

UDC 811.111'27

DOI <https://doi.org/10.24919/2308-4863/56-4-8>

**Mariana KARANEVYCH,**

*orcid.org/0000-0003-3563-2131*

*PhD in Philology, Associate Professor,*

*Associate Professor at the Department of Theory and Practice of Translation*

*Ternopil Volodymyr Hnatiuk National Pedagogical University*

*(Ternopil, Ukraine) karanevych.m@gmail.com*

## PRESENTATION OF UKRAINIAN IDENTITY THROUGH MULTILINGUAL MEDIA PROJECT “UKRAÏNER”

*In the light of ongoing Russia-Ukraine war, it is necessary to address the problem of long-term struggle of the Ukrainian people for its national identity. In the Soviet times, Ukrainian artists were repressed and executed; Ukrainian traditions were forbidden. Russia has repeatedly made claims on the Ukrainian cuisine. Nowadays, Russian occupiers burn school textbooks on the history of Ukraine and Ukrainian fiction, and destroy Ukrainian cultural sites. The Russian Orthodox Church tries to maintain its influence in Ukraine. Despite all efforts of Russia to wipe out the Ukrainian identity, history has proved that even in the toughest times Ukrainians managed to preserve their culture. The hybrid war revealed a direct connection between cultural policy and national security. Meanwhile, translation plays an important role in country image construction.*

*In the course of our research, we revealed an important role of multilingual media projects in presentation of the Ukrainian identity. By means of translation into foreign languages, the website of “Ukrainer”, originally created to tell the stories about ethnic, geographical and anthropological peculiarities of different regions of Ukraine to Ukrainians, introduces Ukraine to the world. The linguistic analysis of journalistic materials revealed an anthropocentric approach to country image construction. The authors use proper names to refer to people, places to visit, and films. Journalistic materials about Ukrainian history, culture, and national cuisine are rich in realia. Hence, adequate translation is impossible without a high level of sociocultural and historical competences of a translator. The research showed that the most common ways of rendering of the above-mentioned linguistic peculiarities are transcoding, addition, description, and the use of already existing equivalents. Less common translation strategies are generalization and calque. To create a more informative message for the English-speaking audience, a translator combines two ways of rendering, e.g. a transcoded proper name can be used together with an existing equivalent or addition, and abbreviation can be followed by description or the full form of a word combination.*

**Key words:** *identity, culture, media, translation, country image.*

**Мар'яна КАРАНЕВИЧ,**

*orcid.org/0000-0003-3563-2131*

*кандидат філологічних наук, доцент,*

*доцент кафедри теорії і практики перекладу*

*Тернопільського національного педагогічного університету імені Володимира Гнатюка*

*(Тернопіль, Україна) karanevych.m@gmail.com*

## ПРЕДСТАВЛЕННЯ УКРАЇНСЬКОЇ ІДЕНТИЧНОСТІ В МУЛЬТИМЕДІЙНОМУ МЕДІАПРОЄКТІ “UKRAÏNER”

*У зв'язку з російсько-українською війною слід висвітлити питання довготривалої боротьби українського народу за національну ідентичність. У радянські часи українські митці зазнавали репресій, їх страчували, а українські традиції були під забороною. Росія зазіхає на українську національну кухню. Російські загарбники спалюють підручники з історії України та українську художню літературу, знищують українські культурні пам'ятки. Російська православна церква намагається утримати свій вплив на віруючих в Україні. Та, незважаючи на намагання Росії стерти українську ідентичність, українцям вдалось зберегти свою культуру. Гібридна війна виявила прямий зв'язок між культурною дипломатією та національною безпекою. При цьому, важливу роль в побудові іміджу країни відіграє переклад.*

*У ході проведеного дослідження ми виявили, що багатомовні медіапроекти відіграють важливу роль у презентації української ідентичності. Веб-сайт “Ukrainer”, що початково був створений для того, щоб українці більше пізнали себе, дізнались про етнічні, географічні та антропологічні особливості різних регіонів України, за допомогою перекладу знайомить з Україною світ. У проаналізованих статтях спостерігається антропоцентричний підхід до побудови іміджу країни. Автори журналістських матеріалів використовують власні назви, коли йдеться про українців, місця, що варто відвідати, та рекомендовані до перегляду фільми. Розповіді про історію України, культуру та національну кухню містять чимало реалій. З огляду на це, адекватний переклад*

таких текстів неможливий без високого рівня соціокультурної та історичної компетентностей перекладачів. Встановлено, що найпоширенішими способами відтворення лінгвістичних особливостей вищезазначених матеріалів є транскодування, додавання, описовий переклад та використання уже існуючих еквівалентів. Менш частотними перекладацькими стратегіями є генералізація та калька. Для того, щоб повідомлення було достатньо інформативним для цільової англомовної аудиторії, перекладачі поєднують два способи перекладу, наприклад, поруч із транскодованою власною назвою зазначають існуючий еквівалент або ж застосовують додавання, а переклад аббревіатури може супроводжуватись коротким описом чи повною формою словосполучення.

**Ключові слова:** ідентичність, культура, медіа, переклад, імідж країни.

**Introduction.** In the process of globalization it is important for every country not to lose its authenticity. Hence, the aim of cultural diplomacy is to present uniqueness and achievements of the state in different spheres. In the digital era, internet-media is often used for this purpose. Information spreading becomes more effective due to the involvement of translators.

**Analysis of recent research and publications.**

In recent years, there has been an increasing interest of scholars in country image construction. This issue has been in the focus of attention of the specialists in marketing (Kleppe et al., 2002; Hakala et al., 2013), tourist industry (Zhang et al., 2016; Nisco et al., 2016), politics (Zhang, 2011), and media (Ingenhoff et al., 2020; Özdemir, 2020). Despite this, very few studies have investigated the use of linguistic means for country presentation to international community.

**The purpose and main objectives of the study.** In the context of hybrid war, the fight against disinformation becomes one more front line. One of the narratives of Russian media is that Ukraine and Russia are “brotherly nations”. But Ukrainian struggle for identity has been long and fierce. Therefore, the main purpose of this study is to analyze the role of multilingual media projects in presentation of the Ukrainian identity and develop an understanding of the role of translation in country image construction. The objectives of this research are to determine linguistic means used by the authors for presentation of Ukraine in Internet-media and ways of their rendering for English-speaking audience.

**Topicality of the research.** According to the website “Google Trends”, the popularity of the query “Ukraine” in Google Search reached its peak in the beginning of a full-scale Russia-Ukraine war. It means that Ukraine became one of the most popular search topics at that time. Taking into consideration this interest of the world community, it is vitally important to present different sides of the modern face of Ukraine. Hence, it is necessary to contribute to production and translation of journalistic materials telling about the Ukrainian culture, history, and modern achievements. The team of Ukraïner is an active agent in this process. The media project was launched in 2016 to tell the stories about ethnic, geographical and anthropological peculiarities of

different regions of Ukraine to Ukrainians. Alongside with this, Ukraïner introduces Ukraine to the world by means of translation into eleven languages, including English. Before a full-scale war, this approach made it possible not only to shape a positive image of the country, but also promote domestic and international tourism. Therefore, the website of “Ukraïner” was chosen as our research material.

**Presentation of the main research material.** The linguistic analysis of journalistic materials revealed an anthropocentric approach to country image construction. In 2016, Rocha published a paper in which he pointed to important role of literature in shaping the spiritual, social, psychological and artistic profile of any nation. When Ukraine was under imperial Russian rule, the Ukrainian writers were arrested, repressed, exiled to camps and executed. Therefore, the term “Executed Renaissance” was coined to refer to the generation of Ukrainian intelligentsia that was shot dead in 1930s by Stalin. Understanding the role of a book in cultural diplomacy, Ukraine has recently improved her policy in the sphere of publishing, e.g. the Ukrainian Book Institute actively promotes the Ukrainian literature abroad. Meanwhile, on March 24, 2022 General Staff of the Armed Forces of Ukraine reported that Russians kept burning Ukrainian literature and history textbooks on the occupied territory.

As far as the country image is greatly influenced by writers, Ukraïner introduces to its audience the following Ukrainian authors: *Сковорода – Skovoroda, Котляревський – Kotliarevskiy, Стус – Stus, Андрухович – Andrukhovych*, and many others, adding: <...> *основні стовпи українського канону – Кобзар, Дочка Прометея і Каменяр (Тарас Шевченко, Леся Українка, Іван Франко)* <...> (Mykhed, a). / <...> *the basis of the Ukrainian canon, which includes Kobzar, Prometheus' daughter, and “Kamieniar” (Taras Shevchenko, Lesya Ukrainka, and Ivan Franko)* <...> (Mykhed, b). To render names and surnames of Ukrainian writers into English, transcoding is used. When a translator deals with nicknames, calque is also applied. A contemporary Ukrainian writer, poet, and singer who has always openly expressed his political views is Zhadan. His works have been translated into many

foreign languages. In these most trying times, Zhadan stands with Ukraine providing support for people in his native town Kharkiv. In March, 2022 the writer was nominated for the Nobel Prize in literature by the Committee of Literary Studies of Polish Academy of Sciences. Due to this, the voice of Ukraine can sound louder abroad.

Music is important for identity formation. Hence, among modern ambassadors of Ukraine, people who introduce the Ukrainian culture to foreigners, Ukraïner mentions an ethno-chaos band “DakhaBrakha” that provides contemporary interpretations of the Ukrainian folk sources (both music and lyrics): *When DakhaBrakha perform abroad, they represent Ukraine* (Logvynenko, b). Having participated in top musical festivals, it is widely known abroad. The members of the band have been asked to introduce Kyiv – the capital of Ukraine – to the readers of Ukraïner. Among the places to visit here, they mentioned St. Sophia’s Cathedral: *Софія Київська насичена енергетикою, тут же всі наші князі були поховані* (Logvynenko, a). / *Sofia Kyivvska (St. Sophia’s Cathedral – ed.). It’s saturated with energy, all our knyazes are buried here* (Logvynenko, b). This statement reminds the readers that Ukraine has more than a thousand-year history. It has its roots in Kyivan Rus ruled by princes (knyazes). You can literally touch history visiting this unique architectural monument that is included in the World Heritage List. According to our observations, in the attempts to represent the country in the best possible way the authors of journalistic materials use numerals. For example, this strategy is used to emphasize that Ukraine is a country with a long history: *У 1187 році у Київському літописі вперше зафіксовано назву «Україна», та ще не скоро ця назва закріпиться повсюдно* (Mykhed, a). / *In 1187, the name “Ukraine” was first recorded in the Kyiv Chronicle, and soon, this name would be fixed everywhere* (Mykhed, b). On April 1, 2022 the UN’s cultural agency reported that at least 53 cultural sites in Ukraine had been damaged since the Russian invasion. Surely, it is an attempt of Russians not only to wipe out Ukrainian culture, but also Ukrainian identity. In the analysis of translation strategies, Tukhtabayeva et al. (2021) reported that translation of proper names should begin with the search for ready-made matches; if there are no such matches, the translator should translate them at the morpheme level using such transformations as transliteration or transcription. When it comes to historical and architectural monuments in Ukraïner, proper names are rendered for the target English-speaking audience by means of combination of an existing equivalent and transcoding.

As far as religion plays a rather important role in the lives of Ukrainians (Zeller et al., 2019), spiritual centres of the country are often mentioned as attraction spots: *З деяких висот можна побачити в бінокль місто Луцьк на півночі та куполи Почаївської лаври на півдні* (Savetska, a). / *From certain heights, if looking through binoculars, one can view the city of Lutsk to the north and the domes of the Pochaiv Lavra (an Orthodox male monastery in Pochaiv, Ternopil Oblast; the greatest Orthodox shrine of Volyn – Transl.) to the south* (Savetska, b). In this case a translator provided an explanation, considering that a proper name is not informative enough for the English-speaking readers. Founded in 1240 by monks who fled from the Kyivan Cave Monastery at the time of Tatar invasion, now the Pochaiv Lavra is under control of the Moscow Patriarchate. As stated in paragraph 3 of the Statute of the Ukrainian Orthodox Church of the Moscow Patriarchate, the above mentioned church is connected with local churches through Russian Orthodox Church. Alongside with this, on March 13, 2022 Patriarch Kirill of Moscow blessed Russia’s war in Ukraine, presenting the Augustow Mother of God icon to Zolotov, the head of the National Guard of Russia. Hence, the roles of the Russian Orthodox Church and the Ukrainian Orthodox Church of the Moscow Patriarchate in the Russia-Ukraine war require a separate consideration by scholars and law-enforcement authorities.

To preserve culture through generations, it is necessary to observe customs and traditions of your people. One of the ancient Ukrainian customs is Koliada. According to Encyclopedia of Ukraine, the term is used to refer to a cycle of Ukrainian winter rituals performed between Christmas Eve (6 January) and Epiphany (19 January). In peaceful times, Ukraine welcomed thousands of tourists arriving to celebrate Christmas here. Since koliada rituals were originally pagan, the church tried to supplant them with Christian ones. Ukraïner acquaints its readers with this custom: *Традиція коляди є частиною Різдяних свят ще з дохристиянських часів і вона, не перериваючись, триває дотепер* (Horban, a). / *The tradition of Koliada (carolling – tr.) has been a part of the winter holidays since the pre-Christian times, and it has continued until today, uninterrupted* (Horban, b). As far as celebration of Koliada presupposes singing carols, addition is justified. In the next example a translator uses generalization to render the term “kolach” that is used in Ukraine to refer to traditional three-braided bread served for a Christmas Eve supper: *За традицією мають ставити колач і три свічки, а колядники дзвонять у дзвоники* (Horban, a). / *According to the tradition,*

*they put white bread and three candles, and the carollers ring the bells* (Horban, b). Easter is one of two most important religious holidays in Ukraine. Its celebration is a combination of Christian practices and pagan symbolism. Hence, Easter eggs are an example of Ukrainian folk art that renders messages by means of various designs created by craftsmen using different techniques: *Крашанки, дряпанки (шкрябанки), крапанки, мальованки – усе це різні техніки виготовлення великодніх яєць* (Savetska, d). / *Boiling with some dye, scratching off the dye, wax dropping, painting – all these are different techniques for making Easter eggs* (Savetska, c). In the above-mentioned example, according to the classification of strategies for rendering of realia suggested by Guerra (2012), description is used.

Information about Ukrainian customs and traditions provides insight into the history of Ukraine. Thus, the following examples shed light on atheism as the government policy in the Soviet Union and long-term struggle of Ukrainians against oppressors: *В містах тексти коляд могли переписувати, замінюючи Ісуса на Леніна, бо КДБ міг переслідувати колядників* (Horban, a). / *In cities, the lyrics of carols could be copied with the name of Jesus replaced with Lenin because the KGB (the main security agency for the Soviet Union – tr.) could persecute the carolers* (Horban, b).; *Були тексти антирадянські: і про сорок сьомий рік, коли тутешніх людей вивозили до Сибіру, були коляди про УПА – вони були заборонені* (Horban, a). / *Anti-Soviet texts did exist: about the year 1947 when the locals were exiled to Siberia, there were carols about the Ukrainian Insurgent Army – those carols were banned* (Horban, b). Adequate translation is impossible if historical knowledge of a translator is limited. In the following examples a translator had to deal with abbreviations. In the above mentioned sentences we can observe translation with a correspondent abbreviation (*КДБ – KGB*) that is followed by short description (*the main security agency for the Soviet Union*), and translation with the full form of a word combination (*УПА – Ukrainian Insurgent Army*).

Knowledge of historical context is important for better understanding of Ukrainians. At the same time, one can observe efforts of professionals in different fields “*to allow our history and culture to be perceived in a more modern way*” (Logvynenko, b). For example, the mission of Ivan Honchar Museum is a living tradition: “*What makes us famous and unlike anyone else is that we’ve revived a lot of rites that are becoming popular again. It’s a living museum <...>*” (Logvynenko, b).” On March 15, 2022 the museum started to raise money for packaging materials to

secure the collection from destruction. It is worth mentioning that in 2013 P. Honchar organized a provocative exhibition “Ethnographic Nonsense”: a pile of traditional Ukrainian embroidered clothing on the floor of the museum and “fufaiky” (sweatshirts) on the walls symbolized the Ukrainian culture of the 20<sup>th</sup> century. These grey quilted jackets worn by working people became one of the symbols of the Soviet Union. In the museum, they served as a metaphor for destruction of Ukrainian identity for the sake of creation of a Soviet citizen. A powerful message sent to Ukrainians a year before war.

Interestingly, there are studies that prove the connection between a brand image of certain destinations and gastronomic values (World Tourism Organization, 2012). National dishes preserve cultural identity of a people. Taking this into consideration, Russia has repeatedly made claims on Ukrainian cuisine. However, in 2021 the culture of cooking Ukrainian borsch was included in the National List of Intangible Cultural Heritage of Ukraine. At the same time, Ukrainian restaurants bring a fresh perspective to a national cuisine. For example, the concept of the restaurant “100 Rokiv Tomu Vpered” (100 Years Ahead) is “*to create new traditions in Ukrainian cuisine with the help of modern cooking techniques*”, while the chef of the restaurant tries “*to overturn the traditional perception of Ukrainian cuisine*” (Logvynenko, b): *Всі вважають, що якщо Україна – то це сало, борщ і вареники* (Logvynenko, a). / *Everyone thinks Ukraine is all about salo, borsch and varenyky* (Logvynenko, b). In the example above we can observe the attempts of a translator to avoid overtranslation by means of transcoding. This way of rendering dish names can be not informative enough for foreign citizens.

High-quality film translation is a way of effective country promotion. As far as cinematography both reflects and influences culture, its role in country image construction is important. Production of the film “Zemlia” (Earth), that metaphorically depicts how Ukrainians are emotionally attached to soil, became a landmark event not only in the Soviet film industry, but also was named one of the ten greatest films of all time at the International Film Critics Symposium (Internet Archive “Way Back Machine”). Meanwhile, Dovzhenko’s silent films were criticized for their “nationalist deviations” and he himself was exiled to Moscow: – *Який твій улюблений український фільм? – «Земля» (український радянський фільм Олександра Довженка, до якого гурт DakhaBrakha створив новий музичний супровід – ред.)* (Logvynenko, a). / – *What is your favourite Ukrainian film? – ‘Zemlia’ (‘Earth’, a*

1930 Soviet film by Ukrainian director Olexandr Dovzhenko, for which DakhaBrakha has written a soundtrack – ed.) (Logvynenko, b). The editor decided to add explanation to the film title in the source and target texts. However, the English version is more detailed; it contains the year of the film release and a common noun “director”. We can also observe a broad explanation for the film that reflects modern history of Ukraine (the ongoing Russia-Ukraine war), the picture that was selected as the Ukrainian entry for the Best International Feature Film at the ninety second Academy Awards: *Фільм «Додому» – останнє, що дивилася* (Logvynenko, a). / *The last film I saw was 'Dodomu' ('Homeward', a 2019 Ukrainian drama film directed by Nariman Aliev – ed.)* (Logvynenko, b). The above-mentioned examples illustrate that transformation addition is often used to introduce Ukrainian artists and their achievements to foreign audience.

**Conclusions and prospects for further exploration of this issue.** Despite all efforts of Russia to wipe out the Ukrainian identity, history has proved that Ukraine will never stop fighting for freedom. Nowadays, the team of Ukraïner helps preserve cultural identity of Ukraine. The linguistic analysis of journalistic materials revealed an anthropocentric approach to country image construction. By means of translation into foreign languages, Ukraïner promotes the Ukrainian culture in the world. For presentation of Ukraine to international community, the authors of journalistic materials often use proper names to refer to people, places to visit, and films. Stories about Ukrainian history, culture, and national cuisine are rich in realia. The analysis revealed that the most common ways of rendering of the above-mentioned linguistic peculiarities are transcoding, addition, description, and the use of already existing equivalents. Less common translation strategies are generalization and calque.

#### BIBLIOGRAPHY

1. Генеральний штаб Збройних сил України. *Головне управління розвідки Міністерства оборони України інформує: «Окупаційні російські війська вилучають та знищують українську літературу та підручники історії»*. Facebook. URL: <https://www.facebook.com/photo.php?fbid=279722021007550&set=a.229159252730494&type=3> (дата звернення: 06.11.2022).
2. Горбань Д. Криворівня. Гуцульська коляда попри заборони. *Ukraïner* : веб-сайт. URL: <https://ukraïner.net/kryvorivnia/> (дата звернення: 06.11.2022).
3. Земля. (1930). [Фільм]. Інтернет-архів “Way Back Machine”. URL: <https://web.archive.org/web/20070703211150/> (дата звернення: 06.11.2022).
4. Логвиненко Б. Київ від *DakhaBrakha*. *Ukraïner* : веб-сайт. URL: <https://ukraïner.net/dakhabrakha/> (дата звернення: 06.11.2022).
5. Михед О. Що таке українська література? *Ukraïner* : веб-сайт. URL: <https://ukraïner.net/literatura/> (дата звернення: 06.11.2022).
6. Савицька В. Хутір Касень. Садиба серед джунглів. *Ukraïner* : веб-сайт. URL: <https://ukraïner.net/hutir-kasen/> (дата звернення: 06.11.2022).
7. Савицька В. Яйце як артоб’єкт. *Ukraïner* : веб-сайт. URL: <https://ukraïner.net/anatoliy-boyko/> (дата звернення: 06.11.2022).
8. Статут про управління Української православної церкви. *Українська православна церква* : веб-сайт. URL: <http://orthodox.org.ua/article/statut-pro-upravl%D1%96nnya-ukra%D1%97nsko%D1%97-pravoslavno%D1%97-tserkvi-1> (дата звернення: 06.11.2022).
9. Guerra A. F. Translating Culture: Problems, Strategies, and Practical Realities. *A Journal of Literature, Culture and Literary Translation*. 2012. Issue 3 (1). P. 1–27. URL: <https://doi.org/10.15291/sic/1.3.lt.1> (дата звернення: 06.11.2022).
10. Nakala U., Lemmetyinen A., Kantola S.-P. Country Image as a Nation-Branding Tool. *Marketing Intelligence & Planning*. 2013. Issue 31 (5). P. 538–556. URL: <https://doi.org/10.1108/MIP-04-2013-0060> (дата звернення: 06.11.2022).
11. Horban D. *Kryvorivnia. Hutsul Koliada in Spite of the Bans*. *Ukraïner* : web-site. URL: <https://ukraïner.net/kryvorivnia-en/> (дата звернення: 06.11.2022).
12. Ingenhoff D., Segev E., Chariatte J. The Construction of Country Images and Stereotypes: From Public Views to Google Searches. *International Journal of Communication*. 2020. Issue 14. P. 92–113. URL: <https://ijoc.org/index.php/ijoc/article/view/10799> (дата звернення: 06.11.2022).
13. Kleppe I., Iversen N., Stensaker I. Country Image in Marketing Strategies: Conceptual Issues and an Empirical Asian Illustration. *The Journal of Brand Management*. 2002. Issue 10 (1). P. 61–74. URL: <https://doi.org/10.1057/palgrave.bm.2540102> (дата звернення: 06.11.2022).
14. Koliada. *Internet Encyclopedia of Ukraine* : web-site. URL: <http://www.encyclopediaofukraine.com/pages%5CK%5CO%5CKoliadaIT.htm> (дата звернення: 06.11.2022).
15. Logvynenko V. Kyiv as Seen by DakhaBrakha. *Ukraïner* : web-site. URL: <https://ukraïner.net/kyiv-as-seen-by-dakhabrakha/> (дата звернення: 06.11.2022).
16. Mykhed O. *What is Ukrainian Literature?* *Ukraïner* : web-site. URL: <https://ukraïner.net/what-is-ukrainian-literature/> (дата звернення: 06.11.2022).
17. Nisco A. D., Elliot S., Papadopoulos N. Country Image, Tourist Satisfaction, and Future Visit and Product Purchase Intentions: An Integrative Model. *Travel and Tourism Research Association: Advancing Tourism Research Globally*. 2016. P. 1–16. URL: <https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1225&context=ttra> (дата звернення: 06.11.2022).

18. Özdemir E. How Is a Country Image and Identity Construction Reflected via Discourses in Press? *New Media and Visual Communication in Social Networks*. 2020. P. 60–69. URL: <https://doi.org/10.4018/978-1-7998-1041-4.ch004> (дата звернення: 06.11.2022).
19. Rocha L. Literature and Its Role in the Formation of the Nations. *Literatura e Sociedade*. 2016. Issue 21 (22). P. 68–77. URL: <https://doi.org/10.11606/issn.2237-1184.v0i22p68-77> (дата звернення: 06.11.2022).
20. Savetska V. *The Kasen Hamlet. A Farmstead among Jungles*. *Ukrainier* : web-site. URL: <https://ukrainier.net/hutir-kasen-en/> (дата звернення: 06.11.2022).
21. Savetska, V. *An Egg as an Art Object*. *Ukrainier* : web-site. URL: <https://ukrainier.net/egg-as-an-art-object/> (дата звернення: 06.11.2022).
22. Tukhtabayeva A., Akhatova B., Malikova R., Howes E. Translation Strategies for Tourist Advertising Sites. *Laplage em Revista*. 2021. Issue 7. P. 609–622. URL: [https://www.researchgate.net/publication/355247710\\_Translation\\_strategies\\_for\\_tourist\\_advertising\\_sites](https://www.researchgate.net/publication/355247710_Translation_strategies_for_tourist_advertising_sites) (дата звернення: 06.11.2022).
23. World Tourism Organization. *Global Report on Food Tourism*. 2012. Vol. 4. URL: [https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-09/food\\_tourism\\_ok.pdf](https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-09/food_tourism_ok.pdf) (дата звернення: 06.11.2022).
24. Zeller J., Taranenko O., Hentschel G. Language and Religion in Central Ukraine. *International Journal of the Sociology of Language*. 2019. Issue 260. P. 105–130. URL: <https://doi.org/10.1515/ijsl-2019-2050> (дата звернення: 06.11.2022).
25. Zhang J., Wu B., Morrison A. M., Tseng Ch., Chen Y. How Country Image Affects Tourists' Destination Evaluations: A Moderated Mediation Approach. *Journal of Hospitality & Tourism Research*. 2016. Issue 42 (6). P. 904–930. URL: <https://doi.org/10.1177/1096348016640584> (дата звернення: 06.11.2022).
26. Zhang, L. Soft Power, Country Image, and Media-Policy Interrelations in International Politics. *News Media and EU-China Relations*. Palgrave Macmillan, 2011. P. 13–34. URL: [https://link.springer.com/chapter/10.1057/9780230118638\\_2](https://link.springer.com/chapter/10.1057/9780230118638_2) (дата звернення: 06.11.2022).

#### REFERENCES

1. Earth. (1930). [Film]. Internet Archive “Way Back Machine”. URL: <https://web.archive.org/web/20070703211150/> (last accessed 06.11.2022).
2. General Staff of the Armed Forces of Ukraine. *The Central Intelligence Agency of the Ministry of Defence of Ukraine informs: “Occupying russian troops seize and destroy Ukrainian literature <...>”*. Facebook. URL: <https://www.facebook.com/photo.php?fbid=279722021007550&set=a.229159252730494&type=3> (last accessed 06.11.2022).
3. Guerra A. F. Translating Culture: Problems, Strategies, and Practical Realities. *A Journal of Literature, Culture and Literary Translation*. 2012. Issue 3 (1). P. 1–27. URL: <https://doi.org/10.15291/sic/1.3.lt.1> (last accessed 06.11.2022).
4. Hakala U., Lemmetyinen A., Kantola S.-P. Country Image as a Nation-Branding Tool. *Marketing Intelligence & Planning*. 2013. Issue 31 (5). P. 538–556. URL: <https://doi.org/10.1108/MIP-04-2013-0060> (last accessed 06.11.2022).
5. Horban, D. A. *Kryvorivnia. Hutsulska Koliada popry zaborony* [Kryvorivnia. Hutsul Koliada in Spite of the Bans]. *Ukrainier* : веб-сайт. URL: <https://ukrainier.net/kryvorivnia/> [in Ukrainian] (last accessed 06.11.2022).
6. Horban, D. B. *Kryvorivnia. Hutsul Koliada in Spite of the Bans*. *Ukrainier* : web-site. URL: <https://ukrainier.net/kryvorivnia-en/> (last accessed 06.11.2022).
7. Ingenhoff D., Segev E., Chariatte J. The Construction of Country Images and Stereotypes: From Public Views to Google Searches. *International Journal of Communication*. 2020. Issue 14. P. 92–113. URL: <https://ijoc.org/index.php/ijoc/article/view/10799> (last accessed 06.11.2022).
8. Kleppe I., Iversen N., Stensaker I. Country Image in Marketing Strategies: Conceptual Issues and an Empirical Asian Illustration. *The Journal of Brand Management*. 2002. Issue 10 (1). P. 61–74. URL: <https://doi.org/10.1057/palgrave.bm.2540102> (last accessed 06.11.2022).
9. Koliada. *Internet Encyclopedia of Ukraine* : web-site. URL: <http://www.encyclopediaofukraine.com/pages%5CCK%5CO%5CKoliadaIT.htm> (last accessed 06.11.2022).
10. Logvynenko B. A. *Kyiv vid DakhaBrakha* [Kyiv as Seen by DakhaBrakha]. *Ukrainier* : web-site. URL: <https://ukrainier.net/dakhabrakha/> [in Ukrainian] (last accessed 06.11.2022).
11. Logvynenko B. B. *Kyiv as Seen by DakhaBrakha*. *Ukrainier* : web-site. URL: <https://ukrainier.net/kyiv-as-seen-by-dakhabrakha/> (last accessed 06.11.2022).
12. Mykhed O. A. *Shcho take ukrainska literatura?* [What is Ukrainian Literature?] *Ukrainier* : web-site. URL: <https://ukrainier.net/literatura/> [in Ukrainian] (last accessed 06.11.2022).
13. Mykhed O. B. *What is Ukrainian Literature?* *Ukrainier* : web-site. URL: <https://ukrainier.net/what-is-ukrainian-literature/> (last accessed 06.11.2022).
14. Nisco A. D., Elliot S., Papadopoulos N. Country Image, Tourist Satisfaction, and Future Visit and Product Purchase Intentions: An Integrative Model. *Travel and Tourism Research Association: Advancing Tourism Research Globally*. 2016. P. 1–16. URL: <https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1225&context=ttra> (last accessed 06.11.2022).
15. Özdemir E. How Is a Country Image and Identity Construction Reflected via Discourses in Press? *New Media and Visual Communication in Social Networks*. 2020. P. 60–69. URL: <https://doi.org/10.4018/978-1-7998-1041-4.ch004> (last accessed 06.11.2022).
16. Rocha L. Literature and Its Role in the Formation of the Nations. *Literatura e Sociedade*. 2016. Issue 21 (22). P. 68–77. URL: <https://doi.org/10.11606/issn.2237-1184.v0i22p68-77> (last accessed 06.11.2022).
17. Savetska V. a. *Khutir Kasen. Sadyba sered dzhunhliv*. [The Kasen Hamlet. A Farmstead among Jungles]. *Ukrainier* : web-site. URL: <https://ukrainier.net/hutir-kasen/> [in Ukrainian] (last accessed 06.11.2022).

18. Savetska V. B. *The Kasen Hamlet. A Farmstead among Jungles. Ukraïner* : web-site. URL: <https://ukraïner.net/hutir-kasen-en/> (last accessed 06.11.2022).
19. Savetska V. C. *An Egg as an Art Object. Ukraïner* : web-site. URL: <https://ukraïner.net/egg-as-an-art-object/> (last accessed 06.11.2022).
20. Savetska V. D. *Yaitse yak artobiekt. [An Egg as an Art Object]. Ukraïner* : web-site. URL: <https://ukraïner.net/anatoliy-boyko/> [in Ukrainian] (last accessed 06.11.2022).
21. Statute of management of the Ukrainian Orthodox Church. Ukrainian Orthodox Church : web-site. URL: <http://orthodox.org.ua/article/statut-pro-upravl%D1%96nnya-ukra%D1%97nsko%D1%97-pravoslavno%D1%97-tserkvi-1> (last accessed 06.11.2022).
22. Tukhtabayeva A., Akhatova B., Malikova R., Howes E. Translation Strategies for Tourist Advertising Sites. *Laplage em Revista*. 2021. Issue 7. P. 609-622. URL: [https://www.researchgate.net/publication/355247710\\_Translation\\_strategies\\_for\\_tourist\\_advertising\\_sites](https://www.researchgate.net/publication/355247710_Translation_strategies_for_tourist_advertising_sites) (last accessed 06.11.2022).
23. World Tourism Organization. *Global Report on Food Tourism*. 2012. Vol. 4. URL: [https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-09/food\\_tourism\\_ok.pdf](https://webunwto.s3.eu-west-1.amazonaws.com/s3fs-public/2019-09/food_tourism_ok.pdf) (last accessed 06.11.2022).
24. Zeller J., Taranenko O., Hentschel G. Language and Religion in Central Ukraine. *International Journal of the Sociology of Language*. 2019. Issue 260. P. 105–130. URL: <https://doi.org/10.1515/ijsl-2019-2050> (last accessed 06.11.2022).
25. Zhang J., Wu B., Morrison A. M., Tseng Ch., Chen Y. How Country Image Affects Tourists' Destination Evaluations: A Moderated Mediation Approach. *Journal of Hospitality & Tourism Research*. 2016. Issue 42 (6). P. 904–930. URL: <https://doi.org/10.1177/1096348016640584> (last accessed 06.11.2022).
26. Zhang, L. Soft Power, Country Image, and Media-Policy Interrelations in International Politics. *News Media and EU-China Relations*. Palgrave Macmillan, 2011. P. 13–34. URL: [https://link.springer.com/chapter/10.1057/9780230118638\\_2](https://link.springer.com/chapter/10.1057/9780230118638_2) (last accessed 06.11.2022).