

Unity in Diversity, Diversity in Unity:
Slavdom and Its Facets

Unity in Diversity, Diversity in Unity: Slavdom and Its Facets

Edited by
Agnieszka Kołodziej and Ewa Komisaruk

2025

Harrassowitz Verlag · Wiesbaden

Cover illustration: Sviatovid, Zbruch Idol © Agnieszka Kołodziej

This book was funded by the University of Wrocław's Research and Commercialisation Fund.

Scientific editors

Dr Agnieszka Kołodziej, University of Wrocław

ORCID: 0000-0001-5099-8305

Dr hab. Ewa Komisaruk, Professor at the University of Wrocław

ORCID: 0000-0002-2572-3550

Language editing

Dr Ludmila Hilton

Reviewers

Estela Banov (University of Rijeka), Artur Bracki (University of Gdańsk), Maciej Czerwiński (Jagiellonian University), Đurđica Čilić (University of Zagreb), Andrzej Dudek (Jagiellonian University), Marcin Falski (University of Warsaw), Milan Harvalík (Ľudovít Štúr Institute of Linguistics, Slovak Academy of Sciences), Pavel Kosek (Masaryk University, Brno), Albert Nowacki (John Paul II Catholic University of Lublin), Neda Pintarić (University of Zagreb), Oleg Rumyantsev (University of Palermo), Sylwia Sojda (University of Silesia in Katowice), Pavel Štěpán (Institute of the Czech Language, Czech Academy of Sciences), Anna Zielińska (Institute of Slavic Studies, Polish Academy of Sciences)

Bibliografische Information der Deutschen Nationalbibliothek

Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <https://www.dnb.de> abrufbar.

Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the internet at <https://www.dnb.de>.

For further information about our publishing program consult our website <https://www.harrassowitz-verlag.de>

© Otto Harrassowitz GmbH & Co. KG, Wiesbaden 2025

Kreuzberger Ring 7c–d, 65205 Wiesbaden, produktssicherheit.verlag@harrassowitz.de

This work, including all of its parts, is protected by copyright.

Any use beyond the limits of copyright law without the permission of the publisher is forbidden and subject to penalty. This applies particularly to reproductions, translations, microfilms and storage and processing in electronic systems.

Printed on permanent/durable paper.

Printing and binding: Memminger MedienCentrum

Printed in Germany

ISBN 978-3-447-12449-2

eISBN 978-3-447-39737-7

Contents

A Note from the Editors	VII
-------------------------------	-----

Section I. Slavdom – Literary Concepts and Ideas

<i>Suzana Coha, Goranka Šutalo</i> Conceptions of Slavdom in <i>Izbor dugovanj vsakovrstneh</i> (1821) by Tomaš Mikloušič	3
<i>Svetlana Kalezić-Radonjić</i> Slavdom in the work of Ivana Brlić-Mažuranić	13

Section II. The Past in the Present: Cultural and Literary Perspectives

<i>Lucie Jílková</i> Bilingual memorial plaques in Prague	27
<i>Jarostaw Malicki</i> Czech motifs in the names of Polish streets and other urban objects	37
<i>Sylvia Wójtowicz-Marszał</i> The image of Soviet terror in a Ukrainian egodocument: Based on the prison memoirs of “the elder statesman of Western Ukrainian politicians”, Dr. Kost Levytsky	59

Section III. Degeneration and its Literary Representations: An Anthropological Perspective

<i>Marcin Maksymilian Borowski</i> Holy war – Dostoevsky and the Russian invasion of Ukraine in Orthodox Church propaganda (based on texts by Andrei Tkachev)	79
<i>Miłosz Bukwałt</i> A tormented mind: The psychological portrait of a war criminal in Krsto Špoljar’s novel <i>The Ship Waits Until Tomorrow</i>	95

Section IV. Conflict and its Various Manifestations: Cultural and Linguistic Perspective

<i>Oleh Beley</i> Fake methodology of linguistic research in the context of Microslavia in the early 21 st century	109
---	-----

Danuta Pytel-Pandey

How vaccination against COVID-19 was encouraged in Russian
and Polish languages 125

**Section V. Diversity of Systems, Meanings and Contexts
in Literary, Translational and Linguistic Approaches**

Sybilla Daković

The *bogami* particle as a lexicalised Croatian swearing formula and its
Polish translation equivalents 153

Kamila Mrázková

“Something tells me you’re a moron, Doctor.” Ironic politeness in
the communication of Czech Twitter users 165

A Note from the Editors

In recent decades, academic research has seen a resurgence of interest in the Slavic world. This revival is not only the result of political transformations in Central, Eastern, and Southern Europe, but also of growing cultural connectivity, rising mobility across ethnic lines, and the digitalisation of everyday life, which has dissolved many of the barriers and borders of the past. Words, language, literature, ideas, and images rooted in Slavdom are no longer bounded by local influences, but are also increasingly entangled with global scholarly exchange.

Many recent dissertations, studies, monographs, and both academic and outreach projects have endeavoured to chart and interpret the heterogeneous makeup of the Slavic world: its historical and cultural strata, as well as the geopolitical particularities of its regions. These investigations tend to focus on Slavic history, social processes, and literary voices. Collectively, they reveal Slavdom as a repository of collective memory, aesthetic codes, and cultural sensibilities that are attuned to both tradition and the present.

A subject as rich in complexity as Slavdom presents considerable scholarly potential and invites multidimensional enquiry. As demonstrated by the contributions to this volume, contemporary research not only deepens existing knowledge, but also revisits, reconfigures, and, at times, overturns established narratives.

The paths followed by researchers through the realm of Slavdom gradually uncover its many facets: on the one hand, they bring to light patterns of unity, balance, harmony, and cooperation; on the other, they expose diversity, disparity, instability, and antagonism. Slavdom emerges as a phenomenon that is at once fluid and polymorphic, yet built upon a distinct and shared cultural and axiological foundation. It constitutes a component of identity, for individuals and societies alike, as they wrestle with the shifting demands of the modern world, while reasserting their rootedness in tradition and their connection to collective memory. Maria Janion wrote in *The Uncanny Slavdom*: “I believe that storytelling lies at the heart of the humanities. It is not enough to see, to experience, or even to understand something. One must also know how to tell it.”

Representing leading academic centres in Poland and abroad, the authors in this volume have taken up the task of telling the story of Slavdom in all its complexity. Their contributions examine the essence of Slavdom from linguistic, literary, and cultural angles. In their analyses, they draw on contemporary methodologies in the humanities and make use of tools from a range of theoretical traditions. The texts assembled here offer readers a multifaceted reflection on Slavdom, coming together as a polyphonic whole that conveys a vividly convincing panorama of the Slavic world.

In the individual chapters, the authors guide the reader through the meanders of Slavdom’s cultural and historical imagination. They examine Slavic national ideas as

manifestations of a shared spiritual and cultural identity and explore their expression in literature and linguistics. Attention is given to themes such as multiculturalism and psychosocial conditions, the relationship between humans and nature, and the hierarchies of values embedded in Slavic cultures. The authors lay bare the experience of the individual confronted with extreme destruction and the dehumanisation brought about by war, analyse mechanisms of resistance to terror, and discuss the pandemic as both a cultural and media phenomenon. They also turn to the past – to archetypes, symbolism, and memory as preserved in cultural texts and Slavic onomastics – and foreground sociological factors and the significance of cultural heritage.

The authors of the chapters included in this volume have approached the tasks set before them in a variety of ways. Alongside studies that provide broader or more narrowly focused syntheses, the collection features analyses dedicated to specific figures and to particular literary, cultural, or linguistic phenomena, including those shaped by the political events of recent years. Taken together, these contributions foster a more layered appreciation of the nature and significance of Slavdom. Moreover, the fact that many observations grounded in one geopolitical context can be extrapolated to others reinforces the overarching sense of unity in diversity.

The volume *Unity in Diversity, Diversity in Unity – Slavdom and its Facets* is not structured around a geographical map of the Slavic world, but instead follows a problem-oriented framework which, we believe, lends the collection internal coherence and conceptual clarity. Our intention was for the thematic sections to constitute elements of an integrative discourse – a narrative animated by the guiding concepts of “unity in diversity” and “diversity in unity.” This principle informed the overall design of the project: to furnish a sweeping view of Slavdom in its many manifestations, and to present a polyphonic composition of texts that together form a rounded and compelling portrait of the Slavic world.

The publication of this volume would not have been possible without the involvement and commitment of many contributors: the initiators and coordinators of the project, the reviewers, translators, the team at Harrassowitz Verlag, and above all, the authors of the chapters. The names of all those who contributed to the development of this monograph are listed in the relevant sections of the volume. As editors, we extend our heartfelt thanks to everyone involved in the *Unity in Diversity, Diversity in Unity – Slavdom and its Facets* project. We are also grateful to the Rectorate of the University of Wrocław for funding the publication of this volume, and to the Dean’s Office of the Faculty of Languages, Literatures and Cultures for their academic and organisational support.

Agnieszka Kołodziej, Ewa Komisaruk