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FILLING THE LACUNA: POLISH FICTION FOR YOUNG READERS AND THE TRANSFORMATION OF UKRAINIAN ADOLESCENT READING AFTER 2010

ЗАПОВНЮЮЧИ ЛАКУНУ: ПОЛЬСЬКА ЛІТЕРАТУРА ДЛЯ МОЛОДІ ТА ТРАНСФОРМАЦІЯ УКРАЇНСЬКОГО ПІДЛІТКОВОГО ЧИТАННЯ ПІСЛЯ 2010 РОКУ

Mateusz Świetlicki
University of Wrocław, Poland
ORCID: https://orcid.org/0000-0001-7009-3837

Tetiana Kachak
Vasyl Stefanyk Carpathian National University, Ukraine
ORCID: https://orcid.org/0000-0002-6863-1736

Abstract. The article examines the role of translated Polish fiction in Ukrainian adolescent reading, with particular emphasis on young adult (YA) fiction, after 2010. At the turn of the twenty-first century, Ukrainian children's and adolescent literature contained relatively few realistic texts addressing the difficulties of growing up, while socio-psychological themes often remained taboo and Soviet-era didactic conventions continued to shape writing for young readers. The article demonstrates that Polish translations helped to fill this gap. The Lviv-based publisher Urbino played a particularly important role, along with the translating and editorial work of Bożena Antoniak, followed by publishers such as Shkola and ASSA in Kharkiv and the Old Lion Publishing House in Lviv.

The analysis draws primarily on Itamar Even-Zohar's polysystem theory, and the corpus includes Ukrainian translations of works by Barbara Kosmowska, Joanna Jagiełło, Małgorzata Piekarska, Małgorzata Gutowska-Adamczyk, Anna Łacina, Marcin Szczygielski, and Rafał Kosik, as well as crossover texts by Andrzej Sapkowski. The study distinguishes three broad strands within this corpus: realistic-psychological fiction, fantasy and adventure science fiction, and historical-adventure fiction. Of these, realistic-psychological prose appears to have had the strongest impact, providing an important model for the later "teenage wave" in Ukrainian-language writing. The article argues that the prominence of Polish fiction in Ukrainian adolescent reading resulted not only from cultural proximity and publishing conditions but also from the particular position of Ukrainian YA literature within the literary polysystem at the time.

Keywords: children's literature, young adult literature, translation, polysystem theory, Ukrainian-Polish literary transfer, publishing history.

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INTRODUCTION

In her contribution to *Fieldwork in Ukrainian Children's Literature* (2025), the first English-language introduction to Ukrainian literature for young readers, YA author and scholar Halyna Pavlyshyn argues that "Ukrainian young adult (YA) literature is a comparatively new but nonetheless swiftly developing publishing category that has traveled a long way before gaining its current shape" (Pavlyshyn, 2025, p. 197). Notably, the years after 2010 mark a particularly important moment both in the development of Ukrainian literature for adolescents and in the Ukrainian reception of Polish literature. At that time, Polish YA fiction in translation moved from the margins of the Ukrainian book market toward its center, influencing what Ukrainian adolescents read and, in turn, the themes Ukrainian writers explored. Despite its current thematic and genre diversity, at the turn of the twenty-first century, Ukrainian children's and young adult literature displayed a prominent gap, with a shortage of books addressing the difficulties of growing up, persistent taboos surrounding socio-psychological subject matter, and an excess of didacticism inherited from the Soviet and early post-Soviet literary paradigm (Świetlicki, 2014; Pavlyshyn, 2025, p. 197–198). As Emiliia Ohar has observed, this combination produced a systemic deficit of realistic literature written specifically for and about adolescents (2012, p. 17). Into this gap stepped Polish publishing, which was geographically proximate and linguistically accessible and, crucially, had developed a mature, market-driven YA segment earlier than Ukraine. This development followed the transformations of Polish society after the collapse of communism in 1989 and Poland's accession to the European Union in 2004. The Lviv-based publishing house *Urbino*, through the translation and editorial work of Bożena Antoniak, became the first Ukrainian publisher to systematically introduce contemporary Polish adolescent prose. It was followed by other publishers – *Shkola* (Kharkiv), *ASSA* (Kharkiv), and *The Old Lion Publishing House* (Lviv) – each issuing translated Polish literature for teenagers and contributing to what gradually became a distinct, recognizable segment of the Ukrainian book market.

This article approaches that segment as a case study of literary transfer between two neighboring literary systems that developed their YA markets at different rates. Our central claim is that the striking success of translated Polish YA prose in Ukraine cannot be adequately explained by market opportunism or cultural proximity alone. Instead, the phenomenon can be understood more fully through polysystem theory – translated literature entered and, for a period, dominated a functional niche that the target literary system had not yet developed on its own.

RESEARCH OBJECTIVE AND METHODOLOGY

This article aims to analyze Polish fiction circulating among Ukrainian adolescent readers after 2010, identify the thematic, generic, and institutional

mechanisms through which this corpus filled a structural lacuna in the Ukrainian literary polysystem, and assess its role in the subsequent development of Ukrainian YA literature. Specifically, the article seeks to: 1) reconstruct the publishing history and translation history of the principal authors and series involved; 2) classify the corpus according to its dominant thematic and generic vectors; 3) situate this case within Itamar Even-Zohar's (1990) polysystem theory, while extending that theoretical frame with complementary approaches from translation studies, the sociology of literature, and children's literature scholarship.

The methodology combines descriptive bibliography (compiling and dating editions, translators, and reissues), thematic-typological analysis of the corpus (grouping texts by dominant subject matter and generic convention), and a polysystemic-comparative reading that positions the translated corpus in relation to the domestic literary system it entered. Where available, we draw on Ukrainian scholarly and critical commentary on the reception of this literature (E. Ohar, S. Zhurba, T. Kachak, H. Tkachuk) as primary evidence of how the phenomenon has already been registered within Ukrainian literary studies, supplementing this with theoretical literature on translation and children's/YA literature that has not previously been applied to this specific corpus. Unless otherwise indicated, English titles of works not published in English are our translations of the titles of the Ukrainian editions.

THEORETICAL BACKGROUND

In his polysystem theory, Itamar Even-Zohar conceptualizes national literature not as a single, homogeneous entity but as a stratified, dynamic system of systems – a polysystem – in which various strata (canonical and non-canonical, adult and children's, original and translated) compete for centrality (Even-Zohar, 1990). Crucially for the Polish-Ukrainian case, Even-Zohar argued that translated literature does not occupy a fixed, marginal position by definition; rather, its position within the polysystem is variable and historically contingent. He identified three conditions under which translated literature is likely to assume a *primary*, system-shaping position rather than a peripheral, system-confirming one:

a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young", in the process of being established;

b) when a literature is either "peripheral" (within a large group of correlated literatures) or "weak", 1 or both;

c) when there are turning points, crises, or literary vacuums in a literature (Even-Zohar, 1990, p. 47).

Ukrainian adolescent literature in the early 2010s met at least two, and arguably all three of these conditions. It was "young" in the specific sense that a genuinely autonomous, non-didactic, market-oriented segment for teenage readers had barely begun to form after decades of ideological constraint on subject matter. It stood in a

position of relative peripherality vis-à-vis Polish literature, which had already undergone its own post-1989 liberalization and had developed, a full generation earlier, a confident realistic-psychological YA prose tradition of its own. Ukrainian literature was experiencing precisely the kind of vacuum Even-Zohar describes, that is, a demand among adolescent readers for honest engagement with divorce, first loss, poverty, illness, and identity crisis that the domestic system, still constrained by residual didactic norms, could not yet supply (Kachak, 2025, p. 358; Pavlyshyn, 2025). Under such conditions, according to polysystem theory, translated works cease to function merely as an imported supplement to the existing repertoire and instead actively participate in shaping new models, new genres, and even new stylistic norms within the target literature. This article traces this dynamic through Barbara Kosmovska's novels about Buba and Joanna Jagiello's series of novels about Linka, and their documented influence on the subsequent "teenage wave" in Ukrainian-language writing (Kachak, 2020, p. 77–78).

Notably, as Zohar Shavit argued in her landmark work on the poetics of books for young readers (Shavit, 1986), children's and adolescent literature might occupy a structurally weak, "non-canonized" position even within otherwise mature literary polysystems. While "the translator of children's literature can permit himself great liberties regarding the text because of the peripheral position children's literature occupies in the polysystem", she is simultaneously bound by the constraints of two systems – the literary and the pedagogical-educational (Shavit, 1981, p. 171). This double constraint might help explain why Ukrainian YA literature specifically, rather than Ukrainian adult prose, lagged in developing frank treatments of difficult subject matter – the pedagogical system's residual demand for didactic, protective content acted as an additional brake on the literary system's ability to modernize. The Polish translated corpus, entering from outside this domestic pedagogical constraint, was comparatively free to import the more permissive narrative norms already normalized within the Polish system.

Gideon Toury's concept of translation *norms* (Toury, 2012) is also useful for explaining the selection mechanisms underlying this transfer and their systemic significance. Toury distinguishes preliminary norms (what gets selected for translation) from operational norms (how the selected text is rendered). In the Polish-Ukrainian case, preliminary norms are particularly relevant because the repeated selection of texts by authors such as B. Kosmowska, J. Jagiełło, M. K. Piekarska, and M. Szczygielski, rather than other Polish children's books, was not accidental. Rather, it reflected a preliminary-norm judgment – evidently shared by editors/translators such as Antoniak – that realistic-psychological and historical-adventure prose addressing taboo themes was precisely what the target system lacked and could most productively absorb.

As Riitta Oittinen argues, "[s]ituation and purpose are an intrinsic part of all translation" (Oittinen 2000: 3). The translator of children's and YA literature is never a neutral conduit but an active cultural mediator who adapts a text's implied reader to

the horizon of expectations of a new audience (O'Sullivan, 2011; Oittinen, 2000; Lathey, 2025). More broadly, as Kümmerling-Meibauer emphasizes, "[t]ranslation, adaptation, mediation, and reframing are pivotal in crossing both geographical and literary-cultural borders since these strategies are involved in patent (or sometimes latent) transformations of canonical texts within different linguistic, educational, ideological, and cultural contexts" (2026, p. xix). Consequently, "translator impact quickly becomes visible to any student of the global history and exchange of texts published for children" (Lathey, 2025, p. 106). The recurring names of B. Antoniak, J. Ivchenko, O. Shypnivska, I. Tuchapska, and N. Zotova in our corpus function not only as translators in the technical sense but as what Pierre Bourdieu (1993) would call agents within the literary field, whose editorial and translational choices actively construct – rather than passively transmit – the emerging Ukrainian repertoire of YA prose.

RESULTS AND DISCUSSION

The most dynamic and influential segment of translated Polish literature for young Ukrainian readers has been **contemporary adolescent psychological and realistic prose**. The publishing house *Urbino*, through Bozhena Antoniak's translating and editorial work, was effectively the first to fill the lacuna described above. The remarkable success of Barbara Kosmowska's novel cycle about the girl Buba, together with the series by Joanna Jagiełło, Małgorzata Gutowska-Adamczyk, and Małgorzata Karolina Piekarska, suggested a strong demand among Ukrainian teenagers for fiction that addressed issues such as parental divorce, identity crisis, first romantic failure, loneliness, poverty, and the serious illness of loved ones. These writers directly addressed the concerns that preoccupy teenagers, offering what S. Zhurba (2018, p. 39) describes as a working-through of a difficult period of personal development – the hardships of adolescence, the search for friendship, first love, family relationships, defeats and victories, and school life.

The core of this corpus is formed by Barbara Kosmowska's Buba duology (*Buba*, 2010; *Buba: Dead Season*, 2011) and Joanna Jagiełło's four-volume Linka Barska cycle, both published by *Urbino* in Antoniak's translation. The novels *Coffee with Cardamom* (2013), *Chocolate with Chili* (2013), *Tiramisu with Strawberries* (2017), and *Milk with Honey* (2019) have been repeatedly reissued since their first printing, suggesting sustained reader demand. The story of fifteen-year-old Linka, who must care for her younger brother while her mother rebuilds her own life, and who then unexpectedly learns of a half-sister she never knew existed, is only the initial premise of a narrative that unfolds across four volumes and follows its heroine through successive stages of maturation: the search for tuition money and the trial of separation from a boyfriend in *Chocolate with Chili*; the first independent steps into adult responsibility for others in *Tiramisu with Strawberries*; and, in the concluding volume *Milk with Honey*, an unexpected experience of early motherhood, as Linka

must reconcile pregnancy, care for her infant daughter, and exam preparation. This is a realistic, socio-psychological adolescent drama that matures with its protagonist, moving from a family secret toward genuinely adult trials.

Jagiełło is also the author of the standalone novel *Like Two Drops of Water* (2020), concerning a friendship tragically ended by one girl's suicide and the guilt and memory the survivor must carry, and of *Green Martens* (2017, translated by Yaroslava Ivchenko), which addresses the situation of a boy forced prematurely into the role of "head of the family" because of his mother's labor emigration – a theme evidently resonant for a Ukrainian readership shaped by mass labor migration. Notably, Ukrainian critical commentary observes that in these texts the author largely withholds explicit authorial judgment of events, instead allowing the reader "to form their own opinion, emotion, and evaluation" ("Children Read...", 2024, p. 11) – a narrative strategy consistent with Roberta Seelinger Trites's (1998) account of adolescent fiction as a genre that dramatizes, rather than resolves, the young protagonist's negotiation with institutional and familial power. Such literature negotiates institutional power (family, school, medicine, the state) as the mechanism through which the adolescent protagonist matures (Trites, 1998; Hintz and Tribunella, 2024). Thus, it might offer a genre-internal explanation for why precisely *these* Polish texts, with their sustained focus on family breakdown, institutional care, and bodily and psychological crisis, functioned so effectively as models for a nascent Ukrainian YA poetics.

Kosmowska's Buba duology made its author one of the best-known Polish writers among Ukrainian adolescent readers in the years immediately following 2010. A decade later, both novels were given a second life: the Kharkiv publisher *Shkola* reissued *Buba* and *Buba: Dead Season* in 2020 as part of a dedicated series, "Contemporary European Teen Book", alongside *The Gilded Fish* (first edition 2012, *Urbino*, trans. B. Antoniak) and *Samotni.com* (2017, trans. Ihor Andrushchenko – interestingly, the word "samotni" in Polish means "the lonely ones"). The story of fourteen-year-old Buba – whose mother is a perpetually busy writer, whose father appears on television more often than at home, and whose principal emotional support is an eccentric grandfather – exemplifies how Polish adolescent prose combines humor with a remarkably candid treatment of loneliness within an ostensibly successful family.

Shkola's "Contemporary European Teen Book" series constitutes, in effect, a distinct institutional project of systematizing translated Polish YA literature in Ukraine. Beyond Kosmowska, it includes Małgorzata Karolina Piekarska's trilogy: *Mrs. Chajka's Class* (2012, trans. Bożena Antoniak), about Warsaw secondary-school students learning to accept one another despite their differences; *The Lottery* (2016, trans. Olha Shypnivska), concerning career choice, love, and the boundary between life and death; and *The Right to Adulthood* (2020, trans. Iryna Tuchapska), about the first steps into independent adult life.

The same series also includes five novels by Anna Łacina translated by Natalia Zotova: the trilogy *The Love Factor* (2018), *Stolen Blossom* (2018), and *Love Under the Star of Sirius* (2019), which follows the girls Patrycja and Magda, and later the sisters Jasmina and Ruzha, as they search for love while confronting their own fears, insecurities, and hazardous adventures ranging from unsafe online acquaintances to travel through Greece; and *The Last Vacation*, about seventeen-year-old Oska, who must move in with a father she has never met and finds herself caught up in someone else's family drama – a text that directly engages characters already familiar to readers of the author's earlier novels. Outside the formal series, the same publisher issued *Calls to a Friend* (2020), the story of two very different sisters and a boy, dealing with obstacles and the limits of sisterly loyalty. This sustained investment in a single author signals that the publisher was not simply selecting isolated landmark titles but deliberately constructing a whole recognizable segment of teen reading about love and friendship, aligned with the popular, market-facing wing of Polish YA prose.

Małgorzata Gutowska-Adamczyk, author of *Girls from 13th Street* (*Urbino*, 2014, trans. Bozhena Antoniak), also wrote *110 Streets* and *220 Routes* (*Urbino*, 2016, trans. Yaroslava Ivchenko), a "boys' version" of a comparable adolescent plot structure. In the first, sixteen-year-old Michał, a Warsaw resident, navigates the typical yet acutely personal difficulties of growing up against the backdrop of relationships with parents and peers. The second follows his brother, thirteen-year-old Mikołaj, an aspiring drummer who dreams of forming his own band; against the difficulty of adapting to a new school environment and a pervasive loneliness, his journeys along Warsaw's bus routes become a symbolic path toward self-knowledge, friendship, and the realization of his own aspirations.

Belonging to the same circle of realistic prose about adolescent everyday life is Ewa Ostrowska's novel *Mom, Kaska, Me, and the Gangsters* (Makhaon-Ukraine, 2010), the story of fourteen-year-old Danusia Sosnowska, who candidly narrates her own insecurities, her relationship with her twin sister, and her single mother's efforts to raise her daughters alone.

A close analysis of the thematic range of this realistic, translated corpus shows that it is organized primarily around the interior world of teenagers confronting the challenges of socialization, self-acceptance, and their first adult choices. The texts by Polish authors may offer young readers a form of bibliotherapeutic or psychotherapeutic support. Their plots cluster around several key themes, the first of which is interpersonal relationships and, specifically, the art of accepting others despite difference. A second major thematic block is the working-through of traumatic experience, social taboo, and existential challenge, in which Polish writers consistently decline to prettify reality or resort to excessive didacticism, choosing instead to be remarkably candid with their readers.

A separate niche within Ukrainian reception of Polish adolescent prose is occupied by the work of Marcin Szczygielski, known to Ukrainian readers chiefly as

the author of the **historical-adventure novels** *The Ark of Time*, *Behind the Blue Door* (2014), and *The Theater of Invisible Children* (2018), all published by *Urbino* in Bożena Antoniak's translation. Szczygielski addresses complex historical questions, engaging with themes of wartime childhood, historical memory, and moral choice. *Behind the Blue Door* (2014) explores the theme of severe trauma and coma; *The Theater of Invisible Children* (2018) depicts the fate of orphanage residents against the backdrop of martial law in Poland in 1981.

According to Tkachuk's observations, the greatest reader attention has gone to *The Ark of Time*, a historical-fantastic novel about the Warsaw Ghetto and the Holocaust that combines an adolescent narrative perspective with an engagement with traumatic historical experience shared by Polish and Ukrainian cultural memory (Feldman, 2024). Tkachuk suggests this may be because recent Ukrainian literature has lacked an equally vivid and widely discussed novel for younger teenagers addressing this historical tragedy (Tkachuk, 2025). Notably, as of 2026, Szczygielski's other books, including those about LGBTQ+ themes or deportations to Siberia, have not yet been translated into Ukrainian (Świetlicki and Świtała, 2022, p. 22; Kamińska-Maciąg and Świetlicki, 2025, pp. 26–27).

Alongside the dominant line of realistic psychological prose, the Ukrainian translated corpus contains a second significant generic vector: adolescent fantasy and adventure science fiction. The Kharkiv publisher *ASSA* has, since 2019–2020, issued Rafał Kosik's series *Felix, Net and Nika* in the translation of Iryna and Olena Shevchenko: *Felix, Net and Nika and the Theoretically Possible Catastrophe* (2019), *Felix, Net, and Nika and the Palace of Dreams* (2019), *Felix, Net and Nika and the Gang of Invisible People* (2020), *Felix, Net and Nika and the Trap of Immortality* (2020), and further volumes following a trio of Warsaw teenagers drawn into adventures involving inventions and mysteries. Combining elements of science fiction, adolescent humor, and school life, the author brings to the stage the inventor Felix, the computer genius Net (who befriends an artificial intelligence), and the enigmatic Nika; their adventures demonstrate how a "smart team" can overcome not only school bullies and paranormal phenomena but also the complex ethical dilemmas of the digital age.

A second, still more prominent representative of the fantasy genre within this corpus is Andrzej Sapkowski's eight-volume *Witcher* saga, one of the most popular and sought-after works of contemporary European fantastic fiction. While the Witcher saga was not written as a YA series, it has been read by young people and is included in the Polish school curriculum (Wolski, 2026). Its plot centers on Geralt of Rivia, the eponymous witcher, also known as the Butcher of Blaviken – a mutant specially enhanced through elaborate alchemical procedures and exhausting physical training to hunt monsters, who kills terrifying creatures and undertakes the most varied and dangerous commissions for pay. Ordinary people and the other races that populate the author's invented world regard him and beings like him with wary suspicion, yet invariably turn to them for help the moment monsters become a

problem. The cycle – *The Last Wish*, *Sword of Destiny*, *Blood of Elves*, *The Time of Contempt*, *Baptism of Fire*, *The Tower of Swallows*, *The Lady of the Lake*, and *Season of Storms* – appeared in Ukrainian in Serhii Legeza's translation from the *Family Leisure Club* publishing house (2016–2017). In 2025, the prequel novel *Crossroads of Ravens* was published, its action unfolding long before the events of the main saga. As a work of dark fantasy about growing up, cruelty, and the difficult decisions that form a person's character – with sustained authorial attention to moral choice, responsibility, and the influence of lived experience on the protagonist's development – the cycle is especially popular among older teenagers. Reflecting on why the *Witcher* cycle so captivates them, critic Halyna Tkachuk notes that older teenage readers describe recognizing something of themselves in what is foreign, and coming to know the foreign through its difference from what is their own – a response typical, she observes, of readers reaching for a book from a neighboring country with many features shared in history and culture. She adds that this reception can also be read as a search, in a neighboring literature, for something still lacking in one's own: a large-scale fantastic cycle grounded in national history and mythology (Tkachuk, 2025).

The corpus surveyed above cannot be reduced to a list of individually successful titles. It reflects the sustained, cumulative activity of a small number of institutional agents – above all *Urbino*, *Shkola*, *Makhaon-Ukraine*, and *ASSA* as publishers, and a correspondingly small circle of translators – B. Antoniak, Ja. Ivchenko, O. Shypnivska, I. Tuchapska, N. Zotova, the Shevchenko sisters, Legeza, and Andrushchenko – who "adopt the role of cultural mediators for the young" (Lathey, 2025, p. 110). They have played the role of gatekeepers determining which segments of the much larger Polish YA repertoire would be selected for transfer. To quote Even-Zohar, "It is clear that the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature" (Even-Zohar, 1990, p. 47). The repeated pattern of publishing an author's full backlist (as with Kosmowska, Jagiełło, Piekarska, and Łacina) rather than isolated titles indicates a deliberate repertoire-building strategy: the systematic construction of a recognizable, serially reissued segment of the market, rather than an opportunistic one-off importation. This pattern is consistent with Toury's concept of preliminary norms, since publishers repeatedly selected authors and types of fiction for translation.

The inclusion of some of these works in the Ukrainian school curriculum marks a further stage in their institutional legitimation (Świetlicki & Kachak, 2026). During the 2010s, translations by Kosmowska, Jagiełło, Szczygielski, and other Polish authors initially circulated primarily through the commercial book market. Their later appearance on compulsory and recommended reading lists gave them a different institutional status. In polysystemic terms, this suggests that some translated works moved closer to the center of the literary and educational system. Unlike the book

market, the school canon is governed not by the logic of demand and reader interest, but by the logic of cultural and educational representativeness – a text enters the canon only when it is recognized as a bearer of values deemed worthy of systematic and compulsory transmission to a new generation of readers (Kümmerling-Meibauer, 2026, p. xiii-xiv; Świetlicki & Kachak, 2026, p. 40). In this sense, canonization within the school curriculum can be considered a significant step in the process that Even-Zohar describes as the movement of translated literature from a peripheral toward a system-forming position. A canonized work moves beyond potentially temporary market circulation to become an officially recognized and reproducible part of the national literary canon. As long as it remains in the curriculum, it is available for systematic transmission to successive generations of readers. At the same time, it is important to note that this canonization occurs selectively and unevenly across age levels – from J. Jagiełło and M. Szczygielski in Grades 5–6, through the expanded corpus for Grades 7–9 (supplemented by A. Sapkowski and S. Lem), to the thematically more complex texts by B. Kosmowska and J. Jagiełło in Grades 10–12. This progression reflects not only students' growing reading competence but also the gradual increase in the complexity of the moral, ethical, and existential questions the school curriculum considers appropriate for each stage of their development.

CONCLUSIONS

The translation of contemporary Polish adolescent prose into Ukrainian after 2010 helped to fill an important gap in the book market for young readers. Polish publishers and translators introduced realistic fiction that addressed trauma, loneliness, family conflict, and other difficult aspects of adolescence more directly than much of the domestic literature available at the time. As we have demonstrated, sustained acts of selection by particular translators, editors, and publishers constructed a new repertoire for Ukrainian adolescent readers. Even-Zohar's polysystem theory helps to explain why these translations acquired such visibility. The Polish-Ukrainian case study shows that translated literature may move toward the center of a literary system when the receiving literature is still developing, occupies a relatively weak position in relation to another literary tradition, or is undergoing a period of change. Ukrainian YA literature in the early 2010s closely reflected these conditions, while the neighboring Polish market had already developed a substantial body of realistic-psychological fiction for adolescent readers.

The translated corpus discussed in this article is not homogeneous. Its largest and most influential group consists of realistic-psychological fiction by Kosmowska, Jagiełło, Piekarska, Gutowska-Adamczyk, Łacina, and Ostrowska. A second group includes fantasy and adventure science fiction, represented here by Kosik and Sapkowski, while Szczygielski's fiction forms a distinct historical-adventure strand concerned with wartime experience, memory, and collective trauma. Of these, realistic-psychological prose appears to have had the strongest impact on Ukrainian writing for teenagers. While we have identified translators as important agents in the

circulation of Polish YA fiction, analyzing specific translation decisions would make it possible to examine more precisely how these texts were adapted for Ukrainian readers.

As Ukrainian critics have noted, Polish literature provided a model for the later "teenage wave" in Ukrainian-language literature. However, the evidence supporting this process remains uneven. The absence of systematic data on print runs, sales, or library circulation makes it impossible to measure the scale of the Polish translation flow with precision. Thus, its popularity must currently be inferred largely from reissues, publishing series, and critical reception. Claims about the possible psychotherapeutic function of these books would be much stronger if supported by interviews, surveys, or other empirical work with adolescent readers.

A broader comparative perspective would also help to establish how distinctive the Polish case was. Polish books did not circulate in isolation, and a comparison with Scandinavian, German, and Anglophone YA fiction could show whether cultural and linguistic proximity gave Polish literature a particular advantage or whether it was part of a broader expansion of translated adolescent literature in Ukraine.

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Mateusz Świetlicki, Dr hab., Associate Professor and Director of the Center for Young People's Literature and Culture at the Institute of English Studies of the University of Wrocław, University of Wrocław, Poland.
ORCID: https://orcid.org/0000-0001-7009-3837
E-mail: mateusz.swietlicki@uwr.edu.pl

Tetiana Kachak, Doctor of Philological Sciences, Professor of Vasyl Stefanyk Carpathian National University, Ukraine
ORCID: https://orcid.org/0000-0002-6863-1736
E-mail: tetiana.kachak@cnu.edu.ua

Свєтліцький, М. & Качак, Т. (2026). Заповнюючи лакуну: польська література для молоді та трансформація українського підліткового читання після 2010 року. *Дитяча література: інтердисциплінарний дискурс*, 3 (2), 34 – 46.

Стаття присвячена ролі перекладної польської літератури для підлітків (young adult, YA) у розвитку української літератури для юних читачів після 2010 року. На межі XX–XXI століть в українській дитячій і підлітковій літературі було порівняно мало реалістичних текстів, присвячених труднощам дорослішання; соціально-психологічна проблематика нерідко залишалася табуйованою, а література для юних читачів і далі зазнавала впливу дидактичних конвенцій, успадкованих від радянського періоду. Польські переклади допомогли заповнити цю прогалину. Особливо важливу роль у цьому процесі відіграли львівське видавництво "Урбіно" та перекладацька й редакторська діяльність Божени Антоняк, а згодом також харківські видавництва "Школа" й "АССА" та львівське "Видавництво Старого Лева".

Теоретичною основою дослідження є передусім полісистемна теорія Ітамара Івен-Зогара. Матеріалом аналізу слугують українські переклади творів Барбари Космовської, Йоанни Ягелло, Малгожати Пекарської, Малгожати Гутовської-Адамчик, Анни Лачини, Марцина Щиґельського та Рафала Косіка, а також кросоверні твори Анджея Сапковського. У межах цього корпусу виокремлено три основні напрями: реалістично-психологічну прозу, фентезійну та пригодницьку наукову фантастику, а також історико-пригодницьку прозу. Найбільший вплив, як видається, мала реалістично-психологічна проза, що стала важливою моделлю для пізнішої "підліткової хвилі" в україномовній літературі. У статті стверджується, що помітне місце польської прози в колі читання українських підлітків було зумовлене не лише культурною близькістю та умовами книжкового ринку, а й особливим становищем української YA-літератури в тогочасній літературній полісистемі.

Ключові слова: дитяча література, підліткова література, переклад, полісистемна теорія, українсько-польський літературний трансфер, видавнича історія.

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