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Christian Concepts in the Works by the Ukrainian Poet Viktor Boiko

Християнські концепти у творчості українського поета Віктора Бойка

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Abstract

The article aims to analyse the quantitative and qualitative aspects of the implementation of elements of Christian concepts “God” and “Soul” in the language of poetry by Viktor Boiko – Ukrainian artist of the late twentieth – early twenty-first century. A comprehensive qualitative analysis is employed to study the peculiarities of verbalization of numerous semantic planes of the mentioned concepts in the works by Viktor Boiko. It has been found that in the Ukrainian language space elements of the Christian conceptsphere are realised in biblical, folklore and linguistic interpretation, in semiotic and verbal planes, in synchronic and diachronic aspects and are accordingly reflected in the language of Ukrainian writers.


It has been concluded that the elements of the concepts of “God” and “Soul” are a part of the linguistic picture of the world of any ethnic group, which manifests the language of poets


Анотація


Мета статті- проаналізувати кількісний і якісний аспекти реалізації елементів християнських концептів «Бог» і «Душа» в мові поезії Віктора Бойка – українського митця кінця ХХ – початку ХХІ ст. Комплексний якісний аналіз застосовано для вивчення особливостей вербалізації численних семантичних площин згаданих концептів у творах Віктора Бойка. З'ясовано, що в українському мовному просторі елементи християнської концептосфери мають реалізацію в біблійній, фольклорній і власне лінгвістичній інтерпретації, у семіотичній та вербальній площинах, у синхронічному й діахронічному аспектах і відповідно відображені в мовотворчості українських літераторів.


Установлено, що елементи концептів «Бог» і «Душа» входять до мовної картини світу будь-якого етносу, з чим маніфестують

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who show their attitude to a higher power as a protector and interlocutor. That is why Viktor Boiko, as a Ukrainian poet, syncretically combining patriotism and lyrics, politics and everyday motives, satire and good humour in his works, looking for certain trends in the universe, turns to Christian concepts within the framework of “quiet poetry”.

Keywords: concept “God”, concept “Soul”, Viktor Boiko, poetry, linguistic picture of the world.

Introduction

The moral state of the individual plays an important role in its socialization in society. No matter what country in the world, it is obvious that religion affects the lives of millions of people. Accordingly, vocabulary and especially phraseology, which use units to denote higher powers and other sacred concepts and symbols, characterize ethnic groups as peaceful and democratic.

These aspects in the context of the study of literary art began to play a significant role in the late twentieth century, when the research of linguists became anthropocentrically oriented, and within this orientation as a field of research is linguoconceptology. This person is, for example, a poet (writer), who thus combines concepts – elements of the ethnic linguistic picture of the world – in his own author’s conceptsphere. One of the most commonly used concepts in fiction is “God” and “Soul“, which are widely used in terms of semantic planes, which combine many core and peripheral elements. Thus, since in almost all religions God is the creator of the universe, the meaning of “the giver” can be considered the most relevant, although the semantics of “ruler” also positions such uniqueness and absoluteness (corresponding to the artistic and semantic content “God is the creator”). Note that this is a pre-Christian era. For example, the ancient Indian religion proclaimed the absolute beginning of Brahman, from which the whole world originates; the cosmogonic myths of Ancient Greece derive the existence of life from Chaos, Cronus and Gaia; adherents of Hinduism are convinced that the world arose from the sacrifice of Purusha or from the breath of the god Vishnu; in Christianity, there is an understanding that God created everything from nothing; in Islam it is stated that the world was created by Allah. Thus, almost all the world's religions

мовотворчість поетів, які виявляють своє ставлення до вищої сили як захисника і співбесідника. Тому й Віктор Бойко як український поет, синкретично сполучаючи у своїх творах патріотизм і лірику, політику й побутові мотиви, сатиру й добрий гумор, шукаючи певних тенденцій світобудови, звертається до християнських концептів у межах «тихої поезії».

Ключові слова: концепт «Бог», концепт «Душа», Віктор Бойко, поезія, мовна картина світу.

speak of the divine beginning of the universe. Closely related to the previous interpretation is the understanding of God as a father, because he, as the creator, is the father of all things.

As the problem of development (revival, formation, assimilation, affirmation) of spiritual values is extremely relevant today – important mental structures in human consciousness that are directly related to morals and worldview, verbal expression of Christian concepts in Ukrainian literature, including poetry, becomes crucial in the face of fierce confrontation with the imperial forces that are trying to destroy Ukraine as an independent unitary state with its own national culture and language.

In such a socio-political context, poetry should be part of a complex that must defend both the spiritual values of the leading ethnic group and the state independence itself, and the poet is a brave and patriotic warrior. Such is the Kharkiv author Viktor Boiko, whose works correlate the signs of culture with the lexical-semantic system that can integrate society, unite people as a nation, and give a proper response to the challenges facing Ukraine and humanity.

Literature review

Several scientists and researchers have explored Christian concepts such as “God” and “Soul” from various perspectives, including psychology, neuroscience, and philosophy. A neuroscientist and professor of integrative medicine, Newberg has conducted extensive research on the neural correlates of religious and spiritual experiences. His work includes studies on the brain's response to prayer, meditation, and religious rituals (Newberg & Newberg, 2014).

A philosopher of religion, Swinburne has written extensively on the existence and nature of God. His work includes arguments for the existence of God based on the cosmological, teleological, and moral dimensions of the universe (Swinburne, 2004).

Alvin Plantinga a philosopher known for his work in epistemology and the philosophy of religion, has written extensively on the rationality of belief in God. His work includes the development of the “Reformed epistemology” and the “Evolutionary argument against naturalism” (Plantinga, 2003).

William Lane Craig, a philosopher and theologian, has written extensively on the philosophical arguments for the existence of God, including the Kalam cosmological argument and the moral argument (Craig, 2008). John Polkinghorne, a physicist and theologian, has written extensively on the relationship between science and religion. His work includes explorations of the nature of God, the soul, and the afterlife from a scientific and theological perspective (Polkinghorne, 2009).

Francis Collins, a geneticist and former director of the National Institutes of Health, has written on the compatibility of science and faith. His work includes explorations of the scientific evidence for God and the implications of genetics for the concept of the soul (Collins, 2006).

Robert J. Russell, both a physicist and theologian, has delved deeply into the intersection of science and religion. His writings encompass inquiries into the essence of God, the soul, and the afterlife, approached through both scientific and theological lenses (Russell, 2008). Keith Ward, a philosopher and theologian, has written extensively on the relationship between science and religion. His work includes explorations of the nature of God, the soul, and the afterlife from a scientific and theological perspective (Ward, 1996).

Nancey Murphy, a philosopher and theologian, has extensively explored the dynamic between science and religion in her writings. Her body of work delves into inquiries regarding the essence of God, the soul, and the afterlife, examining them through both scientific and theological viewpoints (Murphy, (s.f)).

John Hick, a philosopher of religion, has written extensively on the nature of God and the soul from a religious pluralist perspective. His work includes explorations of the concept of God in

different religious traditions and the implications of religious diversity for the concept of the soul (Hick, (s.f))

John Locke, in his “Two Treatises on Government”, acknowledges the importance of religious beliefs and concepts like “God” and the” Soul” in shaping individuals' worldview. Locke acknowledges the existence of God and considers belief in God to be foundational for a person. Locke discusses the concept of personal identity and consciousness, which are relevant to the understanding of the self or soul (Locke, 2020).

In Bernard Werber’s works, particularly in the “Les Fourmis” trilogy, “L’Empire des Anges”, and “Nous les Dieux” trilogy, he often explores philosophical and metaphysical themes, including the concepts of “God” and “Soul”. Through the narrative, Werber presents various perspectives on these concepts, offering readers opportunities to contemplate questions about the nature of existence, the meaning of life, and the role of higher powers or divine beings.

The social and historical aspects intersect with religious themes, the culturological and political planes of the general information complex are correlated in Bernard Werber’s works (Demchenko et al., 2021).

Olha Chernenko highlighted the concept of Viktor Boiko’s linguistic worldview as a component of the poet’s thinking, identified the most significant events in the author’s life and work, emphasized the artistic comprehension of spirituality, drew parallels between the linguistic and philosophical worldviews, analysed the connections between cultural and spiritual values, and highlighted the specifics of the poetic speech of the master of the artistic word, the peculiarities of his worldview, and the individual manner of constructing a poetic work (Chernenko, 2017a; Chernenko, 2017b; Chernenko, 2022).

Methodology

The methodology employed in this study encompasses a comprehensive qualitative analysis of literary works, with a particular emphasis on the intricate incorporation of Christian concepts, such as “God” and “Soul,” within the rich tapestry of Ukrainian literature. This analysis has been meticulously conducted within the expansive framework of linguoconceptology, a dynamic field of scholarly inquiry that delves into the intricate interplay

between language and culture, shedding light on how linguistic expressions encapsulate and convey cultural beliefs and values. To ensure rigor and depth in the examination process, both deduction and induction, recognized as fundamental scientific methods, have been judiciously applied. These methods serve as robust analytical tools, enabling the exploration and interpretation of the nuanced manifestations of Christian concepts within the literary landscape of Ukraine, offering valuable insights into the broader cultural, social, and philosophical dimensions embedded within these literary creations.

Results and discussion

One of the defining features of the modern Ukrainian mentality is the return to culture and language of realities that are closely linked to the religious life of society (Chernenko, 2020, p. 120). The spiritual life of man is inconceivable without the concept of "God" (Levchenko et al., 2021, p. 107). According to Kostiantyn Holoborodko, in the linguistic space of Ukrainian literature almost every writer addresses the image of God or considers the problem of seeking God (Holoborodko, 2017).

That is why the authors of fiction take on the function not only to address God personally, but also to determine his essence and role in human life. The poetic work by Viktor Boiko, a Ukrainian poet of the second half of the twentieth century, is not an exception.

This author from Slobozhanshchyna is known as a literary and public figure, poet, translator, activist of the Ukrainian Cultural Foundation, Kharkiv Literary Museum, a member of the National Union of Writers of Ukraine. His style is characterized by a certain syncretism, combining political and domestic themes, urban and rural, satire and poetry (for example, the possibility of a syncretic combination of elegiac and panegyric elements noted by researchers (Lastovets et al, 2021). Thus, the title of the poem "Jerusalem and the Nightingales" combines incompatible concepts, each of which requires a detailed description, and its elements do not show noticeable connections with the elements of the other.

Like most Ukrainian poets, Viktor Boiko, according to A. Tretiachenko, focuses on the search for ethnic "origins", "roots", "traditions", obeys the motives of patriotism – love for his native land, describes native landscapes, shows

skill as an intimate lyricist (Tretiachenko, 2013), he is part of a cohort of authors of "quiet poetry" ("quiet lyrics"). The features of "quiet poetry" are meditative (according to the interpretation of the author's team of scientists – the search for "another kingdom" (Dudareva, 2022), elegiac, deep psychologism, i.e. not actually patriotic rhetoric, certain spectacular declarations, and in simple form hidden deep meaning, analysis of historical retrospective and proposal perspective. In Viktor Boiko's poetic language, the reader notes not slangs, colloquial forms, exclamatory and interrogative modulations, but emotionally rich expressive elements that help to transform ordinary typical situations and universal virtues into aesthetic examples of life positivity.

This complex logically includes the system of spiritual values of the Ukrainian people, among which are traditionally defined and certain concepts implemented in the ethnic language of the world – "village", "steppe", "river", "house", "mother" and others. Under certain conditions they acquire the status of conceptospheres, expanding their semantic and linguistic content. Such a unit is the concept of "God", which is traditionally verbalized by the units "God", "Christ", "Lord", "Jesus", "Son of God", "Savior". In addition to them, Viktor Boiko also has theonyms for Slavic pagan gods – "Volos", "Berehynia", "Stryboh", which is not surprising, since Ukrainians have the so-called two-faiths.

The poet actualises the concept of "God" in the artistic and semantic content of "supernatural being" through the semantic planes "God – love", "God – truth", "God – justice", "God – help", "God – forgiveness", "God – atheism" and others, among which the demonstrators of human spiritual and moral virtues dominate – "goodness", "sincerity", "mercy", "honesty" and so on. In this case, the awareness of God as the creator of all things is explained through the nucleus unit "father" (in the semantic context of "God the Father"). The poet also actualises the peripheral semantic fillings "God is ecology", "God is the historical past" and even "God is the player".

In the poetry by Victor Boiko there are microcontexts, which reveal the usual meanings of the semantic plane "God is a supernatural being", within which several artistic and semantic contents are distinguished. This is, in particular, "God – prayer", because this is the way a person turns to God (the poet) through the traditional phrases "pray to God", "stay to pray to God", "pray as God". As we can see, in this

context, the verbs “pray” and “beg” are synonymous, and to this can be added the traditional “thank you (God)”.

Thus, in modelling the semantic plane “God is a supernatural being” and its artistic and semantic content, the poet mostly uses the expression of predicative phrases in which verbs are combined with nouns, specifying the actions performed by a higher power, thus expanding the positive semantic connotation. Through such constructions, there is an objectification of conceptual meanings that characterize God as the subject of treatment, when the lyrical hero manifests the position of the bearer of predicative features.

In the semantic plane “God – forgiveness” the author uses traditional folk stamps, which have the character of order: “Lord, forgive”, “Forgive me, God”, “May God forgive” and manifest the eternal faith of man in a higher power, that he can forgive. That is why God is characterized by the signs of “merciful”, “long- suffering”, “just”, “forgiving”.

In the semantic plane “God is help”, the analysed concept also reveals traditional language forms: “God helps us”, “let him take us out of trouble” and, finally, “We are all atheists for a while, / when we do not need help”. Here, Victor Boiko utters a biblical reminiscence that all people consider themselves independent, self-sufficient as long as they do not experience insurmountable difficulties, and thus necessarily remember God. In the semantic plane “God is love” in the axiological dimension there are also various contexts: “they dream that only the Lord loves them”, “Happiness is in our hearts, and that is in love. Because out of love the virgin gave birth to a son”.

And if “in the Old Testament love is the driving force of God’s actions, but only in the New Testament the love of the Father for the Son through sacrifice brings salvation to man and gives him new life” (Matskiv, 2012). That is, it was out of love for humanity that the Son of God, Jesus Christ, came into the world of men, where he died a martyr’s death. Accordingly, negative sentiments evoke the expression, conversely connoted, “God has fallen out of love with us”.

In the semantic plane “God is mercy” it turns out that people have always sought to believe that a higher power will help, promote and love them (often through explication in the image of a guardian angel). There is a maxim in the human mind that God embodies mercy, and such a

linguo-visual vision is presented in Victor Boiko’s poetic idiosyncrasy by means of appropriate features marked with the adjective “merciful”, noun “mercy”, for example, “God will be merciful”; “God’s mercy”. At the same time, the poet personifies the world, addressing it and using allusions to history in the Old Testament of the Flood, where the rainbow is perceived as God’s promise never to arrange a global flood again.

In the semantic plane “God is truth, justice” a higher power is associated in the human mind with absolute truth and justice, because in order to find truth / truth, the sages sent man to God (“to Christ would go”). That is, God is the personification of truth, although the author argues that there is no need to seek justice in this world, because no one has the address of Christ. In the semantic plane “God is the Father” the lexical and semantic manifestos “Children of God”, “Heavenly Father”, “Child of God”, which presuppose parental care, have already been revealed.

Among the units of the core zone of artistic and semantic content of the concept of “God”, we have chosen the most ambiguous and profound in terms of semantic analysis and associativity:

- “director” – the function of direction (“director, as it is, only God”. In this metaphorical microcontext there is an allusion to Shakespeare’s famous saying that the whole world is a theater, because only God controls the life scenario;
- “above the hetman” – the function of government (“above them only God”, “today the senior Catholic God”. Here is the supreme power of the highest power over any secular leader – whether king, king, hetman or president. Accordingly, he knows everything, knows everything,
- “doer” – the function of planning “God shuffles the deck of fate” a kind of game in life.

Thus, as an intermediate conclusion, it can be noted that the concept of “God” belongs to the important linguistic formations in the creative search of Victor Boiko and explains a number of semantic fillings-planes. These include “God is a supernatural being,” “God is love,” “God is mercy,” “God is justice,” “God is help,” “God is forgiveness.” Most often in these artistic and semantic fillings the author uses syntagms with predicative features that connote the admiration of the almighty higher power that can help, protect, save, and is the embodiment of the

system of spiritual and moral virtues and historical past ethnic group. In modeling these artistic and semantic fillings, the poet uses a variety of paths and stylistic figures.

Elements of the concept of “God” in the conceptsphere of “Christianity” are interconnected with the concept of “Soul”, which also forms a poetic picture of the world of Victor Boiko, because the idea of the soul as an immortal substance characterizes almost all beliefs. In ancient times, people thought about the differences between living and inanimate matter, believing that the soul has the properties of matter or contained in the blood (because after death man stopped breathing), in a dream the soul separates from the body and travels.

The token “soul” with almost the same morpheme structure exists in almost all Slavic languages, which is etymologized from the monosyllabic Proto-Slavic, related to Lithuanian, with the semantics of respiration. This may be a tracing paper from Latin and Greek, where the meanings of “soul” and “spirit / breath / wind” coincided. Similarly, with the token “spirit”, which is also related to the Lithuanian semantics of “air, unknown warm country, paradise”.

At the academic level, the word “soul” reveals the following definitions: the inner mental feelings of man; in religion – the immortal intangible basis in man, which distinguishes it from the animal; a set of traits inherent in a particular person; feelings, energy; positive person; the central figure of something. From this, as well as from the Ukrainian folklore tradition, we can determine the core artistic and semantic content “soul – disembodied essence”, “soul – human qualities”, “soul – human qualities”, “soul – man”, “soul – inspiration”, “soul – the main essence”; core “soul – fire”, “soul – moral virtues”, “soul – breath”, “soul – conscience, honesty”, “soul – breath”, “soul – a living being”, “soul – a bird”; peripheral (author's) “soul – death”, “soul – river”, “soul – plant”, “soul – song”, “soul – thing”, “soul – container”, “soul – national idea”, “soul – oblivion”.

In the language of Victor Boiko's poems, the main representative of the concept of “Soul” is the key word, there is also the token “spirit”, but much less often.

In the semantic plane “Soul – man” such a linguo-visual vision is realized mainly through the traditional phrase “living soul”, which

sometimes distinguishes a person in an urban context (for example, the author sees individuals among machines). A more specific counterpart, the phraseology “no soul” also verbalizes the phenomenon of the absence of people, but is a substitute for the negative pronoun “no one”. It's the same, but when it comes to designating objects, we fix it in the “two souls” situation.

The semantic plane “Soul is a disembodied entity” is realized in several semantic planes, among which – “soul – spirit”, “soul – disembodiment”, “soul – eyes”, “soul – pain”, “soul – sinfulness”, and is realized most often as an object of action “hits the soul with laughter”, “flows into my soul”, “does not take soul from me”. The semantics of birth fills the phrase “and the soul is cut” by analogy with the eruption of teeth in a child and becoming, which is a painful process, involves gaining experience, meeting with not always a good world. The variant of the token “soul”, “spirit” is dynamic and has the sign of “light”, which allows it to fly (“spirit flies”, “spirit flew”), soar (“spirit soars”).

In the semantic plane “Soul – sinfulness” indicates the imperfection of man through the sign of “sinner”, which can be meaningful “sinful souls fly”, “on our sinful souls”, “Living in sinful souls”, part of the traditional phrase to denote the actual people, “past the sinful soul”, two for a sinful soul”, as well as part of the comparison or metaphor “If the arrows are our sinful souls”, “I took a lot of sins on my soul”, “a strong good soul”. Note that the first situation is an allusion to the Doomsday Clock, located in the city of Chicago, where the Council of Experts periodically decides to transfer the arrows. The time left before midnight symbolically reflects international relations, as well as the general state of society. The onset of the north symbolizes a nuclear crisis. So, Viktor Boiko, comparing the hands of the earth's clock with souls, hints that people are able to change the course of history, to influence events in the world. However, the epithet “sinners” here indicates that even in the twenty-first century, people have not learned kindness. The imperfection of man is evidenced by the use of the enduring phrase “take sin to heart” – to do something contrary to their own beliefs.

The semantic plane “Soul – eyes” reflects the popular folk phraseology “eyes are the mirror of the soul”, because it is the eyes that convey the full range of human emotions, and the view can be much more eloquent than any words.

Naturally, the poet can combine the words “soul” and “eyes”, “look”, “see” even in one microtext.

In the semantic plane “Soul – pain” is realised a constant unit of “mental pain”, which conveys a difficult emotional state associated with negative experiences. That is, the soul is also able to experience pain, which at the lingual level is manifested by the corresponding verbal metaphor “the soul hurts”, “the soul will stop hurting”, “therefore it hurts”, “Thought will irritate the soul”. The last example uses a metaphorical substitute for mental pain, which can be expressed with the help of a permanent compound “stone in the soul”. Thus, the positive and negative emotions of life, which a person passes through the soul during life, are deposited on the soul like a stone; verses verbalised by the poet – wind, storm – are able to “blow”, “blow out” the soul, they are symbols of life’s troubles, disasters that can cause pain. Also, in this context, the verb “to hurt” is not to hurt the soul. In the semantic plane “Soul – loneliness” the core is a sign expressed in the personified combination “lonely soul” with variants “from loneliness the soul seeks medicine”, “alone” (reduplicated adjective representing a high degree intensity of this feeling), as well as a constant metaphorical connection “emptiness in the soul”, which will warm the eye.

Similarly, negative is the plane “Soul – grief”, where the relevant visions are verbalized by the poet through metaphors that actualize perceptual sensations of various kinds. For example, the visual image created with the adverb “black” conveys negative connotations, and syntagmatic compatibility with the noun “shroud” complements the picture, creating a depressing mood, conveying an atmosphere of grief: “windows shut the shroud”, “black on the soul”, “black in the head”, “black on the soul”.

The semantic plane “Soul – disappointment” is realized in the verbalization of tactile sensations, mainly the temperature connection “cold in the soul”, which has options “not warm in the soul”, “cold soul can overcome fatigue”, “in the souls of permafrost”, and actually touching “prickly soul”. There are also taste reflections with pejorative coloring: “the soul is not yet bitter”.

Negatively connoted motives related to the plane of pain are also explained in the semantic plane “Soul is an insult”. For example, in the metaphorical combination “insult does not liberate the soul” or using the phrase “wipe your feet” “wipe your feet on the soul”.

The semantic plane “Soul – fear” is realized by a small number of word usages to denote fear. For example, the attribute “something hares in the soul” corresponds to the constant combination “hare soul”, which traditionally means fear, or the existing personified image of fear (“fear haunts”).

The positively connoted plane “Soul – tenderness” reveals examples of the semantics of intersubjective attitude. In particular, in the sentence “I will cling to your tenderness with my soul” the metaphorical form of the indicated linguistic vision is conditioned by the warm attitude of lyrical characters to each other.

The semantic plane “Soul – love” is verbalised in the poet’s language with the help of possessive pronouns, as well as nouns and verbs with the semantics of mutual attraction: “your soul is my need”, “Your and my soul once again clung”, realizing cognitive associations with something high, bright and beautiful. This is helped by the tautological repetition: “Let the soul into the soul with joy”, “Soul from the soul, like a star from a star”, “Where the soul is without a soul, like a wound”.

The semantic plane “Soul – courage” is realised, in particular, through the epithets: “little darling”, “Cossack soul”, “not from the shovel soul”.

In the nucleus zone we distinguish the following components:

- “Soul – fire / heat” (metaphors with the implicit image of fire “warms the soul”, “someone warmed my soul”; metaphors of the genitive type “tar of the soul”), on fire from above”; metaphors with chiasm “human soul is trying to warm”; metaphorical image of fire “my soul is burning”. Also, in this area we define the active use of verb forms “burns”, “burns”, “burned” that correspond to the negative connotations of “harm, pain, hit.” On the other hand, positive connotations are manifested in the metaphor of “to warm the soul”.
- “The soul is a living being” the humanization of the soul is facilitated by verbal metaphors in which the soul is able to perform actions inherent in man – to listen, want, write, cry, cry, wander: “the soul wants”, “The Soul of the Wanderer”, “the soul cries to someone”, “the soul cries out”, “the soul hurries”. The artist here actualizes the expression of metaphorical actions of the soul). Also, in this plane are actively

involved signs – epithets, expressed by adjectives and adjectives “singing”, “defeated”, “young”, “right”, “quiet”, “alienated”, “human”; the soul comes to life through the form of treatment (including paremia – “walk the soul without kuntusha”) and somatism (it has eyes, knees and other human features);

- “Soul – moral virtues” transmitted through metaphors and epithets: “the artist is great in the soul”, “out of place soul”, “they have nothing but the soul”.
- “The soul is a bird.” One of the most widely used associations, due to the ancient beliefs of the Slavs. In Viktor Boiko’s language work – “birds and souls meet”, “stork’s soul”.

In the peripheral zone we distinguish the following components:

- “Soul is death”. In many religions, death is associated with the separation of the soul from the body, when the body remains in this world and the soul flies to another one in Viktor Boiko’s poetry: “The soul flies away into eternity”, (used euphemisms to denote death), “my soul does not breathe incense” (euphemism to denote the weakening of health).
- “Soul is a song”. This linguistic and cultural vision is due to the fact that the song is an expression of the inner world of the performer, and therefore, his soul. The poet says, “the flute is my soul”, “only the soul would sing sometimes”, “long in the soul to sing songs”, “on at dawn the soul swells”.

Thus, the analysis of the concept of “Soul” allows us to assert that the linguistic picture of the world by Viktor Boiko establishes the priority of spiritual values over material ones, although at the same time demonstrates their dialectical unity. The core elements of the concept are realized in the following semantic contents-planes: “soul – disembodied essence”, “soul – human qualities”, “soul – man”, “soul – inspiration”, “soul – the main essence”; “soul – fire”, “soul – moral virtues”, “soul – breath”, “soul – conscience, honesty”, “soul – breath”, “soul – a living being”, “soul – a bird”; peripheral (author’s) – “soul – death”, “soul – song”.

Conclusions

Analysing the peculiarities of the linguistic expression of the implementation of the elements of the Christian concepts “God” and “Soul” in

the language of poetry by Victor Boiko, we can draw the appropriate conclusions:

- Elements of the concept of “God” are part of the linguistic picture of the world of any ethnic group. Accordingly, they are important in poetry, manifesting the author’s language, which is characterized by expressiveness and deep psychology. Also in Ukrainian linguistic culture, the very word “God” means not only a supernatural force, but also a relative to an individual, a believer, a defender and interlocutor. That is why the poet, explicating the image of God on the whole reality of life, compares himself to him in his own feelings;
- Viktor Boiko is a Ukrainian poet of the turn of the century, and therefore his work syncretically combines love for his native land and deep lyrics, political and everyday motives, satire and good humour. And it is the artist’s eternal search for his ethnic roots, certain trends in the universe that determine his attention to the concepts of “Soul” and “God”. At the same time, researchers attribute his works to the so-called “quiet poetry”, which is characterized by meditation, elegia, deep psychology, analysis of historical retrospect and the proposal of perspective;
- The concept of “God” in the poems by Viktor Boiko manifests a number of meaningful planes: “God – a supernatural being”, “God – love”, “God – mercy”, “God – justice”, “God – help”, “God – forgiveness” belonging to the nuclear zone; The elements of the core zone define the deep in the sense of semantic analysis and associativity unit “director”, “above the hetman”, “executor”, which correspond to the functions of management, planning and assistance. They are realised within the framework of metaphorical constructions and various stylistic figures;
- The concept of “Soul” is also an active part of the poetic picture of the world by Viktor Boiko, revealing the following core planes of meaning: “Soul – man”, “Soul – disembodied essence”, “Soul – sinfulness”, “Soul – eyes”, “Soul – pain”, “Soul – loneliness”, “Soul – grief”, “Soul – disappointment”, “Soul – insult”, “Soul – fear”, “Soul – tenderness”, “Soul – love”; “Soul – fire / heat”, “Soul – a living being”, “Soul – moral virtues”, “Soul – a bird”; peripheral – “Soul – death”, “Soul – song”. These elements fully correspond to the ethnic language picture of the world,

representing not only the author's idiosyncrasy, but also Ukrainian culture in general.

Thus, the verbal realisation of the Christian concepts of "God" and "Soul" in the poetry by Viktor Boiko reveals the philosophical content and deep psychology of his interpretation of the universe, metaphorical saturation of his language and even a certain priority of spiritual values over material, albeit in their dialectical unity.

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