

Citation: Pidkuimukha, L. (2020). The actualisation of the L'viv dialect in the works of Yuri Vynnychuk. *Cognitive Studies | Études cognitives*, 2020(20), Article 2332. <https://doi.org/10.11649/cs.2332>

LIUDMYLA PIDKUIMUKHA

Ukrainian language department. Faculty of Humanities. National University of Kyiv-Mohyla Academy, Ukraine

<https://orcid.org/0000-0003-2017-1213>

l.pidkuimukha@ukma.edu.ua

THE ACTUALISATION OF THE L'VIV DIALECT IN THE WORKS OF YURII VYNNYCHUK

Abstract

The article offers an analysis of the actualisation of Ukrainian vocabulary, primarily in the Galician dialect. Yuri Vynnychuk's novels *Tsenzor sniv* (Eng. *Dream Censor*) and *Tango smerti* (Eng. *The Tango of Death*) have been chosen as sources for this research.

Particular attention is paid to vocabulary for naming abstract notions, some polite words, and vocabulary relating to L'viv domestic life. Furthermore, the semantic structure and stylistic features of the actualised L'viv dialect are identified. The results indicate that the vocabulary in Yuri Vynnychuk's novels was used to describe life in L'viv during the interwar period. In addition, an analysis of modern dictionaries demonstrates that Galician vocabulary, and the L'viv dialect in particular, are returning to the core of the lexical system.

Keywords: actualisation; western variant of standard Ukrainian; L'viv dialect; L'viv speech

1 Introduction

At the current stage of development of the Ukrainian language, academics are increasingly more often addressing subjects which previously used to be avoided. One such subject is the study of western Ukrainian variant of the literary language, in particular the L'viv dialect. Soviet language policies focused on marginalising lexical units and rendering them inactive through intralingual factors (such as conscious limitations on the use of certain lexemes through comments in dictionaries, or interpreting them as artificial, derived from the Polish language, or not typical in colloquial use), or extra-lingual factors, such as the prohibition of openly discussing the existence of western Ukrainian variants of the literary language in the late 19th and early 20th century.

At present, the lexical units that historically used to belong to the western variation of literary Ukrainian are undergoing actualisation. Modern Ukrainian authors incorporate Galician lexicon into their literary works for stylistic reasons, in order to portray events and characters more accurately.

Given the fact that Ukrainian linguistics requires work dedicated to the semantic and stylistic changes occurring in the lexical system, this research paper focuses on the most relevant issues

in present-day Ukrainian. The aim of the article is to analyse the lexis of the L'viv dialect, made current in the literary works of Yuri Vynnychuk.

2 Theoretical background

The question of the emergence and development of the western Ukrainian variant of literary Ukrainian has been a research objective for many linguists, such as Sheveliov (Shevel'ov, 2003, 1st Edition 1998), Matviias (1998), Tkach (2007), Lesiuk (2014), Hull and Koscharsky (2014), Hirniak (2018), among others. The speech of 20th century L'viv has been recorded in the dictionary *L'viv Lexicon: Seriously and Humorously*, which was compiled by L'viv dialect researchers Khobzei, Simovych, Yastremska, and Dydyk-Meush. The authors of the work state that “Galician Ukrainians have been trying under various circumstances to be the co-creators of the literary language, to use it in different areas of their daily life: in households, literary work, education, and in scientific communities, developing their own approaches to building a holistic language system” (Khobzei et al., 2012, p. 12).

According to Dziubys'hyna-Melnyk, the status of literary Ukrainian in the western and eastern parts of Ukraine at the end of the 19th and beginning of the 20th century differed significantly. In the eastern literary language, the style was rich with journalistic elements. In the west, the literary language had already acquired its key feature — multifunctionality (Dziubys'hyna-Melnyk, 2006, p. 4). The cultural environment of Galicia and Bukovina contributed to the enhancement of the thematic areas of Ukrainian and the emergence of the phraseology of such written substyles as social-journalistic and journalistic combined with literary criticism, as well as colloquial examples of polite speech used in the finest salons of the time (Tkach, 2007, p. 522).

In his introduction to the book *Galicia's Contribution to the Development of the Ukrainian Literary Language*, Sheveliov aims to “trace Galicia's influences on the all-Ukrainian novel literary language, which began evolving from the 19th century onwards in Naddniproianshchyna (*translator's note* the territory of the Dnipro River) and Slobozhanshchyna (*TN* a historical region in Northeastern Ukraine and Southwestern Russia), and to show the specific weight and the role of Galician language elements which have been incorporated ever since into the all-Ukrainian literary language” (Shevel'ov, 2003, pp. 13–14). The researcher offers his own vision of the periodical divisions of the Galician influence on the formation of literary Ukrainian and conducts an analysis. Sheveliov distinguishes the following stages: Galician influences prior to 1867; the period between 1876–1905; 1906–1920; and 1921–1941. In addition to this, the researcher analyses Galician language elements which are integrated into the system of modern literary Ukrainian (lexis, word stress, syntax, phonetics, and morphology).

The researcher has noted in his work that “the specific weight of Galician language elements in modern Ukrainian literature must be quite significant, so that this language can be confidently described as mixed when it comes to its dialectal foundations, and thus a conventional bookish definition of its Kyiv–Poltava basis must be, if not totally reconsidered, then at least has to be supplemented with a great amount of Galician language items” [...] which “mostly serve the areas of abstract lexis, scientific terminology, and a range of notions connected to urban daily life, embracing not only the names of objects and processes, but also phrases of decorum and etiquette among others — that is serving not only the nominal, but also the expressive, or rather socio-expressive, functions of the language” (Shevel'ov, 2003, p. 98).

Currently, researchers have identified a “second wave” of western Ukrainian influences on modern Ukrainian, confirming Sheveliov's predictions: “Thus, it can be assumed that the historic situation can develop in such a way that literary Ukrainian will once again be open to Galician elements” (Shevel'ov, 2003, p. 126). Another author, Sikora, names the following factors of the western Ukrainian (Galician) variation which have influenced modern Ukrainian: 1) cultural and historical criteria; 2) the expansion of the area of functioning of the dialectal language; 3) media influence and other areas where the use of Ukrainian has become prestigious; 4) the influence of

renowned authors and the best examples of written Ukrainian; 5) the use by some publishing houses of *Ukrainian Spelling. The Most Updated Edition* by the Institute of the Ukrainian Language of the Academy of Sciences of Ukraine (1999) (Sikora, 2015, p. 181).

The factors behind the actualisation¹ of western Ukrainian lexis and its subsequent novel influence on the literary language are: the liberalization of language norms; tendencies aimed at ridding the language of the effects of previous Russification policies and enriching the lexical corpus of the language with important Ukrainian words or long borrowed language items; and finally, the aesthetic preferences of some social groups.

Addressing the language practices of the 1920s and 30s, as well as the influence of the Ukrainian spoken by the diaspora, has resulted in the actualisation of such words as *ekzyl* (*lit. exile*), *attentat* (assassination), *impreza* (an event, a presentation, performance; an endeavour), *invaziia* (*lit. invasion; intervention*), *invektyva* (a speech riddled with swear words, a slanging match), *insyhnii* (accolades; awards; military ranks), among others (Styshov, 2003, p. 98).

Describing the postcolonial state of the Ukrainian language, Taranenکو notes “In present-day Ukraine [the beginning of the 21st century — *L.P.*], as in some other countries which used to be stateless and are now leaving behind, or at least are attempting to leave behind, the effects of the cultural–lingual dependency of another state, it is much easier to observe certain national-purist tendencies, which often dominate social tendencies. The processes involved are chiefly characterized by attempts to erase the influence of the Russian language by eliminating *rusyzmy* (*TN* words taken from Russian and used in Ukrainian, despite having native-Ukrainian equivalents), avoiding (sometimes quite unconsciously) the Russian language completely, including foreign words present in the Russian language and resembling typical Russian words, as well as not using words which might historically be the same for both Russian and Ukrainian” (Taranenko, 2003, p. 49).

At the current stage of development of the Ukrainian language, processes connected with the actualisation of Galician lexis can be observed. They have been triggered in part by the depiction of the interwar and post-war periods in texts by modern Ukrainian authors. The popularity of post-modern literary works contributes tremendously to updating processes. According to Kharchuk. “by appealing to popular reading genres, this literature is striving to talk about difficult things in easy-to-understand language” (Kharchuk, 2008, p. 127).

Tkachenko highlights the importance of a writer’s role in this process, stating that an author “increases the numbers of potential, and already existing, readers of Ukrainian, and along with it — the number of possible future... Ukrainian native speakers (or at least sympathetic language users). The role of a prose writer, especially a novelist, is of vital importance, because despite the rapidly-increasing speed of daily life, “the longest” prose enjoys the widest audience” (Tkachenko, 2002, p. 249).

3 Methods and materials

Yurii Vynnychuk’s novels *Dream Censor* (2016) and *The Tango of Death* (2013) have become key works, and were used as material for this paper. These two novels had not previously been used by linguists to study the actualization process of the L’viv dialect. Both novels depict life in L’viv throughout the 20th century and they present the city’s linguistic scene and describe its ethnic and cultural life. Additionally, the novels fictionalise the national past and explore the issues of multiculturalism and multilingualism in the Austro–Hungarian Empire and Polish–Lithuanian Commonwealth. A constant subject in Vynnychuk’s fiction is the author’s nostalgia for the city as it used to be:

¹In this article we use the following definition of the term *actualization*. It is the migration of specific weight lexis or long borrowed words from the periphery to the core of the lexical system, which covers social as well as functional groups of words (fictional, dialectal, slang and vernacular lexis). The term has been used in works by Kabysh, Salata, Tuluzakova (Tuluzakova, 2010, p. 14). We consider this definition appropriate, since specific weight Ukrainian lexis and borrowed words contain codified and non-codified lexical units.

*Sometimes in the evenings, Milker sauntered to the city centre, but he would stop at Market Square, and having strolled (TN. in the original text the author uses the word *spatseruvaty* from the German *spazieren gehen* (to stroll)) around the town hall, he would never go in the direction of the loudly boisterous Korzo river, because he felt that having found himself there, he would inevitably bump into numerous ghosts of that old, and now no longer existing L'viv, and would hear their voices: “How are you, Pane (TN. *Pan* English “sir” — a polite way of addressing men in Poland and western parts of Ukraine) *mecenas* (TN. from Polish word for ‘patron’)?” — “These hands, *Pani inzhinirova!*” (TN. *Pani* — English ‘Mrs’ *inzhinirova* — English ‘engineer’s’) (Vynnychuk, 2013, p. 125)*

Literary critics have noted that it is the works by Galician authors in particular in which there are “embers of reminiscence about other, non-Soviet, aesthetics. All the nostalgic memories about porcelain pots, intricate bottles, vintage photos and postcards [...] reveal that Ukrainian literary artists were searching for a link that likened them to Europe, in contrast to the Soviet interpretation of Europe, and their rejection of Soviet aesthetics...” (Kharchuk, 2008, p. 26).

The following research methods were used to create this article: the analytical and synthetical analysis of materials in particular academic literature; the descriptive method for identifying lexical and semantic groups. Approaches for systematizing and classifying the lexical material were also used.

4 The actualization of Galician lexis in Yurii Vynnychuk’s prose

In Yurii Vynnychuk’s works, lexical units have been recorded which belong to the western Ukrainian variant of late 19th — early 20th century literary Ukrainian, and which were marginalised by language policies from the 1930s to the 1980s.

In the novels *Dream Censor* and *The Tango of Death*, the following lexical units of the western Ukrainian variant are actualised: *aliarm* (alarm), *vakatsii* (holidays), *vizyta* (a visit), *gesheft* (a venture), *kerunok* (direction), *opiniia* (public opinion), *reshpekt* (respect), *rozvii* (development), among others:

So, was it a sort of a rehearsal before a vizyta to the casino? (Vynnychuk, 2016, p. 116)

... Pan Knoftyk began to immediately think where I could stay, since he could absolutely not refuse to help Grandma who supplied him with customers on multiple occasions, and was now obliged to help him in his gesheft. (Vynnychuk, 2013, p. 113)

The grass was happily crunching under the wheels, such a kerunok of the wind created the best conditions for a start. (Vynnychuk, 2016, p. 15)

The presence of abstract lexis in the texts shows the excellence of the western Ukrainian variant and demonstrates the philosophical density of modern prose. According to Kharchuk, “... this [postmodern — *L.P.*] literature is trying to speak simply about difficult things (Kharchuk, 2008, p. 127).

L'viv and its suburbs are key backgrounds against which the events in the novels take place. This explains the use of terms and lexis indicating space, institutions, buildings, and premises which were actively applied in the Galician language environment, such as *agentsiia* (agency), *ambasada* (embassy), *aresht* (prison), *biuro* (office), *dvirets* (station), *kavarnia* (coffee shop), *kasarnia* (barracks), *fryziyernia* (hairdresser’s), among others. For example:

Makmilan explained how to get to the dvirets. (Vynnychuk, 2016, p. 12)

The vast majority of regulars don’t miss the opportunity to remind the waiter for how long they’ve been “regulars”, and each of these guests thinks that the moment they appear in a kavarnia, the staff should all rush to serve just him. (Vynnychuk, 2016, p. 51)

I brushed my hand against my face and right away started searching with my eyes for a fryziyernia. (Vynnychuk, 2016, p. 90.)

In his works, Yurii Vynnychuk also describes typical L'viv dwellings and coffee shops, using elements of the L'viv dialect which identify interior articles (*halba* (a beer mug), *dzygari*, *dzygar*, *dzegaryk* (a watch), *mapa* (a map), *pushka* (a tin, a tin box), *tatsia* (a tray), *fotel* (a chair), *chasopys* (a magazine, a journal) etc.). For example:

Pan Kuternoha, — continued an inn keeper, — was able to drink a dozen halba (TN. From the German die Halbe (a half)) of beer and afterwards have a whole roast goose. (Vynnychuk, 2013, p. 121)

Some might find it difficult to believe, but imagine a person who has never possessed a watch and never even heard its ticking, and I've got to say that the Soviet soldiers were mad about dzygari, although they had a quite peculiar understanding of beauty, and used to wear impressive onion-sized watches... (Vynnychuk, 2013, p. 291)

We climbed the stairs and were led into an office furnished with leather foteli and a large oak table. (Vynnychuk, 2016, p. 165)

Mum surreptitiously nodded towards one of the guests, then the other one sitting at the tables, and explained to me that over there was Siasio Liudkevych — a renowned composer, and there — the writer and artist Edzio Kozak. Spinning nearby, there were the awl-thin Kudryk brothers, who stuff the L'viv chasopysy with their verses... (Vynnychuk, 2013, p. 58)

In modern Galician prose, authors frequently use lexical units denoting foodstuffs or characterizing the daily life of local citizens, for example, *kaviar* (caviar), *kaliafior* (cauliflower), *konfitura* (jam), *tsynamon* (cinnamon), *tsytryna* (a lemon):

First, Mummy forced me into the shop run by Pan Zhabynskyi, who sold colonial goods; the sign outdoors said exactly that 'Colonial goods', and behind the counter there was a chocolate-skinned man (TN literally from the original) surrounded by boxes with tea, coffee, cacao, tsynamon, cloves and various overseas spices... (Vynnychuk, 2013, p. 108)

And they have a special smell. They smell of tsytryna, of orange, of mango. (Vynnychuk, 2016, p. 217)

Prices for kaliafiora are mad these days... (Vynnychuk, 2013, p. 36)

... when the summer drew to an end, the city was drowning in the intoxicating fragrances of berry and rose konfitur... (Vynnychuk, 2013, p. 42)

In the novels *Dream Censor* and *The Tango of Death*, Vynnychuk also uses lexis to describe clothes and accessories when depicting his characters (*velion* (veil), *kamizelka* (a waistcoat), *marynarka* (a jacket), *odnostrii* (a uniform), *strii* (clothes, outfit)), since the realities identified by these words follow a person throughout their life and depend on one's geographical and climatic conditions, as well as indicating the users' financial status and aesthetic tastes and preferences. For example:

... every day [he] drained sixteen beers, which he attentively counted, undoing after each mug a button on his kamizelka, and since there were eight of them, he would also do up each of them in turn after each beer, and only after that would he leave the inn. (Vynnychuk, 2013, p. 114).

He was dressed in a new suit, a bright scarf tied around his neck, because Dzordzhyk belonged to the bohemia. That's why I was no longer impressed by a faded rose in the pocket of his marynarka. (Vynnychuk, 2016, p. 53)

And here, with only a few exceptions, you always see different faces, different eyes, voices, stroi. (Vynnychuk, 2016, p. 108)

When describing the physical characteristics and appearance of his characters, Vynnychuk applies lexemes which were circulating in L'viv during the interwar period, such as: *piastuk* (fist), *rameno* (a shoulder), *fryzura* (a hair-do). For example:

But as they were approaching, clenching their piastuky, one of them suddenly broke into a broad smile:

— Kulius! Let impudent black coffee swallow me up! That is you!

— Indeed! — leapt to his feet Kulius. — That's you! Pigeon! (Vynnychuk, 2016, p. 100)

Apart from nouns, actualized lexis has manifested itself via groups of verbs (*vyrozumity* (understand), *haruvaty* (work hard, without rest), *zapukatu* (knock), *raiduvaty* (walk, drive), *faliuvaty* (go, drive)), adverbs describing characteristics of actions, states and qualities (*fertyk* (ready), *fest* (very), *furt* (all the time)), and adjectives (*vyimkovyi* (exceptional), *t'mavyi* (faded), *fainyi* (good, nice)). For example:

*No, I rather **raiduvav** the restaurants and courted ladies.* (Vynnychuk, 2016, p. 111)

*Then you get on a plane with Rita and Kulius and **faliuite** to the West.* (Vynnychuk, 2016, p. 149)

*That's really simple. You sauté all of it with onions and greens, and **fertik**. Nothing too sophisticated.* (Vynnychuk, 2013, p. 173)

*Oh my. We were banned from 'Utikha' (TN Pleasure), as they were showing films for adults. But all the high society used to gather at Tonia's place, although it got quite stuffy at times. And we did have fun there **fest**.* (Vynnychuk, 2016, p. 60)

*My mates, who we smashed quite a few windows with, were also there, **faini** batiary. (TN batiar — a typical L'viv word — 'an easy-going, carefree person')* (Vynnychuk, 2016, p. 185)

In the works of modern Ukrainian authors, the Galician greeting *servus*, meaning 'hello', has acquired actuality. In *L'viv Lexicon: Seriously and Humorously*, it is even stated that it is a "wide-spread form of greeting" (underlining — *L.P.*) (Khobzei et al., 2012, p. 665). In the *Great Dictionary of the Polish Language*, the lexical item *servus* is defined as "a form of a greeting or as a farewell to the person whom the speaker calls by name" (Żmigrodzki, n.d.). It is worth noting that in the L'viv of the 1920s and 30s, the lexeme *servus* was used both as a greeting ('hello') and as a farewell ('goodbye'), a fact which can be observed in the fiction created at that time (Pidkuimukha, 2020, p. 98). In contemporary fiction, *servus* is only used as a greeting. For example:

*Vuitsio said "It's a pumpkin", and everyone who was present replied altogether: "**Servus**, Pumpkin!"* (Vynnychuk, 2013, p. 198)

Among the analysed lexemes, there are some which are still used in present-day L'viv: *butseharnia* (prison, police station), *dvyhaty* (pull, carry something heavy), *zuzhytyi* (used), *kaparnyi* (untidy, scruffy), *kryivka* (shelter), *kusnyk* (a piece, a part), *pashcheka* (mouth), *pysok* (mouth), *pysio* (face), *pomich* (help), *rykhtuvatysia* (to haggle), *riatunok* (rescue (noun)), *riatunkovyi* (rescue (adj)), *khidnyk* (a runner rug), *shklianka* (a glass), *shuruvaty* (to clean), among others. In the dictionary *L'viv Lexicon: Seriously and Humorously*, these words are recorded without any stylistic restrictions. Some of the entries in the dictionary, for example *butseharnia*, *pysio*, *khidnyk*, *tsmulyty* and so on, are accompanied by quotes and cartoons by the authors of the dictionary or their acquaintances. Thus, one can come to the conclusion that these words and phrases are actively used by today's inhabitants of L'viv.

Vynnychuk's characters demonstrate their dissatisfaction and indignation using such collocations as *shliak by (yoho) trafyv*, *shliak by (yoho) vpik* (TN. From the German *Schalg treffen* (to have a heart attack), used as a general swear phrase). For example:

*Whenever I think what might happen to that old goat, **shliak** gets me, but I must live on to spite him.* (Vynnychuk, 2013, p. 72)

Some words in the Galician vocabulary have extended semantic meanings. It is worth noting that certain meanings have acquired the status of colloquialisms²: *bambetl* (1. a bed. 2. back seats on coaches; Stavytska, 2005, p. 45), *bebekhy* (2. youth ribs; Stavytska, 2005, p. 52), *kurva* (1. criminal, youth, jargon, slang prostitute. 2. criminal lover; Stavytska, 2005, p. 195), *fraier criminal*

²According to Lesia Stavytska, the term *colloquial slang* is more appropriate when indicating a broad scope of slang integration into national speech, because it signals the social determination of the derogative vernacular lexis (Stavytska, 2004, p. 46).

1. victim, gambler. 2. an honest person, with no connection to the criminal world. 3. *youth*; *ironic* or *derogative* a naïve, ignorant person. // Somebody who falls for tricks easily. 4. *disapprovingly* an inexperienced thief. 5. *youth*, *jargon* a stylishly dressed young man 6. *youth* an arrogant and pretentious person. 7. a responsible worker. 8. *youth* male. 9. *youth*; *Western* an admirer; a lover; Stavytska, 2005, pp. 343–344), *kobita* (2. a liquor store (*KBT*); Stavytska, 2005, p. 178), *kurdupel* (1. *female* a short, wide-hipped woman; Stavytska, 2005, p. 195), *khavira criminal* 1. a den. 2. a place where stolen and forbidden goods are stored; a hiding place; Stavytska, 2005, p. 346). However, in the texts that have been analysed for this paper, the abovementioned meanings have not been identified.

In Stavytska's work *Ukrainian Jargon*, the note *youth* which follows some entries adds to the understanding of these lexical units being actualised in western Ukrainian jargon. The following words can be added to this category: *baniachyty*, *variat*, *bzikuvatyi*, *kumpel*, *kurpu-del*, *knaipa*, *fatset*, *fertyk*, *khavira*, among others. The lexeme *khlop* (*slang*, *youth*, *Western* a boy, a young man; Stavytska, 2005, p. 355), which is actively used in western Ukraine, is gradually losing its 'slangish' character, and is shifting, according to Stavytska, to the category of 'colloquial slang'. The lexical unit *servus* is labelled as *youth* and *Western*. The lexeme *fest* is indicated with a meaning different from the one analysed in Vynnychuk's works: *fest* (*youth* a festival; Stavytska, 2005, p. 339). Such redistribution at the periphery indicates the active involvement of western Ukrainian slang words in the general Ukrainian stylistically identified lexis, and a gradual loss of the slangish meaning previously carried by these words.

Units belonging to the western Ukrainian variant are also being included in the registers of modern dictionaries, in particular *The Dictionary of the Ukrainian Language in 20 Volumes (DUL-20)*. However, there are some restrictive comments: *Western* — *ambasada*, *aresht*, *biuro*, *knaipa*, *marynarka*; *dialectal* — *dvirets*, *kasarnia*, *meshty*; *colloquial* — *dzygar*. Such entries are accompanied by quotes taken from works by the modern western Ukrainian authors Sofia Andrukhovych, Yuri Andrukhovych, Liubko Deresh, Halyna Vdovychenko, Yuri Pokalchuk, and Natalka Snia-danko. Despite the fact that the presence of such lexical units in fiction indicates the gradual penetration of the western Ukrainian variant into general Ukrainian use, the compilers of the *Dictionary of the Ukrainian Language* continue to apply restrictive comments, leaving such words at the periphery of the lexical system.

The Great Dictionary of the Modern Ukrainian Language (edited by V. Busel, 2005) has also been used in this study. In the preface to the dictionary it is written that "the motivation to include a word in the dictionary is triggered by its actual use in fiction, science-fiction, journals, technical literature and oral speech" and that:

...the dictionary includes words and collocations which have not been used for various reasons in previous lexicons (words which have naturally entered literary Ukrainian over the last decade because of current circumstances: folk medicine, religion, astrology, cybernetics, computer technology and other areas; words which until recently have been beyond the scope of the accepted literary language (so-called derogative and slang lexis); in addition to this, the dictionary contains words used in the 19th and 20th centuries." (GDMUL, 2005, p. III)

Among the lexemes with the abbreviation *West.*, the following lexical units have been recorded: *aresht* (compare *arrest* — *archaic* a place for people serving a prison sentence; DMU, 1970, p. 58), *dvirets* (compare *dvirets* — *dialectal* a railway station; DMU, 1971, p. 224), *kasarnia* (*kasarnia* — *dialectal* barracks; DMU, 1973, p. 114), *marynarka* (not present in *DMU*), *sklep* (compare *sklep* — *dialectal* a shop; DMU, 1978, p. 279), *piastuk* (compare *piastuk* — *dialectal* a fist; DMU, 1977, p. 419), *opiniia* (compare *opiniia* — *archaic* a public opinion; DMU, 1974, p. 713), *fainyi* (*fainyi* — *dialectal* nice, good; DMU, 1979, p. 551). The word *ambasada* is given in the *GDMUL* without any restrictive notes (compare *archaic* an embassy; DMU, 1970, p. 38).

It can be assumed that the inclusion of this lexis in modern Ukrainian dictionaries accompanied by the abbreviation *West.* indicates the actualization and reconsideration of these units as constituting the western Ukrainian variant of the literary language.

5 Conclusions

Having conducted this study, it is worth noting that the liberalization of language norms encourages the return to active use of lexis which was removed from the national dictionary as a result of repressive Soviet policies. In Yuri Vynnychuk's works, there is a great number of lexemes that belong to the western Ukrainian variant of the literary Ukrainian of the late 19th and early 20th century. These lexemes were rendered inactive by the language policies between the 1930s and 80s. The popularity of these works has resulted in the shift of the lexemes to the active dictionary of Galician lexis.

The findings presented in this article demonstrate that abstract, special, and everyday lexis of the L'viv dialect, present in the novels *Dream Censor* (2016) and *The Tango of Death* (2013), provides the opportunity to describe L'viv during the interwar and post-war periods, as well as to depict its citizens and their lives. Another fact which proves the actualization of the analysed lexis is its presence in modern registers accompanied by the abbreviation *West.*, indicating belonging to the western Ukrainian variant of the literary language.

References

- Bilodid, I. (Ed.). (1970–1980). *Slovnnyk ukraïns'koï movy: V 11 tomakh* [DMU] (Vols. 1–11). Naukova dumka.
- Bilodid, I. (Ed.). (1970). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 1. A–V* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1971). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 2. H–ZH* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1973). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 4. I–M* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1974). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 5. N–O* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1977). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 8. Pryroda–Riakhlyvyi* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1978). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 9. S* [DMU]. Naukova dumka.
- Bilodid, I. (Ed.). (1979). *Slovnnyk ukraïns'koï movy: V 11 tomakh: Vol. 10. T–F* [DMU]. Naukova dumka.
- Busel, V. (Ed.). (2005). *Velykyi tlumachnyi slovnnyk suchasnoï ukraïns'koï movy* [GDMUL]. VTF “Perun”.
- Dziubys'hyna-Mel'nyk, N. (2006). Pivdenno-zakhidni vplyvy u tekstakh pys'mennykh pidrosiïskoï Ukraïny kin. XIX – pochatku XX st. *Naukovi zapysky NaUKMA: Filolohichni nauky*, 60, 3–14.
- Hirniak, S. (2018). *Sotsiolekt halyts'koï intelihentsii u formuvanni norm ukraïns'koï literaturnoï movy (kinets' XIX – pochatok XX stolittia)*. Posvit.
- Hull, G., & Koscharsky, H. (2014). *Western Ukrainian and standard Ukrainian: A learner's guide to lexical differences*. Kyiv–Mohyla Academy Publishing House.
- Kharchuk, R. (2008). *Suchasna ukraïns'ka proza: Postmodernyi period*. Vydavnychiy tsentr “Akademiia”.
- Khobzei, N., Simovych, O., IASTREMSKA, T., & Dydyk-Meush, H. (2012). *Leksykon lvivskyi: Povazhno i na zhart*. Instytut ukraïnoznavstva im. I. Kryp'iakevycha NAN Ukraïny.
- Lesiuk, M. (2014). *Stanovlennia i rozvytok ukraïns'koï literaturnoï movy v Halychyni*. Misto NV.
- Matviias, I. (1998). *Varianty ukraïns'koï literaturnoï movy*. NAN Ukraïny; Instytut ukraïns'koï movy.
- Nimchuk, V. (2002). *Problemy ukraïns'koho pravopysu XX – pochatku XXI st.* [n.p.].
- Pidkuimukha, L. (2020). *Mova L'vova, abo koly i batiary hovoryly*. Klio.
- Shevelov, I. (2003). *Vnesok Halychyny u formuvannia ukraïns'koï literaturnoï movy*. Vydavnychiy tsentr “Akademiia”.
- Sikora, H. (2015). Pro odnu iz tendentsii rozvytku suchasnoï ukraïns'koï movy. In O. Novikova, P. Hilkes, & U. Schweier (Eds.), *Jahrbuch der V. Internationalen virtuellen Konferenz der Ukrainistik “Dialog der Sprachen — Dialog der Kulturen: Die Ukraine aus globaler Sicht”* (pp. 177–188). Verlag Otto Sagner.
- Stavytska, L. (2004). *Argo, zhargon, sleng: Sotsial'na dyferentsiatsiia ukraïns'koï movy*. Krytyka.
- Stavytska, L. (2005). *Ukraïns'kyi zhargon: Slovnnyk*. Krytyka.
- Styshov, O. (2003). *Ukraïns'ka leksyka kintsia XX stolittia (na materialy movy zasobiv masovoï informatsii)*. Vydavnychiy tsentr KNLU.
- Taranenko, O. (2003). Movna sytuatsiia ta movna polityka v suchasniï Ukraïni. *Movoznavstvo*, 2003(2–3), 30–55.

- Tkach, L. (2007). *Ukrains'ka literaturna mova na Bukovyni v kintsii XIX – na pochatku XX st.: Pt. 2. Dzherela i sotsiokulturni chynnyky rozvytku*. Knyhy XXI st.
- Tkach, L. (2015). Leksyka z kvalifikatorom “zakhidne” u *Velykomu tlumachnomu slovnyku suchasnoi ukrains'koï movy*. *Naukovi pratsi Kam'ianets'-Podil'skoho natsional'noho universytetu imeni Ivana Ohienka*, 38, 311–320.
- Tkachenko, O. (2002). Problemy typolohii movno-literaturnoho rozvytku nepovnykh natsii (i nasampered ukrains'koï). *Movni i kontseptual'ni kartyny svitu*, 2002(6/2), 241–263.
- Tuluzakova, O. (2010). *Leksyka ukrains'koï postmodernists'koï prozy na tli zahal'noliteraturnoi normy 30–80-tykh rokiv XX st.* [Unpublished doctoral dissertation]. Natsionalnyi universytet “Kyievo–Mohylianska akademiia”.
- Vynnychuk, I. (2013). *Tango smerti*. Folio.
- Vynnychuk, I. (2016). *TSenzor sniv*. Folio.
- Żmigrodzki, P. (Ed.). (n.d.). Serwus. In P. Żmigrodzki (Ed.), *Wielki słownik języka polskiego*. https://www.wsjp.pl/do_druku.php?id_hasla=63228&id_znaczenia=5169659

The publication was financed at the author's expense.

The author declares that she has no competing interests.

This is an Open Access article distributed under the terms of the Creative Commons Attribution 3.0 PL License (<http://creativecommons.org/licenses/by/3.0/pl/>), which permits redistribution, commercial and non-commercial, provided that the article is properly cited.

© The Author 2020

Publisher: Institute of Slavic Studies, Polish Academy of Sciences

Publishing History: Received 2020-07-10; Accepted 2020-08-25; Published 2020-12-23.