

# ‘I whisper a prayer to this beauty...’: Representation of the national concept ‘ЗЕМЛЯ’/‘LAND’ in Lina Kostenko’s literary universe

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**ABSTRACT:** This study examined Lina Kostenko’s literary expressions, and offers a more profound comprehension of the nuanced connotations associated with *ЗЕМЛЯ/LAND* concept in the Ukrainian context and its role in shaping Ukrainian cultural identity. The analysis of Kostenko’s literary works, with a specific emphasis on significant lexical components such as *Україна/Ukraine*, *рідна земля/native land*, and *Батьківщина/Motherland*, explored the complex interplay between language, culture, and identity. Metaphors, epithets, and figurative language, which encompass ideas of *краса/beauty*, *родючість/fertility*, *щедрість/generosity* are employed to elucidate the conceptual characteristics associated with the *LAND* concept. Spatial concretizations such as *ліс/forest*, *сад/garden*, *поле/field*, and *степ/steppe* have gained considerable significance, with the steppe in particular emerging as a prominent symbol of Ukrainian identity constituting approximately 44% of linguistic representations, while approximately 47% of the observed depictions were associated with the forest and garden. Additionally, the study explored the anthropomorphic qualities and identified the axiologemes attributed to the concept of *ЗЕМЛЯ/LAND*, as well as their role in shaping the nation’s consciousness. This academic exploration revealed valuable insights into the linguistic richness and cultural significance of *ЗЕМЛЯ/LAND* concept and its enduring relevance within the broader context of linguo-culturology and conceptual analysis.

**KEYWORDS:** conceptual analysis, cultural identity; *LAND*; Lina Kostenko; literary expression; Ukrainian literature; *ЗЕМЛЯ*

## 1. Introduction

In the last decades of the 20th century, a new anthropocentric approach to linguistic research emerged, which regarded language as one of humanity’s most important cognitive tools. When an individual is engaged in cognition, they operate mental units called concepts, which come from the human ability to distinguish typical and recurring attributes of phenomena and objects from the vast amount of information in the world. These concepts facilitate organizing and systematizing one’s comprehensive understanding of the world. Despite significant achievements in Ukrainian conceptual linguistics, demonstrated by such scholars as Vorobyova (2011), Radziewska (2010), Prykhodko (2008), Venzhynovych (2006), Holubovska (2004), Kononenko (2004), Slukhai (2002), Zhayvoronok (1996), etc., investigating the concept as a component of an ethnopoetic worldview remains relevant and noteworthy. Within the framework of scientific discourse, it is necessary to objectively study the poetic

worldviews of the authors who in their works depict the complexity of ethnic and individual perspectives.

In Ukrainian literature of the 20th and early 21st centuries, Lina Kostenko emerges as a towering figure. Her poetry transcends mere self-expression and evolves into a comprehensive worldview, embodied in distinct imagery and poetic constructs. In her artworks, she adeptly examines modern challenges, historical contradictions, and socio-psychological dynamics, incorporating them into artistic representations of great depth. The literary works of Lina Kostenko provide a distinct and incomparable depiction of the world, drawing from both her personal encounters and the experiences of her nation. Her linguistic style demonstrates her language proficiency and incorporates nationally-based lexical elements that reflect her individual perspective, as well as unique characteristics ingrained in the national mentality.

It is widely acknowledged that her poetic talent, high intelligence, education, linguistic abilities, and expansive thinking distinguish her from her peers. The authoress's oeuvre perpetually remains at the focal point of literary criticism, initiating an ongoing examination of diverse approaches aimed at comprehending the depth and significance of her poetic work. Nevertheless, it seems that the poetry of Lina Kostenko has not yet been adequately explored within the linguo-culturological framework. This framework serves as a gateway to the cultural constants embedded within the collective consciousness of the Ukrainian people. The current focus of linguistics on examining the language-related perspective of specific cultural communities, along with the necessity of understanding national and cultural distinctness amid identity uniformity in the modern globalized world, underscores the urgent requirement of theoretically substantiated examinations of singular authorial outlooks within Lina Kostenko's poetic discourse. These factors collectively emphasize the utmost relevance and significance of the present study.

The core objective of this study is to conduct a comprehensive analysis of the distinct characteristics that define the expression of the national concept of LAND in the literary oeuvre of the celebrated Ukrainian poetess, Lina Kostenko, who has crafted a literary universe where the concept of LAND serves as a cornerstone, embodying the essence of Ukrainian identity. The numerous figurative interpretations present in Lina Kostenko's poetry stem mainly from the inherent semantic possibilities of the Ukrainian lexeme *земля/land*, used to denote the concept of LAND. According to the Great Explanatory Dictionary of the Ukrainian Language, the lexeme *земля/land* encompasses various lexical and semantic variations: referring to the third largest planet in the solar system; describing a geographical region or nation; indicating a location where people reside and undertake various activities; relating to the uppermost layer of the earth's crust; denoting a dark brown substance found in the earth's crust; and representing the cultivated land used for plant growth (Bousel, 2005).

The concept of LAND holds significant prominence within Ukrainian folklore and serves as a focal point in the artistic endeavours of various genres and styles. It is widely acknowledged among scholars that a comprehensive understanding of Ukrainians, encompassing their ethnicity, language, nation, state, culture, and mentality, requires careful consideration of their interpretation and perception of the symbolic meanings associated with the land (Potapenko et al., 1997). The well-known folklore expression *земля-мату/land the mother* embodies a profound sense of affection and reverence for the land. This sentiment is exemplified through the conceptualisation of the land, which is evident in the linguistic expressions used. Furthermore, Ohar elevates the significance of the concept to a key aspect of understanding culture, arguing that the notion of *земля/land* plays a pivotal role in various folk

idioms and sayings (Ohar, 2012). Indeed, the notion of *земля/land* holds a significant place in Ukrainian folklore and literature, comprising different genres and artistic forms. In the Ukrainian linguistic framework, this concept carries elaborate connotations, encompassing both literal and figurative interpretations, imbued with a blend of positive and negative associations. When authors depict the land, they make use of diverse and distinct imagery, while being led by impromptu associations. The linguistic representations of this concept in the Ukrainian language are multifaceted and complex, while the linguistic interpretation of an image is always unique, reflecting the author's worldview (Bisovetska, 2020). This study delves into the intricate linguistic representations of LAND in Kostenko's works, unveiling the profound cultural, historical, and symbolic dimensions embedded in the concept.

## **2. Materials and methods**

This research is carried out within the context of Kostenko's personal authorial worldview, aiming to unravel the intricate layers of meaning, symbolism, and cultural significance associated with the concept of LAND as depicted in her works. Moreover, it focuses on exploring the linguistic and metaphoric dimensions through qualitative and quantitative analyses, including close reading, contextual analysis, and metaphorical interpretation. Additionally, the study seeks to elucidate how the concept of LAND transcends mere geographical boundaries to become a central element in shaping Ukrainian cultural identity, reflecting historical continuity, and resonating with profound social and historical implications. Through this multifaceted analysis, the research endeavours to provide a nuanced understanding of how Lina Kostenko's literary expressions contribute to the broader discourse of linguistic representation and cultural identity within Ukrainian literature.

Based on the selected works of the prominent Ukrainian poetess, Lina Kostenko, the study considers the verbalisation of the national concept of LAND and its relation to the authorial worldview. The selected writings encompass various phases of Kostenko's literary career. Within this corpus, a specific focus was placed on poems, prose, and essays that prominently featured the concept of LAND. These literary pieces were sourced from multiple poetry collections by Lina Kostenko, including *The Rays of the Earth* (1957), *Sails* (1968), *The Journey of the Heart* (1961), *Garden of Unthawed Sculptures* (1987), *Selected Works* (1989), *Uniqueness* (1980), *Heraclitus River* (2011), *Crossroads Madonna* (2011), *Three hundred poems* (2014), *Berestechko* (2010), and *Marusya Churay* (1979). This selection provided a comprehensive and representative basis for the analysis, covering the entirety of Kostenko's career and the wide range of her exploration of the LAND concept.

The methodological approach included both qualitative and quantitative analyses, in line with the purpose of the study, including close reading, contextual analysis, and quantitative analysis. A comprehensive analysis was performed on the chosen texts to identify the unique elements of articulating the national concept of the LAND within Kostenko's individual authorial perspective. This analysis identifies recurrent themes, motifs, and symbols closely associated with the concept of LAND in the poetic discourse of Lina Kostenko. It examines the semantic-cognitive, linguocultural, and linguopragmatic features of verbal expressions used to represent nationally based linguistic units. The socio-cultural and historical context within which Kostenko's literary works were produced played a pivotal role in the analysis, highlighting the relationship between the concept of LAND and the wider Ukrainian literary and cultural discourse. This contextual perspective provided a more profound comprehension of how the concept is deeply ingrained and culturally significant. Emphasis was placed on identifying and examining the use of literary devices by Kostenko to evoke the concept of LAND,

contributing to a comprehensive understanding of its representation within her works. In addition to the qualitative exploration, this analysis integrates a quantitative dimension to offer a more comprehensive view of the prevalence and evolution of the concept within Kostenko's literary works. To this end, the percentage of verbal representations of the concept of LAND in Kostenko's texts has been established. This approach aligns with the study's aim to identify unique linguistic patterns in the representation of nationally based lexical units.

Throughout the analysis, the research relied on and integrated pertinent theoretical frameworks from literary studies, cultural studies, and linguistics. These frameworks provided a solid foundation for comprehensively interpreting how the concept of LAND was verbalized within Lina Kostenko's individual authorial worldview. The approach allowed for a better comprehension of the complex interaction among language, culture, and literature, especially regarding the notion of LAND as a concept rooted in national identity in Kostenko's works. By utilizing a combined qualitative and quantitative methodology, this research aims to present a detailed and thorough comprehension of the concept of the LAND within Lina Kostenko's literary oeuvre. The examination illuminates how literature is capable of both reflecting and participating in the formation of cultural identities and narratives, particularly when linked to culturally significant concepts, as outlined in the study's core objective.

### 3. Results

The concept of the LAND serves as a central and pervasive motif in Lina Kostenko's expansive literary universe. This study sheds light on Kostenko's unique portrayal of the LAND as an intrinsic component within the human-inhabited space, a representation that holds a crucial position in shaping the nation's self-awareness and delineating it from other cultural identities. In the tapestry of Kostenko's literary creations, the land surfaces as the foundational bedrock upon which the historical formation of the ethnic group unfolds, forging its origins and distinctiveness.

The exploration of the various linguistic manifestations of the LAND concept, including *ліс/forest*, *сад/garden*, *поле/field*, and *степ/steppe*, indicates that Kostenko employs a distinctive linguistic and aesthetic system. The study reveals that spatial concretizations like *forest* and *garden* are emblematic manifestations closely linked to the overarching concept of the LAND. They demonstrate the highest level of productivity, underscoring the significance of linguistic choices in conveying the concept of the LAND. Furthermore, specific lexemes, notably *field* and *steppe*, are identified as fragments encapsulating aspects of the national reality, reflecting spatial semantics tied to wealth and abundance. These lexemes collectively contribute to the overall textual composition, elucidating how the LAND, as represented through linguistic choices, intertwines with broader cultural and societal narratives. In addition, peripheral specifiers-components, encompassing various natural and cultivated areas such as *луг/meadow*, *нива/cropland*, *лан/farmland*, *рілля/arable land*, *гай/grove*, and *городчик/garden plot*, play a role in the nuanced verbalization of the LAND. However, the study reveals that the occurrence of their semantic consequences is notably reduced. **Table 1** summarizes the distribution of these linguistic elements, emphasizing their role in shaping the conceptualization of the LAND in Kostenko's literary oeuvre:

**Table 1.** Lexical manifestations of the LAND concept in Kostenko's works.

Lexical unit(s)	Denotation(s)	Connotation(s)	%
Forest; garden	natural or cultivated wooded area	Abundance, mystique, tradition; heritage, beauty, resilience.	47
Steppe; field	natural or cultivated flat plain	Vastness, freedom, nomadic tradition; prosperity, fertility, ancestral practices.	44
Meadow, grove; cropland, farmland, arable land, garden plot	Natural or cultivated wooded areas or open plots of land suitable for farming, gardening, or grazing.	Beauty, harmony, refection; breadbasket, cultural identity, fertility, potential, growth, connection to the land.	9

This intricate interplay between semantic meanings and symbolic associations of the LAND concept verbalisation in Kosteko's works, reinforces the notion that the representation of the LAND in Kostenko's works transcends mere description, becoming a symbolic and integral aspect of the cultural and historical consciousness of the depicted ethnic group.

### 3.1. Reflection of the LAND concept in the mirror of ethnonational character

The vivid representation of the ethnonational essence of Lina Kostenko's linguistic worldview and her poetry are found in the following excerpts: "Мені дорога лиш **земля**, з якої я расту" (Kostenko, 1979). / "I care only about the **land** from which I am growing"; "Коріння наше болить у нашій **землі**. Я вийшла із цього саду" / "Our roots hurt in our **land**. I came out of this garden" (Hereinafter English translations of the verses by Lina Kostenko are provided by O.Pidhrushna) (Kostenko, 1989). According to Siuta, the quoted poetic statement illustrates a significant ethnically marked theme consistently present in the authoress's linguistic creations. The land is depicted as a life-giving force that forms the foundation of both national and personal existence (Siuta, 2010). In the traditional values system of Ukrainian people, the land holds a unique and esteemed position, especially the ancestral land, which is intrinsically linked in the minds of Ukrainians with the cherished legacy of their forefathers. Lina Kostenko consistently upholds the conventional Ukrainian concepts of land in her literary works. This is exemplified by her early use of the lexeme *земля/land* in her debut book of poetry *The Ray of the Earth*. This is the ancestral land, the original Cossack land that has been passed down for centuries from one generation to another: "Ш маток **землі**... Мій предковичний, мій умитий росами, космічний, вічний, зоряний, барвінковий..." / "A piece of **land**... My ancestral, my dew-washed, cosmic, eternal, starry, periwinkle..." (Kostenko, 2014); "На цій **землі** нічого не забракло – ні рік, ні моря, ні озер, ні трав" / "Nothing is lacking on this **land** – neither rivers, nor sea, nor lakes, nor grasses" (Kostenko, 1987).

The land's personification in Lina Kostenko's poetry echoes the concept of its deification, evoking a heightened awareness of its value as the most treasured possession within the collective consciousness: "Та ще ж яка, мій Господи багата! Лісами щедра, зерном золота, міцна зелом, скотиною рогата, народом добра, вірою свята." / "Oh, my God, it is so abundant! It is rich in forests, in golden grain, strong in herbs, horned in cattle, good in people, and holy in faith". (Kostenko, 2010). In Ukrainian, the nominal component of the compound nominal predicate – *народом* / *in people*, *вірою* / *in faith*, *зерном* / *in grain*, *зелом* / *in herbs*, *лісами* / *in forests* – expands the associative connections of the lexeme *land*, encompassing not only its material dimensions but also its spiritual aspects. Indeed, the lexeme *land* can be associated with the lexeme *рай* / *paradise*, forming part of a shared association series: "Тут власне **рай**. Тут птаці і зело." / "Here is actually **paradise**. There are birds and greenery here" (Kostenko, 2010).



In Lina Kostenko's poetic discourse, one can discern both the eternal bond of the Ukrainian individual with their native land and the yearning to discover their roots and the timeless origins of existence. Among the lexical and semantic variants that verbalise the multiple meanings of the concept of LAND in Lina Kostenko's literary works are such lexical units as *країна/country*, *край/region*, *державна/state*, *Батьківщина/Motherland*: “В дитинстві відкриваєш материк, котрий назветься потім—**Батьківщина**” / “As a child, you discover a continent that will later be called the **Motherland**” (Kostenko, 2011). The toponym *Україна / Ukraine* is mentioned 37 times, exclusively in the poetic novel *Berestechko*. In fact, the land is a part of the space inhabited by humanity and serves as a fundamental component of the nation's self-awareness, distinguishing it from other entities. This is indicated by the use of the possessive pronouns *свою / our*, *своїй / ours*, especially in the following lines: “Історії ж бо пишуть на столі. Ми ж пишем кров'ю на **своїй** землі. Ми пишем плугом, шаблею, мечем, піснями і невідьницьким плачем.” / “Histories are written on the tables. We are writing **ours** on **our land** with **our** blood. We are writing **ours** with a plough, and a sabre, and a sword, and songs, and laments of the slaves” (Kostenko, 1979); “Я прощаюся з **рідним краєм** у мовчанні, в побожній тиші. Вечір сонце пшеничне розкрояв і окраєць над полем залишив. Сонце, сонце! Не заходь, почекай хвилину! Я ще раз у твоєму промінні озирнусь на **свою Батьківщину**.” / “I'm saying goodbye to **my native land** in the silence, in the reverent quietness. The evening has cut the wheaten sun and left the crispy hunk above the fields. Oh sun, oh dear sun! Don't set, just wait a while! Let me once more look around at **my Motherland** enlightened with your rays” (Kostenko, 1961). There is a common aspect to both the Motherland and the land – a sense of belonging to the part of the territory in which one was born. Certainly, individuals establish a deep connection and identification with the land where they live, recognising it as a divine gift and as the place where the history of the people shapes their Motherland.

The poetess conveys her deep connection to the land—her Motherland—by expressing her individual attitude towards it, employing possessive pronouns such as *моя/mine*, *наша/ours*, as well as adjectives like *рідна/native*, *обітована/promised*: “Земля ж моя **рідна!** Немає на тобі притулку.” / “**My native land!** There is no shelter on you” (Kostenko, 1989); “Куди їти? Земля **обітована**—вона ж під нами, наша, ось вона!” / “Where to go? **The Promised Land** is right beneath us, it's ours, it's right here!” (Kostenko, 2010). The notion of the homeland and the writers' self-perception are integral parts of a single whole: “Свойого неба не замінить жодне. Без тих коханих обрисів і рис я почорнів, як дерево жалобне, в чужій землі усохлий кипарис.” / “No sky could substitute the native sky. Without those beloved outlines and features, I'm turning black like a mourning tree, a dried cypress in a foreign land” (Kostenko, 1987); “Тут землі щедрі. Тут річок без ліку. Всілякі руди в надрах залягли. І через те отак тут споконвіку – життя і смерть на відстані стріли.” / “**The land** here is generous. There are countless rivers here. There are all kinds of ores in the subsoil. And that's why it's been like this here for centuries—life and death are at the distance of an arrow” (Kostenko, 1989). The concept of land is one of the most verbalised macro-images of Ukraine in Lina Kostenko's linguistic worldview. It often takes on the attributes and characteristics of a living entity, sometimes even portraying a sense of destitution: “**Земле ж моя**, нащо ти рожаїста? А чом же ти, **земле**, не з каменю-трути? Що кожна прожра бажа тебе з'їсти і пощасливити кожен трутень.” / “**My land**, why are you so fertile? And why aren't you, **land**, made of poisonous stones? That every pest just wants to gobble you and every drone wants to abuse and plunder you” (Kostenko, 2010); “Так наступили цій **землі** на груди...” / “So harsh they stepped on this **land's** chest...” (Kostenko, 2010). Indeed, in this context, there are examples of the personification and anthropomorphisation of the land, where it is endowed with human characteristics and qualities.

The lexeme *земля/land*, as well as the lexeme *Батьківщина/motherland*, as represented by Kostenko, embody the feminine in her works, encompassing symbolic and archetypal layers of ancient perceptions of the land (the land as the mother). The life-giving vitality inherent in the land, which nourishes and endows humans with energy and strength, has historically generated its conventional association with the maternal role. It is valued as a maternal figure, and a provider, and is held in sacred reverence. Deeply aware of the importance and inestimable value of the land, Ukrainians adhere to numerous principles of devotional treatment and show particular reverence for their land. Thus, the fundamental features of the lexeme *земля/land*, which holds the timeless principles of the national worldview, through which the national mentality emerges as a part of the global culture, include the capacity to sustain and safeguard. The description of the land as a personified entity expresses the admiration for its immeasurable value as the most cherished possession. Here, the lexeme *land* can be attributed to a common series of associations with the lexeme *рай / paradise* since the LAND possesses the characteristics of *плодюча/fertile*, *щедра/generous*, *розлога/expansive*, *багата/abundant*, and *життєдайна/life-giving*.

Frequent is the use of the lexeme *земля/land* in the sense of *грунт/soil*—the upper fertile layer of land that is ploughed, harrowed, sown: “Шляхи—як рокіт на бандурі, Там як зривались чорні бурі—**чорнозем** тонами несло...” / “The roads are like roars on banduras, where black storms broke out – the **black soil** was carried by tones...”; “У **землі** копаюсь – діло чисте.” / “I dig in the **soil**—it’s a pure deed”; “Там, що не впало – проросло...” / “Whatever fell in soil will sprout up...” (Kostenko, 1989). As noted by the famous Ukrainian ethnolinguist V. V. Zhayvoronok: “In this example, the phraseological expression ‘pure deed’ highlights the ethnoaesthetics of the image, with connotations of purity and sanctity emphasizing the deification of the earth and representing the essence of the Ukrainian worldview.” Indeed, metaphors can be charged with ethnicity and reflect an authoress’s evolving individual consciousness and creativity, shaped by the national life and the experiences of their people (Zhayvoronok, 1996). In this sense, the word *land* in the linguistic consciousness of Ukrainians is associated with enduring, defining characteristics: *плодюча/fertile*, *родюча/productive*, and *багата/rich* (denoting land that yields well).

### 3.2. Verbalisation of the LAND concept through the images of nature

One element of the concept of land encompasses the lexeme *степ/steppe*. In the Ukrainian mentality, the concept of the steppe holds significant importance as a psycho-mental and ethno-cultural factor in the linguistic worldview. The lexeme *steppe* embodies a phenomenon relating to the vast territorial expanses, covering a significant proportion of the Ukrainian territory (the steppe zone encompasses 40% of the country’s entire area): “О скільки нам, боже, ти **степу** одміряв! Долини і кручі – якби навпростець!” / “Oh, God, how much **steppe** you have given us! Meadows and **steeps**—as if straight ahead!”; “А тут **степу**, що неба, що стенив.” / “And here, the **steppes** are as wide as the sky” (Kostenko, 1989). Indeed, the profound importance of the steppe in the Ukrainian mentality has not gone unnoticed, and its influence is apparent in the language, especially in poetic expressions. Similarly, Lina Kostenko conceptualises the LAND through the image of steppe: “**Степу, степу, стерня та роси, веселка в літа на брові.**” / “**Steppes, steppes, stubble and dew, a rainbow on the brow of summer**” (Kostenko, 1989). In the minds of Ukrainians, the lexeme *steppe* is also associated with constant characteristic features of *плодючий/fertile*, *родючий/productive*, *багатий/abundant*, that is, the semantics of the steppe is outlined by the ideas of the vital power of this land: “Там, за порогами, в **степях**, де **землі щедрі і розлогі**, сидять лелеки на стовпах і **ріллі** дихають вологі.” /

“There, beyond the thresholds, in the **steppes**, where the **land** is **generous** and **sprawling**, storks sit on poles and the **arable land** breathes with humidity”; “**Смен** **половецький** **половіє**, **трава** аж **срібна** від **роси**.” / “The **Polovtsian steppe** is turning white, the grass is silver with dew” (Kostenko, 1989); “**Спасибі, земле, за твої щедроту.**” / “Thank you, **land**, for your abundance” (Kostenko, 1979).

The mythologeme of the steppe plays a crucial and essential role in the ethno-national model of the Ukrainian macrocosm, as suggested by the authoress. It defines the original ethnic area of Ukrainians, symbolising a robust emblem of their cultural heritage and historical origins. According to I. Tkachenko, the ethnolexeme steppe represents a significant and comprehended symbolic-national constant within Lina Kostenko’s poetic world. Steppe and Ukrainianness intertwine and even interchange, symbolizing a strong sense of identity and cultural belonging (Tkachenko, 2007). It was on the expanse of Ukraine’s steppes where national heroes fought for their right to freedom. These vast expanses witnessed the struggles and sacrifices made in the pursuit of national independence and liberty. The integrative force of the land and steppe is paramount, laying the foundation for the history of the Ukrainian people over centuries. The steppe embodies the essence of the land, and for Ukrainians, its significance surpasses all social structures combined. For centuries, the land has been instrumental in shaping the Ukrainian ethno-national character (Vasylenko, 1998). In the Ukrainian ideology, the steppe is intrinsically tied to beliefs such as *свобода* / *freedom* and *воля* / *willpower*.

It is worth noting that the writer’s works feature an interplay between the lexemes of land and freedom, and land and will, which are frequently used in the same sentence. This interaction is primarily due to the historical realities of the nation’s existence. For centuries, the abundance of fertile Ukrainian black soils (chornosems) has been a primary motive for continuous invasive attacks by neighbouring states. This reality significantly impacts the minds of Ukrainians and shapes the distinctiveness of their thinking. In particular, consider the following lines by Lina Kostenko: “Усі віки ми чули брязкіт зброї... Який нас ворог тільки не терзав...” / “Throughout the ages, we have heard the clash of weapons... What kind of enemy did not torment us?” (Kostenko, 1979). It is important to note that the texts being studied frequently contain a metaphorical representation of the land as ‘the vale of tears’: “Юдоль плачу, **земля** моя планета, блакитна зірка з часу на плаву.” / “The vale of tears, the **land** is my whole planet, since ancient time has been afloat”. Therefore, freedom serves as the cornerstone of the Ukrainian mentality and is the prevailing concept of the ethnic group. The mottos of independence, liberty, democracy, and unwavering spirit are unconquerable and deeply rooted in the souls of Ukrainians, with an unwavering inner strength that has endured throughout history.

Freedom is a necessary condition for the happiness and moral virtues of Ukrainians: “Я знаю грамоту **свободи** – її підписують мечі.” / “I know the charter of **freedom**—it is signed with swords”; “Ми воїни. Не ледарі. Не лежні. І наше діло праведне й святе. Бо хто за що, а ми за **незалежність**, Отож нам так і важко через те.” / “We are the warriors. We are not idle people. Neither lazybones. And our deed is righteous and holy. For whoever stands for what, we stand for **independence**, and that is why it is so arduous for us”; “Було єдине – мрія про **свободу**.” / “We had just that – the dream of **freedom**” (Kostenko, 2010). The desire for freedom continues to be a constant among the people: “**Свободи** прагнув, честі і ума.” / “Longed for **freedom**, honour, and intelligence” (Kostenko, 2010). Without freedom, a decent life is unattainable, but freedom requires resistance and struggle. Precisely, freedom is deemed of the utmost value in the ethnic group and is closely linked to concepts of virtue and veracity. It is only achieved through effort, as individuals must contend for the sovereignty of the state, the prerogative to govern themselves, statutory entitlements, government aid, public welfare, and the entitlement to reside in



ecologically sound locales.

In Lina Kostenko's literary universe, the concept of LAND is further elucidated through the use of Scythian imagery, which serves as a powerful symbol that underscores the deep-rooted connection between the land and the Ukrainian people, enshrined in their collective ancestral heritage. The authoress characterises the Scythians objectively, acknowledging the connection of the Scythian culture to that of the Ukrainians: *"Там **степ** і **степ**. І скіфи славнозвісні. Вози у них міцні, шестиколісні. Отари незліченні, табуни. І дивна мова з голосом струни."* / *"There is **steppe** and more **steppe**. And the legendary Scythians. Their carts are strong, six-wheeled. Their flocks and herds are countless. And a mysterious language that sounds like a voice of a string"*; *"Були в бою несамовиті"* / *"They were fierce in battle"* (Kostenko, 1989); *"Скіфи – воїни, мужі, ходили в битви, а не в грабежі"* / *"The Scythians were warriors, brave men, they went to battle, not to plunder"*; *"Про скіфів добре згадував Есхіл. В Гомера є, що скіфи – справедливі. В цьому краю царів і пастухів суворі люди, горді і вродливі"* / *"The Scythians were well mentioned by Aeschylus. Homer wrote that the Scythians were just. In this land of kings and shepherds, tough people, proud and handsome"*; *"Любили **степ**, і **волю**, і пісні."* / *"They loved the **steppe**, **freedom**, and songs"* (Kostenko, 1987). And here are Lina Kostenko's hypotheses about the ethnic identity of the Scythians and their involvement in the historical genesis of the Ukrainians: *"У них є все – пшениця, хутро, вовна, і риба, й мед, і добрі води рік."* / *"They have everything – wheat, fur, wool, fish, honey, and clear waters of river"*s (Kostenko, 1987); *"Це був народ такої сили й гарту. що їх ніхто подужати не міг"* / *"They were people of such strength and toughness that no one could overcome them"*; *"Тут шанують труд, кують залізо із місцевих руд."* / *"Here, they respect labour and forge iron from local ores"*; *"І мають славу дуже розголосоу."* / *"And they have a very reputable name"* (Kostenko, 1989). These hypotheses propose that the Scythian culture is the fundamental origin of Ukrainians, indicating that the Ukrainian population has been residing on their own territory for more than 25 centuries. The state, with significant spiritual strength, became reliant on Byzantium, resulting in a unique and insular culture (Kostenko, 2000).

Another lexical and semantic component that verbalises the concept of the land is the lexeme *поле/field*. Both the lexeme *степ/steppe* and the lexeme *поле/field* are encompassed by the archiseme of the large space or a plain. These features are integral to the entire synonymous set. Both the field and the steppe in the authoress's works symbolize the land that sustains the people, without which none can survive: *"Колосисті **поля** в золотому безсонні. Колосисті **поля** в колисанках вітрів"* / *"Wheat **fields** in their golden sleeplessness. Wheat **fields** in the lull of the winds"* (Kostenko, 1957). A significant portion of Lina Kostenko's linguistic worldview is comprised of colours, notably gold, which possess an important axiological symbolism as the most perfect and richest: *"Коли серпень в росах іскриться, я тону в **степовому** теплі, і здається мені пшениця золотим промінням **землі**"* / *"When August sparkles in dew, I drown in the **steppe** warmth, and wheat seems to me like a golden ray of **land**"* (Kostenko, 1957).

*Ліс / Forest* is a prominent component of the LAND concept's verbalization and a central figure in its landscape poetry: *"**Ліси** шумлять, моє зелене віче"* / *"The **forests** are buzzing, my green council"* (Kostenko, 2010); *"Дубів золоті герби горять під кронами сосен"* / *"The golden coats of arms of oaks burn under the crowns of pines"*; *"**Ліси** правічні – госпіталь душі"* / *"The ancient **forests** are the sanctuary for the soul"* (Kostenko, 1989). The poetess reveals a distinct harmony in the associative potential of language. When portraying landscapes, the authoress employs personification; trees are endowed with human features and, at times, even named: *"Дубовий Нестор дивиться крізь пальці на*

білі вальси радісних беріз” / “Oak Nestor looks through his fingers at the white waltzes of joyful birches” (Kostenko, 1989). Here, by employing the lexeme *вальс* / *waltz* in a poetic context, a generalized periphrasis is crafted, signifying the name of the birch forest.

The forest depicted in the poetess's work is a sanctuary of nature: “Самі на себе дивляться ліси, розгублені од власної краси” / “The forests are gazing at themselves, confused by their own splendour”; “Тут кожен сам собі пан, живе по своєму закону. І сонце—найвищий Коран. І крона – найкраща корона” / “Here everyone is their own master, who lives by their own law. And the sun is the ultimate Quran. And the crown is the greatest crown of all” (Kostenko, 1989). While crafting such landscape objects, the authoress generously bestows them with colouristic characteristics. Kostenko's colour scheme is psychologized and enriched with conditional and associative content: “Стоїть берізонька, як в іскрах золотих / A birch tree stands as if in golden sparks; Рожеві сосни... Арфа вечорова...” / “Pink pine trees... The evening harp...” (Kostenko, 1989). Colour designations greatly enhance the linguistic and expressive potential of Kostenko's artworks, forming an integral part of her individual style. They constitute one of the most structured fragments of the lexical composition of Kostenko's language, establishing a certain hierarchical system with a distinctive associative status for each of the components.

Lina Kostenko often transfers her poetic reality to the *сад* / *garden*, which is another component of the concept of LAND, the metaphorical archetype of which is also marked with national colouring: “Я виростала у садах, де груші достигали теплі” / “I grew up in gardens where pears ripened warm” (Kostenko, 1957); “Достигають яблука ранети. Рання осінь листя золотить” / “Raneta apples are ripening. Early autumn paints the leaves in gold” (Kostenko, 1980). Continuing with exemplary landscape lyrics, the poetess refers to the poetic and figurative wealth of the Ukrainian language while subtly evoking its rhythmic melody: “Чманіє сад од квітучої рясності.” / “The garden bursts with blooming abundance”; “Сади стояли в білому наливі.” / “The gardens were covered in the White Transparency” (Kostenko, 2011). Here, white is associated with positive emotions and creative actions. In pre-Christian beliefs, Biloboh (White God) represented the main deity of the white day, happiness, fertility, goodness, and wealth (Hubarieva, 2000). In Lina Kostenko's writing, the garden is often personified and linked to emotions, with palms and even tendons being described. The poetess connects the garden with the most valued and cherished aspects of life: “...скриплять садів напнуті сухожилля” / “...strained tendons of the garden's creaks” (Kostenko, 1989).

The artistic representation of the summer, autumn, and winter garden is conveyed through succinct and expressive poetic phrasing: “У закутку душі хай буде трохи саду” / “In the nook of the soul, let there be a little garden” (Kostenko, 1980); “Сад нетанучих скульптур” / “Garden of unthawed sculptures” (Kostenko, 1987); “Як сад під зливою, живу” / “Like a garden in the rain, I live” (Kostenko, 1989); “Усе святе, усе неповториме, усе чекає невимовних слів...” / “Everything is sacred, everything is unique, everything is waiting for inexpressible words...” (Kostenko, 1980). The landscapes that surround the poetess's motherland are breathtaking, offering a sense of serenity and renewal to the spirit. The natural beauty they possess is capable of providing a sanctuary of rest and revitalisation: “Ген килим, витканий із птиць, летить над полем” / “Far there, a tapestry of birds is flying over fields” (Kostenko, 1989). This space of being is where her spiritual dialogue with Mother Nature often unfolds, as exemplified by the lines: “Вечірнє сонце, дякую за день. Вечірнє сонце, дякую за втому. За тих лісів просвітлений Едем і за волошку в житі золотому” / “Evening sun, thank you for the day. Evening sun, thank you for the tiredness. For those woods illuminated Eden and for the cornflower in the golden rye” (Kostenko, 1989). Lina Kostenko aims to apprehend the universe's harmony and humanity's place within it

through a poetic reassessment of nature. She recognises every individual, including herself, as a fundamental component of it: “Цілую всі ліси. Спасибі скрипалю. Він добре вам зіграв колись мою присутність. Я дерево, я сніг, я все, що я люблю. І, може, це і є моя найвища сутність” / “I kiss all the forests. My gratitude to the violinist. He did a good job of playing my presence for you once. I am a tree, I am snow, I am everything I love. And this might be my utmost essence” (Kostenko, 1989). In Lina Kostenko’s poetry, nature is depicted as a dynamic force in human existence, with forests and vegetation symbolizing national linguistic ideals (Kravets, 2012). Consider: “Ліси мої, гаї мої священні! Преподьте нам навіки незнищенні!” / “My forests and my groves are sacred! May you be indestructible forever!”, “Земле Вітчизни, квітни і живи!” / “Land of the Motherland, blossom and thrive!” (Kostenko, 1989).

The poetess understands the characteristics and insights of the nature of her Motherland, which energises a person and shapes their Ukrainian identity. The land serves as an inspiring source for her, with a particularly perceptive and colourful range. Lina Kostenko skilfully chooses wildlife as the subject of poeticisation, as it is a source of both physical and spiritual sustenance: “Буває, часом сліпну від краси, Спинюсь, не тямлю, що воно за диво, оці степи, це небо, ці ліси, усе так гарно, чисто, незрадливо. Усе як є – дорога, явори, усе моє – все зветься Україна, Така краса, висока і нетлінна, що хоч спинись і з Богом говори” / “Sometimes I become blinded by this beauty, I stop and don’t understand what a miracle it is, these steppes, this sky, these forests, everything is so gorgeous, pure, faithful. Everything is as it is – the road, the sycamores, everything is mine – everything is called Ukraine, Such beauty, elevated and immortal, that one could stop and speak to the Lord” (Kostenko, 1980).

### 3.3. Representation of the LAND concept from the geopolitical perspective

Kostenko’s depiction of the land can be classified as conventional and archetypal, encompassing a much more intricate semantic depth beyond the representation of geographical space. It becomes a crucial element in shaping the nation’s consciousness, setting it apart from others. The interaction of the lexical units is primarily influenced by the historical context of the people’s existence: “Вже стільки літ, вже стільки поколінь! Усе життя—між шаблею і плугом” / “It’s been so many years, so many generations! A whole lifetime with either a sabre or a plough” (Kostenko, 2010). “Отак тут споконвіку – життя і смерть на відстані стріли” / “This is how it’s been here for centuries – life and death at the distance of an arrow” (Kostenko, 1989) Therefore, the land, with its psychophysical aspect, has an impact on the willpower and introversion of Ukrainians, shaping their worldview, self-affirmation, and self-realisation. The geographical location of Ukraine on the frontier between the West and the East has presented significant challenges for the nation throughout its history: “Ми щит Європи і свій хрест несе; Розп’ято нас між Заходом і Сходом – що не орел – печінку нам довбе.” / “We are the shield of Europe and we carry our own cross; We are crucified between the West and the East – whatever is an eagle, it is going to pierce our liver” (Kostenko, 2010). Three hundred years of Russian colonization had a significantly detrimental impact on Ukrainians. Consequently, Ukrainian studies are still frequently perceived and understood predominantly through the prism of Russism. There was an unparalleled genocide of the Ukrainian people involving repression, famine, and assimilation, as well as the labelling of some individuals as ‘traitors’ based on rigid ideological criteria (Kostenko, 2005). As Lina Kostenko observes, the image of the Ukrainian nation has been distorted for centuries, with baseless accusations of inherent stupidity, rejection of bravery, and unjustified allegations of either nationalism or anti-Semitism. The Ukrainian nation stands alone on its land, facing many challenges to its identity and unity. Indeed, it is a great wonder that the Ukrainian nation still endures today, given the

historical impediments it has encountered, including efforts at eradication and dissolution (Kostenko, 2005).

Among the components that compose the heart of the linguistic awareness of an ethnic group, we come across the lexemes *біда* / *misery* and *лихо* / *misfortune* which are frequently used in Lina Kostenko's literary pieces: "Чи й біля божого престолу **біда** народ наш доганя?" / "Is our nation face **misfortune** even at the throne of God?"; "Народ – на рані рана" / "The nation has a sore wound"; "Але ж яка **біда** цьому народу, що він **бідую** міняє на **бідую**?" / "However, what is the **misery** of this nation that it exchanges one **misery** for another?" (Kostenko, 2010). The marker of temporality in Lina Kostenko's poetic works is rooted in the usage of lexical and semantic units associated with sacred concepts of *рай* / *paradise* and *пекло* / *hell*: "Не пощастило нашому народу, Дав бог сусідів, ласих до нашесть." / "Our nation has been unlucky; God has given us neighbours who are eager to invade"; "Чи ми вже справді прогнівили бога? Чи ми вже здобич для чужих сваволь?" / "Have we so truly displeased the Lord? Or are we already falling prey to someone else's abuses?" (Kostenko, 2010) "О найстрашніше з літочислень – війна війною до війни!" / "Oh, the most horrible of chronologies – from war to war through war!"; "Орел – двоголавий, Юрій – долгорукий." / "The eagle has two heads, and Yuri has Long Arms"; "Хай Україну чаша ця мине." / "Let this cup pass from Ukraine" (Kostenko, 1989) The authoress uses the lexeme *орел* / *eagle* as a symbol of a neighbouring state hostile to Ukraine. This symbolic representation illustrates the historical background of territorial disputes and conflicts between Ukraine and its neighbouring country. The eagle represents aggression or territorial ambitions in the context of the poetess's depiction of geopolitical tensions in the region. The motive of violence is confirmed by the vocabulary of naturalistic content—*кров* / *blood*: "А в нас яку кайлом не вдарив скелю—з усяди рине **кров**, а не вода" / "And here, no matter what rock you hit with a cue—**blood**, not water, comes out every time" (Kostenko, 2010). The figurative language is used to describe a nation that poses a global threat to the whole world: "Сусід північний, хижий і великий. Дримучий злидень, любить не своє" / "The northern neighbour is predatory and huge. A futile wretch who venerates possessions that are not rightfully his own" (Kostenko, 2010) Metaphors, metonymy, and aphoristic statements used in poetic texts demonstrate the depth and richness of the authoress's linguistic expression: "Ні, Ганно, ні! Аби лиш не з москвою. Це чорна прірва з хижою десницею, смурна од крові, смут своїх і чвар, готова світ накрити, як спідницею Матр'юха накриває самовар" / "No, Hanna, no! As long as it's not with moscow. It's a black abyss with a predatory right hand, stained with blood, turmoil and discords, ready to swallow up the world, as the Matryoshka doll swallows a samovar under her skirt". Still, the sacred Kostenko's Motherland is daily violated and mutilated by such a mean, insidious, and cruel enemy: "І жах, і кров, і смерть, і відчай. І клекіт хижої орди. Маленький сірий чоловічок накоїв чорної біди... Це звір огидної породи. Лохнес холодної Неви. Куди ж ви дивитесь народи? Спочатку ми, а потім – ви." / "There is horror, blood, death, and despair. And the clamour of a predatory horde. The little grey man caused a black disaster. It is a disgusting beast. The monster of ice-cold Neva. What are you looking at, the fair nations? He'll eat us first and serve you for dessert" (Havrylenko, 2016).

Lina Kostenko's literary works are timeless and possess great relevance in the present context. The fate of Ukraine forms the essence of the poetess's life, and her poetry unwaveringly affirms the unbreakable spirit of the Ukrainian people. The life of Ukrainians, recorded with "плугом, шаблею, мечем, піснями і невольницьким плачем" / "a plough, a sabre, a sword, songs, and the lamentations of slaves", is scarcely preserved in the texts, and more likely, it is lost amidst the bloody pages of history. The Ukrainian people are known for their longstanding commitment to high spiritual values, including



loyalty to their homeland, resistance against adversaries, unwavering courage and strength of spirit, and a willingness to make ultimate sacrifices for their land: “Він—Іван (Богун)—то є син Грому.” / “He is Ivan (Bohun), the son of Thunder”; “Він 30 тисяч війська у неділю через болото перевів. Богун останній увійшов у ліс. Щоб рятувати не козацьку шкуру, а руки, що годяться для меча” / “He led 30,000 troops across the swamp on Sunday. Bohun was the last to walk into the forest. To save not a Cossack’s neck, but hands that are fit for a sword”; “Козак Небаба, ох, таки ж не баба! Якби під ним не встріли коня, хіба б поліг від рук якогось драба козак Небаба, вихрові рідня?!” / “Cossack Nebaba, oh, he is not a wimp! If it wasn’t for the horse that was shot right under him, would the Cossack Nebaba, the vortex’s kinsman, have fallen at the hands of some ordinary servicemen?” (Kostenko, 2010);

The LAND of Ukraine has been considered the birthplace of the nation’s ethnicity. It serves as a protector of family and people, an essential source of strength and memory, a space cherished in the heart and close to the soul. It is where Ukrainians feel the spirit of their ancestors and the link to future generations. The land nourishes Ukrainians, imbuing them with strength and vigour, motivating them to fight and triumph. The authoress’s view of the future fate of Ukrainian land and people is optimistic: “Нема нам щастя—мусить бути **чудо. Ми ще постанем зі своїх руїн**” / “If there is no happiness for us, there must be a wonder. **We will rise from our ruins again**” (Kostenko, 2010). In Lina Kostenko’s literary universe Ukrainian nation is eternal, embodies an altruistic spirit and exemplifies the highest moral and ethical principles of the Ukrainian culture, with the Cossack spirit of freedom as its unifying expression: “**А ми ще є. І то найбільше диво, що цей народ іще раз воскрес.**” / “**And yet we still exist. And the greatest miracle is that this nation has risen once again**” (Kostenko, 2010).

#### 4. Discussion

The concept of LAND stands as one of the most vital constituents within Lina Kostenko’s poetic portrayal of the world. It encompasses the designation of everything that exists on Earth and constitutes the locus of Ukrainians’ existence, forming the very foundation of their life and identity. Overall, the presentation and verbalisation of the LAND concept in Lina Kostenko’s literary works harmonize with the archetypal semantic dimensions of the concept, as elucidated by the semantic spheres of LAND-GEOGRAPHIC SPACE, LAND-EARTH’S CRUST, LAND-LIVING BEING, LAND-SACRED SPHERE, LAND-LIFE, and LAND-TIME, as categorized by Sliunina (2012).

By analyzing Lina Kostenko’s works, specific proper names, common nouns, and phrases such as *Україна/Ukraine*, *рідна земля/native land*, *рідний край/homeland*, *Батьківщина/Motherland*, and *грунт/soil* were identified as important components in expressing the concept of LAND. These verbalizations play a crucial role in shaping the understanding of land as both a geographical and spiritual territory of the nation. Through these linguistic expressions, the land is perceived as a place of origin, a symbol of vitality, a vibrant entity, a nurturing parental figure, a spiritual essence, the foundations of the family and society, a source of prosperity, a determinant of destiny, an embodiment of affection, and a calling to responsibility. Each of these linguistic representations contributes to a multi-layered comprehension of the profound significance the land holds within the collective consciousness of the nation. By analyzing the use of metaphors, epithets, and figurative language in Lina Kostenko’s works, an opportunity was presented to explore the complex layers of the linguocultural concept of LAND. The investigation facilitated access to the conceptual, associative, and value-related dimensions of the notion. Within this framework, several key conceptual attributes have been identified, including *краса/beauty*, *божественність/divinity*, *щедрість/generosity*, *розлогість/expansiveness*, *плодючість/fertility*, *життєдайність/vitality*, *унікальність/uniqueness*,

*історичність* / *historical significance*, *святість* / *sacredness*, *незламність* / *invincibility*, and an *нескореність* / *unconquerable nature*.

Within the literary works of the poetess, a semantically rich and distinctive aesthetic code emerges through the portrayal of images such as *ліс* / *forest*, *сад* / *garden*, *поле* / *field*, and *степ* / *steppe*. Among the spatial concretizations closely associated with the core concept of land, the images of the forest and garden are particularly significant. The latter has been discovered to contribute significantly to Lina Kostenko's linguistic style. The meaning of the LAND is objectively conveyed through the naming of the forest, portrayed as a natural temple, a haven for the spirit, and a communal green space. The research examined the authoress's personal understanding and insight into the concept of the garden. It is intimately connected with human characteristics, symbolised by hands, palms, lips and sinews.

Additionally, this study examines the use of field and steppe as components of national identity, representing spatial themes of prosperity and abundance. Lina Kostenko skilfully constructs the conceptual notion of the steppe as an endless expanse, historically imbued with the seme of the *воля* / *willpower* (*великий* / *expansive*, *широкий* / *broad*, *вільний* / *free*). Kostenko adeptly presents the steppe as a vast and free expanse rich with historical significance, portrayed through the seme of the will. This image continues to evolve along with the nation's historical development. Through the lens of the steppe, the authoress presents a poetic and symbolic representation of the Ukrainian mindset, characterised by ideas of self-sufficiency, resilience, liberty, and the domestic hearth. The steppe is portrayed as a place where the unyielding determination and freedom of the Ukrainian nation, who have courageously protected their homeland for centuries, are embodied. The study's findings indicate that Ukraine is an essential part of Lina Kostenko's perception of the inhabited world and plays a crucial role in the nation's self-awareness. This sets it apart from other cultural identities. The image of Ukraine goes beyond the abstract and represents resistance to existence. The LAND of the people provides the original groundwork and foundation for the historical formation and shaping of the ethnic group.

Several metaphors referencing colours are present in literary works, forming distinct images such as *сизий* / *glaucous grey*, *сивий* / *gainsboro grey*, *срібний* / *silver*, and *золотий* / *gold*. The epithets of silver and gold evoke vivid and radiant hues, which correspond with the concepts of *краса* / *beauty* and *благополуччя* / *welfare*. The adjectives in this literary context represent *fertility* and *strength* in a symbolic, objective manner. The land-homeland paradigm produces axiologemes such as *правічна* / *perennial*, *добра* / *kind*, *ласкава* / *affectionate*, *молода* / *youthful*, and *красуня* / *beautiful*. The land-soil paradigm also introduces axiologemes like *багата* / *abundant*, *медова* / *honey*, *матінка Деметра* / *Mother Demeter*, and *родюча* / *fertile*. Through its nomination, various anthropomorphic features have been attributed to the land, giving it human-like characteristics. These features include possessing a chest, eyes, face, arms, body, and braids. In addition, the land is depicted as having the ability to breathe, sleep, and wake up. Further concretizing components of the land imagery comprise *луг* / *meadow*, *нива* / *cropland*, *лан* / *farmland*, *рілля* / *arable land*, *гай* / *grove*, and *городчик* / *garden plot*.

While previous research has examined various aspects of linguistic representation and cultural identity in literature, this study offers a distinctive perspective by delving into the intricate nuances of how a renowned poetess like Lina Kostenko articulates the concept of LAND. Although scholars have explored the LAND concept in both literary and folklore Ukrainian texts (e.g., Pastukh, 2022; Khavaldzhy, 2021; Brodiuk, 2019; Pavlushenko, 2017; Holikova, 2017; Iovkhymchuk, 2010; Paniekina, 2000; Lobur, 1996, etc.), the specific focus on Kostenko's works, with her profound influence in

Ukrainian literary circles, uncovers new dimensions for understanding the connection between language, culture, and identity. By exploring the personal and individual motivations that underpin the poetess's work, this research contributes to a deeper understanding of the Ukrainian national character, providing insights into both its strengths and weaknesses. Additionally, it illuminates the potential reactions of the Ukrainian people to historical challenges of the past and present, thereby offering valuable historical viewpoints.

While this study provides valuable insights into the verbalization of the nationally-based concept of LAND in Lina Kostenko's literary universe, it is important to recognize certain limitations. First and foremost, our analysis primarily relies on textual examination, which, while allowing for a deep understanding of Kostenko's linguistic representations, may not encompass the full extent of cultural, historical, or contextual influences on her work. Secondly, our research exclusively centres on Kostenko's writings, which, while rich and significant, represent only one aspect of Ukrainian literature. Further exploration of the concept of LAND in the works of other Ukrainian poets and writers may provide a more comprehensive perspective. Additionally, the study does not consider potential variations in interpretation among diverse readers or linguistic nuances that could exist in different regional or dialectal contexts. Despite its limitations, this study provides a valuable foundation for further research in the field, offering a nuanced understanding of Kostenko's literary contributions within the context of LAND.

## **5. Conclusions**

The culmination of this study reveals the intrinsic importance of the concept of LAND as it appears in the literary universe created by Lina Kostenko. Through comprehensive analysis, the structural and semantic facets of LAND's verbalisation have been revealed and documented. This research has underscored the profound influence of the concept of LAND, not only as an abstract notion but as an embodiment of cultural significance and historical continuity within Ukrainian literature.

The findings contribute to a deeper understanding of how the concept of LAND is intricately woven into the fabric of Kostenko's literary expression, resonating with both linguistic richness and cultural significance. However, the significance of these findings extends beyond the confines of Kostenko's works, providing insights into the broader discourse of linguistic representation and cultural identity. The concept of LAND serves as a mainstay in the development of the nation's sense of self and its distinction from other cultural identities. Verbal representations of the concept transcend mere abstraction and reveal a resilient embodiment of existence.

While acknowledging the limitations of this study, it is evident that exploring the verbalisation and representation of culturally significant concepts, such as LAND, in literary works contributes to a deeper understanding of the intricate relationship between language, culture and identity. In conclusion, this research invites further exploration of the linguistic richness and cultural significance of the concept of LAND and other similar concepts within the broader landscape of linguo-culturology and literary analysis.

## **Author contributions**

Conceptualization, OK and OP; methodology, OK and OP; validation, OK and OP; formal analysis, OP; investigation, OK; resources, OP; data curation, OK; writing—original draft preparation, OK and OP; writing—review and editing, OP; visualization, OP; supervision, OK. All authors have

read and agreed to the published version of the manuscript.

## Conflict of interest

The authors declare no conflict of interest.

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