



Article

Linguistic Picture of the World of Western Ukrainian Diaspora Poetry: Parameters of Similarity and Differences with the National Literary and Written Tradition

Halyna Siuta¹, Zoriana Vysotska², Iryna Syrko³, and Inna Yurova⁴

¹Institute of the Ukrainian Language of the National Academy of Sciences of Ukraine, Kyiv, Ukraine.

²Odesa Military Academy, Odesa, Ukraine. ³Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine. ⁴The Ukrainian National Tchaikovsky Academy of Music, Kyiv, Ukraine.

Correspondence: siutagalina@gmail.com

Abstract

The Ukrainian diaspora has played an important role in supporting Ukrainian culture, especially literature. Based on the method of bibliographical content analysis, interpretation and generalization, the article traces the specifics of the linguistic picture of the world, verbalized in Western Ukrainian diasporic poetry, characterizes the most indicative parameters of convergence and differences with the national literary and written tradition. The main material of the study is the poetic language creation of the authors of the New York group. It is defined as an important fragment of the national artistic style. The polyphonic interaction of the traditional and the new (modern) is demonstrated on the example of the images of 'man', 'language', and 'earth'. It is concluded that their development in the analyzed texts reflects the variability of the national linguistic picture of the world in accordance with the temporal and spatial dimensions of literary and written practice. It is proven that the modernization of poetic language in the Western diaspora occurs considering the national linguistic and cultural experience. This trend in the texts is confirmed by folk poetic and literary codes, figurative model's characteristic of folklore and mainland creativity, intertextual phenomena, etc. It is stated that the aesthetic and stylistic value of diasporic poetic expression is projected onto the structure of the national artistic language, onto the dynamics of stylistic and ideo-stylistic norms.

Keywords: *artistic style, language of diasporic poetry, linguistic and literary practice, national linguistic and cultural experience, stylistic norm, linguistic picture of the world, image, metaphor, digitalization.*

Suggested citation:

Siuta, H., Vysotska, Z., Syrko, I., & Yurova, I. (2025). Linguistic Picture of the World of Western Ukrainian Diaspora Poetry: Parameters of Similarity and Differences with the National Literary and Written Tradition. *International Journal on Culture, History, and Religion*, 7(SI1), 1169-1186. <https://doi.org/10.63931/ijchr.v7iSI1.383>



Introduction

The study of literary texts created outside the authentic space of a particular ethnic culture must necessarily consider their creation's sociocultural, socio-geographical, and chronological conditions. In combination with multi-aspect linguistic analysis, this approach allows us to establish the connection between diasporic linguistic and literary practice and the national language in a synchronic-diachronic aspect, to interpret the corresponding language creation as a fragment of the national linguistic culture. From this point of view, a valuable object of research is the language of poetry created in the territories of the western emigration of Ukrainians.

It is especially significant since, according to Slonovska (2019), the literary myth of the Ukrainian state that the diaspora writers have produced is a singular occurrence, a particular *"natal chart"* of the newly formed political country. Colonial myths can only be defeated by national myths. In his piece *Defeat*, Ivan Bahrianyi (one of the top figures in mid-20th-century Ukrainian Diaspora literature) gives his vision of the Ukrainian nation, risen from the ashes, youthful and vigorous, destined for a bright future, and opposes it to the Russian (the Third Rome) and the German (die Blonde Bestie) 20th-century chauvinistic myths (Bahrianyi, 1948). Since the strength of the nation-state is directly correlated with the sonority of literature, the statelessness of Ukraine hindered the development of this significant artistic phenomenon in mainland Ukraine. A nation requires a consolidating national myth that portrays it as a chosen one, very special, and the best (Slonovska, 2019; Zhayvoronok, 2006).

It is worth emphasizing that the formation of the Ukrainian-language literary process in the Western diaspora occurred in several waves. Therefore, it is natural that authors of different generations do not equally comprehend and express their national identity in poetic and prose works that verbalize the image of Ukraine in different ways. *"Senior"* authors (Barka, 1981; Samchuk, 2005; Kaczurowskyj, 2002) perceive and describe Ukraine primarily as a *"lost homeland"*. A completely different vision is held by representatives of the younger generation (Boyчук, 1983; Rubchak, 1996; Vovk, 2001; Tarnavskiy, 1970; Baboval, 1972), Rewakowicz (2014), who emphasize that for them, Ukraine is a conscious choice, not a nostalgic motive. The specificity of such a choice is complemented, according to Yuriy Lutskyi, by the attempt to maintain *"contact with the modern spirituality of the Western world"* (Lutskyi, 2002, p. 69) and, at the same time, the need to resist assimilative processes and preserve their language and Ukrainian identity in general. Another important motivational factor was that the younger generation of writers tried to integrate Ukrainian literature into the world context as much as possible. Thanks to this, original poetry emerged, national in

content and modern in form, *“with a characteristic ... dominant of abstract figurative thinking”* (Zhulynsky, 1991, p. 9). For understanding the integrity of the national linguistic and literary process, it is valuable in that it serves as a *“temporally and spatially marked measure of the development of literary language in its poetic genre variety, a self-evident stage in the development of artistic style as a component of national literature and culture”* (Siuta, 2010, p. 7).

The purpose of this work is to demonstrate that the language of Western diasporic poetry is a significant phenomenon of Ukrainian literary and written practice, a product of its development and a source of renewal, and at the same time to prove that the picture of the world relevant for this language creation has distinct signs of national linguistic thinking, recorded in similarities with the linguistic pictures of the world of folklore and mainland poetry (Ybañez et al., 2025).

In the contemporary context, the digitalization of literary archives and the proliferation of online platforms have significantly transformed access to the works of the Ukrainian diaspora. Digital technologies enable the preservation, systematization, and broad dissemination of texts previously scattered or limited to specialized collections, allowing researchers to perform large-scale comparative analyses across temporal and spatial boundaries. Moreover, the digital environment facilitates the study of intertextuality, linguistic variation, and stylistic evolution in diasporic poetry, providing tools for corpus-based linguistic research, visualization of semantic networks, and identification of recurring cultural motifs. As a result, digitalization enhances the visibility of Ukrainian diaspora literature. It allows a more nuanced understanding of how national identity, cultural memory, and literary innovation interact in a transnational and technologically mediated space.

Literature review

For a long time, the literary texts of emigrants of different generations remained outside the national linguistic and cultural space and outside the context of scientific consideration. It created a research gap and violated the integrity and objectivity of the description of the Ukrainian literary language in its historical dynamics. Today, these texts are widely objectified in scientific research circulation as material for literary and linguistic studies.

Slonovska, one of the scholars who attempted to study Ukrainian Diaspora literature deeply, emphasizes that the cultural legacy of Ukraine includes Ukrainian literature in emigration. Its examination reveals that, in contrast to Ukrainian literature of the soviet period, it especially emphasized the significance of Taras Shevchenko's

national notion. The mythical paradigm of the occupied nation being superior to the invader was developed by diaspora literature in the 1920s and 1950s. It was a “*source code*” for a future Ukraine in its own ancestral land in the center of Europe, not for Ukraine in exile as Ukrainian politicians in emigration believed. A vitalistic and reaffirming metaphysical phenomenon, the literary myth of Ukraine created by diaspora writers significantly influences national consciousness (Slonovska, 2019).

According to Rewakowicz (2014), who examined the creative output of the New York group, the twentieth-century trajectory of Ukrainian émigré literary centers started in Prague and Warsaw during the interwar years. It concluded in New York following World War II. The New York Group’s poetic phenomenon found its most vivid expression in the latter, while the Prague School’s activities best exemplify the former two centers.

Within the framework of literary studies, researchers focus on the correlation of poetry and prose created in the Western diaspora with the context of national literature, identify typological parallels with mainland language creation, establish signs of continuity, intellectual dialogue, and describe dominant themes, motifs, and images (M. Zhulynsky, M. Ilnytsky, O. Astafiev, V. Morenets, M. Ryabchuk). Astafiev (1998) convincingly proves that diasporic creativity “*is closely connected with the Ukrainian spiritual tradition by deep, millions of connections, and the archetypal material of the collective spirituality of our nation wonderfully materialized in it*”. In this context, it is worth noting the importance of literary studies by Zhulynsky (1991), large-scale studies by Rewakowicz (2014), and Karabovych (2016, 2017). The new approaches used in them cause a shift in traditional points of reference and the implementation of a new scientific line, which, through a modern conceptual framework, provides a platform for a different reading of previous theoretical approaches. In a broader sense, they maximally contribute to the introduction into wide scientific circulation of new concepts and models of interpretation of Ukrainian literature in emigration.

Linguistic interpretation aims to clarify intralingual and extralingual (political, sociocultural, and other) factors of the formation, development, and functioning of the diasporic segment of national language creation. Today, phonological, lexical-semantic, and grammatical parameters have been described in sufficient detail (Rusanivskyi, 2001, pp. 370–374; Moisienko, 1994; Siuta, 2010; Siuta, 2014; Biryukova, 2004). However, they also require detailing.

Methodology

The work uses a comprehensive approach to studying the linguistic picture of the world, characteristic of the Ukrainian diaspora. The bibliographic method is

applied in combination with qualitative content analysis and epistemological and logical procedures, the principle of historicism. The research methods are descriptive (interpretation, generalization), contextual analysis, and definitional analysis. In our study, we relied on the position that the language of the community reflects its understanding of the surrounding reality, and the basis of the communicative competence of an individual is their social and national-cultural experience (Reiter & Rojo, 2014).

Results and Discussion

A popular approach to the linguistic analysis of diasporic works is the establishment of typological correspondences in diasporic and mainland language creation (Rusanivskyi, 2001; Sologub, 1999). From this point of view, tracing parallels between the poetics of the members of the New York group (as representatives of the younger generation of Western diasporic poetry) and the chronologically comparable Ukrainian sixties (Siuta, 1995; Siuta, 2010). Even though the *"New Yorkers"* themselves consistently emphasize the difference between their figurative and aesthetic systems from the ideo-poetics of the mainland sixties, Ukrainian researchers still reveal a clear connection between them. According to Rusanivskyi, this connection is *"especially noticeable in the use of paronyms, as well as in the appeal to folklore symbols"* (Rusanivskyi, 2001, p. 374). Among the typological similarities, the expansion of the associative dictionary, the condensed aphorism, and the intersexualization of the expression are also mentioned (Siuta, 2010).

The ability of the Ukrainian poetic word to ensure the integrity of literary and linguistic practice in its diachrony and synchrony is also demonstrated by the study of the semantic-stylistic structure and textual pragmatics of the key images of the diasporic linguistic picture of the world, man, language, and land (людина, мова, земля).

Man is a conceptual image through which the connection of diasporic poetics with the national verbal tradition is revealed, echoes with field creativity, or differences from it are established. After all, even in conditions of physical separation from a specific ethnocultural, poets operate with a common language vocabulary, develop themes and motifs traditional for the image of man. However, they do this in the newest modern creative paradigm.

The attention of diasporic poets to the artistic linguistic description of a person is motivated, among other things, by their conscious avoidance of political topics. Instead of civic motives, one of the centers of their poetic world becomes a person: through him, his feelings are evaluated, the world around him, other people,

philosophical (time, space), and existential (life, death) categories. It, in turn, determines the active development of the segment of psycho-emotional portraiture and the relative peripheralization of the linguistic description of the external portrait of a person (Gadaza et al., 2025).

Of the entire corpus of Western diasporic poetry, the concept of psycho-emotional linguistic portraiture of a person has the most pronounced features in the works of the authors of the New York group. First, because the anthropometries familiar with national literature acquire a distinct modernist sound. For example, when comprehending a person's place in the world, the "New Yorkers" show him not so much as a self-sufficient personality but as a representative of humanity, part of the universe. In the texts, this feature is evidenced by predicative and object metaphors, which combine the images of the world, the universe, and components of the lexical-semantic paradigm of a person (for example, personal and possessive pronouns, names of body parts, etc.): *Я люблю бути частиною світу, щоби світ був частиною мене* (Yu. Tarnavskiy); *в своєму тілі я чую, немов, будучи всесвітом* (Yu. Tarnavskiy); *він носив всесвіт у своїх зіницях з опалю* (V. Vovk).

The linguistic thinking of the younger generation of diaspora authors is characterized by a high degree of generalization, abstraction from specific names and individuals, and immersion in the existential problems of a person. Therefore, their external portrait is maximally typified. This is rather a background for describing positive or negative psycho-emotional traits of a person: *пройдуть віки, / а на твоїх дорогах ходитимуть манекени/ з годинниками в грудях/ і з картками паперу в мозку* (Yu. Tarnavskiy); *вам не вільно бути людьми з крилами* (V. Vovk). This moral and psychological portrait is characterized by the model "*man* + noun in the accusative case with the preposition *з* (*with*), *людина з крилами*, *манекен з годинником у грудях* (*a man with wings, a mannequin with a watch on its chest*).

The display of his existential essence is important for the psychological portrayal of a person. This motif is verbalized by images in which the plural noun people is combined with markers of life activity, the predicates *хочуть, бажають, сплять, сидять* (*want, wish, sleep, sit*): *На вулицях/ живуть люди/ і дні/ ростуть/ між тобою і мною* (*On the streets/ people live/ and the days/ grow/ between you and me*) (Yu. Tarnavskiy); *люди хочуть підливати сад життя* (*people want to water the garden of life*) (B. Boychuk). It typifies the image of a man as much as possible.

Episodic descriptions of an individual in a crowd or crowd have a negative connotation: *людина в юрбі, серед поту і жовтих звуків* (*a man in a crowd, among sweat and yellow sounds*) (Yu. Tarnavskiy). The combination of the nomination of *людина*

(*man*) (carrier of individual characteristics) with the noun *юрба* (*crowd*) actualizes the motif of existential confusion.

At the syntax level, the metaphorical theme of existential confusion is realized by rhetorical questions (improperly interrogative and rhetorical-interrogative constructions). They serve as stimulants for reflections on the meaning of life and the purpose of human life. Cf.: *нащо ти живеш? каміння теж лежить на дорозі!* (*What do you live for? Stones also lie on the road!*) (Yu. Tarnavskyi); *Хто з нас справді є собою? Хто з нас є справжній?* (*Who among us is really himself? Who among us is real?*) (B. Rubchak); *Чи я не новозбудовані руїни? Чи я не безсмертний черепок?* (*Am I not newly built ruins? Am I not an immortal shard?*) (P. Kylyna); *за згнилим стовбуром/ павук обмотує нам нам'ять:/ хто, ми? / де, ми?* (*Behind a rotten trunk/ a spider wraps our memory:/ who are we? / Where are we?*) (R. Baboval).

The semantic and evaluative solution to these issues is demonstrated by detailed metaphor-definitions: *Мое життя, гураган, що облеглився, атом надмірний, що одушевився* (V. Vovk); *І ми собі казали, що життя/, посіяних зернин доспіле жито* (B. Boychuk).

Semantically loaded ones in the implementation of existential motifs, including the motif of a confused person, are personal (*я, ми* (*I, we*)) and possessive (*моє, наше* (*mine, our*)) pronouns: *Я ж вуличний пил, що вітер підносить* (*I am the street dust that the wind raises*) (Б. Рубчак); *я одержимий вітер, що розлився з глиняної чаші* (*I am the possessed wind that spilled from a clay bowl*) (R. Baboval). To understand the meaning of these metaphors, the harmful evaluative components *вуличний пил, одержимий, божевільний* (*street dust, possessed, crazy*) are important.

Expressive ethnosemantics is inherent in the genitive metaphors *сад життя, вулиці життя* (*garden of life, streets of life*), such as: *ковтаючи сірі язики доріг,/ широкі, довгі, безконечні, / я проходжу вулицями життя...* (*swallowing the gray tongues of roads, / wide, long, endless, / I walk through the streets of life...*) (Yu. Tarnavsky).

The influence of the existential ideas of J.P. Sartre, popular in the mid-20th century, is felt in the author's negatively labeled interpretations of life (*життя*) as:

- emptiness, voids: *Що є життя, / як не будинок, / повний пустих кімнат* (Yu. Tarnavsky).
- garbage dump: *Немов на смітник, знову/ вернувсь я/ до життя* (Yu. Tarnavsky).
- destructive, negative force: *Обличчя свої об життя розбили* (V. Vovk).
- pain, suffering: *[люди] живуть/ і мучаться, / і хочуть жити* (B. Boychuk).
- meaningless: *живу/ погаслим сірником* (R. Baboval).

- aggressive animal: біля ніг/ їжачилось, гарчало/ голодною собакою/ життя (B. Boychuk).
- Captivity, prisons, jails: серед в'язниці життя/ неділі, як келії одиночки, / пригадують про мури (Yu. Tarnavsky).

The “penitentiary” stylistic tone demonstrated in the last illustrations is continued by the images of *нари, ґрати, дроти* (bunks, bars, wires), which describe the lyrical hero's inner state of loneliness and moral discomfort: *люди мурами задушать мрію* (people will stifle the dream with walls) (B. Boychuk); *Тільки мій світ, це картастий квадрат, / Міряний рівними мірками ґрат* (But my world is a checkered square, / Measured by equal measures of the lattice) (V. Vovk).

An individual feature of B. Boychuk's language creation is the presentation of life as a certain space. This semantics is verbalized by the predicative metaphors *пройти крізь життя, увійти в життя, ходити / ступати краєм життя* (to go through life, to enter life, to walk / step on the edge of life). For example: *Я вчуся ходити окраїнами життя; Ступаю краєм життя / пізня година*.

The complete realization of existential motives is ensured by the image of death (*смерть*), which is in opposition to life. In the author's maxims *пам'ятай, що життя, / наче нix смерть, / тільки мить* (V. Vovk); *смерть/ стає початком/ і відновленням* (B. Boychuk) we read the intertextual connection with Lesya Ukrainka's aphorism *Стане початком тоді мій кінець* (Then my end will become the beginning).

One cannot but agree with Lysokolenko et al. (2021) that Ukrainian existentialism is a phenomenon that has absorbed the established mental traits of Ukrainians, associated with the symbolism of life, with an appeal to the “inner Ukrainian person”, Cordo centricity, and introversion.

The attraction to modernist aesthetics is associated with the use of the metonymic detail fingers in contexts with the meaning of “death” (*смерть*), cf.: *часто тхне від жовтих пальців смерть* (often death stinks of yellow fingers) (B. Rubchak); *нас торкнеться зеленими пальцями смерть* (B. Rubchak). The chthonic content of these images is expressed by the colorative characteristics *yellow, green*, and the negative odorative characteristic *тхне* (stinks) (тхнути (to stink), “to smell, to have some kind of smell, to smell strongly, sharply of something, mostly unpleasant”).

The euphemizing of the death motif in the images of *темрява покличе, в ногах зав'яжуться стежки, земля наповниться кістками* (darkness will call, paths will be tied in the feet, the earth will be filled with bones), etc., which are genetically rooted in the poetics of Ukrainian folklore, resonates with the national verbal tradition: *В кінці зав'яжуться в ногах стежки, / і темрява покличе ніснено німою* (In the end, paths will be tied in the feet, / and darkness will call with a silent song) (B. Boychuk). The figurative markers of the

absence of movement (*paths will be tied*), sound (*a silent song*), and light (*darkness*) are significant in the above contexts. Another vector of intersection of linguistic thinking of authors in the Western diaspora and in Ukraine is the use of the image of a stone (*камінь*) as a symbol of death: *Та я перед його чорним поглядом/ перетворилася на камінь* (*But I before his black gaze/ turned into a stone*) (P. Kylyna).

The unconventional (modernist) perspective of the linguistic description of a man in the analyzed poetry is associated with the renewal of the folk metaphorical macromodel of *man-nature*. In folk poetry, such parallelism is usually a means of showing the psychological harmony of a person with the environment (let us remember: *явір похилився – козак зажурився*). In contrast, poets of the Western diaspora primarily emphasize the much closer connection of the lyrical hero with the world of nature than with the world of people: *Я старша від каменя. / Я мудріша від гриба, дурніша від води* (P. Kylyna); *Ця яблуня була мені сестрою* (B. Rubchak); *З птахами довго ми браталися...* (R. Baboval).

The active development of the motif of an existentially unsettled person in the texts of “New Yorkers” (as representatives of the younger generation in Western diasporic literature) determined the content of the poetic vocabulary. It is based on the names of emotions and psychological states (*love, pain, longing, sadness, fear, fatigue*), poetics (*heart, soul, eyes*), etc. Their occasional semantics in the author’s texts are due to a noticeable compatibility renewal compared to mainland poetry’s language. An important parameter of the psycho-emotional portrait of an existentially unsettled (confused) person is the metaphorical motif of love. The analyzed poetry is characterized by a most pessimistic mood when describing this feeling. The associative comparisons of love-wound, pain, flood, love-toy, etc, evidence this. Cf.: *сидить вже моя кохана/ перед щоденним дзеркалом. / Обличчя – любови рана* (B. Rubchak); *Залив тебе океан мого кохання, хззз і з нього не вплинеш уже ніколи* (Yu. Tarnavsky); *кохання, що/ вертиться, мов/ дешева іграшка – / на/ непорушній осі/ самоти* (R. Baboval).

At the same time, traditional for Ukrainian national poetics associations *love – garden, love – bird, love – waves* are not very productive. They are compensated by synesthetic images with individual-author associations *love – bread, love – banana*: *Я з серця віржу скибу житньої любови/ і дам тобі, як хліб насущний* (B. Boychuk); *Моя любов банальна, як смак банана в роті* (Yu. Tarnavsky).

Another significant psycho-emotional characteristic of a man is pain. In the analyzed poetry, the semantics of pain are intensified by the evaluative coloratives *white* and *black*, as well as metaphors with the seme ‘*light*’: *білим болем прозрів лиш*

тоді, як побачив/ синьокриле мовчання в Його очах (B. Rubchak); Біль блищить на нервах, як роса на павутинні (B. Rubchak).

Other characteristics of a person's psycho-emotional state are also built with the participation of predominantly negatively labeled emotional images with semes:

- 'туга'журба', 'смуток' ('longing', 'anxiety', 'sadness'): квітчають мене не барвінок, / Тільки скука та туга з журбою (V. Vovk).
- 'жаль' ('regrets'): І перетік обличчям дівчинки/ барвінок жалю (B. Boychuk).
- 'страх', 'жах' ('fear', 'horror'): страх, що душить ... мокрі теплотою ще серця (B. Boychuk).
- 'розпач' ('despair'): на ніч роздягаєшся/ до самоти/ до розпачу (R. Baboval).

Against the background of the priority modeling of the image of an emotionally depressed person, metaphorical characteristics with the keyword's *laughter, joy, happiness* (сміх, радість, щастя) sound dissonant, cf.: На твоїм обличчі насіння щастя/ землевласник травень щедро посіяв (B. Rubchak); збираю розсріблену радість в тінистім листі (Б. Рубчак); Сміх, / як потік шовку, / не дозволяє закрити мені уста (Yu. Tarnavsky). Their associates are positively colored images of time (*May*), names of natural realities (*leaves*), epithets (*silvered, generous*), and comparisons (*like a stream of silk*).

The poetic canon of the linguistic description of psycho-emotional states and the inner world of the lyrical hero includes the nouns *heart, soul* (серце, душа). In particular, the semantics of the image of the heart in the poetry of the Western diaspora is specified by compounds with verbs – names of physical action (душити, битися, лопотати), emotional experience (холонути, палати, плакати). The general metaphorical meaning of such images is 'to worry, to be anxious': до ребер прикладу уважне вухо/ і з певністю скажу, чи серце б'ється часто так (R. Baboval). The use of the image of a heart to verbalize the motif of indifference has also been observed: мені байдуже, / бо моє серце, / як біла тарілка (Yu. Tarnavsky).

In the linguistic descriptions of human experiences, the core of comparisons atypical for mainland poetry is the nomination of the *soul* (душа). Cf.: душа була тверда, як напнутий м'яз (Yu. Tarnavsky); Душа вивихнута, як кінцівка (Yu. Tarnavsky). Against their background, there are few metaphorical constructions with a positive evaluation: ви, що душу маєте крилату, лишилися як свідки тих скарбів (V. Vovk). Against their background, metaphorical constructions with a positive evaluation are rare: As one can see, idiostyle interpretations of the poetics of the soul are associated with a radical renewal of its traditional, established lexical compatibility (*soul-winged, rays*) due to numerous individual associations. The evaluative opposition, traditional for national poetics, is formed by the images of a *bright soul – dark soul*. Cf.: Душа, як

сонце у воді, в тобі (Soul, like the sun in water, in you) (Yu. Tarnavsky); *Темрява на душах, мов лико, / тягнеться* (Darkness on souls, like a lash, stretches) (B. Boychuk).

Associative connections of the nomination *soul*, a marker of a person's inner world, are updated in the correlations of the word *soul* with the names of natural realities and phenomena, such as *roses, branches, leaves, sand, and thunder*. Cf.: *моя душа роменом біла* (V. Vovk); *в мені молодий кінь ... зникає навіть під гіллям моєї душі* (P. Kylyna). Also, the modernist interpretation of the poetics of the soul, which is atypical for contemporary mainland poetry, is evidenced by contextual connections with the everyday words *glass, paper* (*побите скло душі* (broken glass of the soul) (B. Boychuk).

The image of the *eyes* is formally located in the lexical-semantic segment "external portrait of a person". However, many metaphors with this nomination relate to the description of a psychological state, mostly depressed: *дехто сумує очима* (Yu. Tarnavsky). The figure of speech of *the eye* is expressively manifested by epithet characteristics, positive (*warm*) and negative (*lustful, murderous, insincere*): *дівчина/ з очима теплими, як м'якоть казки* (R. Baboval); *мушу знати життя студене/ вбивчохтивих щілин очиць* (B. Rubchak); *зажди! / нехай дон'ю до краплі твої хтиві очі* (R. Baboval). The intensity of the expression of feelings is conveyed by the compound's *eyes* (*очі* (*очей*)) + verbalizer of the seme 'fire' ('*вогонь*') (nouns *вогонь, полум'я, багаття, свіча* (fire, flame, bonfire, candle); verbs *горіти, палати, спалахувати, спонеляти* (burn, ignite)). Cf.: *хочу засвітити свічі/ моїх очей/ ясним полум'ям твоїх* (Yu. Tarnavsky); *Вогнем юна кров озветься* (V. Vovk). This is a characteristic technique for both mainland and diasporic Ukrainian poetry.

We generally observe similarities and differences between diasporic and mainland poetics in describing a person's psycho-emotional portrait. The paradigm of external portrayal of a person in the texts of Western diasporic poetry authors is less developed compared to the linguistic representation of a psycho emotional portrait. In this dictionary segment, the key nominations are *pupil, mouth, face, braids, hair, and body*. Their artistic content is expressed in epithet, metaphorical, and comparative structures: *сонце рум'янило/ пополуднями/ твої уста. / Небо хлюпнуло тобі в зіниці* (B. Boychuk); *Тужу за ... м'яким листям твоїх уст* (Yu. Tarnavsky); *тіло лелією хилиться/ з леготом сумів і втіх* (B. Rubchak); *хвилюють розпущені коси, / Як трави шовкові покосів* (V. Vovk). The connection of such portrait descriptions with Ukrainian folklore tradition is emphasized by the linguistic stereotypes of beauty and grace used: *личко–румяне, смагляве, губи–мякі, червоні, коси–шовкові*. They are confirmed by lyrical analogies with natural (*райдуга*), plant (*рожа, лелія, трави*), and household (*криниця, покоси*) realities.

In general, we have all reasons to assert that the image of a *man* in the poetic work of the Western Ukrainian diaspora demonstrates both a genetic connection with the national verbal tradition and innovative modernist semantic and emotional re-emphasis. At the same time, the existential-philosophical, psycho-emotional vectors of a person's self-description noticeably dominate over the outline of the external portrait.

Another key concept for national linguistic consciousness, including artistic consciousness, is *language* (мова). For diasporic poetry, it is also a fundamentally important feature by which we identify the Ukrainian national and creative identity of authors. After all, as Maria Rewakowicz claims, the appeal of non-mainland poets to the Ukrainian language as a means of personal creative self-expression is an expression of "*a sense of duty towards Ukraine and Ukrainian literature in particular*" (Rewakowicz, 1996, p. 109).

The lexical-semantic profiling of the image of language in the analyzed poetry is associated with lexemes *мова, говір, слово, пісня, вимова*. Their positive evaluation, which is decisive for the national tradition, is revealed and further developed by their compatibility with the definitions *людяний, співучий, дзвінкий, сопілковий, золотоустий, правдивий*. Such romantically colored metaphors are characteristic primarily of V. Vovk's style of speech: *Цікаві обличчя дивилися б просто на мене, / Сказали б на мові співучій і рідній: / «Чого ти шукаєш, чужинко?»; Люди їх слухали в рідній мові, / в слов'янськiм говорі сопілковiм; Ти передав нам вартості нетлінні / В обряді та золотоустій мові*. The author's linguistic consciousness is deeply rooted in national poetics.

The semantic relationship between the concepts of native land and native language actualizes the idea of nostalgia for the ethnic homeland. It shows how intensely "the words of the native language heard in a foreign-speaking environment can evoke in a person a state of special excitement, a feeling of family closeness" (Yermolenko, 2009, p. 66). The markers of these feelings are lyrically colored images of *music, a fairy tale, a trembit playing* (музика, казка, трембітна гра), etc.: *Твої слова у казку одягнулись, / Щоб розказати про далекий край...* (V. Vovk); *Весни трембітну гру / Ти дала мені за мову* (V. Vovk).

The images in which the nouns *мова, слово, слова* (language, word, words) are combined with the usual verbs *говорити, вимовляти, проговорювати* (to speak, to pronounce) are also absolutely commensurate with the national linguistic picture of the world. Cf.: *Я часто говорю ... / немов думаючи, що хтось вимовить / слово, на яке чекають* (Yu. Tarnavsky); *Відношень дивних я знавець тонкий / ... і слів, що ти проговорила вчора* (B. Rubchak).

The perception of language, the ability to speak as a symbol of life and vice versa, the withering away of language, the inability to express oneself as a symbol of death, is a vivid metaphorical motif that reveals close parallels between Western diasporic and mainland language creation: *Тоді:/ зірвеш листки/ холодних слів/ і зложиш/ на німі уста; І нерухоміють в устах/ слова* (B. Boychuk).

The micro image of language, words in B. Boychuk's objectifying metaphors acquire concrete-sensory expressiveness, the ability to be felt by touch, sound, and grasped in the spatial dimension: *Боячись розвіяти світле, / відсуваю набік слова; Вимий слово моє/ від зненависті стухлин/ і злоби; Зійди до мене схилом слів, / я вимолив цю мить у долі*. Its differential parameter distinguishes the diasporic practice of verbalizing the concept of language from the mainland one.

The motifs that ideologically unite mainland and diasporic poetry of the second half of the 20th century include the motif of linguistic identification and self-identification of the individual. In Yu. Tarnavsky's poem "Ura na" presents this problem using the axiological opposition "native – foreign", the lexical and semantic development of which is sharply evaluative and not always traditional. First, this concerns the expressive tonality of the verbalization of the native (Y. Tarnavsky identifies the concepts of native language and Ukrainian language). Contrary to tradition, the author's metaphors of this thematic group are often constructed as sarcastic-accusative maxims, filled with colloquial words (drunken, drunkard), and negatively evaluative names of persons (*бездари* (*untalented*)). Cf.: *українські покоління/ вертаються/ з нічних пиятик, / де пропили/ рідну мову/ (несли її, несли/ тисячу років, / дали вам у руки, / а ви, бездари, / пропили її за одну ніч*. In this way, Tarnavsky shows his contempt for Ukrainians who do not speak their native language.

To understand such images, it is important to comprehend the interdependence of the concepts of self-consciousness and language, since language is "*the most universal form of both being and human consciousness*" (Kononenko, 1994, p. 134). That is, we have grounds to assert the objective existence of Ukrainian ethnolinguistic consciousness in the Western diaspora, which "presupposes: 1) awareness of the self-sufficiency of one's language as a means of ethnic self-identification of an individual (*in our case, diasporic authors – H. S.*); 2) a vision of the spatial and temporal field of the Ukrainian language as a phenomenon of unity, integrity of the Ukrainian ethnos (nation)" (Yermolenko, 2009, p. 19). In this sense, Yu. Tarnavsky's poems about the Ukrainian language should be considered to express his ethno-consciousness and verbalize the national idea.

Thus, the image of *language, word* (*мова, слово*) is key to understanding the diasporic artistic worldview. The authors reveal their Ukrainian identity by

developing the motif of language as a spiritual and aesthetic code of the nation. The context of a foreign-language environment emphasizes the culture-forming and nation-forming function of language even more clearly.

Another key concept for the national linguistic picture of the world, which testifies to the close mental connection of the authors of the Western diaspora with the poetic tradition, is *earth, land* (земля). It reflects both the depth of the linguistic and cultural memory of the artistic image and the individual author's reflections on it.

First, we note that numerous examples of the image of the earth recorded in diasporic poetry demonstrate such a distinct ethno-marked feature as the psychological attachment of Ukrainians to the earth and its deification. After all, it is well known that *"the Ukrainian people, as a people primarily agricultural, feel a deep respect for the earth, which ... borders on deification"* (Bulashev, 1993, p. 268). In poetic texts, this feature is confirmed by the epithet *свята* (holy): *Коли впливе за горизонт, як крила меві, / смуга землі, що випекла тугу в моєму серці? / З її святого чорнозему я ліплена* (V. Vovk). The synonymization of the concepts of *holy land, holy black earth* (свята земля, святий чорнозем) confirms that in the author's linguistic consciousness, the concepts of *homeland, land, and language* are inseparable.

The above-mentioned sacralized perception and veneration of the land, characteristic of Ukrainians, is revealed in the lyrical-epic image of V. Vovk: *Взяла я грудку землі у жменю, / перехрестилась, пішла у світ* (I took a lump of earth in my hand, / crossed myself, and went out into the world). It appeals to the custom known throughout Ukraine of taking a handful of native land abroad and protecting it as a shrine. Cf. the stylistic development of this motif: *Ішов. / У жмені репаній/ останній клантик неба, / у серці/ грудка чорнозему* (B. Boychuk).

The interpretation of the *earth as a source of power* is also connected with the mythopoetic cult of the *earth as a source of life*. I. Sirko rightly notes its archetypal character, its affinity with the popular ancient Greek myth of Antaeus, with the well-known Ukrainian fairy tale plot about a hero who gains strength from the earth (Sirko, 2002, pp. 159-160). The researcher also explores the meaning of the ancient harvest rite of rolling on the earth, which also has figurative reflexes in Western diasporic poetry.

Sensing the inner form, the ethics of folk euphemized designations of death (such as *лежати в землі, піти у землю, лягти [кістьми] в землю, земля накрила очі* (to lie in the ground, to go into the ground, to lie [with bones] in the ground, the ground covered eyes), etc.), poets of the Western diaspora actualize them in a new linguo-aesthetic paradigm. Cf.: *не тужить за рухом ..., / лежачи в тілі землі* (Yu. Tarnavsky); *...без голосу в гаю/ співають хлопці і дівчата, / що полягли/ і натягнули землю весняну/ на лиця* (B. Boychuk); *привітала вже/ мене земля... вже й/ чорнозем приголубив душу* (R.

Baboval). These authorial forms do not destroy the centuries-old tradition of using the image of the *earth* as a symbol of death, which, together with other semantic variants, constitutes the cultural and historical paradigm of its linguistic and poetic existence.

The active anthropomorphizing of the term “earth” in the poetic practice of the Western diaspora is also convincing evidence of the authors’ immersion in national literature: *ми заглядатимем в лице землі* (R. Baboval); *Земля/ з худим поморщенням/ обличчям,/ пересохлими устами/ і неплідним лоном* (Б. Бойчук); *залишимо клунки втомил/ біля відкритих жил землі* (В. Boychuk); *...пальці дощу/ на натягнутій шкірі землі* (Yu. Tarnavsky). Despite the appeal to traditional somatisms of *лице, обличчя, уста, лоно, серце, жили, шкіра* (*face, mouth, bosom, heart, veins, skin*), the illustrated epic-lyrical contexts are distinctly individual in the type of anthropomorphizing.

The epithet series of the image of the *earth* (*земля*) in the poetry of the diaspora differs from the mainland one in terms of component content. The features such as *чорна, сира*, which are characteristic of the language of folklore, neoclassicism, and the sixties, are almost not relevant here. Their episodic use goes beyond the framework of tradition: *Торкнув устами/ лоно чорної землі/ і почорнів* (В. Boychuk); *Блискавка загрузла в чорну землю неба* (В. Boychuk). Instead, the verbalization of the personal, individual perception of the earth is more expressive in the definitions of *солодка, вогняна, просякла землетрусами* (*sweet, fiery, and riddled with earthquakes*), cf.: *Відлітає літак,/ залишає/ солодку землю* (Yu. Tarnavsky); *кожен із твоїх шляхів веде/ під землю вогняну/ просяклу землетрусами – / а жаден не виводить* (R. Baboval).

In general, we state that the linguistic and aesthetic development of the image of the *earth* in the poetry of Western diaspora authors demonstrates both adherence to tradition and its active renewal, the expansion of the functional and textual paradigm against the background of preserved ethno-semantics and ethno-connotation.

Overall, it is worth noting that Ukrainian literature provides a riveting investigation of the country’s rich history and varied cultural tapestry. Ukrainian literature, from its early roots to its present expressions, reflects the perseverance and spirit of a nation influenced by centuries of political turmoil and social evolution. The trip through literature not only exposes Ukrainian writers’ artistic achievements but also reflects the country’s changing identity and cultural legacy. When one investigates the historical circumstances, literary trends, and cultural relevance of Ukrainian literature, one may discover the distinct story arising from the interaction of tradition and modernity. Each literary epoch, affected by the sociopolitical context, provides a unique set of features and topics, highlighting the voices of authors who have made an unforgettable impression on the literary world. This socio-political landscape is, however, not complete without the phenomenon of Ukrainian

immigration. The Ukraine' literature world cannot be comprehended in all its integrity without studying the literary contribution of Ukrainian Diaspora, especially in North America, where, despite extreme geographical remoteness of Ukraine, the diaspora poets and writers managed to preserve spiritual and artistic connection with specific Ukrainian ethno-cultural existentialism, at the same time expanding the functional character and textual paradigm of literary images based on the features of surrounding societal landscape.

Conclusions

The integrity and continuity of the dynamics of Ukrainian linguistic culture are represented by poetic creativity in the Western Ukrainian diaspora. As an area of intensive national linguistic and literary tradition development, it is a product of the object of linguistic research.

Observation of the semantic and functional development of the concepts of *man*, *language*, and *land* demonstrates the preservation of established mechanisms of image and text creation, and at the same time, a clear orientation towards their renewal, considering the trends in the development of world literature. As a result, this reflects a) an organic synthesis of modernism and national world sense; b) the variability of the national linguistic picture of the world in accordance with the temporal and spatial dimensions of literary and written practice.

The analyzed material represents the language creativity of the authors of the Western diaspora in the context of a single national linguistic and cultural space.

Funding

This research received no external funding.

Conflicts of Interest

The author declares no conflict of interest.

References

- [1] Astafiev, O. G. (1998). Lyrics of Ukrainian emigration: The evolution of style systems. Kyiv: Smoloskip.
- [2] Baboval, R. (1972). Journey beyond form. New York Group Press.
- [3] Bahryanyi, I. (1948). Defeat: A nativity story. New York: Prometheus.
- [4] Barka, V. (1981). Le prince jaune. Traduit de l'ukrainien par Olga Jaworskyj. Callimard.

- [5] Biryukova, O. O. (2004). Linguistic stylistic features of Ukrainian diasporic poetry of the 60s–80s of the 20th century. [PhD dissertation brief]. Kyiv: National Drahomanov Pedagogy University. <https://enpuir.npu.edu.ua/handle/123456789/6095>
- [6] Boychuk, B. (1983). Time of pain. Selected and penultimate poems. New York: Independently published.
- [7] Bulashev, G. (1993). Ukrainian people in their legends, religious views, and beliefs. Kyiv: Dovira. <http://irbis-nbuv.gov.ua/ulib/item/UKR0001691>
- [8] Gadaza, A., Manera, A. B., Caban, R., Alih, C., Tulawie, A., & Picpican, H. (2025). Cultural identity and historical consciousness: A study of Philippine history instruction in tertiary education. *International Journal on Culture, History, and Religion*, 7(SI2), 19–35. <https://doi.org/10.63931/ijchr.v7iSI2.135>
- [9] Kaczurowskyj, I. (2002). The generation of the Second World War in the literature of the Ukrainian Diaspora. *Kryvbas Curier*, 147, 120–134.
- [10] Karabovych, T. (2016). The return of the literary work of the emigrant poets of the New York Group to the literary discourse of Ukraine. *Scientific notes...*, 148, 196–204. <http://dspace.tnpu.edu.ua/bitstream/123456789/6819/1/Karabovych.pdf>
- [11] Karabovych, T. (2017). Mythopoeitics of the New York Group. Kyiv: Talkom. https://scc.knu.ua/upload/iblock/d5d/dis_Karabovych%20T..pdf
- [12] Kononenko, V. I. (1996). Symbols of the Ukrainian language. Ivano-Frankivsk: Plaj.
- [13] Lutskyi, Yu. (2002). From two worlds: Journalism. Aesthetics. Historiosophy. Kyiv: Gelikon.
- [14] Lysokolenko, T., Karpan, I., & Rohova, O. (2021). Ukrainian existentialism: between philosophy and literature. *Grani*, 24(7-8). <https://doi.org/10.15421/172173>
- [15] Moisienko, A. (1994). Tension is perceived as a style or the architectural ensembles of Emma Andiyevska. *Literary Ukraine*, 17-18.
- [16] Reiter, R., & Rojo, L. (2014). A sociolinguistics of Diaspora: Latino practices, identities, and ideologies. Routledge.
- [17] Rewakowicz, M. (1996). Something about the New York group. *Svitovyd*, 2, 102-110.
- [18] Rewakowicz, M. (2014). Chapter 10. Literary New York: The New York Group and Beyond. In *Literature, Exile, Alterity: The New York Group of Ukrainian Poets* (pp. 209-227). Boston, USA: Academic Studies Press. <https://doi.org/10.1515/9781618114044-013>

- [19] Rosales, R. J. (2025). Climate-Sensitive Religious Education Curriculum in the Unified Schools of the Archdiocese of Lipa. *International Journal on Culture, History, and Religion*, 6(2), 1–14. <https://doi.org/10.63931/ijchr.v6i2.2>
- [20] Rubchak, B. (1996). Stone women or Svitovyd? *Svitovyd*, II(23), 89–101.
- [21] Rusanivskyi, V. M. (2001). *History of the Ukrainian literary language*. Kyiv: ArtEk.
- [22] Samchuk, U. (2005). *The youth of Vasyl Sheremety*. Rivne: Volynski oberegi.
- [23] Sirko, I. M. (2002). *Symbolism in the Ukrainian folk ballad*. [PhD dissertation brief]. Kyiv.
- [24] Slonovska, O. (2019). The literary myth of Ukraine in the worlds of the Diaspora authors, 1920s to 1950s. *Journal of Vasyl Stefanyk Precarpathian National University*, 6(2), 79-85. <https://doi.org/10.15330/jpnu.6.2.79-85>
- [25] Sologub, N. M. (1999). *Language portrait of Yar Slavutych*. Winnipeg.
- [26] Siuta, G. M. (1995). *Language innovations in Ukrainian poetry of the sixties and members of the New York group*. [PhD dissertation brief]. Kyiv: Institute of Ukrainian Language.
- [27] Siuta, G. M. (2010). *Linguistics of the poetry of the authors of the New York group*. Kyiv: Dmytro Buraga Publishing House.
- [28] Siuta, G. M. (2014). Diasporic poetry in the Ukrainian mentality space: Emma Andiyevska's language creation. *Language and Intercultural Communication*, 1, 133-143.
- [29] Siuta, H., Mialkovska, L., Bobukh, N., Ivanenko, I., & Senkovych, O. (2020). Evolution of stylistic norms in the XX century literary and art discourse. *AD ALTA*, 12(02), 34-38.
- [30] Tarnavskyi, Yu. (1970). *Poems about nothing and other poems on the same topic*. New York: New York Group Publishing House.
- [31] Vovk, V. (2001). *Prose*. Kyiv: Rodovid.
- [32] Yermolenko, S. Ya. (2009). *Linguistic and aesthetic signs of Ukrainian culture*. Kyiv: Institute of Ukrainian Language of NAS.
- [33] Ybañez, M. S., Punzalan, M., Amante, I., Lariosa, G. E., Castellano, J., & Banguis, R. (2025). Governance in the digital sphere: A speech act analysis of presidential state of the nation addresses. *International Journal on Culture, History, and Religion*, 7(SI2), 1-18. <https://doi.org/10.63931/ijchr.v7iSI2.190>
- [34] Zhayvoronok, V. V. (2006). *Signs of Ukrainian ethnoculture: Dictionary-reference book*. Kyiv: Dovyra.
- [35] Zhulynsky, M. (1991). Moreover, the word was cut into the heart. In B. Boychuk, *Third Autumn* (pp. 5-16). Kyiv: Dnipro.