

## POETRY ON MILITARY SUBJECTS IN MODERN MEDIA SPACE: LINGUISTIC-COGNITIVE AND MODAL-PRAGMATIC INTERPRETATION

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**Abstract:** The article comprehensively characterizes the war-themed poetry presented in the modern media space, emphasizing its features such as neorealism, conciseness, sensuality, aesthetic diversity, and its focus on understanding the depth of today's realities. Involvement of the linguistic-cognitive and modal-pragmatic aspect in the analysis made it possible to focus attention on the ideological-thematic and figurative-symbolic originality of the poetic work of Volyn writers, to interpret the intentions laid down by them, to outline various psychological states, feelings, and emotional experiences. It was found that the authors use metaphors, epithets, similes, elements of allusion and reminiscence, which give the texts evaluative and emotionally expressive color. Emphasis is placed on a new interpretation of the images of the native land, sky, sun, seasons, environment, the description of which involves phytonominals, zoonames, and other lexemes; markers of the Christian faith adapted to the communicative and pragmatic needs of war-themed works were revealed. The updated textual links of the lexeme *children* are traced, psychologically marked means of authentic reflection of brutal war realities tangential to this problem are determined. Against the background of negative pictures of the war, poetic lines full of optimism, a sense of invincibility, and faith in the revival of Ukraine are considered.

**Keywords:** lyrics; war; connotative aspect; image; symbol; allusion; reminiscence; intertextuality.

### 1 Introduction

The long-term Russian-Ukrainian conflict, which became particularly acute in the 21st century, became an important factor in the consolidation of the people of Ukraine, its decisive opposition at various levels, including informational and artistic ones. While the main emphasis in newspaper journalism and television is on the reporting of facts, the writers set out to convey first of all the flurry of different emotions provoked by the full-scale invasion of Russia. Anxiety from endless shelling, horror from the consequences of the abuse of the Russians against the civilian population of Ukraine, pain from the loss of relatives became the impetus for writing works of various styles and genres. The Russian-Ukrainian war affected not only the subject matter of the texts, but also the language expression of everything related to it. Trying to interpret reality, the authors try to choose words that not only convey certain information, but also implement the embedded communicative-pragmatic content and psycho-emotional intentions. All this prompted scientists to conduct a comprehensive and multifaceted study of texts created during the active phase of the Russian-Ukrainian war.

Among the priorities of Ukrainian linguists, there is the multi-vector study of the language of newspaper journalism during the period of the Russian-Ukrainian war. The specified body of factual material became the basis for the description of the normative and non-normative means of verbalization of the Russian military [6], invective vocabulary, considered in terms of evaluability, emotional-expressive coloring, and communicative-pragmatic load [9], neonominals, to the study of

which linguistic stylistic and pragmatic dimensions are applied [10], etc. Many publications have been written in the direction of journalism and are devoted to issues of manipulative influence and methods of fact-checking [3], compliance with standards and ethical norms in the oral speech of media persons [13], etc. In addition to journalism, scientists pay attention to the artistic discourse that reflects the military realities of today, contains deeply emotional images and symbols that encourage the readers to immerse themselves in the deep meaning, appeal to cognitive interpretation, update knowledge of history, literature, folklore, etc. In terms of communicative and ethical norms and expressive and evaluative language expression, such texts were considered by H. Syuta [14]. Worthy of attention is the article by O. Pukhonska "The War's Literary Reflection: From the Affective to the Rational", devoted to the analysis of various genre works on military topics in the plane of the writers' own life experience [11]. Determining the priorities of the literary text of the war, the author calls "the manifestation of emotional, mental and physical dimensions of the war, which in other sources of information are often generalized, simplified, and ideologically labeled. ... Secondly, the text of the war performs the function of historical understanding of its causes and consequences, taking into account the experience of the past. In other words, it represents the communicative memory of Ukrainian society, connected with the colonial experience of Russian imperialism (most often Soviet totalitarianism) with its most tragic manifestations – repression, linguicide, ethnocide, prohibition of national self-determination, devaluation of the individual, his dignity and freedom. Thirdly, the literary text of the war performs a therapeutic function in several dimensions: individual, generational, and national" [11, p. 799–800].

Among the works of the analyzed sample, a prominent place belongs to the lyrics, which are not only a reaction to the demands of society, but also serve as a kind of psychological protection from what was seen, contaminating the shock from the war, the feeling of threat, and the emotional state of all Ukrainians. In the scientific paradigm, such works have already partially received a different vector interpretation. In particular, L. M. Horbolis, focusing on the ethno-psychological aspect, traditions and values of the Ukrainian people, characterized the image of the hero-defender in the works of Borys Humenyuk [2]. These and a number of other scientific studies are undoubtedly relevant and scientifically valuable, but they do not cover all the problems and all the work done by the authors of the poetic word. In our opinion, it is no less important to research new poems that are characterized by topical thematic outline, originality of images, and stylistic originality. Modern works represent a "fresh" reaction to the next manifestations of brutality of the Russian military, crimes against the civilian population; they vividly and unconventionally verbalize sadness and pain. In addition, authors do not wait for the publication of their own poems in collections, but submit them on various media platforms, primarily on the Facebook network. Such parameters, as well as a touching and emotional understanding of the war, the originality of images and symbols are characteristic of the poetry of Volyn artists, members of the National Union of Writers of Ukraine.

The purpose of the article is an ideological-thematic and figurative-symbolic interpretation of the poetic work of Volyn writers, which covers the period of the active phase of the Russian-Ukrainian war, built on linguistic-cognitive and modal-pragmatic dimensions.

### 2 Materials and Methods

The material of the research was poems, which figuratively reflected the realities of military time. The works posted on the website of the Volyn organization of the National Union of Writers of Ukraine, the authors' personal pages on the Facebook network, on the website of the Volyn National University, in

particular, in the publication informing about the media project "Poems from the Basement" initiated by students of the Faculty of Philology and Journalism, were analyzed [12].

The article uses a number of methods that made it possible to achieve the goal and comprehensively solve the set tasks, in particular: descriptive, combining analysis and synthesis, used during the development of related scientific works, the study of which contributed to the development and application of a holistic concept in the article; intertextual, aimed at identifying allusion and reminiscence in war poems; cognitive analysis, which made it possible to reveal the deep meaning of images and symbols attested in the poetry of Volyn writers; comparative-typological, which allowed revealing the dynamics of figurative and symbolic interpretation; psychoanalysis, the task of which is to outline the specifics of means of expressing psycho-emotional states; pragmatic analysis used during the study of linguistic means that realize various intentions, affecting the reader's sensory sphere.

### 3 Results and Discussion

Ukrainian poetry of the period of the active phase of the Russian-Ukrainian war, which, according to O. Pukhonska, "is most fully able to accumulate the emotional spectrum of the experience" [11, p. 801], impresses with its versatility. Quite motivated, Yu. Kovaliv called modern lyrics the most mobile genre-generic formation that "instantly responds to the dynamics of life in its tragic fractures" [8]. Complementing the above considerations, let us add that lyrical works not only convey the realities interpreted by the author, but are also a means of encoding impressions, feelings, and experiences. When constructing linguistic-thought pictures, writers use symbols and figurative means that explain various psychological states, feelings, mental experiences, such as: fear, despair, hatred, etc. According to A. P. Zagnitko's valid observations, "a special status in the structuring of the text belongs to the language-figurative level and its poetic-symbolic dimension" [16, p. 415]. According to the scientist, "the most difficult is the adequate reading of the linguistic and figurative dimension of the artistic text, the main components of which are the images realized in the language fabric. A symbolic-poetic dimension is attached to it, because establishing the load of particular symbol requires the addressee (reader) to penetrate into the folk memory and trace the load of the symbol in the national-linguistic picture of the world with its actualization and interpretation load in the corresponding artistic text" [16, p. 416]. The elements of the algorithm specified by A. P. Zagnitko serve as the basis of the analysis of the poetry of Volyn writers. One of the important features of the work of modern artists is the appeal to symbolic images, in particular, the place where one was born, to one's own home, which is traditionally associated with positive emotions, nostalgia for childhood, protection, confidence, and nowadays - increasingly often with separation, destruction, losses. Significant emotional and psychological tension is conveyed by the following lines: "села пускають коріння в могили / предків. / здійснюється нервом дим із / карпатських колиб..." (O. Pashuk); "крихта до крихти / вибирати сніг / із трицін землі / щоб залити дірку в грудях хати / бо з неї витікає життя / вилітають рушники / сполоханими птахами / і стоїть вона посеред зими / сама-саміська / глипає виколоти очиськами / в порожнечу / прислухаючись / чи хтось іде" (O. Pashuk). The given lines evoke associations with people who have lost or left their homes. Once it was not only a shelter, but also a whole universe, but now it is empty, deserted, and lonely. O. Pashuk extremely deeply conveyed the terrible reality of war. The metaphorical images of *дірка в грудях* і *виколоти очиська* (a hole in the chest and pierced eyes) are full of special expression, they are consonant with the horrors that the enemies brought to Ukrainian land.

Cities receive human traits and feelings: "Втомлене місто берці знімає з ніг, / кров запеклася на свіжих ранах доріг (O. Pashuk); А ми лиш хотіли спати і снити вночі, / тепер наше місто птахом підбитим кричить" (O. Pashuk). In this

context, the image of a wounded bird, which conveys pain and despair, attracts attention. It is worth noting that birds are often depicted in wartime poetry. The deep meaning is contained in the lines in which the life problems of people forced to leave the house, that became a firing position of the occupiers, are presented in a panoramic and associative whole: "зазираєш у серцевину квітки / а звідти вилітають птахи довгою вервечкою / у кожного на стині гніздо (nest)" (O. Pashuk). The word *nest* acquires intratextual expansion, and its semantic capacity is provided by the representation of what is usually outside the dimensions of the material world. The nest evokes associations with the native land, sensual sphere, moral and spiritual values, family. Although the poem is written without punctuation marks, the rhetorical question that deepens the topic raised by the author is recognizable: "але куди летіти / якщо в усі сторони / небо перекопане" (O. Pashuk). The poetic image of the *перекопане небо* (*dug-up sky*) comprehensively informs about the existence of Ukrainians in the conditions of war and condensedly implements the expression. In addition to the generalized names of locations, the writers paint a painful image of specific cities, the mention of which causes indescribable pain. In particular, O. Lyasniuk, identifying herself with Bucha, writes: "ні сліз, ні слів / занімила й отерпла / я сьогодні / Буча / розстріляна з зав'язаними / назад себе руками / замотаним обличчям / зав'язаним життям".

Appealing to the image of the earth, which is traditionally associated with fertility and fecundity, makes it possible to emphasize the terrible consequences of war: "Земля у вирвах. Небо розполохане (N. Humeniuk). На полі мінному жита руді колосяться... (N. Humeniuk)".

In the analyzed texts, we come across semantically complicated forms of conveying sorrow, trouble, sadness. Such a function is performed by complex nominations of the applied variety, which play an important role in the formation of the figurative and symbolic system of the poetry of Volyn artists: "хати-вдови вагітні криком (O. Pashuk); Десь світитиме місяць на безлюдне село-обеліск... (N. Shulska)". We consider it appropriate to emphasize the dominance of the image of the widow, which is due to external factors: during the full-scale invasion of Russia, many women lost their husbands in the war. Analyzing this image against the background of traditionality and updated expression, we will use the algorithm proposed by A. P. Zagnitko. Operating with the concept of linguistic and figurative background of the work, the scientist defined the following qualifying parameters: "this is both the author's purely linguistic and figurative content of the work, and the relationship of this background with the corresponding works of the period when the artistic canvas appeared, and it co-exists with all the previous linguistic and figurative wealth" [16, p. 416]. The appeal to tradition, according to A. P. Zagnitko, "co-expression with all previous linguistic and figurative richness", can be traced in the poetic line "Вдовиця-чайка квітить у зелі" (N. Humenyuk). In one of the famous legends, it is said that a woman missed her dead husband very much and turned into a seagull.

Numerous metaphors and comparisons, formed on the basis of a subjective perception of circumstances and sometimes conceptually disproportionate to the context, which emphasizes their originality, are aimed at expressing the image of war, underlining its tragic nature: "Кожне спалене місто / пече мені, як цистит. / Горло димом гірчить, що / застряг у легенях, мов / куля. / Ночі тінями сквери / встеляють, як сітками, / з віт (N. Shulska); Тілом пройде, як струм, / безпощадна страшна / сирена (N. Shulska)".

The stringing of verbs that energize the text is characteristic of the poetry of the active phase of the Russian-Ukrainian war, for example: "Покласти в валізу втому, / тікати із рідного дому, / лишивши в горнятку каву, у шафі сукенку, як паву, / оту, що ховала «на вихід / Як прикро, яка безвихідь!» (S. Stasiuk)". The given lines summarize the state of all Ukrainians in the first hours of the full-scale invasion. The following passage needs special comment: "Я прокинусь. / Молитимусь. /

*І застигну в / чеканні, як віск, / Поки буде тривати / найдовіша у світі тиша* (N. Shulska). In addition to the dynamics modeled by verbs, the author's interpretation of the temporal sign deserves attention. With the help of a hyperbolized compound, *найдовіша у світі тиша* ("the longest silence in the world") the sense of danger, excitement, fear caused by the threat of enemy missiles is conveyed. In the poetic work of Volyn writers, the war is also presented as a clear conceptual and temporal sign - it is about the beginning of a full-scale invasion, which became a moment of unpredictable and unforeseeable changes in the life of every Ukrainian: "*Ця війна, що почалася взимку / Лишила у волоссі пасмо інею / І ополонку за пазухою / під віями кожної хати. А під віями кожної хати Бурульки сліз / Які не розтануть / не висохнуть* (N. Shulska); *Лютій. Двадцять / четверте. / Прокинулись, / наче померти... / Бо в тебе не буде «завтра»* (S. Stasiuk)". The specified temporal feature became a time limit between those sensations and feelings that were before and that arose with the first explosions: "*лінива любов переростає в лютневу лют* (Yu. Finkovska)". Sometimes, the authors resort to the creation of new nominations, which make it possible to more clearly outline the duration and tragic nature of the war: "*Війна – час ночеднів, смертєжиття*" (V. Verbych). The derivational basis of selected complex neologisms are the antonym lexemes *night* and *day* and *death* and *life*, respectively.

The conceptualization of war is connected with various stylistic figures that create a contrast and give poetry an evaluative and emotionally expressive color. The war divided the lives of Ukrainians on 'before' and 'after' the full-scale invasion: "*Сонце тремтить кісточками з вишні, / ніби закінчилося життя колишнє, / а до нового ніхто не звик ще...* (Yu. Finkovska)". Appealing to the memory of once important things that instantly lost their value, the poets model a kind of antithesis contexts: "*Сукенка? Та біс із нею! / Он місто зривали з / землею / в сусіда палає хата, / в дитини немає тата, / у когось ноги немає...* (S. Stasiuk)". In the given poetic fragment, the stylistically reduced expletive is used, which gives the poetry a culminating sound; it realizes a special functional load and reveals communicative, pragmatic, and psychological potential.

In the researched poems, the sensory sphere actively appears, the core component of which is pain: "*І власний біль ховається між слів* (Yu. Silchuk); *Біль брудно білий і у всіх різний...* (Yu. Finkovska)". We agree with O. Pukhovska's reasoning that "the poetry of war is mostly the poetry of pain. The metaphorical nature of the poetic language represents even the sharpest, most naturalistic feelings and experiences in short, deeply emotional texts. An attempt to describe a feeling is at the same time an attempt to talk about pain, to distance the author from it, to give it a physical form" [11, p. 806]. Such accents can be traced in the poems of Volyn artists, who attribute pain not only to people, but also to the environment endowed with human traits: "*Українська ніч кривавить знову ранами – / І навіть тиші боляче...* (Yu. Silchuk); *Ця весна проросла бруньками-гільзами / на тілі дерев / І травою із попелом. / Вона кривавить березовим соком / І нявчить від болю вербовими котами* (N. Shulska)". The verb *кривавить* ("bleeds") allows emphasizing not only mental, but also physical suffering. The image of pain in I. Pavlyuk's poetry is a hint of death: "*Біль – / Це коли у світі / Гільзами стали патрони. / Але ким стали люди?.. / Не ображайте, будь ласка, / Зграю вовків...* (I. Pavlyuk)". It goes without saying that cartridges become shell casings when someone fires. Delving into the poetic world of I. Pavlyuk makes it possible to project an answer to the author's rhetorical question: *Але ким стали люди?..* ("But who have people become?.."). These lines encode a hint of the cruelty of humanity, primarily Russians, who kill Ukrainians, destroy their housing and infrastructure.

Personifications built on the basis of associative behavioral stereotypes of people living in war conditions serve as a means of transmitting expression at the level of text creation. In this case, authors often use different phyto- and zoonomes: "*Плаче вишня навколишки, / світанок між гіллям / тулить* (N. Shulska); *Нявчать від болю котики вербові...* (N. Shulska)".

Descriptions of nature, seasons, in the image of which the color scheme contrasts, contain a deep emotional resonance: "*і біліє пошто між хатами, / а по ньому чорним-чорними рядами / вишито хрести, більший... менший, / і щодень приходить смерть, наче вперше* (O. Pashuk)".

In the presented poetry, the metaphorical image of winter is conveyed with the help of canvas and supplemented with the attribute of white color characteristic for this time of year as a symbol of purity and festivity. Instead, the following lines, in which the reader is presented with terrifying pictures of the consequences of the war, sharply change the positive mood to anxiety, sadness, despair, and heartache. The life-giving white color is no longer there, it has been replaced by black color, for the image of which a reduplicated form is used, which enhances the expression and sense of tragedy.

The use of modified fragments from well-known works of various writers serves as a not common, but bright and original means of text creation. For example, lines "*...половина саду ("garden") цвіте / половина ще догорає...* (G. Yastrubetska)" serve as an intertextual allusion and evoke associations with a well-known song: "*Половина саду квітне – / Половина в'яне...*" (words by M. Lukiv, music by O. Morozov). At the same time, in H. Yastrubetska's poem, a garden is not just a "specially allocated large area of land on which fruit trees, bushes, etc. are grown" // The same as a park" [1, p. 1283]. The transformation proposed by the writer generates a new meaning, prompts the reader to decode the hidden intention, and makes it possible to convey the realities of war and the negative emotions associated with them. The author focuses on the fact that the enemy terrorizes the Ukrainian land every day, leaving deep wounds in it and in the souls of people. Highly appreciating the work of H. Yastrubetska, Yu. Kovaliv rightly notes that the author's poetry "tends to present a maximum of meanings and emotions in a minimal verse space, to reveal the deep semantics of the subconscious" [8].

Enrichment of textual information about the war is facilitated by allusions and reminiscences that we come across in the poetry of I. Pavlyuk: "*Це сирени не ті, / Що колись Одиссея чекали. / Воском вуха від них не заліпиш, як стонуть вони. / Сам до щогли прив'язаний, будеш чекати металу, / Вибухової хвилі диявольської глибини* (I. Pavlyuk)". These lines serve as an allusion to ancient Greek mythology and L. Kostenko's poetry "Nansen's Love": "*Світла мрія про Вас співає мені, як сирена. / Прив'яжуся до щогли і вуха воском заллю* (L. Kostenko)". Comparing the image of sirens as mythical creatures and the siren as a sound signal, the author focuses on such iconic symbols as danger, threat, death: "*У сирен тих і нинішніх / Схожі смертельно пісні* (I. Pavlyuk)". Intertextuality can also be found in other poetic works of I. Pavlyuk, in particular, in the poem "War in the Forest Song", whose main characters are known to the reader from Lesya Ukrainka's drama extravaganza "The Forest Song", but in I. Pavlyuk's poetry they acquire new features: "*В лісах моїх мавки (magpies) по ночах кричать, як вовчиці* (I. Pavlyuk)". As in Lesya Ukrainka's drama extravaganza, the magpies live in the forest, but their emotional state is different: they scream desperately and loudly, which resembles behavioral stereotypes of she-wolves. The transformation of the magpies is completely unexpected: "*Хтось піснею стане тією іще, лісовою. / Як мавка – сестра моя – стала тепер медсестрою* (I. Pavlyuk)". A thorough echo with the "The Forest Song" is unmistakably recognizable in the image of hardships, which is depicted in the context of enemies. To highlight the negative features of the Russian invaders, I. Pavlyuk used the substandard lexeme *орси* and the subordinate attribute-epithet *огидні* ("disgusting"), which realizes a pragmatic meaning, evoking in the reader anger, disgust, and hatred of enemies: "*Мов сльози з-під серця, з гущавин являються злидні, / Торгують патронами й душами орки огидні* (I. Pavlyuk)". The author uses precedent nominations, including the proper name *Лукаш* (Lukash). In accordance with the current Ukrainian realities, I. Pavlyuk changes the location of this main character, who is not in the forest, but in a trench, and also gives him the ability to

skillfully shoot. The image of *Того, що рве греблі* (the *One Who Tears Dams*) does not need clarification, as it is known to the reader from Lesya Ukrainka's extravaganza drama "The Forest Song": "Лукаш ув окопі чекає, стріляє уміло. / Травою й деревами стали його побратими: / І той, що рве греблі, і той, хто боровся зі злими (I. Pavlyuk)". The analysis of poetry from the position of decoding makes it possible to focus attention on depicting nature. Deep cognitive content is represented in a line "Весніє природа. Між хмарами дроно-ворони I. Pavlyuk)". Against the background of spring, which evokes associations with the awakening of all living things, the author presents a new image of a дроно-ворони ("drone-ravens"), connected with modern realities. The analyzed neonominal, formed from two thematically different words, does not need an explanation and is designed for a pragmatic effect. Quite vividly, with the involvement of metaphorical images and comparisons, emotionally expressive pictures are presented: "Сопілково плаче душа забинтована тілом (I. Pavlyuk)". Expressed by an adverb, the comparative epithet *сопілково* evokes feelings of sadness and longing.

In the poetry of the period of the active phase of war, we often come across ambivalent pictures: on the one hand, we see destruction, and on the other – revival, restorative processes in nature: "...сходить насіння над попелищем (Yu. Finkovska)". Volyn writers often refer to the image of spring, which traditionally symbolizes cyclicity, warmth, and an optimistic mood, and, entering new contexts, participates in modeling danger, tragedy, trouble, threat, and death: "Навіть весна передчасно посвіла / Пригортаючи нерозквітлі проліски / І дмухаючи на обпалені лелечі крила (N. Shulska); Як дістатись весни, коли скрізь блохості. / Замість пролісків землю роздерли хрести (O. Pashuk)". The image of spring contrasts with the desperate truth of existence in the poetry of I. Pavlyuk: "В мою весну просочилась війна, / Немов ковбой з повадками бандита (I. Pavlyuk)". The combination of words from different lexical-semantic groups not only creates unexpected pictures of the realities of war, but also serves as a vivid linguistic means of conveying expression and emotionality. Worthy of attention is the unique weaving of the sun into the fabric of the poems, which is considered the source of warmth, joy, light, and life on earth. Today, in this image, we can trace the formation of new meaningful nuances that are provided by subordinate epithets: "...кіптяве сонце сходить при землі (N. Humenyuk); А ми сидимо біля дому, наче старі, / сонце голодне пасемо на чорнім дворі (O. Pashuk)". In texts describing modern reality, the sun lacks brightness, light, life-giving power and energy. Depicting it against the background of dark colors, the authors convey all the tragedy of reality, anxiety, fear, spiritual devastation of people due to the full-scale invasion of Russia. Raising the issue of the individual author's meanings of artistic symbols, O. Taran notes that they "have a higher degree of expressiveness compared to symbols used in the traditional sense; in the semantics of artistic symbols, there is a polarization of the emotional and evaluative potential of lexemes-prototypes of symbols" [15, p. 5].

In poetic texts, writers repeatedly resort to the image of a woman-mother, a woman-wife: "Ця війна перейде в літо, а потім в осінь / Загляне до кожної кімнати / Попросить у жінки чоловіка / А в матері сина / Не обіцяючи, що поверне" (N. Shulska). It is difficult to describe the pain and despair that engulfs mothers upon the news of the death of their warrior sons: "діти не повинні йти дочасно / туди де їх ніхто не стріляє / де мати ще не зготувала вечерю / не запалила свічку в серцевині мороку" (O. Pashuk). The reader is presented with pictures whose language expression is accompanied by the negator *не* ("no"), which not only denies the content of what is said, but contrasts with the usual peaceful life and at the same time enhances expressiveness. A mother always waits for her children, tries to protect them from troubles, because they are the greatest value and joy in life. The usual things for a mother - taking care of children, giving them the warmth of her own soul, boundless love - lose their meaning when sons die. In this case, the mother's life turns into complete darkness, for which O. Pashuk used the dark color of *морок* (*gloom*).

The life of women in wartime is full of anxiety for men who are far from home and defending the land from the enemy: "тримати чи відпустити / на місяць рік назавжди / а потім самотнім вітром / шукати їхні сліди / шукати їх запах усюди / по закутках у речах... / проходять крізь тебе люди / у кожного власний страх (O. Pashuk)". Pain, despair, and suffering are embodied in the lines that convey the condition of many modern women who have become widows: "у небо знялось гайвороння / кидають об землю крик... / знову когось хоронять / над містом летять хустки" (O. Pashuk)". As it is known, in the national culture, crow is associated with negative ideas, including fear, trouble, and death. A means of strengthening negative connotations is the comparison of birds that have risen to the sky with headscarf. In this context, the image of the headscarf complements the "unlucky" symbolism, because this headdress serves as a female attribute during burials. In addition, the feeling of anxiety is incited by the metaphorical expression *кидати об землю крик* ("to throw a scream on the ground"), which, in combination with other artistic means, plays the role of a bright pragmatic means of influencing the reader's sensory sphere.

Artists describe certain events and internal states of people using known language codes and signs of spiritual culture that do not require additional explanations: "Народе мій! Твої страждання / Мабуть, не знесли б і святі... / Встаєш з колін Ти щосвітання, / Як Бог, воскреслий на хресті... / Знаходиш іскорку надії / У місіві кривавім міст, / Бо тихо молилась Марія / Під голосний ракетний свист... (S. Stasiuk); Дай, Боже, Перемогу Україні! / Храни нас Той, що після мук воскрес! (N. Humenyuk)". The reader has enough sacred knowledge to understand the text built on associative connections and to decode expressions of religious themes and anthroponyms. From time immemorial, one of the main spiritual and value vectors of the national consciousness of Ukrainians has been prayer to God. Semantic markers of spirituality and Christian faith function in the investigated poetic texts. Constructions with appeals to God reveal a different modal plan, but persuasive statements with imperative predicates in the second person singular dominate, which in the scientific literature are considered to be the central means of explicating the volitional content [4, p. 101]: "Птахам до Тебе ближче, Боже праведний, / Почуй! Спини смертей жахливий лік, / Змети мару, оскалену ще з правіку, / Хитни цей світ на свій сповітлий бік. / Все, що створено, не буде хай спотворено. / Все, що любов, – любов'ю осіни. / Дай крилам шлях, на весни заговорений. / І лиш орді – ні райдуг, ні весни (N. Humenyuk)". We will casually comment on the secondary nominations of enemies, which are denoted by an attributively complicated name *мара, оскалена ще з правіку*, as well as the noun *орда* (*horde*), that causes associations with aggression, genocide, violence. In addition, we find the connotation of a non-expletive curse addressed to invaders: "І лиш орді – ні райдуг, ні весни".

The erasure between the earthly and the sacred, the exaltation of Ukrainian warriors, the endowment of their resilience in the fight against the aggressor, courage, are conveyed in the following lines: "І знов земні стають для нас іконами" (Y. Silchuk). Authors often appeal to higher powers to protect those who defend Ukrainian lands from the Russian invasion: "Яголи Божі, прикрийте крильми / Кожного, хто вирушає до бою / Проти московської тьми!!! (N. Horyk)". The use of verbatim or modified lines from the Lord's Prayer in poetic speech emphasizes the expressiveness of the poem. Such verbal codes are recognizable, they exist in the linguistic consciousness of people as fragments of their sacred knowledge: "О, Боже, спаси й сохрани! (S. Stasiuk)".

Elements of the sacred are presented in other conceptual lines, in particular in the celebration of Easter: "Великдень Україна зустрічає / У берцях і терновому віці. / Мов птаха біла, кулею підтята, / Поранена рашистом на льоту, / Несе любов святу свою на свято, / Як писанку небесно-золоту (N. Humenyuk)". Depicting the image of Ukraine, N. Humenyuk focuses on a number of details, among which there are usual for

this holiday *любов* and *писанка* (love and Easter egg), which contrast with the moods inspired by the war. The author reveals this topic in the key of the Christian imagery of the crown of thorns as a symbol of suffering and those torments endured by Jesus Christ for the sake of the salvation of mankind, along with this she mentions berets – military shoes. We cannot ignore the image of a bird, depicting which the Volyn writer uses the epithet-color name *біла* (white) and the common attributive unit *кулею підтята*, which points to the realities of today. The vector opposition of negative and positive sound images, respectively presented as a warning about air danger and as the sound of a church bell, is reflected in the lines: “*І знову рев сирени та благання дзвона* (V. Verbych)”.

The war affected the psycho-emotional state not only of adults, but also of children who have to live in the realities of war. The times of joy, satisfaction, happiness, coziness, and carelessness are over, the period of fear of endless missile and bomb attacks on cities has come. All this was reflected in a number of poems, where we trace the renewed textual connections of the lexeme *діти* (children). In particular, the war became a prerequisite for changing children's locations: instead of playgrounds, children are in shelters: “*Із лялькою в руках дівчатко безборонне / Завмерло біля входу в укриття* (V. Verbych)”. N. Shulska, using linguistic means of negation, describes what is in sharp contrast with the usual behavioral stereotypes characteristic of the children's world of a peaceful country: “*Не сняться дітям сни вже кольорові / В підвалній сирі-сірій глибині. / Вони не плачуть. Сплять без колискових* (N. Shulska)”. A special psycho-emotional stress is created by the antithesis implemented by the epithets *кольоровий* and *сірий* (colored and gray). Focusing attention on the means of expressing negative content, scientists emphasize the dominance of functional units, among which the negative part *не* is singled out as dominant one in the morphological palette of linguistic units [7, p. 129]. In the above poetic lines of N. Shulska, we trace the repetition of the particle *не* before predicates, which serves as a means of modeling general negative constructions, strengthens the content of the dynamic feature represented by verbs, realizes the communicative effect of unusualness and performs an emotional and expressive role. Multifunctionality is also revealed by the preposition *без* (without), which, according to linguists, expresses “the negative content in a condensed manner, that is evidenced by transformed constructions with specialized negative components” [7, p. 130]. Although the sentence *Сплять без колискових* (“Sleep without lullabies”) (N. Shulska) is affirmative according to the modal plan, it does not create a contrast with previous negative constructions and together with them forms a single semantic background of the text [7, p. 129–130].

Sometimes, Volyn writers resort to the traditional form of poetry construction – to lullabies, which convey the usual for this genre love, care, tenderness, calm, but with the layering of psycho-emotional feelings of pain and despair, when the addressees are children who died from Russian missiles. For example, in the poetry of O. Kharytonyuk, the image of war contrasts with traditional images of animals: “*Вже не стріляють гради. / Вже не лякають кулі. / Бачиш, сплять зайченята* (O. Kharytonyuk); *Більш не шкребється миша / В темнім возкім підвалі* (O. Kharytonyuk)”. Prolonged anxiety forces them to spend a lot of time in cold shelters, which leave the younger generation with fear, negative impressions and emotions, so the mouse, which is a familiar character in texts addressed to children, acquires a stylistic change. The use of addresses structured not only by nouns in particular secondary nominations, but also by emotionally colored epithets, does not violate the canons of lullaby: “*Спи, мій маленький, лолі...* (O. Kharytonyuk); *Спи, золотенька лялю...* (O. Kharytonyuk); *Спи, дорогий синочку* (O. Kharytonyuk)”. Getting into the context *Буде тобі довіку, Янголе мій, шість рочків* (O. Kharytonyuk), the nomination of *Янголе* (Angel) takes on new functional shades: it indicates that the child has died, and also performs an important communicative and pragmatic role and serves as a convincing psychological means of authentically reflecting cruel military realities.

In modeling the concept of war, the image of the Ukrainian warrior occupies a prominent place. Addressing the defenders, N. Horyk uses the evaluatively marked appeal *наші ріднесьні* (“our dear ones”), which intimates the text and emotionally contrasts with the lines full of pain and cruel reality that not all military personnel will remain alive in the fight against the enemy: “*Знаю... Не кожен вернеться до / хати... / Але усе ж – на прокляття москві – / Наші ріднесьні, перемагайте / І повертайтеся живі!* (N. Horyk)”. Against the background of rapidly changing pictures related to war realities, N. Humenyuk depicts the image of a wounded defender: “*Ранок. Шпиталь. Жовтий сонях в сльозах. / В пам'яті «гради» і міни – синхронно. / Ноги... лишилися.. під териконом... / Як він біжить, як злітає у снах! / Як він кохану несе на руках...* (N. Humenyuk)”. These lines are full of pain and despair.

Elements of coding can be traced in the description of the Russian invaders. Relying on the stereotypical notions of Ukrainians about the zoosystem, S. Stasiuk uses the zoomorphic metaphor *зрзя* (a pack), the contextually related verb *гарчить* (growls), and the adjective-epithet *озвіріла* (went wild), with the help of which he gives an exhaustive negative description of the enemies: “*Гарчить озвіріла зрзя / отих, що братами звали* (S. Stasiuk)”. In the above statement, we also trace the elements of antithesis, built on the juxtaposition of accompanying temporal signs: once the brothers have now become a ferocious pack. According to I. Pavlyuk, they “*люблять убитих, / Жити не вмючи без війни*” “love the killed, / Not being able to live without war” (I. Pavlyuk).

The war united people, changed their value orientations, their own safety and the safety of their family became paramount: “*допоки ми разом, так просто нас не уб'ють...* (Yu. Finkovska); *усе незначне, якщо це збереглося життя* (Yu. Finkovska)”. Despite the reflection of pain, sadness, anxiety, war poetry also contains optimistic motives associated with an unshakable belief in victory: “*Треба триматись, що би не сталося, / молода лют, вікова зухвалість, / нам ще усім святкувати старість, / це ось майбутнє, воно почалося* (Yu. Finkovska); *Час залікує шанці, / Згине орда зміїна. / Будуть в віках нетлінні / Янгол у вишиванці / І вишивта Україна* (N. Humenyuk)”. The image of vyshyvanka as a national code of Ukrainians serves as a symbol of their moral values, their own freedom and the freedom of the country where they were born and live.

We will casually focus attention on the modal-syntactic organization of poems, the mini-plots of which are often presented with the help of short statements punctuated by three dots, which not only make it possible to convey the state and feelings of the author, but also have a significant pragmatic impact on the reader, encouraging him to delve into the meaning of the text, come up with and experience the described events himself: “*Душі отерли... / Ні їсти ні спати... / Опіки в серці – пожежі й дими / Де ти, наш Батьку, Муже і Брате?... / Де ти, наш сину, в цю мить?* (N. Horyk)”. In a small passage, constructions of different modal plans are used. Poetry begins with short, but informative statements of the affirmative modality. After them, there are two interrogative structures, complicated by references to the designation of close people. The questions do not simply perform a clarifying function, they express a feeling of anxiety for those who defend the country. We come across a rhetorical appellative as a separate expression in the poetry of O. Sadova: “*Народе мій! Твої страждання / Мабуть, не знесли б і святі...* (O. Садова)”. The following construction contains the modal word *мабуть* (probably), which, on the one hand, gives what is said a subjectively defined meaning, in particular, implements “the semantics of uncertainty, assumption, probability from the speaker's point of view” [5, p. 131] and correlates “with verbal predicates close in meaning like *здаватися, припускати, сумніватися* (to seem, to assume, to doubt)” [5, p. 131], and on the other hand, it declares the communicative intention of the speaker to convey his emotional state from the continuous events of terrible everyday life. Against this background, expressively rich motivational and modal expressions stand out, explicating

unshakable confidence in the undeniable stability and strength of Ukraine and motivating not to lose faith in its victory: “*Борися, земле! Україно, будь!* (N. Humenyuk); *Будь, Україно, вільною завжди!* (N. Humenyuk)”.

#### 4 Conclusion

Thus, modern poetry is neo-realistic, laconic, aimed at understanding the depth of total grief, the evil that Russia brought. War lyrics, reflecting the existential (real, not abstract!) competition of life and death, the traumatized consciousness of Ukrainians, their national tragedy, impresses with sensuality, heightened emotional experience and aesthetic diversity. The imaginary world of Volyn writers is multifaceted; in it, familiar phenomena acquire new meanings, and the echoes of war realities contain the sky, the sun, and the environment, the expression of which is realized by phytonominations, zoonames, and other lexemes. In addition to the depiction of the terrible everyday life of the war, the dominance of awful pictures of danger and destruction, the poetry is full of optimism, a sense of invincibility, and faith in the revival of Ukraine mutilated by the Russians.

The topic discussed in the article is promising, in the future studies we consider it a priority to involve updated research options in the analysis of war fiction, in particular, a deep psychoanalytical reading.

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#### Primary Paper Section: A

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