Montreal).

The linguist who used to deal with translation difficulties and lacunae elimination was Jean Darbelnet (1904–1990) who was born in Paris, studied at the Sorbonne, worked as a reader at the universities of Wales, Edinburgh and Manchester. In 1938–1939 he taught French at Harvard before moving to Canada in 1940, where he taught at McGill University from until 1946, setting up a three-year programme of night classes in translation. He later taught at Bowdoin College and Laval University. Jean-Paul Vinay (1910–1999) was born in Paris and studied English at the Sorbonne before obtaining an MA in Phonetics and Philology from the University of London in 1937. He served with the French army in 1939–1940 as a liaison officer with the British Expeditionary Forces. In 1946 he moved to Canada, where he taught at the University of Montréal as professor and head of the department of Linguistics and Translation. In addition to his work on translation he directed publication of the bilingual Canadian Dictionary in 1962 and became well-known through a television *course Speaking French*. In 1967 he moved to the University of Victoria in British Columbia [2, p. 169]. Vinay has published the book “*Stylistique comparée du Français and de l’Anglais*” with Jean Darbelnet [13].

Jean-Paul Vinay (1910–1999) graduated from high school in Le Havre and studied English in Caen, Paris and London. In 1941 he passed the *Agrégation* (academic degree) in Paris. After war and school service in England and France he went to Canada in 1946 and occupied at the University of Montreal the newly established professorship for phonetics, later linguistics. Until 1966 he was head of linguistics, from 1960 also Prodekan. From 1966 to 1976 he taught at the University of Victoria (from 1968 he was also dean). After his retirement, he led from 1977 to 1980, the local Lexicographical Center.

Jean-Paul Vinay published from 1954 to 1967 the *Revue canadienne de linguistique* and from 1955 to 1967 the *Journal des traducteurs* (later *Meta*). From 1954 to 1967 he was widely known for his television program “Speaking French”. The *Stylistique comparée du français et de l’anglais* of 1958 is a landmark work not particularly because of its contribution to comparative linguistics. It influences the Ukrainian school of lacunology. The work gave rise to a taxonomic mode of translation theory ostensibly

aimed at helping translators to translate. The *Stylistique comparée* has gone through several editions in French and was translated into English by Juan Sager and M.J. Hamel in 1995 [13].

The further lacunology research applicable to translation studies have been developing by the Ukrainian linguists [4, p. 32].

There are different layers of lacunarity. The grammatical lacunarity is traced as categories like the article category in English or Gender category in Ukrainian that emerge as zero in contrast. This phenomenon is considered to be a throwback to the synthetic background of the Ukrainian language and analytic background of the English language. The analytic design of English, its simplified wording stays lacunar for the Slavic speech model. Also, the word order syntax of the English language is standard in contrast to the Slavic languages.

The term *lacunology* comes from ancient Greece, it is relevant to Spartan Laconia (Gr. Λακωνία), known as Lacedaemonia. The word *laconic* has derived from the name of the region: to speak in a concise way, in the way Spartans were reputed to do [14, p. 644]. The lacuna is firstly mentioned as “lake”, later lacuna came to mean “empty space”, “absence”, “lack of something”. The dynamics of lacunicon has been described in the etymological observations as “salmon argument”, “lakes”, “Lachness”, and “liquids of liquor” and “lack of something / milk”.

The allomorphic variations came into being due to assimilation of consonants and vowel loss. *Lac-* etymon clusters (i) *liquid* (ii) *lacuna*, (iii) *lack / absence* have unrecorded PIE root \**lak* or \**lek*. The potential derivations of words *black*, *blanket*, *Lackadaemonian*, *elide*, *elision* and other words are widely discussed by linguists. In English after the fifth century, early changes became obscured; their results were no longer marked as regular or predictable. The words from naive worldview formed later lacunicon of the scientific terms. The process of formation of gaps associated with the historical development of the language, which is experiencing a formal semantic changes and withdrawals at all levels of its being.

The ethnographic elements are considered by linguists as gaps of transfer to another culture: they are not easily translated, so they are rendered “with the phrase, not by a word” [11, p. 24]. Lacuna is a unique phenomenon which mirrors zero reflection of non-equivalent vocabulary. Lacunae are quasi-comparable units that can refer to various referents of ethnic cultures. The phenomenon of the lack of specific elements in the culture of one ethnic group against another in English termed as *gap*.

The cultural or linguistic facts can cause gaps or broad interpretation. Ethnographic specifics must be fully rendered in the target culture [11, p. 60]. The specifics of the social lacunae in terms of Anthony Pym can be rendered or some part of the original can be transmitted but the other part should be left in the commentary in the original with the footnote, not just translated. Some element of the culture cannot be translated. These gaps, or empty spaces in translation, are called the cultural specifics that can be lost in translation [9].

The lacunae (gaps) are often associated with the problem of translation difficulties that can be attributed to a lack of equivalent in the target culture. The semantic lacunae of the source culture should not be missed in translation. There are some specific elements in the national picture of the world that cannot correspond to one-word notion, these lexical elements have zero equivalents in the recipients' language. The phenomenon has been called "*lacunarity*". The linguistic lacunicon embraces the "*cross-linguistic lacunarity*", "*cognitive lacunarity*" and the "*proper linguistic lacunarity*" (lacunae of the language and speech). The term "*lacuna*" corresponds to the term "*gap*" in the modern international linguistics.

The totality of all linguistic and cultural elements adds up a mosaic picture of the world with fragmentary, incomplete and sometimes contradictory elements, "strongly decorated" in national colours. An important difference between the scientific world of the language is that if the scientific picture of the world claims to be complete without gaps reflecting reality, the linguistic picture of the world is always vague, lacunar and inconsistent. The linguistic picture of the world has the collection of parts that are difficult to translate from one language to another (e.g. sayings, phraseological units, proverbs and sayings, winged words) [11, p. 19].

Most often scientists have related gaps of language, culture and knowledge to various patterns of ethnic and cultural categories. Originally, lacunarity has been associated with elimination of gaps, pauses and hesitations – "the silent effect" [1]. In communication, lacuna has been associated with fishing questions, probing questions and elliptical special questions limited to a question word that indicates the information gap [8, p. 177].

The obstacles that arise in transition of the national specific elements of one culture to another can be qualified as cultural lacunas. Empty cells in the contrasted language indicate lacuna (for example, the category of Gerund and Article present in English, but absent in Ukrainian).

The specifics of the social lacunae in terms of Anthony Pym can be rendered or some part of the original can be transmitted but the other part should be left in the commentary in the original with the footnote, not just translated [9]. Some element of the culture cannot be translated, but should be commented on. Within the framework of cultural studies, we identify gaps as subjective phenomena (e.g. *borsch*), cultural gaps (e.g. *kozack*), and textual gaps (e.g. *Who's here? No one...*).

The Lacunicon has paradigmatic, syntagmatic, temporal and cognitive vectors. The new science has been designed: (i) to deal with lacunae of the different linguistic levels forming paradigmatic and syntagmatic cluster of the category of lacunarity, (ii) to differentiate between diachronic and synchronic exteriorization of lacunae and (iii) in terms of lacunae elimination to show the ways how to compensate “zero items” which used to be qualified as the interlinguistic mirror of “cultural specifics”. The terms of “lacuna”, “lacuneme”, “lacunarity”, “the absent element”, “gap” and other related terms of the linguistic lacunikon are making up the lacunology registry [3, p. 38].

The “communicative gap” is seen as zero externalization in speech, which is correlated with lack of knowledge of specific realities, ethnonyms or other specifics thus resulting in pauses, the result of cognitive discord. Gaps are opposed to *non-equivalent vocabulary*. A gap is a prototype of zero element. In translation, gaps emerge while the unknown information transfer through the thesaurus of the personality – the personal ABC (the associative-verbal network). Gaps are fixed at the time of comparison and reconstruction of the foreign language and unfamiliar culture. Comparing to other languages, we aim at finding lacunae in contrasting elements. Nonverbal gaps are eliminated both verbally and non-verbally, over time, have a protracted temporal way that can be measured in years. Lacunae operate diachronically and synchronically.

The planned ellipses in writing usually correspond to pauses and hesitation phenomena in speech forming syntactic or conceptual lacunae. There are many forms of ellipses have been researched in different ways. Mostly, the grammatical ellipsis were analysed by grammar researchers, including generative Grammar school, as the “*Ellipsis as grammatical indeterminacy*” [10, p. 65]. The researchers analysed the phonetical ellipsis, other studied graphical exteriorisation of the silence effect [1, p. 9].

There are some researchers of ellipses viewed under interrogative category as dialogue markers. The most vivid illustrations of semantic



ellipsis can be given by post modern writers' prose or semantic analysis of the reduced paragraphs, texts and meanings. There are some major ellipsis types: functional, constituent, discourse and conceptual ellipses.

The functional ellipses where a constituent plays the role of an argument without predicate to govern it, as *Ann's Coat* as in the pattern: *Hey Mike. What? Ann's coat. O.K.* The constituent ellipsis where predicate is expressed without all its argument as *Bobby refused* in the pattern: *Hello Henry. What happened? Bobby refused. What will we do now?* The discourse ellipsis can be found in the discourse grammar has many elliptical utterance like "Yes, I do". This form of utterance requires some kind of linguistic context for intelligibility. These structures should be specifically marked to just this effect of this [1, p. 5].

The conceptual ellipsis can be illustrated in a simple story (as authors claim) and in *précis* of a story named COMSYS. The following simple story *précis* will demonstrate the general phenomenon of the conceptual ellipsis given parallel to the story in the table bellow, cf.:

### THE COMSYS STORY

*John and Mike were competing for the same job at IBM. John got the job and Mike decided to start his own consulting firm. COMSYS. Within three years, COMSYS was flourishing. By that time, John had become dissatisfied with IBM so he asked Mike for a job. Mike spitefully turned him down.*

### Précis:

(a) "John wanted to work for IBM and so did Mike. They hired John and did not hire Mike".

(b) "Both John and Mike wanted to work for IBM, but they (only) hired John".

(c) "Mike wanted to work for IBM, but they hired John".

The analysis of this text in terms of plot units has "Competition" as a central unit in the graph (conceptual idea), which would make it a candidate basis for a summary of the story [1, p. 6]. The following texts have realized the concept Competition in a *précis* model, preferences dictated by conceptual ellipsis aside. Discourse fluency effects such as verb phrase deletion or pronominalization – the process or fact of using a pronoun instead of another sentence constituent, such as a noun or noun phrase. The *a, b, c* choices vary according to how much of the content of the Competition unit they explicitly express.

Ellipsis is conveyed as the reader feels that there is something lacking. Though the key events are described the lacuna exists. Some enigma is hidden for the reader to derive later on. In other words, some information that

audience can infer on their own is intentionally left out (the conceptual ellipsis).

The conceptual ellipses usually occur when a story ends open, for instance as in “City of Glass” by Paul Auster where the presupposed detective genre in the turning to be a post modern story with open end [5, p. 131]. The change of genre is seen as genre ellipsis and must be collaging in the eclectic post modern. In texts, some presupposed parts (such as the end of the story) of text are excluded which can cause indeterminacy. It may be to have the core elements not preserved or lost (the main hero lost in the post modern story) in the in the story and concepts are changed (The CONCEPT – *SOLVE A RIDDLE* of a detective genre changed to the CONCEPT – *WHO AM I?* in the post modern interpretation). The conceptual lacunae in cognition and textual ellipses are waiting for their interpretation and transfer.

The Ellipsis, either planned or spontaneous should be duly comprehended in order to be transferred into secondary unit of translation by means of the functional ellipsis, by the constituent ellipsis and the discourse ellipsis or by the conceptual ellipsis in compressed translations, such as annotations or resumes.

Lacunology, the modern linguistic discipline dealing with lacunae in speech, writing and cognition, describes the lacunar facts in terms of result and process. As a disciple of a “young age”, lacunology has its stage of formation, the subject of categorical apparatus and methods. Lacunae are seen as zero elements, empty space, noughts and nothing. As the process lacunae take part in word building, neology constructing, while intra-lingual shift, translation process, or inter-transfer, and the process of decoding of metalese, reconstructing of old or unknown forms and post-functioning when something old is erased and new begins.

Lacunae are a manifestation of the incommensurability, incongruence, mismatch of cultures and languages. The differences arise in comparison, in contact with other cultures. *Tertium comparationis* works with elements of national-specific nature. The inherent features of lacunar concepts are incomprehensible, unusual, exotic, strange, unfamiliar, and enigmatic.

The lacunae (gaps) are often associated with the problem of translation difficulties that can be attributed to a lack of room not in the target culture, but to lacunae in the source culture. There are some specific elements in the national picture of the world that can not correspond to one-word notion, the lexical equivalent or have some differences compared to the other language.

The phenomenon has been called “*lacunarity*”. The linguistic lacunicon embrace the “*cross-linguistic lacunarity*”, “*cognitive lacunarity*” and the

“*proper linguistic lacunarity*” (lacunae in language and speech). The term “*lacuna*” dominates in the Italian Translation and Lacunology Studies represented by Antony Pym, in the Polish School of Lacunology represented by Joanna Szerszunowicz and in the Ukrainian Lacunology Studies corresponding to the term “*gap*” in the French-Canadian School of Lacunology represented by Vinay and Darbelnet, the French-Canadian lacunologists.

Lacunae can be eliminated by either omission or shift (substitution, modulation or transposition). The omission is the “*deletion of lacuna*”, “*absence of translation*” or putting the specific element in *italics* without translation. Translation Shift is the way of translation studies to work with.

The urgent task of linguistic lacunology is to help in formalizing semantic facts. Once, formalized in writing the data can be used by Computational linguistics and Computer Sciences. Lacunologists can help in providing better schemes for robotized translation. Many lacunar facts and semantic lacunae still stay hazardous for machine translation. Rare words, lacunae and hapax legomena are waiting to be researched and analyzed in the broad linguistic and interdisciplinary context by the Canadian and Ukrainian Lacunology Studies.

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## 2.5. UKRAINIANNES AND UKRAINIANISMS IN ENGLISH-CANADIAN LITERATURE

In recent times, much emphasis has been placed on self-identity as an essential feature of human existence. Our understanding of who we are is the main factor in human consciousness. Our conception of our own identity influences both how we see ourselves and how others see us. The process of self-identification is closely connected with our ethnic and national identity. This has often been the subject of discussion and debate, and it has attracted the attention of researchers throughout the world.

Issues of ethnicity and mixed identities are reflected in Canadian literature dealing with ethnic subjects. In *Unbound: Ukrainian Canadians Writing Home* (2016) Lindy Ledohowski states that "Ukrainianness must be understood as synonymous with "Canadianness" and that "Ethnic" is Canadian" [11]. Why? What is Ukrainianness, and how is it linked to English-Canadian literature?

Iryna Hrabowska writes that Ukrainianness can be understood from three points of view: "Ukrainian community", "Ukrainian identity" and "Uk-

rainianism” [6, p. 10]. The author analyses the definitions of Ukrainianness both as “Ukrainian cultural identity”, that is love of Ukrainian folklore, songs, traditions and lifestyle, and as “Ukrainian national liberation movement”, the main concept of Ukrainian nation existence. In its broadest meaning, the way we understand it, the term Ukrainianness denotes “the quality of being Ukrainian” [17] regardless of the actual geographical location of the individual. This comprises the uncountable number who live or lived within Ukraine, as well as those who are or were part of the Ukrainian Diaspora, “the dead, the living and the unborn” Ukrainians (as Taras Shevchenko once expressed it) who have ever lived or who now live in Ukraine or elsewhere in the world, and those who will live, and who have a sense of Ukrainian identity.

With respect to Ukrainians in Canada, their sense of Ukrainian identity is connected with a “homeland” that continues to exert a formative influence even generations later, but, at the same time, interpreting diverse aspects of identity / identities (memory, history, displacement etc.), it is influenced by the lives of the immigrants and their descendants in Canada [14]. For them, Ukrainian is the language of their ancestors, and therefore their ‘heritage language’ [13]. It is the main language of the nation which identifies them as members of the ethnic group [1].

In view of the foregoing, it should be noted that the study of Ukrainianness and its reflection in language, Ukrainianisms, is vital and perspective, because “the language of people, nation, or Diaspora is the genetic code of national culture, identity and key to survival” [12]. Ukrainianisms consist of the words and their meanings, as well as the grammatical forms and word combinations which originated in the Ukrainian language [15]. It is important to investigate how Ukrainianness is depicted by English-Canadian writers of Ukrainian origin in Canadian literature, as well as the usage of Ukrainianness in their novels.

Analysing new approaches to Canadian literature, Lisa Grekul states that “Canadian literature has been shaped by writers from many different cultural backgrounds” [4, p. 370]. She writes: “As Anglo-Canadian society began to recognise the value of ethnic minority groups to the multicultural nation, Ukrainian Canadians began to take pride in Ukrainian folk music, dance, and art. Ukrainian Canadian writers, though sometimes critical of this ethnic revival, benefited both directly and indirectly from Anglo-Canadian society’s increasing openness to cultural diversity” [4, p. 371]. The expression “Ukrainian Canadian writers” refers to Canadian writers of Ukrainian origin.

Ukrainian Canadian writers “have made Ukrainian Canadians visible and audible” [11]. Even though most Ukrainian Canadian writers assimilated

into modern Canadian society and adopted English as their first language, they “felt an urgent responsibility to document the personal and private stories of their people, previously unrecorded official or public narratives of Canadian history” [4, p. 372].

“Ukrainian Canadian authors share a postmodern view on the construction of identity (identities), emphasising in their works its multiplicity, fluidity, fragmentation, but also its ever-changing/-negotiable conceptualisation” [11]. They deal with such topics as oppression, marginalisation as well as historical tragedies and hardships of settling experienced within the borders of Canada, the memories of the next generations of Ukrainian-Canadians, Ukrainian Canadian writers specifically, “constituting an unresolved, and perhaps irresolvable, conflict of their belonging” [11]. These writers “foregrounded the uneasy relation between ethnic and national identity, as well as the gap they perceived between language and reality” [4, p. 372].

Two novels by Ukrainian-Canadian writers which are important to consider in connection with the issue of possessing a sense of ethnic identity are *Kalyna's Song* (2003) by Lisa Grekul, and *The Ladies' Lending Library* (2007) by Janice Kulyk Keefer; the latter also documents Keefer's struggle to find her Ukrainianness.

Keefer is an interesting writer to analyse “in the context of the shifting approach to identity: her own views regarding her ethnic identity have changed throughout her career as a writer” [11, p. 10]. She was born in Toronto in 1952 to Ukrainian immigrants who had arrived in Canada just before the First World War. At first, she didn't feel “naturally” Ukrainian and couldn't speak Ukrainian fluently [9]. Neither did she feel Ukrainian Canadian, as she didn't belong to any community and didn't attend any Ukrainian school or communicate with Ukrainian immigrants [11].

Keefer's identity problem remained unresolved, and this was disturbing to her. She describes this feeling as being “betwixt and between” her Canadian identity and her Ukrainian family history, between her native-speaker English and the almost-forgotten Ukrainian that had to be relearned. She felt that the Ukrainian language was for her “an affair of the heart” [11] and she took a language course in Toronto's Slavic Studies Department, as her best childhood memories were connected with her grandmother and her Ukrainian lullabies and rhymes. Ultimately, she has come to identify herself as a Canadian of Ukrainian origin and her Ukrainianness has become a significant element in her professional output as a writer [11]. She has published poems, short stories, novels, and countless scholarly works, and

has spent her professional career as an English professor. She completed her Ph.D. at the University of Sussex. Currently she teaches literature and theatre in the Graduate Studies Department at the University of Guelph (Ontario, Canada) [19].

Lisa Grekul (born in 1972) holds a Ph.D. from the University of British Columbia. She is an associate professor of English at the Faculty of Creative and Critical Studies at the University of British Columbia. She is a creative writer and a literary scholar whose research focuses on Canadian literature (minority / diasporic writers, in particular), other postcolonial literatures, and postcolonial theory [18].

*Kalyna's Song*, Grekul's first novel, is the coming-of-age story of a third-generation Ukrainian Canadian girl who grows up partly in north-eastern Alberta and partly in southern Africa. The author characterises her novel as "a comic bildungsroman about a young Ukrainian Canadian woman" [4, p. 370]. Her second book, *Leaving Shadows: Literature in English by Canada's Ukrainians* (University of Alberta, 2005), is a critical study of English-language Ukrainian Canadian poetry, drama, fiction, and creative non-fiction [5]. In this book she writes about *Kalyna's Song*: "I wrote the novel with re-invention in mind. My goal was to write a Ukrainian Canadian story that hadn't been told before – a story set not in the distant pioneering days but in the multicultural heyday of the 1980s and early 1990s; a story shaped as much by humour as by hardship; a story that would explore ethnic "roots" without focusing on going "back" to Ukraine". In the article "Re-Placing Ethnicity: New Approaches to Ukrainian-Canadian Literature", Grekul states: "Despite pressures to assimilate to Anglo-Canadian society, Ukrainian Canadians retained a distinct, unified cultural heritage (a cultural heritage that often relies on folkloristic expressions of ethnicity) [4, p. 379].

In their novels, Keefer and Grekul focus on particular issues that are unique to their works, but they are both explicitly concerned with presenting to a non-Ukrainian reader a portrait or at least a partial depiction of Ukraine and Ukrainians. In *The Ladies' Landing Library* we can find the explanation of the essence of Ukrainianness: "... *there's no word for in English: with dukh – a cross between breath and spirit – the dukh of Ukraine they're expected to breathe in and out, even though they're living in Canada*" [10, p. 260]. The idea of being considered a Russian is unacceptable: "*Who will hold their hands over their hearts and march off to free our poor Ukraine?... While in the Homeland, children are beaten for speaking Ukrainian instead of Russian in the schools!*" [10, p. 35].

The Ukrainianness of the protagonists in the novels is underlined by the use of Ukraine's national symbols. In *The Ladies' Landing Library* the



Ukrainian flag is flying on the flagpole near Jack Senchenko's house: "*Like everyone else, Jack Senchenko has built his cottage overlooking the lake ... and its twin flagpoles, flying the Red Ensign and the blue and yellow banner of Ukraine*" [10, p. 246].

In *Kalyna's Song* the Ukrainian flag shows the representatives of Ukrainian dance groups taking part in Canada's National Ukrainian festival in Dauphin, Manitoba: "*Dance groups walk together, carrying flags and banners to identify themselves, and where they're from. Our mothers have worked for weeks sewing an enormous blue banner on which they stitched our club's name – in English and Ukrainian – with white thread. The banner says Desna – Дучна, St. Paul, Alberta*" [3, p. 9].

In the novels which we have analysed, the authors themselves, second and third generation descendants of Ukrainian immigrants, have captured very well the problems that immigrants have in forming a conception of their own identity. At first sight, Ukrainians living in Canada clearly understand who they are. For example, in *The Ladies' Landing Library* the children play and sing a song they learned in Ukrainian school, "*My chemnyi deetyh, Ukrayeenski kveety*" [10, p. 33]. The adults discuss the upbringing of children in more modern times, as opposed to the old times in Ukraine: "*Not just Ukrainians – and can you imagine the scandal it would cause if word go out to the Anhleetsi? Loyalty not to Ukrainians, but to women themselves. For a mother to harm her own child – it's unthinkable. Spanking, yes; discipline, a swipe with the wooden spoon, of course... for nearly all of them can confess to moments, with their children, when they have only just kept themselves from lashing out in old country style*" [10, p. 276].

The novels could be read as stories where the main characters are constantly in search of their identity, and in particular for their Ukrainianness: "*I might not speak Ukrainian, and I might not belong to any of dance groups and church clubs, but I'm just as Ukrainian as they are*" [3, p. 203]. These are the thoughts of the main protagonist Colleen in *Kalyna's Song*. She is taking a course in "Introductory Ukrainian" at the university, and she is not successful. Everyone else in the class is completely bilingual, fluent both in English and Ukrainian. "*They all come from the same Ukrainian immersion school in Edmonton, they all seem to go to the same Ukrainian church, nearly all of them belong to the Ukrainian Club at the university. At least half of them are Shumka dancers*" [3, p. 204].

Mostly the search for identity is expressed in the internal drama of the protagonists, and as a result, in their behaviour and principles. When Colleen goes to Swaziland (in southern Africa) her search of Ukrainianness continues: "*I might not speak Ukrainian, but I still feel Ukrainian. And I*

*might feel Ukrainian, but that doesn't mean I'm guilty for every historical injustice perpetrated by other Ukrainians. So what if I've never been to Ukraine?.. I don't see why it's so hard for people to get. Ukrainian Canadian*" [3, p. 344].

In this aspect *Kalyna's Song* is controversial and has received publicity in Canada and Ukraine, as well as Keefer's *The Ladies' Landing Library*. It is about Ukrainian immigrants and their children, some of them have found success in their adopted country while others have not, many suffer with the physical and emotional fallout of wartime trauma or are homesick and miss Ukraine, like Sonia, one of the main protagonists: "*She understands nothing of this childhood she's given them by this miracle she's never quite believed in – a new life in a new country... foreign territory in which she'll never be at home*" [10, p. 13]. Her daughter Laura has a different point of view about Ukraine: "*I don't care about the war – I don't care about the Old Place, and what happened there. We live here – that's what Baba Laryssa always told us...*" [9, p. 273]. All of protagonists struggle with conflict between group or family loyalty and individual desire, understanding or misunderstanding the historical background of the Ukrainians, difficulties in settling in Canada, "... *that place that had sounded like the name of a kind of candy: Kanada*" [10, p. 60].

Both authors use the national symbols of Ukraine, *kalyna*, which represents beauty, love, motherhood, blood, and the immortality of soul. It has been the main part of Ukrainian landscape and Ukrainian tradition since time immemorial. In Ukrainian folk songs, *kalyna* is strongly associated with women, girlhood, virginity, love, marriage, happiness, and unhappiness too.

In the novel *The Ladies' Landing Library* "*Kalyna Beach*" denotes a community of summer cottages owned by a close-knit group of Ukrainian-Canadians seeking to escape the stifling heat of the city. "*Once a week, the women of Kalyna Beach, the put-upon mothers in the community set aside housekeeping and childcare and get together to discuss and share books*" [10]. Being an integral part of background knowledge of native speakers about their language and culture [8], the toponym "*Kalyna Beach*" is connected to the national identity of the Ukrainians.

In the novel *Kalyna's Song* "*Kalyna*" is the name of main protagonist's aunt, who "...*wasn't like other people... Most of the time she acted like a little kid... You couldn't count on her to follow a conversation properly because she was constantly drifting in and out of her crazy world... One part of her brain still works properly. She remembers Ukrainian things especially. The Ukrainian part of her brain is completely normal*" [3, p. 4]. The main

protagonist Coleen states that her aunt's name, Kalyna, is "*the Ukrainian version of hers*" [3, p. 5].

Ukrainianness of the protagonists in the analysed novels is underlined by using Ukrainianisms. What affects the way Ukrainianisms are used in English?

There are many factors that influence Ukrainianisms usage. To these factors Yu. Zhluktenko includes the density of immigrant settlements, their socio-political situation, length of stay in a new country, culture and education level, their own newspapers, literature, schools, teaching immigrant institutions, films, radio and television [16]. Thus, in some Canadian provinces the Ukrainian studies are the integral part of public school curriculum. For example, in Alberta, Manitoba and Saskatchewan there are Ukrainian bilingual programs for children from kindergarten to the age of twelve. In Alberta and Manitoba parents of children who attend bilingual schools have their own organizations, which play an important role in Ukrainian education [2].

When the Ukrainians immigrate to Canada or live there, they need to name certain objects, phenomena and concepts that have no English equivalents at all or they may indicate different things. Most Ukrainianisms in the novels concern Ukrainian national culture, including music, literature and dance, which play an important role in the life of the Ukrainians [7]. The next quantitative groups are those related to the national Ukrainian dishes (*varenyky, houlbtsi, mlyntsi, patychky, kyshka*), the history of Ukraine (*otaman, cossack, Zaporozhtsi, Fasheesty, Taras Bulba*) and Ukrainian every day life (*nudniy, fantasia, baiky, sonechko, lyalka*). In general, we can divide Ukrainianisms in the novels into four groups: 1) toponyms; 2) anthroponyms; 3) historical vocabulary; 4) social life vocabulary.

We can observe that a number of Ukrainian toponyms (*Poltava, Kyiv, Podillia, Bukovyna, Desna, Kalyna Beach*), anthroponyms (*Zirka, Darka, Katia, Tania, Laryssa, Sasha, Marta, Pavlo*, etc.) are used in the novels. People's names form the largest group of Ukrainianisms, together with the surnames: *Senchenko, Moroz, Shkurko, Martyn, Baziuk, Kozak*, etc. [10], *Demkiw, Babiuk, Yuzko, Faryna, Kowalchuk*, etc. [3]. The names of outstanding Ukrainians are mentioned as well: "*They know each other from Saturday Ukrainian School, at which Nastia's distinguished herself for her ability to memorize vast chunks of Shevchenko, Franko, and Ukrainka*" [10, p. 181].

The historical vocabulary includes Ukrainianisms borrowed during a certain historical period and used in Modern English. Among them there are the words like *communist, fasheesty, chumak, hetman*, etc. The examples of these words usage are found in the text of the novel *The Ladies' Landing*

*Library*: “He’d recovered, somehow – even found work again because of the war, making shell casings to blow up the Fasheesty” [10, p. 59] or “The tall, rough grass makes a perfect screen, and the dunes themselves could be the high walls of a Cossack fortress, below which Turks and Tatars lie plotting” [10, p. 47].

Social life vocabulary contains the words used every day. Ukrainianisms of this group include the following language units: *sharovary*, *baba*, *zabava*, *kylym*, etc. We can find word combinations or sentences as well: *Shcho tam; Dobreh; Bozhe; Smachnoho; Shcho novogo*, etc. “*Ta deh was her mother’s favourite expression, a cross between ‘no way’ and ‘so what?’...*” [10, p. 67].

Social life vocabulary is widely used by the Ukrainians of Kalyna Beach, for example: “*And then, on its heels, comes an image of Baba Motria’s kylym, woven back in the old country and transported, at such cost and trouble and for such small purpose, to the new*” [10, p. 83]. “*Of course they are coming to Nadia and Jack’s zabava. Who could possibly miss a party – the party – at the Senchenkos’ cottage*” [10, p. 75]. In the novel *Kalyna’s song* the main author explains to her friend what Ukrainian Easter egg is: “*Pysanka-making is based on the same principles as batik... Pysanky comes from the word pysaty, to write...*” [3, p. 287].

Ukrainian origin of the protagonists is underlined by using nouns, denoting family relations: *tato*, *baba*, *dyeedo / gido* (grandfather), *donya* (daughter), for example: “*Leave her be, leave her be, donyu*” [10, p. 99]; “*Then, on Christmas Day, we go to Baba and Gido’s house in Vegreville for a big turkey dinner*” [3, p. 219]. To show close family relations Janice Kulyk Keefer uses words like *sonechko*, *rybochka*.

Words connected to music are often used in the novel *Kalyna’s Song* as the main protagonist sings Ukrainian songs and takes part in Ukrainian festival [3]. They are the names of dance clubs, groups like *Desna*, *Volya*, *Vesna*, *Cheremosh* and the musical instruments like *tsymbaly*, *trembita*, *sopilka*, *bandura*: “*Shcho to za bandura, shcho ne khoche hrat? Shcho to za divchyna, shcho ne vmiie kokhat?*” [3, p. 29].

Cooking words can also be counted to the group “Social life vocabulary”. The group of words connected to different areas of cooking is rather numerous. This is, for example, the following words like *varenyky*, *mlyntsi*, *pampushok*, *horilka*, etc. The names of traditional Ukrainian dishes are often found in descriptions of every day life of Ukrainians: “*They are preparing to make varenyky, that dish for which there’s no English equivalent, not dumpling, not pasty, not boiled dough-ball either*” [10, p. 102]. “*Two old*

women sell pyrohy and kolbasa from inside a trailer that's been converted into a portable kitchen" [3, p. 14].

The main ways of Ukrainianisms usage in the English language are phonetic borrowings, i. e. the words are transliterated (*Zirka, kylym, baba*); word-for-word or loan translation is used, that is a literal translation of a word or morpheme of Ukrainian words or word combinations (*the great hetman Mazepa, the New Hetman*); explanatory translation (*rybochko or little fish; pampushok or pampukh after the doughnuts filled with rose-petal jam or poppy seeds that their babas make*). There are also mixed borrowings (*Kalyna Beach*).

The existence of many ways of borrowing leads to the formation of a certain number of synonymous expressions in English, so one Ukrainian word can have several English equivalents (*holubtsi – cabbage rolls, stuffed cabbage, baba – old woman, granny*). The group of phonetic borrowings is the most numerous. Among borrowings related to the Ukrainian history more word-for-word translations occur “*Pavlo has demanded he announce his plan, describe, at long last, the strategy of the raid the Zaporozhtsi are to carry out, or else to relinquish his role as Hetman*” [10, p. 211].

Getting into the English language, Ukrainianisms can assimilate, adapt to its standards. It can be phonetic assimilation, when Ukrainian phonemes and their combinations are adapted to the English phonetic standard (*Peter Metelsky*). Phonetic assimilation is mainly reflected in the change of word stress. The process of grammatical assimilation is more intensive. For example, Ukrainiannisms are taking plural or possessive case flexion -s (*cossacks, Zirka's*) or the definite article (*the Malanka, the zabava*). A number of Ukrainianisms can be used in attributive function (*Hetman state, Kalyna Beach*). This is the most common type of conversion. Assimilating influence of English is found in the semantic content of the borrowed words. Sometimes the word that is borrowed can change its semantics, or if the borrowing is a polysemantic word, only one of the word meanings is transmitted into English.

Summing up, the analysis of Ukrainiannisms proved the linguistic statement, that the main function of Ukrainiannisms in Modern English is nominative, i. e. Ukrainian equivalents are used in English to name realia unique to Ukrainian national culture, history, lifestyle. Along with the main nominative function, Ukrainiannisms function as a marker of Ukrainian national identity, Ukrainianness.

The analysis of the novels by English-Canadian writers of Ukrainian origin Janice Kulyk Keefer's *The Ladies' Lending Library* and Lisa Grekul's *Kalyna's Song* showed that Ukrainianness still matters to third- and fourth-generation Ukrainian Canadians. It can be understood as one of the aspects of Canadianness in modern multicultural Canada, and "Ukrainian Canadian texts can contribute to ongoing debates about ethnicity, nationality, and multiculturalism" [4, p. 379]. "Canadian literary studies represent a promising alternative – a space where the relation between ethnic minority literatures, multicultural ideology, and mainstream literary culture is already hotly debated, and where more scholarly work on Ukrainian Canadian literary texts can take place" [4, p. 380]. In perspective attention should be focused on the study of the factors that influence Ukrainianness and the usage of Ukrainianisms, these peculiarities in comparative aspect.

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## 2.6. MULTIMODAL CHARACTER OF CINEMATIC

### EMOTIONS (USING SOURCE MATERIAL FROM THE FILM *BITTER HARVEST*)

Our main goal is to analyse the multimodal nature of the emotions construction in the cinematic discourse on the material of the film *Bitter Harvest* by Canadian director George Mendeluk. Emotions take an important place in the inner and outer world of an individual being the universal form of its reflection. Nowadays the researchers' interest to multimodal characteristics of various types of discourses has been increasing as changes in the communicative environment, caused by the involvement of new technologies, have drawn new modes of communication different from the verbal language. Visualization of the communication and different ways of its manifestation in the discourse has taken the central place in current linguistic investigations which are largely theoretical and qualitative in scope. Scholars explore the role that individual semiotic resources and their interaction play in constructing meaning [9], draw attention to social, cultural and communicative aspects of multimodal discourses trying to bridge multimodal approach and critical discourse analysis [1], focus on practical application for educational, advertising purposes [8]. Interpretation of the communicative process on the basis of the meaning construction typical for

cognitive pragmalinguistics allows involving the multimodal approach to the study of semiotically heterogeneous phenomena.

The multimodal approach to the investigation of the cinematic discourse is based on the socio-semiotic communicative theory by M. Halliday [5] who considers the language as one of the semiotic systems that constitutes the culture system and forms it as a resource for constructing meaning. It focuses on the use of semiotic resources to construct the cinematic meaning and realize the communication between film authors and film viewers. The cinematic discourse has the expressive potential as it transmits emotions and is capable of provoking emotions from the film viewers.

The specific feature of the cinematic discourse is its semiotic heterogeneity that is the result of its polycoded and multimodal character. Following C. Metz, the film meaning is codified, not coded, which emphasizes the absence of absolute rules in the process of film meaning transference [11]. Semiotically-heterogeneous components which constitute the cinematic discourse – a verbal language, an image, signs of the cinematographic nature create the common meaning and make one perceptual flow. The interaction of constituents of the cinematic discourse serves the construction of the cinematic meaning. Three semiotic resources (systems) jointly construct the film meaning: the verbal resource, represented by the verbal language, the non-verbal resource, represented by the non-verbal languages including gestures, facial expression, prosody, etc. and the cinematographic resource which includes the signs of the cinematographic nature – music, sound, lighting, camera movement etc. The verbal text reinforces the image, the image helps to realise the verbal text, the signs of the cinematographic nature specify and intensify the meaning. The combination and interaction of meanings produced by each semiotic resource promotes the emergence of the common meaning.

Following G. Kress and T. van Leeuwen [9], who connect the semiotic resources and modes with the culture and interpret them as socially and culturally determined means to represent meanings in the communication, we assume that the cinematic meaning construction has the dynamic character and is the result of the involvement of three semiotic resources (systems). Semiotic resources and modes are organized into a range of meaning-making semiotic systems and are associated with the sensory modality, perceived by human senses.

Cinematic emotion meaning is transmitted through two “information” channels: auditory and visual. The visual mode, transmitted by the visual channel, is represented by the image. The auditory mode is realized through music, sound effects etc. The only mode used in both channels is verbal –



presented orally on the auditory level and in writing on the visual level. These modes can be analysed only in dynamics as their combination varies in time and space producing semantic sequence. A constant interpretation of reality takes place in the cinematic discourse as the on-screen image is not a copy of life situations but a result of the meanings construction.

Viewers are actively involved into the interpretation of the on-screen information on the basis of the inferential process that is socially and culturally predetermined. The process of inference, as a logical reasoning, is viewed from the concentration of cognitive, perceptual, affective experience at a certain point of perception of the statement projected into a situational context [13, p. 45]. While watching the film, viewers (re)construct film meanings basing on the inferential reasoning. The inference reasoning is based on conventions common to the film author and the viewer and also on the presupposition of a multimodal statement preconditioned by peculiarities of a certain semiotic resource, as well as cultural and social aspects. The interaction of three semiotic resources is crucial for the film meaning (re)construction.

One more aspect of film meaning construction is the intersubjectivity of cinematic emotions. Intersubjectivity reflects the preconditions of verbal interaction and affects the mechanism of constructing a certain emotion. Intersubjectivity of cinematic emotions is primarily due to the expressiveness of this type of discourse, which lies in its ability to influence the emotional sphere of the viewer. Cinematic emotions arise when the cinematic text mobilizes a system of values that exists in viewers' minds or excite their affective sensuality to certain cultural values [11, p. 15]. Intersubjectivity and the human body are interconnected through language. Only with the help of the language, meaning, formed by the body, turns into a system of expression. A "natural" body, even in basic perceptual functions, becomes a discursive and linguistic body in which intersubjectivity plays an even greater role than before the emergence of the language [4, p. 4].

The combination of the multimodal approach and the cognitive-functional perspective focuses on the ability to construct meanings by means of various semiotic resources and provide the analysis of relations that can be established between them in order to reach the communicative goal. My attempt to illustrate how the emotion meanings can be constructed in the cinematic discourse is based on the theory of conceptual blending suggested by G. Fauconnier and M. Turner [2; 3] and developed by M. Turner in the theory of blended classical joint attention [12]. G. Fauconnier and M. Turner argue that a particular process of meaning construction has particular input representations; during the process, inferences, emotions and event-

integrations emerge which cannot reside in any of the inputs; they have been constructed dynamically in a new mental space –the blended space – linked to the inputs in systematic ways [2].

In joint attention, which implements the intersubjectivity, as M. Turner claims, people are jointly attending to something they can perceive in the same human environment, and they are communicating about it. They know that they are attending to it, know that they are engaging with each other by attending to it, and know that they all know all of this. People seek to gain each other's attention in order to direct it to objects or events and they communicate about the focus of their joint attention [12]. Human communicative abilities, including language and gesture, are largely dedicated to joint attention [12].

Under this view every semiotic resource involved to construct the emotion meanings in the cinematic discourse is considered to be a mental space and the process of meaning construction lies in the building up the network of blends composed of cross-mapped interconnected mental spaces. "Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action" [2, p. 134]. As the discourse unfolds it gives the push to the creation of mental spaces which are input spaces – partial structures formed for local understanding. This process includes the activation of the generic mental space which contains the general out-discourse knowledge about the certain emotion and the possible ways of its realization. The information about the emotion from each mental space is projected into a mixed space, where it is interconnected and cross-mapped creating the blended space. From this moment a new structure arises with a new meaning that contains not the same information as the input and generic spaces do. Due to the dynamic character of the discourse the process of mixed blended spaces formation is constant and changeable that provokes the formation of emergent blends with the global emotional meaning.

Every semiotic resource used to construct the emotional meaning in the cinematic discourse – verbal, non-verbal and cinematographic – is treated as an input space since the meanings constructed within them are interpreted differently by our mind. Input space 1 is the verbal means of all levels used to express emotions: interjections, emotives, lexical units with positive or negative connotation, expressive speech acts etc. Input space 2 is the non-verbal means – gestures, facial expressions, mimics, changes in the tone of the voice, that reflect physical and physiological characteristics peculiar for each emotion. Input space 3 is the set of cinematographic means – close-up, music, camera shot, camera angle, camera movement, beat, lighting, and chiaroscuro etc., used to create the mimetic effect.

The generic space contains common knowledge about the emotion, about the social, cultural aspects of the world that is shared both by film authors and viewers. It serves the basis for the referential reasoning containing the information that enables the cross-mapping between the input spaces. It is also the source of joint attention, joint emotion and joint intention as film authors and viewers are aware of the certain emotion, focus on it and are ready to share it.

The emergent blend is created as a result of the integration of emotional meanings formed in input spaces. The choice of meaningful elements in input spaces to be cross-mapped is activated in the generic space. The number of emergent blends can be countless as every change of gesture, music, tone of the voice, speech can change the meaning of the emotion creating a new mental space.

We attempt to analyse the multimodal character of emotion construction on the material of the film *Bitter Harvest* by Canadian director George Mendeluk. The object of our scientific interest is the construction of negative emotions of anger and fear. The plot of the film unfolds in the picturesque Ukrainian village in Cherkasy region and describes the dramatic love story on the background of the Holodomor. People had lived a peaceful happy life, depicted in bright colours in the film, by the Stalinist regime. Everything changed when Soviet Army soldiers came to the village and the main characters Yuri and Natalka had to get separated. The Soviet period is associated with dark sullen tones when the village people were left starving to death under the cruel regime.

The piece of discourse under analysis is represented by the episode of women revolt against starvation. The scene depicts a group of women with Natalka on the foreground who is shouting in anger. The illustrative material is transcribed by means of the notation system TRUD [10, p. 117] and contains a cinematic commentary.

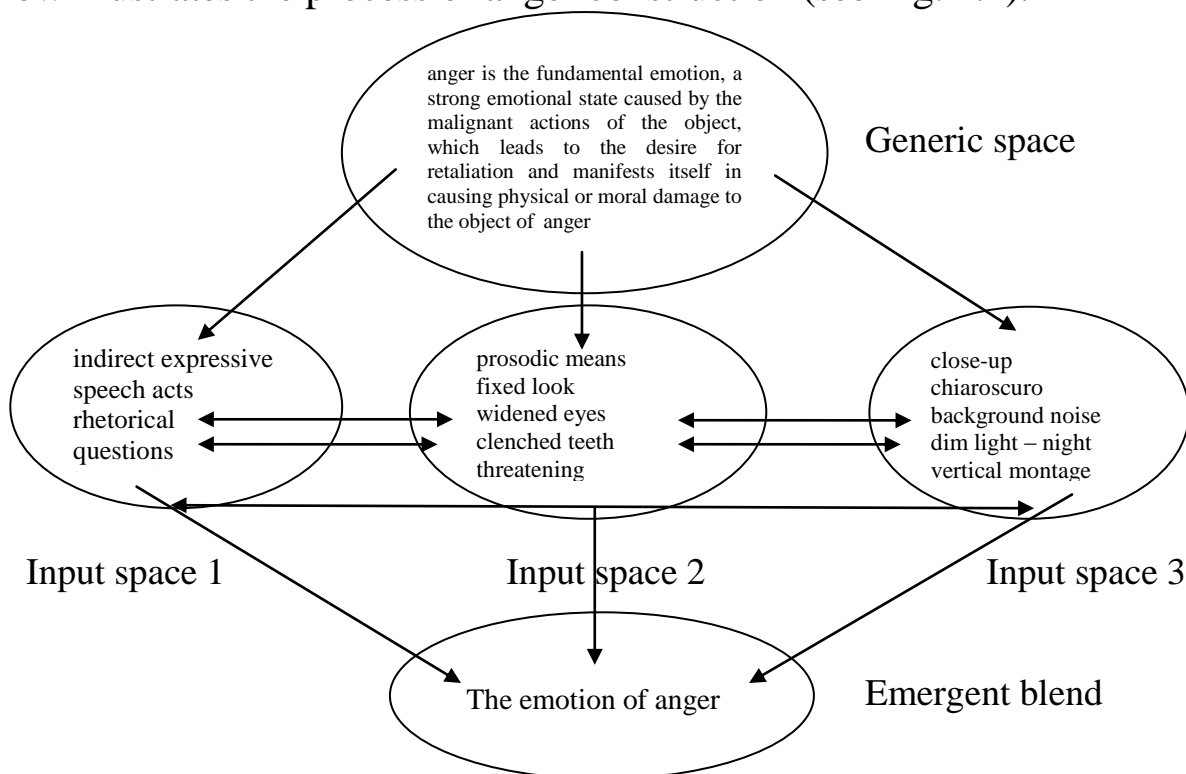
*Natalka: Food for the people! We want our grain! You want us to starve? Is that what you want? Close-up, dark light, noise Voice rising, shouting, threatening with a stick [14, 1'01'16].*

Input space 1 is represented verbally by using indirect expressive speech acts. They are realized by rhetorical questions, their expressive character is a result of the contradiction between the syntactic form and the communicative content which consists in the evaluation of the statement and not in the formally informative inquiry. Conveying a high degree of expressiveness rhetorical questions reinforce the negative meaning implied in the statement. Imperatives in the analyzed episode demonstrate the character's anger and illustrate a high emotional tension conveying the desire of the speaker to stop the actions that cause her physical / moral pain.

Input space 2 is represented non-verbally with prosodic means, among them the speaker’s rising tone that indicates a high level of emotional tension; a fixed look that indicates the object of anger, the speaker’s eyes are widened and glitter typically for anger [7]; teeth are clenched that is the universal sign of anger [7]. Nataalka is threatening with a stick pointing out the objects of her anger – Soviet soldiers.

Input space 3 is represented by cinematographic means, namely, close-up of Nataalka’s face, the emotional effect is achieved through the focusing the viewers’ attention on details; chiaroscuro or light and shadow interplay that is used to create distinct areas of light and darkness in order to contrast the character’s inner state; background noise aims at creating the general atmosphere of anger. One more means of constructing anger in the analysed piece of discourse is the vertical montage when the speech is combined with noise. It helps to “create the association through the sound row” [11]. Light is an effective means of constructing anger, especially dim light – night in this episode. It is the realization of the metonymy DARKNESS IS ANGER, which emphasizes the negative emotional state of the character.

Generic space contains common knowledge that anger is the fundamental emotion, a strong emotional state caused by the malignant actions of the object, which leads to the desire for retaliation and manifests itself in causing physical or moral damage to the object of anger. The scheme below illustrates the process of anger construction (see Fig. 2.1).



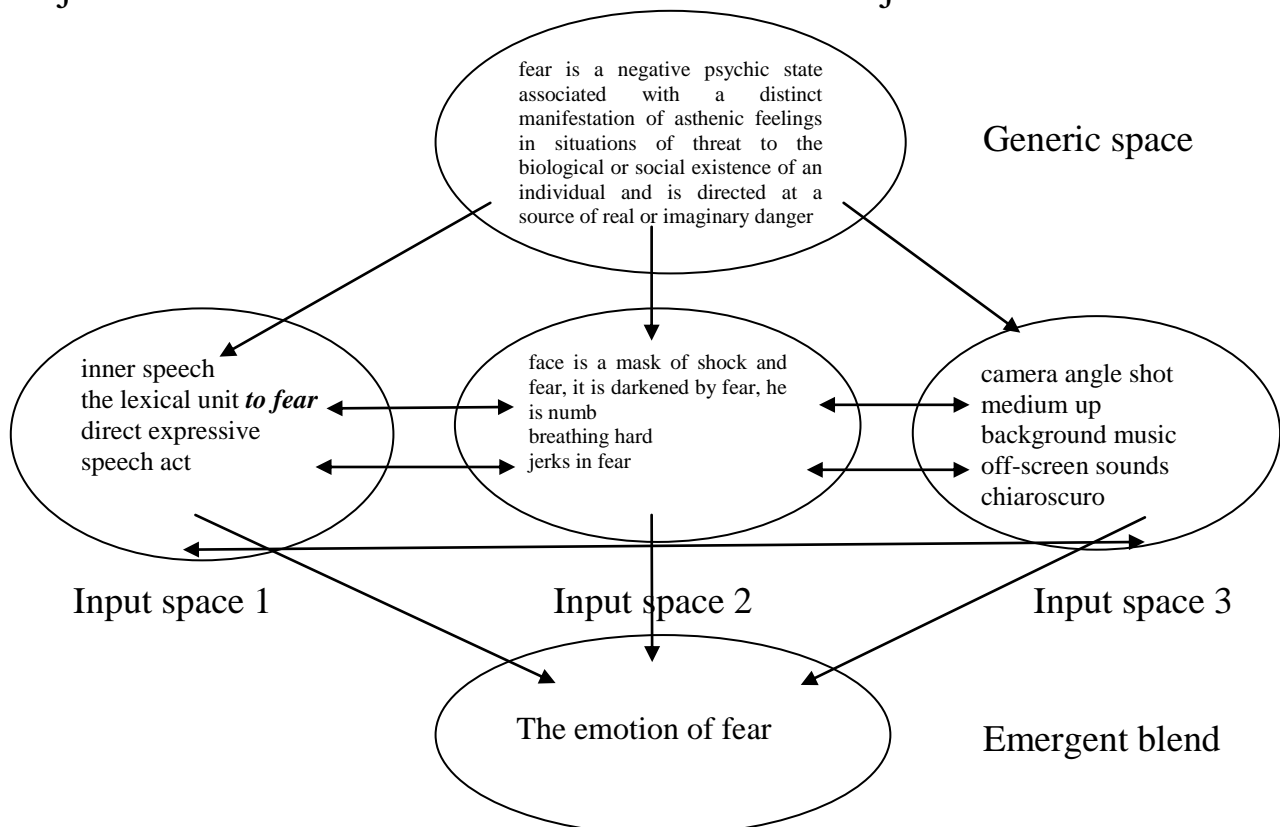
**Fig.2.1.** *The Process of Anger Construction*

The piece of discourse which illustrates the construction of fear is represented by the episode in the prison cell where Yuri was taken to for the murder. He was given the opportunity of writing the letter to his wife Nataalka in which he expressed his fear for his own life and the lives of his beloved people.

*Yuri (background music, camera angle shot): My darling, I'm in prison for murder. Mykola is dead (face is a mask of shock and fear, it is darkened by fear, he is numb medium up). I don't know what happened to Taras, but I **fear** the worst (is breathing hard sounds of shots jerks). There is death all around me here (chiaroscuro) [14, 0'53'36].*

The scheme below illustrates the process of the fear construction (see Fig. 2.2).

Input space 1 is represented by the inner speech of the character. The emotion of fear is realized by the lexical unit *to fear* that contains the seme of fear in its semantic structure and directly conveys the fear of the subject. Explicit expression of fear is realized through the direct expressive speech act that conveys the speaker's attitude to a certain state of affairs. It is subjective-oriented as it verbalizes the fear of the subject.



**Fig.2.2.** *The Process of Fear Construction*

Input space 2 is represented non-verbally, indicating the “paralysing” effect of the fear. His appearance reflects the asthenic form of fear – the face

is a mask of shock and fear, it is darkened by fear, he is numb. As vegetative manifestations of fear are highly distinctive [6, p. 154], Yuri is breathing hard and sometimes jerks in fear hearing the sounds of shots and realizing that other prisoners are being shot at that moment. Here the metonymy SPONTANEOUS BODY MOVEMENTS ARE FEAR is realized.

Input space 3 is represented by cinematographic means aiming at reflecting physiological manifestations of fear and creating the atmosphere of fear. Camera angle shot is used to depict the hero at an acute angle, focusing on his psycho-emotional state. He is depicted medium up that indicates his “paralysed” body position. Background music comments on the character’s emotion and off-screen sounds of shots killing people create the frightful atmosphere. To emphasize it filmmakers use chiaroscuro putting the character into the area of darkness and placing light above his head.

Generic space contains common knowledge that fear is a negative psychic state associated with a distinct manifestation of asthenic feelings in situations of threat to the biological or social existence of an individual and is directed at a source of real or imaginary danger.

Thus, the combination of two approaches – the multimodal approach and the theory of conceptual blending enables the understanding of the emotions construction in the cinematic discourse. The cinematic meaning is transmitted through the emotion, which is constructed through the polyphonic interplay of verbal, non-verbal and cinematic semiotic resources. Pictorial-sound-spatial combination creates the polyphony of meanings, which is subordinated to the goal – to construct the emotional state of film characters demonstrating a complex psychological interaction between individuals and make the pragmatic impact on the viewer. Successful meaning (re)construction of the multimodal utterance depends on a common picture of the world and the system of values that exist in the collective consciousness of the author and the recipient. The viewers through various perceptual modalities are actively involved in the interpretation of the emotional information basing on the inferential process and intersubjective character of cinematic communication. The interplay of cinematic semiotic resources helps the audience see the world as a complex integrated system with internal connections between the individual elements.

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## UKRAINIAN-CANADIAN CULTURAL AND EDUCATIONAL STUDIES

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### 3.1. METHODS OF TEACHING UKRAINIAN AS A FOREIGN LANGUAGE IN THE CANADIAN EDUCATIONAL SYSTEM

The preservation of a national history, identity and culture in a diaspora mainly comes about through education. In Canada there are many established educational institutions, programs and centers that offer opportunities for the learning of Ukrainian as a foreign language. This aspect of the Canadian multicultural system provides an opportunity for a new generation of the Diaspora to obtain knowledge about the Ukrainian culture, and is one of the only methods of language acquisition in English or French-speaking environments.

The studying the Ukrainian language is mainly available in the provinces of Alberta, British Columbia, Manitoba, Saskatchewan and Ontario. It is offered from nursery schools to higher educational establishments. The Ukrainian language and cultural studies are taught in twenty-two Canadian universities [1]. As O. Bilash and R. Bedrij point out, there are three groups of students involved in this educational process. The 1st group is bilingual, due to being reared in the environs of a Ukrainian community. They use the language at home; nevertheless it is easier for them to speak English. The 2nd group includes children whose families are in the process of losing the Ukrainian language. The 3rd group comprises children, who know Ukrainian words and traditions, but whose families lost the language, and therefore find that there are no appropriate conditions for maintaining the basis of their oral skills [2]. Thus, considering the vital role of youth engagement, it became extremely important to use different approaches and methods in language study in order to make learning more productive and interesting.

The definition of “teaching methodology” was developed by many scientists. In particular, in the Longman Dictionary of Language Teaching & Applied Linguistics, “methodology” is defined as “the study of the practices



and procedures used in teaching, and the principles and beliefs that underlie them” [3]. It includes the study of procedures for teaching language skills, the study of the preparation of materials and textbooks and the evaluation of a teaching method. As D. Nunan points out, methodology concerns itself with “how” to learn or to teach a language by selecting different tasks and activities, instead of “what”, “why” and “when” [4].

The notion “method” has a tendency to be historically equated with the notion “methodology” [4]. At the same time the difference between method and approach was clarified by E. Anthony: “An approach is a set of correlative assumptions dealing with the nature of language teaching and learning... Method is an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach. An approach is axiomatic, a method is procedural” [5]. Different methods can be used in the framework of one approach to language instruction.

Different types of methods evolved due to the pace of the development of teaching. Researchers described the traditional method as the Grammar-Translation Method, which was popular from the 1840s to the 1940s, and in its improved forms, is still used today. As J. Richards and T. Rodgers point out, the main features of this method are: study by detailed grammar analysis, memorization rules, and a focus on reading literature and accurate translation [6]. Nevertheless, this way of teaching is not as effective because it does not provide students with sufficient speaking and listening skills; which are important for second-language acquisition.

The Direct Method was presented by German and French linguists at the end of the 19th century and became popular among private schools. It had the purpose to avoid the drawbacks of the Grammar-Translation method and to enhance the skills of speaking, listening, writing and reading simultaneously by using everyday vocabulary, avoiding translation, and the presentation of new grammar only after sufficient practice.

In referring to the works of J. Richards and T. Rodgers, the most productive period of methodological development was from the 1950s to 1980s. It was the time of the appearance of such methods as: Situational and Audiolingual instruction. Both of which were based on the Communicative Approach. The first way of teaching is widely used in modern textbooks and offer students daily situations: “the acquaintance”, “in the office”, “in the restaurant”, with different sentence patterns. The Audiolingual Method was used formerly for military purposes during the Second World War and focuses attention primarily on spoken conversations and the specifics of

pronunciation rather than on the grammatical features of a target language [6]. Both of these methods prioritise the development of speaking skills, and have its goal in reaching fluency by practicing the most frequent vocabulary.

In the last few decades modern and innovative methods of teaching foreign languages, as opposed to the traditional methodology, have been established. One of these new approaches was the “*Silent Way*”, (by C. Gattegno). Its main principles of teacher non-interference in favour of student activity, reached by using sound-colour and word charts, avoiding translation, and concentrating on the most frequent vocabulary. Another modern way of teaching is J.Asher’s “*Total Physical Response*” method, which improves the understanding of a target language by stimulating students to listen to specific tasks and to perform them. In addition to the above-mentioned methods there is a wide variety of other teaching strategies, such as *The Community Language Learning*, *The Suggestopedia* and others.

The main features of the modern approaches to language teaching are the selection and the mixing of different components of the most-suitable methods and techniques by considering the purposes of the learners and the specifics of the learning environment. In order to satisfy the individual demands of each student, a teacher can combine appropriate elements of different methods during the educational process. Nowadays, with the improvement of computer technologies, and access to Internet classes language learning can be assisted by useful electronic resources.

The educational system in Canada allows for the study of Ukrainian at differing levels: preschool, school, university programs, courses of Ukrainian studies and adult classes. This is primarily under The Ukrainian Bilingual Program, which was adopted in 1974 and became an important part of the Canadian multicultural policy. It promotes the partial immersion method in which students can participate in subjects that are taught in Ukrainian, such as music, art, social studies, physical education health, home economics, drama and religion. This is offered with or without a previous knowledge of the language. Additionally, Ukrainian as a foreign language can be taught as a school subject within the framework of a Core language program. In order to perform a detailed analysis of methods it is essential to describe each of them at every level of the educational system.

**Preschool programs.** Children aged 3 to 5 are the targeted audience for preschool programs which are implemented in a kindergarten, or “*Sadochok*”. The main goals of teaching Ukrainian at this stage are the development of pre-conventional literacy, oral speaking skills, and the ability to view and represent simple ideas in a language [7].

Language acquisition comes about through different types of activities that have components of the *Total Physical Response method*. In particular, action songs have an important role in the improvement of listening skills and facilitates the process of building an active vocabulary. It occurs through the children's imitation of the teacher's movements during a song. For instance:

“Голова, плечі (рамена);  
Голова, плечі (рамена),  
Коліна й пальці,  
Очі, вуха, уста, ніс,  
Руки, ноги, чоло, ніс  
Голова, рамена,  
Коліна й пальці” [8].

During the period of a pre-school education it is important to reach an appropriate level of understanding and the reproduction of oral speech. The elements of the *Method of Kitaygorodska*, with its focus on games as an educational tool are widely used here. It provides children with an ability to interact and cooperate using a target language. Communication comes about through reading rebus stories aloud, poems, fairy tales (“*Рінка*”, “*Три свинки*”), playing cards, and singing. Particular focus is on traditional games which give an opportunity to develop the ability to improvise and to learn more about Ukrainian folklore; for instance, a blindfold game “*Панас*”:

“*Students: Панасе, Панасе, на чому стоїш?*  
*Панас: На камені.*  
*Students: Що продаєш?*  
*Панас: Квас.*  
*Students: Лови мух, а не нас!*” [7].

The methodology of teaching Ukrainian as a foreign language in pre-school programs is based mainly on approaches such as cultural, exploring the language through its traditions and literature, and creatively using elements of entertainment in order to raise the motivation of the children. Teaching methods in kindergartens include creative techniques for improving language skills by making different scrapbooks, collages, booklets and pictures dedicated to various topics, such as “*My family*”: “*Це – мій тато*”, “*Це – моя мама*”, “*Holidays*”: cards with Ukrainian traditional greetings such as “*Вітаю з Різдом!*”, “*Food*”, and “*My weekend*”. These techniques stimulate the memorization of the main lexicon and encourage children to use the Ukrainian language in daily life. The *Communicative Approach* is widely used in pre-schools by engaging students in discussions of different

themes: e.g., “*The weather*”, “*Hobbies*”, and “*Daily routine*”. It is important encouraging students to participate in role-play and problem-solving activities.

**Elementary school.** In this stage of the acquisition of Ukrainian, students learn how to read and write, express personal experiences and familiar events through involving key vocabulary and connecting new information with prior knowledge [7]. As O. Bilash points out, the initial goal for language teachers in elementary schools is to develop the students’ oral skills before they start reading and writing in Ukrainian [2]. “*Nova*”, the first program for studying Ukrainian as a foreign language in the Canadian educational system, was developed with the inclusion of the elements as described above.

The main features of “*Nova*” are the correspondence with using Ukrainian in a Canadian context, and the availability to different categories of pupils and targeting individual student needs. “*Dialogs*”, represents the Situational Language Method, with its principles of choral and individual imitations, listening practice and question-answer drills. The vocabulary is selected according to frequency and use in typical speaking models of daily life. Dialogs are illustrated and divided into small sentences that can be used in modelling different situations by students, for example:

- *Я дуже люблю зиму.*
- *А я люблю ковзатися взимку.*
- *А я люблю спускатися з гори.*
- *Ще краще ліпити снігову бабу”* [9].

“*Echo-acting routines*” represents the elements of the *Total Physical Response methods* with four types of imitation: instructions, daily processes, language ladders and narrative models. During a class a teacher demonstrates movements linked with daily processes and gives consistent instruction to students which develops the understanding of verbs in different cases by performing them. With the use of language ladders and narrative models, pupils study frequently used expressions and use them in stories. “*Echo-acting routines*” are used in the context of Gardner’s Cognitive Developmental Theories, as physical exercises respond to bodily-kinaesthetic intelligence. Rhythms and visualized movements are suitable for musical-rhythmic and visual-spatial intelligence respectively [10].

After the development of speaking skills, the second goal is to teach pupils the basics of reading and writing in Ukrainian. As I. Mashkova points out, reading skills in the Ukrainian language can be easily developed by mixing analytical and syntactical methods – from the pronunciation of a

sound to its graphical representation [11]. It provides an opportunity to use the method of syllables, when there is no need to memorize the whole word. M. Deyko highlights the importance of performing articulation exercises for mastering the pronunciation of such difficult sound combinations as “лі”, “лю”, “ля”, “ті”, “тю”, “тя”, etc. [12].

*The elements of The Grammar-Translation Method.* Focusing on text translation into a native language and attention to the grammatical structures can also be used in elementary school. Starting with the 1<sup>st</sup> Grade the important role in language acquisition plays belles-lettres that can be implemented either for independent or oral reading during the classes. For these purposes, such books as “Резерва Сарці” (“Sarcee Reserve”), “Срібні нитки” (“Silver Threads”), and “Досить” (“Enough”) were created. A series of books – “Тут і там” (“Here and there”) is focused on improving reading skills and exercising thematic vocabulary, word order, and basic grammatical structures:

“Сірко несе лист до ...  
Що ... робить тепер?  
Чи можна йти до міста, ...?  
(тату, тато, мама).”

The drilling of a new vocabulary comes about through different techniques. Apart from reading and imitation exercises, teachers in elementary schools use classroom labels in Ukrainian – for instance, “двері”, “дошка”, “стілець”, and “смітник” [13]. By visualization pupils can better memorize and consequently reproduce the words.

As well as in preschool programs, elementary schools pay attention to the role of games – *The Kitaygorodska Method*. The integral parts of the educational process are songs, puppet shows and drama. With the growth of computer technologies the popularity of innovative lessons has increased. A section of a Ukrainian language lesson plan, using iPod Touch, is given below:

“Guide students to open the first category labelled “Colours /Кольори”. They can execute/do this by opening the main menu of the application and clicking on the top menu link titled Plan and then clicking on Categories and unselecting everything but Colours. There are 13 words available in this category. Their task will be to go back to the main screen of the application and select the Study icon. It will take them into flashcards of different colours. Each flashcard has an option to listen to a particular word in Ukrainian and a translation of the word in English. Time: 15–20 minutes” [13].

The method is also supplied with such resources as “*Ukrainian Language Games*” – “*Nova 1: Gameboards*” and “*Nova 2: Gameboards*”. Entertaining activities complement the learning process and encourage students to study and use situational vocabulary that are based on practical themes: “*Транспорт*”, “*На майданчику*”, “*Що ми робимо взимку?*”, “*Мій невдалий день*” and “*У лікарні*”.

**Junior and senior school.** During the educational process in high school, students should be able to use a foreign language to discover their own interpretations, share personal responses, and to develop their own thinking and understanding. Students should be given the opportunity to discuss preferences and assess oral, print, visual and multimedia texts. Mostly, the teaching of Ukrainian as a foreign language at these levels stipulates a usage for the Grammar-Translation and the Communicative Methods.

Despite the many drawbacks, the traditional *Grammar-Translation Method* with its focus on reading in a target language is widely used in junior and senior schools. For these purposes, a series of textbooks for reading and exercising – “*Collage*”, “*Budmo*” and a range of fictional literature – “*Wild Night*”, “*Takeoff*”, “*Semester in Lviv*”, etc., were released. Textbooks provide students with a necessary vocabulary for memorization; give examples of adapted texts in Ukrainian and improve language understanding in a particular context:

“Учитель увійшов до класу. Він відразу помітив, що там робиться щось недобре. Діти обступили когось і голосно про щось говорили. Та зрозуміти вчитель нічого не міг...” [14].

Considering the lack of practice for listening and speaking skills in *The Grammar-Translation Method*, it is suggested that other methodologies be used as to meet the needs for listening and speaking practice. A proposed solution is to have students work on an article in two phases. First of all, the teacher should help the students to understand the composition with explanations and then encourage students to discuss the article for the improvement of speaking skills. Listening skills and learning correct pronunciation can be developed simultaneously by reading aloud [15].

The main feature of *the Ukrainian Bilingual Program* is a partial immersion by using Ukrainian in teaching other subjects – from social studies to religion. Therefore, *The Communicative Approach* is widely used, while oral skills are developed as an integral component of language acquisition. Students are motivated to use a foreign language beyond the classroom as a result of additional activities, such as field trips and annual

celebrations. Language use in authentic situations facilitates the development of speaking fluency among pupils.

**University programs.** At present, Ukrainian studies in higher educational establishments in Canada are at the stage of reconstruction and modernization. The main goals are the creation of summer language schools and new courses: for example, “*The Ukrainian language in media and the Internet*” at the University of Alberta, *literary translation at the Universities of Manitoba and Toronto*. This focus is a result of the response to modern demands and the study of Ukrainian and involves philologists and other specialists. Moreover, in consideration of the differences among learning backgrounds, students can choose courses at various levels. For instance, *The Department of Languages, and Literature & Cultural Studies, at the University of Saskatchewan offer four courses at the obtained language level of students*. This allows for an opportunity to study Ukrainian despite the absence of prior instruction.

As J. Zayachuk points out, every Canadian educational establishment has its own distinctiveness of instruction, depending from one side on tradition, and from the other, the teacher, who designs the learning process [16]. Nevertheless, the same feature of teaching Ukrainian in universities is the focus on language as a tool for communication. In considering the importance of students` ability to understand and reproduce a conversational language, the Situational and Audiolingual Methods are widely used.

Discussion and different types of oral activities implement the Communicative Approach. In particular, the study of a new theme, a new vocabulary, comes through in a dialog between teacher and student. Using new words in various constructions, and working in pairs and microgroups increase the effectiveness of vocabulary acquisition. J. Zayachuk also highlights that the learning process is well supported with technologies. An important role in improving listening skills belongs to linguistic study rooms equipped with computers. They are used for listening to lectures, exercising, and performing practical assignments [16].

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## **3.2. TRENDS OF DEVELOPMENT OF FOLKLORE STUDIES IN THE CANADIAN-UKRAINIAN EDUCATIONAL SPACE**

During the twenty century and first decades of the twenty-first century in the Canadian-Ukrainian educational and scientific discourse the theoretical foundations and educational traditions of folklore studies, namely: philological, cultural, humanitarian, anthropological science, which studies folklore as a syncretic phenomenon of culture in its genre and species diversity, in regional and other dimensions, are being established, reconstructs the stages and factors of functioning folklore works in the historical retrospect, defines the methodological tool for the analysis of folklore texts, explores the activities of the well-known and little-known folklorists, determines the theoretical and practical principles of archiving folklore texts, studying the specifics of creating bibliographic works.



Theoretical and practical principles of contemporary folkloristic were established in the theory and practice of folklore studies of Ukraine and abroad, primarily of Canada. In Ukrainian-Canadian folkloristic discourse folklore is studied mainly through the prism of functional, communicative, anthropological, context-based approaches based on interdisciplinary research. The identified priorities of the development of folkloristic are outlined in the official definition of folklore in accordance with the UNESCO Recommendations on the Conservation of Folklore (1989) [6].

The “Recommendations...” states, in particular, that “folklore (or traditional folk culture) represents a variety based on the tradition of folk art, which is characterising of a particular social and ethical environment that is homogeneous in a cultural sense... Folklore is a reflection of their social, cultural identity and self-identification; it promotes the communicative transfer of their norms and values through verbal texts, by imitation or by other means. The forms of existence and expression of folklore are language, literature, music, dance, mythology, rituals and customs, crafts, architecture and other types of artistic creativity” [6]. Despite of some contradiction in the official definition of folklore, it is worth noting that it outlines leading approaches to the study, study, interpretation of folklore texts from the standpoint of anthropological, communicative, contextual, functional approaches:

According to the **anthropological approach** in foreign and Ukrainian theory and educational practice, folklore is studied in sphere of cultural anthropology, which is connected with problems of verbal stereotype, cultural symbol, language picture of the world, ecological ethics, gender issues, migration processes, naratology; folklore is the object of research of various anthropological fields (social, religious, economic, visual, ecological anthropology).

According to the **communicative approach**, folklore is viewed as a reflection of social, cultural self-awareness and self-identification as a communicative mechanism transferring norms and values through verbal texts through imitation, transformation in artistic works, and authors’ texts.

**Contextual** approach determines the necessity of researching folklore through the prism of links with historical processes, rituals, mythologies, various forms of art, language, psychology, ethnographic specifics, literature, etc., which deduces a folklore phenomenon beyond the verbal text.

The essence of the **functional approach** is the study of folklore as a functional unit of culture, which determined the impact on the formation of different types of art (the phenomenon of “folklorism”); as a mechanism for organizing the ritual measure of the vital activity of the ethnic group, the artistic expression of universal human values, the fundamentals of the national culture, syncretic semiotic text in its functional paradigm.

In retrospect, *interdisciplinarity* of folklore was outlined, it is a trend that determined its innovative development in connection with related disciplines, as a result of interaction with which the spectrum of directions was formed. Interdisciplinarity involves the analysis of folklore in the sphere of context, anthropological, functional, culturological approaches, testifies to the phenomenon of interaction of systems of various scientific disciplines, educational disciplines, which create a unique integrity of multi-vector study of the theory and practice of folklore.

1. The theory of **folklore**, in particular, studies the essence of folklore as a specific syncretic phenomenon of folk culture, artistic thinking of the people; the typology of folk forms, which makes it possible to identify the universal, national, local and regional features of folklore; ways of life, preservation and oral transmission of folklore texts in time space [8, p. 12–13].

2. The theory of **folkloristic** is the direction of folklore, which determines the methodological principles of studying, analysing and interpreting folklore texts in the context of scientific and folklore schools (mythological, cultural, historical, psychological, etc.).

3. **History of folklore** is the direction of folklore researching the general history of oral folk art, reconstructing archaic folk poetic layers (paleo-folklore), is engaged in the interpretation of contemporary folk forms; it investigates folklore interrelations on genre, inter-genre, figurative, stylistic and other levels; It understands folklore in the context of the ethno-cultural landscape (in historical, ethnographic, cultural and natural-geographical environments) [8, p. 13].

4. **History of folkloristic** is a direction aimed at studying the process of establishing folkloristic as a scientific and educational branch, ascertaining the specifics of the development of science and folklore schools, determining the contribution of folklorists, ethnographers, ethnologists, anthropologists, linguists in the formation of folkloristic trends.

5. **Textology of folklore** investigates the specifics of folklore texts (versions, editions, versions, invariants, hypertext, etc.), communication of verbal texts with music, dramatic play, voice, intonation, gestures, facial expressions; it develops special methods and principles of textual expertise and rules for the scientific fixing of folklore texts on paper, audio and video media [8, p. 13].

6. **Source studies** (by S. Rosovetsky) (other name is classification and systematisation of folklore) it is development of different classifications (for example, the division into ceremonial and non-religious folklore, genus, genres, species, etc.); systematisation of plots and other elements of poetics; creation of genre, chronological, thematic, regional and other folklore

indexes; development the principles of formal folklore systematisation with the use of computer technology [7].

7. **Bibliography** of folklore and folkloristic provides the creation of a bibliography of folklore works, a register of scientific works (monographs, articles, inventions, theses) from folklore studies, which are devoted to specific problems of folklore search.

In contemporary folklore discourse, innovative directions of folkloristic are formed, the basis of which were laid down in scientific works and pedagogical activity of classical universities` teachers.

8. **Lingual folkloristic** is the direction of folklore, the subject of study of which is the language of folklore as one of the sources of creation and development of literary language; composing dictionaries of the language of oral literature.

9. **Ukrainian music folklore** (ethnomusicology, ethno-musical study) is a direction of folklore studying, interpreting, performing folk songs; it researches the folk rhythm; analyses of the folk poetic basis of copyright works; it develops of methodological tools for the analysis of folk songs, their stylistics, imagery, rhythms.

10. **Folklore therapy** is the direction of folklore research, which is based on the use of the preventive (preventive) psychotherapy method, which is realized in the creative reproduction of forms of cultural phylogenetic experience, namely, the methods of solving personal problems fixed in folklore formulas. Folklore therapy develops in the following areas: folk music therapy, folk dance choreography, fairy-tale therapy.

11. **Pedagogical folkloristic** is an innovative direction of folklore, which is based on the philosophical foundations of anthropocentrism, aesthetic, ethical, intellectual capabilities of the folkloric word, it can represent the achievements of folklore, the peculiarities of its use in the professional training of future specialists (teachers of philology, folklorists, ethno-musicians, etc.) in the educational process of secondary and high school.

Traditional and innovative trends of folkloristic which are based on adjacent ties with literary studies, psychology, linguistics, history, cultural studies, theatre studies, and pedagogy, developed in the historical retrospective and showed that Ukrainian folkloristics is an interdisciplinary science that studies folklore based on theoretical and methodological and the practical foundations of other sciences.

The specificity of the development of folklore in the scientific-educational Canadian-Ukrainian space is the study of folklore from the standpoint of various sciences on the basis of intellectual discipline, which creates

opportunities for multidimensional analysis of Ukrainian and world folklore experiences. The multidimensional study of folklore can direct scientific research, it develops the traditions of educational practice on the basis of the use and enrichment of the achievements of folkloristic trends, which have been formed in the historical retrospective and now have become actively developed.

The main ideas of these approaches, as well as the directions of folklore, taking into account interdisciplinarity develop on the basis of scientific and folklore schools in university and academic folklore centres. It is about the specialized departments of folklore studies of Taras Shevchenko Kyiv National University and the Ivan Franko National University of Lviv (Ukraine), the University of Alberta in Edmonton, the University of Saskatchewan (Canada), and others.

The substantiation of the essence of the leading approaches to the study of folklore in scientific discourse allows us to determine that in contemporary social and cultural conditions folklore is a functional, communicative phenomenon of national culture, in which the people's model of world perception, the language picture of the world is embodied; one of the main sources of different types of professional art; syncretistic artistic and aesthetic phenomenon, which is characterized by variability, anonymity, collectively, improvisation, sense. The history of folklore research from the standpoint of its functional spectrum in society, syncretic nature, axiological potential, ethnoesthetics, genrology, and poetics forms the basis of the origin, formation and development of folklore as a scientific and educational branch.

In the context of the formation the theory and practice of folklore, fundamentalism is a decisive trend in Ukrainian and Canadian folklore centres. The methodological principles of the formation of folkloristic training of future philologists and folklorists at the universities of Ukraine and Canada testify to the fundamentals of scientific principles of training specialists. Evidence of this is the development of "Lviv" and "Kyiv" folklore centres, the birth of "Cherkasy" folklore centres.

"Lviv" centre develops on the basis of ideas, theoretical and methodological approaches of regional folklore study, ethnoscientific problems, which are in the works of scientists-teachers: Y. Golovatsky, O. Ogonovsky, F. Colessey, A. Fischer, T. Komarinets, I. Denisyuk etc. Theories, concepts, practical experience of folklore study traditions by the teachers of Kyiv University (M. Dashkevich, A. Kotlyarevsky, M. Kostomarov, V. Peretz, A. Loboda, V. Boyk, M. Hrytsay, L. Dunaevskaya, etc.) develop in the direction of functional, contextual, anthropological approaches. In the universities of Canada, the traditions were established thanks to the scientific

and methodological, practically oriented achievements of teachers, scholars (T. Koshits, B. Medvinsky, R. B. Klymash, S. Kilimnik, I. Rudnytsky, A. Nagachevsky, N. Kononenko, etc.) folklore studies, folklore experience taking into account regional specifics, migration processes, studying the phenomenon of “inheritance culture”, functional influence of folklore from the point of view of the interaction of the “living” folk word and the ritual organization of family sacred life, interaction with Canadian and Ukrainian genres of folklore and so on.

Fundamentality of scientific and educational traditions of folklore development is manifested in the context of the synthesis of university education and academic science. In Ukraine, the activities of academic and university folklore centres (National Academy of Sciences of Ukraine, Institute of Art Studies, Folklore Studies and Ethnology named after M. Rylsky, National Academy of Sciences of Ukraine, Ivan Franko National University of Lviv, Taras Shevchenko Kyiv National University, etc.) are aimed at improving the system of folklore training the future teachers of philology, folklorists, composing reference books, the writing of monographic works, recommendations for research activities, production of folklore and ethnographic periodicals (magazines “Folk art and Ethnology”, “Folklore Notebook”, “Ethnology Notebook”, “Mythology and Folklore”, etc.). In Canadian educational and scientific space, the tendency of synthesis of educational practice is represented primarily by university centres. A special role in their formation belongs to well-known personalities who have contributed to the establishment of academic traditions of folklore research and the crystallization of educational traditions. Thus, B. Medvinsky initiated the creation of a program of Ukrainian folklore at the University of Alberta, he published a number of works on the history of folklore, folk poetry, paremiography. The study of Ukrainian dance in Canada and the material culture of Ukrainians, is associated with the name of A. Nagachevsky, the first doctorate in the specialization of “Ukrainian Folklore” in Canada (1991), the head of the Center for Ukrainian and Canadian Folklore named after Peter and Doris Kule, the head of the Ukrainian culture department and the ethnography of the name of Gutsulyak at the University of Alberta [4, p. 297].

In the result of the synthesis of academic and educational practice, the tendency of professionalisation was outlined related to the quality of training specialists for the folklore industry according to the needs of the labour market, internationalisation of educational activities, increased openness of economics and cultures of different countries. In the classical universities of

Ukraine (Ivan Franco Live National University, Tares Shevchenko National University of Kyiv), folklorists are trained at the educational-scientific degree “master” within the framework of the multidisciplinary specialization “folklore”. At the same time, five educational and research programs on folklore are being implemented in Canada: at the Memorial University of Nuefoundland, Laval University, Lawrence University in Sadbury; University of Cape Breton; University of Alberta, Edmonton [4, p. 293–294].

The tendency of professionalization realizes in the specifics of the training of scientific and pedagogical staff in the field of folklore. So, since 1990, in Ukraine about 200 candidate and doctoral dissertations on the specialty “Folklore” have been defended, specialized scientific councils are functioning at the Lviv Ivan Franko National University, Taras Shevchenko Kyiv National University. According to A. Nagachevsky, in Canada about 130 post-graduate works of Ukrainian subjects are written in Canada, and 51 are related to Ukrainian folklore [4, p. 297]. It is important to note that the problems of folkloristic studies of young researchers in the Ukrainian-Canadian educational and scientific environment at the present stage are predominantly disciplined, due to modern approaches to the study of folklore phenomena in terms of functional, contextual, and anthropological approaches. Accordingly, there is an expansion of the problem field of theory and practice of folklore, taking into account Slavic, ethnomusicological, stylistic, ethnical and scientific, and intercultural problems of folklore functioning.

Professionalism in the Ukrainian and Foreign practice of folklore studies is conditioned by **institutionalisation**, which involves the activities of folklore societies, public organizations, and student research clubs. In Ukraine, the process of institutionalisation manifests itself in the context of functioning:

– specialized departments (Filaret College of Lviv National University named after Ivan Franko, folklore department of Taras Shevchenko National University of Kyiv, faculty of musical folklore studies of the National Music Academy of Ukraine named after P.I. Tchaikovsky, faculty of folk singing and folklore of the Kyiv National University of Culture and arts, departments of musical folklore of the Rivne Humanitarian Institute, etc.);

– academic centres (department of Ukrainian and foreign folklore studies of the Institute of Art Studies, Folklore Studies and Ethnology named after M. Rylsky of the National Academy of Sciences of Ukraine, department of folklore studies of the Institute of Ethnology of the National Academy of Sciences of Ukraine, etc.);

– centres of folklore, laboratories at universities (Center for Bukovina Studies at Chernivtsi National University named after Yuri Fedkovych, Ukrainian Folklore Studies Laboratory at Ivan Franko National University of Lviv, etc.).

In the Canadian educational and scientific field several centres of folklore studies have been formed. A. Nagachevsky, M. Maherchik inform that the Center of Ukrainian Canadian Studies at the College of St. Andriy is the most active; at the University of Saskatchewan there is the Center for the Study of the Ukrainian Heritage, at the University of Alberta the Center for Ukrainian and Canadian Folklore named after Peter and Doris Kule, [4, p. 294]; Center for Ukrainian Historical Studies named after P. Jacyk [9, p. 116].

The experience of the development of folklore in the educational and scientific space of Ukraine and Canada has confirmed the formation of fundamental university and academic folklore centres, whose activities are aimed at preserving the scientific principles and traditions of the educational practice of folklore studies and is subordinated to the innovative processes of folklore studies in accordance with the world vector. It should be noted that the folkloric center is an institution, an institution in which the centralized study of folklore is carried out in the context of different directions (source studies, textology, linguistic folklore, ethno-musical studies, etc.), in relations with related sciences, various types of art. The results of the activity of folklore centres are periodicals, series of folklore works, collections of articles, organization of international, Ukrainian, regional conferences on folklore studies, etc. Within the centres, scientific schools of separate teachers, scholars (academic school F. Colessey at the Ivan Franko National University of Lviv, L. Dunaevskaya's scientific school at Taras Shevchenko National University of Kyiv, scientific schools of A Nagachevsky, B. Medvinsky, N. Kononenko in the universities of Canada, etc.) are formed.

In each center, educational traditions are developed, theoretical and methodological searches are carried out in the direction of folklore study from the point of view of context, functional, communicative approaches on the principles of anthropologization and interdisciplinarity. Thus, "Kyiv" university folklore center operates in the Kyiv National Taras Shevchenko University at the Department of Folklore. Due to the axiologically oriented folkloristic (scientific and pedagogical) activity of its first head L. Dunaevskaya, at the department develops the traditions of folklore training of future teachers of philology, folklorists. On the initiative of L. Dunaevska, the Centre for Folklore and Ethnography opened the active work. The Ivan

Franko Lviv National University is associated with the formation of a Lviv folklore centre the Department of Ukrainian Folklore Studies named after Filaret Kolessa (its head was Professor T. Komarinets, and still V. Ivashkev). Active developers of programs courses and special courses of folklore orientation are the teachers who develop the scientific and educational traditions of folklore studies, formed in the historical retrospective and are focused on depth analysis of foreign folklore science and practice. Preservation of academic scientific traditions of folklore experience, justification of methodological tools for the analysis of oral poetic works, development of folkloristic trends (textology, ethnomusicology, source studies, etc.), activation of historical and folklore studies are the main tasks of academic folklore centres (Institute of Art Studies, Folklore Studies and Ethnology named after M. T. Rilsky National Academy of Sciences of Ukraine, Institute of Ethnology of the National Academy of Sciences of Ukraine).

The head of the department of Ukrainian and foreign folklore studies at the Institute of Art Studies, Folklore Studies and Ethnology named after MT says. Rilsky National Academy of Sciences of Ukraine L. Vakhnina says that scientific methodological and practical activity of scientists of academic centres is directed on study “new aspects of cultural anthropology in the context of modern European ethnological and folklore sciences, culture and folklore of national minorities, among which an important place belongs to the study of the existence of modern folk culture in Ukraine” [1].

The activity of Canadian Institute of Ukrainian Studies at the University of Alberta is focused on research and popularisation of the achievements of Ukrainian studies, in particular folklore, in the world. According to N. Savchuk, “the main focus of the institute is on the new and original English language awareness in the Ukrainian language, literature, history, possession of information about Ukrainians in Canada and about modern Ukraine” [9, p. 117]. The traditions of research and study of folklore were formed through the activities of the Center for Ukrainian and Canadian Folklore named after Peter and Doris Kule, in which educational and scientific programs for the preparation of a bachelor’s, master’s, and doctor’s degree in the field of Ukrainian folklore studies are implemented. The main ideas of folkloristic searches are tolerance, cultural diversity, multiculturalism, cultural identity, national self-expression. The scientific search of folklorists Center (B. Medvinsky, N. Kononenko, etc.) is associated with the implementation of collecting, research, publishing, public projects from Canadian Ukrainian folklore, reprinting works by Ukrainian folklorists, and organizing conferences [5].



In the direction of establishing the tendency of institutionalisation in the Ukrainian-Canadian educational and scientific environment, the founding of folklore societies and associations has been observed. So, the Ukrainian Society of Folklore and Mythology Researchers (Lviv) operates in Ukraine, whose activities are related to the publication of the magazine *Mythology and Folklore*. The institutionalised form of professional communication among folklorists, ethnographers, and Ukrainian researchers in Canada is the Slavic and Eastern European Folklore Association (SEEFSA), which publishes a specialized magazine *Folklore*, dedicated to Ukrainian folklore [4, p. 298–299].

The experience of creating institutionalised forms of professional communication in the folkloric environment of the University of Memory in Canada is interesting. The Folklore Student Society functions in the educational institution, which facilitates the involvement of students in discussing academic topics, for example: research methods, career opportunities, publications and presentations in a direct and friendly atmosphere [10].

One of the forms of institutionalisation in the folklore industry of Ukraine and Canada is the foundation of museums. The historical and pedagogical experience of studying folklore studies at the universities of Ukraine shows that the formation of the professional foundations of the organization of folkloristic (folklore) practice, the activation of students' research work (Kharkiv University, Lviv University) is associated with the functioning of ethnographic museums and antiquities at universities. Currently, universities and academic centres of Ukraine have museums with their own historical tradition (the Museum of Archaeology and Ethnography of Sloboda Ukraine of VN Karazin Kharkiv National University, the Museum of Ethnography and Arts of the Institute of Ethnology of the National Academy of Sciences of Ukraine, etc.). The Canadian experience of organizing museums, whose activities are aimed to preserve folk traditions, material culture, testifies to the multidimensional study of folklore. Thus, at the University of Alberta, the Museum "Village of the Ukrainian Cultural Heritage" was created, which houses significant museum collections, sound and documentary databases. The activities of the Ukrainian Canadian Museum in the city of Saskatoon, the State Museum of Civilization, in the city of Gal, the Ukrainian Canadian Research and Documentation Center contribute to the preservation of the Ukrainian folk experience [4, p. 294].

Professionalization is aggravated by the tendency of systematisation, which involves the organization of folk material, the presentation of the results of folklore activities by means of digital technologies. Systematisation

in the folklore industry is manifested in the creation of electronic databases, archives, electronic archives, virtual laboratories. The first virtual laboratory of folkloristic in Ukraine, which presents works on the history of the formation of scientific and folklore schools, the traditions of collecting folk texts, was created by the teachers of the Filaret Kolesi Department of Folklore at the Ivan Franko National University of Lviv [2]. The Internet Encyclopaedia of Ukraine, which “is the most comprehensive source of information about Ukraine, its history, people, geography, society, economy, Diaspora, cultural heritage in English”, contains thousands of geographical and audio materials at the Canadian Institute of Ukrainian Studies. The Center of Ukrainian and Canadian Folklore, named after Peter and Doris Kule, has open access to its materials on the Internet. Collections of photos, commercial disks and field interviews are available” [9, p. 117–118].

Among the periodicals of folklore and ethnography in Ukraine, we will list the periodicals “Folk Art and Ethnology”, “Literature, Folklore”, “Problems of Poetics”, “Mythology and Folklore”, “Visnyk of Lviv University” (folklore series, philological series), etc. The Canadian Institute of Ukrainian Studies publishes the Journal of Ukrainian Studies, “devoted exclusively to Ukrainian and Ukrainian-Canadian research” [9, p. 117]. Other folkloristic publications around oral folklore researchers are grouped in its interdisciplinary dimension are Ethnology, Canadian Slavonic Reports, and the Journal of Ukrainian Studies.

The leading trend in the development of folkloristic in Canadian-Ukrainian folkloric environment, as a **strengthening of the practical orientation of folklore** study, is confirmed. Thus, in order to deepen the practical component of the training of folklorists, training conditions for their professional growth and self-development are provided. The creation of an axiological folklore environment (cabinets of folk songs, tales, calendar rituals, etc.), laboratories of research on folklore practices, virtual folkloristic libraries (on the example of the Ivan Franko National University of Lviv), regular “immersion” into the atmosphere of the “living” folkloric word (communication with experts in folklore, old-timers) all above mentioned contribute to the formation of the axiological orientation of future specialists in the study of folklore, its research, systematisation, retranslation of folkloristic professional (scientific and educational) activities. In Canadian educational practice, such a form of folklore study as folklore and ethnographic expeditions, which involves the study of folklore traditions in the “living” folklore environment, is actively used, including familiarization with life, traditions, ritual organization of life (University of Memory [10]).

The beginning of the 21st century is marked by the anthropologization of folkloristic, which is associated with the use of theoretical and empirical tools, methods of studying related sciences. This trend has been manifested since the beginning of scientific folkloristic studies in Canada. Thus, the first doctoral work on the development of a Ukrainian settlement in Western Canada is John Leger's dissertation at the University of Manitoba (1978) [4, p. 297]. The activities of many Canadian folklore centres focus their work on research folklore according the material culture, customs, beliefs, folk art (Centre for Ukrainian and Canadian Folklore named after Peter and Doris Kule, museum "Village of Ukrainian Cultural Heritage", etc.).

The tendency of anthropologization is also observed in the process of folklore preparation of future philologists, folklorists in the classical universities of Ukraine. Since the early 1990's, at the Kyiv National Taras Shevchenko University, Ivan Franko National University of Lviv, the content of courses and special courses is structured on the basis of folklore studies in the measurements of anthropological studies, comparative analysis with other phenomena of culture, works of art, with psychology, modern philosophical thought, in measurements of functional imagery. At the heart of the problem of structuring folklore courses and special courses is the idea of the head of the Department of Folklore Studies of Kyiv University O. Ivanovskaya concerning the functional understanding of folklore through the prism of the context approach in the writings of Ukrainian and foreign scientists of the twentieth century. The use of the contextual approach, notes the specialist, "has led to progressive steps in the development of folklore, because the understanding of the need to study the context of folk art displays a folk phenomenon beyond the verbal text" [3, p. 24]. Such an approach to the study of Ukrainian and foreign folklore as a syncretic semiotic text in its functional paradigm developed in the works of researchers during the nineteenth and twentieth centuries. (M. Maksimovich, O. Potebnya, M. Dashkevich, O. Kotlyarevsky, F. Colessey, L. Dunaevskaya) and strengthens its positions in the writings of modern folklorists (S. Gritsa, A. Ivanovska, S. Rosovetsky, V. Davidyuk, Y. Garasim, O. Kichenko, etc.).

Thus, the identification of trends in the development of folklore in Canadian-Ukrainian educational and scientific sphere made it possible to find out: folklore is investigated through the prism of anthropological, functional, contextual, communicative approaches, which defines its integral essence as a living source of cultural, artistic, scientific, educational development of society. The folklore study through the prism of these approaches leads to the axiocultural, intellectual, spiritual, creative development of philologists,

folklorists, whose pedagogical action is aimed at raising a civic position, forming the national consciousness of the younger generation of the Ukrainian elite.

The outlined trends in the development of folklore in the Ukrainian-Canadian educational and scientific environment have allowed generalizing the leading achievements of the theory of folkloristic thought, to indicate the vectors of the research search of Ukrainian scholars, folklorists of both countries. The analysis of contemporary tendencies in the development of folklore in Ukraine and Canada made it possible to conclude that folklore is analysed, interpreted, systematized, structured in the context of anthropological, context, functional approaches, which defines its integral essence as a “life-giving” source of cultural development. By joining such a polyaspect analysis of folk art, the person becomes a direct retranslator in society, a professional folklorist capable of self-development, professional development in a particular ethnic cultural environment, as well as in a globalised world that accumulates traditional cultural stereotypes, ethnic diversity of cultures.

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## CONCLUSIONS

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Summarizing, we note that the materials of this book give reason to believe that the main goal of the collective monograph has been reached, in particular to systematize Canadian Studies research of priority significance in present-day Ukraine. Of course, not all aspects of this new scientific direction, which is in the stage of active development, are covered, which, hopefully, will be continued in the next writings.

Canadian socio-political studies are quite perspective, as Canada is one of the few countries that have avoided a general tendency to exacerbate conflicts and have maintained a policy balance on different religious and ethnic groups as well as refugees. Therefore, a deep study of the experience of domestic and foreign policy of this state will be useful for a young independent Ukraine.

Despite the widespread philological research in modern Canadian Studies, which supplement the aspects of language situation and communication in Canada, the peculiarities of the use of the Canadian version of the English language, the selection of language units in English-Canadian literature, such directions of research, as the Canadian version of the French language, the stylistic means of French-Canadian literature, texts of contemporary literature in Ukrainian, the figures of prominent Ukrainian-Canadian writers (such as Ulas Samchuk, Yar Slavutych, etc.) are to be investigated.

Despite the study of well-known cultural figures and educators of Ukrainian origin, the work of cultural and educational institutions, gender studies, etc. are not sufficiently researched.

We are convinced that the development of Canadian Studies will be supported by a long history of relations between Ukraine and Canada having positive dynamics and a large Ukrainian diaspora in this North American country, the involvement of many high-level specialists from various fields, and the preparation of joint scientific projects. We believe that this monograph will become an important publication, useful for strengthening Canadian-Ukrainian relations, especially in the scientific and educational sphere.

Наукове видання

# **Ukraine – Canada: Modern Scientific Studies**

**Україна – Канада: сучасні наукові студії**

**Book 3**

*Монографія (англійською мовою)*

Літературний редактор: Г. О. Дробот

Коректор: І. М. Калиновська

Верстка: І. С. Савицька

Формат 60×84 <sup>1</sup>/<sub>16</sub>. Обсяг 6,27 ум. друк. арк., 5,72 обл.-вид. арк.  
Наклад 300 пр. Зам. 82. Редакція, видавець і виготовлювач – Вежа-Друк  
(м. Луцьк, вул. Шопена, 12, тел. (0332) 29-90-65).

Свідоцтво Держ. комітету телебачення та радіомовлення України  
ДК № 4607 від 30.08.2013 р.