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LINGUISTIC RECONSTRUCTION OF NOMADIC IDENTITY IN LITERARY DISCOURSE

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Abstract. The article explores the linguistic and stylistic representation of nomadic identity in literary discourse. The analysis is based on the works of Ukrainian and international authors that reflect a specific vision of space, movement, and self-identification. The methodology combines linguistic stylistic analysis with a discourse-based approach and elements of cognitive linguistics. Key linguistic means that convey the experience of loss, transition, and interaction with the “Other” are identified. It is established that literary text not only reflects historical memory but also actively constructs it, forming flexible models of identity. The findings may be applied in further interdisciplinary research in the fields of culture, language, and literature within the frameworks of postmemory, transculturality, and mobile subjectivity.

Key words: nomadic archetype, linguistic identity, literary discourse, linguistic stylistics, space in text, memory and language, mobility, discursive construction.

Introduction. One of the leading trends in contemporary humanities is the integration of interdisciplinary approaches in the study of language, literature, and culture. Particular attention is paid to the issues of memory, self-identification, and the representation of historical experience in literary texts. The nomadic archetype – as a model of movement, openness, liminality, and transition – is increasingly becoming the subject of linguistic and cultural analysis, functioning as a kind of code for reconstructing identity under conditions of globalization and post-traumatic culture.

The relevance of this topic is also driven by changes in the global cultural and social landscape. Millions of people today face forced or voluntary mobility, transition between cultures, languages, and identities. In this context, literature becomes one of the most important tools for reflecting on the experience of nomadism, emigration, and the loss of home. Through language and artistic imagery, writers create new paradigms of subjectivity that challenge traditional models of sedentary, stable identity.

Against the background of growing interest in transnational, transcultural, and diasporic narratives, the linguistic stylistic approach gains particular importance, as it allows us to identify how exactly the image of the nomadic subject is constructed through language. Studying the nomadic archetype in literature helps us understand how literary texts respond to global crises – wars, migrations, cultural traumas, and ecological disasters.

In this study, the concept of “nomadic identity” is considered not only as the result of geographic relocation but also as a deeper mode of existence in a liminal state – between cultures, languages, and narratives. It is represented in the text not directly but indirectly – through symbols, syntactic structure, rhythmic organization, and images of nature, movement, and time. Attention to these elements makes it possible to reconstruct the inner world of the character, who is constantly searching for the self, adapting, and interpreting the boundary as a space of new becoming.

In Western academic discourse, the theme of nomadic identity has already become the focus of distinct theoretical models. J. Clifford (Clifford, 1997), in his work *Routes*, analyzes movement as

a fundamental category of contemporary culture. P. Ricoeur (Ricoeur, 2004) emphasizes the importance of memory and forgetting as mechanisms of identity formation, which are particularly active under conditions of instability. A. Assmann (Assmann, 2010) explores cultural memory as a space that is mutable and open to transformation. These theoretical foundations form the methodological basis of our approach.

At the same time, in Ukrainian cultural discourse, nomadic identity is viewed primarily through the lens of historical trauma, the loss of statehood, repressions, forced relocations, and deportations. In this context, it takes on the characteristics not only of mobility but also of vulnerability and the attempt to preserve one's own "self" under conditions of destructive external force. In the works of Valerii Shevchuk (Shevchuk, 2001), Mykola Vinhranovskyi (Vinhranovskyi, 2004), and Yurii Andrukhovych (Andrukhovych, 2003), we observe a profound reinterpretation of the image of movement, the road, and the border – as both aesthetic and ontological categories.

Moreover, it should be taken into account that language itself is a bearer of identity. Its structure, word choices, intonation, repetition, and linguistic gestures convey not only content but also a worldview. For this reason, the linguistic stylistic approach allows us not only to analyze but also to reconstruct the inner world of the character or author, to uncover the deeper meanings behind the words. In the case of the nomadic archetype, we are dealing with the fusion of personal and collective experience, with the aesthetics of the temporary, the processual, and the unfinished.

The aim of this article is to identify and classify the linguistic and stylistic means that form nomadic identity in literary discourse. Special attention is paid to the combination of spatial semantics with personal reflection, as well as the linguistic realization of the experience of loss, transition, and belonging. The study is based on the idea that literary text is not only a tool of representation but also a medium for the formation of new forms of identity capable of reflecting the complexity, contradictions, and multidirectionality of modern human experience.

The materials of this study include literary texts by Ukrainian and international authors that explore the themes of movement, space, instability, and the search for identity. In particular, fragments of poetry by Mykola Vinhranovskyi (Vinhranovskyi, 2004), prose works by Valerii Shevchuk (Shevchuk, 2001), and the novel *Moscoviada* by Yurii Andrukhovych (Andrukhovych, 2003) were analyzed. Among international authors, the works of Orhan Pamuk (Pamuk, 2005), Arundhati Roy (Roy, 2019), and James Clifford (Clifford, 1997) were examined, as their texts reflect on the themes of displacement, the loss of home, multiethnic belonging, and alienation.

Sources were selected based on contrast and representativeness. Ukrainian authors were chosen as carriers of postcolonial experience and national trauma, while international authors exemplify globalized thinking and complex cultural affiliation. This allowed for a comparison of both local and universal elements of nomadic identity, helping to identify shared linguistic mechanisms as well as specific national stylistic strategies.

The linguistic stylistic analysis focused on the features of textual organization that allow for the reconstruction of nomadic identity not only at the thematic level but, above all, at the level of the linguistic code. The following parameters were analyzed:

- Vocabulary related to space, movement, time, and natural elements;
- Metaphorical structures, including images of roads, borders, wind, traces, and tears;
- Syntactic features such as inversions, parallelisms, gradations, and repetitions;
- Rhetorical figures: anaphora, rhetorical questions, apostrophes;
- Pronoun use (I – we – they – those who...), which structures subject positioning.

Discourse analysis helped to identify how identity is produced within the literary text: through dialogism, narrative polyphony, and the collision of discourses that symbolize internal identity conflict. Narrative structure was also considered, including the sequence of events, memories, and sensations that depict the protagonist's journey – whether physical or mental.

Cognitive linguistics served as the foundation for identifying conceptual metaphors and schemas associated with nomadic modes of thinking. Most frequently observed were metaphors such as “life as a journey,” “the person as emptiness / a body of wind,” “memory as a map / archive / scar.” These metaphors shed light on how language shapes mental models of movement, belonging, and loss.

For each text, lexicons were compiled to track key words related to space, time, the body, and boundaries. In addition to quantitative data, a qualitative analysis was conducted to uncover connotative and symbolic layers of meaning. It was found that even similar words perform different functions in different cultural contexts. For example, the image of the wind in Ukrainian texts often signifies longing, instability, or challenge; in Pamuk (Pamuk, 2005)’s works, it becomes a harbinger of change or a symbol of fate.

The study adhered to the principle of integrativeness. Texts were analyzed in their aesthetic integrity, with consideration for the author’s biography, the context of creation, and the broader cultural situation. This approach avoids reducing texts to mere illustrations and instead treats them as full-fledged environments for the formation of identity.

All examples were selected based on their relevance to the theme of nomadic identity, the symbolic weight of their imagery, linguistic complexity, and stylistic depth. The analysis was conducted both manually and with the aid of digital tools – software for word frequency counting, word cloud generation, and syntactic pattern identification.

Thanks to the combination of quantitative and qualitative analysis, the methodology enabled the identification of both frequent linguistic units and unique stylistic techniques that are characteristic of the nomadic archetype. This allowed not only for a description of the phenomenon but also for the revelation of deep mechanisms of its linguistic realization in literary discourse.

The analysis of literary texts revealed a number of stable linguistic and stylistic markers that allow for the identification of nomadic identity as a specific linguistic and narrative construct. These markers can be conditionally classified into three interconnected semantic categories: space, movement, and identity. Each of them is represented at the levels of vocabulary, syntax, textual composition, and stylistic devices.

1. Spatial Constants

In texts where the nomadic archetype is present, space is rarely defined by clear boundaries. Its primary characteristics are openness, variability, vastness, and the absence of a stable center. Dominant lexical items include: “steppe,” “horizon,” “wind,” “path,” “edge,” “sky,” “dust,” “road.” These words create an effect of boundlessness, transition, and tension. They are often accompanied by evaluative or symbolic connotations.

In the poetry of Mykola Vinhranovskiy (Vinhranovskiy, 2004), nomadic space forms a personal coordinate system for the lyrical subject: “The wind is my brother, the road – my sister, The steppe – my blood, and my horse – my soul.” Here, space is not described – it is embodied in the lyrical subject, equated with the body, with identity. Through syntactic parallelism, anaphora, and lexical assimilation, the effect of fusion between the individual and the mobile world is created.

2. Movement as a Semantic and Syntactic Category

Movement in literary text is not only described but also realized through language itself. Frequently used verbs include: “to go,” “to wander,” “to set off,” “to disappear,” “to follow,” “to cross.” These generate a rhythm of change and emphasize the ongoing dynamism of existence. At the syntactic level, short phrases, sequences, and inversions are often used to impart a sense of fluidity: “They walked. Through the steppe. Without stopping. Dust settled on their shoulders. The horse wheezed from exhaustion.” Such syntactic structuring not only conveys dynamism but also sets a rhythm that aligns with breathing. This is mimetic stylistics, where the form of the text reproduces the experience of movement.

3. *Identity as a Discursive Construct*

Characters in texts with nomadic architecture identify themselves not through permanence but through movement and loss. Often, this identity involves searching, uncertainty, and belonging to many – but never fully to any. To articulate such identity, the texts employ:

- Oppositions: “own / alien,” “home / path,” “roots / wind”;
- Rhetorical questions: “Who are we?,” “Where is our home?”;
- Lexemes related to embodiment and heritage: “blood,” “memory,” “legacy,” “traces”;
- Pronouns such as “I,” “those who...,” signaling alienation or polyphony.

In Valerii Shevchuk (Shevchuk, 2001)’s prose, a protagonist physically located within a static home space simultaneously crosses temporal boundaries and travels through memories: “I walked through the rooms of the old house, and each room led not to another room, but to another time.” This fragment shows that nomadism can be not only geographical but also internal and psychological, and that language is both its carrier and reflection. Similar structures are found in the novels of Orhan Pamuk (Pamuk, 2005), where space becomes a place of conflict between histories, identities, and languages.

All three components – space, movement, and identity – form a semantic triangle in which linguistic and stylistic means function as tools for modeling experiences that lack fixed localization but form the cultural code of the character. This supports the notion of nomadic identity as a product of language, memory, and discursive dynamism.

The analysis of literary discourse through the lenses of linguistic stylistics, discourse theory, and cognitive linguistics allows for a series of important conclusions regarding the nature of nomadic identity and the mechanisms of its linguistic construction. The nomadic archetype appears not only as a theme or motif, but also as a deep cognitive model that influences the structure of literary texts. It shapes not only the imagery of a work, but also its syntactic organization, speech tempo, metaphorical density, and narrative strategies.

The study demonstrates that nomadic identity in literary texts manifests across two interconnected dimensions: thematic and formal. Thematically, nomadism is revealed through motifs of roads, the loss of home, transitions, borders, and detachment from roots. Formally, it is articulated through language structures that reflect dynamism, instability, and polyphony. In the works of Andrukhovych (Andrukhovych, 2003), for example, constant shifts in narrative perspective, genre blending, and structural fragmentation serve as stylistic markers of nomadic writing.

Nomadic identity is a state of constant adaptation. Such subjectivity does not seek a fixed center or ultimate self-definition; it remains open to change. In this context, the text functions not only as a reflection of experience but also as an environment for constructing that experience. Linguistic means do not merely describe – they create. They generate new meanings and frameworks for identity.

A useful contrast can be drawn with depictions of sedentary identity. In those narratives, the lexicon tends to express stability, enclosed spaces (home, homeland, roots), and symmetrical, closed forms. Nomadic texts, by contrast, are marked by open syntactic constructions, disruptions in event chronology, and metaphors of change. These features are not merely stylistic choices but reflect a deeper conceptualization of the subject – one that possesses not a “place” but a “path.”

In the context of globalization, nomadic identity becomes especially relevant. The 21st-century individual often lacks a single identity center and instead exists within a field of multiple affiliations: national, linguistic, professional, digital. Such fragmentation requires new forms of linguistic representation, which literary texts are uniquely capable of providing. They serve as experimental spaces where identity is shaped not as a stable outcome, but as a dynamic process.

An especially compelling intersection is found between nomadism and memory. In nomadic discourse, memory is not a fixation on the past but a movement toward it. Characters seek not only a physical home, but also a symbolic heritage – traces of ancestors, narratives they can adopt. Through language, this “return” is enacted while simultaneously creating a new reality. As Marianne Hirsch

(Hirsch, 2012) notes, postmemory is a result not only of recollection, but of imagination and empathetic projection – and these are enacted through language.

In literary texts, the bodily and the spatial are deeply intertwined. Space is experienced physically: the border is a scar, the wind a touch, the road a pulse. This identification creates an effect of merging identity with both natural and symbolic landscapes. In Pamuk (Pamuk, 2005)'s works, for instance, the city acquires corporeal traits: it breathes, weeps, melts. This suggests a deep metaphorization of environment, which in turn shapes subjectivity.

Interpretation of the findings suggests that nomadic identity is a way of articulating liminal experience, in which the “self” is not tied to a fixed anchor but remains capable of transformation and adaptation. Especially valuable here is an analysis not only of content but also of form: syntactic ruptures, stylistic figures, recurring motifs, and the symbolism of journey serve as markers of a subject in flux.

Thus, the linguistic reconstruction of nomadic identity in literary text is not merely a description of experience, but its modeling. The text becomes a site of emergence for new structures of being, where identity is not a given – it happens. This opens the way for further interdisciplinary research across linguistics, literary studies, anthropology, and cultural memory – particularly in the domains of postmemory, transculturality, diasporic literature, and trauma narratives.

In this light, language emerges as a space of deep anthropological reflection, while literary text becomes a kind of laboratory in which models of contemporary identity are formed in response to a mobile, unstable, and fragmented world.

Conclusion. This article presents a comprehensive analysis of the linguistic means used to represent nomadic identity in both Ukrainian and international literary discourse. It has been established that the nomadic archetype functions not only as a thematic nucleus but also as a structural foundation of the narrative, shaping its imagery, syntax, and intonational fabric. The main linguistic stylistic tools include space-oriented vocabulary, symbolic toposes, syntactic ruptures, rhetorical constructions, and metaphorical models that encode the experience of movement, loss, searching, and internal transformation.

A distinctive feature of the linguistic representation of nomadic identity is its openness to change, associative multiplicity, and deep integration within contexts of historical and collective memory. Such identity is modeled as dynamic, liminal, and heterogeneous. It emerges through linguistic play, whereby identity is created anew in each narrative act.

This research highlights the need for a deeper analysis of literary texts as spaces where cultural, historical, and personal layers intersect. Future studies may focus on comparative analysis of nomadic narratives across cultures, gendered variations of the nomadic figure, and the specifics of language in diasporic literature as a contemporary form of nomadic writing. In light of the results obtained, it is crucial to consider the significance of the nomadic archetype within the context of the contemporary socio-cultural situation. In the 21st century, identity is increasingly perceived as a process of ongoing revision and movement rather than a fixed entity. Linguistic reconstruction of nomadic identity, therefore, gains new relevance – not merely as a literary or artistic theme, but as a tool for understanding the individual in a globalized world.

Nomadism, as a metaphor of the present, encompasses not only physical relocation but also social mobility, digital presence, and multicultural existence. Texts that engage the language of the nomadic archetype often resonate with experiences of emigration, internal exile, and the trauma of losing one's homeland. In this context, it is worth examining not only literary examples but also documentary writing, autobiographies, and oral histories, all of which contribute to shaping the linguistic palette of contemporary identity.

Analysis of the vocabulary, syntax, and imagery in texts dealing with nomadism reveals a shift from categories of “belonging” to those of “movement,” “process,” and “openness.” In such cases, language functions as a navigational system rather than a tool of fixation. Accordingly, linguistic

stylistics becomes a means of charting the internal map of a person constantly in search of meaning, borders, and a safe space.

This opens promising directions for further analysis, particularly within the frameworks of literary anthropology, media linguistics, and spatial semiotics. It also encourages exploration of how nomadic identity is represented in visual media – film, graphic novels, and multimedia projects – where language intersects with other sign systems to convey the experience of dynamic existence.

In conclusion, the literary text that models nomadic identity is not only a reflection of perpetual motion but also an invitation to dialogue. It creates a space for interaction where linguistic designation becomes a means of preserving – and simultaneously transforming – the human experience in a world of change.

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