

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
Germanic and Finno-Ugrian Philology Department

Master's Qualification Paper

VERBALISATION
OF THE «MOTHERLAND» / «БАТЬКІВЩИНА» CONCEPT
IN ENGLISH AND UKRAINIAN LANGUAGES

IRYNA CHALAPCHII
Group MLa 51-22
Department of Germanic Philology and Translation

Research Adviser
Assoc. Prof.
MARIIA O. SHUTOVA
Doctor of Philology

Kyiv – 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ
Кафедра германської і фіно-угорської філології

Кваліфікаційна робота магістра з лінгвістики

на тему:

ВЕРБАЛІЗАЦІЯ
КОНЦЕПТУ «БАТЬКІВЩИНА»
В АНГЛІЙСЬКІЙ ТА УКРАЇНСЬКІЙ МОВАХ

Допущено до захисту

«___» _____ року

студентки групи МЛа 51-22

освітньо-професійної програми
Сучасні філологічні студії (англійська
мова): лінгвістика та
перекладознавство

за спеціальністю 035 Філологія
спеціалізація 035.041 Германські мови
та літератури (переклад включно),
перша – англійська

Чалапчій Ірини Володимирівни

Завідувач кафедри
Шутова М.О.

(підпис) (ПІБ)

Науковий керівник: д. філол. наук,
доц. **Шутова М.О.**

Національна шкала _____

Кількість балів _____

Оцінка ЄКТС ____

КИЇВ – 2023

TABLE OF CONTENTS

INTRODUCTION.....	4
CHAPTER ONE: THE SCIENTIFIC AND METHODOLOGICAL FOUNDATIONS OF THE RESEARCH OF VERBALISATION OF THE «MOTHERLAND» / «БАТЬКІВЩИНА» CONCEPT IN ENGLISH AND UKRAINIAN LANGUAGES.....	8
1.1 Theoretical overview of the notion of CONCEPT.....	8
1.2 Concept of БАТЬКІВЩИНА / MOTHERLAND from the theoretical standpoint.....	18
Conclusions to Chapter One.....	23
CHAPTER TWO: VERBALISATION OF THE MOTHERLAND / БАТЬКІВЩИНА CONCEPT IN ENGLISH AND UKRAINIAN LANGUAGES	26
2.1 Overview of the concept of БАТЬКІВЩИНА in Ukrainian.....	26
2.1 Overview of the concept of БАТЬКІВЩИНА in English.....	39
2.3 Comparison of the verbalisation of concepts БАТЬКІВЩИНА in Ukrainian and MOTHERLAND in English languages.....	57
Conclusions to Chapter Two.....	59
GENERAL CONCLUSIONS.....	62
АНОТАЦІЯ.....	64
LIST OF REFERENCES.....	66
LIST OF ILLUSTRATION SOURCES.....	70

INTRODUCTION

The concept of БАТЬКІВЩИНА / MOTHERLAND is central to the nation. It is a powerful and emotive term, evoking feelings of love, loyalty, and belonging. The linguistic manifestation of this concept can reveal much about a culture and its values. This **master's qualification paper** is an initial attempt to investigate the concept of БАТЬКІВЩИНА / MOTHERLAND and its VERBALI in Ukrainian and English languages. Due to the recent events in the lives of both Ukraine (the full-scale invasion) and the English-speaking countries (Brexit for the UK, the upcoming elections in the USA), more and more people have been paying attention to the idea of national identity and belonging. The concept of БАТЬКІВЩИНА / MOTHERLAND is closely tied to how people perceive their home country. That is because a concept, according to Selivanova (2008), is an “organised memory unit that contains the information about an object perceived” (p. 410). Thus, as it is evident that the current events and previous experiences shape individuals' perception of their homeland, we may see the relevance of studying the concept of БАТЬКІВЩИНА / MOTHERLAND in the languages mentioned above.

Hence, the **topicality** of the research is determined by the fact that the concepts of БАТЬКІВЩИНА / MOTHERLAND hold significant cultural, historical, and emotional value in both Ukrainian and English languages. In Ukrainian, БАТЬКІВЩИНА emphasises the significance of the familial bond with the native country and is worth researching, especially in the tumultuous times we are facing now with a lot of people being forced to leave their homeland. In English, the concept of MOTHERLAND has not yet gained such avid attention. Yet, it is appealing to study how English speakers treat this concept, comparing both the two primary varieties of English (American and British). The analysis proves fruitful given the vast differences in historical backgrounds of these two countries and as set against the Ukrainian perspective on the concept of homeland. Furthermore, the study of the linguistic expression of the concept of БАТЬКІВЩИНА / MOTHERLAND allows us to trace the historical and political development of a

nation. Language is not static; it evolves and adapts to reflect changing social realities. By analysing the use of certain words and phrases over time, we can discern shifts in national consciousness and the impact of external influences.

The **aim** of the master's qualification paper is to study the verbalisation of the concept of БАТЬКІВЩИНА / MOTHERLAND in Ukrainian and English languages. It presupposes the following **objectives**:

- to clarify the notion “concept” in the scope of terminological controversy;
- to identify the theoretical basis of the analysis of the concept БАТЬКІВЩИНА / MOTHERLAND in the languages contrasted;
- analyse the linguistic manifestation of the concept of БАТЬКІВЩИНА in the Ukrainian language from both diachronic and synchronic approaches;
- to analyse the verbalisation of the concept of MOTHERLAND in the American English from both diachronic and synchronic approaches;
- to analyse the linguistic manifestation of the concept of MOTHERLAND in the British English from both diachronic and synchronic approaches;
- to compare the verbalisation of the concept under consideration in Ukrainian and English.

The **object** of the research is the verbalisation of the concept of БАТЬКІВЩИНА / MOTHERLAND in the languages under consideration.

The **subject** is the concept БАТЬКІВЩИНА / MOTHERLAND as the cognitive unity in the Ukrainian and English languages.

The **methodology** of the research: the conceptual modelling method, quantitative analysis and componential analysis.

The **source** of the scientific work: 1) two surveys explicitly conducted for research purposes, aimed at understanding the perception of the concept of БАТЬКІВЩИНА / MOTHERLAND by the Ukrainian and English audiences separately; 2) the literary works of Ukraine, the USA and the UK, by Shevchenko T., Kostenko L., Stefanyk V., Angelou M., Hughes L., Milton J., Shakespeare W. and others; 3) the media discourse statements taken from the official sources across

the Internet (including websites and Telegram channels such as Zelenskiy / Official, TCH.ua, CNN, Fox News and others).

The **scientific novelty** of this paper lies in the in-depth comparative analysis of the ways the concepts of БАТЬКІВЩИНА and MOTHERLAND have been manifested in language.

The **theoretical value** of the research lies in understanding the cultural, historical, and social nuances behind this concept in different linguistic cultures. Such analysis can provide valuable insights into the collective identity, patriotism, and emotional connections of people with their homeland. Comparing linguistic expressions across languages can also shed light on the unique ways each culture conceptualises and articulates this fundamental idea, fostering cross-cultural understanding and appreciation.

The **practical value** of the master's qualification paper is defined by the possibility of using the materials in fields such as translation, education, and international relations, promoting effective communication and cooperation between speakers of the languages contrasted. It may enhance cross-cultural communication and even aid diplomacy.

Approbation of the research – one conference presentation: Kyiv National Linguistic University “Ad orbem per linguas” (19 May 2023), the topic of the presentation – is “The influence of extralingual factors on the reflection of the MOTHERLAND concept in modern Ukrainian poetry.”.

Compositionally, the paper consists of an introduction, two chapters, conclusions to each chapter, general conclusions to the whole paper, a list of references and a list of illustrative material.

In the **Introduction**, the paper presents the object and the subject of the investigation, highlights the topicality of the problem under consideration, mentions the novelty of the gained results, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

Chapter One delves into the theoretical foundation of the term CONCEPT and analyses its features and challenges pertaining to the notion relevant to the research. It also provides the theoretical analysis of the concept of БАТЬКІВЩИНА / MOTHERLAND from the point of view of linguistics.

Chapter Two focuses on analysing the concept of БАТЬКІВЩИНА / MOTHERLAND in the languages contrasted. It deals with both how the concept evolved through time and the current state of affairs in the Ukrainian, American and British English linguistic cultures, providing an elaborate comparison of the three linguistic cultures under consideration.

General conclusions summarise the accomplishments of the research and provide the most important theoretical and practical findings.

CHAPTER ONE: THE SCIENTIFIC AND METHODOLOGICAL FOUNDATIONS OF THE RESEARCH OF VERBALISATION OF THE «MOTHERLAND» / «БАТЬКІВЩИНА» CONCEPT IN ENGLISH AND UKRAINIAN LANGUAGES

1.1 Theoretical overview of the notion of CONCEPT

Defining the notion of CONCEPT from the linguistic standpoint may pose quite a challenge due to its multifaceted nature and the different perspectives from which it is approached. Difficulties may arise from the abstract and complex nature of concepts, making it hard to establish a universally agreed-upon definition that encompasses all possible implications of the notion of CONCEPT. For the sake of our research, we will mainly adopt the approach of Selivanova (2011), according to which a “CONCEPT is an informational structure of consciousness, heterogeneous, specifically organised memory unit that contains a set of knowledge about the object of cognition, both verbal and non-verbal, acquired through the interaction of five mental functions of consciousness in conjunction with the subconscious” (p. 292).

Lakoff and Jonson (1980) believe that the concepts guiding human thought extend beyond intellectual realms, intricately influencing daily functioning, even in ordinary tasks. These concepts shape our perceptions, spatial orientation, and social interactions, serving as a fundamental framework that defines our everyday experiences. However, our awareness of this conceptual system is typically limited. In our daily routines, we tend to think and act automatically, following specific patterns that may not always be apparent. Language serves as a valuable tool for uncovering these patterns, as it reflects the same conceptual system underlying our thoughts and actions, providing essential insights into its nature. Language functions through an individual's brain housing a mental dictionary comprising words and the corresponding concepts they represent (Pinker, 1994).

In the realm of consciousness, concepts stand as distinct entities within language. According to V. Evans (2009), concepts act as intermediaries connecting words with the external reality beyond language. Only phenomena relevant and

valuable to a specific culture can become concepts intertwined with numerous linguistic elements used in proverbs, sayings, poetry, and prose. These concepts function as symbols, indicating the text, situation, or knowledge that gave rise to them.

The concept serves as a repository for cultural values, encapsulating the essence of a society's beliefs and ideals. Its key attributes include complexity, versatility, mental nature, unity, contextuality, adaptability, and confinement within the consciousness of a specific culture-bearer. By embodying these qualities, concepts highlight the unique aspects of each culture, capturing the diverse perspectives and idiosyncrasies of different nations (Davidenko, 2019).

To understand the notion of CONCEPT better, we must first delve deeper into its etymology. According to the Online Etymology Dictionary, the word “concept” has its origins in the 1550s and comes from the Medieval Latin word “conceptum”, which means “draft” or “abstract”. In classical Latin, it referred to “a thing conceived”. The root of this word is traced back to the Latin verb “concupere”, which means “to take in and hold” or “to become pregnant”. However, it is worth noting that the prerequisites for the emergence of the notion of concept go back to the time of Aristotle and his Theory of Universals (Cohen, Reeve, 2021). Selivanova (2008) states that the prefix *con-*, which denotes a joint action, a unification into a whole, defines the philosophical content of the concept, which originated in the scholastic logic of Peter Abelard. The medieval philosopher considered a concept a set of notions, linking statements into a single point of view on a particular subject, providing the determining power of reason. In his opinion, concepts are only abstractions of sensually perceived information about the world. Carl Jung (1987) emphasised that conceptualism is based primarily on a combination of empathy and abstraction. In medieval conceptualism, a concept was seen as a universal that generalises the features of things, contains essential and relevant information, and is used in mental activity. On the other hand, some of the original meanings of the Latin term led to later interpretations of the concept, which considered concepts to be embryos of mental operations (Selivanova, 2008). In linguistics, the emergence

of the concept was due to the urgent need for a new interpretation of the term notion, which was traditionally considered as an abstraction of individual sensory features and later expanded its scope to the level of a single unity of the general, the particular and the special, that is, the entire amount of information on a specific object or class of things. The term “concept” began to be used to denote the second interpretation (Shtern, 1998).

1.1.1. *Challenges pertaining to the notion of CONCEPT*

Examining the concept from the perspective of contemporary linguistics is highly significant; however, grasping its essence is challenging due to a wide array of perspectives and viewpoints. In-depth exploration within cognitive linguistics has revealed significant discrepancies in interpreting the term “concept.” These differences lead to confusion and ambiguity in terminology (Nemickien, 2011).

Ukrainian researcher Tsapok (2004) distinguishes four aspects of concept definition:

- 1) logical and philosophical, which connects the concept with the notion;
- 2) logical and semantic, focused on identifying it with the meaning;
- 3) psychological, based on Potebnia's idea of a three-level structure of the word, one of the components of which, along with the internal and external form, is the content or idea that corresponds to the sensory image or the concept developed from it (1985);
- 4) integrative, focused on understanding the concept as an information structure of consciousness, considering different ways of obtaining information.

Such ambiguity stems from the following main controversial issues of modern linguistic conceptology, relevant to our research: the distinction between concept, notion and meaning; the dependence of a concept on linguistic verbalisation; the qualification of a concept by its belonging to a particular subject of conceptualisation; the structure of a concept; and the choice of a concept typology.

The correlation between concept, notion, and meaning is a contentious topic within linguistic conceptology (Khairullina, 2018). The scientific literature presents

a range of opinions on the relationship between these entities. Equivalence is frequently established between concept and notion, with reference to the meaning attached to the term “concept” in medieval scholasticism by Abelard. According to certain linguists, a notion is a logically constructed concept without an image, more objective, and “the objectivity of Notions is founded in the objective character of human practice” (Blunden, 1997). This statement can be interpreted in two ways: first, a notion has no sensory image or picture in the mind, although its prototype, as the best representative of a class, may have one. This aligns with the position of prototypical semantics and is solely a generic generalisation of a class. Second, a notion does not have evaluative, emotional and expressive layers. In contrast to a concept, the notions of emotion and evaluation exist in the mind. Mental layers are absent in the notion. Scholars posit that the meaning is more extensive than the notion since the latter passes the former through the prism of the national worldview and a particular linguistic system. As an information structure broader than meaning, the notion is not only the core of the meaning but also the concept's core.

Regarding the relation between concept and meaning, linguists and cognitive scientists consider different ways in which they influence each other. Some believe that concept and meaning are units of varying status. Meaning is a linguistic entity, and a concept is a psychomental one. Concepts can be considered mediators between words and extralinguistic reality, and the meaning of a word cannot be reduced solely to the concepts that create it. According to Lyons (1977), the concept is defined in terms of social interaction.

The second issue concerns the dependence of the concept on linguistic verbalisation. Some researchers, such as Jackendoff, consider them to be fully verbalised, reflecting the perceptions of the speakers of a particular culture about the nature of the phenomenon behind the word. For him, a concept means “a mental representation that can serve as the meaning of a linguistic expression” (1992). While others are inclined to the idea of partial verbalisation, interpreting the concept as a quantum of experience that can be represented in language or pictures (Paivio, 1990), correspond to visual images or mental models (Johnson-Laird, 1983). Pinker

(1994) states that even “wordless individuals” categorise continuous experiences into objects, categories, and actions, along with concepts like places, events, and properties. Studies on infant cognition reveal that babies grasp the concept of an object before acquiring object-related words. Before turning one, infants demonstrate awareness of object integrity, showing surprise if objects disintegrate or appear and disappear unexpectedly. Associating words with these concepts enables the sharing of knowledge. Determining which word corresponds to each concept presents the “Gavagai problem.” Infants, starting with concepts aligning with linguistic meanings, partly solve this problem. Research indicates that young children link specific words to particular concepts, recognising that certain ones match certain words, shaping their understanding of language. It is worth noting that no concept can exist in isolation. De Saussure claims that the concept may be only defined in relation to other concepts (1916).

The categorisation of a concept based on its association with a particular object of conceptualisation, be it an individual, a group, an ethnos or humanity in general, is another crucial concern. Selivanova (2008) distinguishes four types of concepts based on the subject of conceptualisation: idioconcepts, which are inherent in an individual's consciousness; usual concepts, which are characteristic of a particular group; ethnoconcepts, which are inherent in all members of an ethnic community; and universal concepts, which are known to all humankind and represented in different languages. The coexistence of universal, ethnic, group and individual concepts, a particular intersection or combination of them in the collective or individual consciousness, determines the ability of an individual to be understood by another based on a specific sign system (language or culture of a group, ethos or civilisation as a whole) and socially and culturally marked activities.

The fourth complex and controversial issue in linguistic conceptology is the structure of a concept. Metaphorically, a concept is represented as a cloud, a snowball or a fruit. The structure of the concept is based on various mental representations and idealised cognitive models: propositions, schemes, frame

networks, scenarios, mental spaces, etc. Most researchers support the field model of the concept, which contains a core and a periphery.

According to Mykhailo Polyuzhyn (2015), the structure of the concept is reflected in the following two types: 1) etymological and actual layers; 2) core and periphery. He believes that the core of the concept is a sensory and visual image. It is formed based on personal experience and is, therefore, extremely specific. The image, which is the basis for the concept, performs the functions of coding for it. It can be revealed during a psycholinguistic experiment, and if such a reaction to the image is repeated many times, it reflects the established compatibility that organises the conceptual formation. Essential layers are grouped around the core, in which features are arranged in a direction from less to more abstract. Although the number and content of these layers may vary considerably from one individual to another within the same language community, they are dominated by national semantic features that underlie mutual understanding in the process of communication. On the periphery is the “interpretive field of the concept”, which includes assessments and interpretations of various concept features by native speakers of the same language. These evaluations are reflected, for example, in the use of proverbs and sayings, aphorisms and catchphrases in the communication process, as well as in other expressions that reflect the interpretation of individual conceptual features.

Langacker (2008) believes that the concept acquires the features of an informational cognitive structure of consciousness due to its psycho-functional continuity. The characteristics of a concept are non-isolation, connection with other concepts, openness, inexhaustibility of content, integrity, and dynamism.

The fifth question of linguoconceptology concerns the justification of the concept typology. The choice of a concept type depends on the parameters of the classification (Selivanova, 2011). According to the method of conceptualisation, researchers distinguish the following kinds of concepts: representations as generalised sensory and visual images, considered as the core of the concept; schemas, also known as schemata, are seen as structures that hold typical patterns stored in our memory and used to comprehend and interpret conversations (Cook

1990, Potapenko 2013); notions as their most essential features; Potapenko defines frames as static mental representations of a specific stereotyped situation (2013), as well as cognitive and artistic concepts, which differ in their more or less rigid determinism and subordination to the laws of logic. Depending on the role of concepts in the structure of consciousness, they are inconsistently differentiated into cultural, mental, mythological, ideological and philosophical since a concept can be considered in each of these types. Based on the parameter of the object of conceptualisation, anthroconcepts, cultural, ideological, emotional concepts, and concept archetypes are distinguished. According to the quality of information, they fall into the categories of notional and logical, figurative and artistic, and paradoxical.

Polyuzhin (2004, 2015) distinguishes two main typologies of concepts: organisational and structural and content. Organisational and structural types of concepts are:

- 1) mental picture, concept diagram, concept frame, concept insight, concept scenario, kaleidoscopic concept;
- 2) concept-minimum, concept-maximum;
- 3) nodal and atomic concept;
- 4) micro- and macro-concepts;
- 5) super-concept;
- 6) individual, micro group, macro group, national, and universal concepts;
- 7) group (professional, age, generic) and individual concepts;
- 8) ethnocultural and socio-cultural concepts;
- 9) names and universals, archetypal and invariant concepts;

The content types of concepts include:

- 1) cultural concept;
- 2) linguistic and cultural concepts;
- 3) cognitive concept;
- 4) emotional concept;
- 5) scientific concept.

1.1.2. *Concept analysis*

The purpose of conceptual analysis, according to O. Selivanova, is to reconstruct the cognitive mechanisms of individual or collective consciousness that mediate the formation and organisation of knowledge about objects of reality and the results of internal reflexive experience (2008). This method involves modelling and describing concepts and the vector from thought to word, from knowledge to sign (Krasnobayeva-Chorna, 2009). It is important to note that the choice of a particular conceptual analysis model depends not only on the complexity and significance of the concept but also on the researcher's goals and objectives.

According to M. Poliuzhyn, conceptual analysis provides a genuine opportunity to trace how and to what extent language knowledge reflects human understanding of the world in the form of interpretations in dictionary definitions. Additionally, conceptual analysis aims to identify and comprehend the structure of verbalised concepts to clarify the circumstances of their formation, find the specific systemic connections inherent to them, and differentiate them from other concepts. This approach leads to diverse knowledge about the world, lifestyles, traditions, and culture of the speakers of a particular language (Poliuzhyn, 2005).

According to Krasnobayeva-Chorna (2009), conceptual analysis is characterised by specific features:

- 1) it encompasses not only linguistics but also fields like cultural studies, history, psychology, sociology, philosophy, etc., incorporating personal and ethnic experiences, language speakers' associations, and cultural-national context;
- 2) the unit under investigation is analysed in terms of its actual feature, literal meaning, and passive feature; its object-image content conceptual and evaluative components are explored.

Krasnobayeva-Chorna (2009) proposes utilising the following algorithm for conceptual analysis:

- 1) delineation of the core of the concept based on lexical definitions of the same word from various historical periods;

- 2) establishment of the concept's periphery through an associative experiment;
- 3) analysis of the ideographic structure of the concept;
- 4) determination of the concept's position in the overall conceptual framework of a language;
- 5) selection of background information (from dictionaries of various types: etymological, explanatory, mythological, cultural, ethnolinguistic, etc.) for each semantic field, group, and subgroup;
- 6) extraction of familiar and differential, cross-cultural, and ethnocultural components of the concept from the background information in all semantic fields;
- 7) outlining the associative-imaginary complex of concept components.

During such an analysis, it is mandatory to identify the core and periphery of the concept, define its place in the language's conceptual sphere, and gather background information for any concept under investigation.

Researchers, including Slobodyan (2009) and Petrenko (2020), emphasise the distinction between two approaches to conceptual analysis: cognitive and cultural. The cognitive approach is based on formal logic, psycholinguistics, and brain physiology to study linguistic material. The cultural approach involves incorporating extralinguistic information from such fields as cultural studies, history, sociology, anthropology, and more. The critical difference lies in the vector concerning the individual: the linguo-cognitive concept represents a direction from individual consciousness to culture (Matskiv, 2008). Accordingly, the linguo-cultural approach views the concept as a fundamental unit of culture, considering its figurative, conceptual, and evaluative components. However, researchers typically consider all these aspects in their interaction (Petrenko, 2020).

Concept analysis is a process of breaking down a concept into its simpler elements to understand it better and define it. It can be used to refine ambiguous concepts, clarify overused or vague concepts, and develop precise operational definitions. Concept analysis is also helpful in constructing research instruments and interview guides (Walker, Avant, 2011).

1.1.3. *Conceptual metaphors*

Conceptual metaphors are a type of metaphor that maps one conceptual domain onto another. They are used to understand and communicate about abstract concepts in terms of more concrete concepts (Lakoff & Johnson, 1980). For example, the conceptual metaphor TIME IS MONEY allows us to understand time as a valuable resource that can be spent, saved, or wasted (Lakoff & Johnson, 1980).

Conceptual metaphors are pervasive in both everyday language and scientific discourse (Gibbs, 2011). They allow us to make abstract concepts more concrete and relatable and to create new insights and perspectives. For instance, the conceptual metaphor LOVE IS A JOURNEY enables us to understand the complex and abstract concept of love regarding our more concrete experiences with journeys. This metaphor is used in both everyday language (e.g., “falling in love”, “staying on the right track”, “hitting a rough patch”) and scientific research on love (e.g., attachment styles).

Conceptual metaphors have also been shown to influence our thinking, emotions, and behaviours (Gibbs, 2011; Kövecses, 2010). For example, the conceptual metaphor ARGUMENT IS WAR can lead us to view arguments as hostile and competitive, making it difficult to resolve conflicts peacefully.

Conceptual metaphors have several essential functions:

- *Explanation*: conceptual metaphors can be used to explain complex abstract concepts in terms of more concrete concepts. For example, the conceptual metaphor THE MIND IS A MACHINE can be used to describe the problematic abstract concept of the mind in terms of the more concrete concept of a machine.
- *Vividness and relatability*: conceptual metaphors can make abstract concepts more vivid and relatable by connecting them to our concrete experiences. The conceptual metaphor LOVE IS A JOURNEY makes the abstract concept of love more vivid and relatable by clicking it to our concrete experiences with journeys.

- *Insight and perspective*: conceptual metaphors can help us to create new insights and perspectives on abstract concepts. For instance, the conceptual metaphor LIFE IS A BATTLE can help us to see life in a new way, as a challenge to be overcome.
- *Persuasion*: conceptual metaphors can persuade others to see things a certain way. Some political candidates often use conceptual metaphors to convince voters to see their opponents in a negative light.

Conceptual metaphors are a powerful tool for thinking, communicating, and understanding the world around us. They are pervasive in both everyday language and scientific discourse. By understanding conceptual metaphors, we can better understand ourselves and the world around us.

1.2 Concept of БАТЬКІВЩИНА / MOTHERLAND from the theoretical standpoint

Analysing the concept of MOTHERLAND / БАТЬКІВЩИНА from the theoretical perspective, we must start with the investigation of the linguistic units used to denote it.

In the Ukrainian language, the situation is more straightforward, as we majorly use the term БАТЬКІВЩИНА. Morphologically speaking, it is a derived noun formed from the root БАТЬК- (father), the suffix -ІВ- (that has a possessive meaning), the suffix -ЩИН- (added to places and ethnic groups to give the name of their home region), and the ending -А (feminine nominative singular). A synonymous term to denote the same concept is the word ВІТЧИЗНА that arises from the root ВІТ- with the same meaning as the root БАТЬК- (father). Similarly to etymological doublets, these two terms have developed using the same motivation behind (“father's land”) but different root stems. However, it is worth noting that, according to the results of the survey, the term БАТЬКІВЩИНА is largely prevalent in everyday life, whilst ВІТЧИЗНА is rarely used, being mainly poetic and literary.

According to the dictionary, БАТЬКІВЩИНА is:

1. A country in relation to people who were born in it and are its citizens; fatherland // place of birth of someone. 2. figuratively, the place of origin, emergence or occurrence of something” (Melnychuk, 1985, p. 39). In the philosophical and theoretical understanding, the homeland is seen as “the country that historically belongs to a given people; the geographical environment mastered by this people, reflected in its material and spiritual culture; economic, social, political and cultural environment historically developed and mastered by people” (Shynkaruk, 2002, p. 83). In modern conditions, the homeland is associated with the concept of ДЕРЖАВА. In this case, it covers the social and state system, the system of political relations, culture, spiritual values, peculiarities of language, life, and customs (Horozhanova et al., 2004).

The dictionary representations of the content of the concept БАТЬКІВЩИНА are as follows: “the land of fathers”, place of birth, territory developed by several generations of a particular ethnic group, its habitat – reveal the lexeme “land” as part of the internal form, which is a representative of the concept ЗЕМЛЯ. A particular natural environment (the land with its forests, meadows, rivers and lakes, adjacent sea spaces, etc.) acts as a homeland when it is appreciated by the culture, understood as its own, as evidence of the historical past of the ethnic group and the totality of its historical monuments, as a source of individual and shared memories and experiences for the ethnic group (Melnychuk, 1985, p. 313). O. Markova (2018) believes that the homeland is conceived by Ukrainians not just as a place or space but as the earth, the soil that can be held in their hands, taken with them to a foreign land. The concept of homeland belongs to the so-called abstract, universal concepts, which simultaneously have their own ethno-cultural content. Thus, the core of the concept of the MOTHERLAND is the following semantic content:

- a country that historically belongs to the people;
- the geographical environment mastered by the people is reflected in their material and spiritual culture (Markova, 2018).

Modern Ukrainian linguistics pays a lot of attention to the analysis of the concept of БАТЬКІВЩИНА. I. Nakashidze (2016) comments on the sociological

and ideological significance of the homeland as follows: “In the national historiography (Y. Hrytsak, Y. Dashkevych, N. Yakovenko, O. Dukhovna-Kravchenko, K. Halushko) the concept of homeland is considered through the prism of national identity, which is the key to studying the origins of the Ukrainian national idea”. O. Dukhovna-Kravchenko (2013), in turn, within the framework of the study of the relationship between patriotism and the national idea in the formation of the modern state, notes that the beginning of the scientific study of patriotism was marked by the works of such scholars as V. Antonovych, M. Hrushevskiy, V. Lypynskiy, S. Petliura, etc., while, according to the author's observations, this issue is also a priority in the works of contemporary scholars.

Tyshchenko (2016) believes that the actualisation of the concept of БАТЬКІВЩИНА, including through the concept of УКРАЇНА, has been studied both in the works of such famous past artists who influenced the formation of Ukrainian national consciousness as Taras Shevchenko and Lesya Ukrainka and in the works of Ukrainian neoclassical poets. In addition, various aspects of the concept of MOTHERLAND have attracted the attention of researchers - for example, Manyukh's article (2012) examines the associative potential of the concept of БАТЬКІВЩИНА in the process of learning Ukrainian as a foreign language. However, despite the elaboration of the concept of БАТЬКІВЩИНА within the framework of sociological, historiographical, literary studies and the numerous reflections of this concept in literary works, there is no thorough linguistic analysis of the concept of БАТЬКІВЩИНА in the Ukrainian linguistic space, which would be based on the achievements of cognitive linguistics and linguo-cultural studies, according to K. Tyshchenko (2016). For the sake of this research, we will use the term БАТЬКІВЩИНА synonymously to the term “*велика батьківщина*” in contrast to “*мала батьківщина*” as distinguished by Nakashydze (2016).

When analysing the concept under consideration in the English language, we must note that there are three linguistic units that all refer to a person's native or ancestral land: HOMELAND, MOTHERLAND and FATHERLAND. Still, they are associated with different cultural and historical contexts:

- **HOMELAND** is a neutral term that simply refers to the country or region where someone was born or to which they feel a deep sense of belonging. It does not carry any gender-specific connotations and is commonly used in English to denote one's home country or the place where they have strong cultural or familial ties.
- **MOTHERLAND** is a term that emphasises the nurturing and protective aspect of a country. It is often used poetically or in a patriotic sense to evoke strong emotional connections. The term “motherland” is not specific to any particular country and can refer to any nation in a symbolic or emotional context.
- **FATHERLAND** conveys a sense of patriotism and national pride. However, the use of “fatherland” has declined in English and is more commonly associated with the language and rhetoric of the past. In modern contexts, it may carry connotations of authoritarianism or nationalism and is less widely used than **HOMELAND**.

According to the survey results and the data from Google Books Ngram Viewer, both British and American English native speakers prefer the term **HOMELAND**. Many explained their preference by stating that **HOMELAND** sounds more appropriate and natural. Several respondents mentioned that they were not accustomed to using **MOTHERLAND** or **FATHERLAND** when referring to their home country, and they had never heard other people in their region use these terms. **HOMELAND** was described as the term that feels like home, where they belong, and where they are from, irrespective of the presence of their parents. Respondents found the other options, particularly **MOTHERLAND** and **FATHERLAND**, to be too formal, intimately connected to other particular nations (Germany for **FATHERLAND**) or even oppressive in nature. In the minds of many native speakers, the terms **MOTHERLAND** and **FATHERLAND** presuppose familial connections or evoke the idea of an ancestral land. But **HOMELAND** is a home even when, as one anonymous respondent said, their mother or father are no longer there. Moreover, for many Americans, their **HOMELAND** is not the land of

their ancestors. The choice of HOMELAND was also influenced by the respondents' exposure to the term in literature, songs, and their cultural context. Some respondents associated HOMELAND with feelings of security and home, making it the most resonant choice. Overall, the preference for HOMELAND was driven by its natural, inclusive, and comfortable connotation when referring to one's home country.

Saadat (2020) associates HOMELAND with the idea of protection. He believes that the concept of SHELTER is a fundamental human instinct inherent to the concept of HOMELAND. For him, HOMELAND acts as a framework shaping how people with shared cultural, political, linguistic, and historical traits perceive the world and organise their society.

According to scholars who study postcolonialism, like Christina Heckmann (2006), the concept of homeland, rooted in tradition, refers to the place where our ancestors lived and our origin. This traditional view of home, however, is static, focusing on the past without considering our current residence. It implies a passive identity linked to our roots. Home, in this context, provides orientation, connecting us to our origins and a sense of belonging in the world.

Conclusions to Chapter One

The notion of “concept” is challenging to define due to its multifaceted nature and varied perspectives. From a linguistic standpoint, a concept may be described as an informational structure of consciousness, a specifically organised memory unit containing knowledge about an object acquired through mental functions. Concepts influence daily functioning, shaping perceptions and interactions, often operating beneath conscious awareness. Language helps reveal these patterns, serving as a tool reflecting the conceptual system underlying thoughts and actions. Concepts, as entities within language, connect words to external reality and are intertwined with cultural elements like proverbs and sayings. They encapsulate cultural values, embodying complexity, unity, and adaptability within specific cultural contexts.

Philosophically, concepts were viewed as abstractions of sensory information, universalising features of things for mental activity. Linguistically, “concept” emerged as a term denoting a broader interpretation of notions, encompassing general, particular, and unique information about objects or classes of objects.

The challenges related to the concept in contemporary linguistics stem from varied viewpoints. For instance, there are four aspects of concept definition: logical and philosophical, logical and semantic, psychological, and integrative. Ambiguity arises from debates about the distinction between concept, notion, and meaning; the influence of linguistic verbalisation on concepts; categorisation based on the subject of conceptualisation; the structure of a concept; and concept typology. Scholars differ on whether a notion lacks mental imagery or emotional layers, leading to confusion between concept and notion. Concept and meaning are intertwined, with concepts serving as mediators between words and reality. Concepts might be fully or partially verbalised, shaping language acquisition in infants. Concepts are categorised based on individual, group, ethnic, or universal associations, influencing mutual understanding within a society. The structure of a concept involves core sensory images and interpretive layers, varying among individuals but sharing national semantic features. Concepts are interconnected, dynamic, and non-isolated, forming an informational cognitive structure. Typologies depend on

conceptualisation methods, distinguishing mental, cultural, ideological, and emotional concepts.

Conceptual analysis, as explored by various scholars, provides a comprehensive understanding of language, cognition, and culture. This interdisciplinary approach delves into the complexities of human consciousness and linguistic expression, bridging the gap between individual thought and broader cultural contexts. By dissecting concepts linguistically and culturally, researchers gain profound insights into how language reflects human cognition and societal norms, enriching our understanding of both individual and collective knowledge.

Conceptual metaphors are essential cognitive tools that enable us to grasp and articulate complex, abstract ideas through familiar, concrete frames of reference. As demonstrated by scholars like Lakoff, Johnson, Gibbs, and Kövecses, these metaphors permeate our everyday language and scientific discourse, shaping our thoughts, emotions, and behaviours. By employing conceptual metaphors, we not only explain intricate concepts but also enhance their vividness and relatability, gain fresh insights, and even persuade others. These metaphors are not just linguistic devices; they are windows into how our minds work, offering profound glimpses into the human cognitive process. Embracing and comprehending the nuances of conceptual metaphors empower us to understand better the depths of our own perceptions and the intricacies of the world that surrounds us.

The analysis of the concept of БАТЬКІВЩИНА / MOTHERLAND from both Ukrainian and English linguistic perspectives reveals a rich tapestry of cultural, historical, and emotional connotations. In Ukrainian, the term БАТЬКІВЩИНА is deeply rooted in the nation's history, symbolising not just a geographic location but also the spiritual and cultural essence of the people. It embodies the idea of a land nurtured by generations, reflecting in its material and spiritual culture and serving as a source of collective memories and experiences. Scholars have delved into the sociological and ideological significance of the homeland, linking it to the formation of national identity and the core of the Ukrainian national idea.

In contrast, English employs different terms such as HOMELAND, MOTHERLAND, and FATHERLAND, each carrying distinct cultural and historical contexts. While HOMELAND remains a neutral and widely accepted term, MOTHERLAND emphasises nurturing and protection, and FATHERLAND conveys patriotism and national pride. However, the usage of FATHERLAND has waned in modern English, associated more with historical rhetoric.

In the ever-changing global landscape, the concept of MOTHERLAND continues to evolve, influenced by linguistic, cultural, and sociopolitical factors. This analysis underscores the intricate relationship between language and national identity, shedding light on the profound ways in which words shape our understanding of home, belonging, and the intricate threads that bind individuals to their roots.

CHAPTER TWO

VERBALISATION OF THE MOTHERLAND / БАТЬКІВЩИНА CONCEPT IN ENGLISH AND UKRAINIAN LANGUAGES

2.1 Overview of the concept of БАТЬКІВЩИНА in Ukrainian

2.1.1. Diachronic approach to the concept of БАТЬКІВЩИНА in Ukrainian

The concept of БАТЬКІВЩИНА is a complex and multifaceted one that has been shaped by a variety of factors, including history, culture, and politics. As such, it is a concept that has evolved over time, and this diachronic evolution can be fruitfully studied through the prism of literature.

Literature provides a unique window into the changing ways in which people have conceptualised their relationship to their homeland. Through the analysis of literary texts, we can see how the БАТЬКІВЩИНА has been represented and understood at different points in time. Due to Ukraine's long and painful path to independence and freedom, the concept of БАТЬКІВЩИНА has always had great significance in Ukrainian culture in general and literature in particular. Historical laws, political changes, and societal norms are all factors that work together to impact literature, as stated by Molly Daniels (2020).

By examining the diachronic evolution of the БАТЬКІВЩИНА in literature, we can gain a deeper understanding of how this concept has been constructed and contested over time. We can also see how the БАТЬКІВЩИНА has been used to mobilise and inspire people, both in times of peace and in times of war.

In addition to providing insights into the changing ways in which people have conceptualised their relationship to their homeland, literature can also shed light on the emotional and psychological dimensions of this relationship. For example, literature can explore the feelings of longing, nostalgia, and displacement that can be associated with the dismay of the state of БАТЬКІВЩИНА in some historical contexts. It can also examine how people use the БАТЬКІВЩИНА as a source of strength and identity.

Ukrainian poets and writers of all times have often portrayed their homeland as a source of inspiration and as a nurturing force that provides a sense of belonging and identity. It has been used numerous times as a symbol of the Ukrainian people's struggle for freedom and independence, as well as a reflection of their resilience in the face of adversity. According to the Ukrainian scholar S. O. Yevtushenko (2014), in Ukrainian literature, the concept of the homeland acquired a dominant status thanks to the creative efforts of T. Shevchenko and the literators of the post-Shevchenko era, who were able to establish a new paradigm of the figurative world of the concept.

The struggles of every page in the history of Ukraine have been different, and literature, as they say, is a mirror of life. Poets and prose writers of different times have had a different outlook on their homeland. The first notable figure is the pioneer of modern Ukrainian literature, Ivan Kotliarevsky and his magnum opus "Eneida", where the Trojan heroes from Virgil's Aeneid are transformed into Zaporozhian Cossacks. I. Kotliarevskyi's poem depicts the same events. It retains the names of the characters, but the Ukrainian author has added a new national meaning: Ukrainian Cossacks appear as Trojans, and Ukrainian gentry as the gods of Olympus; all the realities of the work reflect the life of Ukrainian society in the eighteenth century after the destruction of the Ukrainian "Troy" - the Zaporizhzhian Sich. The work reflects the author's vision of the MOTHERLAND, characterised by nostalgia for the Cossack state, which Russia liquidated in 1775-1786.

In the works of Taras Shevchenko, the renowned Ukrainian poet, writer, artist, political figure and an essential representative of the Ukrainian national revival movement in the mid-19th century, БАТЬКІВЩИНА is a central theme. He frequently used this concept to express his deep attachment to Ukraine, its people, culture, and traditions. For Shevchenko, the MOTHERLAND was not only a physical place with "the spreading plain, // <...> the fields, the boundless steppes, // The Dnipro's plunging shore" (Testament, translated by John Weir) but also an idea and a symbol of national identity. But his portrayal of Ukraine may be considered rather tragic. For example, in his poem "To my fellow-countrymen, in Ukraine and

not in Ukraine, living, dead and as yet unborn my friendly epistle”, he calls Ukraine “This expanse of ruin!” For him, Ukraine is chained; just the chains change. Such a perception was naturally brought about by the extralinguistic context, as in Kobzar’s times, most of Ukraine was part of the Russian empire that ruined everything that Ukrainians stood for, “set the world ablaze” (“I was thirteen...”). However, he never loses hope for a better future one day, asking to remember him in “the freedom you have gained // And in the great new family, // The family of the free...”.

Looking at portrayals of harsh reality in the past, it is impossible not to mention “The Stone Cross” by Vasyl Stefanyk, an influential Ukrainian modernist writer. This short story depicts the feelings one has when leaving it. Despite being written in 1900, the story transcends time, resonating with all refugees, emigrants and exiles cast out of their homeland.

Another notable representation of БАТЬКІВЩИНА can be found in the works of Lesya Ukrainka, one of Ukrainian literature's foremost writers, most known for her poems and plays. Her magnum opus play “The Forest Song” (1911) does justice to the natural component of the concept of БАТЬКІВЩИНА, describing the beauty of an old mysterious forest in Volyn. It also reflects the folklore element of the concept, giving a lot of attention to the creatures of Ukrainian mythology, such as Mavka (a female spirit), Vodianyky (water goblins) and others.

A darker truth is seen in, for example, Volodymyr Vynnychenko's short story “Fedko-brigand”. It shows the unfairness inside, the bitter truth that those with power and money are always right. The parallel may be drawn between Ukraine of those times and Fedko – both struggled to overcome the hardship, just that Fedko failed and Ukraine, much later on, did not.

“Fata Morgana” by Mykhailo Kotsiubynskyi is another prominent example that depicts the dark reality of the beginning of the XX century in rural Ukraine. For the peasants of “Fata Morgana”, their land, their homeland, their БАТЬКІВЩИНА is just a mirage, a Fata Morgana.

One more vivid example of БАТЬКІВЩИНА portrayal can be found in the works of Ivan Franko, a renowned Ukrainian poet and writer. Unlike Lesya Ukrainka

and Taras Shevchenko, he was born in the Western part of Ukraine, then torn into two pieces that “belonged” to the Austrian Empire and then to Austria-Hungary, so his reality of БАТЬКІВЩИНА was different. For instance, in his poem “Stonemasons”, he depicts a lack of freedom, “chains, like a snake coiled”, and yet “the flame of love burns”.

The start of the USSR era indicated a new dark and bloody page in Ukrainian history in general and literature in particular. The Executed Renaissance had tried to let the literature flourish but was executed for their love for the БАТЬКІВЩИНА that they embodied in their works. One of them was a Ukrainian modernist, most famous for the realist novel “The City”, Valerian Pidmohylny. For him, БАТЬКІВЩИНА is trying to unite, to bridge the gap between the city and village. “The City” is not just one guy's conquest of Kyiv; it's a step to uniting peasants and townsfolk as a part of Ukraine.

Ivan Bagriany and his influential work “Tiger Trappers” (in some translations, “The Hunters and the Hunted”, “Tiger Catchers”) shed another outlook on the concept of БАТЬКІВЩИНА. For him and his characters Grygory and the Sirko family, БАТЬКІВЩИНА is not just a place, a geographical location; it is their lifestyle, what they have in their hearts, as geographically they are stranded far out of the Ukrainian borders, in so-called Green Ukraine.

Amidst the times of Soviet dictatorship, another outlook on the concept of БАТЬКІВЩИНА emerged with shistdesiatnyky, a group of Ukrainian poets of the 1960s who were known for their emphasis on national identity and their critiques of Soviet censorship. For them, the MOTHERLAND was more of a positive figure. They viewed it more optimistically as a symbol of Ukrainian culture, history, and identity. In their poetry, they often evoked the natural beauty of Ukraine's landscapes, the struggles of its people throughout history, and the importance of preserving the Ukrainian language and traditions. For example, Vasyl Symonenko wrote “Ukraine! You are truly a marvel!” while never forgetting the darker part of reality: “Ukraine dear! Torn to pieces!” in his unpublished version of one of his poems.

After Ukraine gained independence in 1991, the literature reflected the change as well. The concept of БАТЬКІВЩИНА became less idealised and more realistic. Even though the lifelong dream of many generations of poets came true, life did not become perfect. Serhii Zhadan talks about “bundling up in warm rugs” in his homeland, proving that not everything is smooth sailing. After years of Soviet repression, Ukrainian poets were free to reimagine and redefine the concept of the MOTHERLAND in their poetry. This led to a more complex and nuanced depiction of Ukraine as a nation, its history, and its people. Many poets talk about the beauty of free Ukraine, like Lina Kostenko, who wrote, «Its beauty takes my sight away. / I hold my breath to seize this wonder».

When asked to remember their associations with БАТЬКІВЩИНА before the war, before 2014, there was also no unanimous picture of БАТЬКІВЩИНА. People were divided, some mentioning positive features such as:

- *Home and Nostalgia for Peace:* many respondents associate БАТЬКІВЩИНА of the early Independence years up to 2014 with their “home”, “childhood” and “family”, indicating a sense of belonging and nostalgia for a peaceful past. Several answers reflect a longing for peace and tranquillity, emphasising words like “peaceful”, “calm”, and “quiet.”
- *Patriotism and Pride:* at the same time, many respondents express pride and patriotism for their БАТЬКІВЩИНА, associating it with terms like “love”, “freedom”, “independence”, and “pride.” This indicates a strong emotional connection and love for their country.
- *Positive Development:* Several respondents see their БАТЬКІВЩИНА as a developing nation, using words like “developing”, “progressive”, and “bright future”. This suggests that they saw Ukraine in those years as a country with a brighter future ahead.

While a lot of people were able to identify the negative aspects, primarily political and social challenges, some respondents mention challenges such as

“political instability”, “corruption”, “struggles”, and “neglect”, reflecting a realistic view of the issues within their homeland.

The start of the Russian military aggression marked a milestone in the consciousness of many: the people started to see the true colours of some “friends” both outside and within the country. When asked how they would describe БАТЬКІВЩИНА before the full-scale invasion, the respondents were again divided. These responses reflect a deep emotional connection to the country and reveal a mix of positive and negative sentiments. Among the positive ones, the following ones were the most prominent:

- *Birthplace, tranquillity, blossoming years*: many respondents associate Ukraine with their home and a sense of calm; for some, those were the best years of their lives.
- *Home, harmony, laughter of friends, travel*: Ukraine is seen as a safe space filled with positive emotions.
- *Successful, active, sincere, flourishing*: some respondents view БАТЬКІВЩИНА as a dynamic nation that was blooming before the invasion.
- *Country of possibilities and dreams*: some respondents perceived Ukraine as a land of opportunities and dreams despite the challenges of those times.
- Many also regret not valuing it enough in those quieter times.

At the same time, more and more people started seeing flaws inside the country. Among them, the most common ones were:

- *Broken but filled with hope*: some respondents expressed a feeling of brokenness due to external forces but still managed to maintain hope for the future. For them, Ukraine represented a historical site with resilient and strong-willed people.
- *Ignorance of culture and history*: a few respondents lament the lack of respect for their own culture and history in their motherland. The problem being russified was among the most painful back then.

- *Occupied, empty, nostalgic for a happy childhood*: some vividly describe their occupied homes, now empty and void of the happiness from their childhood.

The responses generally reflect a complex tapestry of emotions and experiences related to Ukraine, ranging from deep pride and love to concerns about identity and external pressures. The invasion has undoubtedly impacted these perceptions, adding layers of complexity to the already multifaceted relationship people have with their motherland.

At the same time, Ukrainian poets and writers also used their work to express their political views and struggles. Some poets openly challenged the government and its policies, while others expressed hope for a brighter future. For example, in his poem “Xenophobia”, Yuriy Izdryk calls his motherland “recognised by no one, never”, which raises the issue of global politics of that time. Or as Serhii Zhadan says, “Tsar, it is time to depart from the east”, talking about the question of joining the EU instead of creating a union with Russia that was topical at that moment.

With the start of the full-scale invasion, the tone of the poetry and depiction of the concept of БАТЬКІВЩИНА changed as well. Ukraine has become united in the face of the enemy, and this fact was reflected in literature. “Now the only season is war”, writes Anna Gruver, a Ukrainian poet, writer, essayist, and translator. And it is true about the majority of contemporary Ukrainian poetry. Now, we have dozens of young poets who express their pain, loss, and experience of war in rhyme. Vladyslav Rokita (2023), KNLU student, writes “This February, probably lasts for years, / Stuck in my heart like a rusty shard” (“Цей лютий, напевно, триває роками, / У серці засів, мов проржавілий осколок”). This is true for the whole nation. Ukrainians are asking God to “shield ... my Motherland”, says Liubov Yakymchuk (2015). But what is drastically different from before is that now, despite all the hardships that Ukraine is going through, in the works of Ukrainian poets, it is described as undefeated and unconquerable.

The concept of БАТЬКІВЩИНА has been an essential and enduring theme in Ukrainian literature throughout history. The portrayal of Ukraine in poetry has

varied depending on historical, social, and political circumstances, reflecting the changing realities of the country. It is worth mentioning that the black-and-white perception of БАТЬКІВЩИНА has evolved into a much more transparent, disillusioned image. Progressively, more and more people started to see the internal struggles without blaming everything on the external forces.

2.1.1. Synchronic approach to the concept of БАТЬКІВЩИНА in Ukrainian

2.1.1.1 Analysing through the lens of the associative experiment

To understand how the concept of БАТЬКІВЩИНА is represented in the present-day Ukrainian discourse, a survey was conducted. The first question to elicit the peripheral components of the concept of БАТЬКІВЩИНА in Ukrainian sounded as follows: “What words and associations come to your mind when you hear/see the word БАТЬКІВЩИНА?” It elicited a diverse range of responses from participants, reflecting their personal and emotional connections to the concept of БАТЬКІВЩИНА. The responses can be broadly categorised into several themes:

1. *Emotional Connections*: words like “love”, “pride”, “soul”, and “patriotism” were frequently mentioned, indicating a strong emotional bond individuals have with their homeland. Several responses emphasised feelings of warmth, comfort, and belonging associated with the concept of БАТЬКІВЩИНА.
2. *Geographical and Cultural References*: participants often referred to specific geographical features such as “sun”, “field”, and “steppe”, highlighting the natural beauty of their homeland. Cultural symbols like “viburnum”, “willow”, “sunflower”, and “Shevchenko” were mentioned, reflecting the rich cultural heritage associated with the concept of БАТЬКІВЩИНА.
3. *Family and Home*: many responses centred around the ideas of “family”, “home”, and “parents”, suggesting that the concept of БАТЬКІВЩИНА is deeply intertwined with familial relationships and a sense of origin.
4. *National Identity and Patriotism*: several responses highlighted the importance of national identity, with references to the national flag, language and different home territories, including the temporarily occupied ones. References to specific cities like Kyiv and regions like Donbas indicated

regional identities within the broader concept of homeland. Words like “army”, “freedom”, and “protect” underscored the participants' sense of responsibility and duty towards their homeland.

5. *Political and Historical Context*: several responses contain the word “war”, referring to the russo-Ukrainian War that started in 2014 and escalated in 2022 when, on the 24th of February, the full-scale invasion began. This indicates that the war has left a significant imprint on the minds of Ukrainians.
6. *Ambiguity and Diverse Perceptions*: some responses conveyed a sense of ambiguity or absence of positive associations, as seen in words like “emptiness” and “absence of stability”. While some participants focused on personal and positive aspects, others might have been influenced by socio-political factors, leading to a more complex perception of their homeland.

The responses to the survey question on the perception of the concept БАТЬКІВЩИНА reflect a deep and multifaceted connection that individuals have with their homeland. These connections are shaped by emotional, cultural, familial, and historical factors, highlighting the intricate and diverse nature of the concept of homeland in the participants' minds.

The question that followed, “How would you describe your homeland now?” aimed to specify the previous one, focusing on the contemporary state of things. Given the complexity of our present-day situation, it elicited a diverse range of responses, revealing intricate and often conflicting sentiments about the homeland among participants. These responses can be broadly categorised into several themes:

1. *Resilience and Strength*: epithets like “resilient”, “unyielding”, and “heroic” reflect a prevailing theme of strength, capturing the enduring spirit of the homeland despite the adversities we all are going through nowadays.
2. *Pain and Suffering*: several participants described БАТЬКІВЩИНА in terms of “pain”, “sorrow”, and “struggle”, highlighting the challenges and hardships faced by the nation.

3. *National Pride and Unity*: references to “unity”, “national pride”, and “heroism” emphasise the collective identity and pride individuals feel for their homeland, symbolising a shared sense of belonging.
4. *Freedom and Independence*: words like “freedom”, “independence”, and “unconquered” underscore the importance of sovereignty and the ongoing struggle for independence.
5. *Home and Comfort*: even amidst war and danger, БАТЬКІВЩИНА evokes feelings of “home”, “comfort”, and “warmth”, emphasising the personal and familial connections to our homeland.
6. *Turmoil and Danger*: several responses mentioned “war”, “danger”, and “battle”, indicating the impact of conflict on the nation and the resilience displayed during challenging times.
7. *Determination and Hope*: however, words like “determination”, “hope”, and “bravery” portray a sense of optimism and courage, signifying the nation's resolve to overcome difficulties.
8. *Nostalgia and Longing*: some participants expressed a sense of “longing”, describing БАТЬКІВЩИНА as a place they want to return to, highlighting deep emotional attachments to their homeland and probably hinting at the fact that now they have been forced to leave it.
9. *National Identity and Cultural Pride*: references to “national identity”, “cultural heritage”, and “traditions” emphasise the importance of cultural pride and heritage in shaping perceptions of Ukraine.

It is essential to note the complexity of the responses, with such adjectives as “painful”, “contradictory”, and “dynamic”, highlighting the multifaceted nature of individuals' feelings towards their homeland. The responses to this survey question reflect a broad spectrum of emotions and perceptions. From resilience and national pride to pain and uncertainty, these diverse sentiments underscore the intricate relationship individuals have with their homeland. The model of the concept, summarised based on those responses, is presented in Fig. 1 below.



Figure 1. The model of the БАТЬКІВЩИНА concept

2.1.1.2 Analysing through the lens of conceptual metaphors in the media discourse

In the context of the tumultuous events that have beset Ukraine, the nation has become a focal point in media narratives, with writers and commentators delving into the struggles of its populace, aiming to capture attention and bolster national morale. Within this discourse, conceptual metaphors serve as powerful rhetorical devices. One such metaphor that has gained prominence, particularly in contemporary times, is **БАТЬКІВЩИНА IS A PERSON**.

This metaphor, when applied in media representations, assumes multifaceted functions. Externally, it engenders sentiments of sympathy, empathy, and the urge to assist among international audiences. By depicting the homeland not as an abstract notion but as a relatable human entity, it kindles a sense of shared humanity, invoking a desire to protect and nurture akin to the instinctual response one might have toward an individual in need.

Internally, the metaphor fosters unity and cohesion among the populace. By casting БАТЬКІВЩИНА as a person, it encourages citizens to perceive themselves as integral components of a collective entity. This perception, in turn, nurtures a communal identity, reinforcing social bonds and promoting a sense of belonging. Moreover, the metaphor provides a psychological sanctuary, endowing citizens with a sense of security. The homeland, personified as a protective and supportive figure

akin to a mother, imbues the populace with reassurance, assuring them of steadfast guardianship and bolstering their resilience in the face of adversity.

The conceptual metaphor of БАТЬКІВЩИНА IS A PERSON functions as a potent tool in shaping both external perceptions and internal solidarity. Humanising the abstract notion of the homeland it elicits compassion from external observers and nurtures a profound sense of unity and security within the national psyche. This conceptual metaphor is vividly seen in the rhetorics of the president of Ukraine, Volodymyr Zelenskyi. For example:

- “У цьому Україна дуже розраховує на ООН” (In this, Ukraine heavily relies on the UN): This statement personifies Ukraine by attributing the act of relying or counting on someone (in this case, the UN) to the country. It suggests that Ukraine as if it were a person, depends on the support and assistance of the UN, emphasising the nation's vulnerability and need for external help.
- “Україна вдячна за життєво важливу та стійку підтримку...” (Ukraine is grateful for the vital and steady support...) By expressing gratitude, this statement endows Ukraine with the capacity for emotions, specifically appreciation. This personification imbues the nation with the ability to feel and acknowledge support, akin to how a person would express gratitude for assistance received.
- “Україна залишається відданою своїй життєво важливій ролі” (Ukraine remains dedicated to its vital role): Here, Ukraine is portrayed as a conscious entity capable of dedication. The use of the word “відданою” (dedicated) attributes a sense of commitment and purpose to the nation. This personification suggests that Ukraine is actively engaged in fulfilling its role, akin to an individual who is dedicated to a specific task or responsibility.

In each of these examples, Ukraine is treated metaphorically as a person, imbuing the nation with human-like qualities and actions. This metaphorical language gives a more vivid and relatable description of Ukraine's actions, intentions, and relationships in various contexts.

Another conceptual metaphor **БАТЬКІВЩИНА IS A HOUSE**, prevalent in Ukrainian media, encapsulates a profound conceptualisation of the state as a sanctuary of safety and stability, wherein citizens reside and flourish. Within this metaphorical framework, the government assumes the pivotal role of the house's caretaker, entrusted with the vital task of safeguarding and nurturing its inhabitants.

This metaphor operates on several nuanced levels. Firstly, it conveys the fundamental essence of the state as a secure abode, emphasising the state's responsibility to provide a conducive environment for its populace's growth and well-being. The house, as a metaphor for the state, implies a sense of belonging and permanence, evoking feelings of security and rootedness among citizens. This imagery reinforces the idea that the state is not merely a bureaucratic entity but a nurturing home for its people.

Secondly, by portraying the government as the “caretaker of the house”, the metaphor establishes a hierarchy of responsibility. The government, akin to a parental figure, is entrusted with the duty of protection, provision, and overall welfare of its citizens. This representation emphasises the government's obligation to create policies and enact reforms that ensure the safety, prosperity, and contentment of the populace. It fosters the expectation of care and support from the governing bodies, reinforcing the social contract between the state and its citizens.

Additionally, the symbolic use of “rebuilding” or “repairing” the state within this context signifies a discourse of reform and change. For example, Volodymyr Zelenskyi often emphasises the future rebuilding of Ukraine, as in “Працюємо для перемоги й відбудови України” ([We are] working for the victory and reconstruction of Ukraine), “Для нас важливо, щоб заморожені російські активи, їхнє використання було спрямоване, зокрема, на відбудову України” (It is essential for us that the frozen russian assets, their use was directed, in particular, towards the reconstruction of Ukraine) etc. In these statements, the metaphor is manifested in the idea of “відбудова України” (reconstruction of Ukraine). Here, UKRAINE (MOTHERLAND) is metaphorically conceptualised as a house that has been damaged or needs improvement, and the reconstruction process symbolises the

effort to repair and strengthen the “house” that is the nation. The use of terms like “ВІДБУДОВА” (reconstruction) and the emphasis on directing resources, such as frozen assets, toward this purpose reinforces the symbolic imagery of rebuilding a house to restore its stability, security, and vitality. Moreover, the government, the carer is seen as a force that does everything for the sake of the house, the MOTHERLAND.

These conceptual metaphors serve as a powerful rhetorical device in Ukrainian media, encapsulating the ideals of security, stability, love of the country towards its people and the government's crucial role as a protective and nurturing entity within the social fabric. This metaphorical usage conveys a deep sense of care and responsibility for the homeland, likening the nation to a cherished home that needs protection, nurturing, and renovation on the one hand and to a person, a mother who loves and encourages her children (the citizens).

2.2 Overview of the concept of MOTHERLAND in English

2.2.1. Diachronic approach to the concept of MOTHERLAND in American English

The USA, as we know, arose from numerous colonies of the British Empire that started their fight for independence in the late 18th century. The American Revolution marked the 13 American colonies' struggle for independence from British rule. It was a period of intense political and military conflict, leading to the signing of the Declaration of Independence in 1776. The revolutionaries, inspired by ideas of liberty and democracy, fought for their freedom and established the foundation for the United States of America. During this period, the most prominent work of literature was Thomas Paine's “Common Sense” (1776), which advocated America's independence from Great Britain and was a great inspiration to the American Revolution. Being not an overly emotional work, it still highlights the greatness of the importance of America: “The sun never shined on a cause of greater worth. 'Tis not the affair of a city, a county, a province, or a kingdom, but of a continent – of at least one-eighth part of the habitable globe”.

After gaining independence, the early republic period saw the establishment of the U.S. Constitution and the Bill of Rights. The nation focused on defining its political structure and expanding westward. It was a time of nation-building, economic growth, and the rise of political parties, shaping the country's democratic principles and governance. In those years, one of the most significant works that shed light (and shaped) the concept of HOMELAND for the USA was the poem “Defence of Fort M'Henry” by Francis Scott Key, now known as the lyrics of “The Star-Spangled Banner”, the national anthem of the United States. For Key and his contemporaries, their HOMELAND is “the Land of the free and the home of the brave”.

During the antebellum period, the United States experienced significant social, economic, and cultural changes. Debates over slavery intensified, leading to regional tensions and, ultimately, the Civil War. The period also saw the rise of reform movements, such as abolitionism and women's suffrage, reflecting the nation's evolving moral and social values. A prominent example of the period is “Boston Hymn, Read in Music Hall, January 1, 1863” by Ralph Waldo Emerson, in which he draws the reader's (or more precisely, listeners') attention to the problem of slavery in his homeland, calling it “A field of havoc and war” and encouraging people to fight for freedom. The American Revolution was fought in the name of liberty, and the new nation was still seen as a beacon of hope for people worldwide. This vision is captured in the poetry of Walt Whitman, who celebrated the diversity and vitality of the young country. In his famous poem “I Hear America Singing”, Whitman describes the various workers he encounters on the streets of New York City, each contributing to the great project of building a new society.

The Civil War fought between the Northern Union states and the Southern Confederate states, was a defining moment in American history. The conflict centred around issues of states' rights and slavery. The Union victory preserved the United States as a unified nation but left lasting scars. The Reconstruction era followed, aiming to rebuild the South and address issues of civil rights and racial equality. Many writers of the time, including Mark Twain and Henry James, began to question

the myth of the MOTHERLAND and to explore its darker side. Twain's novel "Adventures of Huckleberry Finn" tells the story of a young boy's journey down the Mississippi River, during which he witnesses first-hand the violence and injustice of the slave system. Throughout the novel, Huck is torn between following the laws of society and doing what he believes is right. At one point, he even contemplates turning in his friend Jim, a runaway slave, to the authorities. However, Huck ultimately decides to help Jim escape to freedom, even though it goes against the laws of the land. In this way, Twain portrays the MOTHERLAND as an oppressive force that stifles individual freedom and moral autonomy.

One of the most prominent examples of the concept of MOTHERLAND in American literature after the Civil War is found in another Walt Whitman's poem, "O Captain! My Captain!" Written in 1865 in response to the assassination of President Abraham Lincoln, the poem uses the metaphor of a ship to represent the United States. The captain of the vessel, who has just died, symbolises Lincoln, while the ship represents the country as a whole. In the final stanza of the poem, the speaker mourns for the captain, saying, "My Captain does not answer, his lips are pale and still; / My father does not feel my arm, he has no pulse nor will". Here, the speaker's use of the terms "Captain" and "father" suggests a familial relationship between the individual and the nation, emphasising the idea of the MOTHERLAND as a nurturing figure.

The Gilded Age was marked by rapid industrialisation, urbanisation, and economic growth, but it also saw widespread corruption and social inequality. The Progressive Era emerged as a response, focusing on social and political reforms to address issues such as child labour, women's rights, and workers' conditions. Progressive reforms laid the groundwork for modern social policies and regulations. One of the most notable authors of these times is Emma Lazarus, whose poem "The New Colossus" is inscribed on the Statue of Liberty, embodying the spirit of welcoming immigrants. She calls America a "Mother of Exiles", highlighting the welcoming of new people coming to the US and indicating the transition from a closed-off MOTHERLAND to a more open one.

The 20th century witnessed America's emergence as a global superpower. The country played pivotal roles in both World Wars and experienced significant social and cultural changes, including the Civil Rights Movement, the feminist movement, and the fight for LGBTQ+ rights. It also faced challenges such as the Cold War and economic fluctuations. The century ended with the United States as a leading global influence in various fields, including technology, culture, and politics. Many Americans saw themselves as part of a worldwide struggle between democracy and tyranny. This new sense of national identity is reflected in the work of writers like F. Scott Fitzgerald and Ernest Hemingway, who portrayed the MOTHERLAND as a place of glamour and adventure. In novels such as "The Great Gatsby" and "For Whom the Bell Tolls", these authors captured the energy and optimism of a nation on the rise. Set during the Roaring Twenties, "The Great Gatsby" is not exclusively an optimistic one. It explores the disillusionment and moral decay of the American Dream. The character of Daisy Buchanan, a wealthy socialite, embodies the idea of the MOTHERLAND as a seductive and corrupting force. Throughout the novel, Daisy is described in terms of her beauty and allure, with her voice being compared to "a deathless song". However, beneath her glamorous exterior, Daisy is shown to be morally bankrupt, as evidenced by her affair with the protagonist, Jay Gatsby. In this way, Fitzgerald portrays the MOTHERLAND as a destructive entity that lures individuals with promises of wealth and happiness, only to leave them disillusioned and empty-handed.

At the same time, however, other writers were beginning to question the values of American society. The Harlem Renaissance, a cultural movement led by African-American artists, sought to redefine the concept of the MOTHERLAND in more inclusive terms. Poets like Langston Hughes celebrated the beauty and resilience of black culture ("Let it be that great strong land of love"). At the same time, novelists like Zora Neale Hurston explored the experiences of ordinary people living in the rural South. Their work challenged the idea that the MOTHERLAND was the exclusive domain of white, middle-class Americans, and it helped to lay the groundwork for the civil rights movement of the 1960s.

In the decades that followed, the concept of the MOTHERLAND continued to evolve. The Vietnam War and the social upheavals of the 1960s and '70s shattered the old certainties, and many Americans began to question their country's role in the world. Writers like Kurt Vonnegut and Toni Morrison responded to these changes by exploring the darker aspects of American history and culture. Vonnegut's novel "Slaughterhouse-Five" uses science fiction to depict the horrors of war, while Morrison's "Beloved" tells the story of a former slave haunted by her past. These works remind us that the MOTHERLAND is not just a source of pride and inspiration; it can also be a source of pain and injustice.

With all those advancements came the disillusionment in all the hopes and the American Dream. For example, Maya Angelou, in her poem "America", says, "The gold of her promise / has never been mined". In recent years, the ideal American Dream has come under even greater scrutiny. The events of September 11th, 2001, and the subsequent War on Terror have led some to question whether America is still the welcoming and inclusive country it once was. The rise of political movements that seek to limit immigration and close off America's borders has further fueled this debate. One way in which contemporary American writers explore the idea of the MOTHERLAND is by examining the experiences of those who are marginalised or excluded from mainstream society. In her novel "The Namesake", Jhumpa Lahiri tells the story of Gogol Ganguli, a second-generation Indian-American whose parents immigrated to the United States. Throughout the novel, Gogol struggles with his dual identity, feeling neither fully Indian nor fully American. He is haunted by the name his parents gave him, which he sees as a symbol of his otherness. For Gogol, America is both the land of opportunity and the land of alienation, a place where he can never entirely belong.

Similarly, in "The Book of Unknown Americans" by Cristina Henríquez, the characters are immigrants from various Latin American countries who have come to the United States seeking a better life. The novel is structured as a series of interconnected stories, each told from the perspective of a different character. Through their voices, we learn about the challenges they face as immigrants, from

language barriers to discrimination to the constant fear of deportation. Despite these hardships, the characters also express a deep love for America, seeing it as a place where they can build a future for themselves and their families.

Another way in which contemporary American writers explore the concept of the MOTHERLAND is by interrogating the myths and narratives that underpin our understanding of the country. In “Americanah” by Chimamanda Ngozi Adichie, the protagonist, Ifemelu, is a Nigerian woman who moves to the United States to attend college. As she navigates American society, Ifemelu becomes increasingly aware of how race shapes her experiences. She starts a blog where she writes candidly about her observations on race and racism in America, challenging the dominant narrative of the country as a post-racial society. For Ifemelu, America is both a land of opportunity and a deeply flawed nation, a place where the promise of the American Dream is not equally available to all.

In “The Brief Wondrous Life of Oscar Wao” by Junot Díaz, the main character, Oscar, is a Dominican-American teenager growing up in New Jersey. He is obsessed with science fiction and fantasy novels, which he sees as an escape from the harsh realities of his life. Throughout the novel, Oscar grapples with questions of identity and belonging, feeling caught between two cultures. Despite living in the USA, he does not treat it as his MOTHERLAND; he dreams of one day going to the Dominican Republic, his parents' homeland, which he sees as a paradise. For Oscar, the Dominican Republic represents a lost Eden, a place where he might finally find acceptance and love.

The concept of MOTHERLAND in the USA has profoundly evolved over the centuries. From the early struggles for independence in the American Revolution, where it symbolised a fight for freedom and the birth of a new nation, to the poignant reflections during the Civil War, MOTHERLAND became a source of unity and healing in times of division. However, the 20th century introduced a more complex narrative. As America rose as a global superpower, the concept of MOTHERLAND became intertwined with disillusionment, reflecting unfulfilled promises and societal challenges.

2.2.2. Synchronic approach to the concept of MOTHERLAND in American English

2.2.2.1 Analysing through the lens of the associative experiment

When asked to provide their associations with the concept of MOTHERLAND, the survey respondents gave a range of complex and diverse answers, reflecting the multifaceted nature of individuals' perceptions of their homeland. These responses can be broadly categorised into several themes:

1. *Personal Connection and Identity*: many responses highlighted a deep personal connection to the homeland, describing it as the place where they were born, grew up, and currently reside. These sentiments emphasise a strong sense of personal identity and belonging.
2. *Cultural Diversity and Unity*: several respondents described their homeland as a “melting pot of cultures and identities”, underscoring the diverse backgrounds and identities within the nation. However, there were also mentions of divisions and fractures, indicating challenges in maintaining unity.
3. *Perceptions of Democracy and Values*: some responses referenced democratic values, emphasising concepts like freedom, independence, and the importance of individual liberties. Others noted challenges and imperfections within the democratic system, suggesting a nuanced view of the homeland's political landscape.
4. *Historical and Traditional Significance*: references to “origin”, “tradition”, and “heritage” indicate a connection to the homeland's historical and cultural roots. These elements contribute to a sense of continuity and belonging.
5. *Religious and Spiritual Influences*: spiritual and religious dimensions were evident in responses mentioning dependence on religious beliefs, valuing Christ, and needing a “true Saviour”. These responses reflect the intertwining of faith and national identity for some individuals.

6. *Patriotism and Nationalism*: intense feelings of patriotism and nationalism emerged in responses that emphasised extreme patriotism, citizenship, and the significance of having a passport. These sentiments suggest a deep love and pride for the homeland.
7. *Challenges and Concerns*: some respondents expressed concerns about the current state of the homeland, highlighting issues such as divisions, lack of understanding of diversity, and challenges to democratic values. There were also references to the homeland being “troubled” and “in dire straits”, reflecting a sense of urgency for improvement.
8. *Emotional Attachment and Nostalgia*: words like “familiar”, “home”, and “growing up” indicate emotional attachment and nostalgia, highlighting the comfort and familiarity associated with the homeland.

The responses reflect a deep and multifaceted relationship individuals have with their homeland. While there are themes of unity, cultural diversity, and patriotism, there are also acknowledgements of challenges, divisions, and the need for societal improvement. The complexity of these responses underscores the intricate interplay of personal experiences, cultural identities, and societal values in shaping perceptions of one's homeland.

2.2.2.2 *Analysing through the lens of conceptual metaphors in the media discourse*

To further prove the lack of a single understanding of the HOMELAND, we may study two of the most common conceptual metaphors in the American media discourse: HOMELAND IS A FORTRESS, and HOMELAND IS A MELTING POT. Despite being virtually antonymous, these two coexist in the rhetorics of the American politicians and media.

The model **HOMELAND IS A FORTRESS** is based on the assumption that the United States is an isolated and self-sufficient state which is constantly under threat from the outside world. This model is widely used in the American media discourse, especially in covering such issues as terrorism, immigration, and trade. The following examples illustrate how this model is realised in the media texts:

- “Frankly, the United States is under attack”. (Coats, 2018)
- “... we must secure our borders. A country facing an enemy as malevolent as the enemy we face must have effective control of its borders...” (McCain, 2007)

In these examples, the United States is conceptualised as an entity separate from the rest of the world. It is portrayed as a vulnerable victim which has to defend itself from external threats. The use of such metaphors as battleground, attack, and secure our borders implies that the US is engaged in a military conflict with its enemies. The model of America as a fortress creates an image of America as a strong and self-reliant nation which can protect its citizens from harm.

Another model, **HOMELAND IS A MELTING POT**, is based on the assumption that the United States is a nation of immigrants characterised by cultural diversity and ethnic tolerance. This model is also widely used in the American media discourse, especially in the coverage of such issues as immigration, race relations, and national identity. The following examples illustrate how this model is realised in the media texts:

- “America is not just a place. America is an idea”. (Koplow, 2017)
- “We’re part of a community. Our strength is our diversity. A shelter from adversity. All are welcome here”. (Penfold, 2018)
- “The power of our melting pot encourages people of all races and religions to believe that anything is possible in America. Ours is a nation built upon the dreams of our forefathers”. (Chaudhary, 2007)

In these examples, the United States is conceptualised as an entity that is open and inclusive. It is portrayed as a land of opportunity where people from different backgrounds can unite and create a new society. The use of such metaphors as the nation of immigrants, melting pot, and diversity implies that the US is a multicultural and multiethnic nation which values and respects its citizens regardless of their race or ethnicity. The model of the state as a melting pot creates an image of America as a tolerant and democratic country which welcomes people from all over the world.

The coexistence of these seemingly contradictory models in political rhetoric and media narratives underscores the multifaceted nature of the United States MOTHERLAND concept. It reflects the nation's ability to encompass a spectrum of beliefs and ideologies within its societal fabric. The simultaneous presence of these divergent metaphors in American discourse signifies the ongoing debate and negotiation surrounding the American identity, where the notions of security and openness, protection and integration blend to create a multifaceted understanding of what constitutes the American HOMELAND.

2.2.3. Diachronic approach to the concept of MOTHERLAND in British English

In contrast to the United States, with its relatively shorter history that fostered a vibrant but comparatively younger literary tradition, the vast expanse of British history, spanning millennia and marked by diverse cultures and influences, has cultivated a literary heritage of unparalleled depth. From ancient civilisations to the British Empire, this historical journey has profoundly shaped British literature. We are, however, interested in how the concept of MOTHERLAND was manifested in the English language, not in Old English or Latin; that is why we will study the works of literature starting from William Shakespeare.

Shakespeare wrote in the times of the Tudor period that saw the English Reformation and the flourishing of arts and culture during the reign of Elizabeth I. This era laid the foundations for England's emergence as a global power, which was reflected in the literature of those years.

The concept of MOTHERLAND is present in many of his plays and sonnets, and Shakespeare uses various linguistic devices to explore and convey this concept to his audience. In his time, the idea of the homeland was closely linked to notions of loyalty, patriotism, and duty. England was seen as a sacred place, and the homeland was often personified as a nurturing mother or a beloved queen. In his plays, Shakespeare frequently depicts characters torn between their love for their homeland and their personal desires or ambitions. These characters grapple with

questions of loyalty and sacrifice, and their struggles highlight the complex relationship between the individual and the collective.

Shakespeare's language is rich and evocative, and he employs a wide range of linguistic devices to explore the theme of the homeland/motherland. One of the most striking linguistic manifestations of this concept is the use of metaphor. In many of his plays, Shakespeare compares the homeland to a nurturing mother, emphasising its role as a source of comfort, protection, and sustenance. For example, in *Richard II*, the title character describes England as “this precious stone set in the silver sea” and laments that he has been banished from his homeland. This metaphor conveys both Richard's deep love for his country and his sense of alienation and loss.

Similarly, in *Henry V*, the eponymous king rallies his troops before the Battle of Agincourt by appealing to their sense of national pride and invoking the image of England as a loving mother: “We few, we happy few, we band of brothers; / For he to-day that sheds his blood with me / Shall be my brother; be he ne'er so vile, / This day shall gentle his condition; / And gentlemen in England now a-bed / Shall think themselves accurs'd they were not here.” Here, Shakespeare uses the metaphor of brotherhood to create a sense of camaraderie and unity among the soldiers, and he portrays England as a cherished homeland worth fighting for.

The Stuart period witnessed political turmoil, including the English Civil War, which led to the temporary overthrow of the monarchy and the establishment of the Commonwealth of England. The period also saw the Glorious Revolution, resulting in constitutional changes and the establishment of a constitutional monarchy. John Milton is one of the most prominent English poets and writers of those times, whose works left a significant impact on the development of literature in the 17th century. In his work “*On Reformation*”, Milton refers to his homeland as “our deare Mother England”, depicting his love and respect for his MOTHERLAND. For that, many scholars treat him as a true patriotic and even a nationalist (Stevens, 2022).

The Georgian era marked the rise of the British Empire, fuelled by industrialisation and expansion. It saw the agricultural revolution, the growth of trade and commerce, and significant advancements in science and culture. The

period also witnessed social and political reforms, including the abolition of the slave trade and the reform of the parliamentary system. A renowned writer, poet, playwright and essayist of that period, in his essay “Taxation no Tyranny”, argued for absolute sovereignty, stating it needed no justification. The paper contrasted with American colonial beliefs in immutable English rights. He believed in the strength of his MOTHERLAND as an undivided empire.

The Victorian era was characterised by rapid industrialisation, urbanisation, and technological progress. Britain became the world's leading industrial and economic power, with a vast empire spanning the globe. The era also saw social reforms, improvements in public health, and advancements in education. The Victorian era saw the British Empire at its height, and many writers of that time expressed a sense of pride and loyalty towards their nation. Rudyard Kipling's poem 'Recessional' is a prime example of this sentiment. Written for Queen Victoria's Diamond Jubilee in 1897, it warns against excessive pride and emphasises the importance of humility before God. The poem's refrain, “Lest we forget”, serves as a reminder that even the most potent empire can fall if it loses sight of its values. Kipling evokes a sense of reverence and affection for Britain, urging its citizens to remember and honour their roots.

The Edwardian era was a time of relative stability and prosperity. Social reforms continued, and there were advancements in arts and culture. However, tensions in Europe eventually led to World War I, which profoundly impacted Britain and the rest of the world. In contrast to the Victorian era's celebration of the MOTHERLAND, the Edwardian era witnessed a growing disillusionment with the idea of empire. As the British Empire faced internal conflicts and external challenges, writers began questioning the notion of a benevolent MOTHERLAND. In his poem “The Soldier”, Rupert Brooke presents a nostalgic view of England as a place of beauty and peace. However, this idealised image of the MOTHERLAND is tinged with melancholy, as Brooke wrote the poem shortly before his death in World War I. The line “A pulse in the eternal mind, no less” suggests that England will live on in the memories of its people, even if they die far from home.

World War I and World War II had a profound impact on Britain. The loss of life, economic challenges, and the need for reconstruction reshaped the country. The interwar period also saw the Great Depression and social changes, setting the stage for the welfare state reforms after World War II. World War I marked a turning point in the portrayal of the MOTHERLAND in literature. The horrors of trench warfare and the loss of an entire generation shattered the romanticised image of war as a noble endeavour. In his poem "Dulce et Decorum Est", Wilfred Owen describes the gruesome reality of a gas attack and exposes the lie that it is sweet and honourable to die for one's country. The phrase "The old Lie: Dulce et decorum est / Pro patria mori" directly challenges the notion that dying for the MOTHERLAND is glorious, revealing the bitter irony of such sacrifice.

World War II (1939-1945) brought further devastation and transformed the concept of MOTHERLAND once again. During the Blitz, when the German Luftwaffe heavily bombed London, British civilians displayed remarkable resilience and loyalty to their country. In her novel *The Heat of the Day*, Elizabeth Bowen captures the tense atmosphere of wartime London and portrays the city as both a sanctuary and a target. The protagonist, Stella Rodney, finds solace in her love for her country, but this love is also tinged with fear and uncertainty. The MOTHERLAND becomes a place of contradictions, symbolising both safety and danger.

After World War II, Britain underwent significant social and economic reforms, including the creation of the National Health Service and the nationalisation of industries. The decline of the British Empire occurred, accompanied by decolonisation. Britain's entry into the European Union in 1973 and subsequent Brexit in 2020 influenced its relationship with the rest of Europe and the world. Decolonisation spurred diversity, and this diversity is vivid in the literary perception of MOTHERLAND as well. Not only English writers are seen as a part of it, but also immigrants as well. Warsan Shire is one of the prominent examples of this tendency. In her poem, fittingly titled "Home", she writes "No one leaves home

unless // home is the mouth of a shark", indicating the challenges she faced leaving her birthplace.

Another one of the most prominent examples of this exploration is George Orwell's "1984." In this dystopian novel, the protagonist, Winston Smith, lives in Oceania, a totalitarian state ruled by the Party. The Party seeks to control every aspect of its citizens' lives, including their thoughts and memories. As part of its strategy, the Party attempts to erase any sense of loyalty or connection to the past, including the idea of the MOTHERLAND. Throughout the novel, Winston feels a deep longing for a time when the concept of the MOTHERLAND holds a different meaning. He remembers a song from childhood that evokes feelings of love and nostalgia for England (that fictionally ceased to exist), but he struggles to hold onto these memories. Winston's yearning for a lost sense of belonging becomes a powerful force that drives his rebellion against the Party.

2.2.4. Synchronic approach to the concept of MOTHERLAND in British English

2.2.4.1 Analysing through the lens of the associative experiment

Similarly to the US respondents, being asked to provide their associations with the concept of MOTHERLAND elicited a diverse range of responses, reflecting the multifaceted nature of the respondents' perceptions of their homeland, Britain. These responses can be broadly categorised into several themes:

1. *Cultural Diversity and Heritage*: akin to the USA, many respondents described Britain as a "melting pot of cultures and traditions", emphasising the rich tapestry of cultural diversity in the country. References to "historically rich" and "home to iconic landmarks" underscore the deep historical roots and heritage of the nation.
2. *Landscape and Nature*: descriptions of Britain as a "land of gardens and parks" and a place with "rolling countryside" highlight the natural beauty and scenic landscapes.
3. *Sense of Community and Helpfulness*: several responses focused on the sense of community in Britain, mentioning a "strong sense of fair play"

and people constantly being “willing to lend a helping hand.” This reflects the communal spirit and helpful nature of the British people.

4. *Innovation and Global Influence*: references to Britain as a “land of innovation and creativity” and a “country that has shaped the world” highlight the nation's contributions to global advancements and its influential role in various fields.
5. *Challenges and Concerns*: some responses acknowledged challenges, such as the impact of migration and the country's exit from the EU, reflecting current socio-political concerns.
6. *British Identity and Pride*: several responses expressed a strong sense of pride in British identity, with descriptions like “proud to be British”. This pride in national identity is a recurring theme.
7. *Resilience and Ambition*: references to Britain as a land of “resilience and determination” and the observation that “people are always up for a challenge” highlight the nation's tenacity and ambition in overcoming obstacles.
8. *Humour and Eccentricity*: the theme of British humour and eccentricity is evident in responses like “rich sense of humour” and “eccentricity”, and “charm”, showcasing the unique cultural traits that define the nation.
9. *Global Outlook and Future Aspirations*: Britain's global outlook is emphasised in descriptions such as a “country with a global influence” and a “land of opportunity and ambition”. References to a “bright future ahead” indicate optimism about the nation's trajectory.

The responses portray Britain as a nation that values its cultural diversity, cherishes its historical legacy, and takes pride in its national identity. The themes of community, resilience, innovation, and global influence are central to respondents' perceptions. Additionally, the survey captured the challenges and concerns the nation faces, providing a well-rounded view of the complex sentiments associated with the homeland.

2.2.4.2 *Analysing through the lens of conceptual metaphors in the media discourse*

Conceptual metaphors play a central role in shaping how the British perceive their HOMELAND as well. In media discourse, there are three most frequent ones: HOMELAND IS A SHIP which evokes notions of independence and navigation; HOMELAND IS A FAMILY that emphasises unity and shared responsibility, and HOMELAND IS A HOUSE/FORTRESS that underscores security and influences discussions on immigration policies. These metaphors, deeply ingrained in the collective consciousness, offer insight into the complexities of British identity and societal values.

One of the most pervasive metaphors for the nation-state is that of the ship: **HOMELAND IS A SHIP**. This metaphor evokes images of a vessel navigating treacherous waters, with its crew working together to steer it towards its destination. The ship metaphor is particularly salient in the context of Britain, an island nation with a long maritime history.

This metaphor is frequently employed in political speeches, news articles, and editorials. For example, during the Brexit campaign, advocates of leaving the European Union often used the phrase “taking back control” to argue that Britain should regain sovereignty over its laws, borders, and trade policies. This metaphor suggests that the EU is like a larger vessel exerting undue influence on Britain and that leaving the EU would allow Britain to chart its own course, for instance:

- “‘Take Back Control’ bill will turn slogan into solution, says Sir Keir Starmer”. (BBC News, 2023)

Another common metaphor for the nation-state is **HOMELAND IS A FAMILY**. This metaphor portrays the nation as a close-knit group of people who share common values, history, and culture. Just as family members have a sense of loyalty and responsibility towards one another, citizens are expected to have a similar bond with their compatriots.

The family metaphor is often used in political speeches and media discourse to evoke feelings of unity and solidarity. For example, the phrase “the British

people” is frequently employed to refer to the collective will or interests of the nation. Politicians may appeal to this sense of kinship using phrases like “we’re all in this together” or “standing shoulder to shoulder”. These metaphors create a sense of belonging and reinforce the idea that citizens have a shared destiny and a duty to support one another, for example:

- “The PM can now say with conviction that we’re all in this together”.
(The Telegraph, 2020)

The family metaphor also extends to the relationship between the government and its citizens. The government is often portrayed as a parent figure who looks after the nation's welfare. For instance, the state may be described as a “nanny state” when it imposes regulations or restrictions on its citizens for their own good. This metaphor implies that the government knows what is best for its citizens and has a responsibility to protect and care for them, much like a parent would. Such description most often has negative connotations, viewing these restrictions as suffocating and counter-effective, as in:

- “‘Nanny state’ fears are hobbling Britain’s health”. (Financial Times, 2023)

Similarly to Ukraine and the USA, the metaphor **HOMELAND IS A HOUSE** or even **HOMELAND IS A FORTRESS** is also commonly used in British media discourse. This metaphor draws on the idea that a house is a place of shelter and security, where people can feel safe and protected. It conveys the notion that the nation-state should provide a stable and nurturing environment for its citizens.

This metaphor is often employed in discussions about immigration and national identity. For instance, the phrase “open borders” is often contrasted with the idea of a “closed door” or a “fortress Britain” (which even gave a name to the eponymous TV programme). The latter metaphor suggests strict immigration controls are necessary to safeguard the nation's security and preserve its cultural heritage, as in:

- “Fortress Britain has guarded its ramparts”. (The Washington Post, 2022)

The pervasive use of conceptual metaphors in British media discourse illuminates the intricate layers of the national psyche. The metaphors of HOMELAND IS A SHIP, HOMELAND IS A FAMILY, and HOMELAND IS A HOUSE/FORTRESS serve as powerful lenses through which the British perceive their nation. These metaphors, deeply embedded in the collective consciousness, provide valuable insights into the complexities of British identity and societal values, shaping how individuals relate to their HOMELAND and the world around them.

2.2.5 Overview of the concept of MOTHERLAND in the English language in general

While analysing the American and British views of their HOMELAND, we have established that perceptions of their respective HOMELAND are both similar and unique in a number of ways. Rooted in the struggle for independence from British rule, the American perception emphasises themes of liberty, democracy, and individual freedom. Celebrating cultural diversity, for Americans, their HOMELAND is a global beacon of democracy, actively engaging in worldwide struggles for liberty and equality. American literature reflects periods of questioning national values, addressing such issues as social injustice, economic disparity, and the aftermath of wars.

Deeply influenced by a long-standing historical legacy, including the Shakespearean era, the Victorian Empire, and the impact of World Wars, the British perception values cultural diversity and traditions. It emphasises Britain's role as a hub of innovation, creativity, and rich heritage. Literature often conveys a sense of national pride, especially during adversity, highlighting themes of resilience, determination, and shared values. British literature also reflects on challenges such as economic shifts, immigration concerns, and political changes (e.g., Brexit), prompting reflections on national identity and global roles.

Both nations take pride in their diverse populations, considering it a source of strength and identity, showcased in literature and media. Both exhibit deep love for

their homelands, defending their values and way of life, often depicted in literature through patriotic themes. Their perceptions are deeply influenced by historical events, whether the American Revolution or the British colonial era, shaping national identity and narratives in literature.

The perceptions of HOMELAND in America and Britain, while distinct due to historical variances, converge on themes of cultural diversity, patriotism, and historical significance, each contributing to a rich and complex national identity. These similarities and differences are summarised in the Fig. 2 below.

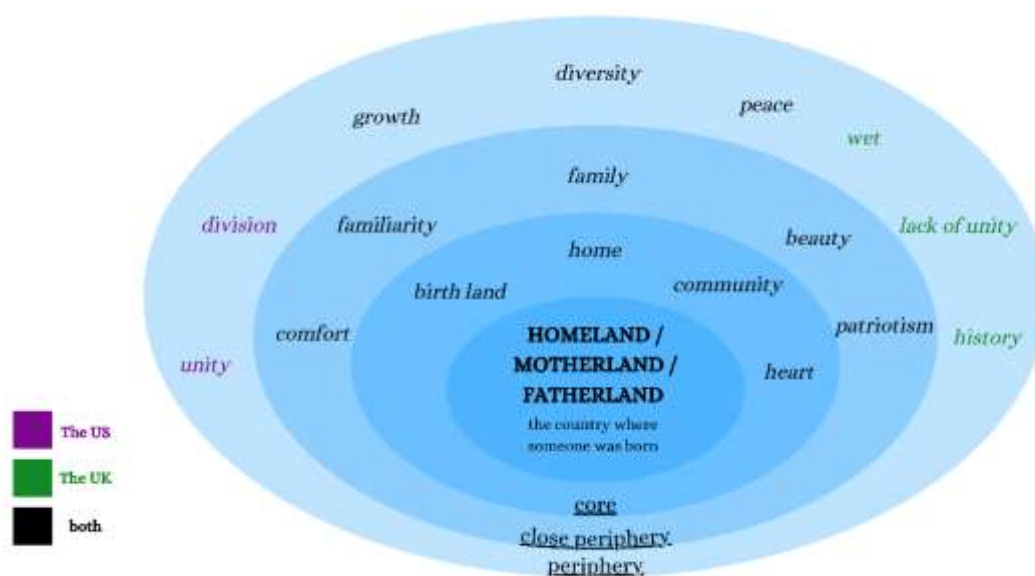


Figure 1. The model of the MOTHERLAND concept

2.3 Comparison of the verbalisation of concepts БАТЬКІВЩИНА in Ukrainian and MOTHERLAND in English languages

In both Ukrainian and American English, the concept of homeland is deeply rooted in emotional connections and national identity. Ukrainians associate БАТЬКІВЩИНА with love, pride, and patriotism, emphasising regional identities and the impact of the ongoing war. American respondents, on the other hand, highlight personal connections, cultural diversity, and patriotism. Both languages acknowledge challenges, with Ukrainians mentioning the war and Americans discussing divisions and concerns about democratic values.

Conceptual metaphors further illuminate these nuances. Ukrainians metaphorically personify БАТЬКІВЩИНА, invoking unity and resilience. In contrast, the English conceptual metaphor, HOMELAND IS A FORTRESS, portrays vulnerability and the need for protection. Despite these differences, both languages employ metaphors like fortresses and houses, reflecting the universal need for security and stability.

Both Ukrainian and British English emphasise cultural diversity and pride in national identity. Ukrainians highlight historical richness, regional identities, and the impact of the war, whereas the British highlight multiculturalism and traditions. In both languages, the house metaphor is employed, emphasising the need for security, stability, and nurturing. Culturally, both languages share common values of stability and protection, reflected in the shared house metaphor. While the specifics differ, the themes of cultural diversity and national pride are prevalent in both Ukrainian and British verbalisations of HOMELAND.

The linguistic manifestations of homeland in Ukrainian, American and British English exhibit fundamental similarities in emotional connections, national identity, and the need for security and stability. However, the unique historical, cultural, and political contexts of each country shape the nuanced expressions of this profound concept. Ukrainian, with its emphasis on regional identities and the impact of conflict, stands out as a distinctive manifestation of the concept БАТЬКІВЩИНА, deeply rooted in the nation's ongoing struggles and resilience.

Conclusions to Chapter Two

The concept of БАТЬКІВЩИНА in Ukrainian literature is a complex and evolving theme, reflecting the nation's historical, social, and political context. Through the centuries, writers have portrayed Ukraine as a source of inspiration, pride, and identity but also depicted its struggles, challenges, and resilience. From Ivan Kotliarevsky's nostalgic vision of the Cossack state to Taras Shevchenko's deep attachment to Ukraine as a symbol of national identity, the literary representation of БАТЬКІВЩИНА has varied.

In the present-day language, it is still rich and complex, as revealed through a comprehensive survey exploring various dimensions of this notion. The survey participants expressed a deep emotional connection to their homeland, associating it with feelings of love, pride, and patriotism. Geographical and cultural references, familial ties, national identity, and the ongoing political and historical context all contribute to the multifaceted understanding of БАТЬКІВЩИНА.

The concept of MOTHERLAND in American English has undergone a complex evolution. Historically, it represented unity and freedom but became entangled with disillusionment and societal challenges over time. In the contemporary context, people perceive their homeland in diverse ways, reflecting personal connections, cultural diversity, patriotism, and concerns about societal issues. Media discourse illustrates contrasting narratives: one portraying America as a fortress defending itself and another emphasising its cultural diversity and inclusivity. The concept embodies a dynamic interplay of ideals and challenges, shaping the multifaceted American identity.

The diachronic exploration of the concept of MOTHERLAND in British English reveals a rich tapestry of literary expressions spanning centuries, from Shakespeare's eloquent metaphors depicting England as a nurturing mother to the disillusionment and questioning of national identity in the face of wars and political transformations. The synchronic context, reflected through associative experiments and conceptual metaphors, showcases modern Britons' multifaceted perceptions of their homeland. Cultural diversity, historical heritage, resilience, and a strong sense

of national pride emerge as prominent themes. The metaphors of the ship, family, and house underscore the complexities of Britain's place in the world, depicting it as a vessel navigating challenges, a close-knit family, and a secure home. Through the lens of literature and contemporary discourse, the concept of MOTHERLAND in British English encapsulates a profound connection to heritage, a celebration of diversity, and an enduring spirit of unity amidst challenges. It embodies a collective identity shaped by history, literature, and the ever-changing socio-political landscape, making the MOTHERLAND a symbol of both tradition and adaptation, reflecting the dynamic essence of the British identity.

Analysing the American and British perspectives on their HOMELAND, it becomes evident that while unique historical contexts shape their views differently, there are striking similarities in their perceptions. In America, the focus lies on liberty, democracy, and individual freedom, rooted in the struggle for independence. The nation celebrates its cultural diversity, embodying a global symbol of democracy and actively engaging in international pursuits of liberty and equality. American literature reflects periods of self-reflection, addressing social injustice, economic disparities, and the aftermath of wars. In contrast, the British perception, influenced by a profound historical legacy from Shakespearean times to the Victorian Empire and the impact of both World Wars, values cultural diversity and traditions. Britain emphasises its innovative spirit, creativity, and rich heritage, often expressing national pride, resilience, determination, and shared values during challenging times. Both nations find strength in their diverse populations, considering them integral to their identities, as depicted in literature and media. Patriotism and love for their homelands are recurring themes, reflecting historical events like the American Revolution or the British colonial era. Despite historical differences, both nations converge on themes of cultural diversity, patriotism, and historical significance, forming the foundation of their intricate national identities.

The concept of homeland in Ukrainian, American and British English is deeply tied to emotional connections and national identity. Ukrainians associate БАТЬКІВЩИНА with love, pride, and regional resilience amidst conflict.

Americans emphasise personal relationships and cultural diversity, while the British stress multiculturalism and tradition. Despite differences, all languages employ metaphors like fortresses and houses, highlighting the universal need for security and stability. These manifestations showcase common themes of cultural diversity and national pride, shaped by unique historical and cultural contexts in each country. Ukrainian БАТЬКІВЩИНА stands out for its emphasis on regional identity and ongoing resilience amid challenges.

GENERAL CONCLUSIONS

In the course of this research, we have accomplished all the objectives put before us in the beginning.

First, we clarified the notion of “concept” in the scope of terminological controversy. The notion of CONCEPT has proven challenging due to its abstract complexity, leading scholars to varied interpretations. In this research, Selivanova's definition, emphasising the integration of verbal and non-verbal knowledge through mental functions, is adopted. Concepts profoundly influence human thought and daily experiences, with language serving as a crucial tool in uncovering these intricate patterns rooted in cognition. Conceptual analysis, incorporating both cognitive and cultural lenses, delves into these complexities, providing valuable insights. Additionally, conceptual metaphors play a pivotal role in translating abstract ideas into tangible, relatable terms, thus influencing human communication and shaping diverse aspects of human understanding.

Then, we identified the theoretical basis of the analysis of the concept БАТЬКІВЩИНА / MOTHERLAND in the languages contrasted. The concept of БАТЬКІВЩИНА in Ukrainian carries deep historical and cultural ties, emphasising a connection to a specific ethnic group's mastered land. In English, the terms HOMELAND, MOTHERLAND, and FATHERLAND convey distinct nuances. HOMELAND is widely preferred, symbolising a dynamic, inclusive identity. MOTHERLAND suggests emotional ties and protection, while FATHERLAND expresses historical pride but is less common due to past associations. Cultural familiarity and personal resonance influence the choice of terminology, shaping individuals' perceptions of their roots and identity.

Afterwards, we analysed the verbalisation of the concept of БАТЬКІВЩИНА in the Ukrainian language from both diachronic and synchronic approaches. The concept of БАТЬКІВЩИНА in Ukrainian discourse is multifaceted, revealed through a survey that explored diverse perceptions. Respondents associated it with emotional connections, geographical and cultural references, family, national identity, political context, and ambiguity. Various conceptual metaphors shape

public sentiments, symbolising the nation's resilience, unity, and the need for protection, reconstruction, and stability amidst challenges. President Zelenskyi frequently employs these metaphors, imbuing Ukraine with human qualities and portraying the nation as a cherished home requiring care and dedication.

Later on, we analysed the linguistic manifestation of the concept of MOTHERLAND in American and British English from both diachronic and synchronic approaches. The American and British perceptions of their HOMELAND share both similarities and unique characteristics. Rooted in their histories, Americans emphasise liberty, democracy, and individual freedom, positioning their homeland as a global beacon of democracy. British perception, influenced by historical legacies such as the Shakespearean era and the Victorian Empire, values cultural diversity, innovation, and heritage, showcasing resilience during adversities. Both nations celebrate their diverse populations, finding strength in their differences and expressing deep love for their homelands through patriotic literature. Despite historical differences, both perceptions converge on themes of cultural diversity, patriotism, and historical significance, contributing to complex and rich national identities.

At last, we compared the verbalisation of the concept under consideration in Ukrainian and English. The concept of homeland is deeply rooted in emotional connections and national identity in Ukrainian, American and British English. Ukrainians associate БАТЬКІВЩИНА with love, pride, and regional identity shaped by the ongoing conflict. Americans emphasise personal connections, cultural diversity, and patriotism. Both languages use metaphors like fortresses and houses to signify security and stability. Ukrainians highlight resilience amid challenges, while the British emphasise multiculturalism and traditions. Despite cultural differences, all three languages reflect the universal themes of cultural diversity, national pride, and the need for security and stability.

АНОТАЦІЯ

Магістерську роботу присвячено дослідженню вербалізації концепту БАТЬКІВЩИНА / MOTHERLAND в українській та англійських мовах. В сучасному світі питання важливості концепту БАТЬКІВЩИНА постає як ніколи гостро. З огляду на трагічні події в Україні та соціо-політичні ситуації в Британії та США, саме поняття БАТЬКІВЩИНИ набуває особливого резонансу, що і визначило актуальність даного дослідження. В рамках першого, теоретико-методологічного розділу було окреслено визначення феномену «концепт» в межах термінологічної суперечності, особливості його теоретичного обґрунтування, а також виділено засади концепт-аналізу. Також було досліджено поняття концептуальної метафори та її функцій. Крім того, особливу увагу було приділено теоретичним засадам дослідження концепту БАТЬКІВЩИНА в українській та MOTHERLAND/HOMELAND/FATHERLAND в англійській мовах.

В рамках другого, практичного, розділу було здійснено аналіз вищезгаданого концепту в мовах, що досліджуються. Спершу ми дослідили концепт БАТЬКІВЩИНА в українській мові з діахронічної перспективи, беручи за основу літературні твори від часів Котляревського до сьогодення. Наступним було дослідження з точки зору синхронної перспективи, що включало в себе два аспекти – асоціативний експеримент, проведений в рамках кваліфікаційної роботи магістра, та дослідження концептуальних метафор в медіа-дискурсі. Дослідження відповідного концепту в англійській мові було розділено на два вектори – американський та британський варіанти мови. В кожному з них було проаналізовано концепт MOTHERLAND з діахронічної та синхронної перспектив.

В результаті дослідження ми дійшли наступних висновків: концепт БАТЬКІВЩИНА є яскраво виражений в українському літературному та медіа дискурсах, що спричинено соціо-політичними та історичними чинниками. В українській свідомості концепт БАТЬКІВЩИНА асоціюється з домом,

родиною і викликає теплі почуття, хоча ілюзії ідеалу вже відсутні. Американське бачення MOTHERLAND дещо відрізняється – поруч з поняттям дому центральну позицію займає поняття свободи і різноманітності, що спричинено плюралізмом культур США. Британська HOMELAND дещо інша – багата історія часто викликає почуття гордості, однак багато уваги приділяється проблемам, як-от відсутність єдності. Загалом концепт БАТЬКІВЩИНА / MOTHERLAND являє собою цікавий для дослідження феномен, що підлягає аналізу з різних перспектив.

Ключові слова: батьківщина, вербалізація, концепт, концепт-аналіз, концептуальна метафора

LIST OF REFERENCES

1. Базилевич, Н. В. (2017). *Метафорична вербалізація концепту "Велика Британія" у сучасному англомовному політичному дискурсі*. Науковий вісник Херсонського державного університету. Серія "Лінгвістика", (27), 188-192.
2. Бурдейна, О. (2017). *Лінгвальні параметри ключового концепту британської лінгвокультури "Insularity/Острівність"*.
3. Горожанова, С., Данилюк, Н., Коробчук, С., Крижанівська, В., & Левчук, В. (Eds.). (2004). *Україна в словах: Мовокраїзнав. слов.-довід*. К.: ВЦ «Просвіта».
4. Данилюк, Н. (2004). *Мовні засоби репрезентації концепту краса в поезії українських шістдесятників*. (Дисертація канд. філол. наук). Одеський національний університет ім. І.І.Мечникова.
5. Духовна-Кравченко, О. С. (2013). *Сучасна держава: національний вимір в умовах глобалізації*. Культурологічний вісник, 31, 147-154.
6. Еліна Розвод (2017). *Концептуальний аналіз як стрижневий метод дослідження концепту*. Науковий вісник Східноєвропейського національного університету імені Лесі Українки, 3
7. Євтушенко, С. О. (2014). *Концепт батьківщини у творчості слов'янських поетів межі XIX – XX століть*.
8. Краснобаєва-Чорна, Ж. (2009). *КОНЦЕПТУАЛЬНИЙ АНАЛІЗ ЯК МЕТОД КОНЦЕПТИВІСТИКИ (на матеріалі концепту ЖИТТЯ в українській фраземіці)*.
9. Накашидзе, І. (2016). *Концепція "Батьківщина" в еміграційній літературі: Теоретико-методологічні засади*. Дніпропетровський національний університет залізничного транспорту ім. акад. В. Лазаряна, Дніпро, Україна.

10. Манюх, Н. Б. (2012). *Асоціативний потенціал концепту Батьківщина у процесі вивчення української мови як іноземної*. Наукові зап. Нац. ун-ту «Острозька академія». Сер. філологічна, 23, 84-86.
11. Маркова, О. І. (2018). *Експлікація концепту "патріотизм" у мові друкованих засобів масової інформації України XXI століття*. (Дисертація). Суми, Україна.
12. Мельничук, О. С. (Ed.). (1985). *Словник іншомовних слів*. К.: Гол. ред. Укр. рад. енциклоп.
13. Селіванова О. О. (2007). *Теоретичні засади й дослідницькі можливості концептуального аналізу*. Нова філологія, 27, 49–63.
14. Селіванова, О. О. (2008). *Сучасна лінгвістика: напрями та проблеми*. Полтава: Довкілля-К, 711 с.
15. Селіванова О.О. (2011). *Лінгвістична енциклопедія*. Полтава: Дівколілля-К.
16. Тищенко, К.О. (2016). *Теоретичні дослідження концепту "Батьківщина" в українській та зарубіжній лінгвістиці*. Інститут філології КНУ імені Тараса Шевченка, м. Київ.
17. Письменна, Ю. (2023). *Репрезентація концепту "Батьківщина" в українських медіатекстах*. Київський національний університет імені Тараса Шевченка, Київ, Україна.
18. Полюжин М.М. (2004). *Про теоретичні засади когнітивного підходу до дискурсивного аналізу*. *Studia Germanica et Romanica*. 1(3), 32-42.
19. Полюжин, М. (2015). *Поняття, концепт та його структура*. Науковий вісник Східноєвропейського національного університету імені Лесі Українки, 4, 212-222.
20. Потебня, О. (1985). *Естетика і поетика слова: збірник* (Упоряд., вступ. ст., приміт. І. В. Іваньо, А. І. Колодної; Пер. А. Колодної). Київ: Мистецтво.

- 21.Цапок, О. М. (2004). *Мовні засоби репрезентації концепту краса в поезії українських шістдесятників* (Дис. канд. філол. наук). Одеський національний університет ім. І.І.Мечникова.
- 22.Шинкарук, В. І., & ін. (Eds.). (2002). *Філософський енциклопедичний словник*. К.: Інститут філософії ім. Григорія Сковороди НАНУ.
- 23.Штерн, І. Б. (1998). *Вибрані топіки та лексикон сучасної лінгвістики: Енциклопедичний словник*. Київ: Арттек.
- 24.Blunden, A. (1997). *The Meaning of Hegel's Logic*.
- 25.Cohen, S. M., & Reeve, C. D. C. (Winter 2021). *Aristotle's Metaphysics*. The Stanford Encyclopedia of Philosophy.
- 26.Cook, G. (1994). *Discourse and Literature*. Oxford: Oxford University Press.
- 27.Daniels, M. (2020). *The Effects of the Socio-Political Climate on Children's Literature Over the Past Eighty Years*.
- 28.Evans, V. (2009). *How Words Mean: Lexical Concepts, Cognitive Models, and Meaning Construction*. Oxford: Oxford University Press.
- 29.Gibbs, R. W. (2011). *The embodied mind: Cognitive science and the challenge of social science*. Oxford: Oxford University Press.
- 30.Harper, D. R. *The Online Etymology Dictionary*.
- 31.Jackendoff, R. (2002). *Foundations of Language: Brain, Meaning, Grammar, Evolution*.
- 32.Jackendoff, R. (1992). *Semantic Structures*.
- 33.Johnson, M. (1987). *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. University of Chicago Press.
- 34.Jung, C. G. (1987). *Dictionary of Analytical Psychology*. Ark Paperbacks.
- 35.Khairullina, D. (2018). *Concept vs Notion and Lexical Meaning: What is the Difference?* In Journal of History Culture and Art Research, 7, 303.
- 36.Kövecses, Z. (2010). *Metaphor: A practical introduction*. Oxford: Oxford University Press.

37. Kuznietsova, H. *Algorithm of Concepts' Study in Modern British Political Texts (Modern Approach)*.
38. Nemickien, Ž. (2011). "Concept" in *Modern Linguistics: the Component of the Concept "Good"*
39. Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.
40. Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind*. University of Chicago Press.
41. Langacker, R. W. (2008). *Cognitive Grammar: A Basic Introduction*.
42. Lyons, J. (1977). *Semantics: Volume 1*. Cambridge University Press.
43. Paivio, A. (1990). *Mental Representations: A Dual Coding Approach*.
44. Pinker, S. (1994). *The Language Instinct*. New York: William Morrow.
45. Potapenko, S. I. (2013). *Introducing Cognitive Linguistics: [Manual for students]*. Nizhyn: Nizhyn University Publishing House.
46. Saussure, F. de. (1916). *Course in General Linguistics*. New York: McGraw-Hill.
47. Shelef, N. G., & Koo, A. Z.-X. (2022). *Homelands and Nationalism*. University of Wisconsin, Madison, USA.
48. Shevchenko, O. V. (2020). *Image of Motherland in Ukrainian and American Linguistic Mentality: Similarities and Differences*
49. Slobodyan, M. (2009). *The Method of Conceptual Analysis in Modern Cognitive Linguistics*.
50. Stevens, P. (2022). *Pietas in Patriam: Milton's Classical Patriotism*. Humanities 11: 42.
51. Walker, L.O. and Avant, K.C. (2011) *Strategies for Theory Construction in Nursing*. 5th Edition, Prentice Hall, New York

LIST OF ILLUSTRATION SOURSES

- 52.Багрянний, І. (1944). *Тигролови*.
- 53.Грувер, А. (2022). *Про війну*.
- 54.Жадан, С. (2015). *Кнопочна нокія...*
- 55.Жадан, С. (2019). *Це ось наше місто...*
- 56.Іздрик, Ю. (2015). *Ксенофобія*.
- 57.Костенко, Л. *Усе моє, все зветься Україна*.
- 58.Котляревський, І. (1798). *Енеїда*.
- 59.Рокіта, В. (2023). *Цей лютий, напевно...*
- 60.Симоненко, В. (1961). *Україно, п'ю твої зіниці*.
- 61.Стефанік, В. (1900). *Камінний хрест*.
- 62.Українка, Л. (1911). *Лісова пісня*.
- 63.Франко, І. (1878). *Каменярі*.
- 64.Shevchenko, T. (1859). *My Testament* (J. Weir, Trans.).
- 65.Shevchenko, T. (1847). *When I was Thirteen...* (J. Weir, Trans.).
- 66.Якумчук, Л. (2015). «*prayer*»
-
- 67.Adichie, C. N. (2013). *Americanah*.
- 68.Angelou, M. (1993). *America*.
- 69.Bowen, E. (1949). *The Heat of the Day*.
- 70.Brooke, R. (1914). *The Soldier*.
- 71.Díaz, J. (2007). *The Brief Wondrous Life of Oscar Wao*.
- 72.Emerson, R. W. (1863). *Boston Hymn, Read in Music Hall, January 1, 1863*.
- 73.Fitzgerald, F. S. (1925). *The Great Gatsby*.
- 74.Hughes, L. (1936). *Let America Be America Again*.
- 75.Kipling, R. (1897). *Recessional*.
- 76.Key, F. S. (1814). *Defence of Fort M'Henry*.
- 77.Lahiri, J. (2003). *The Namesake*.

- 78.Lazarus, E. (1883). *The New Colossus*.
- 79.Milton, J. (1641). *On Reformation*.
- 80.Orwell, G. (1949). *1984*.
- 81.Owen, W. (1917). *Dulce et Decorum Est*.
- 82.Shakespeare, W. (1595). *Richard II*.
- 83.Shakespeare, W. (1599). *Henry V*.
- 84.Shire, W. (1915). *Home*.
- 85.Twain, M. (1884). *Adventures of Huckleberry Finn*.
- 86.Whitman, W. (1860). *I Hear America Singing*
- 87.Whitman, W. (1865). *O Captain! My Captain!*
- 88.Дослідження сприйняття концепту БАТЬКІВЩИНА в українській мові. (2023). Conducted by Iryna Chalapchii. URL: https://docs.google.com/forms/d/1KZkJmxKRTrws9tw5-a7rydDZma-Ee-_AveppkQgE-8s/edit?chromeless=1
- 89.Survey of the understanding of the concept of MOTHERLAND by English native speakers. (2023). Conducted by Iryna Chalapchii. URL: <https://docs.google.com/forms/d/15QqxK0GNBiNKEZ3FqHIUoBeMoPrqjZUPuUrpD--OWg0/edit?chromeless=1>
- 90.Chaudhary, M. R. (2007). APAH Month celebrates strength of 'the great American melting pot'. URL: <https://www.jbmdl.jb.mil/News/Article-Display/Article/246526/apah-month-celebrates-strength-of-the-great-american-melting-pot/>
- 91.Grant, M. (2020). The PM can now say with conviction that we're all in this together. The Telegraph. URL: <https://www.telegraph.co.uk/politics/2020/03/28/pm-can-now-say-conviction-together/>
- 92.Faiola, A. (2022). As Europe opens its doors to fleeing Ukrainians, Britain adopts a 'do-it-yourself' asylum plan. The Washington Post.

- URL: <https://www.washingtonpost.com/world/2022/03/15/uk-refugees-homes-for-ukraine/>
93. Koplow, M. (2017). America Is An Idea. International Policy Digest.
URL: <https://intpolicydigest.org/america-is-an-idea/>
94. Morton, B. (2023). Keir Starmer embraces Brexit slogan with 'take back control' pledge. BBC News. URL: <https://www.bbc.co.uk/news/uk-politics-64173370.amp>
95. Patricia Z., Doina C. (2018). U.S. 2018 elections 'under attack' by Russia - U.S. intelligence chief. Reuters. URL: <https://www.reuters.com/article/usa-security-russia-elections-idINKCN1FX1Y6>
96. Penfold, A. (2018). All Are Welcome
97. Sinclair, D. (2023). 'Nanny state' fears are hobbling Britain's health. Financial Times. URL: <https://www.ft.com/content/caf4012d-2d22-4f29-bfbd-69ba09062134>
98. The Daily News Candidate Challenge – John McCain. (2007). New York Daily News. URL: <https://www.nydailynews.com/2007/07/03/the-daily-news-candidate-challenge-john-mccain/>
99. Zelenskiy / Official. URL: https://t.me/V_Zelenskiy_official
100. Google Books Ngram Viewer: homeland, motherland, fatherland.
URL: https://books.google.com/ngrams/graph?content=homeland%2Cmotherland%2Cfatherland&year_start=1800&year_end=2019&corpus=en-2019&smoothing=3