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***STAVISLAV PHENOMENON AS THE RESULT OF WESTERN CULTURE  
INFLUENCE ON UKRAINIAN REGIONAL LITERATURE***

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The term “Stanislav phenomenon” was first used in 1992 by Volodymyr Yeshkilyev at Ivano-Frankivsk art exhibition *Ruberoid* when hereferred to a group of Ivano-Frankivskwriters and artists who were actively creating their worksin postmodernist manner, rejecting the dominating socio-realistic discourse of the former USSR. Among them were Yuri Andrukhovych, TarasProkhasko, YuriyIzdryk, HalynaPetrosanyak, Maria Mykytsei, YaroslavDovhan.

*EU Cross-Border Cooperation Activities and Governance of its Eastern Neighbourhood*

OlenaFedyuk, carrying out a research into Ukrainian national identity, point out that Stanislav phenomenon “has brought to light a wide range of identity issues, including localized identity, marginal/borderland identity, periphery vs. centre identity, gender identity, urban identity, collective and individual identity, etc. However, being active during the dissolution of the USSR and located at the USSR’s western-most borderland, Stanislav Phenomenon reflected its ideological and cultural environment, where the quest for national identity was one of the most salient issues” [1, 2].

There were some objective favourable grounds for Stanislav phenomenon to appear, taking into account the geographical location and history of Ivano-Fransivsk as WesternUkraine has always been the outpost of the Ukrainian language. Featured by ironicalness and carnivalism, the literary works of its exponents represent a mixture of different genres, from poetry, essay to fantasy, historiographic metafiction (the most popular postmodern genres in Western literature), drawing public attention to Ukrainian culture and history.

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***ENGLISH AND UKRAINIAN ENTOMOLOGICAL NOMENCLATURE:***

***PROBLEMS AND PERSPECTIVES***

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