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'CHANGING HATS' AND DEIXIS OF FIRST-PERSON PLURAL PRONOUNS IN J.D. VANCE'S 2025 MUNICH SPEECH

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Speeches of modern politicians supply linguists with the material to study how global and local political, social, cultural and economic changes are promoted or resisted in a particular context. These texts may be approached from the point of view of their linguistic structure as well as from a perspective of their embeddedness in discourse. The article explores the scope of the first-person plural pronouns as they were used by US Vice President J.D. Vance in his famous speech at the Munich Security Conference on February 14, 2025, so as to demonstrate the connection between the context and language forms. The study draws on the notions of personal deixis (grammatical encoding of participants in an interaction) and footing (a stance or alternating stances taken by a participant in an interaction) and hypothesizes that in Vance's speech, the first-person plural pronouns, namely personal, possessive and reflexive types, vary in scope and include, besides the speaker, different entities, which is related to the politician's switch of footing. The research makes use of quantitative analysis to assess the importance of the first-person plural pronouns in the speech compared to the second-person pronouns. At the next stage, contextual analysis is applied to clarify the reference scope of the first-person plural pronouns.

The study reveals a 2 to 1 ratio of the first-person pronouns (66.9%) to the second-person pronouns (33.1%). The first-person plural pronouns account for 35.6% occurrences and outnumber the first-person singular pronouns (31.3%). Accordingly, Vance's speech focuses on the speaker. Contextual analysis uncovers that the Vice President uses the first-person plural pronouns to refer to himself and some other referent. The latter may be (1) another person (his spouse and another politician), (2) the Trump administration, (3) the American people, and (4) the USA and its allies (the EU, and the UK). Hence, it may be concluded that first-person plural pronouns facilitate the speaker's switch of social roles in political discourse.

Key words: *personal deixis, footing, political discourse, grammaticalization of context, first-and second-person pronouns, social role.*

Алєксєєва І.О. Зміна ролей і дейксис займенників першої особи множини у мюнхенській промові Дж. Д. Венса 2025 року

Промови сучасних політиків є безцінним матеріалом для лінгвістичного вивчення стратегій просування або супротиву глобальним та локальним політичним, соціальним, культурним та економічним змінам. Тексти політичних промов можна вивчати з точки зору їх лінгвістичної структури, а також з точки зору їх вбудованості в дискурс. Особливу увагу зосереджено на зв'язку між контекстом та значенням мовних форм, що виявляється за допомогою дослідження обсягу займенників першої особи множини, які віце-президент Дж. Д. Венс використовував у своїй промові на Мюнхенській конференції з безпеки 14 лютого 2025 року. Розвідка спирається на поняття особового дейксису (граматичного кодування учасників взаємодії) та футингу (позицію або позиції, які займає учасник протягом мовленнєвої взаємодії). Гіпотеза дослідження полягає в тому, що в промові Венса займенники першої особи множини, а саме особові, присвійні та зворотні, змінюють свій референційний обсяг та включають, окрім самого мовця, різних референтів, що пов'язано зі зміною «футинга» політика. У дослідженні застосовано кількісний аналіз для оцінки важливості в промові займенників першої особи множини у порівнянні з займенниками другої особи. Наступним етапом розвідки є контекстуальний аналіз, спрямований з'ясувати референційний обсяг вживання займенників першої особи множини.

Дослідження виявило, що займенники першої особи та займенники другої особи вживаються в промові у співвідношенні 2 до 1 (66.9% та 33.1% відповідно), причому займенники першої особи множини складають 35.6% та переважають у кількості займенники першої особи однини (31.6%). Таким чином, результати кількісного аналізу свідчать, що промова віце-президента сфокусована на постаті мовця. Контекстуальний аналіз виявив, що референційний обсяг займенників першої особи множини у промові змінюється та включає самого Венса, а також (1) іншу особу (його дружину та іншого політика), (2) адміністрацію президента Трампа, (3) американський народ та (4) США та їх союзників (Європейський Союз та Велику Британію). Отже, встановлено, що використання займенників першої особи множини в політичному дискурсі допомагає мовцю виступати у різних соціальних ролях.

Ключові слова: *особовий дейксис, футинг, політичний дискурс, граматикалізація контексту, займенники першої та другої особи, соціальна роль.*

Introduction

In the last decade, all aspects of human life have been affected by rapid and radical changes of economic, political, and cultural nature. Migration, AI, social media, pandemics, economic shifts, international military and political crises have been overwhelming and are likely to stay around for some time. Global politics is currently being reconfigured through political actions (sanctions, wars, opening or closing borders) as well as through speeches delivered by the most powerful political figures of today (see, for example, (Polkhovska, 2018; Worthington, 2024; Потапенко & Андрійко, 2025)). J.D. Vance, the 50th Vice President of the United States, is one of the leaders who precipitate changes. His rhetoric at the Munich

Security Conference on February 14, 2025, sent shockwaves through Europe and was interpreted as a breaking point in transatlantic cooperation. The current research focuses on the scope of the first-person plural pronouns (*we, our*) in this speech and suggests treating it as a context-dependent marker of the speaker's various social roles.

Theoretical background

The research draws primarily on the deeply context-dependent notion of deixis defined as "the ways in which languages encode or grammaticalize features of the context of utterance or speech event" (Levinson, 1983, p. 54), where a context is understood as "a set of pragmatic indices, co-ordinates or reference points (as they are variously called) for speakers, addressees, times of utterance, places of utterance, indicated objects, and whatever else is needed" (Levinson, 1983, p. 58). The deictic center is typically anchored to the speaker: (1) the speaker is the central person, (2) the central time is the time of speaking; (3) the central place is the speaker's location and the moment of speech, (4) the discourse center is the point of the speaker's speech production, and (4) the social center is determined by the speaker's social status to which the status of other addresses relate (Levinson, 1983, p. 64). As the research delves into the usage of the first-person plural pronouns in J.D. Vance's speech delivered at the Security Conference in Munich, 2025, it is personal deixis that is central to the study.

The research material, i.e. an episode of an unmediated interaction within political discourse, is a vivid illustration of Levinson's claim that deixis markers remind theoretical linguists that "natural languages are primarily designed (…) for use in face-to-face interaction, and thus there are limits to the extent to which they can be analyzed without taking this into account" (Levinson, 1983, p.54). A componential analysis (Lyons, 1968, p. 470-81) of the pronominal systems reveals the following: speaker inclusion for the first person, addressee inclusion for the second person, and speaker and addressee exclusion for the third person (Levinson, 1983, p. 69). Yet, scholars note that the pronoun *we* is far from being straightforward in terms of the traditional category of plural: "*we* does not mean plural speakers in the same way that *they* means more than one third person entity" (Lyons, 1968, p. 277).

Studies show that the reference capacity and the function of *we* depends considerably on discourse. Exploring these features of the pronoun in university lectures, Fortanet (2004) concludes that it may refer to a wide range of referents (from large groups to the speaker) and perform numerous functions that fit into two

categories, namely representation and metadiscourse. Another research into academic discourse (EFL teachers' interactions) argues for six distinct references: "(1) 'we' that refers to speaker and more than one addressee, (2) 'we' that refers to speaker and more than one third party, (3) 'we' that refers to speaker and indefinite group, (4) 'we' that indicates 'you', (5) 'we' that indicates 'I', and (6) 'we' that indicates "they" (Muthi'ah et al., 2022, p. 384).

Contextual dependence of *we* and its vast referencing capacity necessitate turning to Goffman's notion of footing. The scholar illustrates footing by describing an interaction between President Nixon and a journalist: the President finishes the official part of his communication with journalists and starts an informal part by rising from the desk and switching from officialese to commenting on a female journalist wearing slacks. For Goffman, footing is roughly "participant's alignment, or set, or stance, or posture, or projected self" (Goffman, 1981, p. 128). The scholar notes that "the same individual can rapidly alter the social role in which he is active, even though his capacity as animator and author remains constant – what in committee meetings is called 'changing hats'" (Goffman, 1981, p. 145). Footing switches take place in many ways, primarily through a topic change or a register shift. However, besides these, Goffman points out the specific usage of pronouns, namely giving preference to '*we*' over '*I*' (Goffman, 1981, p. 145).

Thus, to describe a politician's speech as a complex phenomenon shaped by various factors ranging from the speaker's personality to his persona and his attitude to the audience or third parties, the theoretical framework of the current research draws on the assumption of a deictic nature of the pronoun *we* and the concept of footing that undergoes changes during an interaction.

Methodological notes

At the first stage, the research procedure included elements of quantitative analysis, namely singling out occurrences of the first-person plural pronouns (*we, our, ourselves*) and juxtaposing their frequency with the first-person singular pronouns (*I, my*) and the second-person pronouns (*you, your*). This was used to uncover the proportion of personal indexicals in the speech and compare their significance.

The second step was drawn on contextual analysis and involved relating the first-person plural pronouns to their referents in the context. Identifying referents of the first-person plural pronouns in each particular case revealed switches of footing in

the speech and shed light on those social roles that the Vice President played throughout his speech.

Results and discussion

Table 1 presents the results of the quantitative analysis of the first- and second-person personal and possessive pronouns in Vance's speech.

Table 1. Frequency of first and second-person pronouns in Vance's speech

	Pronouns	Frequency (times per item)	Absolute frequency	Relative frequency
First person singular	*I/me*	43	52	31.3
	my	9		
First person plural	*we/us*	39	59	35.6
	our	20		
Second person	*you*	41	55	33.1
	your	14		
Total			166	100

The Table shows that, overall, Vance's speech is speaker-centered: the occurrences of the first-person pronouns make up more than two-thirds (66.9%) in relation to the hearer-oriented second-person pronouns (33.1%). However, the actual meaning of *we* should be scrutinized in the context as its scope may vary: it may include (1) the speaker and the hearers, (2) the speaker and some third party or both (1) and (2), namely the speaker, the hearers, and a third party.

Vance starts his address by thanking the audience and by listing all those who are present. In other words, he outlines those eligible to be covered by *we*: *...thanks to all the gathered together* ***delegates*** *and* ***luminaries****, and* ***media professionals*** *and thanks especially to the* ***hosts*** *of the Munich Security Conference for being able to put on such an incredible event.* ***We****'re of course thrilled be here.* ***We****'re happy to be here* (White House, 2025).

Then, the Vice President makes the introductory part of the speech personal by using both *I* and *we*, with the latter referring to Vance himself and another person, namely

- the UK Foreign Secretary David Lammy: ***I*** *saw Foreign Secretary* ***David Lammy*** *and joked that both of* ***us*** *last year had different jobs than* ***we*** *have now* (White House, 2025).

- Vance's wife: *The first time* ***I*** *was ever in Munich was with* ***my wife****, actually, who's here with* ***me*** *today, on a personal trip. ...****we****'re very moved and* ***our*** *thoughts and prayers are with Munich and everybody affected by the evil inflicted on this beautiful community.* ***We****'re thinking about you,* ***we****'re praying for you, and* ***we*** *will certainly be rooting for you in the days and weeks to come* (White House, 2025).

It is in the main part that Vance starts 'changing hats'. At first, the scope of *we* is the US (Trump) administration, on whose behalf the Vice President speaks and, thus, he performs a US top official on a mission: *...while* ***the Trump administration*** *is very concerned with European security and believes that* ***we*** *can come to a reasonable settlement between Russia and Ukraine – and* ***we*** *also believe that it's important in the coming years for Europe to step up in a big way to provide for its own defence... And under Donald Trump's leadership,* ***we*** *may disagree with your views, but* ***we*** *will fight to defend your right to offer them in the public square* (White House, 2025).

There is a footing switch when Vance voices the American people: *Now, these cavalier statements are shocking to* ***American ears****. For years,* ***we****'ve been told that everything* ***we*** *fund and support is in the name of* ***our*** *democratic values* (White House, 2025).

At times, the referent of *we/us* may be both the US political elite and Americans on the whole: *…to many of* ***us*** *on the other side of the Atlantic, it looks more and more like old entrenched interests hiding behind ugly Soviet era words like misinformation and disinformation…* (White House, 2025) However, *we*- 'Americans' is particularly important for the speech whose key message is to transfer the responsibility for Europe to European elites. In fact, the passage that blatantly conveys this idea describes the future of the Europe – America alliance as a dichotomy by constructing *our European friends*, *the Europeans* as one party and *we* (*President Trump, America*) as the other: *...as* ***President Trump*** *has made abundantly clear, he believes that* ***our European friends*** *must play a bigger role in the future of this continent.* ***We*** *don't think you hear this term 'burden sharing', but* ***we*** *think it's an important part of being in a shared alliance together that* ***the Europeans*** *step up while* ***America*** *focuses on areas of the world that are in great danger* (White House, 2025).

The further text contains another usage of *we* that refers to Europe (the EU and the UK) and the United States and, thus, emphatically presents them as a team sharing values and challenges by boosting the inclusive *we* with its reflexive counterpart pronoun *ourselves*: *…**we** ought to ask whether **we**'re holding ourselves to an appropriately high standard. And I say '**ourselves**', because I fundamentally believe that **we** are on the same team. **We** must do more than talk about democratic values. **We** must live them… It's a terrible story, but it's one **we**'ve heard way too many times **in Europe**, and unfortunately, too many times in **the United States** as well* (White House, 2025). To emphasize the similarity of challenges and importance of consolidation, Vance modifies *we* with the pronoun *all: …the crisis I believe **we** **all** face together, is one of our own making* (White House, 2025).

The final passage of the speech is a call on European leaders for action, yet to avoid imposing on his hearers directly by using *you*, Vance chooses the first-person plural pronouns *we* and *our* whose scope covers Europe and the USA: *To believe in democracy is to understand that each of **our** citizens has wisdom and has a voice. And if **we** refuse to listen to that voice, even **our** most successful fights will secure very little. (…) **We** shouldn't be afraid of **our** people even when they express views that disagree with their leadership* (White House, 2025).

Conclusions and perspectives

The quantitative analysis of the first-person singular, first-person plural and second-person pronouns reveals that the speech delivered by J.D. Vance at the Munich Security Conference, 2025, was essentially speaker-centered as more than two-thirds of the pronouns in the speech refer to the first person, with the plural pronouns *we* and *our* leading. This would presuppose inclusivity of the speech, yet the further context-based study demonstrated that Vance alternated between his different social roles and the scope of referents of *we* varied: the Vice President appeared in the speech as an ordinary guest to Munich visiting the city with his spouse; he also spoke on behalf of the USA administration; in several passages he was one of the American people. To finalize the speech, the Vice President used the first-person plural *we* inclusively to refer to the allies (the USA, the EU and the UK) and to call for consolidating and committing to shared values.

The current research may be furthered by exploring how deictic elements are used to construct politicians' persona and identity, which appears particularly promising in the modern discourse of identity and symbolic politics exercised in dramatically polarized societies.

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COCA AS A REPRESENTATIVE CORPUS FOR THE STUDY OF BASIC EMOTIONS IN CONTEMPORARY ENGLISH

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The article explores six nominal labels for basic emotions in contemporary English, based on the Corpus of Contemporary American English (COCA): anger, fear, sadness, happiness, disgust, and surprise. The selected nouns are not interpreted as direct evidence of inner affective experience. They are analysed as lexical units whose corpus profile is formed by recurrent co-occurrence, grammatical relations, collocational environment, clusters, and concordance contexts. The study combines procedures of corpus linguistics with lexical-semantic interpretation and linguistic research on emotion. The theoretical basis includes work on corpus representativeness, lexical semantics, the theory of basic emotions, and the distinction between emotion-label words and emotion-laden words. COCA was selected because its register-balanced and chronologically stratified design makes it suitable for analysing contemporary American English usage. The material was obtained using the COCA tools Word, Topics, Collocates, Clusters, Texts/Virtual Corpora, and Concordance Lines. The frequency distribution in the six-item sample is as follows: fear - 103,493; surprise - 60,286; anger - 36,471; happiness - 22,057; sadness - 8,851; disgust - 5,436. The analysis prioritises not frequency lists in isolation, but recurrent lexico-grammatical patterns. Fear occurs mainly with nominal and clausal complementation; anger is characterized by prepositional directionality and verbs of expression or regulation; sadness is profiled through intensifiers and perceptible signs; happiness regularly enters axiological contexts of well-being, aspiration, and life purpose; disgust combines bodily aversion with moral evaluation; and surprise functions both as a nominal label for an unexpected event and as a marker of its expectedness or unexpectedness. The findings indicate that COCA makes it possible to describe nominal emotion labels not merely as dictionary entries, but as contextually profiled units of the language system.

Key words: *COCA, basic emotions, nominal emotion labels, corpus linguistics, collocation, valency*

Бобер Н.М. Корпус COCA як репрезентативна база дослідження базових емоцій сучасної англійської мови. *У статті проаналізовано шість іменникових номінацій базових емоцій у сучасній англійській мові на матеріалі Corpus of Contemporary American English (COCA): anger, fear, sadness, happiness, disgust і surprise. Відібрані іменники не ототожнюються з безпосереднім виявом внутрішнього афективного досвіду мовця. Їх розглянуто як лексичні одиниці, корпусний профіль яких формується*

через повторювану сполучуваність, граматичні зв'язки, колокаційне оточення, кластери та конкордансні контексти. Методологічно дослідження поєднує корпусно-лінгвістичні процедури з лексико-семантичним аналізом і лінгвістикою емоцій. Теоретичну основу становлять праці з корпусної репрезентативності, лексичної семантики, теорії базових емоцій, а також дослідження, у яких розмежовано лексеми прямої емоційної номінації (emotion-label words) і лексеми з емоційно-оцінним навантаженням (emotion-laden words). Вибір COCA зумовлений його жанровою збалансованістю, хронологічною стратифікацією та придатністю для аналізу сучасного американського слововживання. Матеріал дослідження отримано за допомогою інструментів COCA Word, Topics, Collocates, Clusters, Texts / Virtual Corpora та Concordance Lines. Частотний розподіл у шестикомпонентній вибірці є таким: fear – 103 493; surprise – 60 286; anger – 36 471; happiness – 22 057; sadness – 8 851; disgust – 5 436. Аналітичний акцент зроблено не на ізольованих частотних списках, а на повторюваних лексико-граматичних моделях. Fear найчастіше реалізується через іменникове й клаузальне доповнення; anger характеризується прийменниковою спрямованістю та дієсловами вираження або регуляції; sadness профілюється через інтенсифікатори й зовнішньо сприймані ознаки; happiness входить до аксіологічних контекстів добробуту, прагнення й життєвої мети; disgust поєднує тілесну відразу з моральною оцінкою; surprise функціонує і як іменникова назва несподіваної події, і як показник її очікуваності або неочікуваності. Результати засвідчують, що COCA дає змогу описувати іменникові номінації емоцій не лише як словникові одиниці, а як контекстуально профільовані елементи мовної системи.

Ключові слова: *COCA, базові емоції, іменникові номінації емоцій, корпусна семантика, колокація, валентність*

Introduction

A corpus-based study of emotional vocabulary must distinguish between emotion as an affective experience and the linguistic means by which that experience is named, evaluated, or construed in discourse. A corpus does not register emotion as an inner psychological process; it records recurrent choices of words and constructions through which emotional meaning becomes textually observable. The present analysis is therefore limited to six nominal labels of basic emotions - anger, fear, sadness, happiness, disgust, and surprise - and to their corpus behaviour in COCA.

The relevance of the study lies in the fact that emotional vocabulary is a part of the lexical system where nomination, evaluation, syntagmatic compatibility, and discourse function intersect. In contemporary English, nouns denoting emotions may indicate not only a state but also its source, intensity, addressee, outward manifestation, or evaluative framing. Corpus analysis enables observation of these features across recurrent contexts rather than in isolated illustrative examples.

The aim of the article is to substantiate the representativeness of COCA as a corpus source for the philological analysis of nominal labels of basic emotions in contemporary American English. To this end, the study examines the frequency,

collocational behavior, clusters, concordance environment, and grammatical-semantic patterns of the six lexemes. The analysis is concerned not with the psychological nature of emotions, but with the linguistic realization of the corresponding nominal labels in corpus material.

The unresolved issue for the present study concerns the integrated corpus description of the main nominal labels of basic emotions. Basic emotions have been widely discussed in psychology and affective science, while English emotion vocabulary has been studied through psycholinguistic norms, affective lexicons, bilingual lexical processing, historical semantics, discourse analysis, and computational approaches to emotion detection in text (Lindquist, 2021; Mohammad & Turney, 2013; Nandwani & Verma, 2021; Scott et al., 2019; Tissari, 2017; Warriner et al., 2013). What remains insufficiently described is the comparative profile of anger, fear, sadness, happiness, disgust, and surprise within a single corpus dataset, when frequency is interpreted alongside valency, collocation, cluster patterns, and concordance environments.

Theoretical Background

The selection of the six lexemes follows Ekman's (1992) list of basic emotions. In this article, that model serves only as a principled criterion for selecting comparable nominal emotion labels; it is not used as evidence for the biological status of the corresponding emotions. This limitation is important because the theoretical status of basic emotions is disputed. Ortony and Turner (1990) argued that the category basic requires explicit classificatory criteria; Barrett (2006) questioned the treatment of emotions as natural kinds with stable boundaries; and Scherer (2005) proposed a componential model in which appraisal, bodily response, expression, action tendency, and subjective feeling are analytically distinct. For a corpus-based study, these positions establish a necessary methodological boundary: corpus data do not prove what an emotion is ontologically; they show how emotion meanings are represented in texts.

A second theoretical premise is the distinction between emotion-label words and emotion-laden words. Pavlenko (2008) distinguishes lexemes that directly name emotions from words that acquire affective force through experience, evaluation, cultural association, or context. Betancourt et al. (2024) further specify this distinction within a multicomponential account of affective meaning. In the present article, anger, fear, sadness, happiness, disgust, and surprise are treated as nominal emotion labels. Their collocates and concordance contexts, however, include emotion-laden units such as death, failure, violence, loss, pain, moral, profound,

paralyze, overcome, express, and control. The object of analysis is therefore not the noun in isolation, but the lexico-grammatical environment in which its meaning is profiled.

In contemporary philological research, emotional vocabulary is studied in journalistic, cinematic, media, phraseological, and digital discourse (Kots, 2023; Krysanova, 2019, 2023; Krysanova & Shevchenko, 2019; Krysanova & Verbytska, 2018; Mykhalchuk & Bihunova, 2019; Puhach, 2024; Verbytska & Krysanova, 2020; Zabuzhanska & Gregus, 2023; Zaluzhna & Maslona, 2023). These studies show that the linguistic representation of emotions depends not only on lexical meaning, but also on discourse environment, evaluation, modality, somatic signs, and culturally shaped models of interpretation.

The use of COCA in this study is motivated by its coverage of contemporary American English and by its register-balanced design. Following Biber (1993), representativeness in corpus design is not reducible to corpus size; it depends on the relation between the sampling principles and the linguistic object under investigation. For the present research, the decisive factor is that COCA's genre and chronological structure allow the lexico-semantic and contextual behaviour of nominal emotion labels to be compared across several types of contemporary American discourse.

Davies (2010) describes COCA as a monitor corpus created for the study of contemporary English usage across registers. In its current form, COCA contains approximately one billion words from texts covering 1990-2019 and includes spoken language, fiction, magazines, newspapers, academic texts, blogs, web pages, and film and television subtitles (Davies, n.d.). This design is relevant for the present topic because emotion labels do not function identically in conversational, fictional, journalistic, academic, and digital contexts.

Anokhina's (2019) dissertation is not focused on emotional vocabulary, yet it is methodologically relevant because it demonstrates the use of COCA, BNC, WebCorp, ParaSol, OPUS, Universal Dependencies, AntConc, SketchEngine, and other resources for corpus verification, clustering, valency analysis, distributional analysis, and concordance analysis. Fabian (2024) represents a related corpus-semantic orientation in the study of the English notion of power. In the present article, these works are significant not because their topics coincide with emotion, but because they illustrate the description of a lexical unit through frequency, co-occurrence, valency relations, and concordance evidence.

Recent COCA-based studies confirm the usefulness of this methodological perspective. Maniez (2017) shows that the spoken components of large corpora

require genre-sensitive interpretation. Sujatna et al. (2019) analyze modal auxiliary verbs through frequency and structural patterns. Tabbasum (2025) and Deliana and Gultom (2025) demonstrate how COCA can be used for synonym differentiation and collocational analysis. Although these studies do not examine nominal emotion labels directly, they show that semantic distinctions between lexemes can be described more reliably when frequency data are interpreted together with concordance evidence, collocational behaviour, and grammatical distribution.

Methodological notes

The study combines corpus-linguistic procedures, lexical-semantic interpretation, and the linguistic analysis of emotion. The corpus component supplies empirical evidence of attested usage: frequency, collocation, clusters, and concordance lines are treated as indicators of recurrent patterns in the functioning of the selected lexemes (McEnery & Hardie, 2012; Hunston, 2022). COCA was chosen because it is a large monitor corpus of contemporary American English and because its design corresponds to the object of this research: the lexico-semantic and contextual behaviour of six nominal emotion labels (Biber, 1993; Davies, 2010).

The lexical-semantic component concerns the interpretation of lexical meaning in use. The study assumes that the meaning of a noun is not exhausted by a dictionary definition; it is clarified by co-occurrence, valency, collocational environment, grammatical relations, and recurrent contexts. This position aligns with approaches that treat lexical meaning as a relation among the lexical unit, its paradigmatic and syntagmatic links, and its contexts of use (Cruse, 2011; Geeraerts, 2010). Accordingly, collocations are interpreted not as a mechanical list of neighbouring words, but as meaningful relations that reveal the semantic behaviour of the analysed emotion nouns (Brezina et al., 2015).

The linguistic analysis of emotion defines the selection and delimitation of the material. The nouns anger, fear, sadness, happiness, disgust, and surprise are treated as nominal emotion labels, that is, lexical units that directly name an emotional state. Their concordance environments often contain emotion-laden words that do not name an emotion directly but specify, intensify, or evaluatively modify it. The distinction between emotion-label words and emotion-laden words is central to the article because it separates direct emotion nomination from the broader affective vocabulary surrounding it in discourse (Pavlenko, 2008; Betancourt et al., 2024). This approach is also consistent with the philological study of English emotion words through semantic history, lexical relations, and contextual configurations (Tissari, 2017).

The study's material consists of COCA search results for six nouns: anger, fear, sadness, happiness, disgust, and surprise. The restriction to nominal emotion labels is deliberate: it prevents the analysis from conflating the selected nouns with adjectival predicates (e.g., *angry,* sad, happy, disgusted, and surprised), verbal forms (e.g., to fear and to surprise), or adverbial derivatives (e.g., angrily and surprisingly). The lexeme happiness is used as the nominal representative of the enjoyment/happiness domain, but its meaning is not equated with the full range of related nominations, including joy and pleasure. The analysis, therefore, remains focused on a single comparable grammatical class: nominal labels for basic emotions.

The corpus material was retrieved using the COCA tools Word, Topics, Collocates, Clusters, Texts/Virtual Corpora, and Concordance Lines. Word and Topics were used to determine frequency and topical associations. Collocates and Clusters were used to identify recurrent co-occurrences, phraseological tendencies, and repeated lexical sequences. Texts / Virtual Corpora and Concordance Lines were used to examine the selected nouns in attested contexts. This combination of tools enabled the interpretation of frequency alongside collocational behaviour, cluster patterns, and concordance evidence, which is necessary for a philological reading of corpus data.

The analysis was conducted in four stages. First, the absolute frequency of each noun was recorded and compared within the six-item sample. Second, topic associations, related words, collocates, and clusters were examined in order to define the nearest lexical environment of each unit. Third, recurrent patterns were grouped according to grammatical and semantic function: nominal and clausal complementation, prepositional government, intensification, coordination with other affective nouns, somatic or paralinguistic marking, and fixed expressions for evaluating expectedness. Fourth, these patterns were interpreted in terms of lexical valency, collocational behavior, semantic prosody, and the distinction between direct emotion nomination and affectively loaded contextual vocabulary.

The scope of the study is limited by the structure of the corpus and by the deliberately narrow lexical inventory. COCA is part-of-speech tagged and provides advanced search options, but it is not semantically annotated for emotion categories. Therefore, the lexical inventory was defined before the corpus search, and metaphorical, indirect, and idiomatic expressions of emotion were excluded from the main sample. Frequency counts are used as an initial empirical indicator, not as self-sufficient evidence of meaning. Since COCA represents American English, the findings cannot be automatically generalized to British, Australian, Indian, or other national varieties of English.

Results and Discussion

The COCA data show that the six basic emotion labels are unevenly represented in the corpus. The total number of occurrences of *fear, surprise, anger, happiness, sadness*, and *disgust* in the analyzed material is 236,594. The frequency distribution is presented in Table 1. These figures do not reflect the actual intensity or prevalence of the corresponding emotions as mental states. They show how actively the selected nominal labels occur in the corpus texts. Accordingly, frequency is interpreted as an indicator of the lexical representation of emotional meanings in corpus material, not as direct evidence of the psychological nature of emotions or of how often they are experienced.

Table 1. Frequency distribution of six nominal emotion labels in COCA

Lexeme	Frequency in COCA	Share within the six-item sample
Fear	103,493	43.74%
Surprise	60,286	25.48%
Anger	36,471	15.42%
happiness	22,057	9.32%
Sadness	8,851	3.74%
Disgust	5,436	2.30%

The noun *fear* has the highest frequency in the analyzed sample. This predominance is associated with both the lexeme's direct nominative function and its broad semantic range. In COCA, *fear* is used in contexts of individual apprehension, social insecurity, religious discourse, political threat, risk, crime, possible failure, and potential harm. Its high frequency can therefore be related to its capacity to combine the naming of an emotion with the evaluation of danger, the anticipation of an undesirable outcome, and the expression of anxious expectation.

The noun *surprise* ranks second, but its frequency reflects a different type of use. The lexeme names an emotional reaction to an unexpected event and, at the same time, evaluates the relation between an event and the prior expectations of the speaker or addressee. This explains its frequent occurrence in fixed expressions such as *to my surprise* and *come as no surprise*, where the central feature is not emotional intensity but the relation between the event and the expected course of the situation. Disgust has the lowest frequency in the sample; nevertheless, its corpus combinations form a stable semantic profile. The lexeme tends to occur where aversion is represented through facial expression, gaze, voice, bodily movement, or moral-evaluative disapproval.

Fear regularly occurs in two grammatical-semantic patterns: *fear of + noun* and *fear that + clause*. In the first pattern, fear is associated with a named source of danger, such as an object, event, or condition: *fear of death, fear of failure, fear of losing, fear of crime, fear of the unknown*. In the second pattern, the content of apprehension is construed as a possible situation: *fear that they, fear that it, fear that he, fear that it would, fear that they will, fear that they would*. Thus, fear may denote both fear directed at a named object and apprehension about a possible development (Figure 1).

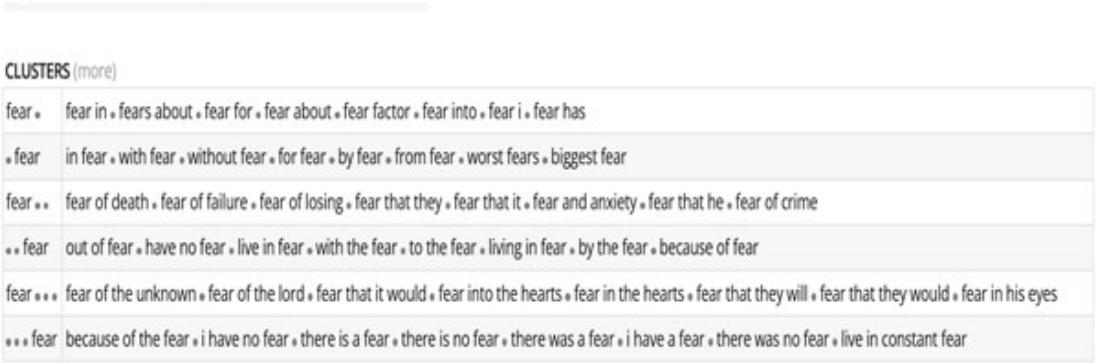


Figure 1. Cluster patterns of the noun *fear* in COCA

The verbal collocates of *fear* clarify this interpretation. Overcome and allay present fear as a state that can be reduced or controlled. Strike and paralyze construe it as a force affecting the experiencer. Confirm connects fear with expectation, since a feared possibility may later be validated by an event. In the clusters *live in fear*, *living in fear, live in constant fear*, and *have no fear*, the noun denotes either a continuing state or the explicit absence of that state (Figure 2).

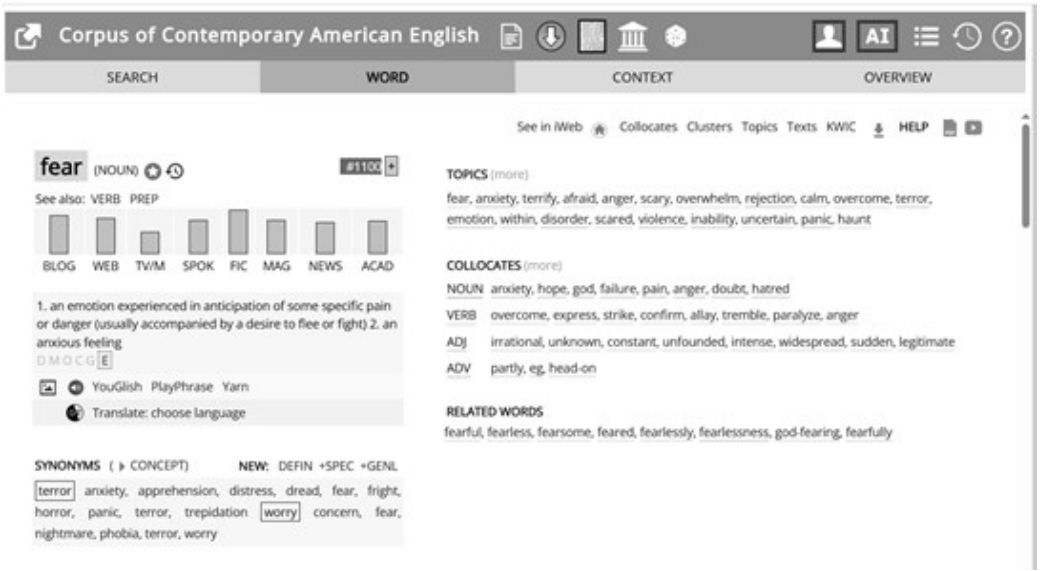
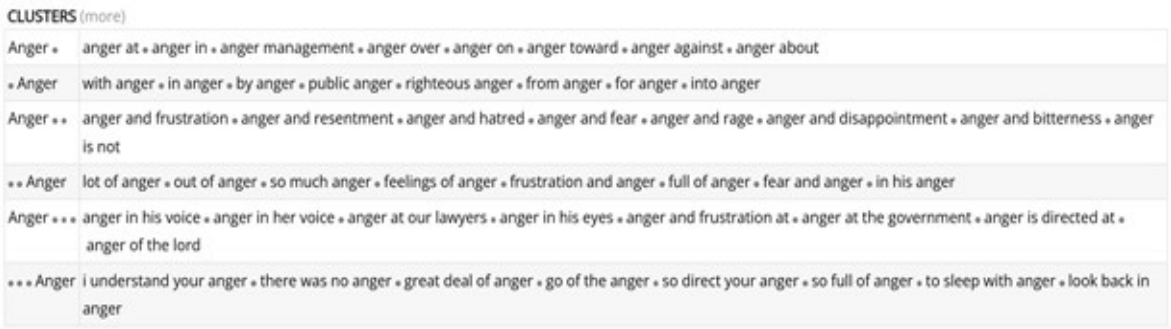


Figure 2. Collocational-semantic profile of the noun *fear* in COCA

The noun *anger* has a more explicitly directional valency profile than sadness or happiness. In the corpus material, it regularly occurs in the prepositional constructions *anger at, anger over, anger toward, anger against, and anger about*, which identify the cause, object, addressee, or adversarial orientation of negative evaluation (Figure 3).



CLUSTERS (more)	
Anger •	anger at • anger in • anger management • anger over • anger on • anger toward • anger against • anger about
• Anger	with anger • in anger • by anger • public anger • righteous anger • from anger • for anger • into anger
Anger • •	anger and frustration • anger and resentment • anger and hatred • anger and fear • anger and rage • anger and disappointment • anger and bitterness • anger is not
• • Anger	lot of anger • out of anger • so much anger • feelings of anger • frustration and anger • full of anger • fear and anger • in his anger
Anger • • •	anger in his voice • anger in her voice • anger at our lawyers • anger in his eyes • anger and frustration at • anger at the government • anger is directed at • anger of the lord
• • • Anger	i understand your anger • there was no anger • great deal of anger • go of the anger • so direct your anger • so full of anger • to sleep with anger • look back in anger

Figure 3. Cluster patterns of the noun *anger* in COCA

In combination with *at*, the noun *anger* most often refers to a specific person, action, event, or result that elicits a negative reaction. The construction *anger over* usually identifies an event, decision, or socially significant situation as the cause of anger. *Anger toward* marks the addressee of emotional directionality - a person, group, or social actor. By contrast, *anger against* strengthens the meaning of opposition and conflict because it indicates not only the cause of the emotion, but also its adversarial orientation. Thus, in corpus contexts, *anger* more often than *sadness* or *happiness* functions as a label for an emotion associated with an explicit external object of evaluation.

The verbal collocates of *anger* further specify its corpus profile. The verbs express, vent, direct, control, channel, fuel, and rise mark different facets of the emotional situation. Express and vent refer to verbal or outward manifestations; control and channel point to regulation and redirection; direct marks the addressee or target of the reaction; fuel denotes intensification caused by an additional factor; and rise denotes anger increasing over time. The expression anger management shows that anger may be conceptualized in the corpus as a state requiring conscious control, social regulation, or psychological correction. Adjectival combinations such as righteous anger, growing anger, sudden anger, intense anger, pent-up anger, and widespread anger specify ethical justification, gradual increase, sudden onset, intensity, accumulation, and collective distribution (Figure 4).

Figure 4. Collocational-semantic profile of the noun *anger* in COCA

The noun *disgust* also occurs in the prepositional constructions disgust at, disgust with, disgust for, and disgust over, but its semantic profile differs from that of anger. Whereas anger is usually directed toward a cause, addressee, or object of negative evaluation, disgust often combines evaluative rejection with somatic and paralinguistic marking. The clusters *look of disgust, disgust on his face, disgust in her voice, disgust in his eyes, turned away in disgust,* and *turn away in disgust* show that the noun is regularly associated with the face, gaze, voice, and bodily movement. In these contexts, the cluster environment specifies not only the cause of evaluation but also the visible or audible form in which aversion is expressed. The combination *moral disgust* extends the semantics of the noun from bodily aversion to moral-evaluative condemnation (Figure 5).

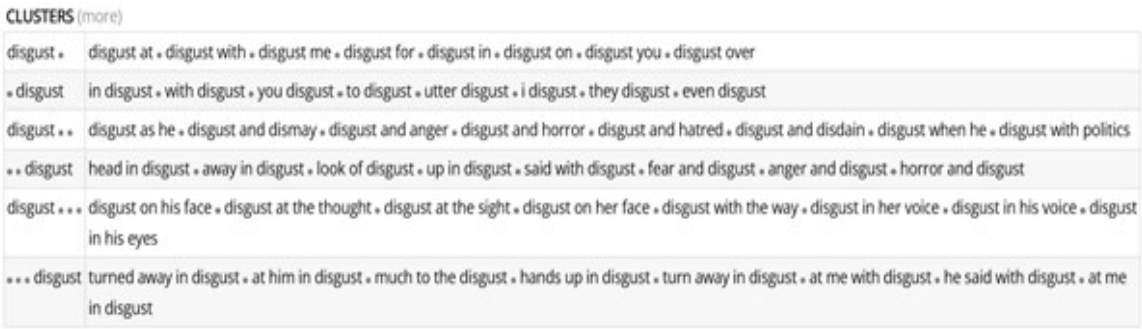
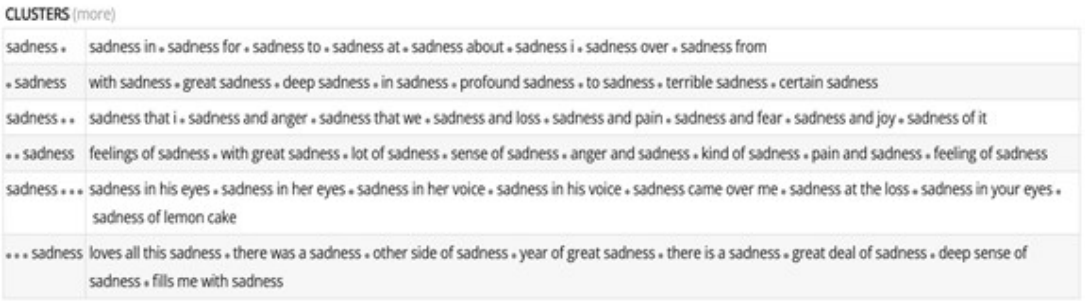


Figure 5. Cluster patterns of the noun *disgus*t in COCA

The noun *sadness* is less frequent than fear, surprise, anger, and happiness, but its corpus behaviour is internally consistent. The clusters *deep sadness, profound sadness, terrible sadness, overwhelming sadness, feelings of sadness, sense of*

sadness, sadness in his eyes, sadness in her voice, and *sadness came over me* point to two recurrent contextual patterns. The first is intensification through adjectives denoting depth, force, or scale. The second is the representation of sadness through perceptible signs such as gaze, voice, facial expression, or the general state of the speaker or character (Figure 6).



CLUSTERS (more)

sadness •	sadness in • sadness for • sadness to • sadness at • sadness about • sadness i • sadness over • sadness from
• sadness	with sadness • great sadness • deep sadness • in sadness • profound sadness • to sadness • terrible sadness • certain sadness
sadness • •	sadness that i • sadness and anger • sadness that we • sadness and loss • sadness and pain • sadness and fear • sadness and joy • sadness of it
• • sadness	feelings of sadness • with great sadness • lot of sadness • sense of sadness • anger and sadness • kind of sadness • pain and sadness • feeling of sadness
sadness • • •	sadness in his eyes • sadness in her eyes • sadness in her voice • sadness in his voice • sadness came over me • sadness at the loss • sadness in your eyes • sadness of lemon cake
• • • sadness	loves all this sadness • there was a sadness • other side of sadness • year of great sadness • there is a sadness • great deal of sadness • deep sense of sadness • fills me with sadness

Figure 6. Cluster patterns of the noun *sadness* in COCA

The contrast between *sadness* and *anger* is particularly informative. *Anger* is frequently realized through prepositional constructions that mark the direction of evaluation: *anger at, anger over, anger toward*. By contrast, sadness in the corpus material tends to combine with intensifiers or with the lexemes *eyes* and *voice*, which indicate outward signs of an internal state. This does not mean that *sadness* lacks causal motivation. Rather, the available contexts present sadness more often as the state of an experiencer than as a directed evaluative reaction to an external object.

Coordinative combinations such as *sadness* and *joy* require separate attention. They show that sadness should not be reduced to a purely negative emotional state. In narrative and reflective contexts, sadness may coexist with *joy, affection, memory, gratitude,* or *loss*, producing mixed affective configurations. The corpus material, therefore, supports an interpretation of sadness not only as a label for a negative state but also as a noun used in broader contexts of memory, loss, attachment, and evaluative reflection.

The noun *disgust* is also associated with externally perceptible signs, but their semantic function differs from that observed with sadness. In the combination *sadness in his eyes*, gaze helps identify an internal state. In contexts such as *disgust on his face or turned away in disgust,* facial expressions and bodily movements not only reveal the emotion but also convey a stance of rejection. Here, the bodily sign has an evaluative function: it represents not merely the presence of an emotional state, but a reaction of aversion. This explains why, in the corpus, disgust regularly combines with *horror, hatred, disdain, contempt,* and *moral judgment*, thereby

strengthening its semantics of aversion, condemnation, and socially or ethically motivated rejection.

The noun *happiness* differs from the other analyzed labels because much of its corpus environment belongs to the domains of value, well-being, and life purpose. The collocates *pursuit, health, love, joy, peace, success, project, satisfaction, and the verbs bring, pursue, wish, achieve, deserve, depend, sacrifice*, and *secure* indicate that *happiness* is often construed not as a momentary affective reaction, but as a desired state, a goal, a right, the result of personal or social effort, or a criterion of well-being (Figure 7).

Figure 7. Collocational-semantic profile of the noun *happine*ss in COCA

In the corpus material, *happiness* is therefore not limited to the naming of an immediate affective state. The lexeme regularly appears in contexts of life goals, moral judgment, interpersonal wishing, human rights, and the evaluation of quality of life. The combination of the *pursuit of happ*iness and *right to pursue happiness* refers to a recognizable formula of American political discourse, in which happiness functions as both a value and an object of aspiration. The expressions' *can't buy happiness'* and *'don't buy happiness'* formulate a moral-evaluative judgment about the limits of material prosperity. The expression *I wish you happiness* is an interpersonal wish in which *happiness* denotes a desired state of the addressee. Overall, happiness in COCA is connected with value, well-being, right, and life purpose, as well as with emotion.

The noun *surprise* is frequent for a different reason. The collocates *element, attack, visit, birthday, announcement, appearance, shock* and the clusters *surprise party* and *surprise attack* show that surprise may denote not only an emotional reaction, but also an event or situation defined by unexpectedness. The adjectival combinations *pleasant surprise*, *unpleasant surprise*, and *nasty surp*rise indicate that

the lexeme has no fixed positive or negative value; its evaluation depends on the nature of the event with which it is associated (Figure 8).

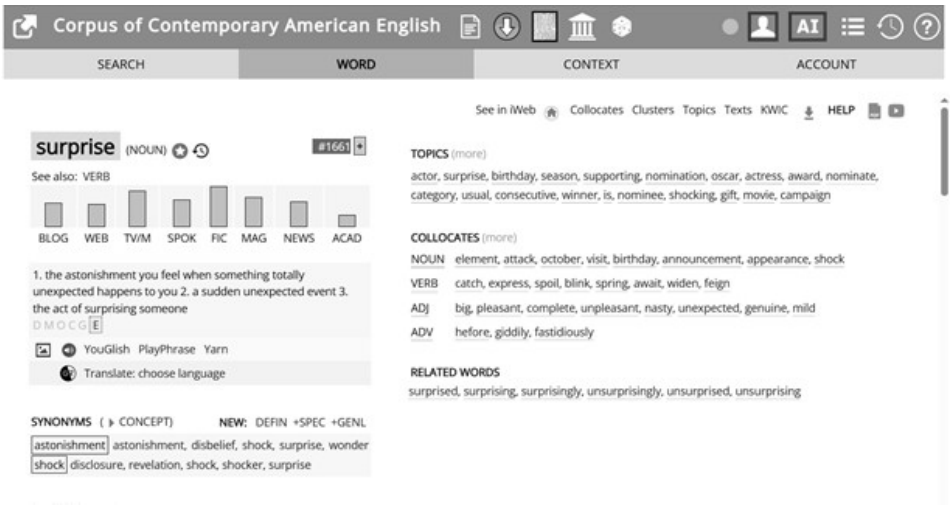


Figure 8. Collocational-semantic profile of the noun *surprise* in COCA

The fixed expressions with *surprise* are especially important: *to my surprise, to his surprise, come as a surprise, come as no surprise, it is no surprise, came as a surprise, it was a surprise, and it was no surprise*. In these contexts, the noun not only names an emotional reaction but also evaluates an event in terms of expectedness or unexpectedness. In *to my surp*rise, the speaker marks a mismatch between the event and prior expectations. By contrast, *'come as no surprise' or 'it is no surprise'* indicates that the event agrees with existing knowledge, assumptions, or predictions. In COCA, *surprise* therefore functions both as a nominal label for an emotional reaction and as a means of evaluating the predictability of an event.

Coordinative combinations help specify the semantic environment of each nominal label. *Anger* regularly combines with *frustration, resentment, fear, rage, disappointment, hatred,* and *bitterness,* which foreground dissatisfaction, conflict, emotional tension, and negative evaluation. *Fear* combines with *anxiety, doubt, pain, anger,* and *hatred,* linking them to uncertainty, threat, anticipation of undesirable developments, and psycho-emotional tension. *Sadness* combines with *loss, pain, fear, joy,* and *happiness;* consequently, in the corpus material, this label functions not only as a marker of a negative state but also as part of mixed affective configurations.

Disgust is coordinated with *anger, horror, hatred, disdain,* and *contempt,* which places it in the semantic area of aversion, condemnation, and evaluative rejection. *Happiness* combines with *joy, well-being, peace, satisfaction,* and *success*, forming a lexical environment associated with positive evaluation, harmony, and the attainment of a desired state. *Surprise* combines with *shock, announcement, appearance, attack,*

and *birthday*, which point to events, messages, sudden appearances, and unexpected outcomes.

In the present study, coordinative combinations are treated as evidence of the affective and evaluative environment of the analyzed nouns. *Anger* and *disgust* both belong to negative evaluation; however, *anger* is more often associated with dissatisfaction, conflictual reaction, and orientation toward an external object, whereas *disgust* emphasizes aversion, rejection, and morally or socially motivated condemnation. *Fear* and *sadness* may both denote an internal state of the experiencer, yet *fear* is oriented toward threat, uncertainty, and the anticipation of an undesirable outcome, while *sadness* is oriented toward loss, intensity, and perceptible signs of feeling. *Happiness* and *surprise* both occur in fixed expressions, but their functional orientations differ: *happiness* is connected with value, well-being, and life purpose, whereas *surprise* is connected with the evaluation of whether an event is expected or unexpected.

The comparison shows that the differences between the analyzed lexemes are not restricted to frequency or to positive and negative evaluation. Each nominal label has a distinct lexico-grammatical profile: some patterns involve prepositional government, others intensification, coordination with other affective nouns, fixed expressions, or contexts of external emotional manifestation. Table 2 summarizes the main grammatical-semantic patterns identified in the COCA material.

Table 2. Grammatical-semantic differentiation of six nominal emotion labels in COCA

Noun	**Main pattern of co-occurrence**	**Representative COCA models**	**Philological interpretation**
fear	nominal and clausal complementation	fear of death; fear of failure; fear that...; live in fear	fear related to a source of danger or to a possible event
anger	prepositional directionality and verbs of expression/regulation	anger at; anger over; anger toward; express anger; control anger	negative evaluation directed toward a cause, addressee, or social object
sadness	intensification and externally perceptible signs	deep sadness; profound sadness; sadness in his eyes; sadness in her voice	an internal state intensified or inferred from visible or audible signs
happiness	contexts of value, well-being, and achievement	pursuit of happiness; true happiness; happiness and	a desired state, life goal, value, or

Noun	Main pattern of co-occurrence	Representative COCA models	Philological interpretation
		well-being; can't buy happiness	criterion of well-being
disgust	somatic marking and evaluative rejection	look of disgust; disgust on his face; moral disgust; turned away in disgust	bodily aversion that may develop into moral-evaluative condemnation
surprise	naming an unexpected event and fixed expressions of expectedness	surprise party; surprise attack; to my surprise; come as no surprise	unexpectedness and the linguistic evaluation of an event's predictability

The corpus data point to several regularities. First, the analyzed nominal labels differ in grammatical co-occurrence: *fear* combines with nominal and clausal complementation; *anger* and *disgust* tend toward prepositional constructions; sadness is often realized through intensifiers and perceptible signs; *happiness* occurs in contexts of value, well-being, and achievement; and *surprise* is regularly used in fixed expressions that evaluate expectedness or unexpectedness. Evaluative semantics also differentiates the lexemes: *anger* and *disgust* both belong to negative evaluation, but anger is primarily directed toward the cause or object of reaction, whereas disgust is associated with aversion, rejection, and condemnation. Frequency alone does not account for the semantic profile of the nouns: the less frequent *disgust* has a sharply defined collocational environment, while the highly frequent *surprise* includes both an emotional reaction proper and linguistic evaluation of event predictability.

For this reason, COCA is useful for philological analysis of emotional vocabulary: it allows the researcher to describe not emotion itself as an inner mental state, but the lexical, grammatical, and contextual forms through which emotion is represented in text. The object of analysis is therefore not the psychological nature of emotion, but the corpus behaviour of its nominal label.

Conclusions and Prospects for Further Research

The analysis demonstrates that the nominal labels *anger, fear, sadness, happiness, disgust*, and *surprise* differ not only in frequency in COCA, but also in lexico-grammatical and semantic behaviour. Fear has the highest frequency and occurs in the patterns *fear of + noun* and *fear that + clause*, which relate the lexeme respectively to a source of danger and to a possible course of events. *Surprise* ranks second in frequency and functions as a label for an emotional reaction, a name for an

unexpected event, and a means of evaluating whether that event was expected or unexpected.

Anger is characterized by prepositional directionality toward a cause, addressee, or object of negative evaluation, while its verbal collocates associate this label with expression, regulation, orientation, and intensification. In the corpus material, *sadness* is more often realized through intensifiers and perceptible signs; *happiness* occurs in contexts of value, well-being, life purpose, and achievement; and *disgust* combines bodily aversion with moral-evaluative condemnation. Basic emotions are therefore treated in this article not as psychological entities, but as nominal labels whose corpus profiles are shaped by recurrent co-occurrence, grammatical relations, collocational environment, clusters, and concordance contexts.

COCA is appropriate for this type of analysis because its register-balanced corpus structure allows frequency counts to be compared with the contexts in which emotional vocabulary functions. At the same time, frequency in this study does not indicate the prevalence of emotional states in extralinguistic reality; it indicates the degree of lexical representation of the corresponding labels in contemporary American English.

Further research may proceed in three directions. First, the analysis can be extended from individual nominal labels to lexical families, including adjectival, verbal, and adverbial forms such as angry, angrily, afraid, fearful, scared, sad, sadly, happy, happily, disgusted, disgusting, surprised, and surprising. This would show how one emotional domain is represented across different parts of speech. Second, genre comparison within COCA is promising, since fiction, spoken language, academic texts, news, magazines, blogs, web pages, and subtitles may differ in their use of intensification, evaluation, and discourse functions of emotion labels. Third, comparison with the British National Corpus, GloWbE, or specialized corpora of digital discourse would help distinguish American patterns of emotional vocabulary from broader English-language tendencies.

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THE ONOMASTIC UNIVERSE OF THE GRAPHIC NOVEL *THE SANDMAN* BY NEIL GAIMAN: STRATEGIES AND CHALLENGES OF THE UKRAINIAN TRANSLATION

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The article provides a comprehensive translation analysis of the onomastic system in Neil Gaiman's graphic novel The Sandman within the context of its modern Ukrainian translation. This study explores how proper names function as essential meaning-bearing elements in a unique intermedial setting. The onomasticon incorporates diverse mythological traditions – Ancient, Norse, and Sumerian – alongside biblical allusions and significant links to DC Comics lore. Within the theoretical framework, the definitions of "onomastic", "onym", and various sub-types of onyms are clarified, allowing for a more precise classification of the names of fictional entities and locations within the graphic narrative. It is substantiated that onyms in Neil Gaiman's text serve not only as means of nomination but also as powerful cognitive markers performing informational, pragmatic, and individualizing functions. Onyms are among the most interesting units of a literary text, as they do not merely distinguish an object from a series of similar ones but also endow it with additional expressive and semantic characteristics. Particular attention is paid to the analysis of translation strategies for rendering various categories of onyms, specifically theonyms (names of gods), anthroponyms, and toponyms. The study provides an overview of the methods used to achieve translational equivalence, including transcoding (transliteration and transcription), calquing, and the use of established historical equivalents. It is demonstrated that to preserve the author's multilayered intent, the translator frequently resorts to combined techniques. The research demonstrates that the Ukrainian rendering of The Sandman's onomastic landscape represents a highly effective cross-cultural and linguistic transfer. The study further highlights that the translator acts as a crucial cultural mediator, ensuring that the symbolic and stylistic layers of Gaiman's universe remain both accessible and relatable for the Ukrainian audience.

***Keywords**: onomastics, translation, translation method, graphic novel, transcoding, calquing.*

Василенко І. Ю. Ономастичний світ графічного роману "Пісочний чоловік" Ніла Ґеймана: стратегії та виклики українського перекладу.

У статті представлено комплексний перекладацький аналіз ономастичної системи графічного роману Ніла Ґеймана "Пісочний чоловік" у контексті його сучасного українського перекладу. У цьому дослідженні розглядається, як власні імена

функціонують як важливі смислові елементи в унікальному міжмедійному середовищі. Ономастичний корпус поєднує різноманітні міфологічні традиції – античну, норвезьку та шумерську – поряд із біблійними алюзіями та значущими зв'язками з всесвітом DC Comics. У теоретичній частині роз'яснюються визначення понять «ономастика», «онім» та різних підтипів онімів, що дозволяє більш точно класифікувати імена вигаданих персонажів та місцевостей у графічному оповіданні. Доведено, що оніми у тексті Ніла Ґеймана слугують не лише засобами найменування, а й потужними когнітивними маркерами, які виконують інформаційні, прагматичні та індивідуалізуючі функції. Оніми є одними з найцікавіших одиниці літературного тексту, оскільки вони не просто відрізняють об'єкт від низки подібних, а й наділяють його додатковими експресивними та семантичними характеристиками. Особлива увага приділяється аналізу перекладацьких стратегій відтворення різних категорій онімів, зокрема теонімів (імен богів), антропонімів та топонімів. У дослідженні наводиться огляд методів, що застосовуються для досягнення перекладацької еквівалентності, зокрема транскодування (транслітерація та транскрипція), калькування та використання усталених історичних еквівалентів. Доведено, що для збереження багатошарового задуму автора перекладач часто вдається до комбінованих прийомів. Дослідження показує, що українське відтворення ономастичного ландшафту "Пісочного чоловіка" є надзвичайно ефективним міжкультурним та лінгвістичним перенесенням. Дослідження також підкреслює, що перекладач виступає в ролі важливого культурного посередника, забезпечуючи, щоб символічні та стилістичні шари всесвіту Ґеймана залишалися доступними та близьким для української аудиторії.

Ключові слова: *ономастика, переклад, методика перекладу, графічний роман, транскодування, калькування.*

Introduction

In today's cultural landscape, comics have gained recognition as a significant form of multimodal text that harmoniously combines verbal and visual elements. The focus of this article is the first volume of Neil Gaiman's *The Sandman* comic series, as it is key to understanding the atmosphere and concept of the entire graphic novel series. The Ukrainian translation was done by translator Olena Oksenych.

The relevance of this study derives from the rapid growth of the Ukrainian graphic novel localization market and the need for a theoretical analysis of the translation strategies applied to texts with a high density of intertextual connections. The scholarly problem lies in resolving the contradiction between the need to preserve the multilayered etymology of the onyms used in the work and the necessity of adapting them for the Ukrainian reader, since each name serves as a key to a particular image or archetype.

The aim of the article is to provide a comprehensive analysis of the onomastic universe of the graphic novel *The Sandman*, to identify the main strategies and challenges faced by translator, and to evaluate the effectiveness of the applied

transformations in preserving the author's intent within a different linguistic and cultural context.

Theoretical Background

In today's cultural and media environment, comics occupy an important place as a unique narrative form that combines verbal and visual elements into a single semiotic system. The renowned American cartoonist Scott McCloud interprets comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (McCloud, 1993, p. 9). This approach allows us to view comics not merely as a form of entertainment, but as a complex multimodal text in which meaning is constructed through the interaction of various semiotic modes – linguistic, visual, and graphic. As noted by Nørgaard, Busse, and Montoro (2010), multimodality refers to "multiplicity of semiotic modes that go into communication" (p. 117). This means that meaning in a text is created not only through the verbal component, but also through the synergy of visual, typographical, and spatial elements. In this context, the onomastic component of comics takes on particular significance, specifically the proper names of characters, place names, and other nominative units, which not only identify objects in the fictional world but also carry significant semantic, cultural, and stylistic weight.

Neil Gaiman's graphic novel *The Sandman* is an example of a multimodal work that combines mythology, history, religion, and popular culture, as reflected in its rich system of proper names. These proper names perform not only an identificatory role but also carry significant cultural, symbolic, and narrative functions.

Although comics have gained considerable popularity, the theoretical aspects of comic book translation remain a relatively new field of research. Notable researchers in this area include K. Kaindl, F. Zanettin, and N. Celotti. Some aspects of translating proper nouns into Ukrainian are discussed in the works of V. I. Karaban, I. V. Korunets, O. E. Syniavska, O. V. Kovtun, O. S. Pomazan, and others.

Methodological notes

The methodological framework of the research is based on a comprehensive approach to the analysis of proper names (onyms), grounded in a combination of general scientific and specialized linguistic and translation methods. The study was conducted in three stages: 1) classification of onyms in Neil Gaiman's graphic novel *The Sandman*; 2) comparative analysis of the original proper names and their

Ukrainian equivalents; 3) interpretation of the results and identification of dominant translation strategies. Descriptive and comparative methods were employed throughout the study. The comparative method is fundamental to the practical part of the work, as it allowed for the identification of formal, semantic, and functional differences between the onyms in the source text and their renderings in the Ukrainian translation.

Furthermore, semantic and componential analysis methods were utilized. Given that the onyms in *The Sandman* often possess deep mythological, literary, or historical backgrounds, the componential analysis method was applied to decompose the meaning of a name into individual semes. This approach enabled the determination of which specific semantic components were preserved and which were lost during the translation process.

Results and Discussion

The theoretical foundation for the study of proper names is rooted in the achievements of onomastics. This branch of linguistics is dedicated to the comprehensive study of onyms – proper names. The scope of onomastic research includes the analysis of the origin and transformation of designations within the context of the literary language and territorial dialects. The differentiation of proper names based on their characteristics makes it possible to clearly separate the spheres of onomastic research. Primary among these are anthroponymy, which focuses on personal names, and toponymy, which examines the names of geographical locations (Holianych, Stefurak, & Babii, 2011, p. 150).

O. V. Boka asserts that proper names serve as unique cultural-historical and linguistic indicators that integrate both linguistic and extralinguistic factors (Boka, 2008, p. 15). This implies that an onym does not merely designate an object but also embodies the collective memory of an era, social order, and the ethno-cultural identity of a nation. Consequently, the analysis of proper names allows for the reconstruction of fragments of the linguistic picture of the world that were shaped by the influence of external historical processes.

In a literary text, a character’s name serves not only as a means of identification but also as a key reference point within the work’s chronotope. Utilizing the original appellative meaning of a name allows for the revelation of a character’s nature, where both the given name and surname become effective tools of portrayal. This is most distinctly manifested in "speaking" anthroponyms (charactonyms). The connotative load of an image is shaped through the phonetic composition, morphological

structure, and etymology of the name's root, as in literary discourse, the function of characterization prevails over the purely nominative one.

The nature of a proper name is determined by the need for individualization: it singles out a specific object from a general class, making it recognizable and endowing it with the status of a unique unit within the linguistic system. As noted by researchers, "Every literary name acquires a certain stylistic load, becomes an additional means of characterization, and enhances the emotional impression of the entire work" (Kovtun, Pomazan, 2016, p. 48).

Among the methods for translating proper names, L. P. Polishchuk and T. M. Pushkar (2024) identify transcription, transliteration, transposition, and calquing. I. Korunets (2003) emphasizes the importance of preserving historically established variants. Specifically, he asserts that certain names "should be translated into English as close to their source language form as possible unless other of their forms are historically or traditionally established" (p. 104). It should be noted that the selection of a specific translation strategy is rarely arbitrary; rather, it is dictated by the functional load of the proper name within the discourse and the communicative priorities of the target text. While transcription and transliteration are instrumental in preserving the "national flavor" and phonetic authenticity of the source culture, methods such as calquing and transposition facilitate smoother integration into the grammatical and semantic structures of the target language. Complementing this view, Syniavska (2023) identifies calquing as the most productive method for translating names, particularly due to its capacity to convey the semantic meaning inherent in a proper noun. Therefore, achieving an adequate translation requires a nuanced balance between maintaining the onomastic identity of the original name and ensuring that it is understandable to the target audience.

M. P. Kocherhan classifies proper names into: 1) anthroponyms (names of people); 2) toponyms (geographical names); 3) theonyms (names of deities); 4) zoonyms (names of animals); 5) astronyms (names of celestial bodies); 6) cosmonyms (names of regions of outer space and constellations); 7) chrononyms (names of time periods associated with historical events); 8) ideonyms (names of objects of spiritual culture); 9) chrematonyms (names of objects of material culture), etc. (Kocherhan, 2005, p. 187). This comprehensive classification provides a necessary framework for understanding the diverse challenges inherent in onomastic translation. By identifying the specific type of proper name, the translator can better determine whether to prioritize phonetic preservation or to uncover the underlying cultural and historical meaning for the target audience.

The onomasticon (collection of proper names) in Neil Gaiman's *The Sandman* is extremely complex, as it combines the author's neologisms, real-world place names, borrowings from various mythologies, and intertextual references to DC Comics.

The first major group of onyms found in the comic book consists of theonyms and mythonyms. These are deities and beings from real-world mythologies that Gaiman integrates into the plot. The comic book features characters from Sumerian, Germanic-Norse, and Ancient Greek mythologies, among others. Neil Gaiman constructs a complex system where various religious layers coexist within a single narrative. For their translation, transcoding (transliteration and transcription) was primarily employed. A case illustrating the application of this method is the rendering of *Namtar* as *Намтар* – the god of misfortune and disease in Sumerian-Akkadian mythology – as well as the name of his mistress *Allat*, as *Аллат*. In the Ukrainian translation, transliteration was used; these names retain their traditional forms, which emphasizes the archaic nature and inevitability of the forces they personify. This group of proper names also includes biblical anthroponyms that have become archetypal names: *Cain* and *Abel* (*Каїн* та *Авель*). These two names were replaced with their traditional equivalents, which have become established over time.

In the graphic novel, the protagonist appeals to the deities of fate to assist him in his search for lost tools. These deities appear in various guises, united under the name *Three-in-one*, which was rendered in Ukrainian as *Триєдина*. By employing calquing, the translator successfully preserves the conceptual triad. Later in the text, these deities are addressed as *Hecateae*, translated into Ukrainian simply as *Геката*. The original English term utilizes the Latin suffix -eae, which denotes both the feminine gender and the plural form, thereby emphasizing the collective nature of the female character. Unfortunately, the Ukrainian language lacks a direct morphological equivalent to maintain this nuance of multiplicity within a single persona.

Furthermore, the deities of fate reveal other names by which they may be recognized, necessitating several translation strategies. The most frequently used method is transcoding (transliteration and transcription). For instance, *Urth*, *Verthandi*, and *Skald* – rendered as *Урт*, *Вертанді*, *Скальд* – are the author's stylized variations of the three Norns from Germanic-Norse mythology (traditionally *Urd*, *Verdandi*, and *Skuld*), who govern human destiny. Subsequently, they are identified as *Tisiphone*, *Alecto*, and *Megaera* (*Тісіфона, Алекто, Мегера*). These names of the Furies are translated according to the Ukrainian tradition of translating the names of ancient characters. Other examples include *Atropos* (*Атропос*), one of

the three Greek Moirai, and Morrigan (*Морріган*), the triple war goddess of Irish mythology.

The translation of Neil Gaiman's mythological and infernal onomasticon demonstrates a sophisticated interplay between standardized transcoding and cultural adaptation. While theonyms of biblical origin, such as *Beelzebub – Вельзевул*, are rendered according to long-standing Ukrainian orthographic traditions, more obscure or author-specific names like *Azazel – Азазель*, *Choronzon – Хоронзон*, *Etrigan – Етріган* rely on direct transliteration to preserve their phonetic exoticism.

Moving on to the proper names of human characters, or anthroponyms, it is notable that the majority of figures in the comic book possess traditional Anglo-Saxon names. In accordance with modern translation standards, these units are reproduced based on their phonetic form, that is, through transcoding: *Roderick Burgess – Родерік Берджесс*, *John Hathaway – Джон Гетевей*, *Ethel Cripps – Етель Кріппс*, *Ruthven Sykes – Рутвен Сайкс*, *Ellie Marsten – Еллі Марстен*, and *Unity Kinkaid – Юніті Кінкейд*.

The following examples belong to the category of so-called "speaking names" (charactonyms). In the case of *Mad Hettie* (rendered as *Навіжена Гетті*), the epithet *Mad* is translated semantically to convey the social perception of the character, while *Hettie* is preserved via transcription. *Doctor Destiny* (*Доктор Доля*) serves as an example of full semantic adaptation, as the word *destiny* here functions not merely as a surname but as a fundamental characteristic of the antagonist.

The case of translation of *John Dee* (another name for *Doctor Destiny*) demonstrates how translation can effectively address the problem of homonymy present in the source text. In the Ukrainian version, a distinction is carefully preserved between *Destiny* (*Судьба*), the eldest of *the Endless*, and *Doctor Destiny* (*Доктор Доля*), a human antagonist. The use of *Судьба* for the anthropomorphic embodiment is a conscious stylistic decision rather than a direct borrowing: it introduces an archaic, fatalistic tone and, importantly, preserves the "С" alliteration characteristic of the Ukrainian translations of *the Endless* (*Смерть, Сон, Страждання, Снага*, etc.). In contrast, the more neutral and commonly used *Доля* is chosen for the human character, ensuring clear differentiation between the two figures despite their identical names in the original English text.

Since *The Sandman* is an integral part of the DC Universe, the text features names of well-known superheroes and anti-heroes, such as *John Constantine* (*Джон Костянтин*) and *J'onn* (*Дж'онн*). A noteworthy example is the translation of the character named *Scott Free* as *Скотт Фрі*, which functions as a "pun-name"

(derived from the English idiom *scot-free*, meaning to escape unpunished or unharmed). In the Ukrainian version, the pun is lost, as the translation preserves only the phonetic form of the name.

The toponyms within the work are divided into two primary categories: transcribed names of the real-world places and calqued names of metaphysical locations. Most of the Earth-based locations are centered in England. For instance, the estate where the plot begins is located in a place called *Wych Cross – Вич Кросс*. The text also mentions *Gotham – Ґотем* and *Jutland – Ютландія* – the latter being a historical-geographical region for which an established Ukrainian equivalent is used. Names of dimensions that do not belong to the material world require deeper semantic adaptation, as they carry a heavy conceptual load. The realm of *Sandman* is referred to as *Dreamtime – Сно-час*, a term that conveys the integrity of this state of being existing outside of linear time. Another example is the *Garden of Forking Ways – Сад з розгалуженими шляхами*. For locations within Hell, the author employs both classical mythological names and descriptive constructions, such as *Dis – Діте* and *The Wood of Suicides – Гай самогубців*. A separate group consists of institutions that have become iconic in mass culture, such as *Arkham Asylum – Лікарня Аркем.* The Ukrainian translation preserves the distinction between places: the names of real locations remain "foreign" due to transcription, while metaphysical settings become more familiar through calquing.

Ukrainian translator also effectively employs transliteration and transcription in combination with alliteration. For instance, the translation of gargoyle names as *Gregory – Ґреґорі*, *Gazpacho – Ґаспачо*, *Gormagon – Ґормаґон*, and *Ganymede – Ґанімед* illustrate this approach. Thanks to this method, names take on a universal character, as they are not subject to the lexical limitations of the target language. A notable pattern is the consistent use of the letter "G", which is rendered in Ukrainian through alliteration on "Ґ". This example shows that it is important to preserve not only the meaning but also the phonetic form that links the names to the characters' appearance (*gargoyle – ґаргулья*).

A significant challenge was the naming convention for *The Endless*, whose names in the original all begin with the letter "D" (*Destiny, Death, Dream, Destruction, Desire, Despair, Delirium*). The Ukrainian translator brilliantly resolved this task by selecting equivalents starting with the letter "с" (*Судьба, Страждання, Снага, Схибленість, Сон, Смерть*).

However, certain challenges remain, such as the translation of the character *The Fashion Thing* as *Модниця*. In English, the word *thing* implies something

unrecognizable, impersonal, and alien – an *it* rather than a being. *The Fashion Thing* is the embodiment of fashion as an abstract concept. In contrast, *Модниця* refers to a specific person.

Further instances of semantic reduction can be observed in the translation of the characters *Brute* and *Glob*. *Brute* represents aggressive, primal force – a beast; however, the Ukrainian *Здоровань* carries a nice, almost cartoonish connotation. Similarly, *Glob* refers to a thick mass or a clot – something unpleasant to the touch – whereas the Ukrainian *Кулька* sounds diminutive and cute.

Conclusions and Perspectives

In summarizing the results of this study on the onomastic space of Neil Gaiman's graphic novel *The Sandman*, it can be asserted that proper names in this work perform complex semantic, symbolic, and stylistic functions, serving as a vital component of the multimodal narrative. Their translation into Ukrainian requires not only formal correspondence but also a profound reproduction of the conceptual, cultural, and emotional layers embedded in the original text.

The analysis demonstrates that translator actively employs strategies such as transcoding, calquing, and cultural adaptation, that provide a balance between accurately reproducing the original proper names and ensuring clarity for the target audience. Simultaneously, the research highlighted a series of translational challenges related to conveying the expressiveness and connotative richness of specific onyms.

Ultimately, the translation of *The Sandman*'s onomasticon is a complex, multi-level process in which the translator acts not merely as a linguistic mediator but as an interpreter of the artistic world. Further research could be directed toward a deeper analysis of the interaction between verbal and visual components in translation, as well as studying the reception of Ukrainian onymic equivalents among readers.

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STRUCTURE OF DIPLOMATIC SPEECHES: ANALYSIS OF THE UN SECURITY COUNCIL MEETINGS ON UKRAINE IN 2024

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The diplomatic discourse at the UN Security Council regarding the Russian invasion of Ukraine presents a unique context to analyse the structure of diplomatic speeches while events are still unfolding.

This article considers diplomatic speech, the main genre of diplomatic discourse in meetings of the UN Security Council. The primary objective of the analysis is to reconstruct the neutral diplomatic speeches and the defensive reactions of diplomats and various invited representatives during the discussion, based on the current situation between Ukraine and Russia. The mentioned speeches were examined in light of the theory of semantic primitives and A. Wierzbicka's classification of action frames. The conducted analysis highlights the language as a powerful tool to reflect dynamics, intentions, reactions, and strategic positioning in diplomatic interactions.

Additionally, the article explores how representatives from different countries use language to shape their narratives, protect international interests, and influence the international community. Special attention is given to distinguishing the difference between neutral and subjectively coloured statements, which provides deeper insight into the mechanisms of covert manipulation and diplomatic strategies. Through an interdisciplinary approach that integrates linguistics, communication theory, and political analysis, the article offers a comprehensive look at contemporary trends in diplomatic discourse during the armed conflict. The role of action frames in building arguments and defining the positions of parties in the international arena is examined in detail. This approach opens new perspectives for studying diplomatic discourse and developing effective strategies for international communication in crisis situations.

Keywords: *diplomatic speech, lie/deception, diplomatic discourse, action frame, theory of semantic primitives*

Гольцева М.І. Структура дипломатичних промов: аналіз зустрічей РБ ООН з приводу України у 2024 році

Дипломатичний дискурс Ради Безпеки ООН з приводу російського вторгнення на територію України створює унікальний контекст для аналізу структури дипломатичних промов у реальному часі, коли події ще тривають. У цій розвідці дипломатична промова розглядається як основний жанр дипломатичного дискурсу у стінах РБ ООН. Основна мета дослідження полягає у реконструкції нейтральних дипломатичних промов, а також промов, насичених захисними реакціями дипломатів і різних запрошених представників, що беруть участь у дискусії з огляду на поточну ситуацію між Україною та Росією. Аналіз здійснювався на основі теорії семантичних примітивів та класифікації фреймів дії за А.Вежбицькою. Проведене дослідження

підкреслює мову як потужний інструмент для відображення динаміки, намірів, реакцій та стратегічного позиціювання у дипломатичних взаємодіях.

Стаття також приділяє увагу тому, як представники різних країн використовують мову для формування власних наративів, захисту національних інтересів та впливу на міжнародну спільноту. Особливий акцент робиться на розмежуванні нейтральних та суб'єктивно забарвлених висловлювань, що дозволяє глибше зрозуміти механізми прихованої маніпуляції й дипломатичних стратегій. Завдяки міждисциплінарному підходу, що поєднує лінгвістику, теорію комунікації та політичний аналіз, стаття пропонує комплексний огляд сучасних тенденцій дипломатичного мовлення в умовах збройного конфлікту. Окрему увагу приділено ролі фреймів у побудові аргументації та визначенні позицій сторін конфлікту на міжнародній арені. Такий підхід відкриває нові перспективи для вивчення дипломатичного дискурсу та формування ефективних стратегій міжнародної комунікації у кризових ситуаціях.

Ключові слова: *дипломатична промова, брехня/омана, дипломатичний дискурс, фрейми, теорія семантичних примітивів*

Introduction

Diplomatic speeches at the UN Security Council serve as an international platform for countries to express their attitude on global issues. A genre of a diplomatic speech is considered in terms of conversation during the meetings, scripts that are found in the archive to conduct an analysis, diplomatic representatives and their narratives, explanation of the actual situation.

A considerable amount of research has been dedicated to the question of diplomatic speech (Germana D'Acquisto (D'Acquisto, 2017); Nargiza Umarovna Kha (Kha, 2020); Yapparova Venera (Yapparova, 2019); Surendra Pokhrel (Pokhrel, 2020), etc.). Their works explore the features, functions, and effectiveness of diplomatic communication in international cooperation. For example, D'Acquisto(Ibid), and Kha(Ibig) concentrate on the syntagmatic and lexical combinations in diplomatic speech, showing how language carefully balances between assertiveness and politeness. Or Holtseva&Kolesnyk examine how deception is employed in diplomatic language (Holtseva, Kolesnyk, 2023). Even Pokhrel focuses on formal openings, emphasizing their role in setting tone and respect (Ibid).

However, when it comes to the ongoing conflict in Ukraine, there has been comparatively little attention paid to the unique characteristics and challenges in diplomatic speeches related to this situation. Researchers like Larysa Pavlichenko (Pavlichenko, 2022) and Olena Medvid (Medvid, 2024) addressed this gap by examining how the language of diplomacy adapts to the intense pressures and changing circumstances of the Ukraine-Russia war. Their works highlight the nuanced ways in which diplomats construct narratives, balance neutrality, and

employ rhetorical and semantic strategies to advance national interest or build some sort of international consensus.

Despite these contributions, there remains a significant need for further deep analysis focusing on the structure, emotional tone, and strategic positioning in the diplomatic speeches delivered in the walls of the UN Security Council during the Ukrainian crisis.

The ongoing conflict in Ukraine has been the main topic in the UN Security Council meetings since 2014, but the Russian invasion has increased the preoccupation of the international community. The following article is grounded in semantic primitives and A.Wierzbicka's classification of action frames, where

(1) these concepts help to use a universal tool of semantic primitives to show the difference between neutral speech and speech with elements of lying and deception;

(2) action frames help to conceptualize different types of actions;

(3) with the help of action frames, we can understand how different countries construct their narratives;

(4) unlike traditional discourse analysis, Wierzbicka's framework allows a deeper understanding of how participants of the UN Security Council meetings structure their arguments.

Therefore, this article provides multispectral analysis of the UN Security Council's speeches in a neutral perspective from countries that remain observers and in a subjective perspective of countries that are directly interested in achieving something from the current situation in Ukraine.

Thus, the *primary purpose* of this article is to provide a comprehensive linguistic analysis of diplomatic speeches delivered at the UN Security Council during the Ukrainian crisis, with a particular focus on the year 2024. The *aim* of the study is to explore how semantic primitives and action frames, based on the classification of A.Wierzbicka, can reveal the difference between neutral discourse and speeches with elements of strategic positioning. The article seeks to deepen understanding of how narratives are constructed and influence international decision-making within diplomatic communication.

Thus, the objectives of this article are the following:

- Conduct a comprehensive linguistic analysis of diplomatic speeches delivered at the UN Security Council during the Ukrainian situation, with a focus on the year 2024;
- Explore how semantic primitives and Anna Wierzbicka's classification of action frames can be used to distinguish the difference between neutral discourse and speeches containing elements of strategic positioning or deception;

- Examine the construction and narrative strategies of both neutral and directly interested parties within the UN Security Council, identifying how each group structures arguments and advances their interests;
- Provide deeper insight into the influence of diplomatic communication on international decision-making by analysing the structure, emotional tone, and strategic positioning.

The choice of material

We have analysed diplomatic discourse speeches retrieved from archive documents from the UN Security Council meetings in 2024 (304), including 20 closed meetings.

Notes on Methodology

Since the following discussion is based on diplomatic speeches, it is important to clarify the key characteristics of a diplomatic speech. Thus, any diplomatic speech is: 1) formal; 2) flexible; 3)neutral with moderate emotionality; 4) its objective is about finding compromise solutions; 5) any diplomatic speech is a social phenomenon that shows/follows/considers the knowledge and behavior models of the concrete social group; 6) any diplomatic speech reflects not only current social events but also the conceptual sphere of communicants; 7) the structure of a diplomatic speech guides communicants in the development of actions according to the discussed issue (Collin, 2012).

Based on this understanding of diplomatic speech, the article employs a qualitative approach, adding semantic primitives' theory and Anna Wierzbicka's (Zhabotynska, 2006) classification of action frames to examine the structure of diplomatic speeches at the UN Security Council meetings on Ukraine in 2024. This framework is used to systematically examine the structure of diplomatic speeches, providing a deeper understanding of how these speeches are constructed and the intentions behind them.

That is why, used methodology consists of several steps:

(1) Data collection. The study analyzes official transcripts of the UN Security Council meetings in 2024, focusing on the speeches of Ukraine, Russia, Western countries (America, EU members, The UK), and neutral countries (like non-permanent countries).

(2) Action frame analysis helps to categorize gathered speeches on type of implied action, if it is a diplomatically peaceful positioning, judgement, legal

arguments or even moral judgement. Action frames give a structural way to analyze the situations being described in a diplomatic speech by answering the questions – who, what, how, why.

To consider the conceptual structure of a diplomatic speech we may add an action frame and it will be presented like this:

{[SOMEONE] [is guided by SOMETHING] [uses SOMETHING] [influences/acts in a SUCH WAY] [on SOMEONE] [HERE / NOW]}, where :

[SOMEONE] is an agen, a speaker, an addresser of the speech;

[is guided by SOMETHING] is a set of pragmatic intentions,

[uses SOMETHING] is a tool, a modeled discursive construct, the speech itself;

[on SOMEONE] is a collective addressee, other members of the UN Security Council;

[HERE/ NOW] is a typical context of a UN Security Coucil meeting.

(3) Comparative discourse analysis helps in correlating the difference between neutral diplomatic speeches and those with elements of lying/deception in terms of action frame analysis at first, then applying semantic primitives;

(4) Semantic primitives allow to break down complex diplomatic speeches into their core components. By doing this we can: reveal hidden meanings, collate and contrast different speeches, analyze the shift in a speech in a case of additional details added to the speech during a discussion.

In terms of semantic primitives, the general structure of any diplomatic speech at the UN Security Council is slightly different and looks like this:

X:1) is in a shared institutional space together with Y1,Y2,Y3….Yn due to existing conflict (Z) that threatens international security;

2) believes that Y1,Y2,Y3….Yn understand the nature of situation Z;

3) believes that Y1,Y2,Y3…Yn realise that X has some important information about situation Z;

4) believes that Y1,Y2,Y3…Yn are eager to listen to the information from X about situation Z;

5) hopes that after providing information and proposals, Y1,Y2,Y3…Yn will participate in discussions and model ways to overcome the dangers of situation Z;

6) gives a speech, presents information either objectively or with some subjective changes, appeals to Y1,Y2,Y3…Yn, and anounses possible sotutions or a resolution option;

7) concludes the speech and joins the discussion (Ivaschenko, 2006).

The war in Ukraine is a good example of competing narratives, attempts to shape international opinion such as: analysis of Russian justification for the invasions and the reaction of the society (so called *"liberation, denazification, Kyiv regime"* reveal the underlying ideology and justification for Russian actions); analysis of Ukraine and its allies while framing the conflict to gather international sympathy and support (Ukraine is using the opposite lexemes – *"aggression, genocide, capture, violation"*); comparison and contrast of different speeches can show not only different perspectives on the conflict, but also a variety of desirable outcomes; propaganda and disinformation identification in order to reveal attempts to manipulate public opinion.

Discussion. Basic notions and definitions

Lying and deception in a diplomatic speech

Quite often the United Nations Security Council becomes an international battleground. In theory it is a place of democracy, freedom, truth, and compassion, but it also can be a place, where lies/deception, manipulation, and misdirection are carefully added to the narratives.

As it was mentioned in the article "Lies and Deception in Modern English Diplomatic Discourse: Pragmatics in Interdisciplinary Focus" lying is considered as *"deliberately telling someone something that is not true and deception is the act of hiding the truth, to achieve an advantage"* (Ibid, p.154, 2023). And deception is *"the act of causing someone to accept as true or valid what is false or invalid"* (Ibid, 2023). Hence, we combine both terms in this article due to the presence of both lying and deception.

After having analysed 284 meetings in 2024, we have made a conclusion that it is common to use the following structural lying/deceptive strategies in either a theory of semantic primitives or in action frame theory. It has been revealed that from 284 speeches, 91(40%) speeches used distraction or false dichotomy. This may have been done to change the opinion of participants, convince them of the alternative chain of events in Ukraine and Russia in 2024. For example:

1) Framing the narrative as self-defense (A vivid example is the 9544th meeting and speech of Mr Nebenzia, where he is denying all crimes committed by Russia and uses crimes as a defense of their actions – *"Today we heard cynical statements that we would not be sitting here if Russia had not started this war. No, if we had not started our special military operation, tragedies such as the one in Lysychansk would continue to happen every day, and that is exactly what was*

happening practically every day for eight years until 2022" (Threats to international peace and security, 2024)). In the given passage, *"special military operation"* instead of *"war" or "invasion"* downplays aggression and suggests a controlled, justified response rather than an act of unprovoked violence. Overall, the vocabulary and phrasing serve both to justify Russia's actions as self-defense and to frame the broader narrative in a way that seeks to legitimaze those actions.

2) Burying the key information with long meaningless speeches (Quite often it is done with a help of historical references that actually do not have any direct purpose to solve the conflict and find some common grounds, but pulling the wool over the eyes – the 9601st meeting, the speech of Ms.Kwiatkowski contains the following non related accusations – *"Nazism is publicly rare and always condemned, but in Ukraine it unified the kind of people who would do what the United States and NATO desired. History was therefore forgotten, truth was ignored, and Ukrainian culture was denigrated – because a proxy war to weaken Russia politically and economically was desired by some in the West"* (Threats to international peace and security, 2024)). The selected passage provides an example where instead of addressing the immediate conflict or proposing actionable solutions, she introduces unrelated emotional accusations about Nazism in Ukraine, suggesting that it was unified to serve the interests of the United States and NATO.

3) Distracting present participants of a meeting (Counter accusations serve to distract attention from the main issue, an example is the 9562nd meeting with unrelated regional conflicts in Ukraine instead of concentrating on the main agenda, where Mr.Polyanskiy clamed to be surrounded by anti-Russian opposition that has subjective reasons that are not connected to the main agenda – *"We will not be surprised if, in order to keep this soap opera on the air, today we will also hear more anti-Russian tales and absurd accusations. That is part and parcel of the genre thought up and advanced by Washington and its satellites"* (The situation in the Middle East, 2024)). By introducing counter accusations (*will also hear more anti-Russian tales and absurd accusations*) and referencing unrelated regional conflict, the speaker shifts the focus from the main agenda toward the opposition with the West (*Washington and its satellites*).

4) Creating a false dichotomy between aggressors and victims (mainly that is about two or more opposing solutions that depict an alternative vision of the discussed situation, an example is the 9625th meeting, where Mr.Nebenzia concludes his narrative with the statement that *"The only way to stop it is to consign Zelenskyy and his clique and the entire Maidan Government to the dustbin of history, where*

they deserve to be. That is precisely what we are seeking to achieve right now" (Maintenance of peace and security of Ukraine, 2024)). The used lexemes (*the only way, consign Zelenskyy and his clique, the entire Maidan Government, dustbin of history*) provide an example of creating a binary opposition. Also, it frames the situation as the one, where you support the speaker's solution or you are in opposition.

5) End of a speech with a call to action (mostly in order to find allies and/or show that the speaker has supporters, like Mr.Polyanskiy does at the 9562nd meeting – *"We trust that the delegations that took over the watch in 2024 on the Security Council will also draw the necessary conclusions on this matter after the meeting. We do have work that we need to do together instead of holding pointless meetings to work through the playbook of a small group of countries"* (Threats to international peace and security, 2024)). The used lexemes (*draw the necessary conclusions, instead of holding pointless meetings*) are suitable in case there is a need to end a speech and call to act. These lexemes function to foster a sense of shared purpose, and subtly align the audience against an opposition (*a small group of countries*).

Thus, the use of lying/deception significantly impacts the structure of diplomatic speeches at the UN Security Council meetings on Ukraine in 2024. Instead of presenting factual and solution-oriented approaches, speeches often follow a simulacra shaping pattern (91 speeches out of 284), which is designed to manipulate perception, shift blame, and control the narrative. In this case the modified structure of a speech will look like this – (1) framing the narrative; (2) burying the key information, usually with long meaningless speeches; (3) distracting present participants of a meeting; (4) creating a false dichotomy between aggressors and victims; (5) end of a speech with a call to action. Both the theory of primitives and action frame theory will have elements of the mentioned structural lying/deceptional strategies.

Speaking about the used lexemes, the common situation is the substitution one term with another, like *special military operation* instead of *war/invasion*. It is done to soften and legitimise aggressive actions, while lexemes like *the only way consign the dustbin of history,* create binary oppositions, show support, and some agreement.

Structure of diplomatic meetings

Present-day realia increases public interest regarding principles of democracy, maintaining peaceful relations and/or finding peaceful conflict resolutions, and generally that is all about how nations interact with each other.

Thus, the theoretical frameworks and the universal analysis of the structure of a diplomatic speech via the theory of primitives and frame analysis can be applied in terms of the Ukrainian situation.

Let us see it in practice:

{[SOMEONE – *China*] [is guided by SOMETHING – China wants to remain impartial and neutral when it comes to the discussion of the situation between Ukraine and Russia – *China has always maintained that the sovereignty and territorial integrity of all countries should be respected* (Threats to international peace and security, 2024)] [uses SOMETHING – *a diplomatic speech*] [influences/acts in a SUCH WAY – the speaker is states that *the legitimate security concerns of all countries should be taken into account. Countries' security interests are equal*(Ibid, 2024)] [on SOMEONE – Chinese representative is mainly blaming Western countries for escalating the conflict by *adding fuel to the fire*] [HERE / NOW –12.02.2024]}.

Zhang Jun's speech reflects China's position on the war – neutral in theory, but subtly sympathetic to Russia. The representative is not supporting Russia openly, but he is shifting focus to the role of the West and the general need of negotiations. Thus, China's interests are based on maintaining ties with Russia while showing its neutral attitude in the international conflict.

In case of deliberate lying/deception, the mentioned conceptual structure will look like this:

{[SOMEONE – *Russia*] [is guided by SOMETHING – Russia wants to shift the blame, rathen than find the solution –*″It is now blindingly clear to an overwhelming majority of unbiased experts that the key factor hindering the quest for a peaceful settlement of the Ukrainian crisis is the West's continued support for the Kyiv regime , despite the fact that it is obviously in its death throes and unable to achieve the goal dictated to it, which is inflicting a strategic defeat on Russia or, as we have been hearing lately, at least weakening my country″* (Ibid, 2024)] [uses SOMETHING – *a diplomatic speech*] [influences/acts in a SUCH WAY – the speaker tries to show their alternative point of view on the situation – *″The reality is that despite the complete failure of the Armed Forces of Ukraine on the battlefield, the Kyiv regime's Western patrons are still pushing them with maniacal persistence to continue their senseless military confrontation, using lying slogans alleging that the collapse of the Zelenskyy regime is an existential threat to Ukrainians and that Russia wants to enslave them″* (Ibig, 2024)] [on SOMEONE – Russian representative is mainly blaming Ukraine and Western countries for everything that is happening by mentioning the hidden

interests of Ukraine and the West – *at least weakening my country*] [HERE / NOW – 22.02.2024]}.

Russian's representative statements are full of controversial information: 1) Ukraine was both weak to ask for Western help and strong enough to be prepared for the war; 2) Russia ignores their own violations of the Minsk agreements; 3) No proof was provided for a secret military buildup near Minsk; 4) The attempt to blame someone else for the conflict contradicts Russia's actual actions in Ukraine.

In case if there is no lying/deception, the speech will look like this:

X : 1) **Mr. Kyslytsya** (Ukraine) is in the same institutional space together with Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga (Mozambique), Mr. June Byoung Park (Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America), because there is still danger for Ukraine and Russia is not calling back its military forces;

2) believes that Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga (Mozambique), Mr. June Byoung Park(Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America) clearly undertands the current situation in Ukraine and what has been happening;

3) believes that Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga (Mozambique), Mr. June Byoung Park(Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America) understand why X (Mr. Kyslytsya (Ukraine)) is invited to the meeting and what kind of information he is sharing;

4) believes that Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga

(Mozambique), Mr. June Byoung Park(Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America) are ready to listen to X (Mr. Kyslytsya (Ukraine)) and participate in a discussion with him;

5) hopes that Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga (Mozambique), Mr. June Byoung Park(Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America) will take active part in a discussion of situation in Ukraine, hopefully with a set of possible solutions;

6) X is giving a speech, and Mrs. Rodrigues-Birkett/Ms. Persaud (Guyana), Mr.Koudri (Algeria), Mr. Zhang Jun (China), Mr. De La Gasca (Ecuador), Mrs. Broadhurst Estival (France), Mrs. Shino (Japan), Mr. Camilleri (Malta), Mr. Kumanga (Mozambique), Mr. June Byoung Park(Republic of Korea), Mr. Nebenzia (Russian Federation), Mr. Kanu (Sierra Leone), Mrs. Blokar Drobič (Slovenia), Mr. Hauri (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Northern Ireland), Mr. Wood (United States of America) are listening to him, especially when **X** (Mr. Kyslytsya (Ukraine)) is promoting Ukraine's solution *"We urge Russia to stop falsifying reality and lecturing us about international law, which Russia itself continues to violate frequently. Russia must start implementing the Court's orders on provisional measures, which are Russia's obligations under international law"* (Ibid, 2024).

It becomes apparent that strategic positioning is a key element of the Ukrainian representative's speech. Ukraine's diplomatic efforts focus on exposing Russian violations and gaining international support in this issue.

In case of some hidden motivation, the speech might look like this:

X: 1) **Mr. Polyanskiy** (Russia) is in a shared institutional space together with Mr. Yamazaki (Japan), Mr. Koudri (Algeria), Mr. Geng Shuang (China),Mr. De La Gasca (Ecuador), Mr. De Rivière (France), Mrs. Rodrigues-Birkett (Guyana), Ms. Gatt (Malta), Mr. Irachande Gouveia (Mozambique), Mr. Sangjin Kim (Republic of Korea), Mr. Kanu (Siera Leone), Mr. Žbogar (Slovenia), Mrs. Baeriswyl (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Nothern Ireland),

Mrs. Thomas-Greenfield (United States of America) due to maintenance of peace and security of Ukraine;

2) does not believe that Mr. Yamazaki (Japan), Mr. Koudri (Algeria), Mr. Geng Shuang (China),Mr. De La Gasca (Ecuador), Mr. De Rivière (France), Mrs. Rodrigues-Birkett (Guyana), Ms. Gatt (Malta), Mr. Irachande Gouveia (Mozambique), Mr. Sangjin Kim (Republic of Korea), Mr. Kanu (Siera Leone), Mr. Žbogar (Slovenia), Mrs. Baeriswyl (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Nothern Ireland), Mrs. Thomas-Greenfield (United States of America) fully understand the current situation in Ukraine from the perspective of Russia;

3) believes that Mr. Yamazaki (Japan), Mr. Koudri (Algeria), Mr. Geng Shuang (China),Mr. De La Gasca (Ecuador), Mr. De Rivière (France), Mrs. Rodrigues-Birkett (Guyana), Ms. Gatt (Malta), Mr. Irachande Gouveia (Mozambique), Mr. Sangjin Kim (Republic of Korea), Mr. Kanu (Siera Leone), Mr. Žbogar (Slovenia), Mrs. Baeriswyl (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Nothern Ireland), Mrs. Thomas-Greenfield (United States of America) do not take into account some important details, so that that X (Mr. Polyanskiy (Russia)) are eager to give these details to representatives – *"Today we heard, and will probably continue to hear more anti-Russian philippics in connection with the developments in Ukraine. Clearly, our Western colleagues convene these meetings in order to let off steam and show to the public that the Security Council remains focused on the question of Ukraine"* (Yapparova, 2019, pp.57-61). The used lexemes (*anti-Russian philippics, let off steam, show to the public*) have strong connotations and have rhetorical effects. The speaker frames the discourse as aggressive and unfairly critical, positioning Russia as a victim. Overall, the used lexemes work together to undermine the legitimacy of the Council's actions, portraying them as full of no real impact.

4) believes that Mr. Yamazaki (Japan), Mr. Koudri (Algeria), Mr. Geng Shuang (China),Mr. De La Gasca (Ecuador), Mr. De Rivière (France), Mrs. Rodrigues-Birkett (Guyana), Ms. Gatt (Malta), Mr. Irachande Gouveia (Mozambique), Mr. Sangjin Kim (Republic of Korea), Mr. Kanu (Siera Leone), Mr. Žbogar (Slovenia), Mrs. Baeriswyl (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Nothern Ireland), Mrs. Thomas-Greenfield (United States of America) need to know X's version of the truth – *"Since air defence is deployed in residential neighbourhoods, in violation of the basic norms of international humanitarian law, which our Western colleagues persistently ignore in the best ostrich tradition…. One of the most popular Ukrainian Telegram channels, which are today the source of information for most Ukrainians ever since the Kyiv dictator destroyed the last*

remnants of independent media outlets and is force-feeding the people exclusively with a "news telemarathon" (Ibid, 2024), describes it as follows: "The Office of the President has launched allegations that Russian X-series missiles hit residential buildings". In this passage phrases such as *"deployed in residential neighbourhoods, in violation of the basic norms of international law"* frame Ukraine's actions as not only military questionable, but also as violations of international law, casting blame directly on Ukraine and the West. The expression *"our Western colleagues persistently ignore in the best ostrich tradition"* is a part of the idiom *"burying one's head in the sand" (Ibid, 2024),* showing deliberate ignorance or avoidance of uncomfortable situations. Emotional language (dictator, destroyed, force-feeding) shows the Ukrainian leader as authoritarian and manipulative, suggesting a lack of freedom and transparency. Overall, this choice of language is about delegitimising Ukraine's actions and leadership, portraying the West not in the best light, and shifting blame from the speaker.

5) X hopes that Mr. Yamazaki (Japan), Mr. Koudri (Algeria), Mr. Geng Shuang (China),Mr. De La Gasca (Ecuador), Mr. De Rivière (France), Mrs. Rodrigues-Birkett (Guyana), Ms. Gatt (Malta), Mr. Irachande Gouveia (Mozambique), Mr. Sangjin Kim (Republic of Korea), Mr. Kanu (Siera Leone), Mr. Žbogar (Slovenia), Mrs. Baeriswyl (Switzerland), Mr. Kariuki (United Kingdom of Great Britain and Nothern Ireland), Mrs. Thomas-Greenfield (United States of America) will participate in discussions and support X's version of situation Z;

6) X ((Mr. Polyanskiy (Russia)) gives a speech, presents information with some subjective changes, appeals to Ukraine in order to divert attention from X's actions on the alledged actions of Ukraine and its allies –*"The consequences of shoddy Ukrainian air defense systems are presented as the results of our high-precisioon strikes; Ukraine is deliberately shelling peaceful cities like Belgorod;The referendums in occupied regions were a free expression of popular will; Zelensky is illegitimate because he canceled elections" (Ibid, 2024)*. In the given passage the choice of words shifts blame for civilian casualties or damage from Russian military actions to Ukrainian defenses, attempting to remove responsibility from Russia. For example, the lexeme *shoddy* is a strongly negative descriptor, suggesting poor quality and incompetence. The expression *high-precision strikes* is used to frame Russian military operation as technically advanced, legitimized, and minimizing the perception of harm. Hence, the passage shows manipulative discourse in diplomatic rhetoric, using the language to reframe events, shift responsibility, and influence international participants of the meeting.

7)concludes the speech, that is mainly focused on rhetoric rather than resolution and some actions, portrays Russia more as an observer of situation Z – *"I especially want to congratulate the residents of Crimea – who 10 years ago almost to the day voted for reunification with Russia – as this is the second time that they have participated in presidential elections"(Ibid, 2024)*. The used lexemes (*congratulate, residents of Crimea, voted for reunification with Russia, second time*) show Russia as a neutral observer and Crimea as an autonomus part of Russian political life. The Russian representative presented misleading narratives, omitted crucial context, modified facts. Mr.Polyanskiy's speech is an example of a structured pattern to lie/deceive and switch the responsibility. His rhetorical approach includes falsification, omission of key information, victim-blaming, and blame shifting.

The shown examples illustrate how diplomatic discourse at the UN Security Council can be a complex unit of rhetorical strategies and lying/deception. With the help of theories of semantic primitives and action frames, we gain a deeper understanding of not only the content but also underlying manipulative intentions. This approach allows us to reveal the hidden motives behind diplomatic rethoric and show a comprehension of international relations and conflict resolution. Thus, any diplomatic speech is possible to consider in particular layers, where each layer describes the speaker's intentions whether they are neutral or have some deceptive background.

In addition, a closer examination of the speeches reveals the use of certain common lexemes that serve specific rhetorical purposes. Such lexemes as violation, legitimacy, aggression, and victim frequently appear to frame the narrative in favor of the speaker's objectives.

Conclusions

The structure of diplomatic speeches at the United Nations Security Council is influenced by rhetorical and lying/deceptive strategies, which are often used to achieve subjective goals (91 speeches out of 284 had these subjective elements). These strategies not only impact diplomatic discourse but also interrupt problem-solving resolutions. By analysing the speeches through the theory of primitives and action frame theory, we can more widely see the whole perspective of the speech, not only who, what, where something is said, but also why, and what was the reaction of the present participants.

The conducted analysis involves breaking down the diplomatic speech into its core components using semantic primitives and action frames. By identifying the most fundamental words and meanings, we can trace how messages are constructed

and highlight where manipulative or deceptive language may be used. This approach allows to show not only what is being said, but how even subtle changings in the choice of language units can shape the meaning of the speech;

Action frame analysis categorizes diplomatic speeches based on the type of implied action, such as peaceful observation, judgment, legal arguments or others. This approach involves mapping each segment of the speech to a specific intention or action. By doing this, we can have a better understanding of strategic purposes behind diplomatic rhetoric.

Meanwhile, semantic primitives help to reveal hidden meanings and contrast different speeches. This allows us to have a deeper analysis of the subtle ways in which language can be manipulated to serve specific purposes;

Comparative discourse analysis help to correlate the differences between neutral diplomatic speeches, and those with elements of lying/deception. This method involves comparing speeches to see patterns, repeated tactics or any kind of discrepancies.

In summary, the study demonstrates that diplomatic speeches are not only about the information exchange, but they are complex constructions shaped by rhetorical strategies, deception, and layered intentions. By implying the semantic primitives, action frames and comparative analysis, we can more effectively uncover the hidden motives within diplomatic discourse.

Furthermore, the analysis shows that specific lexemes are strategically employed to frame the discourse and influence the perception of the heard information. These words are not randomly chosen; they serve to reinforce the speaker's narrative and align listeners with particular viewpoints.

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THE DOMINANT PRESENT VERB FORM IN THE LYRICS BY MYKOLA KHOLODNYI

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The article deals with the poetic functioning of dominant verb forms, in particular present tense verb forms in the lyrics by the poet of the sixties period Mykola Kholodnyi. The poetic ways to actualize morphological forms and meanings, which are singled out and systematized in the works by Olena Skorobohatova, the scholar, Kharkiv philological school representative, researcher of the poetic language morphology, are highlighted. It is established that along with a number of ways and techniques to feature linguistic units in poetic texts that contribute to the actualization of lexical and grammatical semantics, one of the main methods of actualization in the works by Mykola Kholodnyi is the poetic technique of concentration of morphologically similar units, the result of which in some cases is the formation of the grammatical dominant of the poem or its fragment. The dominant present tense verb forms are accentuated, indicating static, unchanging life situations. It is found out that the poet organically combines morphologically related categories of tense, person and number to create images, mostly socially unequal, opposed by different levels of life. Poetic techniques and principles (concentration, juxtaposition, repetition, the principle of compositionality) are outlined, which essentially influences creating poetic meaning and, along with the grammatical categories of the verb, constitute an individual authorial system of means for reproducing reality and events witnessed by the author himself. The author's individual way to create poetic meaning is defined as the poet's creativity modus. Comprehension of this concept is based on the definition of the term "modus" in the dictionary by Anatolii Zahnitko, as well as on the general scientific definition given in the Great Ukrainian Encyclopedia.

***Keywords**: creativity modus, morphological dominant, poetic technique, juxtaposition, concentration, actualization, authorial system.*

***Гончарова Ж. М. Дієслівна домінанта теперішнього часу у ліриці Миколи Холодного**.*

У статті досліджено поетичне функціонування домінантних часових форм дієслова, зокрема дієслівних форм теперішнього часу у ліриці поета-шістдесятника Миколи Холодного. Висвітлено віршові способи актуалізації морфологічних форм і значень, які виокремлені й систематизовані у роботах вітчизняної науковиці, представниці Харківської філологічної школи, дослідниці морфології поетичної мови, Олени Скоробогатової. Встановлено, що серед низки способів і прийомів виділення мовних одиниць у поетичних текстах, які сприяють актуалізації лексичної і

граматичної семантики, одним із основних способів актуалізації у творчості Миколи Холодного виступає поетичний прийом згущення морфологічно подібних одиниць, результатом якого у ряді випадків стає утворення граматичної домінанти вірша чи його фрагмента. Виділені домінантні дієслівні форми теперішнього часу, що вказують на статичні, незмінні картини життя. З'ясовано, що поет органічно комбінує морфологічно пов'язані категорії часу, особи й числа для формування образів, більшою мірою соціально нерівних, протиставлених за різним рівнем життя. Окреслено поетичні прийоми й принципи (згущення, співпозиція, повтор, принцип композиційності), які відіграють важливу роль у створенні поетичного смислу та разом з граматичними категоріями дієслова складають індивідуальну авторську систему засобів для відтворення дійсності та подій, свідком яких був сам автор. Індивідуальний спосіб автора створювати поетичний смисл визначено як модус креативності поета. Розуміння цього поняття ґрунтується на визначенні терміну "модус" у словнику Анатолія Загнітка, а також на загальнонауковому визначенні, поданому у Великій українській енциклопедії.

Ключові слова: *модус креативності, морфологічна домінанта, поетичний прийом, співпозиція, згущення, актуалізація, авторська система.*

Introduction

The primary basis of a literary work is the word. Poets and writers of each literary era strive to find the necessary words, using the linguistic potential to accurately, concisely and figuratively reflect the author's inner world, his perception and description of life. According to many scholars, linguistic and stylistic experiments in the works by word artists became more active at the beginning of the twentieth century and got especially noticeable in its second half. This period includes the works by poets of the sixties, whose poetry became a symbol of that time.

Linguists' interest in the works by poets of this period is connected with the study of the peculiarities of linguistic means usage which are characteristic of each author, as well as with the understanding of their poetry impact on the poetic language formation during the "thaw" period. Showing great love for their native language, they were not satisfied with clichés and plunged into "ideological and artistic searches based on national tradition" (translated by Zh. H.) (Boiko, 1969).

The study of a poetic work as a complex of systems of linguistic and stylistic elements is accompanied by the identification of the main, dominant means that organize the integral unity of the artistic work, serve as an essential way of poetic expressiveness and the formation of the author's meaning. From this point of view, the poetic potential of morphological forms and meanings is substantial, the actualization of which serves as a significant means of artistic expression. Therefore, the main objective of our research is to identify and analyze grammatical means, morphological in particular, which the author uses when creating texts. In our

opinion, the patterns of functioning and interaction of grammatical forms and meanings play a significant role in the generation of poetic meanings in the idiostyle of each particular master of the word. In this article we set **the aim** to describe the poetic functioning of the dominant verb forms, namely the dominant present verb forms in the lyrics by Mykola Kholodnyi.

Methodological notes

The nature of the aim caused the accomplishment of the following tasks: to give general analysis and description of the studied grammatical units, present tense verb forms, by means of a descriptive method, to reveal the poetic potential of grammatical units in artistic functioning using a functional method and to characterize grammatical means and poetic techniques to create poetic meaning using a method of contextual and interpretative analysis.

Theoretical Background

The basis of our research is the theory of studying the morphological level of the poetry language, presented in the scientific works by Olena Skorobohatova. The developed methodology to analyze the functioning of the noun grammatical categories can also be applied to study the poetic functioning of other morphological units. While describing the methods of actualizing grammatical meanings in a poetic text Olena Skorobohatova outlines the poetic techniques of *morphological selection* and *concentration*. The linguist defines such techniques as the accumulation of similar units, namely morphological ones, within a small space of a poetic text and singles them out as those that serve as the basis for the formation of a *morphological dominant* (Skorobohatova, 2015). It should be noted that masters of the word regularly use similar techniques, selecting morphological units of different classes and categories (selection of particular tense and aspect verb forms, voice, mood; selection of infinitive forms, nouns according to their different categories, numerals, possessive adjectives, degrees of comparison and short forms of adjectives, etc.).

Results and Discussion

As scholars fairly accentuate: "Both modern poets and modern researchers consider poetry as a type of human activity and a way of thinking, co-natural and "corresponding" to language" (translated by Zh. H.) (Skorobohatova, 2015). The outlined idea is necessary and essential in our research, since the idiostyle of each

poet can be characterized through the individual features of the author's choice of certain morphological means that actualize language forms and meanings.

Our attention was drawn to Mykola Kholodnyi's language, a representative of the sixties period movement in Ukraine. Since the author actively uses morphological means while depicting his perception of reality, his inner world. It appears to be his individual way of creating poetic meaning, and therefore, makes the mentioned master's *creativity modus*. Our conception of the term "modus" is based on its definition in the dictionary by Anatolii Zahnitko ("modus – combinatorics of two elements at the level of parts of speech, model – at the logical and grammatical level; modification – detailing of its various grammatical variants; reflection of the position of the subject regarding the objective content") (translated by Zh. H.) (Zahnitko, 2012). We also ground on the general scientific definition ("modus – type, manifestation, variety of an object; an insignificant, accidental, temporary property of an object, inherent in its certain states; a way of being, action, experience and thinking"), given in the Great Ukrainian Encyclopedia. Therefore, we consider the concept of the author's *creativity modus* to be the master's type of thinking, his method of action, which enables to produce new ideas that are reflected in the individual creative use of traditional artistic techniques and the author's selection of linguistic and stylistic material.

One of the main ways to actualize grammatical forms and meanings in the works by Mykola Kholodnyi is the poetic technique of *concentration* of morphologically similar units (Skorobohatova, 2015), which in some cases results in the formation of the grammatical dominant of a poem or its fragment. Linguists define the grammatical dominant as a set of grammatical features characteristic of a particular type of text. In linguistic studies by Kharkiv Philological School representatives (Skorobohatova, 2015; Buvalets, 2014; Minina, 2016; Samsonenko, 2018) the grammatical dominant is considered as the result of the similar linguistic units concentration, namely grammatical ones, in a particular work of art or individual authorial system.

Following Olena Skorobohatova, we percieve the dominant grammatical forms in a poetic work as the concentration of similar grammemes, the accumulation of which plays a significant role in the text organization and serves as a means of creating certain poetic meanings (Skorobohatova, 2015).

One of the substantial grammatical categories that participates in the formation of the poetic space and time in Mykola Kholodnyi's lyrical works is the grammatical category of tense.

Modern Ukrainian literary language is known to have the opposition of verb forms with respect to the moment of speech which is realized through grammatical forms of the present, past and future tenses. They convey the temporal sequence of events that occurred, occur and will occur in objective or artistic reality with respect to the moment of speech.

The core of the category of tense is the present tense verb form, which characterizes actions, processes and states that happen simultaneously with the moment of reporting about them. Grammarians distinguish between the present actual and present non-actual tenses depending on the fact which actions and processes coincide with the moment of speech (Vykhovanets, 2004). Actions that coincide with the moment of speech and almost do not go beyond its boundaries are denoted by the present actual tense. And those processes, states and actions that coincide with the moment of speech only to a certain extent, simultaneously going into different time periods, preceding and following this moment, are expressed with the present non-actual tense. The present non-actual tense is divided into the present constant and the present extended tense. Actions and processes marked by the present extended tense can precede the moment of speech and follow it (Ibid.). Linguists point out that it is the present extended tense that is characteristic of lyrical works. Olena Oleksenko, in particular, underlines: "The present actual tense is not characteristic of lyrical works in general, because the action in lyrical genres usually does not correlate with the moment of speech. The present extended tense is used <…>, which characterizes repeated habitual or metaphorized actions and states" (translated by Zh. H.) (Oleksenko, 2020). This pattern is observed in the poetic works by Mykola Kholodnyi.

In the poetic piece "Sobaky" ["Dogs"] the master selects verb forms according to one grammatical category, creating a present tense verb dominant.

Собаки в місті ***мають*** *пашпорти. / Собак на дачах* ***бачу*** *поза містом. / У цих собак збудовані роти / сучасно і за формою й за змістом. / Вони навчені гавкать по-хатньому. / Війна з вовками – то не їхня тема. / Канарці* ***усміхаються*** *по-братньому, / у спів її вслухаючись дотемна./ Собаки в місті з почестями* ***мруть****: / прадавня слава в їхньому роду є. / Собак в ночі до тюрем не* ***беруть****, / як тих* ***беруть****, кто їх щодня* ***годує****. / А наша слава впала на Порогах. / Пішла від нас десятою дорогою. /* ***Сидять*** *собаки у лискучих «Волгах», / а мої друзі десь* ***сидять*** *за Волгою… / Хай буде ж славен український лоб, / яким з-під чобота ми так чудово* ***бачимо****! /* ***Стоїть***

*безпашпортний за хлібом хлібороб, / **стоїть** і **заздрить** він життю собачому* (Kholodnyi, Sobaky).

Verbs play an essential part in the structure of this poem. It is morphologically organized with the present tense verb forms, which deprives the narrative of temporal dynamics, but creates a static prolonged emotional picture of the things depicted in the work – the static nature of the Soviet period, which does not allow society to develop. The present tense verb dominant serves as the basis of the temporal plan of the poem, in which the author reproduces feelings, thoughts and experiences associated with the life hardships. States and actions of such nature cannot be present only at the moment of speech. Therefore, we consider it possible to mention the functioning of verb forms with the semantics of the present extended tense in this work. Since, on the one hand, the poem depicts a static, motionless picture of life, and on the other hand, the constancy, immutability of the situation, which indicates that actions and processes preceded the moment of speech, correlate with it at the present moment and, most likely, will occur after it. That is, in this case, the actions marked by the present tense verb forms with the semantics of the present extended actualize the meaning of constancy, fulfillment, and immutability of the life situation when people, due to the struggle against national and social enslavement, were subjected to fierce persecution for a long time.

The injustice, and sometimes the savagery of real-life situations during the Soviet period is embodied in the ironic depiction of the details of the different legal status of a farmer and a pet. To implement the poetic task, the author uses the following poetic techniques: 1) *juxtaposition* of verb forms, where the negative particle «not» actualizes the contrasting meaning: ***беруть – не беруть*** *(собак до тюрем **не беруть** – як тих **беруть**, кто їх щодня годує);* 2) *repetition* of the verb in various preposition and noun constructions: ***сидять у «Волгах» – сидять за Волгою (сидять** собаки **у «Волгах»** – а мої друзі десь **сидять за Волгою**)*. The semantics of the opposition is actualized due to the meanings polysemy in the proper name «Volga» – 1. 'the name of the river', 2. 'the name of a car make', which creates contrast through different semantic content of the word combinations: *сидять у «Волгах»* – they sit in a car, *сидять за Волгою* – they are imprisoned. Another means to actualize the contrasting meaning is the *principle of compositionality* (Skorobohatova 2015), which plays a significant part in the structure of a poetic work. The first line of the poem *Собаки в місті мають пашпорти,* and the last *Стоїть безпашпортний за хлібом хлібороб* create a compositional frame, where we single out the combination ***мають пашпорти***, which is contrasted with the

phrase ***безпашпортний*** *хлібороб* (a farmer who does not have a passport). The actualization of the contrasting semantics is realized by means of the affix *без-* in the word *безпашпортний*, which gives information about the absence of the subject (Radchuk, 2020). Very expressive is also the author's use of the phraseological unit «*життю собачому*»: *стоїть безпашпортний за хлібом хлібороб, / стоїть і заздрить він життю собачому*. In this case, the meaning of the word combination consists of the sum of its elements meanings, which actualizes the internal form of the set phrase (Skorobohatova, 2021). The semantics of the generalized singular form in the phrase *безпашпортний хлібороб* personifies the mass of peasants who stand in a queue to get bread and envy the four-legged dog. It is important to emphasize the actualization of the internal derivational form in the phrase *за хлібом хлібороб*, where the repetition of the root strengthens the poetic meaning and linguistic unity of the motivating and motivated words.

Thus, the analysis of M. Kholodnyi's poetry "Sobaky" testifies to the author's intention to recreate the life realities of that stable and unchanging period that did not imply any further society progress or development. To implement the poetic task, the author selects morphologically related verb categories of tense and person. The present tense verb forms of the third person plural are dominant in the work. They denote actions that go beyond the moment of speech, therefore they have the meaning of the present extended tense. Grammatical categories of tense, person and number, as well as such poetic techniques as the juxtaposition and repetition of verb forms, the principle of compositionality, the juxtaposition of conjugate words (the words having the same root), the use of phraseological unit in its direct meaning serves as individual authorial means of forming the poetic meaning.

In the works by Mykola Kholodnyi, human life episodes are represented not only with the present tense verb forms. The temporal plan of his texts can change from the present to the future. The researchers call this phenomenon prospective temporal composition (Oleksenko, 2020, p. 211). Such temporal transition loads master's poetic works with the modal meanings of possibility, desire, readiness or expectation. Consider the poem "Kin u Kyiievi" ["Horse in Kyiv"]: *Ти тут* ***почуваєшся*** *гостем. /* ***Вивозиш*** *сміття за місто. / Та ще десь твій брат у колгоспі /* ***допалює*** *труп свій врочисто… / Не бійсь, що ножем за рогом / хтось тебе* ***штрикне*** *під бік, / бо* ***робиться*** *все для того, / щоб ти добровільно* ***зник****. / Та ба, і на шахтах* ***є*** *ти, / І в Комі* ***громадиш*** *ліси…/ І мусять ще й досі / писати, що ти* ***єси****. / Що рівень життя твій вище. / І ширша, мовляв, хода… / Тим часом твої пасовища / щодень* ***заливає*** *вода! / І хай* ***відімреш*** *ти чи*

вимреш *– / є догляд. І нагляд є…/ Лише поклянися, що* ***віриш*** */ У світле майбутнє своє. / І вже тобі кращу роботу. / І стайню таку, що аж! / Ба, навіть з тобою в суботу /* ***відвідають*** *спільно пляж. / Прилюдно* ***розріжуть*** *булку / й* ***поділять*** *з тобою вдвох. / Про себе ж* ***плекатимуть*** *думку, / якби ти найшвидше здох…* (Kholodnyi, Kin u Kyiievi).

The reader is demonstrated with a hard worker who struggles tirelessly in order to survive. The author depicts the life situation of a working person using the verb categories of tense, mood and person, which are closely related at the morphological level due to a common means of expression – the ending. The category of tense is represented by the present and future verb forms. The category of person meanings (second person singular) are expressed with the verb endings, as well as personal pronouns and possessive adjectives in various case forms: *ти, тебе, тобі, з тобою, твій, твої.* The performer of the action, the bearer of the process or state in the form of the second person is the interlocutor (listener). So, the listener, the addressee of the message in this poetic work is the character whose life is depicted by means of the present tense indicative verb forms of the second person (sometimes adding the third person form) singular: ***вивозиш*** *сміття за місто, твій брат у колгоспі /* ***допалює*** *труп свій*, *Та ба, і на шахтах* ***є*** *ти*, *і в Комі* ***громадиш*** *ліси, тим часом твої пасовища / щодень* ***заливає*** *вода! І мусять ще й досі / писати, що ти* ***єси***. We also fix the lines with the change from indicative mood to imperative: *Лише* ***поклянися****, що віриш / У світле майбутнє своє,* ***Не бійсь****, що ножем за рогом / хтось тебе штрикне під бік*.

We draw attention to the fact that the poet combines several morphological categories, as the personal correlation of nouns (pronouns) and verbs is most clearly traced in the endings of the present and future verb forms. And these are the forms of the present and future tenses, as well as the forms of the imperative mood, that work as morphological means of expressing the meaning of the person (Vykhovanets, 2004).

The temporal plan of the future is represented with the future tense verb forms of the second person singular: *І хай* ***відімреш*** *ти чи* ***вимреш*** and the third person plural: *Ба, навіть з тобою в суботу /* ***відвідають*** *спільно пляж*, *Прилюдно* ***розріжуть*** *булку / й* ***поділять*** *з тобою вдвох*, *Про себе ж* ***плекатимуть*** *думку, / якби ти найшвидше здох*. From our point of view, the transition from the second person singular to the third person singular/plural is not realized, the interlocutor remains: almost every line of the poetic work contains grammatical features of the second person meaning (personal pronouns, possessive adjectives or personal endings

of the verb). The author includes the third person in the conversation, changing the time plan from the present to the future. He presents the actions of those who belonged to the upper social class as consecutive ones in the future: ***відвідають*** *спільно пляж*, *прилюдно* ***розріжуть*** *булку,* ***поділять*** *з тобою вдвох*, *про себе ж* ***плекатимуть*** *думку….* The author predicts, gives his forecast for the future. The change of temporal plan from the present to the future in this case gives the text an expressive modal meaning of possibility.

It is interesting to find out that in another poem by Mykola Kholodnyi «Пахне небо…», the nuance of possibility and expectation is recreated by means of the present tense verb form in the last line: ***Пахне*** *небо ліками Коротича, /* ***Пахнуть*** *перса пальцями Драча, /* ***пахне*** *В. Діденкові у родича / самогоном дідова сеча, /* ***пахнуть*** *вірші маками й вербами, / а на вербах* ***пахнуть*** *асигнації; / у непосидящого трудящого /* ***пахнуть*** *димом з печі облігації /* ***пахне*** *Винграновський сивим бардом, / українські пісні пропахли буряками /* ***пахне*** *Д. Павличко й Ко. Більярдом / ……/ А в повітрі* ***пахне*** *Соловками* (М. Холодний «Пахне небо…»).

The poet highlights episodes from people's lives, using morphological means, verb categories in particular. We single out the dominant of the present tense verb, which is created with the forms of the same verb, the grammemes of the third person singular and plural: *пахне, пахнуть*. Similarly to other poems by Mykola Kholodnyi, the plan of the present tense is extended. Actions, processes and states occur not only at the moment of speech, they combine the past with the present and future, since the author depicts the constancy and immutability of life situations. The last line of the poem *А в повітрі* ***пахне*** *Соловками* somewhat alters the picture of life, its «immobility», adding a modal meaning of expectation and possibility. The localization of this line as an additional one after the end of the main part (coda) indicates the author's conclusion and prophecy, which at the same time is a verdict for those who fought for freedom.

Conclusions and Perspectives

The lyrical poems that we consider in this article affect the reader with the depth of the author's thought, as they contain episodes of people’s terrible life who "were tormented, but did not repent" (translated by Zh. H.) (Boiko, 1969) during the period of the sixties of the last century. We conclude that, aiming to complete a certain poetic task, the author selects morphological units according to their different categories and classes. Grammatical categories of the verb are used (category of

tense, category of person, category of mood) to represent life situations in the poems. Within the category of tense, present verb forms are dominant, indicating static, constant pictures of life. The temporal plan of the present tense in some cases changes into the future, reflecting the author's forecast for the possible development of events. Researchers of various grammatical dominants attribute the tense verb dominant to the type of meaning dominant, "since the concentration of the single tense verb forms conveys the narrative in one of three temporal plans, while the verb forms carry not only the meaning of tense, but also the meaning of person, number and gender (for past tense verbs)" (translated by Zh. H.) (Samsonenko, 2018). The poet organically combines morphologically related categories of tense, person and number to make images that are largely unequal in society, contrasted by different levels of life. An equally important part in creating poetic meaning is played by poetic techniques and principles (concentration, juxtaposition, repetition, the principle of compositionality), which, along with the grammatical verb categories, constitute an individual authorial system of means for reproducing reality and events witnessed by the author himself.

We see the prospect of the research in identifying other linguistic units of the grammatical level and authorial techniques that participate in the embodiment of the intentions and organization of the texts by the mentioned poet, as well as in searching for and featuring grammatical means that other Ukrainian poets of the sixties period choose when creating texts to implement their artistic ideas.

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LEXICAL-SEMANTIC FIELD "MIGRATION" IN CONTEMPORARY BRITISH NEWS DISCOURSE: SEMANTIC AND QUANTITATIVE DIMENSIONS THROUGH CRITICAL DISCOURSE ANALYSIS

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The study addresses the issue of how Middle East migration is linguistically represented and conceptualised in contemporary British news discourse by means of lexical-semantic fields. The main aim of the study is to model the lexical-semantic field "Migration" in order to identify how its internal hierarchical structure reflects and reinforces ideological attitudes and discursive patterns related to Middle East migrants. The academic importance of the study is defined by its contribution to the integration of lexical semantics and critical discourse analysis. The study is practically important since it contributes to uncover mechanisms through which mass media shapes the public perception of migrants and migration. The study applies corpus-assisted modelling of lexical-semantic field and critical discourse analysis, which involved corpus compilation, the search of 37 contextual synonyms to the core noun of the field, the lexical-semantic field frequency-based modelling, and the interpretation of the data. The findings reveal that the nucleus of the field is represented by lexical items directly denoting migration, its core participants, and notions of temporary residence. The perinuclear zone is represented by lexical items denoting legal and administrative frameworks, statistical markers and transportation, while the periphery is represented by notions of movement, crossing the border, statistical markers, and common abstract nouns. The analysis demonstrates that migration is often framed as a regulated, quantifiable, negative and problem-oriented phenomenon, whereas migrants are often depersonalised by the regular use of statistical markers and metonymic substitutions resulting in the reduction of migrants' agency. The study demonstrates that the hierarchical structure of the studied lexical-semantic field reflects the discursive model in which migration is associated with crisis, regulation, illegality. The current study contributes to the field by addressing the linguistic means by which Middle East migrants are represented in the discourse and by providing a framework for further studies.

Key words: *lexical-semantic field, lexical semantics, critical discourse analysis, Middle East migration, news discourse.*

Гургіш А. В. Лексико-семантичне поле «Міграція» у сучасному британському новинному дискурсі: семантичні та кількісні аспекти на основі критичного аналізу дискурсу. *У дослідженні розглядаються англомовні дискурсивні репрезентації феномену міграції з Близького Сходу. Лінгвальні та лінгвоконцептуальні властивості*

вербалізацій міграції у сучасному британському дискурсі новин проаналізовані з використанням постулатів теорії лексико-семантичних полів. Головною метою дослідження є моделювання лексико-семантичного поля «Migration» з метою виявлення того, як його внутрішня ієрархічна структура відображає та підсилює ідеологічні установки та дискурсивні патерни, пов'язані з мігрантами з Близького Сходу. Наукова цінність дослідження визначається його внеском у поєднання лексичної семантики та критичного дискурс-аналізу. Дослідження має практичне значення, оскільки сприяє виявленню механізмів, за допомогою яких засоби масової інформації формують суспільне сприйняття мігрантів та міграції. У дослідженні застосовується моделювання лексико-семантичного поля з використанням корпусу та критичний дискурс-аналіз, що включали у себе складання корпусу, пошук 37 контекстуальних синонімів до центрального іменника поля, моделювання лексико-семантичного поля на основі частоти вживання контекстуальних синонімів та інтерпретацію даних. Результати дослідження показують, що ядро лексико-семантичного поля складають лексичні одиниці, які безпосередньо позначають міграцію, її основних учасників та поняття тимчасового проживання. Перинуклеарну зону представляють лексичні одиниці, що позначають правові та адміністративні рамки, статистичні показники та транспорт, тоді як периферію – поняття руху, перетину кордону, статистичні показники та загальні абстрактні іменники. Аналіз демонструє, що міграція часто подається як регульоване, кількісно вимірюване, негативне та проблемно-орієнтоване явище, тоді як мігрантів часто знеособлюють через регулярне використання статистичних маркерів та метонімічних замін, що призводить до зменшення суб'єктної активності мігрантів. Дослідження демонструє, що ієрархічна структура досліджуваного лексико-семантичного поля відображає дискурсивну модель, в якій міграція асоціюється з кризою, регулюванням та незаконністю. Дане дослідження робить внесок у цю галузь, розглядаючи лінгвістичні засоби, за допомогою яких мігранти з Близького Сходу представлені в дискурсі, та надаючи основу для подальших досліджень.

***Key words**: лексико-семантичне поле, лексична семантика, критичний дискурс-аналіз, міграція з Близького Сходу, новинний дискурс.*

Introduction

Historically, lexical semantics faced a transition from studying words from an atomistic standpoint towards a systemic and relational understanding of vocabulary. The origin of the lexical-semantic field theory is often considered to root back to Wilhelm von Humboldt and his doctrine of "inner-speech form" that suggests that language is not solely a tool for communication but also a system, a "framework" that shapes the speaker's way of perceiving and comprehending reality. Consequently, Humboldt's ideas imply that the language categorises the world into conceptual domains (Kleparski, 2007, p. 188).

Apart from Humboldt's doctrine of inner speech form, Ferdinand de Saussure's structuralism has built the foundation to perceive linguistic signs not individually, but as a part of a system, i.e., in their opposition to other signs within the system. This marked the shift from the 19th-century diachronic etymological focus to the

synchronic way of viewing the lexicon as an organised totality of elements (Kleparski, 2007, p. 188).

Saussurean influence on viewing the lexicon as a system was later formalised by Jost Trier (1931) into "world-field theory", whose studies introduced the idea that linguistic signs in a field define and delimit each other, which motivated understanding it like a "mosaic" (Diodato, 2019, p. 260). Scholars such as Leo Weisgerber and Stephen Ullmann later expanded Trier's world-field theory to include more associative groupings into lexical fields. Futhermore, the emergence of developments in cognitive studies of the language and frame semantics redefined the common perception of fields, which became not only lexical clusters, but also mental models that structure human experiences, including different levels of human cognition. (Diodato, 2024, pp. 166-172).

Thus, we interpret the lexical-semantic field as a systemic grouping of relationally organised linguistic signs within the vocabulary of the language, which functions as a conceptual lexical framework that manifests human experiences in the language and shapes perception and comprehension of reality. This way, lexical-semantic fields integrate associative and semantic connections between words and evolve into mental models that categorise the reality across different levels of human cognition.

Evidently, the lexical-semantic fields are unfolded in a hierarchical structure. To be more specific, the lexical-semantic fields are constructed with a **nucleus** (or sometimes referred to as "core"), which consists of dominant lexical items, containing the most direct, frequently used words that define the field (for instance, if the lexical-semantic field "Color" is considered, the core of the field is represented by dominant adjectives such as "red", "green", "yellow" etc.). The next zone in the hierarchical structure of lexical-semantic fields is often called **perinuclear (**central**),** which is commonly represented by units that share a core semantic marker with the nucleus often containing synonyms, hyponyms, or antonyms, and results of metonymical/metaphorical transformations. The **periphery** is the outer edge of the lexical-semantic field containing units that are more specialised, marginal or less associated with the nucleus of the field (Nedashkivska, 2017, p.47).

This transition from the nucleus to the periphery can be understood in terms of semantic distance of the lexical unit from the dominant (nuclear) lexemes in the field. In other words, more the unit moves away from the core, the more differential semantic features it obtains. Thus, semantic features of peripheral lexical items are often derived from other conceptual domains.

As an open system, the lexical-semantic field possesses the following properties (Nedashkivska, 2017, p.47):

1) A significant number of lexical units with at least one common semantic component/feature construct lexical-semantic fields. The lexeme of the generalised value, which is often called a "hyperlexeme" is typically used to define this generalised semantic component.

(2) A collection of correlations connecting the semantic units constitutes the field's internal structure.

(3) The field is characterised by the definiteness of constituents, which occasionally manifests as component interchangeability.

(4) There is no separation between lexical-semantic fields. Due to their various meanings, most words belong to more than one lexical-semantic category.

(5) A lexical-semantic field may be a part of a higher-level field structure.

The lexical-semantic fields are organised not only by hierarchy, but also by semantic relations between its constituents within the vocabulary of the language. To specify, semantic relations in the field are constructed by the phenomena of hyponymy (*"animal" – "cat"*), synonymy (*"migrant" – "immigrant"*), antonymy (*"long" – "short")*, meronymy (*"cat" – "tail")*, polysemy (*"run"*, *"take"* etc.).

The lexical-semantic fields are considered context-dependent structures, whose constituents vary depending on the type of context they manifest in. Bearing in mind that lexical-semantic fields in the theoretical framework of our study manifest cognitive domains of human experiences in the discourse and reinforce certain ways of categorising the world, the understanding of how discourse "molds reality" is essential.

In the study we heavily rely on Foucalt's (1972) way of perceiving discourse as a *"representation of reality constructed by text; a vast semantic structure with a thematic core, representations of internal relationships and ideological attitudes that define a specific course of action"* (Foucalt, 1972, pp. 21-31). Although there are many different ways to view discourse, this study accommodates the semiotic method, which is widely applied in CDA (Critical Discourse Analysis) and has three main branches: **sociocognitive, sociocultural, and sociosemiotic**. Considering this, it is viewed as the linguistic representation of "social reality" within the context of the semiotic perspective of discourse (Martyniuk, 2012, p. 12). In order to further support our point on the discourse, we rely on a discourse study conducted by Sytnyk (2020), who utilised T.A. von Dijk's approach to view context as *"a complex communicative phenomenon that includes a text (spoken or written) and extra-linguistic factors*

(addressee's goals, thoughts, attitudes, and knowledge about the world) that are necessary for understanding the text."(Sytnyk, 2020, p. 124).

To summarise, the theoretical framework of our study views lexical-semantic fields as systemic, semantically motivated, hierarchical groupings of lexical items (linguistic signs) that are constituted by 3 hierarchically organised zones: 1) nucleus/core represented by the items that define the dominant semantic feature of the lexical-semantic field; 2) perinuclear zone that consists of semantically proximate to the nucleus lexical items that exist in paradigmatic relationships within the field (synonyms, antonyms, hyponyms, metonymies, metaphors etc.); 3) periphery with the most numbers of items possessing differential semantic features and that often exist within other fields. We consider lexical-semantic fields to manifest and shape human experience and knowledge, and categorise the objects of reality across cognitive levels. In the study, discourse is a form of social practice, wherein the representation of lexical-semantic fields not only reflects human experiences but also reinforces common knowledge within specific domains through thematic cores, relationships between constituents, and ideological attitudes that construct social life and guide communicative actions.

Methodological notes

The current study aims to model the lexical-semantic field "Migration" in order to identify trends in the internal organisation of the field. This will allow us, through careful analysis and synthesis, to discover how lexical-semantic distribution within the topic of Middle East migrants manifests communicative guidelines, culturally-based biases towards migrants, and ideological attitudes concerning the matter.

The procedure of the study involved: 1) the collection of source material, which included 202 news articles from the BBC, 13 news articles from the Guardian, and 12 news articles from the Telegraph. These news articles were chosen in terms of their thematic tendencies – all of them are connected to the issue of Middle East migration; 2) The linguistic corpus sized at 377,181 words was compiled with the help of SketchEngine. 3) In order to model the lexical-semantic field "Migration", we collected 37 tokens by searching contextual synonyms to the dominant (nuclear) noun "migration" and stratified them using the frequency-based model. The top 20% most frequent tokens are in the nucleus, the other 30% of tokens are in the perinuclear zone, and the last 50% of tokens are in the periphery. 4) Then critical discourse analysis was utilised to qualitatively express collected statistical data in order to find out ideological and culturally-based attitudes towards Middle East migrants;

Results and Discussion

The collection and processing of 37 tokens within the lexical-semantic field "Migration" is categorised into the zones of the lexical-semantic field by the principle of contextual frequency. The data is presented in *Table 1.*

Table 1. Zonal distribution of collected tokens that constitute the lexical-semantic field "Migration"

Nucleus. & Absolute frequency		**Perinuclear zone & Absolute frequency**		**Periphery & Absolute frequency**	
asylum	2530	*boat*	958	*life*	318
people	2517	*number*	879	*report*	308
migration	1423	*participant*	640	*arrival*	300
government	1365	*figure*	479	*crossing*	288
(asylum) seeker	1170	*immigrant*	392	*use*	265
hotel	1152	*policy*	353	*visa*	259
immigration	1027	*issue*	342	*application*	205
migrant	971	*(asylum) claim*	342	*cost*	204
		population	342	*border*	203
		case	322	*return*	200
				worker	199
				route	191
				topic	189
				impact	168
				bill	162
				backlog	140
				national	100
				shortage	71
				entry	49

Considering the collected data, some of the main trends in the hierarchical structure of the field can be observed:

1) The tokens that constitute the nucleus of the field possess the highest level of frequency – these units denote migration as a phenomenon and its core participants. Overall, these are direct lexical verbalisers of the cognitive domain "Migration" and its participants; they are irreducible to other concepts *(with token "people" (2517) being an exception as it is a hyponym that refers to core participants of the phenomena, and token*

"hotel"(1152) which is in hyponymic relationship with token "asylum"(2530)); refer to the notion of settling down in the community *("asylum"(2530), "seeker"(1170));*

2) Perinuclear zone is constituted by a range of tokens that belong to different lexical-thematic groups that include the domain of "means of transport" *("boat" (958))* – denotes metonymic relationship between migrants and means of crossing; statistical discourse markers *("figure"(479) "number"(879))* – which quantify or evaluate migration; the domain of "legal-administrative framework" *("case"(322), "asylum claim"(342), "policy"(353))* – identifies migration as a regulated legal process*;*

3) Periphery is constituted by tokens with indirect or weak semantic connection with low contextual frequency. There is a tendency for them to be semantically motivated by other lexical-thematic fields. For instance, this zone is rich in statistical discourse markers *("report"(308); "cost"(204))* – which quantify or evaluate migration; general abstract nouns *("life"(318), "topic"(189))* – that are only contextually linked to the field; The domain of "movement" (*"arrival" (300), "route" (191), "border"(203), "return"(200))* – contains the semantic feature of moving through space and/or going to another country/location*; The "*socio-economic dimension" *("worker" (199))* – perceives migration as labour mobility; the domain of "system dynamics" *("backlog" (140))* – expresses institutional pressure caused by the flow of migration;

The lexical-thematic field "Migration" шimodelled the following way (Figure 1):

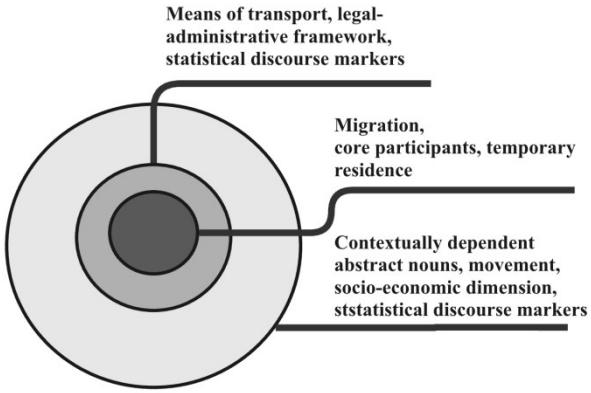

Figure 1. The hierarchical inner organisation of the lexical-semantic field "Migration"

For a deeper analysis, let us consider the tokens in the nuclear zone of the field, the perinuclear zone and periphery tokens. In this section of this study, by the means of CDA (Critical Discourse Analysis) we aim to qualitatively express how the

lexical-semantic structure of the field represents culturally-predisposed biases towards migrants, and reinforces political and ideological attitudes towards Middle East migration.

Firstly, let us address all the tokens in the nuclear zone, as they are the most representative verbalisers of the concept of migration. Out of 37 tokens, 8 lexical components comprise the nuclear zone of the studied lexical-semantic field that establish the conceptual boundaries of this domain. For example, *"asylum" (2530)* stands as the iconic destination, primary representative of the essential goal of the participants of the phenomenon; *"people" (2517)* functions as the ultimate hyponymic referent between the general word for representing a class of entities and the specific core participants which model the social aspect of the field; *"migration" (1423)* is the nucleus of lexical-semantic field that organises the conceptual borders of the domain; *"government" (1365)* represents the entity with a high level of agency, in opposition to whom "migrants", "immigrants", "seekers" are rather objects, recipients. It is the administrative force responsible for the structural and policy-driven management of the field. *"(asylum) seeker" (1170)* is a direct lexical representation of the core participants who find themselves in the state of transition to another community; *"(asylum) hotel" (1152)* functions as a situational that provides the notion of environment as the result/consequences of migration; *"immigration" (1027)* in the lexical-semantic field serves as a qualifying framework for the transition to a new national and/or cultural space; *"migrant" (971) is a* direct nominalisation for the agents within the field whose movement defines the existence of the lexical-semantic field.

Concerning the perinuclear tokens, it can be said that *"boat" (958)* is rather significant instrumental signal, reflecting a dangerous and often a dramatic way of illegal transition between countries; *"participant" (640)* denotes class of entities involved in structured programs or legal procedures; *"case"(322), "policy" (353), "claim" (342),* represent the legal and administrative regulations that shape the experience of core participants of the phenomena.

The peripheral zone contains statistical and descriptive elements. "report" (308), "figure" (479), and "cost" (204) function as statistical markers that frame migration in terms of quantification and estimation; "impact" (168) contributes to the evaluative dimension of the field; "topic" (189) reflects the discursive framing of migration as an object of social and political debate; "entry" (49), "return" (200), *"arrival" (300), "route" (191), "border"(203)* reflect the semantic feature of migration as the process

of entering and leaving the country; "shortage" (71) and "backlog" (140) reflect secondary consequences of migration as a phenomena.

The data presented and discussed here can be viewed from the vantage point of Critical Discourse Analysis. In general, the data reflects the discourse that is heavily centered on administrative and legal control of human movement. In our modest opinion, the nuclear zone is insightful, in particular owing to the high contextual frequency of token "*government*" *(1365)* as the subject with high level of agency which is represented in the opposition to the objects of its legal regulations and control: "migrants", "immigrants", "(asylum) seekers". Consequently, the core participants of the domain of migration start losing their agency, which is further enhanced by the presence of tokens in both perinuclear zone and periphery of the field that are statistical discourse markers like *"number" (879), "figure" (479), and "cost" (204)"* as from the point of CDA, the quantification of human movement turns personalised stories into depersonalised dynamic economic burden. Thus, the core participants are stripped of their personal *"life" (318).*

Furthermore, the tokens *"boat" (958), "border" (203), and "crossing" (288)* that possess a contextual relation to the tokens "*government*" *(1365) and "migration" (1423)* frame the phenomena of migration as a range of jurisdictional breaches that require legal and administrative management and control.

Thus, the inner structure of the lexical-semantic field "Migration" reinforces an array of biases towards Middle East migration as a social phenomenon, which frames it in a rather negative way, constructing a specific sentiment towards asylum seekers, and denotes it as an issue requiring proper legal regulation and control, which makes Middle East migrants feel more isolated in a society and makes further social integration more complicated.

Conclusions and perspectives

The theoretical framework of our study perceived the way of viewing lexical-semantic fields as groupings that are organised with structural hierarchy, semantic relations between the constituents of the field, and mental models that manifest knowledge and attitudes towards social phenomena within the studied domain and categorise the real-world entities across different levels of cognition. The hierarchical structure of the lexical-semantic groups consists of the nucleus (core) of the field which is represented by dominant nuclear (core) verbalisers that define the semantic and conceptual boundaries of the domain; the perinuclear zone that is constituted by lexical items that share some common semantic features and are further organised

into smaller lexical-thematic groups that deeper explain the domain; and the periphery that consists of lexical items that are the farthest from the nucleus and have the lowest level of semantic proximity.

The study considered lexical-semantic fields context-dependent, i.e., varying depending on the type of context they unfold within. Thus, to apply critical discourse analysis, the study accommodated the sociosemiotic view of the discourse in order to perceive it as a special social practice that shapes ideological and cultural attitudes and provides communicative guidelines.

Hence, the mentioned theoretical framework motivated the choice of a mixed-methods approach, where content-analysis was viewed as an "umbrella term" encompassing both lexical-semantic field modeling for unfolding the quantitative dimension of the study subject and critical discourse analysis to quantitatively express how the lexical-semantic field of "Migration" in the contemporary British news discourse shapes sentiment towards the studied phenomenon. The collected linguistic materials, which were referred to as tokens, were stratified into their corresponding zone inside the field by applying a frequency-based model.

The lexical-semantic field "Migration" modeling gave insights into the hierarchical structure. Overall, the nucleus is represented by the cluster of words denoting migration, temporary residence, and core participants of the event. The perinuclear zone is mostly represented by lexical items that denote means of transport, statistical discourse markers, and legal-administrative framework. The periphery is represented by statistical discourse markers, movement, socio-economic dimension, and contextually dependent nouns that usually share no common semantic features with the nucleus, but contextually might have metonymic relations with items in the nucleus and/or in the perinuclear zone.

By means of critical discourse analysis, it was discovered that the structure of the studied lexical-semantic field plays a part in constructing a certain sentiment towards migration, in particular perceiving it as an issue that requires precise legal and administrative regulation/control. Apart from that, the high frequency of statistical discourse markers depersonalise migrants, stripping them of their agency and creating an image of this class of participants as objects that are regulated by governmental administrative force.

Future studies should focus on a similar analysis of the material from a larger linguistic corpus. Owing to compiling a corpus from articles in terms of their topic, we couldn’t tackle the issue of a narrow selection of data.

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POSSESSIVE CONSTRUCTIONS IN EAST POLISSIAN DIALECTS: EAST SLAVIC CONTEXT

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Dialectal morphology and, to a lesser extent, syntax have been relatively well documented in Ukrainian and, more broadly, in East Slavic dialectology. Notwithstanding this achievement, certain morphosyntactic characteristics have received limited attention, particularly from a cross-linguistic and typological perspective. One of these aspects is the encoding of possession in East Polissian (or northeastern) Ukrainian dialects. Possession, as universal, is a fundamental grammatical category, yet its diverse realizations across dialects can shed light on both historical developments and typological patterns within Slavic and European languages. This study addresses this point by examining frequent strategies that East Polissian dialects employ to convey possessive relations.

Drawing on data derived from a personal corpus of dialectal speech, complemented by other primary sources, the analysis focuses on the most salient possessive constructions. Among these, external possessive constructions–based on the ESSE ('be') locative model–emerge as a particularly prominent feature. The findings reveal both continuity with other East Slavic varieties and localized innovations that distinguish East Polissian from other Ukrainian and East Slavic dialect groups.

By providing an account of possessive constructions, this research not only fills a descriptive lacuna in East Slavic dialectology but also contributes to typological debates on possession and grammatical encoding more generally. The results have implications for a more comprehensive understanding of internal variation within Ukrainian, as well as for a more balanced areal-typological assessment of East Slavic within the broader framework of European languages.

Keywords: *possessive constructions, external possession, dialectology, East Slavic, Ukrainian, language typology.*

Дель Ґаудіо, Сальваторе. Посесивні конструкції у східнополіських говірках: східнослов'янський контекст. *Діалектну морфологію та, меншою мірою, синтаксис східнослов'янських мов добре вивчено, зокрема, в українській діалектології. Проте певні морфосинтаксичні особливості залишаються поза увагою, особливо з порівняльно-типологічного погляду. Одним із таких аспектів є кодування посесивності (присвійності) в східнополіських (північно-східних) говірках української мови. Посесивність як універсальна граматична категорія має різноманітні реалізації в різних говорах, що дозволяє висвітлити історичний розвиток і типологічні*

закономірності слов'янських та європейських мов. Це дослідження частково заповнює прогалину в описі посесивних реляцій у східнополіських говірках, аналізуючи мовні засоби їх кодування. На основі даних із особистого діалектного корпусу, доповнених іншими першоджерелами, аналіз зосереджено на найхарактерніших посесивних конструкціях.

Особливу увагу приділено зовнішнім посесивним конструкціям, що ґрунтуються на локативній моделі типу «ESSE». Результати дослідження свідчать як про спадкоємність із іншими східнослов'янськими діалектами, так і про локальні новації, що відрізняють східнополіські говірки від інших діалектних груп східнослов'янських мов, зокрема української.

Це дослідження не лише заповнює прогалину в описовій діалектології східнослов'янських мов, а й удосконалює типологічне розуміння посесивності та її граматичного кодування загалом. Крім того, отримані результати сприяють більш ґрунтовному оцінюванню внутрішньої варіативності української мови і дозволяють здійснити точнішу ареально-типологічну оцінку східнослов'янських мов у ширшому європейському контексті.

Ключові слова: *посесивні конструкції, зовнішня посесивність, діалектологія, східнослов'янські мови, українська мова, мовна типологія.*

Introduction

The notion of possession and the ways to express it in many world languages have been widely dealt with since the early pioneering works of the late 1970s. This topic gained prominence within typological linguistics by the late 1990s. Over the past three decades, the volume of scholarly publications addressing different facets of possession and its formal codification in diverse languages has increased considerably so that it is no longer feasible to encompass all relevant issues within a single article.[1] Consequently, the theoretical framework presented in this paper relies on a substantial body of research that is pertinent to our specific discussion, while acknowledging that numerous equally significant works—particularly those from a purely notional standpoint—are not directly addressed here.

With regard to Slavic languages, and particularly East Slavic languages, in addition to Alexander Isačenko's pioneering work (1974), a series of fundamental contributions have appeared since the early 2000s.[2] Moreover, while various aspects of possession and its linguistic codification—such as internal versus external possession, alienable versus inalienable possession, datives of possession, and locational patterns—have been thoroughly examined in the specialist literature, particularly with respect to standard languages, these typological approaches have been less frequently applied to the territorial dimension of language variation, and

[1] On the concept of possession and its theoretical implication, see Seiler (1983) and earlier works; Clark (1978). Further milestones on possession as a universal, cross-linguistic category and ensuing constructions are Činčlej (1990); Heine (1997); König and Haspelmath (1997) and related contributions (cf. Del Gaudio 1998; 2017, p. 74); Koptjevskaja-Tamm (2003); Stassen (2009) etc.

[2] In this context we can mention Andrii Danylenko (2002; 2005); Jasmine Grković-Major (2011); Federica Mazzitelli (2015; 2017) etc.

thus to diatopic variation. Specifically, while Slavic dialects, and particularly northeastern Ukrainian (or Eastern Polissian) dialects, have been extensively documented in terms of traditional morphology and, to a lesser extent, syntax, their typological peculiarities have received little attention.

In this perspective, it is both timely and necessary to investigate the semantic-syntactic strategies for expressing possession and the use of possessive constructions within these dialects, as well as the broader typological features that characterize them. Such an examination will contribute to a more balanced linguistic-typological understanding of the East Slavic dialect continuum, particularly within the framework of East Slavic and European languages. Thus, the present study aims to explore the most frequently used possessive constructions in northeastern Ukrainian dialects.

After a methodological outline, in the ensuing discussion we first present the most common strategies for encoding possession in (East) Slavic languages, with particular focus on Ukrainian. Successively, we illustrate and analyze the realization of possessive constructions in the dialectal area under investigation.

Methodology

The decision to apply linguistic-typological criteria to the analysis of dialectal data represents a relatively recent development in our research approach. As a result, we have yet to establish a fully refined methodology specifically designed for this purpose. This framework will be essential for systematically categorizing and interpreting the features of the dialects under examination.

The data presented in the following sections have been derived from different sources, reflecting both traditional and contemporary methods of dialectological research. First, a substantial portion of examples draws on our personal fieldwork carried out in the former Ripky district (north-west of Černihiv), which serves as the primary foundation for analysis. Secondly, due to the ongoing war in Ukraine, we have used remote elicitation techniques, an adaptation necessitated by the inability to physically access certain villages located in the northern parts of the Černihiv and Sumy regions. Thirdly, we have drawn on pre-existing dialectal collections (Ukr. *xrestomatiji*), which provide valuable historical and regional insights. In addition, other primary sources, most notably the *Linguistic Atlas of the Ukrainian Language* (AUM 1984–2001), have been consulted to cross-reference and validate the linguistic features under investigation.

Further corroboration of the use and frequency of specific constructions has been sought through informal consultations with colleagues working in adjacent

dialectal regions. These collaborative exchanges serve to enrich the data set, offering complementary perspectives that further contextualize the dialectal features in question.

The dialectal utterances analyzed herein predominantly reflect the speech patterns of the older, largely non-mobile generation, which, prior to the Russian invasion on 24 February 2022, had long been settled in the rural East Polissian areas. This group of speakers, characterized by minimal formal education, offers a unique linguistic perspective, as their speech exhibits features that are more stable and resistant to the influences of external linguistic and social forces. Importantly, these speakers represent the last vestiges of a stable rural community, whose linguistic practices may now be subject to significant transformation due to the disruptions caused by the ongoing conflict.

Results and Discussion

Much has been written on the concept of possession, the difficulties of defining it linguistically, and the various types of possession (e.g. prototypical possession, among others). The semantics underlying the multifaceted relationships of possession (possessive constructions) can overlap with, or be interrelated to, other meanings, thus further complicating the task of defining the concept (cf. Seiler 1983, p. 1; Heine 1997, p. 1; Stassen 2009, p. 10). For this reason, and given the scope of this paper, we will refrain from engaging in philosophical or semantic analyses of the very essence of this notion.

In general terms, Possession indicates a relation between someone who possesses something and the thing he/she possesses. More specifically we can say that possessive constructions describe the relationship between two entities: 1) the possessing entity or *Possessor*; 2) and the possessed entity or *Possessum*.[3] Possession is considered a universal of language (Seiler 1983, p. 11). Three primary dimensions of possession are generally acknowledged: 1) predicative possession; 2) attributive possession and 3) external possession.

European languages employ a variety of grammatical, lexical, and semantic categories —such as connectors, classifiers, case affixes, locative markers, verbs etc.—to express the relationship between two entities: *Possessor* and *Possessum*. This semantic-grammatical and lexical relationships are usually defined “possessive constructions”. This definition is a useful operational instrument for analyzing the

[3] On the use of terminology, see: Seiler (2001, p. 39).

constructions in question. The range of semantic properties attributed to possession often depends on the theoretical approach adopted by the researcher.

Among the different ways of encoding the possession relationship, the most common in East Slavic, as in many other European languages, are internal and external possessive constructions (EPCs). Other means of encoding possession include the use of HABERE 'have' relation which may be subject to certain semantic restrictions depending on the specific characteristics of each (East) Slavic language, as well as the possessive dative constructions.

In internal possessive constructions (IPCs), both the possessor and the possessum are encoded within the same noun phrase. In these constructions, the possessor bears the formal marker of the possessive relation (König, Haspelmath 1997, p. 1; Del Gaudio 1998, p. 1), as illustrated in the following examples:

1. **Ukrainian**
   *knyžka včytel'-**ja***
   book teacher-Gen.
   'The teacher's book'

2. **Russian**
   *ručka advokat-**a***
   pen lawyer-Gen.
   'The lawyer's pen'

3. **Belarusian**
   Rovar *brat-a*
   Bike-NOM.SG.M brother-GEN.SG.M
   'The brother's bike'.

Internal possessive constructions, at least in some inflected languages, do not present significant formal (grammatical and, to some extent, semantic) problems, as they explicitly encode possession. Such formal constructions (which may be considered somewhat "bookish" from a dialectological viewpoint) do not exhibit substantial diastratic or diatopic variation, except for their frequency of use, which is not assessed here due to the lack of specific data.

The encoding of predicative possession—both internal and external—in non-standard East Slavic varieties, particularly at the dialectal level, may reveal its territorial or areal specificity.

In East Polissian dialects, particularly those spoken along the southeastern Belarusian and southwestern Russian political borders, external possessive constructions (EPCs) can be primarily realized in three ways:

a) The possessor can be marked by the dative case;

b) The possessor is part of a prepositional phrase (PP), formed with a spatial-locative preposition governed by the genitive case, such as *u* (or its allophonic variant *v*) + Possessor-GEN;

c) An implicit construction where the possessor is not overtly expressed and the possessum appears in an object noun phrase.

An EPC with the possessor encoded by the dative (a) can be illustrated in example 4:

4. matka myje holavu dytjati / xlopcu[4]
mother-NOM.SG.F wash-3SG.PRES head-ACC.SG.F child-DAT.SG.N
'The mother washes the child's head (hair)'

The most common and widespread EPCs in East Polissian dialects are the spatial-locative constructions (also referred to as the 'adessive' construction, cf. Finnish and other Uralic languages). As previously noted, (b), this construction involves the preposition *u*, which indicates location, followed by a possessor marked in the genitive case and a possessed object in the nominative.[5] This can be schematically represented as: PP (PREP) + Possessor (GEN) + (AUX) + Possessum (NOM). For example:

5. U m'en'e [mʲeˈnʲe] je knižka / l'esap'ed [lʲesaˈpʲed]
at-PREP me-1SG.GEN be-3SG.PRES book-NOM.SG.F / bike-NOM.SG.M
'I have a book / a bike'

[4] Both forms are interesting. In the first instance we have a neuter noun with the suffix -jat- (< Protoslavic *et; standard Ukrainian IV declension of -a (-ja) nouns). In the second one we note the typical dispalatalization of -*c* before vowels. (Del Gaudio 2025a: 293-294).

[5] We do not consider here potential semantic restrictions on the possessor, possessum, or verb, as this falls beyond the scope of the present study. For an overview of semantic restrictions on EPCs in East Slavic and other European standard languages, see Del Gaudio (1998, pp. 38–42), based on Cienki (1993, pp. 77–79). Also, cf. König and Haspelmath (1997, pp. 529-539).

6. U jaho [jaˈɦo] ŭzroslyje [wˈzroslɪje] d’et’i [ˈdʲetʲi]
at-prep he-GEN.SG.M grown-up-NOM.PL child-NOM.PL
‘he has grown-up children’

In Example 5, the auxiliary *to be* in the third person singular is overtly expressed for semantic and/or pragmatic reasons (e.g., to convey emphasis or focus). In the second instance (Example 6), the auxiliary is omitted.[6]

The same EPC structural pattern is also observed in the past tense, both in affirmative and negative sentences.[7] For example:

7. *u* *mʲen’e* *buli(y)* *kury*
[u mˑĭeˈnʲe buˈli/ɪ ˈkurɪ]
at-PREP me-SG.GEN be-3PL.PAST hen-NOM.PL.F
‘I had hens’

8. *u* *men’e* *nje* *buli* *kur*
[u mˑĭeˈnʲe nʲe buˈl’i ˈkur-Ø]
at-PREP me-SG.GEN not-NEG be-3PL.PAST hen-GEN.PL
‘I had no hens’.

As illustrated in (8), negation of possession in the past tense is prepositional in nature and involves the past tense form of the verb *to be*. Based on the data collected thus far, this appears to be the only available construction within the examined dialectal area.

For the present tense, however, the parallel construction with the auxiliary verb *HABERE*, which is standard in Ukrainian—such as the construction *maty* have-AUX.INF + *possessum* in the accusative (e.g., *ja maju mašynu* ‘(I) have a car’)—appears to be entirely absent in the dialects under study. This construction was not observed during the preliminary fieldwork, which involved participant observation and, where appropriate, elicitation techniques, nor was it observed during the subsequent phase of audio recording and transcription of dialectal material.

[6] It should be noted that the pronominal forms are specific in most of the local dialects spoken near the Belarusian border. These forms often coincide with either standard Belarusian or other nonstandard varieties of Belarusian. For further details, see Del Gaudio (2025a, pp. 315–324).
[7] This morphosyntactic consistency was also highlighted by Koptjevskaja-Tamm (2004, p. 106), who observed a stable grammatical framework that permits minimal variation across different temporal forms.

The same pattern is also evident in the dialects spoken on both the Belarusian and Russian sides of the border, which, within chronological limits and despite some local variations, must have formed and, still to a certain extent do, a dialectal continuum. Therefore, unlike standard Ukrainian and, to some degree, Belarusian—which can express possession through two, mainly semantically equivalent, syntactic constructions—Ukrainian border dialects, along with most of the eastern Polissian dialectal area, appear to favour the ESSE model (with an external possessor) characteristic of standard Russian. The absence or, at least the rareness, of the HABERE model has been lately confirmed by dialectologists working in neighbouring areas.[8]

It should be also noted that spatial-locative EPCs are common to all three standard East Slavic languages, compare: Ukr. *u mene je dočka* (<*у мене є дочка*>); Rus. *u menja est' dočka* (<*у меня есть дочка*>); Belarusian *u mjane ësc' dačka* (<*у мяне ёсць дачка*>), literally 'by me there is a daughter' or 'I have a daughter'. The choice between these constructions in Ukrainian and Belarusian is also dependent on different socio-pragmatic, stylistic, and cultural factors, within which the interaction with Russian may exert some influence.

The *HABERE* construction, which is predominant in other Indo-European language groups such as the Romance languages, West Germanic languages, and South Slavic languages (e.g., Macedonian, Bulgarian, Serbian/Croatian, and, to a lesser degree, Slovenian), as well as West Slavic languages (e.g., Czech and Polish), is primarily characteristic of standard Ukrainian and Belarusian, as well as their western dialectal and social varieties. For example:

- **Ukr.** *ja maju dočku* (<*я маю дочку*>) 'I have a daughter';
- **Bel.** *ja maju dačkù* (<*я маю дачку*>) 'I have a daughter'.

Although the *HAVE* + OBJ construction is also possible in standard Russian, its use is subject to a series of semantic, pragmatic, and stylistic constraints. It typically appears in specific expressions (set phrases) often associated with a formal register.

[8] It is widely accepted that the possession pattern in early Proto-Indo-European was the existential *mihi est* 'to me is' construction, based on the following predication model: NOM (possessum) + **estĭ* V 'exists' + DAT (possessor). All ancient Indo-European languages attest to the existence of this construction, with various stages of its development (Grković-Major 2011, p. 38 based on Bauer 2000, pp. 198-223). The developmental history of the verb *habere* 'to have' from Indo-European to the different branches and language groups is more complex and is generally regarded an innovation that often coexists with the older construction, exemplified by the Lat. *mihi*-DAT. *est* (Benveniste 1966; Justus 1999, p. 97; Danylenko 2002, p. 106). It is sufficient here to note that *habere* is derived from the root meaning 'hold, grasp'. Both the Greek verb *ἔχω* (échō) and the Latin *habeo* 'I have' originally appeared in absolute and transitive constructions.
In most languages, internal predicative possession can be expressed with two verbal constructions: *HABERE* 'having' and *ESSE* 'belonging'. According to a widely accepted view, this distinction is universal (Heine 1997, p. 33). However, in some languages, the possessum may occupy the same syntactic role in both 'having' and 'belonging' constructions, as, for example, in Latin (cf. Benveniste 1966, p. 196).

For example: *ja imeju čest'* (<*я имею честь*>) ‘I have the honor’, etc.[9] Therefore, the standard Ukrainian parallel and normative construction with *HABERE* [*maty* AUX ‘avere’ + INF + OBJ (ACC)] appears to be extraneous to these dialects.[10]

Conversely, it is interesting to note that the negation of EPCs in the present tense is formed by the predicate *njema*(*je*) (<нема(є)>) ‘there is not, there are not’. The latter is derived from the verb *maty* ‘to have’ preceded by the negation ne ‘not’. Whereas the past tense adopts the typical spatial-locative pattern. For example:

9. U m’en’e [mʲeˈnʲe] n’emaje krolikaŭ[11]
at-PREP me-GEN.SG no/not any-PRED rabbit-GEN.PL.M
‘I have no rabbits’

10. U m’en’e [mʲeˈnʲe] n’e bulo krolikaŭ
at-PREP me-GEN.SG no/not any-PRED.PAST rabbit-GEN.PL.M
‘I had no rabbits’

A similar construction is found in Belarusian and other Slavic languages. For instance, the form *njama* (<няма> [nʲaˈma]) – is derived from the negative particle *n’e* (which, due to the jakanne, changes to *nja*) combined with the verb *maje*(š) [< mec’ ‘to have’], lit. not-NEG have-2SG.PRES. In contrast, Russian uses the construction *net* (i.e. *ne est’*) ‘there is not’ or ‘there are not’ to express the absence of possession.

An interesting example, where an EPC is syntactically possible but semantically may diverge due to the inclusion of an experiential verb, can be illustrated with the verb “hurt” or “ache”. In this case, the verb does not express possession in the traditional sense, but rather an experiential state. This can be exemplified in:

11. U m’en’e [mʲeˈnʲe] balit’ halava [ɦalaˈva][12]
at-PREP me-1SG.GEN ache-3SG.PAST head-NOM-SG.F
‘I have a headache’

[9] It is plausible to explain that the use of the verb *imět’* ‘to have’ became more widespread in the language spoken by the Russian elite from the first half of the 18th century onwards, particularly in numerous phraseological expressions. By the end of that century, it had become firmly established in literary Russian, a shift largely driven by the linguistic and cultural influence of German and French, which was especially intensive during that historical period. These constructions subsequently spread to the vernacular dialects of the Russian Empire over the course of the following century (cf. Grković-Major 2011, p. 52; Isačenko 1974).

[10] In the materials collected in the border area, the *ESSE*-construction (Ukr. PP + *buty*) was recorded one **hundred** times versus **zero** occurrence of the *maty* + ACC.

[11] It should be noted that in the local dialects spoken near the Belarusian border, the typical genitive plural marker largely coincides with standard Belarusian and/or its dialectal varieties. For further details, see Del Gaudio (2025a, p. 311).

[12] The utterance (sentence) “I have a headache” can also be expressed by a dative-experiencer construction: *mn’e balit’ halava* (lit. ‘to me aches the head’).

It is worth noting that the *AUM* and *DABM* only report a similar construction featuring what appears to be an external possessor. For example: *u mene bolyt' holova* [u me'ne boˈlɪtʲ ɦoloˈva] with stress on the the final syllable [u me'ne] 'I have a headache' (AUM 1984, I: map 280) and *u mjane balic' halava* [u mjaˈnje baˈlitsʲ ɣalaˈva] (DABM 1963: map 223). However, it is important to emphasize that when the data for these atlases were collected, the compilers were primarily concerned with highlighting other features, such as the stress patterns of the pronominal forms and the use of personal pronouns in the dative case, rather than focusing specifically on possessive (prepositional) constructions.

Implicit possessive constructions (c) tend to be more complex to identify both at the semantic-pragmatic level and syntactically. In these constructions, the possessor does not necessarily need to be part of the same noun phrase as the possessum. For example:

12. ditja padnjala ruku
child-NOM.SG.N raise-3SG.PAST.PFV hand-ACC.SG.F
'the child raised ***his/her*** hand'

13. Marusja atkryla oči (hlaza)
Mary-NOM-SG.F open-3SG.PAST.PFV eye-ACC.PL
'Mary opened ***her*** eyes'

14. myju ruki
wash-1SG.PRES hand-ACC.PL.F
'I wash ***my*** hands'[13]

Finally, a fourth, less frequent, strategy to express the EPCs is with the possessum encoded by an instrumental NP, for example:

15. sabaka maxaje xvastom
dog-NOM.SG.M wag-3SG.PRES tail-INS.SG.M
'the dog wags ***its*** tail'

[13] As it can be seen from the English translation of the example, these dialects allow a subject drop (null subject), thus confirming the East Slavic pro-drop tendency.

As illustrated by the English translation of examples (12–15), there is a semantic restriction in English: the possessor (e.g., personal pronouns) must be explicitly stated, unlike in other Slavic and European languages. However, even in languages that permit implicit possessors, such constructions are generally restricted to inalienable possessions, typically body parts and strict, personal relations.[14]

Areal distribution of EPCs

As noted elsewhere (Del Gaudio 2015: 54), from a traditionally accepted typological-comparative perspective, Ukrainian, alongside Belarusian and Polish, may be regarded as representing a transitional stage between *ESSE* (or *BE*) and *HABERE* (or *HAVE*) languages (Isačenko 1974, p. 44). Other interpretations, however, suggest that Russian—and, with some reservations, Ukrainian and Belarusian—are linguistically heterogeneous with respect to possessive constructions, exhibiting a dual subdivision depending on contextual usage (Danylenko 2002, p. 121).

More specifically, the East Slavic linguistic area presents a distinctive and at times complex situation. Russian, in its diastratic and diatopic variation, as well as in its historical development, is not as firmly anchored in the *ESSE* possessive model as one might initially assume from an analysis of the standard language. From a geo-areal perspective, this construction predominates in the Northern Russian dialects, where the effects of linguistic contact with Baltic languages and Finno-Ugric substrata are particularly strong and may play a role. According to some scholars, prolonged contact with Finnic varieties led to the spread of the possessive-adessive construction first in the Northern Russian dialects, which later extended to other areas, including the northeastern Belarusian dialects (Proxorova 1991, p. 45). However, predicative possession based on the Locative schema (i.e. the *u* + GEN construction), although peripheral, already existed in Proto Slavic (Common Slavic) and occur in Old Church Slavonic and Old Rusian texts (Grković-Major 2011, pp. 42-45).

The distribution of *ESSE* and *HABERE* constructions is more uneven in the southwestern Russian dialects. Additionally, certain dialectal subgroups historically reflect Belarusian and Ukrainian phono-morphological and morphosyntactic features, with the former element predominating over the latter. This is particularly evident in the Bryansk area (cf. Del Gaudio 2025b).

Rather than representing a transitional system, Ukrainian and Belarusian may instead be said to exhibit a typologically “split system”, characterized by the parallel use of both possessive construction types. This situation is historically attested in

[14] For further details, see: Del Gaudio (1998, pp. 18-22) based on König and Haspelmath (1997, pp.573-577); Mazzitelli (2012, p. 37).

both literary Ukrainian and its dialectal varieties. In this regard, the thesis advanced and reiterated by Andrii Danylenko (2002, p. 121)—namely that "the East Slavic languages are characterized by a split system", with distinct features depending on dialectal and areal distribution as well as on other socio-pragmatic factors—appears to be well founded. For the reasons outlined above, an accurate typological characterization of the East Slavic languages should also consider the specificities of individual dialectal areas and their variation.

Finally, a comparison with contemporary standard Ukrainian usage reveals a different trend underway. In recent years, within the framework of the so-called *kul'tura movy* 'language culture', considerable debate has arisen concerning the normative status of the locative (adessive) possessive construction as opposed to the *HAVE* + OBJ construction. As various scholars have observed, a certain bias against the *ESSE* construction (*u mene je*) has emerged. In the present wave of linguistic purism and prescriptivism, this construction is sometimes interpreted—and perceived—as a Russian syntactic calque (cf. Del Gaudio 2023, p. 437; Taranenko 2024, pp. 174–175).

By contrast, the *HAVE* construction, which is prevalent in western Ukrainian varieties and aligns with the standard strategy in the western Slavic languages, is regarded and promoted by some scholars—though not necessarily linguists—as the only pan-Ukrainian form. This position has led to an increased use of the *HAVE* construction, a tendency that is further reinforced by media discourse, certain scholarly stirred writings and increasingly reflected in everyday language.

However, a review of major normative grammars of Ukrainian published in previous decades confirms that both constructions are considered semantically equivalent (Jermolenko et al. 2013, p. 283) and, we can add, at least on an abstract level and without considering additional socio-pragmatic factors. Furthermore, examples of *ESSE* constructions were already present in the documents from Rus' (e.g., *Izbornyk Svjatoslava* 1076; cf. the 1965 edition) and in subsequent texts of the Middle Ukrainian period, well before the onset of Russification (cf. Taranenko 2024, p. 175). Additionally, in most Ukrainian varieties, possessive constructions in negative clauses combine the *ESSE* model with the predicative *niemaje* (ibid.).[15]

Conclusions

The article confirmed that, notwithstanding the proliferation of linguistic-typological studies on possession (or possessivity) and the grammatical strategies

[15] Exception to this pattern can be found in Transcarpathian dialects with the construction *nje* not-NEG *je* BE-SG…*u* PREP *xlopcja* boy-GEN.SG and, in Galicia and Bukovyna, where we have and the synonymic structure *xlopec' nje maje hrošej* 'the boy has no money' (cf. AUM 1988, II: map 274).

employed to encode it, the characteristics of possessive constructions at the dialectal level have received limited scholarly attention. Dialects, as known, constitute fundamentally autonomous linguistic systems or subsystems, even though they are usually influenced by standard languages which, in some areas, may function as roof languages (cf. *Dachsprache*).

The present study, focusing on external possessive constructions (EPCs), has demonstrated that Eastern Polissian dialects—particularly those spoken in border areas adjacent to Belarus and the Russian Federation—display a clear preference for EPCs based on the *ESSE*-type model (i.e., constructions structurally equivalent to 'be' + possessor in a non-nominative case) over predicative constructions expressed by a *HABERE*-type pattern (Ukrainian *maty* 'to have') involving a possessor–predicate–object relation. The latter construction, also attested in Standard Ukrainian and Belarusian, as well as in several nonstandard, predominantly western Ukrainian varieties, has been further reinforced by recent prescriptive and descriptive trends in contemporary Ukrainian language planning.

The analysis of recurrent utterances also revealed that present-tense negation of possession is typically expressed through the negative form of the predicate *maty* 'to have' combined with the adessive construction (e.g. *u m'en'e n'emaje*…), a pattern that partially differs from both Standard Ukrainian and Belarusian usage (e.g., *ja ne maju knyhu* 'I do not have a book'). In contrast, past-tense negation consistently relies on the *ESSE*-type model (e.g., constructions equivalent to 'there was not by/to me a book').

From an areal-typological perspective, the dialects examined here confirm both the productivity of EPCs—predominantly based on the *ESSE* model—and the heterogeneity of possessive patterning within East Slavic. In this respect, they can be regarded as a distinct area within Ukrainian. Consequently, the "twofold split linguistic system" proposed by Andrii Danylenko (2002, pp. 119–121) for East Slavic appears to be dialectal-specific and may exhibit a geographically uneven and, at times, non-predictable areal distribution.

Thus, these findings underscore the necessity of integrating dialectal evidence into typological generalizations. A comprehensive characterization of the East Slavic linguistic area—and of its individual languages—needs to account for both standard language features and their diachronic development and dialectal variation.

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SEMANTIC CLASS OF EMISSION SITUATION VOCABULARY: A CONTRASTIVE-TYPOLOGICAL PERSPECTIVE

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The paper focuses on the semantic class of vocabulary denoting emission situations (sound and smell emission) from a contrastive-typological perspective. The aim of the study is to characterize the conceptual organization, argument structure, and directions of semantic derivation of emission verbs in English, German, French, Polish, and Ukrainian. The methodological framework of the research is based on descriptive, componential, and contrastive methods, as well as elements of cognitive-semantic analysis. The study shows that the emission situation is structured as a multidimensional concept comprising an internal domain (invariant perceptual features) and an external domain (situational, evaluative, locative, gradational, and other parameters). The analysis identifies specific constituents of both the internal and external domains of the concept for each subclass of emission vocabulary, reflecting the properties of the respective perceptual channels. Emission verbs display considerable derivational potential and realize regular semantic shifts toward the domains of state, behavior, mental activity, and evaluation. A cross-linguistic comparison of the selected languages reveals the presence of universal principles underlying the organization of emission vocabulary alongside language-specific realizations of particular semantic components. Thus, emission vocabulary emerges as a multidimensional system reflecting the interaction between human perceptual experience and the linguistic worldview, and it demonstrates significant potential for further typological research.

Keywords*: emission vocabulary; emission situation; argument structure; semantic derivation; conceptual organization; contrastive-typological analysis.*

Деменчук О. В. Семантичний клас лексики емітивних ситуацій: зіставно-типологічний аспект

У статті досліджено семантичний клас лексики емітивних ситуацій (емісії звуку та запаху) у зіставно-типологічному аспекті. Мета розвідки – схарактеризувати концептуальну організацію, актантну структуру та напрями семантичної деривації дієслівної емітивної лексики в англійській, німецькій, французькій, польській та українській мовах. Методологічну основу дослідження становлять описовий, компонентний, зіставний та елементи когнітивно-семантичного аналізу. Доведено, що ситуація емісії структурована як багатовимірний концепт, який має внутрішній (інваріантні перцептивні ознаки) і зовнішній (ситуативні, оцінні, локативні, градуальні

тощо параметри) обсяги. У результаті аналізу виокремлено специфічні конституенти внутрішнього та зовнішнього обсягів концепту для кожного підкласу емітивної лексики, що відображають особливості відповідних перцептивних каналів. Показано, що дієслівні емітиви виявляють значний деривaційний потенціал і реалізують регулярні семантичні переходи до сфер стану, поведінки, ментальної діяльності та оцінки. Зіставлення даних обраних мов засвідчило наявність універсальних принципів організації емітивної лексики поряд із мовно-специфічними реалізаціями окремих семантичних компонентів. Отже, емітивна лексика функціонує як багатовимірна система, що відображає взаємодію перцептивного досвіду людини з мовною картиною світу та має значний потенціал для подальших типологічних досліджень.

***Ключові слова**: емітивна лексика; ситуація емісії; актантна структура; семантична деривація; концептуальна організація; зіставно-типологічний аналіз.*

Introduction

The semantic class of emission situation vocabulary comprises lexical groups denoting sound emission and smell emission. These classes are unified by a two-actant structure that realizes the basic semantic roles of the Perceiver (subject of perception) and the Perceived (object of perception). The distinction between these classes is grounded in the specific interaction of the core participants in an emission situation, which presupposes the realization of the perceptual potential of the perceived object. Within the human experiential system (subject of perception), this object is construed as an external stimulus.

Theoretical Background

Previous research has predominantly focused on the semantic-syntactic alternations of emission verbs in structurally diverse languages (Levin, 1993; Levin & Rappaport Hovav, 1994; Roşca, 2012; Rothmayr, 2009; Korponay & Nagy, 2013; Poponeţ, 2016; Milivojević, 2016; Semra & Hasan, 2018). However, this approach does not exhaust all aspects of this lexical domain functioning, as it exhibits a significantly broader potential. In particular, emission vocabulary demonstrates its own derivational capacities, revealing an expansion of the situation concept within the hierarchy of both internal and external human systems.

The purpose of the study is to characterize the semantic class of emission situation vocabulary (sound and smell emission) from a contrastive-typological perspective, taking into account its conceptual organization, actant structure, and directions of semantic derivation in English, German, French, Polish, and Ukrainian.

The purpose is sixfold:

– to outline the theoretical foundations for distinguishing the semantic class of emission situation vocabulary in contemporary linguistics;

– to identify the key components of the internal and external scopes of the emission situation concept;

– to analyze the semantic roles of the participants in an emission situation and the peculiar features of their realization;

– to determine the mechanisms and strategies of semantic derivation of emission predicates;

– to trace the types of semantic shifts within the emission situation concept;

– to establish similar and different features in the development of the semantic paradigm of emission vocabulary across the selected languages.

Methodological Framework

The implementation of the stated purpose and objectives entails an examination of the internal organization of emission vocabulary as a means of conceptualizing perceptual experience. In this regard, it is crucial to identify the semantic parameters that enable the modeling of emission situations and determine the specifics of interaction between their participants.

We proceed from the assumption that the "emission" situation is structured in accordance with a situation concept comprising internal and external scopes. The internal scope refers to the information encoded in the lexical semantics of a word (a "fixed concept"), whereas the external scope refers to the information encoded in the semantics of an utterance (a "variable concept").

As for the criteria for selecting emission vocabulary, the study considers lexical items whose semantics encode information about a situation as a type of perceptual interaction based on the relations between the key participants of a given state of affairs. The empirical material consists of verbal denominations: sound emission verbs, e.g., Eng. *buzz, crack, rustle*, etc.; Ger. *brummen, rauschen, klappern*, etc.; Fr. *bourdonner, bruire, tonner*, etc.; Pol. *brzmieć, szumieć, gwizdać*, etc.; Ukr. *гучти, шарудіти, буркотіти*, etc., and smell emission verbs, e.g., Eng. *smell, stink, reek*, etc.; Ger. *riechen, stinken, duften*, etc.; Fr. *odorer, sentir, puer*, etc.; Pol. *pachnieć, śmierdzieć, cuchnąć*, etc.; Ukr. *пашіти, пахнути, тхнути*, etc.

Results and discussions

1. The Semantic Class of Sound Emission Vocabulary

The semantic class of sound emission vocabulary characterizes a situation in which the perceived object emits sound properties, cf.: Eng. *murmur* "to emit a low continuous sound": *Anyway Charles began to murmur a little foolishly* (OED / BNC);

Ger. *rauschen* "ein gleichmäßiges, anhaltendes dumpfes Geräusch hören lassen (wie das Laub von Bäumen, wenn es sich im Wind stark bewegt)": *Das durchfließende Wasser rauschte* (DUDEN / DWDS); Fr. *bruire* "faire un bruit léger; plus rarement émettre des sons d'une certaine intensité": *Une biche effrayée bruissait dans les feuilles* (CNRTL), Pol. *szumieć* "wydawać szum": *Ogień trzaska pod blachą, a czajnik zaczyna szumieć* (SJP); Ukr. *гриміти* "створювати або видавати гучні, різкі звуки, гуркіт і т. ін.": *Проти клубу трибуна стоїть, а над нею шумне верховіття, а під нею Черемош гримить* (SUM), etc.

The key components of the internal scope of the "sound emission" situation concept are as follows:

a) attributive component (the sound property characteristics), cf.: Eng. *buzz* "to make a low, vibrating, humming sound" (RHWUD); Ger. *brummen* "einen lang gezogenen tiefen Ton oder Laut hervorbringen" (DUDEN); Ukr. *дзвеніти* "видавати високий, деренчливий металевий звук" (SUM);

b) situational component (the manner or circumstances of the sound property emission), cf.: Ger. *klappern* "immer wieder ein helles, hartes Geräusch durch Aneinanderschlagen zweier oder mehrerer fester Gegenstände von sich geben" (DUDEN); Fr. *bourdonner* "[en parlant d'insectes et de petits oiseaux] faire entendre un bruit sourd et monotone en battant des ailes" (CNRTL); Pol. *brzęczeć* "powodować brzęk przez uderzenie lub potrącenie szklanych albo metalowych przedmiotów" (USJP); Ukr. *дзижчати* "видавати одноманітні дрижачі звуки при польоті (про комах)" (SUM). The realization of a sound property may be direct, cf.: Fr. *sonner* "produire le son qui lui est propre": *La trompe sonne* (CNRTL), or indirect, cf.: Fr. *sonner* "produire un son en vibrant, retentir sous l'effet d'une percussion, d'un choc, d'une vibration": *Pieds, talons, pas qui sonnent sur le pavé* (CNRTL);

c) similative component (the assimilation of the sound property to another property), cf.: Eng. *hiss* "to make or emit a sharp sound like that of the letter *s* prolonged, as a snake does, or as steam does when forced under pressure through a small opening" (RHWUD); Ger. *rascheln* "ein Geräusch wie von bewegtem [trockenem] Laub von sich geben" (DUDEN); Fr. *tonner* "faire un bruit fort, violent comme celui du tonnerre" (CNRTL); Ukr. *буркотіти* "утворювати одноманітні, приглушені, схожі на булькання звуки" (SUM);

d) causative component (the cause of the sound property manifestation), cf.: Eng. *cry* "to utter the voice loudly and with exclamatory effort, whether under the

influence of emotion, as indignation, fear, pain, surprise"; Pol. *krzyczeć* "wydawać bardzo głośne nieartykułowane dźwięki, zwykle pod wpływem bólu, starchu itp.".

The key components of the external scope of the situation concept are as follows:

a) background component (the profiling of the sound property against the background of another property), cf.: Eng. *I can hear them screeching around in the background* (BNC); Ger. *Im Hintergrund rief und schrie und dröhnte es* (DWDS); Ukr. *Було тихо й темно, і десь у кутку шаруділа миша* (KTUM);

b) comparative component (the explicit comparison of the sound property to another phenomenon), cf.: Eng. *Metal drums boomed like thunder* (OED); Ger. *Er schrie wie ein gestochenes Schwein* (DUDEN); Ukr. *Пилососи шуміли, як буря* (KTUM);

c) value component (the evaluative and emotive characteristics of the sound property), cf.: Eng. *There was a biting wind from the right which made all the dead winter stems rattle and rustle feverishly* (BNC); Ger. *Es raschelt verräterisch unter seinen Schritten* (DWDS); Fr. *Elle tendit à Henri un grand verre où la glace tintait gaiement* (CNRTL); Pol. *Samowar szumiał przyjaźnie* (USJP); Ukr. *Ми сидимо в дорогому ресторані, п'ємо недешеве французьке вино, – бордо, – і в мене приємно шумить у голові* (KTUM);

d) gradational component (the degree of the sound property manifestation), cf.: Eng. *The car drove in through the dusty, bleached stone gates to the stone courtyard where a fountain played and cicadas buzzed noisily in the palms and jacarandas moved softly in the hot sea air* (BNC); Ger. *Sie erklangen mal lauter, mal leiser; sie klirrten sanft und bellten hart* (DWDS); Pol. *Cichutko dźwięknął dzwonek u drzwi* (USJP); Ukr. *Земля, обсипаючись, глухо шумить* (SUM);

e) locative component (the place where the sound property is manifested), cf.: Eng. *A trapped fly buzzed intermittently against the window panes* (BNC); Ger. *Der Schlüssel klirrte im Schloß* (DWDS); Ukr. *Сніг по шибці шарудів* (SUM), etc.

The key participants of the situation are the perceiving subject, the perceived object, and the source of sound emission.

The sources of sound emission may include:

a) natural objects, cf.: Eng. *The stones did rattle underneath* (OED); Ger. *Steine poltern* (DWDS); Ukr. *– І я до ранку заснути не міг – так шумів бамбук під моїм вікном, так співали рожеві фламінго на озерах* (СУМ); Pol. *Liście, kłosy szeleszczą* (USJP);

b) humans, cf.: Eng. *Then came his father rattling at his door* (OED); Ger. *Man hörte die Kinder auf der Straße lärme* (DUDEN); Fr. *Elle siffla encore un coup pour se faire voir* (CNRTL); Pol. *Dzieci hałasują na podwórzu* (USJP); Ukr. *Сазонов дзвонить у дзвіночок, закликаючи до тиші, бо зала шумить (виявляється, що заля повна людей), і важно так, театрально простягає до неї руку* (KTUM);

c) animals, cf.: Eng. *If a humble-bee buzzes in at the window* (OED); Ger. *Der Hund bellte laut* (DUDEN); Fr. *Les taons tournaient et bourdonnaient à la porte de l'écurie* (CNRTL); Pol. *Pies warczał na obcego* (USJP); Ukr. *Ліниво гарчали пси на ланцюгах* (SUM);

d) artifacts, cf.: Eng. *The whips of the postillions again cracked* (OED); Fr. *Le poêle bourdonnait au milieu des perruques et des pommades* (CNRTL); Pol. *Organy brzmią głośno* (USJP); Pol. *Nad głową warczały samoloty* (USJP); Ukr. *Порскали й голосно іржали коні, лементували люди, гули й гриміли машини* (KTUM), etc.

The perceived object is the sound property conceptualized according to the following features: 'type of sound', cf.: Eng. *buzz* "to make the humming sibilant sound characteristic of bees and other insects" (OED); Ger. *schreien* "einen Schrei, Schreie ausstoßen" (DUDEN); Ukr. *хрустіти* "видавати тріск, хрускіт" (SUM); 'physical characteristics of sound', cf.: Fr. *siffler* "émettre un ou des sons aigus en chassant l'air entre les lèvres serrées" (CNRTL), Pol. *gwizdać* "wydawać ostry, wysoki dźwięk" (USJP); 'evaluative-emotive characteristics of sound', cf.: Eng. *thud* "to produce a dull heavy sound" (OED); Ger. *dröhnen* "dumpf tönen" (DUDEN); 'associative characteristics of sound', cf.: Fr. *tinter* "produire un son métallique vibrant" (CNRTL).

The perceiving subject is interpreted as a generalized participant of the situation endowed with the ability to perceive auditory stimuli and to differentiate sound signals by means of the auditory analyzer. In the prototypical structure of the situation, this participant does not receive explicit syntactic realization, cf.: Eng. *The stones did rattle underneath* (OED); Ger. *Die Glocken dröhnen* (DUDEN); Fr. *La campagne brûlante bruissait de cris d'insectes* (CNRTL); Pol. *W kościele rozbrzmiały organy* (USJP); Ukr. *В гущині воркує голубка, лящить соловей* (SUM). A participant may be brought into focus in situations involving the localization of a sound property. In this case, a split in the valency of the semantic role of the perceiving subject is observed, accompanied by the excorporation of the Analyzer participant, cf.: Ger. *Der Lärm dröhnte ihnen in den Ohren* (DUDEN); Ukr. *Дзижчить, шипить повітря у вухах* (KTUM).

In the "character of sound emission" situation, the perceiving subject may acquire the status of an observer. Such a participant is intended to realize the roles of the subject of evaluation, cf.: Eng. *The gas lamp hissed gently above them and the coke stirred softly in the range* (BNC); Ukr. – *Він врятується, – сказала вона; в голосі їй дзвеніли істеричні нотки: – Він вислизне, він хитрий* (KTUM), the subject of association, cf.: Eng. *Blisters which had formed the first time now burst, weeping clear fluid onto the burner which hissed like an angry snake. The whole hand turned a deep shade of scarlet, the flesh itself heating up* (BNC), the subject of characterization (qualification), cf.: Eng. *The Agora buzzed with inquiring chatter* (OED); Pol. *Nad wielkim ołtarzem mgliły się senne wizje witrażów, organy brzmiały cichą modlitwą* (SJP), etc.

Verbs of sound emission exhibit a wide range of semantic transformations within the prototypical situation concept. At the same time, this concept is capable of expanding to encompass the semantic domains of predicates of behavior, interpretation, manifestation, relation, process, etc., cf.: Ukr. *вода шумить* (емісія) – *голова шумить* (стан) – *люди шумлять* (поведінка) – *життя шумить* (подія), etc. It should be noted, however, that the same types of predicates tend to recur across different lexical items, cf. Eng. *buzz* "to talk busily" and *buzz* "to communicate privately and busily". This state of affairs necessitates the identification of more comprehensive constructs for the description of semantic transitions.

The expansion of the "sound emission" situation concept is realized within the domain of the following predicate types:

1) predicates of state, cf.: Eng. *buzz* "to be in a state of stimulation or excitement; to be intoxicated or ‘high’": *Still buzzing from the morning, I was more than delighted to sunbathe in the sand and pine-needles* (BNC); Ger. *Mein Kopf brummt* (DWDS); Fr. *bruire* "s’agiter, être agité d’un frémissement, d’un mouvement intérieur, perçu par le sujet": *Ma tête bruissait* (CNRTL); Pol. *komuś huczy w głowie* "ktoś ma zamęt w głowie, nie może jasno myśleć; kogoś boli głowa" (USJP); Ukr. *Зупинившись, Максим прислухався, як вовк, аж у вухах дзвеніло від напруження* (SUM);

2) predicates of action (activity), cf.: Eng. *hiss* "to express disapproval of (a person or thing) by making this sound": *They have hissed me* (OED); *zischen* "einen scharfen Laut hervorbringen, wie er beim Aussprechen eines s, z, sch entsteht": *Das Publikum zischte* (DUDEN); Pol. *syczeć* "uciszać kogoś, mówiąc często przy tym: pst, tss, cyt; psykać": *Oburzeni hałasem melomani zaczęli sykać na spóźnialskic* (USJP); Ukr. *шипіти* "вимовляти «ш-ш», закликаючи до тиші, мовчання,

заспокоюючи когось": *Я нарешті одірвав погляд од татка, бо тітка Павлина вже аж шипіла на мене* (KTUM);

3) predicates of manifestation, cf.: Ger. *bellen* "ein hartes, bellendes Geräusch hervorbringen, verursachen": *Die Flak bellt* (DUDEN); Pol. *huczeć* "rozbrzmiewać niskimi dźwiękami": *Sala huczała od oklasków* (USJP); Ukr. *кричати* "виразно свідчити про щось": *Вся моя поведінка кричала про безумне захоплення ним* (SUM).

2. The Semantic Class of Smell Emission Vocabulary

Smell emission vocabulary is defined as a semantic class of units that characterize a situation in which the perceived object emits olfactory properties, cf.: Eng. *smell* "to exhale or emit the odour of something": *The answer of a peasant to King Henry, that the pouch will always smell of the herring* (OED); Ger. *duften* "einen Duft verbreiten": *Die Rosen duften stark* (DUDEN); Fr. *sentir* "exhaler, répandre (une odeur) ": *Sentir l'ail, le crottin, la cuisine* (CNRTL); Pol. *pachnieć* "wydawać zapach": *Wielka sień szkoły pachnie jeszcze świeżością tynku* (SJP); Ukr. *пахнути* "виділяти який-небудь запах": *В садку <…> пахло воском* (SUM).

The key components of the internal scope of the "smell emission" situation concept are as follows:

a) perceptual component (an inherent property of the perceived object – to emit and diffuse odor, thereby acting upon the olfactory organs), cf.: Eng. *fume* "to emit fumes" (OED); Ger. *dunsten* "ausdunstend Geruch verbreiten" (DUDEN); Fr. *odorer* "dégager (une odeur bonne ou mauvaise) ": *Ils odorent [les quais de Marseille] l'absinthe et la limonade* (CNRTL); Pol. *wydawać* "wydzielać zapach": *Coś wydaje woń, zapach, odór* (USJP); Ukr. *віддавати* "мати присмак, запах чого-небудь; відгонити чимсь": *На сонці гній розпарився й віддавав запахом перегною* (SUM);

b) attributive component (the manner of the olfactory property manifestation), cf.: Pol. *wyziewać* "wydzielać z siebie woń": *Piwnice wyziewały odór zgnilizny* (USJP); Ukr. *повівати* "розноситися, ширитися в повітрі": *Густий запах пізніх гречок і сухої стерні повівав з поля* (SUM);

c) value component (the evaluative characteristics of the olfactory property), cf.: Eng. *reek* "to smell strongly and unpleasantly» (OED); Ger. *stinken* "üblen Geruch von sich geben" (DUDEN); Fr. *embaumer* "avoir, répandre une odeur suave, sentir bon, fleurer" (CNRTL); Pol. *wonieć* "wydzielać zapach (zwykle przyjemny" (SJP); Ukr. *пашіти* "виділяти дуже сильний запах" (SUM).

The key components of the external scope of the situation concept are as follows:

a) situational component (e.g., the indeterminacy of the olfactory property nature), cf.: Eng. *The room smelt of scents – orange water or eau de cologne* (BNC); Ger. *Es riecht nach etwas* (DWDS); Pol. *Pachniała jakimiś subtelnymi parfumami* (SJP); Ukr. *Та я і далі не розплющував очей, хоча вже чув на своєму обличчі її дихання, воно пахло якимсь невідомим мені зіллям* (KTUM);

b) comparative component (the explicit comparison of the olfactory property to another phenomenon), cf.: Eng. *It smelled like sulphuretted hydrogen* (OED); Pol. *…cuchnie jak browar* (SJP); Ukr. *Занадтий побачив, як через гамірне зібрання проштовхуються кремезний чоловік зі знайомим обличчям і жінка, що пахла як сосна на сонці* (KTUM);

c) gradational component (the degree of the olfactory property manifestation), cf.: Ger. *Mehr stinken als andere* (DWDS); Pol. *Bzy zaczęły mocniej pachnieć* (SJP); Ukr. *Розігріта живиця сильніше запахла в лісах* (SUM);

d) locative component (the place where the olfactory property is manifested), cf.: Eng. *The room smelt of stale sweat and strong coffee* (BNC); Pol. *Dom pachiał woskiem, terpentyną, mydłem* (SJP); Ukr. *А тепер місто нічим не пахне* (KTUM); Fr. *La Ville Lumière pue* (CNRTL);

e) expressive component (the figurative characteristics of the olfactory property), cf.: Ukr. *Коли я ступив у хату до неї, там ще пахло, ну як вам сказати, – свічками, воском, пахло смертю* (KTUM);

f) associative component (the stereotypical, symbolic, or quasi-symbolic characteristics of the olfactory property), cf.: Eng. *He complained that my titles were vague and pretentious, and smelt of the blue-stocking* (BNC); *For an augur's staff smelt of pagan religion, and that could not be tolerated in Judea* (BNC); Ger. *Nicht das Buch hat sie angelockt, sondern die Protagonisten, die kleine Koalition der Einzelgänger, die sich da herausbilden könnten und die mehr nach Revolution riecht als nach Reform* (DWDS); Fr. *Je ne souhaite pas à Dieu d'avoir son âme. Elle doit puer* (CNRTL); Pol. *Ten świat cuchnął* (SJP); Ukr. *Зілля пахло гіркою спокусою* (KTUM).

The key participants of the situation are the perceiving subject, the perceived object, and the source of smell emission.

The sources of smell emission may include:

a) a human or parts of the human body, cf.: Eng. *She smells sweetly of Nivea and stale milk* (BNC); Ger. *Ihr Körper stank, sie starb nach kurzer Zeit* (DWDS); Fr. *Si nous disions que Monsieur de Bonald pue des pieds?* (CNRTL); Pol. *Jej długie,*

czarne włosy pachniały poziomkami (NKJP); Ukr. *... і почув у відповідь її притамоване зітхання – прикушений на схлипові віддих полегкости, мов подув леготу, яким донесло до нього крізь хвою її запах – білявий запах її волосся, пам'ятний йому з тих часів, коли вони були на залі як Марлена Дітріх і Кларк Ґейбл: давно не мите, не ондульоване, стягнене на потилиці в масний вузол, воно тим дужче, гостріше пахло – скошеними квітами, сіном перед грозою – пахло Нею* (KTUM);

b) plants or their parts, cf.: Eng. *Hire erbes smulleth suete* (OED); Ger. *Die Blätter riechen eigentümlich* (DWDS); Fr. *Ces fleurs sentent bon* (CNRTL); Pol. *A kwitły kwiatami czerwonymi i sinymi, i kwiaty te przypominały najdorodniejsze cebulowe łby i pachniały świeżą cebulą i zgniłym gnojem* (NKJP); Ukr. *Гостро пахла розколошкана сосна* (KTUM);

c) artifacts, cf.: Eng. *The music hall curtains smelt musty* (BNC); Ger. *Styrol riecht angenehm süßlich* (DWDS); Pol. *W chałupie śmierdziały kożuchy, buty* (SJP); Ukr. *Хата моїх батьків пахла лакованим деревом, вовняними ковдрами та килимками* (KTUM);

d) natural objects, cf.: Eng. *The mist itself is red-tinted and smells of blood* (BNC); Ger. *Das klare Thermalwasser riecht auffällig nach Schwefelwasserstoff* (DWDS); Pol. *Pachną na słońcu świeże kretowiska* (KJP); Ukr. *Вода в озері виявилася солоною, до того ж пахла болотом, і я подався шукати джерело* (KTUM);

e) spatial objects, cf.: Eng. *The place smelt musty and stale but it fascinated them* (BNC); *Dieser Ort stank vor Tod und Verwesung* (DWDS); Fr. *La pièce puait le tabac, le pétrole, le charbon* (CNRTL); Pol. *Lokal był nędzny, śmierdział tytoniem i piwem* (SJP); Ukr. *І вся вулиця смолисто пахла свіжою стружкою* (KTUM);

f) temporal objects, cf.: Eng. *The evening smelt of dung fires* (BNC); Ger. *Der Morgen roch nach Benzin.* (DWDS); Pol. *Wiosna pachnie bzem*; Ukr. *Духмяно пахла ніч* (KTUM).

The perceived object is construed as an olfactory property conceptualized as an evaluative or emotive characteristic, cf.: Ger. *Sie habe übel gerochen* (DWDS); Pol. *Strasznie tu śmierdzi* (USJP). In some cases, particularly in locative constructions, the perceived object is interpreted as unspecified (Levin, 1993, p. 33). Such an object is characterized by a fixed evaluative feature, cf.: Pol. *pachnie* "nieos. unosi się jakiś zapach przyjemny" (SJP). At the same time, in locative constructions that characterize a physiological feature, the unspecified object is associated with a negative evaluation, cf.: Ukr. *І всі як один неохайно і старомодно вдягалися, смерділи потом, у них пахло з рота, з волосся різдв'яним снігом опадала на*

плечі луна (KTUM). Cf. Eng.: *If he reach old age his breath smells* (smells = ‘to give out an offensive odour; to stink’) (OED).

The perceiving subject is interpreted as a generalized participant in the situation, endowed with the ability to perceive and differentiate odors by means of the olfactory analyzer. At the same time, within the "smell emission" situation, the observer may assume additional semantic roles, in particular those of the evaluative subject or the emotional subject, cf.: Eng. *Ah, I think it smells really nice!* (BNC); Ger. *Es riecht angenehm* (DWDS); Fr. *Ce fromage sent fort* (CNRTL); Pol. *Pachnieć ładnie* (USJP); Ukr. – *Випийте-но ліки, – говорить синьйор Бенедетто, а Малімор за його знаком підносить магусу келих із паруючим напоєм, що пахне не надто приємно* (KTUM).

In the languages under comparison, the concept of the prototypical situation expands in the direction of the semantics of predicates representing:

1) an acquired feature, cf.: Eng. *A greedy horse may be upset by empty hands that smell of food* (BNC); Ger. *Später in der Nacht kommt Kosuge zurück ins Krankenhaus und stinkt nach Alkohol* (DWDS); Fr. *Je suis descendu, plié en deux, dans notre guitoune, petite cave basse, sentant le moisi et l’humidité* (CNRTL); Pol. *Książę trupem cuchnie* (SJP); Ukr. *...грошей, що смерділи щурами* (KTUM);

2) a concomitant feature, cf.: Eng. *Smoke that smelt of churches* (BNC); Pol. *Miasto cuchnęło obrzydliwie mdłym zapachem słodu* (SJP); Ukr. *Вони, здається, пахли домівкою* (KTUM);

3) a categorial feature, cf.: Eng. *Indeed, when Pilate produced a coin which had an augur’s staff on its obverse, it could well have cost him his job; for an augur’s staff smelt of pagan religion* (BNC); Ger. *Sie stinkt vor Schönheit* (DWDS); Fr. *Nos fautes puent et d’une façon différente, selon leur genre* (CNRTL); Pol. *Człowiek bardzo zdolny w swoim fachu, trochę może przeszłością pachnie* (SJP); Ukr. *...пахли весняною силою* (KTUM).

Conclusions and Perspectives

The article presents a comprehensive analysis of the semantic class of emission situation vocabulary from a contrastive-typological perspective. It has been established that sound and smell emission vocabulary forms a distinct semantic class unified by a common conceptual foundation – namely, the modeling of a perceptual interaction situation between its key participants.

The emission situation is structured according to a multidimensional concept comprising internal and external scopes. The internal scope reflects invariant

semantic components associated with the perceptual properties of the object (sound and olfactory), whereas the external scope encompasses variable parameters of the situation, including situational, deictic, evaluative, gradational, locative, and other components that are actualized at the level of the utterance. Each subclass of emission vocabulary (sound and smell emission) has its own set of constituents within the internal and external scopes of the concept, reflecting the specificity of the corresponding perceptual channel while preserving a shared conceptual model of the situation.

Emission verbs are characterized by a high derivational potential and a capacity for regular polysemy, realizing typical patterns of semantic shifts into the domains of state, behavior, mental activity, evaluation, and semiotic interpretation. The expansion of the emission situation concept occurs both within internal (perceptual) and external (value-interpretive) systems.

The contrastive analysis of emission predicates in English, German, French, Polish, and Ukrainian has revealed common universal principles governing the organization of emission situation vocabulary, particularly with respect to actant structure, semantic roles, and derivational patterns, while also identifying a number of language-specific features in the realization of certain semantic components and syntactic models.

Emission vocabulary functions as a complex multidimensional system reflecting the interaction between human perceptual experience and worldview, and it demonstrates significant potential for further typological and cognitive-semantic research.

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LANGUAGE POLICY OF UKRAINE: POST-COLONIAL TRADITIONS AND ANTI-COLONIAL TENDENCIES

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The article describes common features of the colonial impact of Russia in the form of empire and the Soviet Union on the language policy of Ukraine, specifics of anti-colonial resistance, and post-colonial manifestations caused by the deliberate purposeful influence of pro-Russian politicians and the unconscious creation of norms of the Ukrainian language and foundations of the language policy under the influence of the inertia formed in the colonial society. Two aspects of Ukraine's language policy were highlighted: the codification of literary language norms and the legislative consolidation of the status of languages functioning in Ukraine, along with their specific uses across various aspects of social life. The article also describes the influence of Ukrainian linguists' inertia and the habit of perceiving Ukrainian-language phenomena through the prism of the Russian language, as well as the codification of the norms of the Ukrainian literary language by analogy with the Russian language. The article analyzes Ukraine's language legislation, which establishes the status of Ukrainian as the state language and addresses the languages of indigenous peoples and national minorities. It also examines the normative regulation of the Russian language before the full-scale invasion by the Russian Federation, when pro-Russian politicians systematically promoted its special status, limiting the use of Ukrainian and neglecting the languages of indigenous peoples and national minorities. Additionally, the article addresses the current status of Russian as the language of the aggressor and occupying country. The positive impact of the Council of Europe and its bodies' expert assessments on Ukraine's language legislation, particularly in ensuring the language rights of national minorities, has been demonstrated.

***Keywords**: language policy, language legislation, language norm, state language, language of national minorities, language of indigenous people.*

Доценко О. Л. Мовна політика України: постколоніальні традиції й антиколоніальні тенденції

У статті схарактеризовано загальні риси колоніального впливу Росії у форматі імперії та Радянського Союзу на мовну політику України, специфіку антиколоніального спротиву та постколоніальних проявів, спричинених свідомим цілеспрямованим упливом проросійських політиків та неусвідомленим творенням норм української мови та засад мовної політики під впливом інерції, сформованої в колоніальному суспільстві. Акцентовано на двох чинниках мовної політики України: кодифікації норм літературної мови та законодавчому закріпленні статусів мов, що

функціонують в Україні, специфіки їх використання в різних сферах життя суспільства. Описано вплив інерції українських мовознавців, звички сприймати явища української мови крізь призму російської, кодифікувати норми української літературної мови за аналогією до російської. Проаналізовано мовне законодавство України, що визначає статус української мови як державної, мов корінних народів і національних меншин, а також особливості нормативного регулювання вживання російської мови до повномасштабного вторгнення Російської Федерації на територію України, коли проросійські політики послідовно та цілеспрямовано просували її особливий статус, обмежуючи сфери функціонування української та ігноруючи мови корінних народів і національних меншин, а також нинішній статус як мови країни-агресора, країни-окупанта. Продемонстровано позитивний вплив на мовне законодавство України експертної оцінки Ради Європи та її органів щодо забезпечення мовних прав представників національних меншин.

***Ключові слова**: мовна політика, мовне законодавство, норма мови, державна мова, мова національної меншини, мова корінного народу.*

Introduction

The Russian-Ukrainian relations in 30 years of our state's renewed independence are defined by a unique simultaneous combination of the colonial, anti-colonial, and post-colonial character of the socio-political attitudes of representatives of various population strata. O. Fedun, for example, wrote about this, analyzing the literary process and noting that colonial conditions do not disappear immediately after independence is proclaimed; rather, they persist over time (Fedun, 2001, p. 10). However, this applies not only to the cultural and artistic spheres but also to the political, legal, and linguistic spheres. The analysis of Ukraine's still-developing language legislation reveals a combination of three outlined strategies: anti-colonial (the first language law in the USSR, which established Ukrainian, not Russian, as the state language of the Union Republic), colonial (the consistent lobbying by pro-Russian political forces to diminish the status of Ukrainian and restrict its use in various spheres), and post-colonial (the continuous support of pro-Ukrainian politicians in response to Russian manipulations).

The article analyzes post-colonial trends accompanying state attempts to regulate language processes, marked by Ukraine's prolonged influence under Russian ideology. This influence occurred in two ways: through direct intervention by pro-Russian politicians in state language policy, aimed at limiting the use of Ukrainian, and through the inertia of Ukrainian politicians and linguists in developing independent language policy principles free of Russian influence. While the active influence of pro-Russian forces is evident in the regulation of language use in Ukraine – particularly in granting the Russian language special status, limiting the use of Ukrainian, and neglecting the linguistic rights of national minorities and indigenous peoples – there is also an unconscious influence of imperial standards on

Ukraine's language policy, especially in the codification norms of the Ukrainian language.

Given the sensitivity of the language issue in the context of Russian aggression, we consider it appropriate to consider key problems related to the clash of colonial pro-Russian approaches and anti-colonial tendencies in the language policy of Ukrainians. We consider it relevant to differentiate their manifestations in the system of legislative regulation of the functioning of languages in Ukraine, as well as in the procedure for fixing and codifying the norms of the modern Ukrainian literary language. The principal objective of our article is to underscore the conscious colonial influence of Russia and pro-Russian forces, as well as unconscious and post-colonial tendencies, that persist in this region, despite efforts to establish a unique system of language legislation and consolidate specific Ukrainian-language forms at the language system level, specifically in the original description and lexicographical sources. This is because identifying and eliminating these tendencies will help to bolster Ukrainian society around the Ukrainian language as the primary means of public communication in Ukraine and the representation of Ukrainian identity.

Methodological notes

The methodology of postcolonial Ukrainian studies should become the subject of thorough scientific study to develop effective methods for analyzing the Russian influence on the language system and the peculiarities of the functioning of languages in Ukraine. It also requires the attention of scientists, and linguists in particular, to substantiate the specifics of Ukrainian realities and develop a professional terminology system for postcolonial studies that is adequate to Ukrainian realities and understandable to Western scientists. After all, the traditional perception of postcolonialism does not correspond to the formal status of Ukraine, which objectively was not a colony either in the Russian Empire or in the Soviet Union. However, a significant restriction of the right of Ukrainians and other indigenous ethnic groups of Ukraine (Crimean Tatars, Krymchaks, Urums, Rumeys, etc.) to express their own national identity and develop and function in their languages was caused by deliberate intervention organized by the state authorities of the empire in both language systems and in the language situation and language policy. Unfortunately, the consequences of such influence, to a greater or lesser extent, we still observe in various spheres of Ukrainian life. Therefore, as M. Wingender rightly notes about the work C. Levisen and E. Sippola, «Postcolonial linguistics is understood as an umbrella term for "language in postcolonial contexts" and

"postcolonial approaches to the study of language" (Levisen & Sippola, 2019, p. 1) as well as (post)colonialistic practices in multilingual language situations» (Wingender, 2025, p. 9). Analysis of the extent to which Russian imperial policy influenced the way languages and their systems functioned in Ukraine is urgently needed, as is the development of strategies to eliminate the detrimental effects of colonial traditions on Ukrainians' daily lives.

In selecting the methodological techniques of our research, we are guided by successful cases of postcolonial studies, in particular, the work of M. Wingender, in which the language situation in Ukraine is investigated from the perspective of «(post)colonialistic practices in multilingual language situations, which include, for example, language bans, hierarchization of languages in multilingual states or assimilation policies» (Wingender, 2025, p. 12). To identify and analyze them, current Ukrainian legislation and historical regulatory documents were analyzed, as well as the main means of codification of the Ukrainian language: spelling and academic dictionaries.

Theoretical Background

The relevance of postcolonial studies is evidenced by the considerable attention paid to this problem by representatives of various fields of knowledge. Linguistic studies also actively address the problem of the post-imperial, postcolonial status of the Ukrainian language. Ukrainian methodological and linguistic postcolonial studies are being developed by linguists from both Ukraine and abroad: A. Danylenko, S. Del Gaudio, M. Wingender, N. Kobchenko, L. Pidkuimukha, N. Yasakova and others.

In 2025, the issue of the journal of the National University "Kyiv-Mohyla Academy" "Language: Classical – Modern – Postmodern" was dedicated to the problem of postcolonial linguistic studies. In the foreword to the publication, Professor N. Kobchenko rightly noted that postcolonial linguistic studies in the context of Ukraine «has greater importance due to Russia’s full-scale invasion, as it facilitates the understanding of the anticolonial nature of this war and decolonial processes of wartime» (Kobchenko, 2025, p. 5).

Results and Discussion

The normalization of the literary language is a crucial factor in Ukraine's language policy, as it affects public sentiment. It can provoke both irritation and reluctance to learn Ukrainian, as well as full approval, leading to societal polarization

and disputes over certain norms and innovations. The codification of literary language norms is clearly influenced by linguists' political preferences, which, in turn, shape their development. For Ukraine, the standardization and normalization of the language – especially the codification of such norms – are highly sensitive issues, as they are tied to a 70-year history of the Soviet authorities' artificial, ideologically driven efforts to bring the Ukrainian and Russian languages closer together. In fact, there was a deliberate and systematic destruction of the Ukrainian language system, starting with the adoption of the Ukrainian orthography in 1933, which replaced the balanced orthographic code of the Ukrainization era – the Skrypnyk orthography, implemented in 1928. Unfortunately, Ukrainians still use the Soviet-based spelling, as the state institutions responsible for shaping the norms of the Ukrainian language have not yet fully escaped the influence of the Russian worldview. This has once again hindered the adoption of a spelling system that would better align with the structure of the Ukrainian language. Linguist and professor Larysa Masenko, a leading researcher at the Institute of the Ukrainian Language of the National Academy of Sciences of Ukraine, discussed this in an interview with Yulia Borysko on the 'Yellow Sneakers' channel. She focused on the attempt to adopt one of the best versions of Ukrainian orthography, developed by a group of linguists led by Doctor of Philological Sciences Vasyl Nimchuk. Attempts to approve a spelling variant that aligned with the Ukrainian language system were resisted by the Presidium of the Academy of Sciences of Ukraine, which adhered to pro-Russian Soviet linguistic standards. Larysa Masenko described the events of 2001 as follows: "Masenko: I was present… Some people voted <…>, to adopt the spelling. I was with Nina Klymenko. Well, but... a whole group of opponents has gathered, saying, "We should stick to the 1933 spelling." This includes Petro Tolochko and a few other individuals, some of whom previously wrote denunciations. You know, we didn't have any lustrations. A lot of people remain in high positions who, during Soviet times, faithfully served the regime <…> And they messed up the spelling. They said, it can’t be adopted. They were in the majority, while the defenders were fewer in number.<…>

Borysko: Was it the pro-Russians who did it, or was Moscow's strong influence more veiled?

Masenko: Pro-Russians, pro-Russians. Those were people who were used to following all party instructions.

Borysko: Even if the party no longer exists in its former form?

Masenko: It's as if the party no longer exists, but some inertia remains..." (Feminityvy ta inshi bytvy …, 2024). Even after 10 years of renewed independence,

pro-Russian lobbyists within the Academy of Sciences of Ukraine were so powerful that Ukrainian scholars could not overcome them. Unfortunately, the 2019 spelling reforms largely ignored the norms proposed in the 2001 version, developed by the group led by Vasyl Nimchuk.

In 2019, the Ukrainian Orthographic Commission carefully renewed some specific Ukrainian forms by introducing two options: retaining the older form, such as 'rosyish,' and adding a new Ukrainian-specific form. For example, they kept the letter combination "au" by using "ay" in borrowings from Ancient Greek and Latin, reflecting the stable tradition of two orthographic options. *а**у**дінція and а**в**дінція, а**у**дито́рія and а**в**дито́рія, ла**у**реа́т and ла**в**реа́т, на́**у**за and на́**в**за"* (Ukrainskyi pravopys, 2019, p. 162) etc. Example where spelling is perceived through a prism of the Russian language: spelling of the surnames *Джигарханян (Dzhyharkhanian), Жильєро́н (Zhylieron), Тажиба́єв (Tazhybáiev), Чикова́ні (Chykováni), Абаши́дзе (Abashydze), Ва́шингто́н (Váshynhtón), Tcyceron (Цицеро́н)* in § 144 "Slavic Surnames and Names" of the applicable Ukrainian Spelling, where clause 7 «Representation of the Russian letter "и"» states: «by letter "и"» a) after *дж, ж, ч, ш, щ* and *ц, and before consonants: Доро́жин (Dorozhyn), Ло́чин (Lochyn), Чи́чиков (Chychykov), Га́ршин (Harshyn), Ши́шкін (Shyshkin), Го́щин (Hoshchyn), Щигло́в (Shchyhlov), Цецы́лін (Tsetsylin),* which is also true for the surnames of the other peoples: *Джигарханян (Dzhyharkhanian), Жильєро́н (Zhylieron), Тажиба́єв (Tazhybáiev), Чикова́ні (Chykováni), Абаши́дзе (Abashydze), Ва́шингто́н (Váshynhtón),* etc. including *Чингісха́н (Chynhiskhan)*; but *і* must be used before vowel: *Жіоно́ (Zhiono), Тиціа́н (Tytsian), Ціолко́вський (Tsiolkovskyi)"* (Ukrainskyi pravopys, 2019, p. 177). This version of presenting "surnames of other nations" is included in the section on writing Russian proper names, rather than in the subsection "Vowel Sounds and Letters for Vowels" in Chapter III, "Spelling of Words of Foreign Origin". This is because many of these surnames originate from the languages of nations that were part of the USSR, such as Armenian and Georgian. However, it is difficult to explain the inclusion of surnames like such as *Váshynhtón, and Tcyceron* in this context.

A similar situation arises with the codification of lexical norms. N. Yasakova thoroughly examined the influence of ideological factors on lexicographic practices in Soviet Ukraine. After thoroughly studying the 11-volume Dictionary of the Ukrainian Language (1970-1980), the researcher noted that "due to the inclusion of certain words not characteristic of the Ukrainian language, their incorrect interpretation, and the selection of illustrations, the DUL contributed to the

integration of Russian cultural elements into the Ukrainian cultural space". For example, the lexemes *кулеб'яка (kulebyak)* and *щі (shchi)* are included in the dictionary, both illustrated by a questionable statement from the 1957 edition of *Ukrainian Dishes: Ukrainian cuisine has borrowed some dishes from Russian cuisine, which has enriched its variety. These dishes include shchi, solianka, pelmeni, kulebiaka, and others.* (DUL-11, v. 4, p. 390; DUL-11, т. 11, p. 589). The interpretations of both lexemes do not provide any information about the origin of the dishes, instead domesticating the corresponding names: «*KULEBIAKA*, -y, f. A long, large pie made of sourdough with meat, fish, porridge, etc." (SUM-11, vol. 4, p. 390); "SHCHI, shchiv, pl. A liquid dish made of shredded cabbage" (SUM-11, vol. 11, p. 589)" (Yasakova, 2023, p. 157). It is interesting to note that *kulebiaka* is also included in the new twenty-volume Dictionary of the Ukrainian Language, although it is marked as 'a dish of traditional Russian cuisine' (SUM 20). Despite the ideological clarification of the lexeme *kulebiaka's* meaning, we view its inclusion in the dictionary as a consequence of post-Soviet inertia, as Larysa Masenko discussed. This reflects a lack of critical understanding regarding the appropriateness of introducing elements of Russian culture into the linguistic and cultural space of Ukrainians. Moreover, this lexeme is practically unused in recorded speech, as evidenced by the General Regionally Annotated Corpus of the Ukrainian Language, which provides only three examples of its usage. (Fig. 1. Use of the lexeme *kulebiaka* in the General Regionally Annotated Corpus of the Ukrainian Language). Instead, the lexeme of one of the lexical-semantic groups of dish names with *kulebiaka* is *бограч (bohrach)*, which has many more fixations in the corpus (Fig. 2. The lexeme *bohrach* is used in the General Regionally Annotated Corpus of the Ukrainian Language. Although it is borrowed from Hungarian and reflects aspects of Ukrainian life, it is not recorded in the 20-volume Dictionary of the Ukrainian Language.

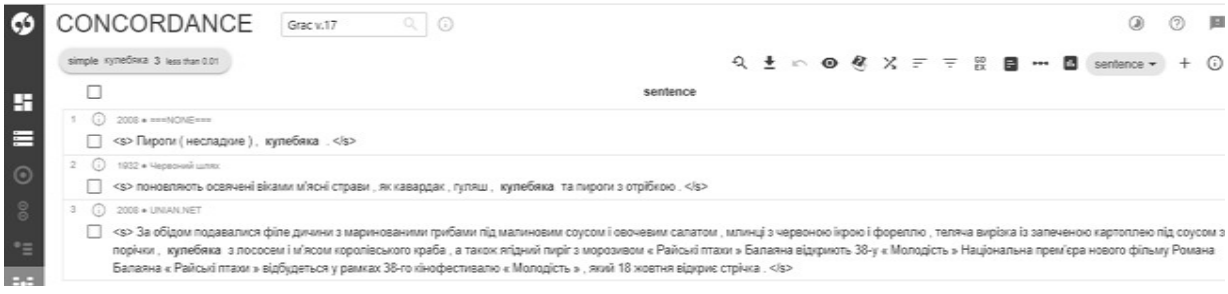

Figure 1. Use of the lexeme *kulebiaka* in the General Regionally Annotated Corpus of the Ukrainian Language

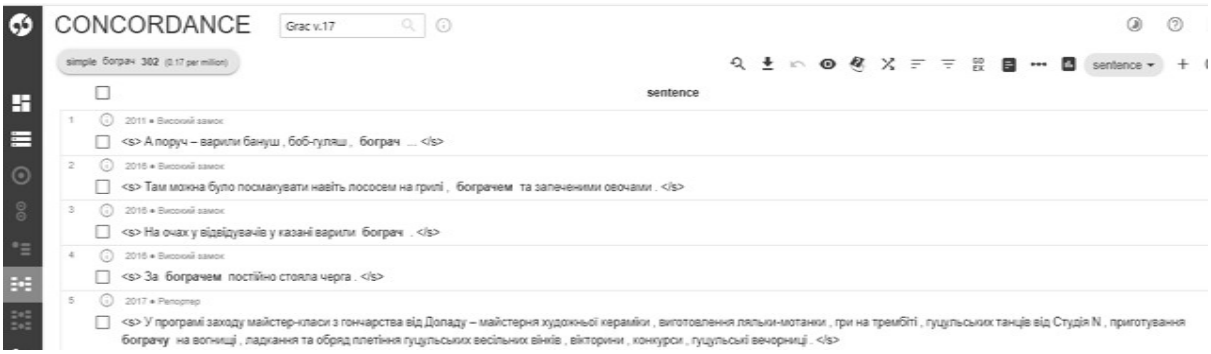

Figure 2. Use of the lexeme *bohrach* in the General Regionally Annotated Corpus of the Ukrainian Language

Soviet ideology and its influence on Ukrainian lexicography also led to the fact that the Dictionary of the Ukrainian Language (1970-1980) lacked lexemes «a significant num-ber of names referring to the members of nationalistic organisations, armed groups, and derived from the names of their leaders, e.g. *banderivets, bulbivets, melnykivets*» (Yasakova, 2025, p. 156), nouns denoting persons associated with the idea of Ukraine's political Independence (*derzhavnyk, samostiinyk, zhovtoblakytnyk*). The researcher explains this by saying that «the dictionary was created under conditions of total state control and ideological pressure, which changed according to the political situation in the USSR, but never ceased. Evidently, the traumatic experience of previous generations of Ukrainian linguists also impacted the research guidelines, way of thinking, and lexicographical practice of linguists» (Yasakova, 2025, p. 154).

Thus, modern Ukrainian lexicography remains influenced by imperial pro-Russian narratives, reflecting outdated Soviet ideological imprints rather than the realities of Ukrainian life. Now, "it is necessary to embark on the path of decolonizing consciousness at the linguistic level by thoroughly studying the colonial-totalitarian legacy in linguistics. This will help address the injuries caused and overcome the neo-colonial influences of Russia" (Yasakova, 2023, p. 139).

In the realm of normative regulation of language use in Ukraine, the deliberate influence of pro-Russian political forces has been, and continues to be, quite noticeable. Moreover, it is more expressive and aggressive now than it was during the formation of Ukrainian statehood in the 1920s. The power of the pro-Russian lobby in the Ukrainian parliament during the post-Soviet period significantly surpasses the post-imperial influence on language policy formation at the beginning of the 20th century. In the 1920s and 1930s, the Russian language was not granted any special

status in legislation, and the rights of national minorities were safeguarded in a way that did not provoke separatism. As stated, "On the territory of the U.P.R., no obstacles shall be imposed on the preservation and development of the culture of national minorities in all areas that do not threaten the state's integrity" (Proiekt Konstytutsii, 1921). At the same time, the cited document clearly defined the status of the Ukrainian language: "The state language in the U.P.R. is Ukrainian. All written requests to the U.P.R.'s institutions shall be applied in Ukrainian. If a citizen makes an oral request to the institution and is unable to do so in Ukrainian, he or she must use interpreter services. Judicial institutions, in legal proceedings, provide the defendant, witnesses, and (competent) knowledgeable persons (experts) who do not speak Ukrainian with a state-appointed translator who takes the appropriate oath" (Proiekt Konstytutsii, 1921). However, the 1996 Constitution of Ukraine contained a language article that became a compromise. The fact was mentioned many times by people's deputies of the Verkhovna Rada of Ukraine of the 1st convocation, in particular by Yaroslav Kendzor: "Article 10 defining the language: "The state language in Ukraine is the Ukrainian language." First poll: 238 votes. 300... dream on… "The state language in Ukraine is the Ukrainian language. The state ensures comprehensive development and functioning of the Ukrainian language in all spheres of public life on the territory of Ukraine." We were discussing the article for two or three hours, until we could retain it. Some communists didn't vote. We had to write: "Ukraine guarantees free development, use and protection of the Russian and other languages of national minorities", otherwise it wouldn't be adopted. Even though Russian is also the national minority's language, for some reason, there is no Polish or Hungarian language. We had to compromise because they didn't vote - that's all" (Tyshchenko-Lamanskyi, 2022). The opposition between "Russian" and "other" languages in the Constitution is a typical consequence of Ukraine's post-colonial syndrome. On one hand, pro-Russian forces lobbied for a special status for the Russian language, while on the other hand, pro-Ukrainian deputies were compelled to choose between the options presented by these lobbyists. As a result, we are left with the shameful labelling of representatives of many peoples who are citizens of Ukraine with the pronoun "other".

When it comes to languages that differ from the language of the titular nation – Ukrainians – the opposition between "Russian" and "others", without naming these "others" or using an ill-conceived list, is a typical manifestation of the post-colonial syndrome. We can trace this dichotomy in most of the normative acts of the early 1990s, from the Constitution of the Ukrainian SSR and the Law "On Languages in

the Ukrainian SSR" to the current Constitution of Ukraine. In the following years, lobbying by pro-Russian political forces for the special status of the Russian language grew stronger, and this occurred under the guise of caring for national minorities.

In addition to systematically narrowing the spheres in which the Ukrainian language functioned, pro-Russian political forces continued the imperial tradition of neglecting minority rights. "In the Russian Empire, numerous nationalities were excluded from official cultural discourse, viewed only as "speechless" objects, with voices and testimonies assigned to them by the imperial culture. "To a large extent, the relationship between the colonial center and the periphery is characterized by the "silence" of the latter (Sinchenko, 2016).

To this day, Ukrainian legislation has not defined a list of minorities for whom Ukraine is responsible for creating democratic conditions for life, development, and the use of their languages. At the same time, Ukraine has a very positive extensive in defining the language rights of indigenous peoples through the Law of Ukraine "On Indigenous Peoples of Ukraine", adopted by the Verkhovna Rada on July 1, 2021. This legislative act specifically declares the cultural, educational, informational, and linguistic rights of indigenous peoples, which include the Crimean Tatars, Karaites, and Krymchaks. Article 4 of the analyzed law guarantees protection against any actions aimed at any forced integration, against the European tradition of recognizing coexistence among different national and ethnic communities as social and civil integration. In countries like Poland, this is reflected in activities aimed at improving key aspects of life for minority groups, including living conditions, access to education, the labor market, social insurance, and health care. <…>Notably, part 4 of this article guarantees the state's commitment to researching, preserving, and developing the languages of Ukraine's indigenous peoples that are under threat of extinction." The implementation of these provisions will undoubtedly contribute to the harmonization of the lives of Crimean Tatars, Karaites, and Krymchaks within Ukrainian society (Dotsenko, 2022, p. 101).

Despite the high legal standard of the Law on Indigenous Peoples, which could serve as a model for creating a normative framework for the rights of national and ethnic minorities, it was not this law but the anti-constitutional, pro-Russian Kivalov-Kolesnichenko law – aimed at granting special status to the regional Russian language – that influenced the legislator when formulating the provisions of the Law of Ukraine "On National Minorities (Communities)". The situation is improved by oversight from the European Union, which Ukraine is striving to join. EU accession is contingent on meeting several requirements, including upholding the rights of

national minorities. Owing to the close supervision of the Venice Commission and other EU institutions, Ukraine approved a list of the languages of national minorities (communities) and indigenous peoples of Ukraine that are at risk of extinction (Cabinet of Ministers Decree No. 670, dated 07.06.2024, "On Approval of the List of Languages of National Minorities (Communities) and Indigenous Peoples of Ukraine that are at Risk of Extinction"). These are Belarusian, Gagauz, Yiddish, Karaim, Crimean Tatar, Crimean, Roma, Rumey, and Urum. Ukraine has also developed the Procedure for the Formation and Operation of the Centers for National Minorities (Communities), which have been functioning effectively, as evidenced by the published results of their activities. Only in September 2024, two large-scale events dedicated to the preservation of Ukraine's cultural diversity were held: The All-Ukrainian Scientific and Practical Forum "Greeks of Ukraine: Preserving Identity Amid Russian Aggression. Socio-Political, Historical-Cultural, and Linguistic Aspects"; and the Forum of National Societies of Lviv Oblast." Therefore, the European direction in the development of language policy has undoubtedly had a positive impact on the coexistence of Ukrainians, as the titular nation, with representatives of indigenous peoples and national minorities. It is also, without a doubt, the current driving force behind anti-colonial trends in Ukraine's language policy.

It is important to note that, in the context of the unprecedented military aggression by the Russian Federation against Ukraine, the Russian language has acquired a special status as the language of the aggressor country. This is reflected in Article 10 of the Law of Ukraine "On National Minorities (Communities)", which states: "The provisions of parts two, three, five, seven through eleven, and thirteen of this article apply to the languages of national minorities (communities) of Ukraine that are official languages of the European Union, languages of national minorities (communities) or languages covered under the European Charter for Regional or Minority Languages, according to the Law of Ukraine "On the Ratification of the European Charter for Regional or Minority Languages", except for the national minority (community) languages that are the state (official) languages of the country recognized by the Verkhovna Rada of Ukraine as aggressor or occupying state". On the one hand, this provision significantly limits the use of the Russian language in public spaces, including during meetings, conferences, rallies, exhibitions, training courses, seminars, discussions, forums, and cultural or entertainment events. On the other hand, we can also see features of a post-colonial attitude towards Russian as a special language, which is not mentioned in a negative context in the article. The

euphemism "language of a national minority (community), which is the state (official) language of a state recognized by the Verkhovna Rada of Ukraine as an aggressor or occupying state" is clearly identified by Ukrainians as referring to the Russian language. However, this descriptive phrasing reflects a conscious or unconscious attempt to avoid vilifying the Russian language and Russians as an ethnic group, despite their role in the war against Ukrainians. Thus, granting a special status to the Russian language is accompanied by both anti-colonial tendencies and, unfortunately, the post-colonial tradition of exalting the "elder brother".

The situation around the ratification of the European Charter for Regional or Minority Languages, particularly the first attempt in 2000, is telling. That attempt was entirely focused on expanding the use of the Russian language, reflecting the traditional approach of its lobbyists. This attitude toward the Russian language, seen especially under the pro-Russian authorities of independent Ukraine, is evident in the way the law defines which minorities it applies to: "2: The provisions of Part III of the Charter apply to the languages of the following nationalities: **Russians**, Jews, Belarusians, Moldovans, Romanians, Crimean Tatars, Bulgarians, Poles, Hungarians, Greeks, Germans, Gagauz, and Slovaks" (Law of Ukraine No. 802-IV, 2003). In the Law of Ukraine "On the Ratification of the European Charter for Regional or Minority Languages", adopted by the Verkhovna Rada in 2003, the order of national minority names was changed to an alphabetical list, and the list itself was expanded. However, the document did not differentiate between national and ethnic minorities or indigenous peoples. According to the provisions of the law on the ratification of the Charter, national languages that are official in the countries where the respective nations are the titular groups (Belarusian, Bulgarian, Greek, Moldovan, German, Polish, Russian, Romanian, Slovak, and Hungarian) were granted the same legal status. This includes Crimean Tatar, the language of Ukraine's indigenous ethnic group, and Gagauz, the language of an ethnic group without its own state, with many of its Ukrainian representatives living in Bessarabia. Note that this law does not refer to the Roma and the Roma language. Some national minorities that have lived on Ukrainian territory for more than 100 years have also been neglected. For example, the Armenian language is not mentioned, despite the fact that Armenian communities have existed in cities such as Kyiv, Lviv, Kamianets-Podilskyi, Volodymyr, Lutsk, and others since at least the 15th century. It is evident that the framers of language laws were not overly concerned with the fate of the languages of the titular nation or the national and ethnic minorities of Ukraine. Instead, they focused on expanding the use of the Russian language, thus advancing colonial pro-Russian interests, for which

they acted as lobbyists. Unfortunately, the list of languages of national and ethnic minorities was not included in the recently adopted Law of Ukraine "On National Minorities (Communities)". However, this law has consistently narrowed the use of Ukrainian as the state language, particularly in areas such as external and internal advertising, book publishing, and distribution. The situation changed only in 2024-2025, when, at the request of the European Union and in order to implement the decision of the Constitutional Court of Ukraine, the Cabinet of Ministers of Ukraine developed and submitted for consideration to the Verkhovna Rada of Ukraine a new official translation of the European Charter for Regional or Minority Languages. The main goal of these changes was to exclude the Russian language from the Charter, and that is exactly what happened. However, close attention to the Russian language distracted attention from languages that should be protected in Ukraine. Only thanks to the active intervention in the situation of representatives of minority communities did the Urumqi, Rumey, Yiddish, and Roma languages get into the law On Ratification of European Charter for Regional or Minority Languages but Armenian never got into the list of endangered languages.

Conclusions and Perspectives

Since Ukraine restored its independence in 1991, the country's language policy has been consistently influenced by the post-colonial status of Ukrainian and the languages of indigenous peoples, as well as national and ethnic minorities. These languages have been marginalized through systematic lobbying for the expansion of Russian by pro-Russian politicians and scholars. However, the anti-colonial resistance of the Ukrainian intelligentsia, supported by European organizations aimed at aligning Ukrainian legislation with EU standards, is increasingly becoming dominant in Ukraine's political system. This resistance will contribute to the formulation and implementation of a language policy grounded in democracy, the rule of law, and respect for every citizen of the state. This should be facilitated by the further development of postcolonial studies in Ukraine, the development of their methodology, and the study of negative colonial tendencies that we can still observe in the field of language policy and language use, in particular, the identified examples identified and described in our study. We consider the conscious and unconscious pro-Russian influence on the formation of the Ukrainian terminological system, in particular the legal one, to be promising for further linguistic understanding.

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COGNITIVE-SPATIAL TOPOLOGY OF THE "STAR WARS" CINEMATIC DISCOURSE

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Current research on fictional worlds is dominated by the analysis of micro-level phenomena, while the holistic spatial-hierarchical organization of media franchises remains underexplored. This article hypothesizes that the Star Wars discourse functions as a multilevel anthropocentric system structured by linguocognitive markers and subject to diachronic shifts.

The analysis of the ideologically "colored" construction and spatial organization of the alternative world in the audiovisual discourse of the "Star Wars" media franchise is carried out on the basis of the universal model of open system organization. The empirical data comprises utterances from the franchise's English-language audiovisual texts, as well as literary sources from both the canonical universe and the expanded universe (legends category), selected through purposive analysis.

The results establish that the franchise's conceptosphere is organized as a hierarchy of levels (micro-, cata-, macro-, meso-, and mega-levels), each verbalized by specific concepts and performing the functions of spatial cognitive categorization and social identity construction. The study describes and analyzes the phenomenon of discursive shift, which reflects changes in cognitive matrices depending on the chronotope.

Key words:"*Star Wars" cinematic discourse, cognitive-spatial topology, conceptosphere, world-building, architectonics,discursive marker.*

Житник Т. В. Когнітивно-просторова топологія кінодискурсу "Star Wars". *У сучасних дослідженнях штучних світів домінує аналіз мікрорівневих явищ, тоді як цілісна просторово-ієрархічна організація медіафраншиз залишається недостатньо описаною. У статті висунуто гіпотезу, що дискурс «Star Wars» функціонує як багаторівнева антропоцентрична система, структурована лінгвокогнітивними маркерами та схильна до діахронічних змін.*

Аналіз ідеологічно "забарвленого" конструювання та просторової організації альтернативного світу в аудіовізуальному дискурсі медіафраншизи «Star Wars» здійснено на основі універсальної моделі організації відкритої системи.

Емпіричну базу становлять висловлення з англомовних аудіовізуальних текстів франшизи, а також літературні джерела як канонічного всесвіту, так і розширеного (категорія Legends) відібрані методом цілеспрямованого аналізу.

У результаті встановлено, що концептосфера франшизи організована як ієрархія рівнів (мікро-, ката-, макро-, мезо- та мегарівень), кожен з яких вербалізується специфічними концептами і виконує функції когнітивної категоризації простору та соціальної ідентичності. Описане та проаналізоване явище дискурсивного зсуву, що відображає зміну когнітивних матриць залежно від хронотопу.

***Ключові слова**: кінодискурс "Star Wars", когнітивно-просторова топологія, концептосфера, конструювання штучних світів, архітектоніка, дискурсивний маркер.*

Introduction

Contemporary audiovisual discourse is characterized by the functioning of large-scale transmedia franchises that construct multidimensional artificial universes. From a philological and linguocognitive perspective, their study carries direct scientific significance. Such media narratives serve as convenient analytical material for linguists, since within the boundaries of a fictional world, linguistic mechanisms are presented in an isolated and clearly structured form. Franchise creators shape a specific artistic discourse within which new fictional concepts emerge. The relevance of this topic stems from the fact that these concepts subsequently transcend the boundaries of the cinematic text and are extrapolated into the real sociocultural domain, functioning as contemporary precedent phenomena. The *Star Wars* media franchise serves as a representative object of analysis, demonstrating how, through linguistic means, human consciousness is capable of constructing, structuring, and legitimizing an integral hierarchical reality – from the basic intentions of the individual to the functioning of the macro-system.

Existing scholarly investigations predominantly focus on the textual and semiotic aspects of the cinematic text of the *Star Wars* media franchise – in particular, on the specifics of its internal cultural markers and the spatial politics of the narrative (Silvio & Vinci, 2007), the sociolinguistic characteristics of characters' speech (Kee, 2023), and the general evolution of storylines (Brode & Deyneka, 2012). However, the problem of systemic spatial categorization of this artistic space remains unresolved. Available studies (Guynes & Hassler-Forest, 2016) focus on the analysis of isolated mythologemes or individual elements of the universe, without proposing a holistic classificatory matrix.

The key theoretical concept of this article is "*cognitive-spatial topology*" – a term that requires clarification. Unlike physical geography or the astrography of a fictional universe, the object of study here is the conceptosphere of *Star Wars* – a system of concepts and mental spaces organized in the consciousness of subjects (characters and recipients) according to the principles of spatial hierarchy. "*Topologicality*" in the proposed model means that it describes not merely a list of

elements within the fictional universe, but the spatial relations between them: who is the center or periphery relative to whom, and who occupies a higher or lower level of the hierarchy. The object of analysis is not the physical geography of the franchise, but its conceptosphere – a system of mental spaces and concepts organized in the subjects' consciousness according to the principle of "*from the individual to the Galaxy*".

The originality of the study lies in the adaptation and verification of the linguosemiotic model of an open self-organizing system developed by O. Kolesnyk (Kolesnyk, 2012), through its extrapolation onto the audiovisual discourse of *Star Wars*. The scholarly contribution of the author consists in populating each level of the model with specific concepts and discursive markers of the franchise, as well as in constructing an argument for the hierarchical positioning of particular notions within the system of levels.

The aim of the study is to extrapolate and validate O. Kolesnyk's 7-level linguosemiotic model using the audiovisual discourse of the *Star Wars* media franchise, in order to identify specific linguocognitive markers at each level of the hierarchy and to explain the mechanisms of construction and diachronic transformation of its conceptosphere.

Theoretical Background

The overarching methodological foundation of the study is the linguouniversological approach and the theory of mythologically oriented semiosis (Kolesnyk, 2012; 2021). The tool for systematizing spatial levels is the 7-level linguosemiotic model of an open self-organizing system (Kolesnyk, 2012), the methodological precedent for whose application is the analysis of the concept "*Valhalla*" in subcultural worldview (Kolesnyk, 2020).

The immediate analytical toolkit is formed by two theoretical frameworks. Critical discourse analysis (Fairclough, 1992; van Dijk, 1998) provides the means for identifying ideological mechanisms in the linguistic practices of characters and operationalizes the notion of "*discursive shift*" – the change in linguistic means and value matrices at the transition between political eras of the universe (Fairclough, 1992). Conceptual metaphor theory (Lakoff & Johnson, 1980), mental spaces theory (Fauconnier, 1994), and the theory of textual and possible worlds (Werth, 1999; Ryan, 1991; Doležel, 1998) supply the apparatus for analyzing how abstract notions – power, identity, subordination – are conceptualized through spatial image schemas

(center – periphery, up – down) and organized as a hierarchical network of conceptual spaces.

The term "*audiovisual discourse*" is used as a broader concept relative to "*cinematic discourse*", since the "Star Wars" franchise encompasses not only feature films but also television series, animated productions, and literary works. "*Cinematic discourse*" is employed as a general term for the franchise's screen texts.

The logic underlying the delineation of conceptosphere levels is based on the anthropocentric principle: the individual consciousness of the subject serves as the point of reference, from which a centrifugal movement unfolds toward global spaces. Each level is defined through: (a) a specific set of concepts; (b) spatial linguistic markers – deixis, spatial verbs, and ideological maxims; (c) a function within the socio-cognitive hierarchy of the universe.

The study advances two hypotheses: (1) the conceptosphere of *Star Wars* functions as a 7-level hierarchical system, each tier of which is constituted by a specific set of linguocognitive markers; (2) the cognitive matrices of the Macro- and Meso-levels undergo diachronic transformation (discursive shift) depending on changes in the socio-political chronotope of the universe.

Methods

The study is based on the integration of methods from cognitive linguistics, narratology, and critical discourse analysis, following a deductive-inductive principle. The empirical material consists of the English-language audiovisual and literary discourse of the *Star Wars* media franchise, representing different socio-political eras of the universe (the chronotopes of the Galactic Republic, the Galactic Empire, and the post-Imperial period). The unit of analysis is the utterance in its inseparable connection with the audiovisual and textual context. The corpus was formed through purposive selection of communicative situations from official transcripts of canonical films and series, in which spatial, social, or ideological orientations of characters are explicitly verbalized (with precise timecodes recorded to ensure the reproducibility of the study).

The method of linguocognitive modelling was applied to extrapolate O. Kolesnyk's 7-level topological model (2012) onto the franchise's texts. Conceptual and contextual-pragmatic analysis enabled the identification of the semantic core of key concepts at each level and the description of the mechanisms of their pragmatic influence on the construction of spatial and social orientations of discourse subjects. Diachronic discourse analysis made it possible to record the phenomenon of

"discursive shift". The reliability of the results is ensured by the representative scope of the corpus; however, the methodology entails a minor marginal error: since the franchise is an open narrative in constant expansion, the emergence of new canonical texts may introduce localized lexical adjustments without disrupting the identified macro-structural architectonics.

Results and Discussion

This section presents the results of the practical application of the 7-level topological model of the discursive space of the *Star Wars* franchise, populates each level with specific conceptual and linguistic markers of the franchise, and provides scholarly argumentation regarding the logic of positioning particular notions at specific tiers of the hierarchy.

The architectonics of the artistic space under study unfolds according to the principle: from the individual consciousness of the character (the Micro-level) to the mega-space of the Galaxy (the Mega-level). The textological analysis of the identified levels is presented below.

Micro-level: constitutes the world of an individual character – a subject acting within the discursive space of the franchise. The designation "*micro*" is determined by the place of this level in the anthropocentric hierarchy of the spatial model: it is structurally primary and ontologically foundational, since any social, institutional, or global reality is constituted through the lens of the individual consciousness of a specific subject. Accordingly, "*micro*" denotes topological primacy – the point of reference from which all subsequent levels of the spatial model unfold. The Micro-level represents the world of a single character as a bearer of individual consciousness, the space of their internal intentions (Stockwell, 2019), emotional balance, and existential orientations. In the discourse of the franchise, this level is verbalized through concepts reflecting the basic psychological states and motivations of characters regardless of their social status (Lakoff & Johnson, 1980, p. 14). Analysis of the empirical material allows for the identification of three key cognitive components of the Micro-level:

1. Emotional and Transcendent Control. This component of the Micro-level is most vividly articulated in the discourse of characters who possess the ability to sense and manipulate the "*Force*" – the metaphysical energy that permeates the entire universe of the franchise and endows its adepts with supernatural abilities (Lucas, 1977). Central here are the antithetical concepts "*Fear*" and "*Serenity*" (Hogan et al., 2022). The subject's inner struggle is verbalized through categorical prescriptive

formulas, as illustrated by Master Yoda's line: *"Fear is the path to the dark side. Fear leads to anger. Anger leads to hate. Hate leads to suffering"* (Lucas, 1999, 1:30:41). In this context, the concept "*Fear*" functions not merely as an emotion but as a destructive factor that destabilizes the individual cognitive space. The concept "Serenity," by contrast, encodes a state of psycho-emotional equilibrium that ensures the preservation of the subject's structural integrity. This concept is institutionally enshrined in the Jedi Code: "*There is no emotion; there is peace. There is no passion, there is serenity"* (Reaves, 2001). This prescription functions as an institutionally established norm of the Micro-level: the subject is obliged to consciously suppress emotional impulses and passion (the concept "*passion*") in order to achieve transcendent calm.

2. Pragmatic Survival. For the mass subject of the discourse under study – that is, the overwhelming majority of ordinary Galaxy inhabitants – the Micro-level is devoid of mysticism and grounded in primary needs. In this cognitive domain, the concepts "*Survival*" and "*Profit*" are dominant. The discourse of marginalized characters (smugglers, mercenaries) is marked by the lexicon of individualism and material gain, as represented in Han Solo's utterance: *"I ain't in this for your revolution... I expect to be well paid. I'm in it for the money"* (Lucas, 1977, 1:37:11). This fragment delineates the boundaries of the Micro-level as a space enclosed within the individual needs and interests of this subject: its upper boundary is defined by the point where ideological, collective, or macro-political thinking begins – which the character consciously rejects. The lexical markers "your revolution" and the opposition of "*I*" / "*money*" discursively fix this boundary: the character acknowledges the existence of an external macro-system (the dominant socio-political structure of the universe – in the chronotope of Episode IV, the Galactic Empire and its antagonist, the Rebel Alliance), yet categorically refuses to integrate into its value paradigm, remaining within the space of their own utilitarian intentions.

3. Existential Duty. The third type of individual space is formed around the concepts "*Hope*", "*Free will*", and "*Identity*". The rationale for their grouping within a single component lies in their shared functional nature: unlike emotional control (the first component) and pragmatic survival (the second component), these concepts function as existential orientations of the subject – internal meaningful coordinates that define not the mode of action, but the very reason for existence and resistance. This is why they are classified as components of existential duty: the subject does not merely survive or control emotions, but becomes conscious of their own identity, right to free choice, and hope as a moral imperative for further action. For instance,

when the destructive macro-system (the Empire) strips the subject of everything, "*Hope*" remains the key internal intention that serves as the cognitive trigger for survival and further action, as verbalized in Jyn Erso's speech before the Rebel Council: *"We have hope. Rebellions are built on hope"* (Edwards, 2016, 1:18:20). In turn, the concepts "*Identity*" and "*Free will*" serve as relevant markers of the Micro-level in the discourse of clone troopers. Within the paradigm of the Macro-level (the Republic), a clone is a standardized, depersonalized combat unit with a serial number. At the Micro-level, however, the clone perceives themselves as a unique individual. The franchise's discourse clearly articulates the process of acquiring subjecthood and the rejection of imposed systemic roles (Eberl & Decker, 2015). This linguocognitive shift is verbalized in the speech of clone trooper Captain Rex: *"I used to believe that being a good soldier meant doing everything they told you. That's how they engineered us. But we're not droids. We're not programmed. You have to learn to make your own decisions"* (Dunlevy, 2011, 13:08). The lexemes "*engineered*" and "*programmed*" point to artificiality and systemic control, against which the subject opposes the concept "*own decisions*" as a manifestation of free will. His inner struggle is directed toward acquiring a personal name and visual individuation – this is a manifestation of the "*world of an individual character*", an existential striving to assert one's "*self*" under conditions of total objectification.

Cata-level: Group and Social Space. The attribution of group and social space to this tier of the topological hierarchy is justified by the anthropocentric logic of the spatial unfolding of consciousness: after the constitution of the individual "*I*" (Micro-level), the subject inevitably expands their being to the awareness of the boundaries of their own consciousness and enters into social interaction, forming a shared semantic space. Group space is the first level of social integration, where individual values are verified through their encounter with collective norms. The Cata-level thus functions as a mediator between the closed world of the subject and objective macro-reality: the subject does not yet interact with global institutions but is no longer an isolated bearer of individual intentions. Moving beyond the boundaries of isolated individual space, the subject enters into interaction with others, forming the Cata-level – the space of negotiating evaluations and values. According to the proposed model, this level divides into two sub-levels: Cata-1 (small community) and Cata-2 (broader society).

Cata-1: The World of the Small Community (Immediate Environment). This sub-level encompasses the closest social environment of the individual. In the cinematic discourse under study, the concept of biological family is frequently

diminished, giving way to the model of the "*found family*" (Halvorson, 2022). The dominant social structure at this level is the concept "*Master-Apprentice*". This dyadic structure is the foundational micro-social unit of both the Jedi Order and the Sith Order – two antagonistic religio-philosophical institutions that bear opposing ideologies in the franchise's discourse: the Jedi represent the light side of the Force, oriented toward service, peace, and self-discipline, while the Sith embody the dark side, grounded in power, passion, and domination. For the Sith, this structure acquires the status of an incontestable law of existence, first verbalized in Master Yoda's postulate regarding the "*Rule of Two*": *"Always two there are, no more, no less. A master and an apprentice"* (Lucas, 1999, 2:08:07). In Jedi discourse, the relationships within Cata-1, despite the strict institutional hierarchy, are cognitively transformed into a familial model (Fathallah, 2017). Since the broader system of the Order (Cata-2) prohibits emotional attachments, the space of Cata-1 functions as a compensatory mechanism for the subject's socialization. This process is evidenced by a linguocognitive shift at the moment of this community's dissolution. In the climactic scene on the planet Mustafar, Jedi Master Obi-Wan Kenobi verbalizes the loss of his apprentice Anakin Skywalker not through the lexicon of professional subordination, but exclusively through words of kinship: *"You were my brother, Anakin! I loved you"* (Lucas, 2005, 2:00:32). The use of the marker "brother" indicates that at the level of Cata-1, the formal institutional construct is displaced by an intimized familial space.

A distinctive linguocognitive model of Cata-1 (small community) is demonstrated by the discourse of the heterogeneous militarized culture of the Mandalorians – specifically, the ideology of its orthodox branch, the so-called "*Children of the Watch*". For this orthodox sect, the formation of a surrogate family through the adoption of outsiders is not merely a tradition, but a regulated religio-military code (the Creed), an obligation, and the key mechanism for preserving their subculture. The foundational concept here is "*Foundling*". This social unit is verbalized through the stable bond between guardian and ward, forming a self-sufficient micro-clan. The mechanism of this cognitive integration is verbalized in the verdict of the character known as the Armorer: "*A foundling is in your care. By Creed, until it is of age or reunited with its own kind, you are as its father"* (Waititi, 2019, 0:28:50). From a linguistic standpoint, this formula illustrates a consistent transition from a rigid institutional religio-legal obligation (marked by the lexemes "*in your care*" and "*By Creed*") to an intimized familial identification (the concept "*father*").

Cata-2: The World of Society at Large (Ethnos, Social Group). This sub-level expands the group space to the scale of a large social or cultural community (ethnos, order) united by shared traditions, yet not yet constituting the global objective reality of the entire world (the Macro-level). The dominant concepts here are "*Way*" / "*Creed*" and "*Order*."

Their belonging to this level of the hierarchy is explained by the fact that they verbalize a closed sociocultural group whose collective values serve as a filter for the subject's perception of reality. For instance, the concepts "*Way*" and "*Creed*" conceptualize the orthodox Mandalorian sect as a supranational ethnos: scattered across the Galaxy and lacking a shared physical world (owing to the loss of the planet Mandalore), this community maintains its systemic integrity exclusively through a code that harmonizes values among dispersed micro-clans (Cata-1). At the level of Cata-2, the conceptualization of group belonging is reinforced through collective ideological maxims. An example of such a mechanism in the franchise's discourse is the ritual formula of the orthodox Mandalorians: *"This is the Way"*. From the perspective of cognitive linguistics, the concept "*Way*" serves as a spatial metaphor that verbalizes an abstract set of regulated religio-military prescriptions (the Creed).

This formula functions not only as an identification password, but also as a linguocultural marker of the individual's absolute subordination to the interests of society. In uttering it, the subject verbally confirms their voluntary relinquishment of individual freedom of choice (Micro-level) in favor of collective survival (Cata-2). It serves as a categorical imperative – a kind of "thought-terminating cliché," a concept introduced by R. Lifton to denote stereotypical linguistic formulas used to instantly halt critical thinking and intra-group discussion by appealing to unquestionable collective authority (Lifton, 1961). Deployed at the appropriate moment, such a formula renders further debate impossible, since any objection is automatically interpreted as apostasy from group values. This linguistic phenomenon is demonstrated in the conflict scene between Din Djarin and Paz Vizsla: as the conflict escalates, an external appeal to the Creed compels both parties to cease confrontation, to which they respond in unison with the ideological postulate: *"This is the Way"* (Chow, 2019, 00:11:00). The ritual formula *"This is the Way"* functions as a powerful linguocultural marker of belonging to Cata-2, subordinating the individual to the interests of society.

The concept "*Order*" (the Jedi Order), on the other hand, represents an institutionalized religio-philosophical group within the Galaxy, possessing its own epistemology, system of education, and hierarchy. When the subject thinks in terms

of the Order, they evaluate reality not through their own emotions (Micro-level), but exclusively through the lens of the collective dogmas and traditions of their cultural caste.

Having moved beyond the boundaries of the individual (Micro-level) and socio-group (Cata-level) perception, the analytical focus shifts to the scale of objective and transcendent reality. It is important to note that the discourse of the *Star Wars* franchise is diachronic (historically variable). Therefore, the content of the higher levels of the topological model is not static; it is subject to discursive shift depending on the specific chronotope (era). "*Discursive shift*" (discursive shift) is understood as the change in linguistic means and meanings that marks the transition from one political era to another (Fairclough, 1992). This process manifests in the fact that the same spaces or organizations begin to be described through entirely different keywords in the characters' language. Accordingly, a change in historical context entirely transforms the evaluation of social phenomena: what was considered legitimate norm in one era becomes a crime or deviation in another.

Macro-level: The General Model of Social Order. According to the cognitive-spatial model, the Macro-level represents a humanized, conceptualized space of global existence, institutionalized and entrenched in sociocultural and political practices. It functions as the cognitive matrix of the dominant system (status quo) (Shevchenko, 2006), determining the rules of social interaction for the mass subject of the universe under study – the inhabitants of the Galaxy (specifically, within such macro-institutions as the Galactic Republic (hereafter – the Republic) or the Galactic Empire (hereafter – the Empire).

Given the historical dynamics of the universe under study, the Macro-level is actualized through the transformation of its conceptual basis. Specifically, within the chronotope of the Galactic Republic (the prequel trilogy, the animated series "*The Clone Wars*"), the dominant discursive concept organizing the conception of social order is the global concept "*Republic*." In the consciousness of the mass subject, this concept represents the parameters of democratic governance, legitimacy, and systemic stability. For the inhabitants of the universe under study, it functions not merely as a form of government, but as an inviolable cognitive matrix associated with civilizational order, historical continuity, and institutional legitimacy. The discourse of this macro-space is marked by the lexicon of institutional stability. The subjects' confidence in the inviolability of the system is most effectively verbalized through appeals to its historical scale. Thus, the Governor of Naboo, Sio Bibble, amid a political crisis, rejects the very possibility of a global armed conflict, drawing on the

unprecedented structural resilience of the macro-system: *"There hasn't been a full-scale war since the formation of the Republic"* (Lucas, 2002, 0:39:26).

In the subsequent historical development of the universe's events, following the dissolution of the Republic, a radical discursive shift occurs: the dominant Macro-level becomes the global concept "*Empire*". For the mass subject, this macro-system functions not as a temporary anomaly or occupation, but as a new, inescapable objective reality and a legitimate institution of power. Whereas the macro-concept "*Republic*" was grounded in the ideologemes of "*justice*" and "*harmony*", the semantic core of the concept "*Empire*" is formed by the concepts "*Order*", "*Security*", and institutional "*Control*". This new socio-political construct rests on the institutionalization of fear as the primary legitimate instrument of state governance. The linguocognitive mechanism of this transition is verbalized by Grand Moff Tarkin during a conference aboard the Death Star, as he announces the dissolution of the Senate as the last institutional vestige of the previous system: *"The regional governors now have direct control over their territories. Fear will keep the local systems in line. Fear of this battle station"* (Lucas, 1977, 0:37:35). From a linguistic perspective, the use of the construction "*direct control*" and the repetition of the concept "*fear*" attests to the Macro-level's complete abandonment of diplomatic discourse or any simulation of a social contract. The new macro-system openly declares power hegemony and technological terror as the only valid forms of maintaining social order (Sunstein, 2016).

An invariable geographical and sociocultural reference point of the Macro-level, regardless of political circumstances (the changes of the Republic, Empire, or New Republic regimes), is the spatial concept "*Core Worlds*" Within the discourse under study, this designation refers to the oldest and most affluent astrographic region, which serves as the key political, economic, and institutional center. Accordingly, this construct functions not only as a geographical marker, but also as a complex cognitive metaphor concentrating within itself political and economic gravity, institutional order, and civilizational norm.

Meso-level: The "*Other*" or Transitional World. This level marks the subject's exit beyond the boundaries of the dominant institutional macro-cluster (the Republic or the Empire, depending on the chronotope). To preserve the logical structure of the spatial model, this space is examined centrifugally: from the physical encounter with the "*other*" (the extra-territorial or marginalized society) to immersion in the metaphysical dimension.

Meso-1: The Quasi-Real World (The World of the Foreign / Hostile Society). This sub-level encompasses spaces and social groups that exist empirically but are perceived by the Macro-level subject as marginal, hostile, or radically different. Like the Macro-level, the space of Meso-1 is dynamically variable:

• During the period of the Galactic Republic's dominance, the space of Meso-1 is represented by the macro-concept "*Separatists*". Within official Republican discourse, this movement is constructed not merely as a military opponent, but as an unnatural, illegitimate anomaly threatening the integrity of the millennia-old institutional order. Since the Republic positions itself as an inescapable civilizational monolith, separatism is verbalized primarily through the lexicon of rupture. This linguocognitive mechanism is illustrated by the official rhetoric of the macro-system's highest leadership – specifically, the statement of Republic Chancellor Sheev Palpatine: *"I will not allow this Republic, which has stood for a thousand years, to be split in two"* (Lucas, 2002, 0:4:35). The use of the phrase "split in two" marks the adversary's geopolitical intentions as a destructive encroachment on the spatial and conceptual integrity of the legitimate order. Furthermore, the hostile space is subject to systemic dehumanization: in the consciousness of the loyal citizen, the Separatists are associated not with living beings, but with economic conglomerates and soulless droid armies. A manifestation of such dehumanization in military discourse is the regular use by clone troopers of the word "*clankers*" to denote the enemy's military units – battle droids: *"We can't protect the outpost long against that army of clankers"* (Ridge, 2008, 0:14:37). This eliminates their anthropomorphic status and legitimizes their physical destruction. Such a linguocognitive mechanism enables the Macro-level to legitimize military action as a necessity for preserving systemic integrity.

• In the era of the Galactic Empire, a shift in value orientations occurs. Since the dominant Macro-level is now conceptualized as a totalitarian system of usurpation and technological terror, the marginal world of Meso-1 – "*Rebellion*" – acquires positive semantic connotations from the perspective of Imperial discourse. Within the universe under study, this movement functions as a counter-discourse aimed at overthrowing the dictatorship and restoring lost institutional freedoms. If the Imperial Macro-level relies on fear and the suppression of individuality, the identity of the Rebellion is formed around concepts of solidarity, voluntary sacrifice, and "*Hope*". For the subjects of this sub-level, the Empire functions not as a legitimate authority but as a socio-political anomaly; consequently, their anti-systemic activity is conceptualized as an act of moral responsibility and a return to genuine civilizational

norms. This cognitive orientation is verbalized in the counter-discourse of the Rebellion – specifically, in the words of Karis Nemik: *"The Imperial need for control is so desperate because it is so unnatural. Tyranny requires constant effort"* (Caron, 2022, 0:14:16). The lexical markers "*unnatural*" and "*tyranny*" directly verbalize the delegitimization of the macro-system, fixing its status as a spatial and political deviation, while resistance to it is interpreted as the natural response of a living space.

In the spatial and sociocultural dimensions, the key marker of the marginal world (Meso-1) is the concept "*Outer Rim*" (Ryan, Foote, & Azaryahu, 2016). In the consciousness of a Core Worlds subject (a representative of the Macro-level), this space is conceptualized as a hostile and unregulated periphery – the spatial antithesis of civilization, devoid of the familiar institutional jurisdiction.

The collision of these antagonistic realities is represented through economic discourse. Since official currency serves as an index of trust in the social system, it functions as an indicator of the Macro-level's institutional power. When the Core Worlds representative, Jedi Qui-Gon Jinn, attempts to pay for goods on the planet Tatooine using the galaxy-wide currency (Republic credits), he is met with a categorical refusal from the local merchant Watto: *"Republic credits? Republic credits are no good out here. I need something more real"* (Lucas, 1999, 0:34:00).

From a linguopragmatic perspective, this line demonstrates that the macro-concept entirely loses its semantic and pragmatic value in the alien space of Meso-1. The lexeme "*republic credits*" functions as a metonymy for the entire power of the Core Worlds, which is nullified by the spatial deictic marker "out here" (here, on the periphery). The adjective "*real*" carries the greatest cognitive weight: the macro-economic reality of the Center is conceptualized, in the context of the Meso-1 sub-level, as a non-convertible fiction. For the Outer Rim, the attribute of "*real*" is assigned exclusively to an object possessing physical value beyond the boundaries of institutional social contracts (barter, material resources). This definitively marks the cognitive and social distance between the institutionalized Macro-level and the spontaneous world of Meso-1.

Meso-2: The Imaginary World (Mythological and Transcendent Space). This sub-level represents the extra-empirical dimension, inaccessible within the bounds of the ordinary everyday chronotope. At this level, the focus shifts from the material-political conflict to the metaphysical plane. In the general topological model of the universe under study, this is the all-encompassing mythological space that functions as the fundamental foundation of existence. Its spatial nature is articulated in Obi-Wan Kenobi's explanation: *"It's an energy field created by all living things. It*

surrounds us and penetrates us; it binds the galaxy together" (Lucas, 1977, 0:34:42). The discourse of the Meso-2 space is constructed through dynamic spatial verbs (surrounds, penetrates, binds). These lexemes demonstrate that the macro-concept "*The Force*" is marked not as a localized object, but as an omnipresent network structure. Immersion in this conceptual space demands the subject's complete abandonment of the pragmatics of the ordinary world.

At the same time, for the average mass subject of the Galaxy, this level is conceptualized as illusory. Given the historical-political context (the systematic destruction of the Jedi Order by the Empire), the concept "*The Force*" was systematically displaced from public discourse. It is precisely through the lens of such institutional marginalization that Han Solo's dismissive, demythologizing lexicon must be understood, as he rejects metaphysics in favor of pragmatics: *"Hokey religions and ancient weapons are no match for a good blaster at your side, kid"* (Lucas, 1977, 1:01:06). From a linguopragmatic standpoint, the subject employs the pejorative marker "*hokey religions*" to devalue the lost transcendent experience, contrasting it with the lexeme "*a good blaster*" as an intelligible symbol of material reality. For the pragmatic individual of the totalitarian era who lacks metaphysical experience, empirical evidence prevails over the metaphysical dimension that has disappeared from collective memory.

Mega-level: The Multiverse (Global Super-System). The apex of the cognitive-spatial model is the Mega-level, encompassing the total aggregate of all known worlds. In the discourse under study, this level is monopolized by the all-encompassing mega-concept "*The Galaxy*". In the consciousness of the subjects of this universe, the Galaxy functions not merely as an astronomical object, but as a synonym for existence itself. It serves as the absolute, hermetic boundary of the knowable cosmos – a global coordinate grid that contains within itself all other hierarchical levels, from the intimate Micro-level to the transcendent Meso-2 (Wolf, 2017). Beyond the Galaxy, for the average discourse subject, no objective reality exists that would possess semantic or pragmatic value.

The narrative and discursive actualization of this mega-space is conceptualized in the classical opening formula: *"A long time ago in a galaxy far, far away..."* This construction functions as the key linguocognitive mechanism that establishes the parameters of the epic chronotope.

From a linguistic standpoint, this formula performs a double distancing of the recipient from the universe being described. The temporal marker "*a long time ago*" initiates the mythologization of the narrative, transposing the discourse into the status

of an ahistorical epic. Simultaneously, the spatial marker with its lexical intensifying repetition "*far, far away*" definitively severs the physical connection with our empirical reality. This double deictic shift instantly scales perception to the level of a multiverse. It legitimizes the Mega-level as a self-sufficient mega-space (Hassler-Forest, 2016), within which the conflict of all lower hierarchical worlds is conceptualized as a complete and internally coherent semiotic system.

Conclusions and Perspectives

The study yielded the following conclusions: the *Star Wars* cinematic discourse under study is understood as a complex, diachronically variable semiotic system functioning as a space for the verbalization and transmission of ideological and mythopoetic meanings. The fictional universe created within it emerges as an anthropocentrically oriented cognitive-spatial architecture in which geographical and institutional loci directly correlate with the mental maps of the characters.

Its structure is represented by a seven-level topological paradigm, and the organizational logic of each level reflects the consistent centrifugal unfolding of space – from individual consciousness to the boundaries of the multiverse. The selection of concepts populating these levels is determined by their pragmatic and axiological role in the franchise's narrative:

- The Micro-level is structured by concepts of the psycho-emotional and utilitarian dimension ("*Fear*", "*Serenity*", "*Survival*", "*Profit*");
- The Cata-level (sub-levels Cata-1 and Cata-2) is organized around markers of social integration and collective subordination to the interests of the community ("*Master-Apprentice*", "*Foundling*", "*Way*", "*Creed*", "*Order*");
- The Macro-level fixes the parameters of the dominant model of social order and institutional legitimacy ("*Republic*", "*Empire*");
- The Meso-level (sub-levels Meso-1 and Meso-2) represents the spheres of interaction with the politically uncounted "other" and the transcendent dimension of existence ("*Separatists*", "*Rebellion*", "*The Force*");
- The Mega-level closes the system with the global concept "*The Galaxy*", which serves as the boundary of the knowable cosmos.

The alternative world as an "artistic space" emerges as a dynamic self-organizing system. Through the analysis of the phenomenon of "*discursive shift*", the historical variability of models of social order has been demonstrated (the transformation of the Macro-level "*Republic*" → "*Empire*") as well as of peripheral zones ("*Separatists*" → "*Rebellion*"). These structures function as variable cognitive

matrices that determine the transformation of linguistic practices depending on the socio-political chronotope of the universe.

Prospects for further research lie in applying the same model for multi-aspectual analysis of the world-generating discourses of other large-scale media franchises (for example, "*Dune*", "*The Lord of the Rings*", or "*Star Trek*").

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MENTAL MODELS OF THE RUSSIAN–UKRAINIAN WAR: A POPULAR SCIENCE PERSPECTIVE

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This article discusses the specificity of mental modeling of the Russian-Ukrainian War based on articles from the English popular science media platform The Conversation. A triangulation model for the study of popular science discourse is proposed, conceptualizing it as a complex integrative cognitive-communicative-semiotic formation aimed at popularizing specialized scientific knowledge for a broad non-professional audience and constructing recipients’ mental models for its comprehension. The mental structuring of the events of the Russian-Ukrainian War is carried out through a landscape model, which represents war experience as a multidimensional cognitive space integrating the landscapes of actions, reflections, emotions, and bodily-physiological experience, verbalized through linguistic and discursive means at both micro- and macro-levels. The action landscape models the glocal dynamics of the conflict; the reflective landscape objectifies the analysis of military-political decisions and the features of their individual and collective interpretation; the emotional landscape represents affective responses to wartime events; the bodily-physiological landscape reflects the transformation of cognitive risk assessments into states of anxiety and tension. All landscapes are verbalized through the prism of political, psychological, economic, media, and historical discourses, integrating into a unified transdiscursive configuration.

Keywords: *popular science discourse, Russian–Ukrainian War, cognitive-discursive analysis, communication, mental model.*

Ізотова Н. П. Ментальні моделі російсько-української війни в науково-популярній перспективі.

Статтю присвячено дослідженню специфіки ментального моделювання російсько-української війни на матеріалі статей англійськомовної науково-популярної медіаплатформи The Conversation. Запропоновано тріангуляційну модель вивчення науково-популярного дискурсу, що репрезентує його як складне інтегративне когнітивно-комунікативно-семіотичне утворення, спрямоване на популяризацію спеціального наукового знання для широкої непрофесійної аудиторії та формування в адресата ментальних моделей для його осмислення. Ментальне структурування подій російсько-української війни здійснюється із застосуванням ландшафтної моделі, яка представляє досвід російсько-української війни як багатовимірний когнітивний простір, що поєднує ландшафти дій, рефлексій, емоцій і тілесно-фізіологічного

досвіду, репрезентовані мовно-дискурсивними засобами на мікро- та макрорівнях. Діяльнісний ландшафт актуалізує глокальну динаміку конфлікту; рефлексивний – опредметнює аналіз військово-політичних рішень та особливості їх індивідуального й колективного осмислення; емоційний – розкриває афективні реакції на воєнні події; почуттєво-тілесний – відбиває трансформацію когнітивних оцінок ризику в станах тривоги й напруження. Усі ландшафти вербалізуються крізь призму політичного, психологічного, економічного, медійного та історичного дискурсів, інтегруючись в єдину трансдискурсивну конфігурацію.

Ключові слова: *науково-популярний дискурс, російсько-українська війна, когнітивно-дискурсивний аналіз, комунікація, ментальна модель.*

Introduction

The emergence of new research fields often follows significant socio-political and cultural upheavals. One such rapidly developing transdisciplinary domain in both Ukrainian and international humanities is ***the semiotics of war***, which explores how the Russian-Ukrainian war is conceptualized and communicated through a variety of semiotic resources (Kot et al., 2024; Izotova & Sytenka, 2024; Potapenko & Andriiko, 2025; Taranenko, 2023).

The ***relevance*** of this study is motivated by several factors: first, the need for a transdisciplinary analysis of Ukrainian war discourse, integrating insights from discourse semiotics, cognitive linguistics, and the psychology of perception; second, the necessity to reassess the communicative-pragmatic potential of English popular science discourse, which not only informs and explains but also constructs mental models of events; third, the aim of developing analytical approaches to the cognitive-emotional modeling of war experience; and fourth, the task of elaborating methodological frameworks for the study of Ukrainian war discourse.

Previous research on Ukrainian war discourse has mainly focused on political, media, and ideological representations, examining rhetorical strategies (Potapenko & Andriiko, 2025), conceptual structures (Izotova & Sytenka, 2024), multimodal features (Kot et al., 2024; Izotova & Sytenka, 2024), and axiological dimensions (Taranenko, 2023). However, few studies have explored popular science discourse as a lens for understanding war experience, and little research has addressed how this discourse represents the cognitive and emotional aspects of war events, actions, and feelings. Consequently, a gap remains in the analysis of the cognitive-discursive structuring of war experience in texts that aim not only to inform and explain but also to engage a broad audience.

This paper employs mental models (Johnson-Laird, 1980; van Dijk, 2008) as a central theoretical tool, which in English popular science discourse represent the cognitive, emotional, and embodied experience of the Russian-Ukrainian war. ***The***

novelty of this study lies in explaining how English popular science discourse not only conveys information but actively represents the Russian-Ukrainian war experience through an analyzable framework of mental modeling.

The aim of this article is to reconstruct the mental models embedded in English popular science texts about the Russian-Ukrainian war by thoroughly examining the linguistic and discursive means used to communicate cognitive, emotional, and embodied aspects of war experience.

To achieve this aim, the study ***seeks***: (1) to define the concept of Ukrainian war discourse within a cognitive-discursive framework; (2) to justify the applicability of mental modeling for its analysis; (3) to outline the key features of English popular science discourse; (4) to propose and substantiate the effectiveness of the landscape mental model for structuring war experience; and (5) to identify the linguistic and discursive means that manifest landscape mental models in representing war experience.

Materials

The study analyzed a corpus of English popular science discourse addressing the Russian-Ukrainian war and its broader geopolitical implications. The corpus includes selected articles published in 2022–2026, with a focus on texts from the English-language popular science media platform *The Conversation*.

Theoretical background

In the dictionary, the verb *to popularize* is defined as "to make something known or understood to ordinary people." (Cambridge English Dictionary) In the context of science communication, popularization refers to the creative activity of adapting scientific knowledge to the level of understanding of a general audience and disseminating it throughout society.

In his work, Liebert (2019) identifies a number of features characteristic of science popularization. These include its context-dependence, addressee orientation, functional nature, dynamism in the media environment, participatory character, and its orientation toward attracting attention. First and foremost, the popularization of science, according to Liebert, cannot be considered "a uniform strategy," (p. 399) as it is always relative to bundles of factors. This means that the forms of popular discourse vary depending on the addressee, the media, and the communicative situation. In line with this, knowledge in popular discourse is structured to match the audience’s level of expertise and expectations, since "popularization strategies are

always functionally linked to certain communicative goals that focus on addressees and their (knowledge) needs" (p. 411).

This audience-oriented approach is closely connected to the functional nature of science popularization, as the choice of strategies and methods for presenting knowledge is guided by specific communicative purposes: "popularization strategies are always functionally linked to certain communicative goals." (p. 402) At the same time, contemporary popular discourse is highly dynamic, shaped by processes of mediatization, which "is leading to a radical change in the popularization of science." (p. 399) Finally, these strategies often highlight the importance of maintaining audience interest, reflecting the participatory and attention-driven character of popular science communication, as Liebert observes that it "emphasize[s] elements that attract the audience's attention." (p. 400)

As modern popular scientific communication is not a monolithic entity but rather constitutes a complex semiotic space in which multiple discourses coexist and interact, the question arises as to how these different discourse types are integrated and function together in popular scientific texts. This phenomenon can be effectively described in terms of *transdiscursivity*, which challenges fixed boundaries between distinct discourses by highlighting their capacity to interact and transform across contexts. It promotes an understanding of meaning as a dynamic process in which discourse employs, combines, and reinterprets diverse traditions, genres, and communicative practices. (Izotova, 2025, pp. 44-45)

In this study, transdiscursivity is understood as a cognitive-semiotic principle of organizing popular scientific discourse, which consists in the integration of different discourses, resulting in a transformation of their semantic-functional and pragma-stylistic roles in accordance with the new communicative context.

The starting point for the analysis of popular scientific texts in terms of mental models is the assumption that "text recall does not seem to be based on semantic representations of texts, but rather on the mental model construed or updated of the event the text is about." (van Dijk, 2008)

According to Johnson-Laird (1980), a model represents a state of affairs, and its structure directly reflects the relevant aspects of that state of affairs in the world (p. 98). He explains that "models introduce a minimal analogical role for structure, using elements to stand for individuals and links to denote identities between them" and that they allow "an arbitrary number of elements representing exemplary members of a set." (p. 99) Moreover, "models can possess richer analogical and dimensional structures, being two- or three-dimensional, dynamic, and in some cases even higher-

dimensional," (p. 100) and "the heuristic advantages of models for reasoning are complemented by the need for procedures that test the conclusions derived from them" (p. 99). Finally, Johnson-Laird notes that "mental models can be constructed from both verbal and perceptual information, and may underlie thought processes even without emerging as conscious images" (p. 101).

As van Dijk (2008) emphasizes, mental models "embody the interface between episodic, personal knowledge of events, on the one hand, and the socially shared beliefs of groups" (p. 190). He also notes that "mental models, while being representations of personal experiences, in fact also provide a more detailed and empirical account of some aspects of the notion of consciousness. That is, being conscious of an event, action, object or person, and their properties, involves the construction or updating of episodic models" (p. 190).

This paper proposes a triangulation model of popular science discourse, according to which it is understood as a complex, integrative cognitive-communicative-semiotic formation. On the one hand, it aims to popularize specialized scientific knowledge for a broad, non-professional audience, and on the other hand, to construct mental models in the addressee to facilitate comprehension and processing of this knowledge.

This understanding of popular science discourse delineates a set of research problems, the key among which are: (1) identifying strategies for knowledge popularization, i.e., methods of adapting specialized scientific information for a non-professional audience; (2) in the cognitive dimension, examining the effectiveness of mental models and their functional load; and (3) in the semiotic dimension, investigating the principles of integrating different types of discourse – scientific, media, literary, and conversational – into a unified semiotic space.

Methodological notes

The present study adopts an integrative cognitive-discursive and semantic-stylistic approach to analyze mental landscapes in English popular science texts on the Russian-Ukrainian war. The methodology is grounded in the landscape model of mental modeling, which allows for reconstructing four interrelated dimensions of the war understanding: *the action landscape*, including strategies, goals, and decisions related to the Russian-Ukrainian war, *the reflective landscape*, objectifying its cognitive and moral interpretations, *the emotional landscape* that reveals psycho-emotional perception of this war, and *the bodily-experiential landscape*, marking bodily and somatic responses to the experience of war.

A central methodological tool is the "nodal points" method (Izotova, 2025), which treats selected text fragments as analytical units signaling critical moments where mental models are encoded in language. Nodal points combine linguistic, stylistic, and discursive cues, which allows the analysis to systematically identify cognitive evaluations, moral judgments, emotional reactions, and embodied responses to the Russian-Ukrainian war.

The methodology also incorporates semantic-stylistic analysis to examine lexical, syntactical, and stylistic markers of evaluation, affect, and bodily experience, alongside a contextual-interpretative cognitive-discursive approach to situate these markers within the broader text and transdiscursive context. In addition, attention distribution theory (Talmy, 2007) is applied to analyze how textual features guide the reader's focus, highlighting key linguistic cues relevant for the construction of mental models.

Results and discussion

This paper shifts the focus from examining how popular science explains the Russian-Ukrainian war to analyzing how it structures and models the experience of war. Such a shift emphasizes not only the transmission of knowledge, but also the ways in which popular science texts construct representations of the conflict in readers' minds.

This research proposes a mental landscape model inspired by Greimas's narrative landscapes (Greimas, 1976, pp. 436–440), adapted for the analysis of popular science texts on the Russian-Ukrainian war. The model conceptualizes the experience of this war as a structured cognitive space integrating multiple interrelated dimensions of experience – *actions, reflections, emotions, and embodied states*. Each mental landscape unfolds on two levels. *The micro-level* represents the local dimension of war experience, depicting individual actions, thoughts, emotions, and bodily reactions as they are directly experienced by the participants in the conflict. *The macro-level* reflects the global dimension, encompassing broader patterns, relational dynamics, and the wider geopolitical context in which events unfold. This dual-level structure allows the mental landscape to model how war experiences are construed both as immediate, personal encounters and as part of a larger, globally situated reality, highlighting the interplay between local perceptions and global understanding.

The action landscape embodies the glocal dynamics of the conflict, including events, behaviors, motivations, goals, strategies, and causes of inaction. It represents how agency is depicted and structured within the English popular science discourse,

showing both individual and collective actions in the Russian-Ukrainian war. For example,

1) *"Ukraine's control of these parts of Donetsk goes beyond symbolic value. These areas consist of terrain and fortifications that are ideal for defensive operations. If Ukraine surrendered this territory to Russia, central Ukraine would be left vulnerable to rapid Russian assaults in the future."* (Horncastle, 2025)

2) *"Over the past four years, the EU has risen to become Ukraine's most important supporter. <…> The French embrace of European strategic autonomy may have been less surprising than in the German case. However, Paris recently announced concrete steps to expand its nuclear weapons arsenal and extend the French nuclear umbrella to eight European allies."* (Wolff & Whitman, 2026)

The selected excerpts from the popular science media platform *The Conversation* illustrate action landscape at both micro- and macro-levels, demonstrating how local and global strategies of territorial management, defense, and international engagement influence the cognitive-emotional understanding of the Russian-Ukrainian war. At the micro level, the action landscape is expressed through lexical units denoting control and military operations (*control, terrain, fortifications, defensive operations, surrendered, assaults*), a lexicon of risk and threat (*threat, vulnerable*), the marker of rapidity (*rapid*), as well as evaluative adjectives (*vulnerable, rapid, ideal*), and conditional constructions (*If Ukraine surrendered this territory to Russia*). At the macro level, the action landscape encompasses global strategic actions, such as the EU's positioning, France's nuclear capabilities , and European strategic autonomy. Linguistically, this is manifested through nominal groups representing collective and institutional agencies (*the EU, European strategic autonomy, nuclear weapons arsenal, French nuclear umbrella*), verbs indicating active strategies and decisions (*has risen, announced, extend, expand*), and modal constructions signaling potential consequences of actions (*may have been less surprising, could leave central Ukraine vulnerable*).

The transdiscursivity of these passages is evident in the interplay of several discourses that jointly construct a cognitive-emotional understanding of the conflict. Specifically, the analysis integrates political discourse, realized through lexical units denoting international relations, strategic positions, and institutions (*the EU, European strategic autonomy, France, allies, announced, declared*), military discourse, which describes tactical and operational actions, territorial control, armaments, and defense (*control, terrain, fortifications, defensive operations, surrendered, assaults, nuclear weapons arsenal, extend, expand*), and evaluative-

emotional discourse, conveying moral or affective assessments of events (*symbolic value, ideal, vulnerable, less surprising, important supporter*).

The *reflective landscape* illustrates how individuals and collectives interpret, appraise, and evaluate military and political decisions related to the Russian-Ukrainian war. It explains how people understand these decisions in cognitive and moral ways, and also how they think about the conflict, its causes, and its results. For example,

1) *"Specifically, President Volodymyr Zelenskyy has said that the territorial aspects of the proposed agreement are the most troublesome"* (Horncastle, 2025).

2) "Trump and Putin have delivered major shocks to the political psyche of European leaders. While this continues to be a painful process, Europe as a whole cannot afford a breakdown in the hard-won consensus over the need to support Ukraine" (Wolff & Whitman, 2026).

These excerpts illustrate both micro- and macro-level reflective landscapes related to the Russian-Ukrainian war. At the micro level, the text conveys personal cognitive and moral evaluations through lexical units (e.g., *most troublesome, said, proposed agreement*), creating both semantic and emotional tension around the territorial dimensions of proposed political decisions (*President Volodymyr Zelenskyy has said that the territorial aspects of the proposed agreement are the most troublesome*). At the macro level, the text communicates the collective reflection of the European leaders on strategic shocks (*Trump and Putin have delivered major shocks to the political psyche of European leaders. While this continues to be a painful process, Europe as a whole cannot afford a breakdown in the hard-won consensus over the need to support Ukraine*). Nominal groups (*European leaders, Europe, consensus*) represent collective agencies and shared values, verbs (*cannot afford, have delivered, continues*) convey assessment and moral judgment, and evaluative adjectives and phrases (*major shocks, painful process, hard-won*) signal cognitive-moral tension.

These excerpts show how political, evaluative-moral, and emotional discourses work in tandem. Political language conveys strategic decisions and institutional positions (*Ukrainian and European leaders, decisions, consensus, support*), evaluative-moral words signal judgments and concerns about consequences (*most troublesome, cannot afford, painful process, hard-won*), and psycho-emotional expressions depict reactions to shocks and stress (*shocks, political psyche, painful process*). Together, these discourses create a reflective landscape, where the audience

can cognitively and emotionally engage with the unfolding conflict and its broader implications.

The emotional landscape represents people's affective states, moods, and emotional reactions triggered by events of the Russian-Ukrainian war. It demonstrates how popular science texts involve readers on the emotional level, guiding their understanding and interpretation of the conflict. For example,

1) *"If Ukrainian officials outright reject it, Trump will probably abandon Ukraine at a moment of need. If Ukraine fully acquiesces, it will be left vulnerable to future aggression"* (Horncastle, 2025).

2) *"Such public spats between top EU officials are highly unusual. <...> The EU's age of innocence is now over"* (Wolff & Whitman, 2026).

The selected excerpts from the popular science platform *The Conversation* represent micro- and macro-level emotional landscapes related to the Russian-Ukrainian war. At the micro level, conditional constructions (*If Ukrainian officials outright reject it*, *If Ukraine fully acquiesces*) generate semantic tension, verbalizing the potential risks and emotional uncertainty of Ukrainian decisions. The lexicon of threat and vulnerability (*abandon, vulnerable, future aggression*) triggers affective perception, syntactic parallelism and antonymic opposition (*reject – acquiesce*) amplify psychological strain, merging cognitive risk assessment with embodied experiences of anxiety. At the macro level, the depiction of public disputes and metaphorical evaluation of the EU's condition (*highly unusual*, *age of innocence is now over*) conveys a collective emotional reaction to political and strategic shocks, where nominal groups (*top EU officials, the EU, Europe)* mark collective and institutional actors, while evaluative adjectives and metaphors reflect perceived instability, escalating tension, and heightened awareness of a transformed geopolitical landscape. The transdiscursivity of these fragments is manifested through the combination of political discourse (*Ukrainian officials, top EU officials, the EU)),* risk and threat discourse (*abandon, vulnerable, future aggression, If Ukrainian officials outright reject <...>, If Ukraine fully acquiesces <...>*), and evaluative-emotional discourse (*highly unusual, the EU's age of innocence is now over*), constructing a multidimensional emotional mental model of a holistic understanding of the conflict.

The bodily-experiential landscape represents the physical and sensory experiences that accompany the cognitive and emotional engagement with wartime events. It shows how perceptions of risk, threat, or uncertainty are embodied, producing states of anxiety, tension, and heightened alertness. For example,

1. *"Russia has bombed residential neighbourhoods with no military infrastructure and reportedly resorted to the use of illegal cluster munitions in the Donbas. It has also targeted critical infrastructure – dropping bombs on farms, oil refineries and food storage facilities, disrupting the sowing season to create unlivable conditions and bring famine to Ukraine, once known as 'the breadbasket of the world'"*

2. *"After being pushed back from the Kyiv region, Russian soldiers are reported to have left mass graves and corpses of civilians with their hands tied behind their backs and bullets in their heads. There are also reports of naked female bodies that had been raped and partly burned, and mutilated bodies of children"* (Kudlenko, 2022).

These examples show the bodily-experiential landscape through two levels of representation: environmental destruction and direct bodily violence. In the first fragment, bodily experience is shown indirectly through damage to places that support everyday life. Lexical units such as *residential neighborhoods, farms, food storage facilities, and oil refineries* refer to spaces necessary for survival. Expressions like *unlivable conditions* and *famine* indicate collective bodily suffering at a general level, where harm is mediated through the destruction of living environments rather than individual bodies.

In the second case, direct bodily violence is foregrounded. The human body becomes the central point of representation. Lexical units such as *mass graves*, *corpses*, *naked female bodies*, and *mutilated bodies of children* describe physical destruction in a direct and explicit way. The phrase *are reported to have* shows mediated information, but it does not reduce the strong focus on bodily damage and death.

The transdiscursive character of these examples appears in the interaction of infrastructural, humanitarian, and forensic discourses. The first case connects war with environmental and economic destruction affecting conditions of survival. The second focuses on forensic representation of bodies and death. Together, they construct a layered bodily-experiential landscape that combines indirect environmental harm with direct physical violence.

Conclusions and prospects

The study showed that popular scientific English-language discourse on the Russian-Ukrainian war represents complex cognitive, emotional, and bodily-affective models of conflict perception through the integration of local and global discourses.

Using the landscape model of mental modeling, four interrelated dimensions of understanding the war were reconstructed: actions, reflections, emotions, and bodily-physiological experiences. The action landscape captures local and global strategies and decision-making; the reflective landscape represents cognitive and moral interpretations of military-political decisions by individuals and groups; the emotional landscape conveys affective responses to wartime events; and the bodily-experiential landscape explains how linguistic-discursive signals transform cognitive risk assessments into somatic experiences of anxiety and tension. Together, these landscapes are realized through political, psychological, economic, media, and historical discourses, integrating them into a unified cognitive-emotional framework. This positions popular scientific discourse on the Russian-Ukrainian war as a complex transdiscursive formation that not only informs but also constructs multidimensional mental models of wartime experience at both micro- and macro-discursive levels. Future research could explore the application of mental landscaping to multimodal popular science discourse in order to assess the effectiveness of various semiotic resources in facilitating the communication and popularization of scientific knowledge.

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FROM DISCOURSE TO MECHANICS: A FIVE-MARKEDNESS FRAMEWORK FOR ANALYZING LOVECRAFTIAN HORROR IN DIGITAL GAMES

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The emergence of digital platforms of games marketed as "Lovecraftian" raises a question that has not yet been systematically addressed in academic discourse: how does a game that truly immerses the player in the world of Lovecraftian horror differ from one that merely borrows its visual elements? This article presents an analytical model based on a corpus analysis of three of Lovecraft's works – "The Dunwich Horror," "The Colour Out of Space," and "The Shadow Over Innsmouth" – which identifies five categories of markedness that structure the discourse surrounding Lovecraftian horror: time, fear, revulsion, strangeness/unnaturalness, and knowledge/mystery. Each of these categories is subsequently matched with its potential gaming counterpart in various digital games. The analysis reveals a clear hierarchy of transmedial convertibility: markedness associated with fear and time is converted into game mechanics with high fidelity, while revulsion is realised only partially, whilst strangeness and knowledge/mystery inherently resist conversion – the former due to the Euclidean constraints of modern game engines, and the latter due to the fundamental role of knowledge as a reward in game design. Accordingly, a four-level typology of discursive fidelity is proposed: full realisation, partial realisation, discursive enclave and aesthetic borrowing.

Keywords: *Lovecraftian horror, corpus linguistics, video games, adaptation studies, horror discourse.*

Ісаков А. П. Від дискурсу до механіки: п'ятизначкова структура для аналізу лавкрафтівського жаху в цифрових іграх

Поява на цифрових платформах ігор, що позиціонуються як "лавкрафтівські", порушує питання, яке в академічному дискурсі ще не розглядалося систематично: чим відрізняється гра, що справді занурює гравця у світ лавкрафтівського жаху, від тієї, що лише запозичує його візуальні елементи? Ця стаття представляє аналітичну модель, засновану на корпусному аналізі трьох творів Лавкрафта – "The Dunwich Horror," "The Colour Out of Space," та "The Shadow Over Innsmouth" – яка окреслює п"ять категорій маркованості, що структурують дискурс навколо лавкрафтівського

жаху: час, страх, огида, дивність/неприродність та знання/таємниця. Кожна з цих категорій згодом зіставляється з її можливим ігровим аналогом у різних цифрових іграх. Аналіз виявляє чітку ієрархію трансмедіальної конвертованості: маркованість, пов"язана зі страхом і часом, перетворюється на ігрову механіку з високою вірністю, огида реалізується частково, тоді як дивність та знання/таємниця за своєю суттю чинять опір перетворенню – перше через евклідові обмеження сучасних ігрових двигунів, а друге – через фундаментальну роль знання як винагороди в ігровому дизайні. Відповідно, пропонується чотирирівнева типологія дискурсивної вірності: повна реалізація, часткова реалізація, дискурсивна анклава та естетичне запозичення.

Ключові слова: *жахи у стилі Лавкрафта, корпусна лінгвістика, відеоігри, дослідження адаптацій, дискурс жахів.*

Introduction

As of 2023, Valve’s Steam platform features over 829 games tagged "Lovecraftian" by the user community (Arasu, 2023, p. 690) – this category encompasses survival horror, roguelike, role-playing games, fishing simulators and dating simulators. In 2014, Steam officially recognised "Lovecraftian" as a permanent genre category, prioritising it over similar terms such as "space horror" or "supernatural horror", and, notably, retaining it where other tags associated with intellectual property had been removed (Arasu, 2023, p. 692). The scale and heterogeneity of this corpus highlight what neither developers nor critics have fully clarified: what does it actually mean for a game to be "Lovecraftian", rather than merely appearing to be so?

In existing academic research, this issue has been examined from several fruitful but ultimately incomplete perspectives. Garrad (2021) analyses the structural contradiction between Lovecraft’s "fictions of defeat" and the logic of victory conditions that underpin game design, arguing that successful adaptations require a radical rethinking of the concept of victory. Haar (2023, p. 288) catalogues six narrative design challenges arising from the incompatibility between game conventions and those of the cosmic horror genre, identifying "tyranny of Euclidean space in contemporary game engines" as perhaps the most complex problem. Arasu (2023), drawing on reception theory, explores the practical significance of the "Lovecraftian" tag used by Steam users and finds that the mechanics of reason, tentacularity and parody are its most consistent features. Dodd (2021) examines objects and artefacts as carriers of Lovecraftian discourse in games, introducing the term "narrative archaeology" to describe Bloodborne’s (FromSoftware, 2015) approach to conveying mystical knowledge through item descriptions. None of these studies provides a framework derived from the linguistic and thematic properties of the source texts themselves – one capable of determining not only whether a game

appears "Lovecraftian", but also which aspects of the discourse it successfully conveys, which it does not, and why.

This article proposes such a conceptual model. Based on an analysis of a corpus comprising three selected works by Lovecraft, five categories of expression have been identified that constitute the discursive architecture of "Lovecraftian" horror: time, fear, disgust, strangeness, and knowledge/mystery. Each category is compared with its potential gaming equivalents across a diverse range of games, the depth of each transmedia adaptation is assessed, and a typology is proposed that moves beyond the binary opposition of "Lovecraftian" versus "non-Lovecraftian" towards a more nuanced vocabulary for the field. The analysis confirms two main theses: certain aspects of Lovecraftian discourse are relatively easy to translate into game mechanics, whilst others are inherently resistant to adaptation; and this resistance is structurally determined, rather than linked to design flaws.

Methodological notes

Five types of markedness: the discursive paradigm. The concept of markedness, borrowed from structural linguistics, refers to elements of the system that carry an additional, foregrounded meaning compared to the unmarked standard. In literary discourse analysis, markedness examines how authors systematically favour certain lexical, thematic and structural configurations to create characteristic aesthetic effects. Applied to a corpus of texts, this approach reveals patterns that define an author’s stylistic signature – patterns which, in Lovecraft’s case, are remarkably consistent across works spanning different years and circumstances.

An analysis of the corpus of three selected works – conducted through a careful examination of word and phrase frequencies and concordance patterns – reveals five categories of markedness which, together, constitute Lovecraft’s discourse of horror. These categories are not independent; they form a system in which each reinforces the others. Understanding them as a system, rather than as a list of isolated features, is crucial for assessing their transmedia realisation. A brief description of each is provided below.

The distinctiveness of the temporal dimension is revealed through a constant lexical emphasis on antiquity and profound temporal depth. Frequently used markers – "old", "ancient", "immemorial", "archaic", "forgotten" – function not merely as descriptive terms, but as epistemological signals: that which is old is at once alien, pre-human, and threatens to return. Lovecraft’s plots are structurally built around the investigation of past events, so that the present is always already saturated with the

past (Garrad, 2021, p. 22). Horror is not what is approaching; it is what has always been here. As Lovecraft (1927/2009) himself asserted in "Supernatural Horror in Literature", the most potent fear stems from the combination of the unknown with the immeasurably ancient.

The intensity of fear in Lovecraft's texts functions not as an isolated instance but as an ontological state. Analysis of the corpus reveals a consistent lexicon of involuntary psychological reactions – trembling, madness, hysteria, fainting – which cannot be overcome by action. This sharply distinguishes Lovecraftian fear from the fear found in Gothic horror, where confronting the threat remains at least conceivable. In Arasu's (2023, p. 693) words, this is "cosmic fear" – a reaction to "contact with unknown realms and forces" that renders any rational resolution of the situation entirely impossible. The "fight or flight" impulse, which kicks in within the Lovecraftian context, simply has nowhere to go.

The intensity of the feeling of revulsion is conveyed through detailed descriptions of physical decay, bodily degeneration and the blurring of the boundaries between the human and the non-human. The most vivid example of this is the story "The Shadow over Innsmouth": degenerate inhabitants, hybrid "Deep Ones", ruinous architecture and, ultimately, the gradual transformation of the protagonist himself – all serve to mobilise revulsion as an epistemological tool. In Lovecraft, the repulsive is always also a revelation – a sign of cosmic contamination that has disrupted the categories by which the human world maintains its integrity. Lovecraftian horror arises precisely from the collapse of taxonomic systems: clean/unclean, human/non-human, living/dead, which normally make the world habitable.

The markedness of strangeness encompasses a cluster of terms – "strange," "queer," "odd," "peculiar," "uncanny" – which do not simply serve a descriptive function, but serve as systematic indicators of ontological instability, emerging at those moments when the narrative system of cause-and-effect relationships begins to break down. Haar (2023, p. 278) defines this as a central feature of Lovecraft's cosmos: "things are not as they seem, and underneath lies a deeper and more terrible reality". Importantly, this strangeness is often expressed through spatial and geometric language – the non-Euclidean architecture of R'lyeh, described in "The Call of Cthulhu" as "anomalous, non-Euclidean, and hideously reminiscent of spheres and dimensions different from our own" which suggests that strangeness, at the deepest level, is a challenge to spatial cognition itself.

The markedness of knowledge/mystery is perhaps the most structurally distinctive of the five. Corpus analysis detects a high-frequency cluster of epistemic

terms – "curious," "unknown," "unseen," "forbidden," "nameless," "mad" – which reflect a consistent trajectory: curiosity leads to inquiry, inquiry leads to forbidden knowledge, and forbidden knowledge leads to madness or death. The word "know" occurs 125 times in the three selected works, and its usage consistently marks moments of destabilisation rather than reinforcement. Forbidden books, mysterious manuscripts, and esoteric rituals are not instruments of power but factors of destruction – a trajectory that overturns the standard narrative logic, in which knowledge enables action and problem-solving.

These five categories reinforce one another at every level. Time and knowledge are structurally intertwined: the ancient past is also a repository of what ought not to be known, and the exploration of the past is the primary means by which characters encounter that which destroys them. Knowledge and fear mutually reinforce one another: it is the very acquisition of forbidden knowledge that gives rise to the deepest Lovecraftian horror, as it exposes the cosmic insignificance of human existence. Fear and revulsion coexist in descriptions of physical contact with cosmic contamination. The uncanny acts as a mediator between all four, marking the boundary beyond which ordinary cognitive frameworks cease to function. The most authentic Lovecraftian games, as the following analysis shows, are those in which several categories of the uncanny are simultaneously activated, mutually reinforcing one another.

Results and Discussion

Reflecting the five levels of marking in game mechanics: time and the archaeology of the past. Translating temporal marking into game mechanics faces a structural problem: games place players in an experiential present. The past must be actively recreated by players, rather than passively perceived as a narrative burden. However, this is not an insurmountable obstacle – in fact, it is a moment in which game mechanics can create a richer, Lovecraftian-style immersive analogue of temporal experience than mere prose narrative.

The most direct gaming equivalent is the investigation or archaeological search mechanic, in which players reconstruct past events based on fragmentary evidence. This is well illustrated by the game *The Sinking City* (Frogwares, 2019): the protagonist must personally visit archives, peruse newspapers and police reports, and visit psychiatric hospitals to piece together a story that is not only hidden but could also cause real harm to those who discover it. Mind Palace – in which the player collects fragments of documents to draw conclusions – is a procedural embodiment

of an epistemic situation in the spirit of Lovecraft, where every archival discovery deepens rather than dispels the sense of fear (Read, 2023). Bloodborne (FromSoftware, 2015) achieves temporal expressiveness through what Dodd (2021, p. 10) calls "narrative archaeology": the game's story is conveyed primarily through descriptions of objects that must be read, compared and interpreted to construct a coherent picture of the world. Director Hidetaka Miyazaki described the game as depicting "a world like that which is gradually being eroded away by Cthulhu-style horror" (Dodd, 2021, p. 16), and this temporal complexity is embedded not only in the game's aesthetics but also in its mechanics. Darkest Dungeon (Red Hook Studios, 2016) takes temporal marking to another level: the narrator presents each expedition as a descent into something old and wrong, something that should have remained buried, whilst the manor – inherited, decayed, built upon the site of something older and worse – embodies the Lovecraftian premise that the present is always already tainted by a turbulent past. Burassa noted that his exposure to Lovecraft's audiobooks, narrated by Wayne June, years before the game's development, sowed the seeds for this approach (Sigman & Bourassa, 2015). The Dunwich Building location in Fallout 3 (Bethesda Game Studios, 2008) offers a striking peripheral example: a buried cult sanctuary and evidence of rituals that predate the game's post-apocalyptic setting by centuries create an undeniable sense of temporal marking – yet this content exists as an enclave within the protagonist's journey, which ultimately neutralises its impact.

Of the five categories of expressiveness, "time" demonstrates a high degree of transmedial fidelity, combined with investigative mechanisms that transform historical reconstruction into an active process with a chain of consequences. The Lovecraftian past, in Garrad's (2021) words, is one in which "plots are characterised by investigation of prior events, and the consequences of those investigations becoming intertwined with the further consequences of investigation," and games that incorporate this recursion into their mechanics most fully realise this dimension of discourse.

Fear and the collapse of subjectivity. Fear has received the most attention in academic research on Lovecraftian games (Arasu, 2023, pp. 696–697), and it is for this category that the most sophisticated game equivalents have been developed. This is partly because fear is the most directly conveyable of the five dimensions – it can be created through sound design, visual effects and the pace of encounters, regardless of deeper thematic content. However, the most important are those implementations

that manage to convey Lovecraftian fear itself: not the shock of a sudden fright, but a prolonged, ontological dread of a being that is simply impossible to defeat.

The core mechanic of this adaptation is the sanity meter, which originated in Sandy Petersen's tabletop role-playing game *Call of Cthulhu* (1981) and has since been adapted and refined in numerous video games (Arasu, 2023, pp. 696). *Amnesia: The Dark Descent* (Frictional Games, 2010) is the most consistent embodiment of this mechanic. The game is entirely devoid of combat, rendering the player unable to resist the creatures pursuing them – this is a direct procedural analogue of Lovecraft's state of radical vulnerability. Sanity levels decrease in the dark and when approaching the supernatural; this decline causes visual distortions, auditory hallucinations and increased motor disturbances. The game's mechanics at the player's experience level emphasise precisely that "insignificance and powerlessness on a cosmic scale" which Haar (2023, p. 278) identifies as central to cosmic horror. *Eternal Darkness: Sanity's Requiem* (Silicon Knights, 2002) extends the mechanics of sanity into a realm that no game before or since has explored with such ambition: its effects blur the boundary between the diegetic world and the player's own reality. The effects include simulating the deletion of saved game files, simulating the "blue screen of death", displaying a fake welcome message stating that the game is a demo version, and simulating the television switching off (Silicon Knights, 2002). As Dodd (2021, p. 14) notes, such "sensibility" mechanisms "take control of objects away from the player," temporarily breaking down the protective distance between the observer and the observed object. Nintendo patented *Sanity System* in 2002; the patent expired in 2021, opening up scope for design and expanded application (Read, 2023). The Insight mechanic in Bloodborne offers a formally elegant variant: accumulated supernatural knowledge increases the player's vulnerability to damage from madness, whilst revealing entities and details that were previously invisible – encoding Lovecraft's equation that more knowledge breeds more fear, not less.

An important caveat must be applied to all these interpretations. Dodd notes that the mechanics of reason are "an unreliable basis for analysing non-human identity" (Dodd, 2021, p. 14), since every game ultimately faces the challenge of depicting the indescribable – and, in depicting it, risks domesticating it. The extent to which the mechanics of sanity generate genuine Lovecraftian horror depends largely on whether the source of this horror is ever fully represented, or remains on the edge of representation. *The Affliction system* (Darkest Dungeon Red Hook Studios, 2016) approaches this problem from an interesting angle. The developers deliberately avoided the "madness" model typical of Lovecraftian games: "Although Lovecraft

clearly influences us in terms of tone, we never actually viewed things through the strict "madness" filter applied by many games in the Call of Cthulhu series" (Sigman & Bourassa, 2015). Instead, the system models a nuanced human response to prolonged stress – characters become selfish, paranoid, hopeless and aggressive. Although the game's vocabulary is not so directly linked to Lovecraft's work, it arguably reflects Lovecraft's central idea more accurately: cosmic horror destroys not through sudden shock, but through accumulated, overwhelming psychological pressure (Sigman & Bourassa, 2015).

Of the five categories of expressiveness, fear demonstrates the highest level of cross-media fidelity. The risk is real – reducing fear to a controllable resource weakens the effect – but it is precisely those implementations that most consistently deprive the player of any means of overcoming it that most faithfully recreate the "Lovecraftian state".

Disgust and the limits of visibility. Translating disgust into visual form may seem straightforward: games are a visual medium, and the grotesque images of Lovecraftian horror – hybrid bodies, physical decay, biological contamination – can be reproduced with considerable accuracy using modern graphics technology. However, structural tension complicates this apparent advantage. Lovecraft's texts create an effect of horror primarily through indirection: the horrific object is approached through description, hesitation, and the narrator's inability to fully articulate what has been seen. A complete visual realisation risks what Arasu (2023, p. 699) defines as "monstrous containment through commodification" – the reduction of cosmic horror to a recognisable visual object that can be catalogued, targeted and defeated.

The game *Scorn* (Ebb Software, 2022) represents the most radical attempt to portray revulsion as a state of the environment rather than a localised object. Its world is entirely constructed from organic, biomechanical material – channels of calcified internal organs, mechanisms of fused bones and muscles, landscapes of a frozen biological catastrophe. There are no "monsters" in the traditional sense here, as the distinction between environment and entity has been systematically blurred, which directly corresponds to Lovecraft's logic, according to which horror is cosmic rather than concrete. Bloodborne achieves this expressiveness through its transformation mechanics: the game's central storyline involves the gradual transformation of Yharnam's population into beasts, and many of the most unsettling encounters occur with creatures that are recognisably human in origin but are in a state of significant biological decay. The horror born of revulsion is inextricably linked here to the

horror of realisation – to understand what these creatures are is to realise what the player's own character might become. In *Dead Space* (Visceral Games, 2008), revulsion is embodied through the design of the Necromorphs – grotesquely mutated human corpses, whose form is determined by the physics of violent rearrangement rather than any evolutionary logic. The third game expands this into a cosmic revelation, establishing that the *Marker artefacts* (Visceral Games, 2008), which are the driving force behind the series' horror, are the instruments of an ancient, indifferent intelligence that predates human civilisation by millions of years – integrating revulsion with the weight of time and knowledge.

However, there is one constant limitation. When game objects, particularly encounters with monsters, are reduced to what Dodd (2021, p. 15) calls "commodified consumables with marketised value", the effect of repulsion is weakened, as such an encounter becomes a transaction rather than a confrontation with the fundamentally alien. Disgust achieves moderate transmedia fidelity; its most successful embodiments distribute disgust across the entire environment rather than localising it to specific objects, and maintain indirectness rather than full visibility.

The strangeness and tyranny of Euclidean space. Strangeness is technically the most complex of the five categories of markedness to implement in games. As Haar (2023, p. 288) rightly notes, "the tyranny of Euclidean space in contemporary game engines is perhaps the biggest obstacle to anyone making Lovecraftian games. Game engines are specifically designed to model a comprehensible world". Lovecraftian strangeness is, in essence, a property of space, geometry and causal structure – an experience of a world in which the usual coordinates of perception and logic no longer apply. Implementing this in an environment whose technical infrastructure demands consistent geometry, reliable physics and predictable cause-and-effect relationships requires either circumventing these limitations through narrative means, or directly utilising the interaction between the game environment and the player.

Eternal Darkness (Silicon Knights, 2002) achieves the most radical realisation possible within the constraints of modern technology precisely because it completely bypasses the game world and influences the player's interaction with the game system. The effects described above that affect the psyche – false glitches, simulated memory erasure, the television switching off – create a sense of strangeness not by altering the diegetic world, but by undermining the reliability of the player's own interface. Formally, this is analogous to Lovecraft's textual strategy, which consists of undermining the reliability of the narrator's perception: in both cases, it is the medium of transmission that becomes the site of ontological instability. *Gray Dawn*

(Interactive Stone, 2018) employs a similar strategy through an unreliable visual narrative: the player experiences events that later turn out to be hallucinations, and the game returns them to a previous point without clearly indicating what was real – procedurally embodying Lovecraft's narrator trope, who, as Haar (Haahr, 2023, p. 278) notes, must distance themselves from the experience through negation. The Insight mechanic in Bloodborne addresses the theme of the uncanny in its characteristic indirect manner: the creatures of Amygdala clinging to the spires of Yharnam are invisible to a character with a low "Intuition" level and become visible as it accumulates (FromSorftware, 2015). Reality itself is multi-layered; ordinary perception omits most of what exists – this is a direct in-game translation of Lovecraft's premise that "the thin veil of human sense-making through which we ordinarily perceive the world is inevitably destroyed through a confrontation with a deep and terrible truth" (Haahr, 2023, p. 276).

Skyrim: Dragonborn (Bethesda, 2012) deserves a mention as an example of thematic realisation without mechanical support. The Apocrypha – the extra-dimensional library of Hermeus Mora – extends in directions that are impossible from a dimensional perspective, and Mora himself embodies cosmic indifference with remarkable precision: he is a being entirely devoid of moral orientation, interested in knowledge and in the player solely as a means of acquiring it. The thematic content is Lovecraftian; the mechanics are not. The player retains complete freedom of action, draws strength from the encounter rather than losing it, and never experiences the uncertainty of perception which, on a mechanical level, constitutes Lovecraftian strangeness.

Of the five categories, the bizarre achieves the lowest level of transmedia fidelity. The only consistently effective solution is to utilise the contractual relationship between the game and the player – by subverting the player's expectations regarding what constitutes reliable behaviour of the game system – and this is a seriously under-explored area of design.

Knowledge/mystery and the paradox of progress. The translation of the "knowledge/mystery" trope creates a paradox that touches upon the very essence of what games are. Games are, in essence, learning systems: they reward players for acquiring knowledge, developing skills and gaining understanding (Haahr, 2023, p. 284). This logic is not secondary – it is constitutive of this medium. Lovecraftian knowledge operates according to a completely opposite logic: the acquisition of forbidden knowledge is a condition for the protagonist's destruction. A game that fully adhered to this principle would punish players for progress, reward ignorance,

and inevitably lead to an ending in which the player's character is destroyed by the very information that brought them there. As Haar (2023, p. 283) notes, the most effective approach is to "decouple narrative defeat from gameplay victory" – to allow the player to experience the satisfaction of completing a mechanical challenge, whilst simultaneously experiencing the narrative consequences of that completion as destruction.

Bloodborne (FromSorftware, 2015) offers the most perfect embodiment of this paradox. Insight embodies the destructive power of cosmic knowledge directly within the game's mechanics: acquiring it increases vulnerability to madness, reveals previously hidden threats, and gradually transports the player from the familiar Gothic horror of the game's opening hours to its later sections, which are openly inspired by Lovecraft's work. As Dodd (2021, p. 17) argues, the player who seeks knowledge most thoroughly – by reading the description of every item and exploring every optional location – achieves the fullest understanding of the game's cosmic horror. However, this understanding is in itself a revelation of human insignificance. The game's secret third ending, in which the player's character becomes an infant of the Great One, can only be unlocked through maximum engagement with the mechanics of knowledge acquisition; its essence lies in the dissolution of human identity. In the game *Call of Cthulhu* (Cyanide, 2018) implements a partial version of this inversion: the player's mental health level, which is affected by contact with cosmic knowledge, determines which dialogue options and actions become available – this is a mechanical embodiment of the trajectory of forbidden knowledge, albeit one that does not go so far as to make the knowledge truly self-destructive. Knowledge of the Markers in *Dead Space* (Visceral Games, 2008) functions similarly: characters who interact most deeply with the Markers gradually lose touch with reality, and the series' plot demonstrates that understanding the Markers' purpose is not a path to defeating them, but to being consumed by them.

The side storylines in *Mass Effect* (BioWare, 2012) are instructive precisely because of their structural incompatibility. The *Leviathan* expansion (BioWare, 2012) introduces beings whose true nature, when revealed, retroactively renders the entire history of the universe alien and horrific – thereby establishing precisely that "denied primacy" of humanity which Haar (2023, p. 277) identifies as the central theme of cosmic horror. However, the player receives this knowledge as a resource for the series' final conflict. Knowledge destroys no one; it empowers. Lovecraftian content exists as a discursive enclave within the structure of the hero's journey, neutralising its consequences – a pattern repeated in Dishonoured, where the Outsider's character

carries the thematic content of knowledge/mystery, but his gifts transform the cosmic encounter into a fantasy of power rather than a breakdown of the self.

The expressiveness of knowledge/mystery achieves moderate to low transmedial fidelity, limited by the fundamental incompatibility between Lovecraftian logic of destructive knowledge and the logic of game design, which rewards the acquisition of knowledge. The most successful implementations make the consequences of acquiring knowledge progressively more valuable.

A typology of discursive fidelity. The analysis reveals a clear hierarchy of transmedia adaptability. Fear and time are transformed into game mechanics with considerable fidelity, underpinned by established design patterns – sanity systems, investigation boards, and narrative through the environment – whose formal properties naturally align with the corresponding Lovecraftian discourse. Loathing achieves moderate fidelity, most successfully when it is distributed throughout the environment rather than concentrated on specific hostile objects. Strangeness and knowledge/mystery exhibit the greatest structural resistance: the former due to the Euclidean constraints of game engines, the latter due to the constitutive role of knowledge as a reward within the logic of game design. This hierarchy explains (Haahr, 2023, p. 277), at a structural level, a pattern empirically observed in existing academic research: most Lovecraftian games achieve a superficial, rather than a deep, discursive engagement with the source material.

On this basis, a four-level typology of discursive fidelity is proposed.

Type I – full discursive realisation – describes games in which three or more categories of markedness are realised through integrated mechanical and narrative means that mutually reinforce rather than contradict one another. *Bloodborne* (FromSoftware, 2015) realises time (through narrative archaeology and historical layering), fear (through the Insight mechanic and the gradual revelation of cosmic horror), disgust (through the aesthetics of transformation and the design of bodily horror) and knowledge/mystery (through the Insight paradox). *Darkest Dungeon* (Red Hook Studios, 2016) embodies time (through the structure of the ancestral estate and the descent into deep dungeons), fear (through the "Affliction" system) and disgust (through the Gothic aesthetics of decay and corruption). *Amnesia: The Dark Descent* (Frictional Games, 2010) embodies fear (through complex vulnerability mechanics) and strangeness (through the unreliability of the environment and the absence of combat). *Eternal Darkness: Sanity's Requiem* (Silicon Knights, 2002) embodies time (through a historical structure spanning two millennia with twelve characters), fear and strangeness (through mind-disturbing effects that break the

fourth wall) and knowledge/mystery (through the gradual revelation of ancient entities and their influence on human history).

Type II – partial implementation – describes games in which one or two categories of expressiveness are deeply realised, whilst others remain at an aesthetic level. In the game *Scorn* (Ebb Software, 2022), a deep realisation of revulsion is achieved, but there is minimal interaction with other categories. *Dead Space* (Visceral Games, 2008) realises time and knowledge/mystery through its Marker mythology, whilst the action mechanics largely neutralise fear as a vulnerability in the Lovecraftian spirit. *The Sinking City* (Frogwares, 2019) realises time and fear with considerable precision through its investigation mechanics and mental health system, whilst the combat mechanics partially undermine these achievements.

Type III – discursive enclaves – describes games in which Lovecraftian discourse is present in specific, identifiable elements – DLC content, individual story arcs, specific locations – within a broader framework that is structurally incompatible with Lovecraftian horror. The *Mass Effect: Leviathan* (BioWare, 2012) DLC realises knowledge/mystery through the revelations of the Leviathans, but embeds this within the structure of the hero's journey. The *Skyrim: Dragonborn* (Bethesda, 2012) DLC realises time and knowledge/mystery thematically through the Apocrypha and Hermea Mora, without mechanical support. "Dishonoured" realises aspects of strangeness and knowledge/mystery through the Outsider, transforming its power into the player's action. Dunwich House in *Fallout 3* (Bethesda Game Studios, 2008) realises time and strangeness within the broader framework of a post-apocalyptic adventure.

Type IV – aesthetic borrowing – describes games that utilise a Lovecraftian visual lexicon – tentacled monsters, ancient ruins, forbidden tomes – without resorting to any of the five categories of thematic or mechanical marking. These include action RPGs where tentacled enemies can be defeated through skilful combat, or games in which ancient gods are the targets of the player's violence. These games are "Lovecraftian" in the sense that they utilise the iconography of the myths, but do not replicate their discourse.

This typology clarifies the phenomenon that Arasu (2023, p. 690) identifies in his analysis of tagging on Steam: the label "Lovecraftian" is applied to a wide range of games that have very different relationships with the original discourse. One methodologically significant case deserves a separate comment. *Darkwood* (Acid Wizard Studio, 2017), which features in critical lists of "Lovecraftian" games (Read, 2023), was developed by creators who explicitly stated that they had never read

Lovecraft (Read, 2023). Nevertheless, the game achieves Type I realisation in several categories of markedness: its temporal structure of the spread of an ancient infection from below, the mechanics of vulnerability, and the systematic decay of the environment function discursively, not merely aesthetically. This suggests that the five categories of labelling have attained a certain level of transmedial autonomy – they circulate within the cultural sphere as inherited narrative conventions that can be reproduced without direct reference to the original source, and which the audience recognises as "Lovecraftian" even in the absence of the author's original intent. This aligns with Arasu's (2023, p. 692) observation that the "Lovecraftian" tag on Steam reflects community perception rather than the author's intent.

Conclusions and prospects

The five-level system of marking–time, fear, horror, strangeness and knowledge/mystery is employed as an analytical tool for assessing the discursive fidelity of games in the "Lovecraftian" horror genre. This system makes two main contributions: firstly, a hierarchy of transmedial convertibility, where fear and time are most easily translated into game mechanics, whilst strangeness and knowledge/mystery are the most resistant due to structural factors; secondly, a four-level typology – full realisation, partial realisation, discursive enclave and aesthetic borrowing – which allows for a more precise distinction between degrees of Lovecraftian engagement.

For academic research, this conceptual model opens up promising avenues of inquiry. Studies of player perception could investigate whether the subjective experience of "Lovecraftian" horror correlates with the number of categories of markedness mechanically implemented in the game, or whether certain categories are particularly salient to players' perceptions. Narrative studies could examine the relationship between the implementation of markedness and the problem of agency, which Garrad identifies as central to the challenge of adaptation (Garrad, 2021, p. 24). Comparative media studies could extend this conceptual framework to cinema, graphic novels or tabletop role-playing games to test whether the hierarchy of convertibility holds under different media constraints.

In the field of game design, the most significant yet under-researched areas are wonder and knowledge/mystery. The expiry of Nintendo's patent on the Sanity System in 2021 (Read, 2023) opens up new opportunities for innovation that have been largely inaccessible for two decades. The knowledge/mystery paradox – the design of games that reward ignorance rather than knowledge – remains one of the

most conceptually challenging problems in Lovecraftian game design, and the solutions discussed here are preliminary rather than definitive. Ultimately, this conceptual model demonstrates that Lovecraftian horror discourse imposes specific structural demands on narrative, mechanics and gameplay that often conflict with the formal properties of games as a medium. The most successful Lovecraftian games have found meaningful, albeit partial, ways of meeting these requirements.

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MEANS OF COMMUNICATIVE MANIPULATION STRATEGY IMPLEMENTING BY TEENAGE CHARACTERS (BASED ON AMERICAN FILM DISCOURSE)

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This article examines the communicative strategy of manipulation in speech behavior of teenage characters, based on American film discourse. Manipulation is defined as a covert psychological influence aimed at shaping the interlocutor's thoughts, intentions, or actions without their awareness, making them believe their decisions are self-determined. The study treats manipulation as a pragmalinguistic phenomenon realized through verbal and nonverbal means. The research is grounded in multiple theoretical approaches to communicative strategy, including pragmalinguistic, intentional, and communicative perspectives. A communicative strategy is understood as a planned sequence of speech actions aimed at achieving a specific communicative goal. Manipulation, in this context, may either support cooperative interaction or serve confrontational and aggressive purposes depending on a communicative situation. The empirical material consists of 872 dialogic fragments from 27 American films (1985–2017), covering genres such as comedy, drama, thriller, and adventure. Through discourse, pragmatic, and stylistic analysis, the study identifies key tactics and linguistic means used by teenage characters. Three main aspects of manipulative strategy are distinguished: cooperative, confrontational, and aggressive. In a cooperative aspect, dominant tactics are suggestion and distortion of information and insincere surprise. These tactics aim to harmonize communication and subtly influence an interlocutor. They are primarily realized through representative and expressive speech acts. Linguistically, they rely on modal words, hedging, epistemic constructions, rhetorical and elliptical sentences, and modal verbs. Nonverbal elements such as tone, facial expressions,

and gestures enhance their effect. In a confrontational aspect, manipulation is mainly implemented through quasi-argumentation and fictitious indignation. These tactics create an illusion of logical reasoning or emotional reaction to influence an interlocutor. They are characterized by the use of vulgarisms, slang, epithets, reinforcing particles, and rhetorical constructions, often violating politeness norms and communicative maxims. In an aggressive aspect, the leading tactic is appealing to the interlocutor's sensory sphere, aimed at exerting emotional pressure. This involves expressive language, imperative forms, modal verbs, and strong emotional vocabulary, supported by prosodic and kinetic cues. The study concludes that teenage manipulation in film discourse is multifaceted, combining linguistic, pragmatic, and psychological elements. It highlights prevalence of specific tactics and emphasizes the role of both verbal and nonverbal means in achieving manipulative goals.

Keywords: *communicative manipulation, speech strategies, adolescent discourse, pragmalinguistics, influence tactics.*

Макаревич О. О., Плахотнюк Н. П., Давидович С. С. Засоби реалізації комунікативної стратегії маніпуляції персонажами-підлітками (на матеріалі американського кінодискурсу)

У цій статті розглядається комунікативна стратегія маніпуляції у мовленнєвій поведінці персонажів-підлітків на прикладі американського кінодискурсу. Маніпуляція визначається як прихований психологічний вплив, спрямований на формування думок, намірів чи дій співрозмовника без його усвідомлення, змушуючи його вірити, що його рішення є самовизначеними. У дослідженні маніпуляція розглядається як прагмалінгвістичне явище, що реалізується за допомогою вербальних та невербальних засобів. Дослідження ґрунтується на кількох теоретичних підходах до комунікативної стратегії, включаючи прагмалінгвістичну, інтенціональну та комунікативну перспективи. Комунікативна стратегія розуміється як спланована послідовність мовленнєвих дій, спрямованих на досягнення певної комунікативної мети. Маніпуляція в цьому контексті може як підтримувати кооперативну взаємодію, так і служити конфронтаційним та агресивним цілям залежно від комунікативної ситуації. Емпіричний матеріал складається з 872 діалогічних фрагментів з 27 американських фільмів (1985–2017), що охоплюють такі жанри, як комедія, драма, трилер та пригоди. За допомогою дискурсивного, прагматичного та стилістичного аналізу дослідження визначає ключові тактики та лінгвістичні засоби, що використовуються персонажами-підлітками. Виділено три основні аспекти маніпулятивної стратегії: кооперативний, конфронтаційний та агресивний. У кооперативному аспекті домінуючими тактиками є навіювання та спотворення інформації, а також нещире здивування. Ці тактики спрямовані на гармонізацію комунікації та тонкий вплив на співрозмовника. Вони реалізуються переважно через репрезентативні та експресивні мовленнєві акти. Лінгвістично вони спираються на модальні слова, хеджування, епістемічні конструкції, риторичні та еліптичні речення, а також модальні дієслова. Невербальні елементи, такі як тон, міміка та жести, посилюють їхній ефект. У конфронтаційному аспекті маніпуляція переважно реалізується через квазіргументацію та фіктивне обурення. Ці тактики створюють ілюзію логічного мислення або емоційної реакції, щоб вплинути на співрозмовника. Вони характеризуються використанням вульгаризмів, сленгу, епітетів, підсилювальних частинок та риторичних конструкцій, часто порушуючи норми ввічливості та комунікативні максими. В агресивному аспекті провідною тактикою є звернення до сенсорної сфери співрозмовника, спрямоване на здійснення емоційного тиску. Це включає експресивну мову, наказові форми, модальні дієслова та сильний емоційний вокабуляр, підкріплений просодичними та кінетичними сигналами. У дослідженні зроблено висновок, що маніпуляції підлітками у кінодискурсі є багатогранними та

поєднують лінгвістичні, прагматичні та психологічні елементи. У ньому підкреслюється поширеність певних тактик та роль як вербальних, так і невербальних засобів у досягненні маніпулятивних цілей.

Ключові слова: *комунікативна маніпуляція, мовленнєві стратегії, підлітковий дискурс, прагмалінгвістика, тактики впливу.*

Introduction

Every language serves as a mediator of information transmission, functioning as a means of influencing an interlocutor and acting as a mechanism for creation and dissemination of ideas, beliefs, and values (Selivanova, 2002; van Dijk, 2008).

Manipulation is an interdisciplinary term employed in such fields as psychology, sociology, political science, and marketing (Selivanova, 2010). A purpose of manipulation is to achieve a goal through a complex influence on intellect, will, and emotions (van Dijk, 2006).

By linguistic manipulation, we understand a specific type of psychological influence on consciousness and behaviour of an opponent, carried out in a concealed manner through various discursive, linguistic, and extralinguistic means that create a desired pragmatic effect (Brown et al., 1987). As a result of such influence, a person makes a choice different from the one they might have made independently, while maintaining belief that they are acting in accordance with their own convictions, desires, or intentions (van Dijk, 2006).

A manipulation strategy is a type of psychological influence which implementation leads to a covert emergence in another person of intentions that do not coincide with that person’s own desires (van Dijk, 2006). Confrontational and aggressive manipulation is based on the intention to lower the addressee’s status, targeting human emotions, primarily fear, anger, and hatred. In the contemporary English-speaking adolescent community, suggestion and manipulation of the interlocutor’s consciousness are gaining significant importance (Blakar, 1987, c. 89).

Theoretical Background

Modern linguistics provides several approaches to the specific understanding of a concept of communicative strategy. In particular, a strategy is understood as an awareness of thae situation as a whole, a determination of a direction of development, and an organization of influence aimed at achieving a goal of communication (Batsevych, 2009) . It is a plan or "vector" of speech behaviour, expressed in a selection of a system of well-considered, step-by-step speech actions; a line of verbal behaviour adopted on the basis of an overall understanding of a communicative

situation and aimed at achieving a final communicative goal in the process of speech interaction (Lakoff et al., 1980).

From the perspective of an pragmalinguistic approach, a strategy is defined as a set of speech actions or as a chain of decisions made by a speaker, involving a selection of particular communicative actions and linguistic means (Selivanova, 2002).

From a standpoint of an intentional approach, a communicative strategy is defined as the optimal realization of speaker's intentions in order to achieve a specific communicative goal, that is, the control and selection of effective communicative moves and their deep modification in a particular situation (Batsevych, 2009).

Within a communicative approach, a strategy is understood as a "set of speech actions aimed at achieving communicative goals" which "includes planning the process of speech communication depending on specific conditions of interaction and personalities of communicants, as well as an implementation of this plan" (Selivanova, 2002). This approach takes into account not only an illocutionary force of an initiating message, but also status characteristics of speakers, conditions under which communication takes place, and addresser–addressee configurations (Tannen, 1994).

Communicative manipulation involves instilling in an interlocutor ideas and goals that are perceived by them as self-evident. As a result of manipulation, it is possible to resolve conflicts while simultaneously enabling a manipulator to achieve their desired objectives (Fowler, 1991). In this case, manipulation contributes to success of communication and does not contradict a principle of communicative cooperation, functioning as a pragmalinguistic strategy that ensures effective mutual understanding and preserves partnership relations between participants in communication by bringing their discursive positions closer together or harmonizing them, without violating a dominant meaning of discourse (Fairclough, 1995).

Methodological notes

A combination of analyzing speaker's pragmatic intentions, as well as psychological and behavioural motives of communicants, provides the most comprehensive understanding of linguistic activity and features of communicative interaction. Through an analysis of dialogic units, a strategic composition, tactical content, and linguopragmatic characteristics of analyzed response utterances were identified. The analysis of an obtained corpus of examples made it possible to reveal

the peculiarities of verbal and nonverbal realization of communicative strategies and tactics in an reactive communicative behaviour of adolescent characters.

The following subsections present the results of conversational, speech act, pragmatic, stylistic, grammatical, and syntactic analyses of cases of communicative behavior realized through corresponding communicative strategies and tactics.

As empirical material, the sample consisted of 872 fragments of dialogic interaction, or sequences of dialogic discourse. The fragments were selected from film scripts available in open access on the Internet. The research material included 27 American feature films of various genres: comedies (*Easy A*, *10 Things I Hate About You*, *American Pie*, *Mean Girls*, *Dope*, *Nancy Drew*), dramas (*Bridge to Terabithia*, *The Fault in Our Stars*, *Paper Towns*, *Youth in Revolt*, *The Bling Ring*, *Donnie Darko*, *Kings of Summer*, *The Ron Clark Story*, *Gran Torino*, *Ashby*, *The Edge of Seventeen*), thrillers (*Carrie*, *Trust*, *Jennifer's Body*, *Nerve*, *Brick*, *Assassination of a High School President*), and adventure films (*Spider-Man*, *Back to the Future*, *Maze Runner*, *Percy Jackson & the Olympians: The Lightning Thief*, *Project Almanac*). The synchronic span of these films' releases in the American cinemas covers 32 years, from 1985 to 2017.

Results and Discussion

Communicative cooperative manipulation involves instilling in an opponent thoughts and goals that are perceived by them as something self-evident. As a result of manipulation, it is possible to resolve conflicts and at the same time achieve goals necessary for a manipulator. Manipulation in this case serves success of communication and does not contradict principle of communicative cooperation, acting as a pragmatic linguistic strategy that allows ensuring effective mutual understanding and maintaining partnership relations between communication participants by bringing their discursive positions closer together or harmonizing, without violating the dominant meaning of the discourse.

The strategy of manipulation can have different content depending on specific conditions, therefore its division into aspects (cooperative, confrontational, aggressive) is carried out on the basis of provisions of the theory of speech communication: the principles of Cooperation (Grice, 1989, pp. 217–237) and Politeness (Leech, 1983). Cooperative speech behaviour communicators have the same ideas about each other's communicative goals and partnership relations are established between them. It should be noted that the criterion of "confrontation" used in this study does not express the clash of life views and global behavioural

motives of teenagers (Rybakova, 2016), but only reveals the incompatibility of opinions on a subject of a specific communication. An aggressive reaction can arise as a result of previous psychological settings in the mental space of a teenager and involves a deliberate focus on insult or negative influence with an aim of causing harm to a person.

With a help of pragmatic and linguistic analysis, tactics, speech acts and specific speech and extralinguistic units that implement a manipulative strategy in the reactive replicas of American teenagers were identified.

Cooperative aspect of implementation of manipulation strategy. In adolescent reactive speech, the manipulation strategy is implemented by tactics of suggestion and distortion of information, and insincere surprise. The use of other tactics (apologies, demands, assurances, announcements, descriptions, warnings, thanks, requests) is limited (<6%). In this study, we will consider them auxiliary and not objective to in-depth linguistic and extralinguistic analysis.

Tactics of suggestion and distortion of information (52.64% of the total number of studied situations of implementation of the manipulation strategy). Using an open message addressed to a recipient, a manipulator sends him a "coded" signal, hoping that this signal will activate images necessary for the manipulator in a mind of an addressee. The tactic of communicating information is implemented in a speech of American adolescents by speech acts-representatives.

The main **vocabulary-stylistic** means of tactics of suggestion and distortion of information are modal words (14.71%), epistemic and hedging constructions (17.65% and 14.71% of the studied means, respectively).

The following example demonstrates the implementation of cooperative manipulative tactics of suggestion:

[a teenager tries to please a girl he likes]

- *I just have to solve this case. What do you think?*

- *I think the ability to sleuth is an attractive quality in a woman. (Nancy Drew)*

Trying to court, a teenager makes an indirect compliment to a girl, using the epithet *attractive*, thereby violating the maxim of the relation, since this remark is not connected in meaning with the initiating one. Trying to please his intellectual interlocutor, the teenager deliberately uses book vocabulary (*the ability to sleuth*) in everyday communication. All this is accompanied by friendly facial expressions and a low tone of voice, which enhances the feeling of trust between speakers.

Epithets, as a means of drawing attention to the described object or phenomenon, are used in 11.76% of the studied communicative situations. In the

fragment of the film discourse below, a teenager uses the tactic of message to distract the teacher, to force him to switch his attention from the punished students to himself. Let's consider an example:

[conversation between a girl and a teacher]

- *What can I do for you, Stratford?*

- *I have some ideas on how we can improve the girls' soccer team.*

- *Great! Let's talk about it later.*

- *As you know, we have a really big game with Hillcrest High...Your bicep is huge! Oh, my God. The other one's even bigger.* (10 things I hate about you)

Using the exclamation *Oh, my God*, the girl draws attention to her message, focuses the interlocutor's attention on further information. The epithets *huge* and *bigger* (reinforced by the particle *even*) are aimed at the teacher's needs for self-actualization and serve to manipulate his behaviour. Thus, the manipulative message neglects the maxims of quality and quantity, overloading the listener's cognitive structures with a large amount of invalid information.

Among grammatical means, modal verbs prevail - they make up 60% of morphology involved. With their help, a speaker shows that he considers a certain action possible or impossible, probable, necessary, or desirable, manipulating the addressee's behaviour:

[The speaker tries to force the interlocutor to refuse to participate in a risky game.]

- *I don't buy that. If kids were dying, the game would be shut down.*

- *No, they can't shut it down. There's not a single server. (Nerve)*

Using a litotes modal construction, the speaker tries to influence the need for security of its interlocutor, to intimidate him in a certain way so that a latter does not take on a risky bet.

Among the syntactic means, the dominant place is occupied by rhetorical and elliptical constructions (37.5% of the analyzed syntax each). Turning to rhetoric, teenage speakers unconsciously use the psychological features of human behaviour in their reactions: a rhetorical question or mockery of a certain fact causes recipients to prove the opposite, thereby pushing them towards the goal necessary for an initiator of speech. Intentional pauses in speech or broken reactive remarks force the addressee to make hasty conclusions or unconsciously choose the option of communicative behaviour that satisfies the addressee:

[The speaker tries to distract the teacher by complimenting him]

- *Great! Let's talk about it later. As you know, we have a really big game with Hillcrest High...*

- *Your bicep is huge! Oh, my God. The other one's even bigger. You don't take steroids, do you, because I've heard steroids can severely disintegrate your package? (10 Things I Hate about You)*

The speaker changes the topic of conversation, violating the maxim of attitude. Using undisguised flattery in the form of rhetorical remarks, he tries to influence needs for recognition of an addressee of a remark.

Analysis of nonverbal accompaniment of reactive replicas of American teenagers showed the dominance of prosodic (rhythm, tone, pitch, laughter, crying) and kinetic means (expressive movements, facial expressions). By manipulating their interlocutors, teenage characters violate postulates of quality, agreement and approval. That is, they resort to "conspiracy" of an interlocutor in order to lose the latter's vigilance; resort to lies, order their interlocutor, or do not share their point of view.

An example of the use of tactics is the following fragment of film discourse:

[mother and daughter's conversation]

- *Hey, don't worry.*

- *Oh, my God, Mom. I'm not worried. (The Fault in our stars)*

With a help of a clichéd emotional exclamation *Oh, my God*, a girl tries to avoid answering her mother's inappropriate questions. At the same time, a representative *I'm not worried* violates the maxim of quality, since the girl is really worried that she was not called back.

Tactics of insincere surprise (7.89% of dialogic unity). The studied pragmatic element expresses misunderstanding of the addressee's position (expressing surprise regarding the content of the initial remark) and serves to obtain more detailed information or avoid an inappropriate topic of conversation (expressing false surprise). The main act-speech unit of implementation in speech was an expressive.

The lexical corpus of expressive means of the tactic of insincere surprise is equally represented by exclamations, modal words and hedging constructions:

- *You stick to Kara. Keep your specs peeled for Dode. And stay away from Laura.*

- *I think she's with us, Brendan. I'll let you know when she is. (Brick)*

A teenage character pretends to be surprised by an absence of his friend's girlfriend.

Grammatical means of expressiveness are absent, and expressive syntax is expressed mainly by repetitions - 28.57% of all means. They serve to enhance an emotional effect and draw the recipient's attention to the specific information being manipulated). In addition, there are elliptical and litotes (14.29% of the total corpus of syntactic units), epithets (14.29%) and artistic pauses. Nonverbal communication includes prosodic and kinetic, as well as proxemic means.

Consider the following fragment of a conversation between two teenagers, which demonstrates the use of the tactic of insincere surprise by an addressee:

[a teenager is surprised that his peer has reached a goal]

- *Well, there's 10 minutes till midnight. Let's move.*
- *Percy Jackson! Well, you weren't supposed to make it out alive. I can't let you take that bolt to Olympus. I'm the lightning thief.* (Percy Jackson)

The tactic of insincere surprise is actualized by a modal word *Well*, parallel constructions *I can't let* and *I'm the lightning thief* and litotes *you weren't supposed*. At the same time, an addressee violates the maxim of generosity and approval.

Thus, leading tactics of the cooperative manipulation strategy turned out to be tactics of suggestion and distortion of information, and insincere surprise. They are implemented by communicative moves, representatives and expressives. The main lexical means of expressiveness were epistemic and hedging constructions, markers of politeness and hesitation, modal words. Syntactically, the strategy is implemented by repetitions, elliptical and rhetorical constructions. Among means of morphology, modal verbs occupy a prominent place. Guided by this strategy, adolescents tend to violate the maxims of quality and agreement. A verbal component of communication is enhanced by proxemic, kinesic, and prosodic means.

Confrontational aspect of an implementation of the manipulation strategy. The greatest manipulative potential in reactive replicas of American teenagers (within a framework of confrontational communicative behaviour) is possessed by the tactics of quasi-argumentation and fictitious indignation. The auxiliary tactics were: notification, assertion, demand, reproach, assurance, question, description and prediction.

Quasi-argumentation tactics (21 cases of involvement or 47.73% of all replicas). It refers to techniques that help achieve the goal, relying on the logical component in consciousness, for example, through argumentation. The speaker's authority can be reinforced by addressing a person who supposedly possesses reliable information. In this case, intelligence of a recipient of manipulation is influenced and representative speech acts are used.

Main lexical means of giving one's statements deceptive inflexibility and truthfulness is the use of vulgarisms (23.53% of the remaining lexical means):

[The speaker deliberately deceives an interlocutor, trying to make him sympathize and take his side]

- *Is that what you're upset about?*

- *Becca and I got in a fight. She called me a bitch and a whore. And then she stood on a couch and shushed the entire party and told them I have chlamydia. (Paper Towns)*

The vulgarisms *bitch, whore* add dramatical effect to a quasi-argumentative message. Epithets also make up 23.53% of an entire corpus of expressive vocabulary):

[The initiator and her boyfriend gossip]

- *Who's Phil Collins?*

- *Forget it. He's seminal, but whatever. Anyway, this singer guy, Jennifer says he's extra salty, so-*

- *Salty.*

- *Salty means beautiful. (Jeniffer's body)*

Trying to make her boyfriend jealous, the speaker uses a slang epithet *salty* when describing her new acquaintance.

Among the **morphological** means of manipulation, reinforcing particles dominate – 60% of the entire grammatical corpus:

- *Bitch, you're just jealous.*

- *Suck my dick.*

- *You did text him, like, 50 times.* (The Bling Ring)

Expressive syntax is represented by elliptical, litotes and rhetorical constructions. The effect of the understatement of litotes (36.36% of the syntax) enhances the effect of assurance. Rhetorical remarks (18.18% of all) help to draw listener's attention to a message and enhance emotional perception. Irony is a linguistic means of ridiculing an opponent, which strengthens speaker's status in eyes of the rest of listeners. Means of irony make up 17.65% of an entire lexical-syntactic corpus:

[a mother tries to have a moral conversation with her daughters]

- *So we are going to make vision boards..about people who are demonstrating good character..like Angelina Jolie.So, what qualities do you guys admire about Angelina Jolie?*

- *Her husband.*

Nonverbal support of reactive replicas combines prosodic and kinesic elements in equal measure.

In quasi-argumentation, teenage speakers usually violate the maxims of attitude, qualities and manners. In addition, there is a neglect of the principle of Politeness: the postulates of agreement and approval in particular.

Manipulative tactics of statement are observed in a following fragment of film discourse:

- *She is insta-famous.*
- *Who cares?*
- *I care, Vee. I don't expect you to understand. I'm an adrenaline junkie. You like to stay within your comfort zone, that's fine. (Nerve)*

Trying to force his girlfriend to take part in a new talk show, the addressee states that the girl leads a boring life. This is expressed by the antithesis of the epithets *adrenaline* and *comfort*. The flighty construction with an ironic meaning: *I don't expect you to understand* has a hidden effect, discrediting the addressee, ridiculing his limited horizons. Thus, by manipulating the behaviour of his girlfriend, the addressee violates the maxim of generosity.

Tactics of fictitious indignation (13 replicas, which make up 29.54% of a studied manipulative corpus). Manipulation by means of protest and indignation conveys not only the emotional state of the teenage speaker, but also - indirectly - denial of the goals of an interlocutor, forces him to make concessions, to reach a communicative consensus. Cognitive mechanisms involved in influencing the will of an addressee suppress the desires and needs of a person, subconsciously suggesting attitudes necessary for a manipulator. The leading acto-speech unit of actualization of the tactics of manipulative indignation is an expressive.

Since indignation is an expressive reaction, leading means are lexical units of expressive nomination: slang (22.22% of all) and epithets (16.67% of the entire corpus of expressive vocabulary), which enhance an effect of influence on an opponent, thus giving a manipulator a psychological advantage. By leaning towards using manipulative tactics, teenage characters violate the maxims of consent, approval, and manners.

[a chance meeting of two teenagers at a party]

- *Sherman!*
- *Hey!*
- *What the fuck are you doing here? (American Pie)*

Trying to avoid talking to an unpopular teenager, the addressee resorts to fictitious indignation, which expresses non-rhetorical questions *What the fuck are you doing here*, reinforced by a vulgarism *fuck*. Thus, there is a neglect of the maxims of sympathy and tact, as well as a hidden violation of the maxim of generosity.

The syntax, as in the case of the tactic of quasi-argumentation, is represented by litotes (42.86%) and rhetorical (28.57%) constructions. This is accompanied by prosodic and kinesic non-verbal means.

The following discursive fragment can serve as an example of the use of the tactic:

[the party organizer demonstrates surprise when outsider teenagers come to his house]

- *We're here for the party.*
- *What party? There's no party. Weird. Try the house down the street. (American Pie)*

Trying to make guests leave, a teenager imitates sincere surprise with a help of a rhetorical remark *What party? There's no party*. The teenager reinforces truthfulness of his words with an epithet *Weird*, accompanied by an appropriate facial expression of surprise. Since the sounds of a loud party can be heard in the background of a conversation, an entire reactive replica sounds ironic, it is clear that the teenager violates the maxim of quality and generosity. The last phrase is a directive that advises guests to look for parties elsewhere: *Try the house down the street* and also demonstrates neglect of the quality (correspondence to reality) of the reactive message.

Thus, dominant tactics for implementing the confrontational strategy of manipulation are: quasi-argumentation and fictitious indignation. In speech, they are implemented by representative (statement) and expressive (indignation and surprise). Expressive vocabulary is represented by vulgarisms, epithets, ironic units and slang. Morphological means of actualizing the strategy include: modal verbs, reinforcing particles, imperative mood. Expressive syntax is implemented by litotic and rhetorical constructions. Extralinguistic means of actualizing the manipulative strategy include prosodic and kinetic units. In their manipulative reactive remarks, American teenagers violate the maxims of manner, sympathy, agreement, and approval.

An aggressive aspect of the manipulation strategy implementation. In conditions of communicative conflict, the most productive manipulative tactic is a tactic of appealing to the interlocutor's sensory sphere. In general, any communicative

tactics acquires the sense of manipulative ones when used in the structure of a manipulative strategy: tactics of reproach, statement and warning turned out to be auxiliary communicative moves.

Tactics of appealing to an interlocutor's sensory sphere (8 cases of use, which is 61.64% of all manipulative tactics of aggressive communicative behaviour) In speech of teenage characters, this tactic is implemented by expressive speech acts (62.5% of all replicas) and representative ones (37.5%). The means of lexical expressiveness that implement this tactic in speech include vulgarisms (18.18 of the total corpus), and means of epistemic modality and hedging (13.64% each). Interjections, epithets, slang and modal words are used somewhat less often (each of the expressive units constitutes 9.09% of the entire expressive vocabulary that implements the tactic). Grammatically, the tactic is implemented in an imperative manner, which is actualized in the language by modal verbs. Among the means of expressive syntax, it is worth noting rhetorical constructions and artistic pauses. Nonverbal communication is represented by all types of extralinguistic means - prosodic, kinesic, proxemic and tactic elements. In addition, by manipulating interlocutors, teenagers violate the postulates of manners, consent and sympathy.

An example of the use of this manipulative tactic can be the following discursive fragment, in which a teenager is outraged by his friend's demand to continue a bet:

[teenagers bet that they will find themselves girls by the prom]

- *You can't break that. You guys are going to have to…*

- *Have to what, Kev, huh? I don't have to do shit. Forget it already. I am so sick and tired of all this bullshit pressure. I've never even had sex, and already, I can't stand it. I hate sex! And I'm not going to stand around here busting my balls over something that, quite frankly,isn't that damn important. (American Pie)*

Psychological pressure from peers provokes communicative aggression; the teenager tries to force his peers to stop the action of the bet. To achieve this goal, the teenager appeals to feelings of ann interlocutor, expressing his indignation, which in this case is genuine, but at the same time is aimed at changing the behaviour of an addressee. The tactic is actualized by a rhetorical question *Have to what, Kev, huh.* Next, the teenager produces a whole emotionally colored tirade, containing most of the lexicogrammatical elements characteristic of the tactic of indignation: he uses vulgarisms (*shit, bullshit*), emotionally colored epithets (*bullshit pressure; sick and tired*), strengthens the meaning of attributes with particles (*damn important; quite frankly*), resorts to slang vocabulary (*busting my balls*), a significant number of

modal verbs that express the speaker's attitude to specific actions (*can't stand it; don't have to do shit*). Among means of expressive syntax, it is worth noting the use of litotes (*I can't stand it; something that, quite frankly, isn't that damn important*) and parallel constructions (*am so sick and tired…; I'm not going to stand…*). With his indignation, a teenage character violates several maxims at once: manners and agreements. Speech is accompanied by a number of nonverbal means: varying pitch and timbre of the voice; excited facial expressions; a posture that expresses an aggressive attitude towards an addressee).

Conclusions and perspectives

Communicative strategy of manipulation is a type of psychological influence, an implementation of which leads to a hidden emergence of intentions in another person that do not coincide with the desire of this person. Depending on the orientation of speakers to communicative cooperation, contradiction of goals or complete opposition of views and ideas, cooperative, confrontational and aggressive aspects of the implementation of the manipulation strategy are distinguished.

In the cooperative speech of teenage characters, the manipulation strategy is implemented by tactics: suggestion and distortion of information (52.64), and insincere surprise (7.89%). With a help of an open message addressed to the recipient, a manipulator sends him a "coded" signal, hoping that this signal will activate images necessary for the manipulator in a mind of an addressee. Tactics are implemented in speech of teenage characters by representatives. The main lexico-stylistic means of tactics of suggestion and distortion of information are modal words, epistemic and hedging constructions. Among syntactic means, rhetorical and elliptical constructions occupy a dominant place. Turning to rhetoric, teenage characters unconsciously use psychological features of human behaviour in their reactions: a rhetorical question or mockery of a certain fact causes recipients to prove the opposite, thereby pushing them towards a goal necessary for an initiator of speech. Deliberate pauses in speech or broken reactive remarks force an opponent to make hasty conclusions or unconsciously choose an option of communicative behaviour that satisfies the addressee.

Within the confrontational aspect, the strategy of manipulation is implemented by tactics: quasi-argumentation (47.73%) and fictitious indignation (29.54%). The main lexical means of giving their statements deceptive inflexibility and truthfulness is the use of vulgarisms. Among morphological means of manipulation, reinforcing

particles dominate. Expressive syntax is represented by elliptical, litotes and rhetorical constructions.

Within conditions of communicative aggression, the most productive manipulative tactic is the tactic of appealing to the interlocutor's sensory sphere (61.64%). In speech, the tactic of appealing to the interlocutor's sensory sphere is implemented by speech acts of expressives (62.5% of all replicas) and representative (37.5%). The means of lexical expressiveness that implement this tactic in speech include vulgarism, means of epistemic modality and hedging. Grammatically, the tactic is implemented in an imperative manner, which is actualized in speech by modal verbs. Among the means of expressive syntax, it is worth noting rhetorical constructions and artistic pauses.

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GENRE SPECIFICITY OF CONTEMPORARY JOURNALISTIC AUTOMOTIVE REVIEWS

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The article examines the genre-specific features of contemporary journalistic automotive reviews, which combine informative, evaluative, and persuasive functions and represent an important segment of media discourse. The relevance of the study is determined by the growing influence of expert reviews on consumer behaviour and the need for structurally organized texts in a digital environment characterized by high information load. The purpose of the research is to identify the key structural components of journalistic automotive reviews, the particularities of textual organization, and the interaction between technical specifications and subjective driving impressions. Analysis of English-language journalistic automotive reviews corpus demonstrates a stable compositional model of the genre, which includes an introductory contextual section, competitor comparison, interior and exterior assessment, a technical block, driving impressions, and a concluding summary with factual data. Special attention is paid to logical cohesion and content structuring. The driving impressions section illustrates the transformation of technical information into the experience of driving, which forms the basis of the evaluative component of the review. The conclusions emphasize that the effectiveness of the genre is grounded in the interaction of technical accuracy, discursive organization, and expert interpretation, which together ensure both accessibility and authority of the text for a broad readership.

Keywords: *media discourse, text, journalistic automotive review, genre organization, informativeness, pragmatics, persuasiveness, evaluative component.*

Мелешкевич Л. М. Жанрова специфіка сучасних журналістських автомобільних рецензій.

Стаття присвячена аналізу жанрової специфіки сучасних журналістських автомобільних рецензій, які поєднують інформативну, оцінну та персуазивну функції й становлять важливий сегмент медійного дискурсу. Актуальність дослідження зумовлена зростанням впливу експертних рецензій на споживчу поведінку та потребою у структурно впорядкованих текстах у цифровому середовищі з високим рівнем інформаційного навантаження. Метою роботи є виявлення ключових структурних компонентів журналістських автомобільних

рецензій, особливостей організації тексту та специфіки взаємодії технічних характеристик із суб'єктивними враженнями. Аналіз корпусу англійськомовних журналістських автомобільних рецензій показує стабільну композиційну модель жанру, що включає вступний контекст, порівняння конкурентів, оцінку інтер'єру та екстер'єру, технічний блок, враження від керування автомобілем і заключний висновок з фактами. Особлива увага приділяється логічній когезії тексту та змістовій структурованості. Розділ враження від керування автомобілем засвідчує трансформацію технічних даних у досвід керування, що формує основу оцінної частини рецензії. У висновках підкреслено, що ефективність жанру ґрунтується на взаємодії технічної точності, дискурсивної організованості та експертного тлумачення, що забезпечує поєднання доступності та авторитетності тексту для широкої аудиторії.

Ключові слова: *медійний дискурс, текст, журналістська автомобільна рецензія, жанрова організація, інформативність, прагматика, персуазивність, оцінний компонент.*

Introduction

Automotive journalism occupies a distinctive niche within contemporary media, merging technical expertise with evaluative commentary in a format accessible to a broad readership. As the automotive industry continues to evolve rapidly driven by technological innovation and shifts in consumer expectations the discursive practices that shape journalistic automotive reviews gain increasing relevance. In this context, understanding how such reviews are constructed, how they communicate specialised knowledge, and how they guide public interpretation becomes an important scholarly and practical task. Despite their ubiquity, automotive reviews have received comparatively limited attention in linguistic and genre-analytic research, leaving significant gaps in our understanding of their communicative organisation.

The present study addresses this gap by examining the genre specificity of contemporary journalistic automotive reviews, focusing on the structural mechanisms that enable reviewers to balance objectivity with subjective evaluation. The growing influence of expert opinion on consumer decision-making, combined with the pressures of digital information overload, stresses the need for clearly organised, rhetorically coherent texts. This makes automotive reviews a compelling site for exploring how technical data, experiential description, and evaluative judgment are integrated within a stable yet flexible genre framework.

The problem addressed in this article concerns the insufficiently theorised linguistic and structural conventions that define the automotive review as a hybrid media genre. A deeper understanding of these conventions is essential both for advancing theoretical discussions in genre studies and discourse analysis, and for

responding to practical demands placed on media texts that are expected to be authoritative, comprehensible, and persuasive. Accordingly, the aim of this research is to identify and describe the key compositional elements that shape the contemporary journalistic automotive review and ensure its effectiveness within the broader informational landscape.

Theoretical Background

Journalistic reviews serve as expert interpretations of cultural artefacts, products, and events and they communicate these evaluations in forms accessible to broad audiences. Traditionally regarded primarily as instruments for guiding consumer decision-making, journalistic reviews also fulfil broader critical and discursive functions by shaping public conversations and offering interpretive commentary on cultural phenomena (Meleshkevych, 2026).

Studies by Dewenter and Heimeshoff (2015) establish the functional and pragmatic significance of expert reviews as a communicative phenomenon. In the present research, these findings help explain why the genre of automotive reviews develops stable rhetorical and persuasive structures. The genre is driven by the need to guide consumer decision-making, thereby highlighting the persuasive force of expert judgment.

The perceived value of expert assessments has also been linked to audience beliefs about their superior accuracy and reliability. Ashenfelter and Jones (2013) demonstrate that readers assign a high value to expert judgment due to its authority and trustworthiness. They argue that consumers are willing to rely on expert opinion because it is viewed as more knowledgeable and precise than non-expert evaluations. This premise helps explain why automotive reviews continue to occupy a prominent position in industry communication. In the digital era, however, readers must navigate environments characterised by information overload, which increases reliance on linguistic cues that signal relevance and specificity.

Hou et al. (2026) contribute to the understanding of linguistic mechanisms that guide reader perception in review discourse across domains. Their concept of pragmatic markers as "information scents" is directly applicable to automotive reviews, where readers must process a large amount of technical and evaluative information. From a genre perspective, this supports our claim that automotive reviews rely on explicit structural composition and coherent organisation as constitutive features, enabling efficient navigation and interpretation in a high-

density information environment.

Pragmatic markers in online reviews help users quickly identify content that appears structured, coherent, and therefore more helpful. The findings show that specific discourse markers significantly enhance perceived review helpfulness, while certain linguistic features, such as first-person pronouns, can weaken this effect. These insights highlight the crucial role of linguistic organisation in optimising information processing in digital review contexts. In automotive reviews containing technical specifications, driving impressions, and evaluative judgments, explicit signalling of textual structure, argumentative focus, and discourse relations helps readers process information more easily. Such clarity enhances the perceived richness and usefulness of the review and strengthens its role as an authoritative source of guidance.

Research on review analysis itself demonstrates that user-generated automotive reviews often lack explicit markers of evaluation. Liu et al. (2021) show that many such reviews do not explicitly specify the aspect under evaluation or the sentiment attached to it. To address this ambiguity, they propose a specialised model, Aspect-Based Pair-Wise Opinion Generation (ABPOG), that automatically generates aspect–opinion pairs. Tested on a dataset of Chinese automotive reviews, the model outperforms existing approaches, demonstrating the importance of linguistic structure for extracting meaningful evaluative content. This line of research further underlines that both expert and user-generated reviews rely heavily on the clarity and specificity of linguistic cues to communicate evaluative meaning effectively.

These studies provide empirical evidence of the communicative focus that shapes the genre of expert reviews. They are aligned with our argument that automotive reviews exhibit a conventionalised composition, combining informative, evaluative, and persuasive elements within a stable framework. The findings demonstrate that expert reviews, and automotive reviews in particular, exert measurable influence, derive credibility from perceived accuracy, and depend on linguistic specificity to deliver accessible and meaningful evaluative content in increasingly complex digital environments.

Still there is a set of **problems** that need to be addressed:

- the lack of a systematic linguistic description of automotive reviews as a genre. Despite the high visibility of automotive reviews in media, their structural, rhetorical, and linguistic features have not been comprehensively analyzed within genre studies and discourse analysis. This made it necessary to define what

distinguishes automotive reviews from other evaluative journalistic genres.

- insufficient understanding of how technical information is integrated into a journalistic text. Automotive reviews blend engineering data with narrative and evaluative commentary, but the mechanisms by which technical specifications are transformed into accessible journalistic discourse had not been adequately described.

- limited research on the interaction between subjective driving impressions and objective technical data. The hybrid nature of the genre where sensory experience, expert judgment, and measurable data converge required clarification, as previous scholarship rarely addressed how these layers interact within a single communicative structure.

- absence of models explaining how readers navigate complex multimodal information in reviews. In digital environments characterized by information overload, readers rely on textual cues, discourse markers, and structural signals, but their role in automotive reviews remained understudied.

- insufficiently explored influence of expert reviews on consumer behaviour and media credibility. Although previous studies show that expert evaluations can affect car sales, the linguistic and discursive mechanisms that underpin this influence had not been examined.

- the need to clarify the communicative functions and boundaries of the genre. Automotive reviews perform informational, evaluative, persuasive, and interpretative functions simultaneously, but these functions had not been mapped systematically, nor linked to specific textual components.

- lack of an analytical framework for describing genre stability and variability. While car reviews follow a recognisable structure, individual stylistic variation, narrative strategies, and journalistic voice required a rigorous descriptive model.

Methodological notes

This study employs a qualitative and structured genre-analytic methodology designed to identify the recurrent compositional, rhetorical, and linguistic features of contemporary journalistic automotive reviews. The research procedure consisted of several consecutive stages that ensured the reliability, transparency, and replicability of the findings.

First, a corpus of 30 contemporary English-language automotive reviews was compiled from reputable international newspapers and professional automotive magazines. The selection was based on three criteria: publication within the last two years, clear journalistic authorship, and adherence to the review format rather

than news reporting or promotional content. The corpus includes reviews of vehicles across different market segments (SUVs, sedans, electric vehicles, sports cars), allowing for the identification of genre-level regularities rather than model-specific stylistic variation.

Second, each review was subjected to manual structural segmentation, during which the main rhetorical blocks – introduction, competitor comparison, interior/exterior description, technical section, driving impressions, and verdict were identified and categorised. This step followed established procedures in genre analysis (e.g., move-structure analysis) to ensure systematic treatment of the material.

Third, a linguistic analysis of organisational cues was conducted to determine how reviewers guide readers through complex technical and experiential content.

Results and discussions

Automotive reviews constitute a distinct and highly recognizable genre within journalistic discourse. Their communicative purpose is informing, evaluating, and guiding the reader's understanding of a new or notable vehicle. The aim is achieved through a conventionalized yet flexible structure. This structure enables reviewers to combine technical expertise with accessible narrative strategies, balancing factual reporting with subjective evaluation. A typical newspaper car review exhibits several defining components: an introductory contextual section, a discussion of rivals, interior and exterior evaluation, technical specifications, driving impressions, and a concluding verdict often accompanied by a fact table. Together, these components create a coherent rhetorical progression that reflects the genre's dual orientation toward information and persuasion.

The review usually opens with an introduction and background on the brand, situating the vehicle within its broader automotive and historical context. This introductory segment establishes reader orientation by presenting the manufacturer's heritage, previous models, market reputation, or strategic direction. It often includes narrative hooks or cultural references that make the technical topic relatable to a general readership. By foregrounding contextual information, the introduction not only frames the review but also positions the vehicle as part of an evolving industrial and cultural narrative:

Toyota is known for straightforward cars, and the Corolla is a popular one. (Leanse, 2026).

The introduction outlines Toyota's long-standing reputation for simplicity and

reliability, establishing brand context before moving into the model review. It characterizes the brand's longstanding reputation for producing vehicles that prioritize reliability, practicality, and functional clarity. The term *straightforward* implies an absence of unnecessary complexity, suggesting that Toyota designs cars that are easy to operate, economical to maintain, and consistently dependable. The phrase, *the Corolla is a popular one,* identifies the Corolla as a paradigmatic example of this philosophy. As one of the best-selling vehicles globally, the Corolla embodies the attributes that have made Toyota successful: durability, usability, and broad consumer appeal.

The sentence communicates that Toyota's commitment to practical, reliable design is exemplified in the Corolla, whose widespread popularity reflects the market's preference for function over stylistic excess or technological extravagance.

Despite its humble beginnings as a Frankenstein mishmash of components from the BMW parts catalog, the compact sports car had proved itself far and beyond what we thought was possible (Seabaugh, 2026).

The review starts by recalling the BMW M2's origins within BMW's product history, providing brand and design background to frame the long-term evaluation.

Describing the car as *a Frankenstein mishmash of components from the BMW parts catalog* employs a vivid metaphor to convey that the car was assembled from assorted existing BMW parts rather than engineered as a bespoke model. The image of a "mishmash" underscores the patchwork nature of its origins. In essence, the reviewer is saying that the car started as an improvised assembly of leftover components, far from glamorous but that this unconventional origin story becomes part of its charm and evolution.

Automotive journalists like to joke that the car industry's toughest job belongs to the Porsche designer (Lieberman, 2026).

The opening comments reflect on Porsche's legacy of continuous 911 refinement, giving brand heritage and background before diving into model specifics.

Porsche's design identity is defined by a remarkable continuity, most famously embodied in the enduring silhouette of the 911. This visual consistency has cultivated a highly discerning enthusiast community, for whom even subtle alterations can prompt claims that a model no longer represents a "real Porsche." Yet excessive restraint invites criticism that the brand is failing to innovate. As a result, Porsche's designers must carefully balance heritage and evolution,

navigating a narrow space between preserving iconic form and advancing contemporary design.

It's no wonder the XC90 has become the vehicle of choice for trips to the Alps as the ski season draws to a close. (Robbins, 2026, March 25).

This opening sentence immediately situates the XC90 within a specific cultural and practical context, Alpine ski travel, thereby anchoring the model in a recognizable lifestyle narrative. By referring to its widespread presence among travelers, the reviewer establishes the XC90's reputation, longevity, and social positioning before introducing any technical details. The sentence functions as a narrative hook, using shared cultural knowledge (family ski holidays, long-distance winter travel) to make the ensuing technical evaluation more accessible and meaningful.

Alpine, Renault's go-faster brand, was founded in 1955 by racing driver Jean Rédélé and is mainly famous for its sports coupés and rally victories. (English, 2026).

This sentence exemplifies how an introduction provides historical grounding by tracing the brand's origins, heritage, and motorsport prestige. By foregrounding Alpine's legacy, the reviewer frames the car not merely as a new electric sport utility vehicle but as part of a lineage shaped by performance-oriented engineering and competitive success. This historical context primes readers to interpret the reviewed car within a broader setting of brand evolution, making the text more narratively engaging.

Following an introductory contextual section, reviewers commonly provide a description of rival models that occupy comparable market segments. This comparative framing is central to the genre, as it positions the car within a competitive landscape and helps readers understand its intended audience, pricing strategy, and performance expectations. The rivalry section also highlights key differentiators whether in technology, efficiency, brand identity, or design, thus guiding readers toward informed judgments. The inclusion of rivals reinforces the review's evaluative purpose, as it implicitly situates the vehicle's strengths and weaknesses relative to alternatives.

The A390's closest rivals are the Porsche Macan and Audi Q6 e-tron… Tesla has its recently revamped Model Y, and there's the Polestar 3, Lotus Eletre and Hyundai Ioniq 5 N, which was a benchmark car for the Alpine A390. (English, 2026).

The range of competing models exemplifies how reviewers construct a comparative frame to help readers understand market positioning. By naming both direct rivals (Macan, Q6 e-tron) and performance benchmarks (Hyundai Ioniq 5 N), the reviewer situates the A390 in a landscape defined by premium electric sport utility vehicles, thus clarifying expectations regarding pricing, dynamics, and range. The list also implicitly marks out the intended audience, buyers considering high-performance family electric vehicles, while signalling where Alpine seeks to differentiate itself, especially through driving engagement.

Buyers are likely to be sizing it up against price-for-price rivals such as the Skoda Kodiaq and Peugeot 5008. (Robbins, 2026, February 4).

The reviewer uses rival identification to place the Omoda 9 within a specific pricing and capability bracket. By selecting mainstream European competitors rather than premium brands, the review clarifies that Omoda is attempting to create a "cut-price premium" alternative: a vehicle that aims to attract buyers through a significantly lower purchase price. This strategic comparison helps readers understand the brand's intended market message: that the Omoda 9 aspires to offer a more luxurious experience than typical mid-market sport utility vehicles while undercutting premium rivals on cost.

The review also mentions intra-brand competition and strategic threats:

The greatest threat to the Omoda 9 is from fellow Chinese manufacturer BYD, whose Seal U is cut from the same cloth… and costs about £5,000 less. (Robbins, 2026, February 4).

By framing a rival as the vehicle's "greatest threat," the reviewer not only situates the Omoda 9 within an emerging cohort of Chinese value-luxury sport utility vehicles but also underlines cost competition as a decisive factor. This comparison shapes the reader's interpretive framework by highlighting the tension between perceived premium quality and market price undercutting. It reinforces the evaluative purpose of the review: understanding whether the Omoda 9's features justify its higher cost or whether buyers should move toward more economical alternatives.

But while cars like the BMW iX3 and Volvo EX60 may be closer rivals to the Macan Electric, if I were considering a Cayenne and saw that these other posh electric SUVs were offering 100 miles more range for substantially less money, I would pause for thought. (Parrott, 2026).

Referencing competitors performs a standard function of the review genre: outlining the broader luxury environment. By naming models with potentially

superior range for lower cost, the reviewer implicitly critiques Porsche's value proposition. This comparative lens shapes the evaluative criteria – range, price sensitivity, technological sophistication and invites readers to reflect on the balance between prestige and practicality.

The core of the review consists of interior and exterior evaluation, where descriptive and evaluative language combine to characterize the vehicle's aesthetic qualities, build quality, ergonomics, and user-experience features. Reviewers frequently employ sensory metaphors, comparisons, and narrative detail to convey material textures, comfort, visibility, and design coherence. Exterior design is typically assessed in terms of proportions, styling cues, brand identity, and aerodynamic considerations, while interior analysis focuses on layout, materials, space, technology interfaces, and practicality. This dual evaluation allows the reviewer to address both the visual appeal and functional experience of the vehicle.

The rest of the interior is, frankly, a tour de force. The mix of soft-touch plastics, upholstered infill panels, open-pore wood grain and splashes of brushed chrome give the feel of an upscale hotel lounge. (Robbins, 2026, March 25).

This passage exemplifies interior evaluation through its rich sensorial metaphor (*upscale hotel lounge*), which transforms material attributes into a vivid experiential image. The reviewer integrates descriptive detail (*soft-touch plastics, open-pore wood, brushed chrome*) with aesthetic judgment *tour de force* (from French) meaning remarkably well-designed, exceptionally executed interior, conveying both the tactile qualities and the luxurious ambience of the XC90's cabin. The combination of enumerated textures and metaphorical framing demonstrates how interior assessments rely on both empirical observation and imaginative language to communicate comfort, craftsmanship, and design coherence.

It's hard to make a high-riding, bulky bodyshell appear sporty. The A390 doesn't look like a sports car, but neither does it look like a school bus. (English, 2026).

The reviewer evaluates exterior design by referencing proportions *high-riding, bulky bodyshell* and situating the vehicle along a continuum of aesthetic identities. The contrast between *sports car* and *school bus* functions as a stylistic shorthand that vividly communicates the challenges of achieving visual dynamism in a sport utility vehicle form factor. This framing reveals how reviewers often rely on humorous but pointed comparisons to articulate design coherence, brand aspirations, and the visual compromises inherent to specific body styles.

Thankfully, Omoda resisted the temptation to simply plonk a massive screen atop a plain dash. Instead, there are flowing, organic lines that sweep away to reveal slivers of mood lighting, while the two modestly-sized screens are housed within a gently curving binnacle. (Robbins, 2026, February 4).

This excerpt illustrates interior evaluation focused on layout, design coherence, and user-experience considerations. The reviewer contrasts a common industry trend (oversized screens mounted on flat dashboards) with Omoda's more sculptural approach *flowing, organic lines*. The narrative emphasizes both aesthetic sophistication and ergonomic intentionality by using such commentaries as *organic lines that sweep away*, *mood lighting, gently curving binnacle* demonstrating how interior assessments merge visual description with judgments about coherence, usability, and perceived quality.

The Cayenne Electric isn't a pretty car, I think it's fair to say. But it has a purposefulness to it that suits the Cayenne… its 108kWh battery gets new nickel-manganese-cobalt cell chemistry for better energy density. **(**Parrott, 2026).

This dual observation blends aesthetic evaluation *isn't a pretty car* with functional justification *purposefulness*. The reviewer acknowledges visual compromises while highlighting aerodynamic and technological rationale, a common practice when assessing exterior form in performance-oriented cars. By linking proportions and stylistic character to underlying engineering such as energy-dense battery, aerodynamics, the review illustrates the genre's tendency to situate exterior design within a broader narrative of functional necessity, thereby integrating aesthetic critique with technical context.

Complementing aesthetic and ergonomic observations, automotive reviews incorporate a section dedicated to technical specifications. Here, the discourse shifts toward precision and technicality, with attention given to engine or motor configurations, power outputs, torque, battery capacities, suspension types, drivetrain layouts, and efficiency metrics. This segment aligns with the genre's informative dimension, offering quantitative data that supports the reviewer's qualitative judgments. Although highly technical, such information is typically presented in accessible language to accommodate the general readership of a newspaper.

The centerpiece is Ford's 5.0-liter V-8 engine developing 400 hp and 410 lb-ft of torque and mated to a 10-speed automatic transmission. (Rehbock, 2026).

This sentence exemplifies how automotive reviews foreground precise mechanical specifications such as engine displacement, horsepower, torque, and

transmission type. They anchor the reviewer's qualitative claims about performance in measurable criteria. Presenting this information numerically also supports informed comparison between models while remaining accessible to general newspaper readership.

Its 0–60 time measured 8.7 seconds, and its quarter-mile result was 16.7 seconds at 83.9 mph. (Leanse, 2026).

The reviewer employs instrumented performance metrics, such as acceleration times and trap speeds, to substantiate the evaluation that the Corolla Cross is not exciting and struggled as it reached these numbers. The quantification of vehicle behaviour (0–60 time, quarter-mile results) reflects the genre's move toward objectivity, reinforcing the credibility of qualitative judgments about sluggishness and underperformance.

Not only is it battery-powered but also, if you go for the Turbo that we're driving here, it makes 1140bhp and 1106lb ft of torque. (Parrott, 2026).

The sentence demonstrates how car reviews similarly rely on technical extremity expressed numerically. The extraordinary power and torque figures directly frame the reviewer's subsequent discussion of the model's dramatic, borderline excessive acceleration. By detailing precise output metrics, the review presents an accessible yet authoritative technical portrait that informs non-expert readers of the car's extraordinary engineering.

Combined with the mid-mounted 535-hp gas-burner, the all-wheel-drive X makes 721 horsepower, a 66-hp jump over the 655-hp Corvette E-Ray it replaces. (Tingwall, 2026).

This sentence illustrates how hybrid performance models are described through layered powertrain breakdowns and comparative data. By combining figures for the combustion engine and electric motor, the reviewer clarifies how total system output is achieved. The reference to previous models *E-Ray* further contextualizes the upgrade through numerical comparison–an important academic feature of genre-specific evaluative writing.

Across these examples, technical specifications operate as a crucial genre-defining feature. By presenting quantifiable attributes such as horsepower, torque, battery capacity, acceleration metrics, and drivetrain configurations journalists substantiate qualitative evaluations and make specialised automotive knowledge accessible. The reviews thus perform a dual communicative function: they inform general readers while simultaneously meeting the expectations of more technically literate enthusiasts.

The most distinctive rhetorical element of the car review is the section detailing driving impressions. This part synthesizes the previously discussed technical information by demonstrating how specifications translate into real-world performance. Reviewers depict acceleration, handling, braking, ride comfort, refinement, and driving modes through experiential description. Subjective impressions such as emotional response, perceived agility, or driver engagement blend with technical analysis, producing a hybrid discourse in which engineering characteristics become embodied driving sensations. This section forms the evaluative heart of the review, often determining the reviewer's final judgment.

Prod the throttle, and the Lobo roars with spitting ferocity… Accelerating under full load is supremely entertaining. (Rehbock, 2026).

This passage exemplifies how reviewers translate raw specifications into embodied performance experience. The verb choices *roars, spitting ferocity, supremely entertaining* foreground sensory immediacy, transforming mechanical output into visceral affect. The reviewer thus synthesizes prior technical data about engine size, torque, drivetrain into an experiential narrative that conveys both emotional arousal and functional capability.

Its engine groaned under acceleration, its tires lacked grip while braking, and its body felt unsettled through corners. (Leanse, 2026).

Technical shortcomings such as modest horsepower, economy-class tires are reframed as felt deficiencies in real-world driving. The reviewer couples mechanical diagnosis with sensory language *groaned, unsettled* to project engineering limitations into driver perception. This hybridization of subjective discomfort and technical insight supports the evaluative judgment that the vehicle lacks dynamism.

We're predicting 0–60-mph times in the low two-second range… this big crossover is a very serious prospect. (Tingwall, 2026).

The reviewer's shift to evaluative phrasing *a very serious prospect* marks the moment when performance metrics acquire experiential significance. The car's hybrid powertrain specifications become embodied as anticipated sensations of extreme rapidity, revealing how data-driven analysis blends with affective projection to shape the reviewer's final assessment.

Activate launch control… and the Cayenne just shrugs and gives a deliciously nonchalant mode warning before, well, accelerating really fast. (Parrott, 2026).

Despite the Cayenne's extraordinary technical outputs, the reviewer foregrounds the experiential paradox of effortless yet brutal acceleration. The

contrast between the vehicle's *nonchalant* electronic feedback and the overwhelming physical sensation *accelerating really fast* demonstrates how engineering sophistication becomes lived bodily force. This interplay between calm interface and violent propulsion strongly informs the review's broader judgment about the absurd and at the same time impressive character of the vehicle.

Finally, the review concludes with a verdict, in which the reviewer synthesizes their findings and offers a concise evaluative statement. The verdict may directly address the vehicle's value proposition, market relevance, and key strengths or shortcomings. It is often followed by a "facts" box, a convention of the genre that provides a structured summary of essential data such as price, performance figures, fuel consumption, emissions, warranty details, and dimensions. This box serves as a practical reference tool, reinforcing the genre's informational and consumer-oriented function.

Ford's V-8-powered factory street truck is a recommendable and entertaining option with solid daily drivability. (Rehbock, 2026).

This concluding judgment condenses the entire review into a single evaluative claim, linking the earlier technical and experiential discussion to an overall positive recommendation. The reviewer synthesizes performance impressions, usability, and character to articulate the truck's value proposition. Although not labelled explicitly as a verdict, the sentence clearly performs the same rhetorical function by offering a final, market-relevant assessment for potential consumers.

That doesn't mean the Corolla Cross is bad… this no-frills approach will appeal to those who seek transportation and not much more. (Leanse, 2026).

The reviewer distils the vehicle's strengths and weaknesses into a balanced closing evaluation, framing its market *relevance transportation and not much more* and signaling the type of buyer for whom the model is appropriate. The statement relies on integrating earlier analysis such as performance metrics, comfort commentary, efficiency to justify a final classification of the Corolla Cross as adequate but unexciting, reflecting the genre's consumer-guidance function.

Admire it, dismiss it, hate it, love it or possibly even buy it, what isn't up for debate is that the new Cayenne is an awesome car in far more ways than the blunt performance figures suggest. (Parrott, 2026).

This concluding comment exemplifies the verdict's purpose: to synthesize technical detail and subjective impressions into a holistic evaluative assertion. It acknowledges polarizing aspects while declaring an authoritative judgment on the vehicle's excellence. The rhetorical flourish also reinforces the review's role in

shaping consumer perceptions beyond numerical data.

The facts on test: Volvo XC90 T8 Plug-in Hybrid Plus. How much? £76,265. How fast? 112mph, 0–62mph in 5.4sec. How economical? 235.4mpg (WLTP Combined). Warranty: Three years / unlimited miles. (Robbins, 2026, March 25).

The facts box constitutes a canonical structural element of the modern car review, providing a concise, tabulated summary of specifications that complements the narrative verdict. By listing price, acceleration, fuel economy, emissions, and warranty coverage, it allows readers to rapidly reference essential information without parsing the full review. This formalized data presentation reinforces the genre's dual orientation toward evaluation and consumer utility, supplying practical metrics that enable cross-model comparison.

Thus, the newspaper automotive review is shaped by a recognizable genre structure that blends contextual introduction, competitive positioning, descriptive evaluation, technical detail, experiential reporting, and concise summative judgment. This ordered sequence supports both informative clarity and persuasive depth, enabling the reader to understand the vehicle from multiple angles. The genre's hybrid nature balancing objective data with subjective experience reflects its role at the intersection of journalism, consumer guidance, and automotive expertise.

Conclusions and Perspectives

The present study demonstrates that contemporary journalistic automotive reviews constitute a highly structured yet flexible genre that integrates technical precision, experiential evaluation, and persuasive communication within a coherent rhetorical framework. The analysis of a corpus of English-language reviews allowed us to identify a stable compositional model consisting of an introductory contextual segment, competitor comparison, interior and exterior assessment, technical specifications, driving impressions, and a concluding verdict supported by a fact box. A key conclusion is that the effectiveness of the genre arises from its ability to transform complex engineering data into accessible, reader-oriented narratives, while simultaneously preserving the authority and expert stance inherent to automotive journalism. Equally significant is the central role of pragmatic markers and discursive cues, which guide readers through dense informational content and enhance the perceived clarity, coherence, and usefulness of the review.

The study deepens our understanding of hybrid evaluative genres and the mechanisms through which expertise is communicated in media discourse. The contribution of the research is in the analysis of the "driving impressions" section

as a key mechanism of genre functioning, showing how technical parameters are linguistically transformed into experiential and sensory descriptions.

The article explains the interaction between three types of information within a single textual system: quantitative technical data, subjective impressions, and evaluative judgments. It shows how these elements are consistently integrated through discourse organisation, rather than appearing as separate layers, which clarifies the hybrid nature of automotive reviews as a genre.

Another innovation is the demonstration that logical cohesion and explicit structural segmentation function as necessary tools for processing high-density technical information. The effectiveness of automotive reviews depends not only on expertise, but on linguistic structuring that ensures accessibility and readability for a non-specialist audience.

Finally, the article proposes a systematic link between genre structure and communicative function, showing that informative function is realised primarily through technical and factual sections, evaluative function through interior/exterior description and driving impressions, persuasive function through the overall organisation culminating in the verdict.

The findings highlight the need to examine media genres that blend technical knowledge with narrative strategies. Future research could be directed at the analysis of multimodal automotive discourse, including layout, imagery, video scripting, and user-interface features in digital platforms. Further studies might also investigate the reception of automotive reviews by different reader groups to understand how narrative structure and linguistic markers influence perceived credibility and decision-making.

Overall, this research lays the groundwork for a more comprehensive exploration of automotive reviewing as a complex media genre and opens avenues for studying the broader interaction between expert discourse, technological communication, and contemporary consumer culture.

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TRANSLATION OF GEOGRAPHICAL REALIA OF THE APOCALYPTIC NOVEL

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This article explores the theoretical underpinnings of translating nominative units from the apocalyptic novel, focusing on "realia" and "irrealia" as markers of the fictional world. The study examines the context-dependent nature of these lexical units, their categorization across the thematic group of geographical referents, and the unique challenges they pose in apocalyptic literature translation. The study integrates L. Venuti's strategies of domestication and foreignization with A. Popovič's theory of stylistic shifts to address the reconstruction of the fictional world in Ukrainian translations. This article highlights the significance of irrealia as products of the author's imagination and the necessity of special translation tactics such as intensification and substitution to preserve the genre's stylistic features and pragmatic potential across cultures. The conclusions of the research demonstrate that the choice of translation strategy and tactics is functionally dependent on the type of nomination.

Keywords: *realia, irrealia, translation strategy, translation tactics, stylistic shifts, literary translation, apocalyptic novel.*

Мовчан М. Г. Переклад географічних реалій апокаліптичного роману. *У статті досліджуються теоретичні засади перекладу номінативних одиниць апокаліптичного роману з акцентом на реалії та ірреалії як маркери художнього світу. Розглядається контекстуальна зумовленість цих лексичних одиниць, їхня класифікація в межах тематичної групи географічних референтів та унікальні виклики, які вони створюють під час перекладу творів апокаліптичного жанру. Робота інтегрує стратегії одомашнення та очуження Л. Венуті з теорією стилістичних зсувів А. Поповича для аналізу реконструкції вигаданого світу в українських перекладах. Стаття висвітлює важливість ірреалій як результатів авторської уяви і необхідність залучення спеціальних перекладацьких тактик, таких як посилення та субституція, задля збереження стилістичних особливостей жанру та прагматичного потенціалу в різних культурах. Висновки дослідження демонструють, що вибір перекладацької стратегії та тактики функціонально залежить від типу номінації.*

Ключові слова*: реалія, ірреалія, перекладацька стратегія, перекладацька тактика, стилістичний зсув, художній переклад, апокаліптичний роман.*

Introduction

Contemporary translation studies reveal a growing interest in the intercultural mediation of word-building elements related to different literary genres. (Salmeri, 2014). In the context of the apocalyptic novel translation is complicated by the necessity of reconstructing a fictional worldview verbalized through a system of functionally modified realia and irrealia. The latter arelexical units of the author's imagination and require effective strategies to ensure their efficient intratextual reproduction (Loponen, 2009).

A rapid development of the apocalyptic genre in World Literature and its popularity among Ukrainian readers trace back to current events such as wars, catastrophes, natural disasters, etc. Since the apocalyptic novel depicts the world in the far transformed future, the translator faces the challenge of rendering realia and irrealia of the apocalyptic society.

Despite the importance of these linguo-cultural features, translators haven't agreed on the interaction between the source and target texts. The principles of rendering realia and irrealia from the apocalyptic novel require systematic organization and standardization to address the significant inconsistencies currently observed in both academic publications and the literary market.

Theoretical Background

In contemporary translation studies the term realia is traditionally associated with the nomination culture-specific objects in extratexual reality. The term "realia" was first used to emphasize the national and cultural distinctiveness of references and their untranslatability. T. Kyiak referred to realia as words that represent the peculiarities of other people's lives (Kyiak, 2008, p. 141). Realia was also defined as lexical units that denote phenomena associated with the specific society's life during a particular historical era. The researchers accentuate national and historical connotations of realia and emphasize their absence in the experience of other communities (Slavova, Borisenko, 2023, p. 136).

Within the scope of this research we will focus primarily on the verbal and ethnical components of realia, which are defined as mono- and polysemantic units, the main meaning of which encompasses the complex of ethnical information traditionally associated with realia and is foreign to the objective reality of the target language (Zorivchak, 1989, p. 58).

Meanwhile, in literary texts, belonging to genres dominated by fictional worlds, the translator must not only render real cultural elements, but also translate an autonomous fictional reality. M. Loponen (2009), M. Martinković (2022), and S. Pettini (2021) consider the use of the term "realia" to be problematic in the context of literary texts. Speculative fiction texts and their translations, particularly from English, are gradually gaining popularity. Despite numerous attempts by writers and theorists, speculative fiction and its subgenres remain vaguely defined, and their specific characteristics are often even less explored from the perspective of translation studies (Martinkovič, 2022, p. 73). In his study of translation of science fiction and fantasy works M. Loponen introduces the term "irrealia", which refers to objects depicted in a fictional world. By viewing the fictional world as a semiotic system constructed by the author, translation studies encounter problems similar to those that arise when rendering realia. However, in this case, we are concerned with units that represent culture, time, and space invented by the author (Loponen, 2009, p. 167).

However, M. Martinović suggests that we should not treat irrealia as homogeneous units, but rather distinguish between two types that pose different translation challenges: pure irrealia (or irrealia sensu stricto) and analogical irrealia (rooted in reality but altered). Pure irrealia are figments of the author's imagination and have no referent in the real world, whereas analogical irrealia are real entities with real denotations, but placed within a work of fiction (Martinkovič 2022, p. 77), such as the names of existing organizations, social groups, or objects of material culture used in fictional contexts.

Accordingly, each type of irrealia may require a different approach to translation. For instance, pure irrealia are not fixed lexical units, since they denote non-existent concepts and objects, and their form may be original and unusual, as a creation of the author (ibid., p. 78). Despite the proposed distinction between "pure irrealia" and "analogical irrealia," within the scope of our study it seems more appropriate to use the terms "irrealia" and "realia". This approach allows a clearer differentiation of the nominal units of the fictional world based on their source of origin and semantic type: "irrealia" denoting fictional units, and "realia" for units with extratextual referents that have been transformed by the fictional world of the apocalyptic novel.

Methodological Notes

Translating realia and irrealia of the fictional world requires not merely a search for equivalents, but a necessary comparison of the intratextual cultural systems of the source and target languages. Therefore, two complementary scientific approaches are employed: comparative and descriptive analysis. Comparative analysis involves a systematic comparison of the original text and the translation, with a focus on differences in linguistic systems. Descriptive analysis is the key to describing the means of nomination of the fictional world, the aim of which is to explain and predict translation phenomena, as opposed to prescriptive approaches (how one should translate). The results of comparative analysis (a comparison of linguistic differences) serve as empirical material for descriptive analysis, which provides a sociocultural and theoretical explanation for these differences. The ultimate goal of descriptive studies is not only to describe but also to identify trends in the rendering of English-language realia and irrealia in translation (Toury, 1995).

The study of translating nominative units representing the fictional world of the apocalyptic novel is inextricably linked to a cultural studies approach, since these terms are culturally marked names for objects, social institutions, important concepts, or fictional phenomena that shape a unique fictional world. Within this approach L. Venuti's theory with its strategies of domestication and foreignization is of particular significance. It allows determining how a translator strikes a balance between preserving the foreignness and uniqueness of the apocalyptic world (foreignization) and adapting it to the cultural horizon of the target reader (domestication) (Venuti, 2001). This analysis is complemented by A. Popovič's theory of stylistic shifts, which changes the focus to the microstylistics of the text. It helps identify and analyze specific tactics (shifts) (Popovič, 1975) that the translator employs at the lexical level to achieve the desired stylistic or communicative effect in the target text when rendering apocalyptic realia and irrealia.

The research material consisted of the English-language apocalyptic novels Seveneves (2018) by Neal Stephenson and The Hunger Games (2008) by Suzanne Collins and their Ukrainian translations, from which 485 apocalyptic realia and irrealia and their variants in Ukrainian were identified using a comprehensive sampling method.

Results and Discussion

In literary studies, the idea that the apocalyptic novel is characterized by a number of established features, including depictions of catastrophe and devastated landscapes, the presence of fantastical scientific and technological inventions, rigid social stratification, and so on (Kuleshir, 2014) seems quite effective. However, from a translation studies perspective, such a definition is insufficient, as it does not take into account the specificities of translating either apocalyptic texts or science fiction literature in general (Martinkovič, 2022, p. 76). Therefore, in this context, Western scholars have introduced the concept of irrealia as a relevant category in translation.

Irrealia are the product of the author's imagination. If the fictional world is entirely invented by the author, irrealia are defined as elements of that fictional world that have no referents in reality, for example, *Flivver, or Flexible Light Intracloud Vehicle – Лемоліт – Легенький Мобільний Внутрішньохмарний Космолiт*, *Siwis – Плази*, *Grabbs – Хапи*, *Buckiies – Баки*. These are the names of robots and vehicles that are fictional concepts created by the author and have no real-world referents.

Despite the existence of a real referent in reality, realia acquire the status of elements of the fictional world through a change in their function or a specific characteristic. We consider it inappropriate to refer to them as "irrealia," since their recognizability to the reader is based precisely on their connection to reality (for example, a spacesuit, social media). However, in a fictional text, they function as nominative markers of a fictional space, mirroring the structure of real society. Such examples as *Space Suit – Космічний скафандр*, *social media* («*Spacebook*») *– соцмережі «Спейсбук», projectile weapons – зброя вогнепальної дії* are realia that represent the fictional world, but have referents in the real one.

Realia and irrealia are not viewed in opposition but rather represent types of nomination within the fictional world of the apocalyptic novel. Based on subject areas, the nominations of the fictional world in the apocalyptic novels denote individual and collective, geographical, artifactual, ethnic, sociopolitical, and intertextual referents (Pettini, 2021).

Geographical nominations in the apocalyptic novel play a key role in constructing the fictional world and determine the text's genre and stylistic features. They function as genre markers that signal to the reader what type of catastrophe they are dealing with (technogenic, natural, cosmic) and what

emotional tone will dominate. The group of geographical nominations in the fictional world of the novels under study comprises 485 items.

As part of this study, the category of geographical nominations is interpreted broadly, in accordance with S. Pettini's classification (Pettini 2022: 127–128). It encompasses not only features of the physical landscape, but also celestial bodies, meteorological phenomena, as well as flora and fauna. This combination is due to the fact that in the apocalyptic novel, these elements function as a unified set of environmental markers, defining the spatial boundaries and conditions for survival in the fictional world (Pettini, 2021).

It is important for a translator to distinguish how the author constructs a new apocalyptic world: by relying on the existing one or by inventing something entirely new. Objects that have prototypes in the real world but have been altered by a catastrophe are represented by realia, such as *Kuiper belt – Пояс Койпера*, *Crater – кратер*, *new islands chains – нові ланцюги островів*. They are altered but recognizable. Irrealia represent objects that have no direct referents in our reality and are created by the author's imagination, such as *White Sky – Біле небо*, *a dome of fire – вогняний купол*.

Of the total number of geographical nominations irrealia account for 138 units, grouped into the following thematic categories:

- names of the catastrophe and its consequences: *Hard Rain – Злива*, *White Sky – Біле небо*, *Agent – Агент*, *seven giant rocks – сім велетенських каменів*;
- names of new natural zones and landscapes: *Antimer – Антимер*, *the Ashwall – Димна Стяга*, *sublunary realm – підмісячний світ*;
- names of dwelling types: *Arklets – Човники*, *The Eye – Око*, *Cradle – Колиска*, Gnomon – *Ґномон*;
- names of mutated animals: *Mockingjay – Переспівниця*, *Jabberjay – Сойкотун*, *Mockingbird – Пересмішник*;
- names of new time scale: *Zero – Нуль*, *A+0.0.0 – A+0.0.0*, *Day 52 – 52-го Дня*, *FIVE THOUSAND YEARS LATER – П'ять тисяч років потому*.

To render geographical irrealia, the following stylistic shifts were employed: stylistic correspondence – 74 (53.6%); stylistic substitution – 12 (8.7%); stylistic weakening – 6 (4%); stylistic intensification – 44 (31.9%); stylistic elimination – 2 (1.5%).

Stylistic correspondence is used to reproduce the name of the disaster and its consequences. In examples such as *the White Sky – Біле небо*, *dead planet – мертва земля*, *fantastic bubbles of flame – фантастичні полум'яні бульбашки*,

a dome of fire – вогняний купол the structure and semantics of irrealia are preserved, ensuring a similar perceptual effect within the structure of the fictional world: *We are going to witness an event that I am calling the White Sky. It'll happen over hours, or days. The system of discrete planetoids that we can see up there now is going to grind itself up into a vast number of much smaller fragments*. (Seveneves, 2018) - *Ми станемо свідками події, яку я називаю Біле Небо. Вона триватиме лічені години, можливо, дні. Та система окремих планетоїдів, яку ми спостерігаємо зараз, сама себе перемеле на безліч дрібніших шматочків.* (CIMMIC, 2018). Since descriptions of disasters are fundamental to the construction of the fictional world of the apocalyptic novel, preserving their original structure ensures that the author's vision of the end of the world is reproduced without subjective distortions.

Stylistic intensification clarifies and explains the meaning of irrealia to the target reader, for example, *A+5000 – П'ять тисяч років потому* helps decipher the code so that the reader can better understand the chronology within the constructed apocalyptic world. Translation of the phrase "*the rubble cloud"* is also an example of stylistic intensification: <...> *which kept a high-resolution feed of the rubble cloud running around the clock.* (Seveneves, 2018) – <...> *в надвисокій роздільній здатності транслювалася хмара пилу та каміння, що оберталася за годинниковою стрілкою*. (CIMMIC, 2018).

Stylistic substitution is used to replace neutral words with emotionally charged ones, for instance, *wreckage – румовище*, *the Earth's fractured crust – порепана земна кірка*: <...> *spreading to envelop vast areas before they burst and disappeared, leaving behind wreckage that looked like it had been beaten with sledgehammers and doused with napalm.* (Seveneves, 2018) – <...> *вкриваючи величезні території, перш ніж зникнути в останньому спалаху, залишивши за собою румовище землі, яку наче потрощили відбійними молотками і випалили напалмом*. (CIMMIC, 2018). Instead of the neutral noun *уламки* in the meaning of "*broken and disordered parts or material from something wrecked"* (Merriam-Webster) more emotional and archaic noun "*румовище"* is used.

Stylistic intensification through translator's commentary is often used to explain unreal elements based on technical terminology, for example *geostationary orbit – геостаціонарна орбіта (Кругова орбіта, при якій супутник завжди розміщений над однією і тією ж точкою земної поверхні (можлива при нульовому нахилі до екватора, висоті 35 786 км над рівнем моря та нульовому ексцентристеті (тобто при ідеальній круглій орбіті*).

Відрізняється від геосинхронної орбіти, для якої неважливий нахил площини орбіти відносно екватора.). Such a detailed explanation provides the necessary cognitive support for the target reader to adequately interpret the fictional elements and helps them navigate in the fictional world.

However, there are instances of stylistic weakening that make the meaning of unreal elements simpler, for example *Simulated Earth landforms – земний ландшафт.* The Ukrainian translation omits the word "simulated," which refers to the robotic nature of these natural zones. Stylistic elimination in the case of *coy-dogs, coy-wolves, wolf-dogs – койдоги, вовко-собаки* may indicate an effort to avoid semantic redundancy.

Translating irrealia that are names of mutated animals requires the translator to preserve the biological logic and reproduce the stylistic effect. To render the irrealia *jabberjay* the translator employs stylistic substitution *сойкотун*. The verb "*jabber"* means "*talk rapidly, indistinctly, or unintelligibly"* (Merriam-Webster), and *"jay"* refers to a bird. Accordingly, the translator used the root "*сойк*-" and the productive suffix *"-тун*", which in Ukrainian denotes the performer of the action: *One was a special bird called a jabberjay that had the ability to memorize and repeat whole human conversations. They were homingbirds, exclusively male* <...>. (The Hunger Games, 2008) – *Одним із видів були сойкотуни, наділені вмінням запам'ятовувати й відтворювати цілі людські розмови. Це були домашні птахи, виключно самці* <...>. (Голодні Ігри, 2010).

The neologism "*сойкотун*" sounds natural in Ukrainian, reminding of traditional names for birds, and retains an ironic undertone: it is a spy bird that eavesdrops and passes information on. Thus, adding the suffix to the root allows the meaning of the neologism to be revealed without compromising its intratextual autonomy.

Geographical realia, as a type of nomination within the artistic world, are represented by names that have a direct prototype in reality but have undergone certain changes. They are grouped into the following thematic categories:

- natural zones and landscapes identified by toponyms *Houston – Г'юстон*, *Baikonur – Байконур*, *Washington – Вашингтон*, Detroit-Windsor – Детройт-Віндзор;
- natural phenomena: *Gravitation – Гравітація/тяжіння*, *Eruption – виверження*, *Tsunami – цунамі*.
- celestial bodies and planets: *Meteorite – метеорит*, *Bolide – болід*, *Moon – Місяць*, *Amalthea – Амальтея*;

- flora and fauna: *reptiles – рептилії*, *hyaenas – гієни*, *shark – акула*;
- dwelling: *the squat gray houses – приземкуваті сірі будиночки*, *Remake Center – салон краси «Ремейк», Launch Room – стартовий комплекс*.

This thematic group comprises 347 realia, which are based on real-world prototypes. To render geographical realia, the following tactics are identified: stylistic correspondence (301 (86.7%)); stylistic substitution (28 (8%)); stylistic weakening (7 (2%)); stylistic intensification (11 (3.1%)).

Stylistic correspondence is the most common tactics to translate proper nouns (toponyms) and internationalisms: *Houston – Г'юстон*, *Baikonur – Байконур*, *Peru – Перу*, *Odessa – Одеса*. This tactics ensures the accuracy of the setting and the scientific authenticity of the world depicted within the text.

Stylistic enhancement achieved by adding explanatory words used to clarify the image *Remake Center – салон краси* «*Ремейк*»: *I've been in the Remake Center for more than three hours and I still haven't met my stylist.* (The Hunger Games, 2008) – *Я провела в салоні краси під назвою «Ремейк» понад три години, але досі не познайомилася зі своїм стилістом*. (Голодні Ігри, 2010)

The noun "*center*" in English has a broad semantic range and in this context refers to "*a facility providing a place for a particular activity or service*" (Merriam-Webster). Adding the description "*салон краси*" is an example of explication, which adapts the semantics of the irrealia so that the reader can understand it without losing its specificity. This helps the target reader identify the function of the establishment: changing the character's appearance before going out in public.

The tactics of stylistic weakening is used in the example l*aunch room – стартовий комплекс,* where the translator replaces the source term "*room"*, which has a narrow semantic scope, with the broader term "*комплекс*." This allows the technical description to be adapted to the scale of the object in the fictional world.

Conclusions and Perspectives. The analysis of the depiction of geographical realia and irrealia in the apocalyptic novel demonstrates a comprehensive approach aimed at preserving the genre's distinctive features and adapting the science fiction world for Ukrainian readers. The distribution of stylistic shifts indicates that the choice of translation strategy and tactics depends on the type of nomination.

The strategy of foreignization predominates in the depiction of realia through the use of stylistic correspondence (301 instances). This preserves the intratextual structure of place names and common terms, thereby creating a sense of reality and making locations recognizable.

The strategy of foreignization is also widely employed to render a significant number of irrealia, which is crucial for the apocalyptic genre, where the strangeness of the landscape is a key feature (64 instances of the stylistic correspondence). Stylistic intensification (56 instances), in turn, enables the interpretation of irrealia within the fictional world.

When working with irrealia as specific markers of the fictional world, the tactics of stylistic substitution (15 instances) replaces a foreign image with one that is understandable to the target audience, while preserving the emotional impact and stylistic nuance. These tactics implement the strategy of domestication when it is necessary to avoid losing meaning or emotional impact.

Prospects for further research include translation analysis of other thematic groups of realia and irrealia of the apocalyptic society, as well as expanding the scope of the study by incorporating Ukrainian translations of other English-language apocalyptic novels to test the universality of the identified trends.

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VERBO-GESTURAL EFFECTS IN U.S. VICE PRESIDENT J.D. VANCE'S 2025 MUNICH SPEECH

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The paper reveals how US vice president J.D. Vance's hand gestures accompanying the 2025 Munich speech support the accusation effect created by the verbal means. The applied "transforming idea into effect" procedure takes into account discursive and cognitive semiotic perspectives of speech production. The gestures studied in the paper comprise outstretching the right or the left hand as well as outstretching or clasping both hands. The gestures are interpreted relative to the three parts of accompanied utterances: pre-gestural, expressing the speaker's intention prior to hand movement; gestural, simultaneous with the hand movement; post-gestural, following the gestural part if it opens the statement. It is found that the outstretching of the right or left hand is associated with the visuospatial and logical functions of the corresponding hemispheres of the brain. Consequently, the pre-gestural parts of the utterances involving the right-hand movement refer to the speaker's personal experience while the utterances accompanied by the left-hand movement refer to mental operations related to thinking over the past, present or future as well as to the use of negation. Meanwhile, the simultaneous use of both hands combines the visuospatial and logical functions of the right and left hemispheres of the brain contributing to the formation of image schemas, i.e. dynamic recurring patterns of organism-environment interactions. The outstretching of both hands evokes the CONTAINER schema, which outlines boundaries, underlying the verbal reference to unity, big quantities or textual cataphoric relations. The clasping hands gesture represents the BLOCKAGE schema symbolizing the speaker's resentment to particular European policies which is also reflected in a substantial length of the corresponding utterances and in fronting the gestural component to emphasize the accusations made.

Keywords: *hand gesture, effect, verbal means, discourse, cognitive semiotics, brain, image schema, J.D. Vance, 2025 Munich speech.*

Потапенко С.І., Андрійко В.І. Словесно-жестові ефекти у виступі віце-президента США Джей Ді Венса в Мюнхені у 2025 році

У пропонованій розвідці показано, як жести рук віце-президента США Дж. Д. Венса під час його Мюнхенської промови 2025 року посилюють ефект звинувачення, створюваний вербальними засобами. Задіяна процедура «перетворення ідеї на ефект» ураховує дискурсивний і когнітивно-семіотичний ракурси продукування мовлення. Жести, розглянуті в статті, включають відведення вбік правої або лівої руки, з одного боку, та розведення або сплетення в замок обох рук, з іншого. Названі рухи можуть співвідноситися з трьома частинами висловлювання: дожестовою, яка позначає намір мовця перед виконанням рухів руками; жестовою, яка супроводжує рухи; післяжестовою, яка промовляється після руху рук. Встановлено, що відведення убік правої або лівої руки пов'язано з візуально-просторовими й логічними функціями відповідних півкуль мозку. Як наслідок, дожестові частини висловлювань, які передують відведенню вбік правої руки, вказують на особистий досвід мовця, а фрагменти, що передують рухові лівої руки, відбивають виконувані мисленнєві процедури. Натомість одночасне використання обох рук поєднує візуально-просторові й логічні функції правої та лівої півкуль мозку у формі образ-схем, динамічних повторюваних моделей взаємодії тіла людини й навколишнього середовища. Розведення обох рук окреслює образ-схему КОНТЕЙНЕР, що фіксує обмеження, покладені в основу репрезентації єдності, значних кількостей або текстових катафоричних відношень. Сплетення обох рук перед собою співвідносне з образ-схемою ПЕРЕШКОДА, яка символізує неприйняття мовцем певних європейських реалій, підсилене значною довжиною відповідних висловлень і висуненням на їх початок жестових частин, які акцентують декларовані звинувачення.

Ключові слова: *жест руки, ефект, мовні засоби, дискурс, когнітивна семіотика, мозок, образ-схема, Дж. Д. Венс, мюнхенська промова 2025 року.*

Introduction

The notion of effects goes back to Aristotle who related their creation to metaphors, similes, jokes (Aristotle, 1926, p. 397, 409). With time this modest list of means of effect formation came to cover argumentation, subordination, repetition, surprise (Perelman, Olbrechts-Tyteca, 1991, p. 45, 157, 326), alongside distinguishing different types of effects: comic, humorous, ludicrous, poetic, aesthetic (Perelman, Olbrechts-Tyteca, 1991, p. 117, 189, 225, 137, 142). The more modern list of means of creating effects suggested in rhetorical stylistics includes congeries, amplification, bracketing, homiginization (Fahnestock, 2011, p. 242, 252). Naturally, the ever broadening list of types of effects and of the means of their formation poses a question of their limits which compels some scholars to give up the idea of making up a compendium of effects altogether and to turn to their more general interpretations. One of those ways is to use the confluence of logos, ethos, and pathos (de Oliveira, Oswald, 2023, p. 7) subdividing the effects into four categories, with respect to whom or what the message impacts. Effects of the speaker are linked to ethos, those on the audience are related to pathos, those on

the message are connected with logos, with all of them affecting conversational dynamics (de Oliveira, Oswald, 2023, p. 7). A different way of dealing with effects is to replace them with pragmatic perlocutionary force concerning the impact on the addressee (de Oliveira, Oswald, 2023, p. 6) though it overlooks the speaker's illocutionary force.

Besides generalizing the classification of the effect types two more things need elaboration. First, it is the distinction between planned and achieved effects. Their existing interpretations seem to focus only on the impact that language choices have on the audience, their thoughts, emotions, and actions, as well as on a specific response or reaction from readers or listeners (Fiveable, 2024). However, as it has been noted, the passage of time generally, but not always, diminishes the effect of a speech (Perelman, Olbrechts-Tyteca, 1991, p. 49). Consequently, besides effects achieved it is important to distinguish the intended types which urge the speakers to employ particular linguistic and cognitive means. The opposition between planned and achieved effects is in line with the enormously influential pragmatic distinction between illocutionary and perlocutionary forces (Cummings, 2005, p. 7-8), on the one hand, and the traditional rhetorical relations of effect and cause (Aristotle, 1926, p. 265) or cause, effects, and conditions (Perelman, Olbrechts-Tyteca, 1991, p. 344), on the other. This opposition constitutes the basis of the "transforming idea into effect" procedure which is meant to reveal how a belief outlined in the beginning of a speech transforms into verbal effects, i.e. practical outcomes. This procedure has been applied to the study of the effects achieved by President Zelenskyy's speech to the Polish parliament (Głaz, Potapenko, 2025, p. 23) and by his two addresses to the British parliament (Petlyuchenko, Potapenko, 2026, p. 131), on the one hand, and the intended effects of his addresses to a number of parliaments worldwide (Potapenko, Talavira, 2026) as well as of the speech delivered by J.D. Vance, the American vice president, at the security conference in Munich on 14 February 2025 (Vance, 2025). Since the European media branded the speech as "stunning" the mismatch between the reasonable main idea of *shared values* announced in the first lines of the address and the media's negative assessment was explained in the article (Potapenko, Andriyko, 2025, p. 51). The current contribution turns to the verbo-gestural means of evoking the accusation effect permeating J.D. Vance's Munich speech. Consequently, **the research question** of this paper is how J.D. Vance's gestures support the accusation effect created by the verbal means in his 2025 Munich address. The achievement of this objective involves the fulfilment of

the following **tasks**: to investigate the approaches to the study of the relations between gestures and speech, to develop the methodology of revealing the co-verbal use of gestures, to determine the cognitive semiotic patterns of creating intended effects.

Theoretical Background

Gestures as co-verbal signs are currently studied from the perspectives of multimodality, semiotics, and cognitive sciences.

Cognitively, gestures are considered to be the nexus of the body, mind, and world (Alibali, Hostetter, 2024, p. 515) relating the frame of reference to the human body with respect to left – right, back – front, far – in front coordinates (Boutet, Cienki, 2024, p. 276). More generally, they represent a visual scheme extracted from other perceptual experiences (Calbris, Copple, 2024, p. 218) or derived from practical actions (Payrató, 2024, p. 32).

Semiotically, gestures are important due to their multimodality (Bressem, 2024, p. 172) and polysemiotic nature (Cienki, 2024, p. 4) constructing and negotiating interaction in human communication. Being characterized by dual semiosis, gestures convey the same meaning in different semiotic modes (Harrison, 2024, p. 482) while being polysemous they relate to different referents (Mittlberg, Hinnell, 2024, p. 69). The most important semiotic distinction between gestures and verbal signs is that the former are motivated while the latter are arbitrary (Calbris, Copple, 2024, p. 220).

Discursively, gestures constitute an integrated part of speech but not its accompaniment (Harrison 2024, p. 478). They boost language production and comprehension reducing the cognitive load on the participants (Bressem 2024, p. 170). Due to their perceptual origins gestures are considered to occur most frequently when people are thinking or speaking about visual, spatial, motoric topics (Alibali, Hostetter, 2024, p. 501).

Therefore, the study of the formation of verbo-gestural effects in a public speech is to combine cognitive, semiotic, and discursive perspectives.

Methodological notes

With respect to their cognitive foundations gestures as a co-verbal phenomenon are considered to be not only expression of thought but thought itself (Harrison, 2024, p. 478), a heterogeneous phenomenon, represented by a number of

conceptual structures. They comprise concepts, frames, image schemas, conceptual metaphor, etc. (Evans, Green, 2011).

The study of gestures according to the "transforming idea into effect" procedure merging discursive, semiotic, and cognitive perspectives involves two steps: those of correlation and explanation.

The *correlation* step consists in relating a gesture to the accompanying linguistic units in a delivered public speech. As a co-verbal phenomenon gestures are divided into pointing, depictive, referring to the world, and pragmatic, accompanying the relation between the speaker and addressee (Müller, 2024, p. 192). The three types of gestures seem to differ in the way they are related to speech production: pointing movements correlate with the linguistic units uttered while depictive and pragmatic ones seem to be related not only to the parts accompanied by gestures but to the utterance as a whole. Therefore the latter can be divided into two main components: pre-gestural, expressing the speaker's stance prior to the forthcoming gesture and indicating how it should be interpreted, and gestural, which is simultaneous with the hand movement performed (1):

(1) *The threat that I worry the most about vis-à-vis Europe is not Russia, it's not China, it's not any other external actor.* (Vance, 2025)

In (1), the pre-gestural part of the utterance, which is not inderlined, contains the lexical units *threat* and *worry* rendering the speaker's attitude to the coming – gestural – part of the statement which is underlined. The main linguistic unit of the pre-gestural part is *threat* whose meaning is intensified by the construction *that I worry the most about*. The gestural part accompanied by the speaker clasping his hands is verbalized by two negative constructions *it's not China*, *it's not any other external actor*.

The *explanation* step of the analysis is aimed at interpreting the gestures accompanying the verbal segments. The most frequent cognitive method of clarifying the meaning of gestures is the use of image schemas, i.e. dynamic recurring patterns of organism-environment interactions (Johnson, 2005, p. 19). They are considered to constitute the basis of the human conceptual systems (Evans, Green, 2011, p. 180) and to motivate and structure gestures for cognitive and communicative purposes (Williams, 2019, p. 411). Moreover, it is claimed that practical actions become typified and differentiated into signs with the help of mimetic schemas underlying young children's gestures (Zlatev, 2014).

There seem to be two approaches to the analysis of the relations between gestures and image schemas: complex, relating a sequence of analyzed gestures to

all known schemas (Mittelberg, 2018), and consecutive, beginning with the analysis of simple hand movements followed by a gradual shift to the complex ones which is applied in this paper.

Results and Discussion

The simple hand gestures made by J.D. Vance comprise outstretching the right or the left hand as well as outstretching or clasping both hands. They are interpreted drawing on the interaction of pre-gestural and gestural parts of utterances.

Figure. 1. Outstreching right hand

Figure 2. Outstreching left hand

The outstretching of the right hand (Figure 1) is explained by the pre-gestural part of the utterance containing the stimuli involving visuospatial processing which elicits brain activity lateralized to the right hemisphere (Nielsen, et.al, 2013). The access to those stimuli is signaled by the following means: existential utterances, e.g. *It's great to be back in Germany* (Vance, 2025); by the perception verbs, e.g. *You hear this term,"burden sharing"* (Vance, 2025), or practical actions, e.g. *win an election; accomplish anything of value* (Vance, 2025). The outstretching of the left hand (Figure 2) is preceded by the pre-gestural components, naming mental activity which is associated with the logical thinking ascribed to the left hemisphere (Nielsen et.al, 2013). The pre-gestural parts of utterances indicate the mental operations related to thinking over the past, present or future as well as to expressing negation. The gestural parts of corresponding utterances are preceded by the noun *argument*, e.g. *The argument was that Russian disinformation had infected the Romanian elections* (Vance, 2025); the verb *know*, e.g. *And we know the situation, it didn't materialize in a vacuum* (Vance, 2025); followed by the verb *bill*, e.g. *Everything from our Ukraine policy to digital censorship is billed as a defence of democracy* (Vance, 2025).

The pre-gestural parts of utterances preceding references to the future solutions of the current problems include the verbs *focus*, e.g. *America focuses on areas of the world that are in great danger* (Vance, 2025), and *can*, e.g. *Much of value that can be accomplished with the kind of democratic mandate* (Vance, 2025). The negative pre-gestural parts of utterances precede the gestural components referring to the perceived phenomena associated with the right hemisphere, e.g. *It's not in these stone buildings or beautiful hotels* (Vance, 2025), or combine with units denoting thinking, e.g. *Expressing opinions isn't election interference even when people […]* (Vance, 2025).

Figure 3. Outstreching both hands

The outstretching of both hands (Figure 3) is supposed to transform the visuospatial and logical functions of the right and left hemispheres into image schemas, i.e. dynamic recurring patterns of organism-environment interactions (Johnson, 2005, p. 19). Being pre-conceptual structures, in discourse they underly varying semantics revealed by the comparison of three entities: the outstretched hands, their relation to the CONTAINER image schema, representing boundedness (Johnson, 1987, p. 21), and the accompanying pre-gestural and gestural parts of utterances.

First, the outstretched hands follow the pre-gestural part with the pronoun *we*, denoting unity and indicating the speaker's support for the viewpoint expressed by the gestural part of the utterance, e.g. *We do not need to be afraid of the future* (Vance, 2025). The outstretched hands indicating unity correlate with the attribute *shared*, e.g. *What is the positive vision that animates this shared security* (Vance, 2025), or with the combination of the pronoun *we* with the adverb *together*, e.g. *The crisis I believe we all face together* (Vance, 2025).

Second, the outstretched hands emphasize the size denoted by the units *a lot, more, many*, e.g. *I see many great military leaders* (Vance, 2025), by the pronoun *they*, e.g. *In England, they voted for Brexit* (Vance, 2025), by the noun *people,* e.g. *Europeans, the people have a voice* (Vance, 2025). Consequently, the co-occurrence of the outstretched hands with the pronoun *somebody* imparts the indicated indefinite individual with a large scope, e.g. *Somebody with an alternative viewpoint might express a different point* (Vance, 2025).

Third, the outstretched hands perform a cataphoric function representing enumeration as a CONTAINER, e.g. *what no democracy, American, German, or European* (Vance, 2025), or referring to the temporal CONTAINER, e.g. *Trust me, I say this with all humor guys can survive a few months of Elon Musk* (Vance, 2025).

Figure 4. Clasping hands gesture

The clasping hands gesture (Figure 4) is considered in non-linguistic sources to exercise some sort of 'self-restraint', symbolically 'clenching' themselves back and withholding a negative reaction, usually anxiety or frustration (Parvez, 2025). The enumerated features display a link to the BLOCKAGE image schema defined as a force vector encountering a barrier and then taking any number of possible directions (Johnson, 1987, p. 45).

In the speech under analysis, the clasped hands evoking the BLOCKAGE schema indicate the speaker's resentment to particular European policies which is also underscored by a substantial length of the corresponding utterances in comparison with those discussed above, on the one hand, and by fronting the gestural part of the utterance to emphasize the accusations made (Potapenko, Andriyko, 2025, p. 51), on the other hand.

In the first group, the accusation utterances accompanied by the clasped hands gesture are introduced by the pronoun *you* (2), (3), (4) in the pre-gestural part or

refer to the outcome of the audience's activities denoted by the construction *your democracy* (5):

(2) *If you are running in fear of your own voters, there is nothing America can do for you.* (Vance, 2025)

(3) *There is no security if you are afraid of the voices, the opinions, and the conscience that guide your very own people.* (Vance, 2025)

(4) *If you going to enjoy competitive economies, if you're going to enjoy affordable energy and secure supply chains, then you need mandates to govern.* (Vance, 2025)

(5) *If your democracy can be destroyed with a few hundred thousand dollars of digital advertising from a foreign country, then it wasn't very strong to begin with.* (Vance, 2025)

In utterances (2-5) the subordinate clauses of condition mitigate the accusation stance expressed by the gestural part with the clasped hands evoking BLOCKAGE which demonstrates the speaker's resentment to the audience's conduct.

The accusation stance can be emphasized by fronting the gestural part of an utterance beginning with the pronoun *you* (6) or *we* (7):

(6) *You can embrace what your people tell you, even when it's surprising, even when you don't agree. And if you do so, you can face the future with certainty.* (Vance, 2025)

(7) *Now we're at the point, of course, that the situation has gotten so bad that this December, Romanian court straight up cancelled the results of a presidential election.* (Vance, 2025)

In (6), in addition to the clasped hands gesture, the emphasis is made by the four-time repetition of the pronoun *you* and by the construction *your people* while the positive outcome of this activity is expressed by the non-gestural part concluding the utterance. In (7), the accusation stance is signaled by the interaction of the clasped hands gesture with fronting the pronoun *we* and by the negative meaning of the construction *has gotten so bad*.

In the accusation utterances of the second group the pre-gestural part denotes the subjects criticized while the gestural component accompanied by the clasped hands names the activities the speaker resents. The subjects blamed include police (8), a judge (9), British law enforcement (10) denoted in the pre-gestural parts of the utterances:

(8) *Police have carried out raids against citizens suspected of posting anti-feminist comments online as part of, quote,"combating misogyny on the internet, a day of action.* (Vance 2025)

(9) *The judge in his case chillingly noted, Sweden's laws to supposedly protect free expression do not .. grant … a free pass to do or to say anything.* (Vance 2025)

(10) *British law enforcement spotted him and demanded to know what he was praying for, Adam replied, simply, it was on behalf of the unborn son he and his former girlfriend had aborted years before*. (Vance, 2025)

The gestural parts of the utterances (8-10) denote the activities of the European authorities which the speaker detests, namely, how they deal with suspects (8), protect free speech (9), or interrogate the subjects (10).

For more emphasis the accused authorities are denoted by the noun *government* (11) in the fronted gestural part or both in the pre-gestural and gestural components of utterances by the constructions *European courts* and *senior officials* (12):

(11) *Naturally, the government urged readers to report any fellow citizens suspected guilty of thought crime.* (Vance, 2025)

(12) *European courts canceling elections and senior officials threatening to cancel others, we ought to ask whether we're holding ourselves to an appropriate high standard.* (Vance, 2025)

In the accusation utterances of the third group the pre-gestural parts denote the activities the speaker personally dislikes, namely, censorship (13) and Soviet-era words (14):

(13) *I will admit that sometimes the loudest voices for censorship have come not from within Europe but from within my own country.* (Vance, 2025)

(14) *Old, entrenched interests hiding behind ugly, Soviet-era words like "misinformation" and "disinformation," who simply don't like the idea.* (Vance 2025)

The analysis of the accusation utterances reveals that the clasped hands gesture evoking BLOCKAGE schema demonstrates the speaker's personal resentment to the activities of the denoted subjects representing him as the mentor teaching the audience good manners.

The main findings of this section of the paper reveal that the gestures mainly emphasize mental structures related to perception and thinking, on the one hand, and to the activities of the brain and the mind, on the other.

Conclusion and prospects for the research

The update of the "transforming idea into effect" procedure with the study of hand gestures allows to reveal additional means of forming the accusation effect the verbal means created in J.D. Vance's 2025 Munich speech. It is found that hand gestures are to be interpreted relative to the three parts of an utterance: pre-gestural, expressing the speaker's stance before hand movement; gestural, accompanying the hand movement; post-gestural, following the gestural part which opens the statement. The updated methodology discovers that the outstretching of the right or left hand separately is associated with the visuospatial and logical functions of the corresponding hemispheres of the brain. As a result, the pre-gestural parts of the utterances involving the right-hand movement refer to the speaker's personal experience while the utterances accompanied by the left-hand movement refer to mental operations related to thinking over the past, present and the future as well as the use of negation. The simultaneous use of both hands merges the visuospatial and logical functions of the right and left hemispheres of the brain into image schemas, known as dynamic recurring patterns of organism-environment interactions. The outstretching of both hands evokes the CONTAINER schema, representing boundedness, which underlies the portrayal of unity, big quantities or performs a cataphoric function. The gesture of clasping hands in front underlies the BLOCKAGE schema symbolizing the speaker's resentment to the European authorities' particular policies which is also signaled by a substantial length of the corresponding utterances and by fronting the gestural component to emphasize the accusations made. The prospects for further research concern the investigation of verbo-gestural effects in the speeches of other English-speaking politicians or participants of TV programs.

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THE MARKS IN THE MARGINS OF THE GREEK-LATIN PSALTER AND THE SECRET CORRESPONDENCE BETWEEN EMPRESS ADELHEID AND COUNTESS MATILDA OF TUSCANY

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The messages encoded in the margins of the Greek-Latin Psalter (Ver. I), which is preserved in the Biblioteca Capitolare of Verona, will be published, described and analyzed in this article. The encoded messages are composed of the words and verses in Latin from selected Psalms, marked in the margins of the Psalter. The textual analysis shows that the sender of Message I requests help; its recipient, the sender of Message II, provides the answer with the instructions. The narrative of the messages resembles the course of events in life of Empress Adelheid, wife of the Holy Roman Emperor Heinrich IV, daughter of Vsevolod, King of the Rus'. Imprisoned by her husband, she secretly sought the help of Countess Matilda of Tuscany (also known as Matilda of Canossa), aiming to escape.

The messages encoded in the margins of the Greek-Latin Psalter can provide additional nuances to the records in the few concurrent sources (Donizone, Bernold of Constance) about the rescue of the Empress, which was ogranized by Countess Matilda of Tuscany and conducted by the group led by her husband, Duke Welf V of Bavaria. Empress Adelheid and Countess Matilda of Tuscany might have exchanged important information encoded with the help of marks in the margins of the Greek-Latin Psalter. Choice of the Psalter as the means of communication contributed to the successful rescue of the Empress, given Adelheid's dramatic situation and the ongoing hostilities between Emperor Heinrich IV and Countess Matilda of Tuscany. The circumstances of Adelheid's rescue have not been a subject of a philological and historical research yet. The article presents the results of the textual analysis of the encoded messages and their interpretation in the context of communication between Empress Adelheid and Countess Matilda of Tuscany as well as the reconstruction of the rescue of the Empress based on the records in the primary sources.

Key-words: *Empress Adelheid, Countess Matilda of Tuscany, Heinrich IV, textual analysis, the Greek-Latin Psalter, marks in the margins*

Радван Д. В. Позначки на полях Грецько-Латинського Псалтиря і таємне листування імператриці Адельгейди з графинею Матильдою Тосканською.

У статті буде опубліковано, описано і проаналізовано повідомлення, закодовані на полях Грецько-Латинського Псалтиря (Ver. I), який належить Бібліотеці Капітоляре у Вероні (Італія). Закодовані повідомлення складаються зі слів і словосполучень, позначених на полях латинськомовних псалмів Псалтиря за

допомогою позначок. На підставі текстуального аналізу згаданих повідомлень з'ясовано, що відправник Повідомлення I просить про допомогу, а отримувач цього повідомлення, відправник Повідомлення II, надсилає відповідь з інструкціями про її надання. Наратив повідомлень нагадує події з життя імператриці Адельгейди (Євпраксії Всеволодівни), дружини імператора Священної Римської імперії Генріха IV. Перебуваючи під суворою охороною, імператриця Адельгейда таємно звернулася за допомогою до графині Матильди Тосканської, відомої також як Матильда з Каносси, оскільки прагнула втекти з ув'язнення.

Обставини порятунку імператриці Адельгейди досі залишалися малодослідженими як у філологічних, так і в історичних студіях. Закодовані у Грецько-Римському Псалтирі повідомлення надають додаткову інформацію, яка доповнює нечисленні тогочасні записи хроністів (Доніцоне, Бернольда з Констанци) про порятунок імператриці, який організувала графиня Матильда Тосканська, і який здійснив загін під проводом її чоловіка, герцога Вельфа V Баварського. Перед визволенням імператриця Адельгейда і графиня Матильда Тосканська обмінялися важливою інформацією, ймовірно, закодованою за допомогою позначок на полях Грецько-Латинського Псалтиря. Давній манускрипт міг потрапити у поле зору імператриці київського походження через те, що в ньому були записані псалми грецькою мовою. З огляду на драматичну ситуацію, в якій перебувала імператриця Адельгейда, і зважаючи на війну між імператором Генріхом IV і графинею Матильдою Тосканською, вибір Псалтиря як засобу комунікації мав велике значення для успішного визволення імператриці. У статті представлено результати текстуального аналізу закодованих повідомлень і їх інтерпретацію у контексті історичних подій, пов'язаних із визволенням імператриці Адельгейди, а також запропоновано дослідження і реконструкцію обставин її визволення на основі аналізу свідчень історичних першоджерел.

Ключові слова: *імператриця Адельгейда, графиня Матильда Тосканська, Генріх IV, текстуальний аналіз, Грецько-Латинський Псалтир, позначки на полях*

Introduction.

The Biblioteca Capitolare of Verona possesses a Greek-Latin Psalter (Ver. I), a bilingual manuscript written in the 5th- 6th centuries. When consulting the manuscript, I noticed that it contained a set of marks, namely vertical lines and crosses drawn along the left margins of the folios in front of words and verses of Psalms in Latin. These marks were drawn, most likely, by the readers, with grey ink, while Psalms were written with brown-ochre ink.

The textual analysis of the text of Psalms, graphically highlighted by these marks, led me to the suggestion that the selection of the text was not random, because they marked out two connected messages. The marks might have been drawn with the aim to convey a request for help and an answer to the request with the instructions on how the help will be provided.

The texts of the encoded messages in Latin from the Greek-Latin Psalter (Ver. I) are published in this article. The article presents the results of the textual analysis of the encoded messages. The marks in the margins of the Greek-Latin Psalter served as a key to decode the messages.

This is the first study containing description and analysis of the encoded messages from the Greek-Latin Psalter (Ver. I) in the context of the events that took place in the early 1090s, when the secret correspondence in the margins of the Psalter was the safest way to convey information. The research analyzes record about the loan of the Greek-Latin Psalter from the Biblioteca Capitolare of Verona to Caprino Veronese in the second half of the 11th century and traces the itinerary of Empress Adelheid in the early 1090s in the Verona contado according to the extant concurrent primary sources. The mapping suggests that the Empress could read the Greek-Latin Psalter in Caprino Veronese.

The circumstances of Empress Adelheid's rescue have not been a subject of a philological and historical research yet. This article introduces and describes marks on the margins as a cryptic code and focuses on complementing the scenario of Empress Adelheid's rescue based on the records in the primary historical sources with details reconstructed from the said notes. The paper highlights the possible role of the marks' author as the "designer" of the respective scenario.

Methodological notes

The words and the verses from Psalms in Latin, marked by the vertical lines and the crosses drawn in front of them along the left margins of the recto folios of the Greek-Latin Psalter (Ver. I) were collected for the research. They were synthesized in a text marked by the vertical lines (hereafter Message I) and a text marked by the crosses (hereafter Message II) in Table 1 and in Table 2 respectively with the aim to analyze and decipher messages encoded in them. The textual, contextual and comparative analysis is used in this research.

To render the meaning of the messages in English, the translation of the respective words and verses from Latin into English is given in Table 1 and Table 2. The English translation of Psalms, made by Ronald L. Conte Jr. from the Clementine Vulgate Bible and published in The Book of Psalms together with the Latin original (The Catholic Public Domain Version of the Sacred Bible (CPDV)), was used for this purpose. My translations and comments are provided when the Latin words in the Greek-Latin Psalter differ from those in the Clementine Vulgate used in The Book of Psalms. The numbering of Psalms in the Greek-Latin Psalter is the same as the numbering in The Book of Psalms. Since the verses in the Greek-Latin Psalter are not numbered, the numbers of the verses are provided at the beginning of each line in accordance with The Book of Psalms for reference

purposes. The number of the folio in the Greek-Latin Psalter is given at the beginning. The unusual shape or placement of marks is commented.

Results and discussion

Message I (the request for help) is composed of the vertical lines drawn in front of the words and the verses from Psalms 17 and 21.

Table 1. Message I.

Number of folio and verse	**Words and verses in Latin from the Greek-Latin Psalter (Ver. I)**	**Translation into English** [Translations are mine – D.R.]	**Comments**
Folio 33r			
17:3	*salutis meae*	my salvation	
17:3	*et redemptor meus*	and my redeemer*	In the Greek-Latin Psalter: 'redemptor', in The Book of Psalms: 'susceptor' (support).
17:7	*et ad Deum meum clamavi*	and I cried out to my God	
Folio 34r			
17:8	*Quoniam iratus est eis*	because he was angry with them	
17:12	*tenebrosa aqua in nubibus aeris*	dark waters in the clouds of the air	
17:14	*et Altissimus dedit vocem suam*	and the Most High uttered his voice	
17:15	*et misit sagittas*	and he sent forth (…) arrows	
Folio 35r			
17:18	*qua confortati sunt*	for they had been too strong	
	super me	for me	
Folio 36r			
17:21	*retribuet mihi*	will reward me	
17:24	*et observabo (me) ab iniquitate mea*	and I will keep myself from my iniquity	
17:25	*in conspectu oculorum eius*	before his eyes	
Folio 37r			
17:29	*tenebras meas*	my darkness	
17:31	*sperantium in se*	who hope in him	
Folio 38r			
17:37	*iustitia mea*	my justice*	In the Greek-Latin Psalter: 'iustitia', in The Book of Psalms: 'vestigia' (tracks)

Folio 46r			
21:3	*non exaudies*	will not heed	
	et nocte, et non	and by night, and not	
Folio 47r	*et dispersa sunt*	have been scattered.	

Message II (the answer to the request with the instructions on how the help will be provided) is composed of the crosses drawn in front of the words and the verses from Psalms 17, 18, 33, 36, 44, 46, 67, 79, 97, 103, 105, 113, and 149.

Table 2. Message II.

Number of folio and verse	Words and verses in Latin from the Greek-Latin Psalter (Ver. I)	Translation into English [Translations are mine – D.R.]	Comments
Folio 34r			
17:11	Et ascendit super cherubim	and he ascended upon the cherubim	
Folio 36r			
17:28	quoniam tu populum	for you (…) the people	
Folio 39r			
17:41	me disperdidisti	scattered me*	In The Book of Psalms, this is a fragment of the line: "have destroyed those who hated me."
Folio 40r			
18:2	Caeli enarrant gloriam Dei	The heavens describe the glory of God	
	A cross is drawn between these two lines.		
	et opera manuum eius	and the work of his hands	
Folio 75r			
33:8	Immittet angelus Domini	The Angel of the Lord will encamp	
Folio 76r			
33:19	Iuxta est Dominus iis, qui	The Lord is near to those who	
Folio 84r			
36:3	Spera in Domino, et fac bonitatem	Hope in the Lord and do good	
Folio 108r			
44:2	Eructavit cor meum	My heart has uttered	
Folio 112r			
	A cross, which resembles a signature, is drawn in front of the following lines:		
46:2	manibus	hands	
	iubilate Deo in voce	Shout joyfully to God with a voice.	

Folio 165r			
67:35	super Israel	beyond Israel	
Folio 210r			
79:4	Deus converte nos: et in lumina	Convert us, O God. And light in*	In the Greek-Latin Psalter: 'in lumina', in The Book of Psalms: 'ostende' (reveal)
Folio 233r			
97:2	Notum fecit Dominus	The Lord has made known	
Folio 241r			
103:15	lætificet cor	to cheer the heart	
Folio 246r			
105:4	et visita nos in salutari tuo	and visit us with your salvation	In the Greek-Latin Psalter: 'et visita', in The Book of Psalms: 'visita'.
Folio 300r			
113:4	Montes exultaverunt ut arietes	The mountains exulted like rams	
Folio 371r			
149:3	in tympano, et psalterio	with the timbrel and the psaltery	

A bilingual psalter is mentioned in a list of six books, lent by the Biblioteca Capitolare of Verona to the readers from the city of Verona and from the Verona contado (the list is in the collection of the Biblioteca Capitolare of Verona (Verona LVIII (61), folio 98), in an entry number 2: "Clerici de Caprino <h>abent <p>salterium sancti Hieronimi" (Gorman, 2002, p. 321) (transcription by Carlo Giuliani, edited by Michael M. Gorman). According to Armando Petrucci, the list was composed in the second half of the 11th century (Gorman, 2002, p. 320). The commented translation of the line into English by M. Gorman reads: "The priests at Caprino Veronese [about 8 km northeast of Garda on Lake Garda and about 25 km northwest of Verona] have a Psalter in St Jerome's Vulgate translation" (Gorman, 2002, p. 321). According to M. Gorman (2002), the Psalter could be the Greek-Latin Psalter from the collection of the Biblioteca Capitolare of Verona (Ver. I). He noted that it was "not easy to imagine how such a book could be useful to the priests in the remote village of Caprino Veronese" (Gorman, 2002, p. 322) and left the question without an answer.

The marks in the margins of the Greek-Latin Psalter may be linked to the record about its loan from the Biblioteca Capitolare of Verona to Caprino Veronese in the second half of the 11th century.

Who could read the Greek-Latin Psalter in Caprino Veronese in the second half of the 11th century? A parish church with a chapel in Caprino Veronese was located in the diocese of Verona, and its priests were under the ecclesiastical jurisdiction of the Bishop of Verona, according to information available for the 12th century (Rossini, 1975, pp. 56–57). The earliest mention of the church of Santa Maria (now Santa Maria Maggiore) in Caprino Veronese is dated to the year 810. A 'minor' school where pupils were taught to write, read and calculate, and a 'major' school or 'schola sacerdotum' for future priests were established in the church at the beginning of the 9th century (Chiesa di Santa Maria Maggiore, n.d.).

The bishopric seat was located in Verona in the Cathedral of Santa Maria Matricolare within the complex of the Chapter of Canons with its Biblioteca Capitolare and the ancient scriptorium. Sigebodo (Sigimboldo), the Bishop of Verona from 1080 to 1094, was known as a promoter of education (Sigebodo, n.d.), which can explain the loan of the Psalter to the church in the diocese.

Another powerful ecclesiastical and intellectual centre was the Monastery of San Zeno, situated then outside Verona. The Holy Roman Emperor Heinrich IV (1056–1106) made several donations to the monastery and issued the diploma confirming its property. One diploma was issued in the Basilica of San Zeno on 10 April 1090 when he and his wife, Empress Adelheid (Evpraksia) (d. 1109), daughter of King of the Rus' Vsevolod, arrived in Verona accompanied by the court (Die Urkunden, 1959, Doc. 413, p. 549–551). Countess Matilda of Tuscany, also known as Matilda of Canossa (1046–1115), together with her mother Countess Beatrice, made significant donations to the Monastery of San Zeno in 1073 (Goez E. & Goez W., 1998, Doc. 8, p. 52-54). The charter of 1084 mentions Matilda as the patroness of the Monastery's rebuilding.

At the beginning of the 11th century, a group of monks from the monastery of San Zeno settled as hermits on Mount Baldo near Caprino Veronese. In 1087, a new road to Caprino is mentioned in a document issued by the Abbot of San Zeno (Atti abbaziali), which implies that the monastery maintained contact with the hermits. In the 13th century, the congregation on Mount Baldo developed into a monastery with a chapel dedicated to Santa Maria of Montebaldo. Since 1522, this place has been known as the Sanctuary of Madonna della Corona, named for the shape of the surrounding mountains, which resemble a crown. The Sanctuary, which is still a famous pilgrimage site, was built on a rock at 774 meters above sea level; the monks' cells were carved into the rock. The Sanctuary overlooks the valley of the Adige River (Santuario, n.d.).

Empress Adelheid stayed in Verona for several years with the imperial court. The concurrent German sources inform that she spent a considerable period in imprisonment by the Emperor's order and endured unheard-of suffering (Bernoldi Chronicon, 1844, p. 457). Neither of the extant concurrent Italian and German sources mentions a place of her imprisonment. The chroniclers recorded the periods when Bertha, the late first wife of the Emperor, was absent from the court, dwelling temporarily in the monasteries while Heinrich participated in military campaigns; thus, information about the whereabouts of the Emperor's spouse circulated and was recorded. We can therefore presume that either the imperial court was unaware of Empress Adelheid's isolation in Verona, or it was silenced. Adelheid found a way to break the silence and secretly sent a message to Countess Matilda of Tuscany, Heinrich's closest kinswoman in Italy, who became his most powerful adversary when he invaded her lands in spring 1090.

What do we know about the liberation of Adelheid? Donizone, a monk from the circle of the intellectuals, established at Matilda's court, and her faithful adherent, wrote in 1113 – 1115 a poem "Vita Mathildis celeberrimae principis Italiae" about the Canossa family and the life of Countess Matilda. He was a witness or a participant in some of the events described in the poem. In Chapter VIII "De separatione Praxedis reginae ab Heinrico rege et de adventu papae Urbani in Langobardiam" in the Second Book of "Vita Mathildis" (Donizone, 1930–1940, pp. 81), he wrote that Adelheid (Praxedis) fears her husband as the lamb fears a wolf's tooth. She secretly tries to contact Matilda in the hope that Matilda will rescue her ("Ast de regina Praxede tamen metra dicant: Sic timet ipsa virum, dentem velut agna lupinum, Cumque timore tremit, furtim munimina quaerit Mathildis, poscens ut eam disiungat ab hoste" (Donizone, 1930–1940, p. 80). Matilda sent to Verona a group, led, as Bernold of Constance informed, by her husband, Duke Welf V of Bavaria (Bernoldi Chronicon, 1844, p. 457). Donizone wrote that Adelheid came privately and was carried away; her guards made noise but let her depart without a fight (Donizone, 1930–1940, p. 80).

The contextual analysis of the events provides more details. In view of the ongoing war between Heinrich IV and Matilda, the encampment of a military unit in Verona, then the temporal capital of the Roman Empire, would have been a dangerous operation. Ahelheid recalled that she was strictly guarded, and it was impossible to escape (Bernoldi Chronicon, 1844, p. 457). The manoeuvres of the armed group of strangers, amplified by the noises of the imperial guards, would hardly have remained unnoticed.

Gerhoh of Reichersberg made a mention about Adelheid's itinerary. For secret reasons, being pregnant, she refused to embark on a trip from the Cisalpine (northern Italy) to Lombardy, planned by the Emperor. Still, she eventually departed when the bishops persuaded her (Gerhohi Praepositi, 1897, p. 324).

Her escape might have been organised during this trip. The suggestion that Adelheid secretly contacted Matilda with the help of the encoded message composed of selected words and verses marked in the margins of the Greek-Latin Psalter with the vertical lines, and that she received Matilda's encoded answer in the same book, can be supported by concurrent records. It can also provide additional facts to the reconstruction of Adelheid's rescue. Adelheid was brought up in a family with strong Greek connections (her father, Vsevolod, was married in his first marriage to a relative of the Byzantine Emperor Constantine IX Monomachos) and spoke Greek. Her interest in the Greek-Latin Psalter was obvious.

The culture of psalmody was popular at Heinrich VI's court. He himself sang Psalms; his chancellors included the quotes from Psalms in the diploma issued in the early 1090s. In 1092, Adelheid famously wrote to the head of the pro-Heinrican church (antipope Clement III) and asked for, and was granted permission to psalmody in whatever place available (Annales Palidenses, 1859, p. 37).

The context behind Message I can be understood from Psalm 17 "Diligam te, Domine," in which King David stressed that the strongest enemies could not force him to change his conduct, and that he had not behaved impiously before God. In Psalm 21 "Deus, Deus meus" King David cries to the Lord for rescue from the enemies, who tortured and humiliated him, and whom David compared to the mouth of a lion, seizing and roaring. David is alone, and he asks the Lord to be attentive to his defence; he praises God and his church and wishes to pay his vows in the sight of those who fear God (21:26).

Message II also begins with the verses from Psalm 17: the Lord flew to rescue King David. The selection of Psalms 18, 33, and 44 shows an attempt to console and support a person who hopes only in the Lord in a desperate situation. The glorification of God and his law (Psalm 18 "Caeli enarrant gloriam Dei") is followed by a reminder that God will rescue those who seek him (Psalm 33 "Benedictam dominum"), and a description of moral virtues (Psalm 44 "Eructavit cor meum"), which should provide inner strength to the person who would read the verses.

Information about the sender of Message II can be found encoded in the verses of the psalm. The verses from Psalm 36 "Noli aemulari" (36:3 "Spera in Domino, et fac bonitatem" (Hope in the Lord and do good)) can be interpreted as a direct allusion to Bonifacio, the father of Matilda of Tuscany, and to Matilda herself. Matilda's father, Bonifacio, was killed in 1052, when she was 6 years old. The Canossa family was famous for its good deeds and support for the Church; the verses "spera in Domino, et fac bonitatem" highlighted the family's credo. The cross resembling Matilda's signature on the charters is drawn in the margins of Psalm 46 "Omnes gentes plaudit" in front of the words "manibus: / iubilate Deo in voce".

The following selection of Psalms provides information about preparation for the escape. Psalm 67 "Exurgat Deus" continues the theme of Psalm 17 about the intervention of God, who will reveal his face, revive the deserted vineyard and repair the damage (Psalm 79 "Qui regis Israel").

The call to sing songs to the Lord who performs wonders, to sing psalms with music (Psalm 97 "Cantate Domino"), take delight in the world that he created (Psalm 103 "Benedic anima"), and reflect on his numerous interventions in the course of events when he humbled the enemies (Psalm 105 "Confitemini Domino") can be read as the encouragement to focus attention on the changing world outside. Finally, in Psalm 113 "In exitu Israel" about the departure from Egypt, the sender mentions the mountains ("Montes exultaverunt ut arietes" – "Mountings exulted like rams" 113:4), which can be seen as a reference to Caprino Veronese ('aries' in Latin – a ram, 'capra' in Latin – a goat) or the mountains in its neighbourhood. Gebhard's information about the planned trip from the Cisalpine to Lombardy, on which Adelheid embarked, provides additional argument supporting the suggestion that the escape was organised in the mountains.

In Psalm 149 "Cantate Domino," a song of triumph over enemies, the motive of the loud music and the loud noise reappears. The musical instruments from the verse 149:3, "in tympano, et psalterio" ("with the timbrel and the psaltery"), are marked with the cross in the margins of the Psalter, yet another detail is not marked: "the exultations of God will be in their throat, and two-edged swords will be in their hands" (149:6).

Donizone's record that Adelheid escaped amid noise made by the guards (Donizone, 1930-1940, 80) finds confirmation in the lines from the Psalter: the noise was produced with the musical instruments, hence reference to the tympanum

(timbrel) and the psaltery (an instrument with strings stretched across a flat soundboard).

The priests who taught at the ‘schola sacerdotum’ in Caprino may have loaned the Greek-Latin Psalter from the Biblioteca Capitolare for educational purposes. The Empress might have had the occasion to read the book during her temporal stay in Caprino or in the monastery of the hermits of San Zeno on Mount Baldo. She described in her message the view of the dark clouds in the sky, which could be observed from the cell in the steep rock. The rescue took place on a feast day, celebrated with processions singing psalms and performing loud music. The monks who guarded Adelheid in a monastery, could neither resist the procession that consisted of the armed men led by Duke Welf nor fight them, and the noise was the only means available to express their reaction.

In September-October 1092, Countess Matilda gathered nobility and clergy in the fortress of Carpineta to discuss the prospects of peace with the Emperor. Heinrich IV, who was then winning the war, suddenly abandoned a siege of Monteveglio. Meanwhile, the assembly at Carpineta rejected the idea of peace after Abbot Johannes’ inspirational speech, calling for combating evil for the sake of the Lord. Adelheid’s rescue could have been organised in a period of negotiations at Carpineta. Welf V might have escorted Adelheid to the fortress of Nogara, which belonged to Mathilda and, according to Luigi Simeoni, served as a base for the operation (Donizone, 1930-1940, p. 190). Matilda received the Empress in one of her strongholds (Donizone, 1930–1940, p. 80). In October 1092, Heinrich IV suddenly appeared with his army in the surroundings of the fortress of Canossa, probably in an attempt to find his wife, but he was forced to retreat. News on Empress Adelheid taking the side of Countess Matilda announced the defeat of the Emperor as convincingly as the loss of the imperial banner at the battle of Bianello in October 1092. At the Bishopric Council of Constance in April 1094 and the Papal Council of Piacenza in March 1095, Heinrich IV was condemned and excommunicated.

Conclusions

The textual analysis of the encoded messages shows similarity between their narrative and the story told by Donizone in "Vita Mathildis" about the secret correspondence between Empress Adelheid and Countess Matilda of Tuscany, preceding the rescue of the Empress. The contextual analysis of records about the course of events made by Donizone in "Vita Mathildis", Bernard of Constance in

Chronicon, Gerhoh of Reichersberg in Liber I of De investigatione antichristi and Theodor the Monk in Annales Palidenses and information about the loan of the Greek-Latin Psalter from the Biblioteca Capitolare of Verona to Caprino Veronese in the second half of the 11th century allows us to reconstruct circumstances of the rescue of the Empress and to propose that the Greek-Latin Psalter was used as a means of communication between Empress Adelheid and Countess Matilda of Tuscany, the authors of the encoded messages.

The physical copy of the Greek-Latin Psalter appears to have provided the "operational space" in which Empress Adelheid's rescue was modeled via cryptically encoded messages. The primary (descriptive) analysis of the "code-ons" allows ascribing authorship to Empress Adelheid and Countess Matilda of Tuscany.

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ADEQUACY IN THE TRANSLATION OF ECONOMIC TERMINOLOGY: ADVANTAGES OF HUMAN TRANSLATION COMPARED TO MACHINE TRANSLATION

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The article examines the specific features of translating economic terminology and the problem of ensuring its adequacy. The translation of economic texts serves as an important means of interinstitutional communication, directly steering market behaviour and helping assure observance of international norms and standards. The importance of specialised translation of economic texts is confirmed by the practice of multilingual publication of documents by international organisations. Institutions such as the World Bank, the European Central Bank (ECB), the Organisation for Economic Co-operation and Development (OECD), and others provide access to their documents in multiple languages, making translation accuracy crucial.

Accordingly, consistency and accuracy in rendering economic terminology are essential, since ambiguous interpretation of terms or expressions in documentation may lead to misinterpretation of provisions, create legal gaps, or complicate the fulfilment of contractual obligations by the parties involved. In this context, the problem of evaluating the quality of economic terminology translation – particularly by comparisons between human translation and neural machine translation systems – gains special scientific and practical relevance.

The active implementation of machine translation technologies contributes to the optimisation of translation processes and the reduction of translation costs. The economic efficiency of automated solutions facilitates their broader adoption in modern workflows. Therefore, a comprehensive study of the performance parameters and capabilities of machine translation systems has attracted notable attention from both the academic community and the business sector.

The study analyses the terminological adequacy of translated economic vocabulary and provides quantitative calculations of translation errors. The results prove that the translation produced by a neural machine translation system contained approximately 43 errors (about 8.15% of the total), whereas the human translation contained only about 3 errors (about 0.56%). The results show that although neural machine translation can achieve a relatively high level of adequacy (approximately 91%), but this level still falls short of the requirements for translating specialised economic texts.

Keywords: *machine translation, human translation, specialised translation, translation adequacy, DeepL, economic translation, economic terminology.*

Рудов Є. С. Адекватність перекладу економічної термінології: переваги перекладу, виконаного людиною, порівняно з машинним перекладом

У статті розглянуто особливості перекладу економічної термінології та проблему забезпечення її адекватності. Переклад економічних текстів виступає важливим засобом міжінституційної комунікації, що безпосередньо впливає на функціонування ринку та слугує інструментом дотримання міжнародних норм і стандартів. Значущість галузевого перекладу економічних текстів підтверджується практикою багатомовних публікацій документів міжнародних організацій. Такі інституції, як Світовий банк, Європейський центральний банк (ЄЦБ), ОЕСР та інші, забезпечують доступність своїх документів для широкої аудиторії різними мовами, що робить перекладацьку точність у цих текстах принципово важливою.

Відповідно, послідовність і точність відтворення економічної термінології мають вирішальне значення, оскільки неоднозначне трактування термінів або фраз у документації може призвести до помилкового тлумачення положень, створити правові прогалини або ускладнити виконання договірних умов сторонами. У цьому контексті особливої наукової та практичної актуальності набуває проблема оцінки якості перекладу економічної термінології, зокрема у зіставленні перекладів, виконаних людиною та системами нейронного машинного перекладу.

Активне впровадження технологій машинного перекладу сприяє оптимізації перекладацьких процесів і зниженню витрат на переклад. Економічна ефективність автоматизованих рішень зумовлює їх дедалі ширше використання у сучасних робочих процесах. У зв'язку з цим комплексне дослідження експлуатаційних параметрів і можливостей машинного перекладу привертає увагу як наукове середовище, так і представників бізнесу.

У межах дослідження здійснено аналіз термінологічної адекватності перекладу економічної лексики та проведено кількісні підрахунки перекладацьких помилок. Результати показали, що у перекладі, виконаному системою нейронного машинного перекладу, зафіксовано приблизно 43 помилки (близько 8,15 % від загальної кількості), тоді як у перекладі, виконаному людиною, виявлено лише близько 3 помилок (приблизно 0,56 %). У висновках наголошується, що переклад економічної термінології системами нейронного машинного перекладу може демонструвати відносно високий рівень адекватності (приблизно 91 %), однак цей показник все ще не відповідає вимогам до перекладу спеціалізованих галузевих текстів.

***Ключові слова**: машинний переклад, людський переклад, галузевий переклад, адекватність перекладу, DeepL, економічний переклад, економічна термінологія.*

Introduction

Economic translation constitutes a key instrument within the global economy, facilitating the international exchange of information related to economic, financial, market, regulatory, and monetary policy domains. The significance of such texts is directly linked to the level of responsibility required for their translation, as economic communication has a direct impact on institutional decision-making, regulatory policy and the behaviour of market participants. The medical, legal, technical and economic fields are characterised by a high level of risk due to the high concentration of terminology, regulatory constraints and the critical importance of accuracy. Terminological inaccuracies or semantic shifts can

have serious consequences. They can lead to misreadings, for example, disrupting patients' recovery, unfavourable court rulings, or financial shocks and instability in the financial system.

Theoretical background

The spread and evolution of MT (hereinafter MT) systems, particularly neural machine translation (hereinafter – NMT) and systems based on large language models, have opened up both new opportunities and significant risks for the translation industry. Software developers have responded to market demand by focusing on translation quality. In turn, ensuring terminological consistency could be a top priority. The further development of NMT has called into question the economic viability of traditional human translation, as the advantages in terms of time efficiency and cost reduction for individuals and organisations become obvious. Consequently, the choice between machine and human translation increasingly boils down to a comparison of their functional capabilities and limitations.

In this context, Bojar et al.'s research confirms that NMT has become the most promising development of recent years; however, the study's conclusions also note that *human post-editing remains the gold standard*, as no automated system at that time could match the quality of translation achieved by experts in the field (Bojar et.al., 2016, p.131-198).

Koehn and Knowles point out that, despite significant progress in NMT, the system still faces several challenges, including a decline in translation quality outside the domain and under resource-constrained conditions. A common feature of these problems is the instability of NMT systems when conditions differ from those during training. Such difficulties may be caused by both the limited volume of training data and the atypical characteristics of the input texts (Koehn & Knowles, 2017, p. 28–37).

The widespread adoption and increasing performance of NMT systems in specialised translation are largely due to their ability to generate grammatically correct, stylistically fluent text. Such translations are often perceived by the reader as 'natural', yet they do not always fully meet the communicative expectations of the target audience or the requirements for the accurate reproduction of specialised terminology. In this regard, for a systematic analysis of potential translation deviations, it is advisable first to define the concept of 'terminology'. According to Yu. Sager's definition, terminology is a science and field of activity concerned

with the collection, description, processing and presentation of terms – lexical units functioning in specialised fields of one or more languages (Sager, 1996, p. 2). In view of this, economic terminology can be defined as a set of terms that reflect the conceptual system of the economic sphere in cross-linguistic communication. It is precisely these terms that convey key economic concepts, and any distortion in translation alters the interpretation of economic processes.

A review of the academic literature indicates that specialised texts, which include economic texts, are characterised by a high degree of structure and standardisation. In this context, economic language serves to clearly define terms and explain the principles governing the economic system. For an adequate translation, terminological consistency must be maintained, as errors in economic translation can lead to financial losses for individuals or companies. The use of machine translation, primarily NMT, offers individuals and companies the opportunity to obtain translations (if not free of charge, then at a lower cost than those by professional translators). Thus, previous studies show that modern NMT systems achieve a high level of formal text quality, but the problem of terminological accuracy and semantic adequacy remains relevant. This necessitates a comparative analysis of human and machine translations of economic terminology, using clear quality assessment criteria, which is the focus of this study.

The aim of this study is to determine the level of terminological adequacy in NMT of economic texts by comparing the results of machine and human translation.

The significance of this study lies in the increasing demand for precise, efficient, and terminologically accurate translation, particularly in the economic domain, where modern neural machine translation technologies offer only a partial solution.

Economic translation challenges have been the subject of scholarly analysis in the works of L. Biel and V. Sosoni (Biel & Sosoni, 2017), S. Weber and V. Ginsburg (Weber & Ginsburgh, 2016), as well as S. Akpaca (Akpaca, 2023). The issue of machine translation has been addressed by O. Bojar, R. Chatterjee, C. Federmann, I. Graham, B. Haddow, and M. Gutzk (Bojar et al., 2016), and P. Koehn and R. Knowles (Koehn & Knowles, 2017). The specifics of translating economic terminology are examined in a study by E. Museanu (Museanu, 2023).

The object of this study is economic texts translated by human or machine translation. The study centres on the terminological accuracy of translations produced by NMT systems.

The research material included the official English-language text, its authorised Ukrainian translation, and a machine-generated Ukrainian translation of the English source produced using the Pro version of DeepL. The Ukrainian version of the Report is presented as an official translation, with the translator explicitly indicated in the publication (O. Kryzhanivskyi). No evidence of the use of MT in its production is provided; therefore, it is treated in this research as a human translation. The analysis was based on the Organisation for Economic Co-operation and Development (OECD) Ukraine Economic Assessment (2007).

Methodological notes

The research methodology is based on a comparative analysis of translations of economic terminology produced by both humans and a machine translation system. The study adopts the following research methods: sampling, contrastive, comparative, and descriptive methods, as well as contextual analysis, semantic, lexical and translation analyses.

The empirical basis of the study consists of 527 units of economic terminology. During the selection and processing of the empirical material, each term was analysed within the relevant context of its usage. Contextual analysis made it possible to avoid an isolated examination of lexical units and to take into account the specific nature of economic discourse.

Since evaluating the selected terminological units is impossible without a deep understanding of their functioning within the text, it is necessary to apply relevant translation studies categories. In view of the arguments presented, it is methodologically justified to proceed to a theoretical examination of the basic parameters of translation quality.

Distinguishing between the concepts of equivalence and adequacy is essential for assessing the quality of economic terminology translation, particularly when comparing human translations with those produced by machine translation systems.

Equivalence is defined as the correspondence between individual meanings of a word, converted to its basic form (lemmatised), and its equivalents in the target language (Kromann, Riiber, and Rosbach, 1991).

Adequacy of translation is defined more broadly and involves reproducing the content and form of the source text using the target language's tools. An adequate

translation is defined by its ability to preserve the meaning of the source text without distortion while ensuring both semantic and pragmatic equivalence (Yablochnikova, 2019). In economic texts, adequacy is often more important than formal equivalence, as terms operate within established discursive and conceptual frameworks.

In order to define and distinguish adequacy and equivalence, it is necessary to define the term ‘economic texts’, which is essential for establishing clear criteria for assessing adequacy. A clear definition of the nature of these texts allows us to demonstrate, with sound reasoning, why MTs typically lack the background contextual comprehension required to reproduce terminology correctly, which is the main advantage of a human translator. Akbarova notes that an economic text functions as a specialised form of professional discourse, with the conceptual purpose of recording, preserving, and conveying sector-specific knowledge. Accordingly, such texts accumulate the verbalised results of economic discussions and are characterised by high information density, as well as the representation of predictive models, which accounts for the complexity of their logical and argumentative structure (Akbarova, 2024, p. 105). Thus, economic texts are a type of specialised text designed to accumulate and convey the results of economic research and discussions in verbal form.

The assessment of translation quality was based on expert evaluation of terminological adequacy. A translation was considered inadequate if it: (1) distorted the conceptual meaning of the source term, (2) failed to correspond to established usage in Ukrainian economic discourse, or (3) resulted in a non-normative or unnatural text in the given context.

The evaluation relied on the combined approach, i.e. the use of specialised economic dictionaries, relevant official Ukrainian publications, and parallel texts produced by international and national institutions. In cases where multiple variants are attested in usage, preference was given to contextually appropriate and established terminology.

It is worth mentioning that the distinction between "correct" and "incorrect" terminology is not always absolute, because different variants may coexist in Ukrainian economic discourse. In such cases, the analysis emphasises contextual appropriateness and terminological consistency rather than prescriptive correctness alone.

Results and Discussion

Research involved a comparative analysis to assess the accuracy of translations of economic terminology produced by an NMT system and a human translator. The research material covered 527 economic terms and terminological phrases. It was based on the OECD Economic Survey: Ukraine, 2007, published in English (OECD Economic Surveys, 2007) and its official Ukrainian translation (OECD, 2007).

The corpus selected for analysis is well-suited to the aims of the study, as it contains a substantial amount of economic terminology and consists of sector-specific texts published by an international organisation.

The study compares the English source text (column ST) with the official Ukrainian translation (column TT) and the machine translation produced by DeepL (Pro) (column MT). Thirty-three terminological units were selected from the overall corpus and subjected to a more detailed analysis.

Table 1. Comparative analysis of errors in specialised economic terminology (selected examples)

Source text (ST)	**Target text (TT)**	**Machine translation Deepl (MT)**
Capital transfers	Трансферти капіталу	Капітальні трансферти
Catch-up growth	Зростання навздогін	Наздоганяюче зростання / Зростання «наздоганяння»
Command GDP	Наявний ВВП / Реально наявний ВВП	Командний ВВП
Comparative disadvantages	Порівняльні вади / Явні порівняльні вади (ЯПВ)	Порівняльні недоліки
Cyclically adjusted balance	Циклічно відкориговане сальдо / Сальдо, відкориговане на цикл	Циклічно скоригований баланс
Exchange-rate anchor	Наріжний камінь (монетарної політики) (стосовно прив'язки курсу)	Номінальний анкер (стосовно прив'язки курсу)
Fixed investment	Інвестиції в основний капітал / Інвестиції в основні засоби	Фіксовані інвестиції
General government	Загальний державний (наприклад, «загальний державний бюджет»)	Загальний уряд
Gini coefficient	Індекс споживання Джіні	Коефіцієнт Джині
Import bill	Стаття імпорту	Імпортний рахунок
Imports of capital goods	Імпорт засобів виробництва	Імпорт капітальних товарів
Input-price shock	Шокове зростання цін на фактори виробництва	Шок цін на сировину

Intergovernmental fiscal relations	Міжвідомчі бюджетні стосунки	Міждержавні фіскальні відносини
Market disciplines	Обмеження чи стимули ринку	Ринкові дисципліни
Mirror data	«Дзеркальні» дані	Дані торговельних партнерів
Monetary pressures	Інфляційний тиск	Монетарний тиск
Monetary regime	Грошовий режим	Монетарна політика
Monetary stance	Характер (напрям) монетарної політики	Монетарна політика
Monetary targets	Планові значення грошових агрегатів	Цільові показники грошових агрегатів
Nominal anchor	Номінальна прив'язка	Номінальний анкер/прив'язка
PAYG (Pay-As-You-Go) system	Солідарна система	Система PAYG
Pro-cyclical monetary policy	Монетарна політика, що діє в тому самому напрямку, що й економічний цикл	Проциклічна монетарна політика
Quasi-fiscal deficit	Квазі-бюджетний дефіцит	Квазіфіскальний дефіцит
Recession	Спад/криза	Рецесія
Rent-seeking	Гонитва за рентою	Рентоорієнтована поведінка / Отримання ренти
Rigidities (labour market)	Негнучкість... на ринку праці	Жорсткість... на ринку праці
Spillover effects	Перетікання (досвіду / ноу-хау)	Ефекти переливу (досвіду / ноу-хау)
Technology frontier	Технологічні рубежі	Технологічний фронт
Transaction costs	Транзакційні витрати	Трансакційні витрати
Wholesale / Wholesale trade	Гуртова торгівля	Оптова торгівля
Wholesale power market	Оптовий ринок електроенергії	Оптовий ринок електроенергії
Capital transfers	Трансферти капіталу	Капітальні трансферти
Catch-up growth	Зростання навздогін	Наздоганяюче зростання / Зростання «наздоганяння»

One of the most common mistakes made by NMTs is literalism and insufficient adaptation to the target language's norms. In many cases, a translation done by a human translator provides an established terminological equivalent. NMTs typically employ a strategy of directly copying English sentence patterns, which may not correspond to the norms of Ukrainian economic language.

Thus, the term "*capital transfers"* has been translated by the NMT as «капітальні трансферти», which follows the English model of adjective + noun. However, the official translation uses the construction «*трансферти капіталу*», based on the noun + noun in the genitive case model, which is traditional for the Ukrainian terminological system.

At the same time, it should be noted that the standard terminology set out in documents issued by the Ministry of Finance of Ukraine also uses the term ‘capital transfers’ (Ministerstvo finansiv Ukrainy, 2012, p. 3). This indicates that, in contemporary economic discourse, different structural models of the term coexist, complicating the unambiguous assessment of translation choices.

A similar issue arises in translating the term' *catch-up growth'*. NMT offers the variant *«наздоганяюче зростання»*, which relies on the use of a participle in active voice–a construction less typical of standard Ukrainian academic language. In contrast, the official translation uses the variant *«зростання навздогін»*, which is more appropriately stylistically and consistent with the terminological norms of Ukrainian economic language.

It is necessary to note that the use of the construction *«зростання навздогін»* demonstrates the translator’s desire to adapt the term to the linguistic and stylistic conventions of the target language; however, the NMT renders the structure of the source language more literally.

In the case of the term *Fixed investment*, the Ukrainian term «фіксовані інвестиції» (NMT) is a lexical-semantic calque. The TT employs the variant «Інвестиції в основні засоби/ Інвестиції в основний капітал», which accurately conveys the meaning of the ST.

In terms of translation *Cyclically adjusted balance*–Циклічно скоригований баланс (NMT) is an adequate translation; however, it is used in TT in more precise terms – «Сальдо, відкориговане на цикл/*Циклічно відкориговане сальдо*».

The analysis of translation strategies used in machine and human translation forms a separate category of observations.

In the case of the term " *market disciplines "*, the variant «*ринкові дисципліни*» proposed by the NMT demonstrates the limitations of a literal translation strategy. In contrast, the official translation uses the variant «*обмеження чи стимули ринку*», which conveys the meaning of the original by employing a descriptive translation strategy.

This translation better conveys the term's functional and semantic meaning in an economic context, whereas a literal rendering yields a formal although semantically inaccurate result.

A similar problem is observed in the translation of *Exchange-rate anchor*– номінальний анкер (regarding exchange rate pegging) (NMT) is a literal translation that does not convey the meaning given in the English text. The TT uses

the construction *«наріжний камінь»*, the result of a descriptive translation strategy appropriately chosen to convey the meaning of the ST.

The translation used in TT is the construction *«наріжний камінь»*, which is the result of applying a descriptive translation strategy appropriate for conveying the semantics of the ST term. Critical discrepancies develop from semantic and literal interpretations, where the NMT is unable to discern the term's correct meaning in context, leading to translation errors.

For instance, the English term Command GDP – Командний ВВП (NMT) is an example of a translator's false friend and literal translation. In an economic context, GDP (GDP at command) reflects the purchasing power of the economy. NMT misinterprets the word *command*, associating it with the lexeme «команда», which leads to an incorrect rendering of the term's meaning. In contrast, the TT uses the variants «*наявний ВВП*» or «*реально наявний ВВП*», which adequately convey the meaning of this macroeconomic indicator. At the same time, whilst in the case of *Command GDP,* the NMT translated the term using a literal approach, when analysing other economic concepts, human translation may be prone to undesirable semantic reduction.

Quasi-fiscal deficit – Квазіфіскальний дефіцит (NMT) – Квазі-бюджетний дефіцит (TT). The meaning of this term lies in the losses or liabilities of the public sector that do not appear in the budget but still have a fiscal effect. This indicates that the focus is not on the budget as such, but on the phenomenon's fiscal nature.

The translation suggested by the human translator, in this case, demonstrates a semantic reduction of the term. In contrast, the version produced by the MT system more correctly captures the meaning of the source term and can therefore be considered more appropriate. At the same time, instances of machine translation being more adequate are rather rare, as evidenced by the study's quantitative results. Among the 527 economic terms and phrases analysed, 46 may have been problematic in terms of translation adequacy. According to the results of the quantitative analysis, of the 46 translation errors identified, 43 (≈93.47%) occurred in the translation produced by the MT system, whilst 3 cases (≈6.53%) were found in the human translation. At the same time, the proportion of errors in the human translation out of the total number of terminological units analysed amounts to only ≈0.56%, which indicates a higher level of terminological accuracy in human translation.

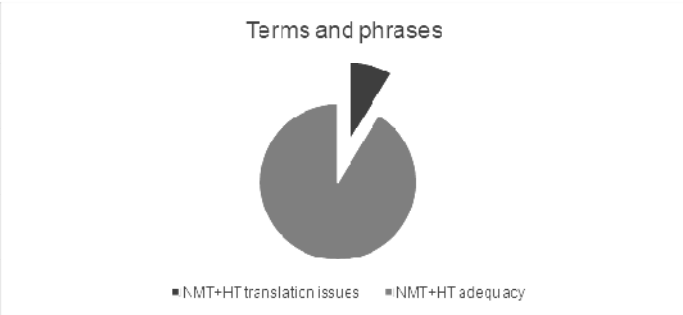

Figure 1. Terms and phrases

Conclusions and perspectives

A human translation is notable for its high level of consistency in the use of established Ukrainian economic terminology, a deep understanding of the context, and the varied application of translation strategies. In contrast, NMT tends towards calquing and literalism. Depending on the context, this can lead to the emergence of stylistically incorrect but comprehensible equivalents, or to serious distortions of meaning.

The quantitative analysis involved counting problematic units and determining their proportion in the corpus. The main evaluation criteria were terminological adequacy, translation consistency, and conformity with Ukrainian economic discourse. This analysis showed that problems related to terminological adequacy and translation consistency of NMT accounted for ~93.47% of the total number of recorded instances, whereas human translation accounted for only ~6.53%. The results confirm the advantage of human translation for economic terminology and highlight the limitations of MT in reproducing sector-specific meanings without in-depth semantic and pragmatic analysis. Prospects for further research lie in expanding the analysis to include the pragmatic and stylistic parameters of translation, as well as in a comprehensive study of the quality of translations produced by AI systems. A further area of investigation involves the formulation of practical recommendations for the effective use of AI tools in translation practice.

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CONCEPTUAL METAPHORS OF SKIN AND BEAUTY: ANALYSIS OF SKINCARE ADVERTISING IN ENGLISH AND LITHUANIAN

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The aim of the research is to identify and compare conceptual metaphors of skin and beauty in skincare advertisements in English and Lithuanian, find metaphorical similarities and differences, and determine the frequency of their use in advertisements for women's skincare products. The article discusses the premises underlying the emergence of the theory of conceptual metaphors, and analyses the characteristics of metaphorical language in advertising discourse. It explains how advertisers often propose new and creative metaphors, and apply creative manipulations of conventional metaphors. This section also provides a more detailed overview of advertisements targeting women, their influence on the perception of beauty. It examines which standards of female beauty help marketers sell products and what women (unconsciously) associate with beauty, thereby falling into the advertisers' traps.

The empirical part zeroes in on the analysis of examples of advertisements featuring English and Lithuanian conceptual metaphors. Based on the systematic nature and thematic focus of linguistic elements, skincare advertisements were collected and compared, and four conceptual metaphors were identified within the domain of reference skin / skincare /skin beauty: SKIN IS LIVING BEING, SKINCARE IS A BATTLE, SKINCARE IS A JOURNEY, SKIN BEAUTY IS GLOW. The analysis of the collected examples suggests that conceptual metaphors are frequently used in both English and Lithuanian beauty advertisements for skincare products, accentuating certain features that advertisers wish to impart to the advertised products. Although English and Lithuanian belong to different language types (analytic and synthetic), the figurative meaning conveyed in skincare advertisements largely overlaps across the two languages. The frequency calculations of conceptual metaphors show that the most frequent ones in English skincare advertisements is SKINCARE IS WAR, while in Lithuanian ones it is SKIN IS A LIVING BEING.

Keywords: *cognitive linguistics, conceptual metaphor, skincare advertisements, source and target domains.*

Селмістрайтіс Л., Романова В. Концептуальні метафори шкіри та краси: аналіз реклами засобів догляду за шкірою англійською та литовською мовами.

Метою дослідження є виявлення та порівняння концептуальних метафор, пов'язаних зі шкірою та красою, в англійських та литовських рекламних оголошеннях засобів для догляду за шкірою, визначення схожостей та відмінностей відповідних метафоричних одиниць, а також частотність їхнього вживання у рекламі жіночих засобів для догляду за шкірою. У статті розглядаються передумови виникнення теорії концептуальних метафор у когнітивній лінгвістиці та аналізуються особливості метафоричної мови в рекламному дискурсі. У ній пояснюється, як рекламодавці часто пропонують нові та креативні метафори, а також застосовують творчі маніпуляції з традиційними метафорами. У цьому розділі також надається більш детальний огляд реклами, спрямованої на жінок, та її впливу на сприйняття краси.

Емпірична частина присвячена аналізу прикладів рекламних оголошень, що містять англійські та литовські концептуальні метафори. Виходячи з систематичного характеру та тематичної спрямованості мовних елементів, було зібрано та порівняно рекламні оголошення засобів для догляду за шкірою, в результаті чого в тематичній області «шкіра / догляд за шкірою / краса шкіри» було виокремлено чотири концептуальні метафори: ШКІРА – ЦЕ ЖИВА ІСТОТА, ДОГЛЯД ЗА ШКІРОЮ – ЦЕ БИТВА, ДОГЛЯД ЗА ШКІРОЮ – ЦЕ ПОДОРОЖ, КРАСА ШКІРИ – ЦЕ СЯЙВО. Аналіз зібраних прикладів свідчить про те, що концептуальні метафори часто використовуються як в англійській, так і в литовській рекламі косметичних засобів для догляду за шкірою, акцентуючи ті риси рекламованих продуктів, що рекламодавці бажають висвітлити. Хоча англійська та литовська мови належать до різних мовних типів (аналітичного та синтетичного), образне значення, що передається в рекламі засобів для догляду за шкірою, значною мірою збігається в обох мовах. Розрахунки частотності концептуальних метафор показують, що найчастішою концептуальною метафорою в англійських рекламних оголошеннях засобів для догляду за шкірою є ДОГЛЯД ЗА ШКІРОЮ – ЦЕ ВІЙН, тоді як у литовських – ШКІРА – ЦЕ ЖИВА ІСТОТА.

Ключові слова: *когнітивна лінгвістика, концептуальна метафора, реклама засобів для догляду за шкірою, вихідна та цільова сфери.*

Introduction

Advertisements are the easiest way to reach customers and attract their attention to a specific product. Retail, healthcare, services and beauty industries influence customers subconscious and imperceptibly affect the very idea of retail, healthcare, services, beauty, and they also create standards and stereotypes to attract customers and sell more products. Advertising uses basic psychological principles like attention, motivation, memory, association, suggestion, volition to influence the thoughts and behaviours of large populations of people. Marketers try to attract target customers as much as they can by using language as a tool of assurance and manipulation.

As the main purpose of advertising is to form a particular representation of concepts, a proper or a vivid image of the brand, the meaning of words that are

selected to represent the item are crucial. The aim of the research is to identify conceptual metaphors used in both Lithuanian and English women's skin beauty product advertisements, as well as to find differences and similarities in the perception of skin beauty concept in English and Lithuanian advertising. To achieve the aim the following objectives have been set: 1) to present an overview of the conceptual metaphor theory in the frame of cognitive linguistics; 2) to identify metaphorical expressions in English and Lithuanian women's skin beauty product advertisements; 3) to define target and source domains and relate them to conceptual metaphors; 4) to identify the differences and similarities of skin and beauty conceptual metaphors in English and Lithuanian women's skin beauty products advertisements. The study is based on women's skin beauty products advertisements of English and Lithuanian online stores Sephora, Drogas, Eurokos, Douglas, Lush, Notino. 50 English and 50 Lithuanian women's skin beauty product advertisements were selected to analyse the usage of conceptual metaphors in advertising and the perception of the target domains SKIN, SKINCARE and BEAUTY. The methods used to achieve the set aim and objectives are descriptive, comparative, qualitative and quantitative analyses. The novelty of the research is revealing the usage of conceptual metaphors in women's skin beauty product advertisements in English and Lithuanian languages.

Theoretical Background

Language serves as a sophisticated system for encoding and conveying complex and nuanced ideas. The present research is grounded in the principles of cognitive linguistics, which link linguistic phenomena to a broader spectrum of mental processes, including memory, attention, categorization, and related aspects of human cognition.

Cognitive linguistics is based on the belief that language is closely connected with all human mental and cognitive processes, with memorisation, with the extraction of data from memory, with the transfer of information from one brain to another. Therefore, cognitive linguistics is very close with neighbouring sciences, such as psychology, neurophysiology, philosophy and artificial intelligence. It mainly zeroes in on the theory of conceptual metaphor or cognitive metaphor, which is based on the understanding of one idea or conceptual domain in terms of another one.

The main postulates of cognitive linguistics were presented in Lakoff and Johnson's seminal work "Metaphors We Live By" (Lakoff & Johnsons, 1980). As

Romova and Varley observe, conceptual metaphors have a cognitive concept, which "serves as a kind of a reference point for concrete statements, which occur in the discourse and exemplify the particular conceptual metaphor" (Romova and Varley, 2017, p. 81). Zaltman complements the expressed ideas by stating that "Since all human beings rely on systems and address the same basic challenges in their environments, consumers around the globe use very similar container metaphors. For example, comparing anger to a hot fluid in a container appears in many cultures, giving this intangible emotion a physiological base" (Zaltman et al., 2008, p. 102). Even though the clear definition of conceptual metaphor theory was outlined, Kövecses dared propose a more technical definition later: "a systematic set of correspondences between two domains of experience" (Kövecses, 2020, p. 2).

Conceptual metaphors serve not only as a means to render complex ideas, but they also function as scripts that can influence human behaviour in specific situations. Moreover, cultural differences among countries can significantly impact conceptual metaphors, as explained by Zinken et al. in two points: "1) Cultural elements have a profound effect on the human mind, leading to different perspectives and interpretations of the same concept; 2) Metaphorical interpretations are context-dependent and can be adopted, rejected, or modified based on communicative needs and social factors" (Zinken et al. 2003, p. 6).

Conceptual metaphor theory employs the strategy of mapping to depict or create metaphorical collocations. Mapping is a complex circuit that activates numerous other circuits, linking and binding various elements of a target domain to a source domain (Lakoff, 2009, p. 14). These mappings, which can be seen as ‘neural maps’ or ‘physical links’ in the brain, unconsciously establish connections between different domains, driven by our cognitive processes. Kövecses emphasises that mappings are mnemonic names for conceptual metaphors, represented by the form ‘target-domain is source-domain’ or ‘target-domain as source-domain’ (Kövecses, 2010, p. 248-249).

Lithuanian scholars have extensively researched conceptual metaphors in Lithuanian discourse, exploring various domains such as political discourse (Būdvydytė-Gudienė, 2015), legal discourse (Urbonaitė, 2022), religion (Vaivadaitė-Kaidi, 2018), and more. Since conceptual metaphor theory was initially developed in the English language, Lithuanian linguists have had to find ways to describe and apply this theory in the Lithuanian context, considering the changes that arise when comparing examples in two lexically distinct languages.

With each new research study, we gain insights into the differences in conceptualization within the Lithuanian language. It was realized early on that conceptual metaphors and their descriptions differ in the Lithuanian language. This can be attributed to differences in lexicon, the number of words used to describe specific domains, and the presence of collocations that are primarily non-metaphorical in the Lithuanian language when discussing a specific metaphor (Selmistraitis, Gadeikytė & Krawiec, 2024).

Conceptual metaphors are deeply imbedded in advertising. When a person perceives advertising material, he or she generates particular pictures that impact the consumer's behaviour and preference creation (Donzé, 2014, p. 63). As a result, advertising uses pictures and words to communicate with the target audience. Indeed, with their assistance, a person may think, communicate, create, dream, envision, and recreate them through various techniques, among other things. According to Sobrino, "advertisers must bear in mind that such creativity must not jeopardise the intelligibility of the message. All in all, advertising, artistic or not, has the clear and ultimate purpose of selling a service or a product" (Sobrino, 2017, p. 1).

There are two factors that make metaphor a successful persuasion tool, both in the context of advertising and more generally. The first is that a metaphor implicitly conveys the message and leaves it up to the perceiver to draw the ultimate conclusion, giving them some ‘ownership’ over the meaning-making process. It has been demonstrated that forcing the reader or listener to come to their own conclusion increases their sense of ownership of the message (Stayman & Kardes, 1992). The second reason is that the reader's emotional and occasionally sensorimotor responses are elicited by metaphor (Citron & Goldberg, 2014). In other words, metaphors have the ability to be internalised and embodied since they may be digested on a bodily level.

As the primary responsibility of a professional advertiser is to create an image through which the consumer will perceive the marketed goods, that image should efficiently express brand’s ideals and main concept to the costumer. In our society, there were always gender stereotypes and beauty standards that advertising cannot simply ignore. According to Greenfield (2018), "though society has seen some uplifting changes in the perception of women, advertising still focuses on outdated concepts of beauty. Because beauty advertisements present such idealized and unrealistic expectations, women experience increasing anxiety about their bodies. […] Beauty advertisements inspire several negative effects that ultimately cause

women to feel dissatisfied and lacking" (Greenfield, 2018, p. 20). Making such frequent comparisons with false expectations is harmful to women's ideas of themselves since research reveals that individuals immediately compare themselves to everyone they encounter.

When it comes to various women's beauty products, all that needs to be emphasized or convinced is that the product is anti-aging, anti-wrinkle, or helps keeping skin's youth. In fact, Nouri explains why women care so much about having a beautiful skin: "Since the Biblical times, women have sought to hide their age and appear younger using cosmetics. In fact, the Egyptians possessed most of the cosmetics that we use today and followed formulas for the prevention of dreaded wrinkles and blemishes. […] Similarly, in ancient Greece, a bread and milk poultice constituted a typical anti-aging ritual. In 17th century England, where Queen Elizabeth was the ideal beauty, women went to extremes to keep their skin pale, including applying white lead paint to their faces" (Nouri, 2017, p. 4-5).

Advertising convinces women that, perhaps, a secret ingredient such as collagen will regenerate, restore or rebuild skin cells once it is put on a woman's skin. However, it is just a regular trick of advertising to attract women for buying a product. This fact is confirmed by Jablonski, as she states: "Many products on the beauty market today claim to stimulate production of these materials to keep skin looking young. But there is only so much that creams, treatments, and "cosmeceuticals" can do to change the appearance and composition of skin, especially when people have caused irreparable damage through their incautious behaviour in the sun" (Jablonski, 2013, p. 125).

Another popular belief is that beautiful, young skin glows. According Erdman et al., "a 'glow of health' has long been considered by medicine traditions as a clinical sign of good health and wellness, and radiant skin and hair are universal indicators of good health" (Erdman et al, 2014, p. 110). It is quite noticeable, that words such as 'glow', 'radiance' and 'lightening' often appear in creams aimed at the female buyer.

Skincare product advertisements are usually placed in journals or on websites targeting a specific audience, in this case, women. When it comes to selling women's cosmetic products, corporations like to employ intellectual analogies. The use of conceptual metaphors makes it simpler to transmit the intended notion or association to the woman purchasing the goods – they are like an attempt to convey the qualities of a product through an image of context.

Methodological notes

To achieve the objectives of the study, a mixed-methods research design was adopted, integrating qualitative and quantitative approaches. The qualitative component employed descriptive and contrastive analyses, grounded in the framework of conceptual metaphor theory (Lakoff & Johnson, 1980). The descriptive method was utilized to identify and systematically describe the conceptual metaphors underlying women's skincare advertisements, focusing on the mapping between source domains and target domains. Contrastive analysis was subsequently applied to detect cross-linguistic similarities and differences in metaphorical structuring between English and Lithuanian advertisements, revealing how cultural and linguistic factors shape metaphorical conceptualization of skin and beauty.

The quantitative component of the study served to determine the frequency of metaphorical expressions, thereby identifying dominant source–target domain mappings and the relative salience of specific conceptual metaphors within each language. This combination of qualitative and quantitative analyses enables both a detailed understanding of metaphorical conceptualizations and an empirical measure of their prominence.

The corpus consisted of 100 advertisement texts, comprising 50 English and 50 Lithuanian ones, all related to women's skincare products. The analysis proceeded in several stages. First, metaphorical expressions were identified based on their deviation from literal semantic construal and their role as instantiations of broader conceptual metaphors. Next, target domains – including skin, skincare, and beauty – were delineated to capture the semantic field of interest. Lexical items representing source domains were highlighted in bold to facilitate the mapping analysis.

Subsequently, the metaphorical expressions were grouped according to conceptual metaphor categories, and representative examples from both languages were provided for each category. This allowed for a systematic cross-linguistic comparison, identifying patterns of metaphorical convergence and divergence. Finally, the frequency of expressions instantiating each conceptual metaphor was calculated and presented in diagrams, providing a quantitative complement to the qualitative analysis and highlighting the relative cognitive prominence of specific metaphors.

By combining conceptual metaphor analysis with frequency-based quantification, the study provides a robust account of how skin and beauty are

cognitively construed in English and Lithuanian advertising discourse, consistent with the principles of cognitive linguistics.

Results and discussion

The collected data showed that metaphorical expressions in English and Lithuanian women skin beauty product advertisements can be related to the following four conceptual metaphors:

1. SKIN IS A LIVING BEING.
2. SKINCARE IS WAR.
3. SKINCARE IS JOURNEY.
4. BEAUTY IS RADIANCE.

All examples analysed and provided in the empirical part of this study were drawn from online advertisements available on the official websites of selected beauty retailers. Given the volume and brevity of the advertising extracts, individual source references are not provided for each example. Instead, the complete list of data sources is included in the section *Sources of Empirical Data*.

1. SKIN IS A LIVING BEING.

In this type of conceptual metaphors, SKIN (a target domain) is perceived as an object, commonly as a LIVING BEING (a source domain). Sometimes skin gets sick, it may suffer due to diseases, may have its own sores, wounds, illnesses, and needs to be treated like a living being. Skin is usually treated with specific methods or technology.

While examining English advertisements, it has been observed that the verbs *breath*, *thank*, the nouns *hydration*, *nutrition* and the adjective *alive* are used to express that skin is similar to a living being. In English advertisements, skin – like all living beings – needs ability to breath (examples 1 and 2):

(1) "Let your skin *breathe.*"

(2) "This exfoliating face scrub rids skin of makeup which gives your skin room to *breathe.*"

Skin also requires food / nutrition (3), water / hydration (4):

(3) "A rich cream that *feeds* skin with plumping hydration and antioxidant-packed Japanese purple rice for a dewy, healthy glow."

(4) "A cool *drink* of water *for thirsty skin*, this hydrating serum visibly replenishes the complexion and improves the look of skin texture and tone."

Meanwhile in Lithuanian advertisements, the verbs *kvėpuoti* (*breath*), *dėkoti* (*thank*), the nouns *drėkiklis* (*hydration*), *mityba* (*nutrition*) and the adjective *gyva* (*alive*) are used to express that skin is similar to a living being. In Lithuanian advertisements, skin requires ability to breath (5):

(5) "Leisk savo odai *kvėpuoti*." (Translation to English (further in the text EN): Let your skin breeth.)

Skin also needs food / nutrition (6), water / hydration (7), rest / energy (8, 9):

(6) "Drėkinamojo kūno balzamo-gelio su apelsinų ekstraktu sudėtyje esantis mangų vaškas *maitina odą*, suteikia jai žavesio, šilko švelnumo ir nuostabaus minkštumo." (EN: The mango butter in this moisturizing body balm-gel with orange extract nourishes the skin, giving it a radiant glow, silky smoothness, and wonderful softness.)

(7) "Ieškote riebumo pojūčio nepaliekančio drėkiklio, kuris numalšintų jūsų odos *troškulį*?" (EN: Are you looking for a moisturizer that doesn't leave a greasy feeling and will quench your skin's thirst?)

(8) "Veido serumas padeda atkurti *pavargusią*, pirmųjų brandumo požymių turinčią odą." (EN: This facial serum helps restore tired skin showing the first signs of aging.)

(9) "Diena po dienos oda pastebimai atsinaujina ir *atsigauna*." (EN: Day after day, the skin visibly renews and revitalizes itself.)

2. SKINCARE IS WAR.

In this conceptual metaphor WAR is the source domain, and SKINCARE is the target domain. The skin is affected in many ways, such as stress, biological aging, harmful UV rays and pollution. These are rivals or enemies in this skincare war. The advertisers often use conceptual metaphors to describe the difficulty of skincare, as it is an imaginary battlefield, where the skin is fighting against, should be prevented or protected from an enemy.

In English advertisements, the verbs *fight*, *target*, *reduce*, *protect*, *defend*, *prevent*, and the nouns *protection* are used to express that skincare is similar war. Skin fights wrinkles / fine lines / pores/ dark sports (10), UV rays (11), pollution (12):

(10) "A brightening serum that *combats* the look of dark spots caused by sun, acne, or pregnancy, visibly even skin tone, and helps improve skin's glow."

(11) "Stop Signs™ Technology prevents signs of aging by *combating* a full spectrum of modern environmental aggressors including UVA/UVB and other skin irritants."

(12) "A daily moisturizer that hydrates for up to 24 hours while soothing and *protecting* skin from pollution and free radicals."

In Lithuanian advertisements, the verbs *kovoti (fight)*, *saugoti (protect)*, and the nouns *apsauga (protection)* are used to express that skincare is similar to war. Skin fights UV rays (13), pollution (14), aging (15):

(13) "Odos *apsauga* nuo UV spindulių SPF 30." (EN: Skin protection against UV rays, SPF 30.)

(14) "Itin galingas dviejų antioksidantų, vitamino C ir ginkmedžio derinys padeda *apsaugoti* odą nuo neigiamo laisvųjų radikalų poveikio." (EN: The powerful combination of two antioxidants – vitamin C and ginkgo – helps protect the skin from the harmful effects of free radicals.)

(15) "Šio kremo sudėtyje yra 8,5 proc. koncentracijos patentuoto ypač aukštos kokybės ląstelinio komplekso „Premium Cellular Complex" ir 5 proc. hialurono rūgšties, kasdien *kovojančių* su visais senėjimo požymiais." (EN: This cream contains an 8.5% concentration of the patented, exceptionally high-quality "Premium Cellular Complex" and 5% hyaluronic acid, which work daily to combat all signs of aging.)

3. SKINCARE IS JOURNEY.

Target domain SKINCARE is often portrayed as a process or routine, like some kind of a journey one must embark on in order to take good care of skin. A journey is usually portrayed as difficult, long, uneven, heavy. This is a reason why brands love to advertise their product as an auxiliary tool which helps to ease the journey, make it pleasant, use less of the time, make it quieter, simpler, faster. The goal of every journey is believed to be the destination. The destination in this case is a goal, and the goal of a skincare is a beautiful, healthy skin.

In English advertisements, the nouns *way*, *routine*, *route* and the adjectives *rough* and *bumpy* are used to express that skincare is similar to a journey (16, 17):

(16) "Helps you buff your *way* to beautiful, softer and fresher skin, transforming your scaly legs from reptilian to radiant!"

(17) "It is the quickest and easiest *route* to getting smooth and well-buffed skin."

Meanwhile in Lithuanian advertisements, the nouns *kelias* (*road)* and *rutina* (*routine)* are used to express that skincare is similar to journey (18, 19):

(18) "Palengvina jūsų *kelią* į gražią, švelnesnę ir gaivesnę odą, paversdama pleiskanojančias kojas į spindinčias!" (EN: It helps you achieve beautiful, softer, and fresher skin, transforming flaky legs into glowing ones.)

(19) "Lengvesnė veido odos priežiūros *rutina*." (EN: A simpler skincare routine.)

4. BEAUTY IS RADIANCE.

Skin's beauty is often portrayed as radiance. Advertisements with conceptual metaphor BEAUTY IS RADIANCE also include conceptual metaphors SKIN IS A LIVING BEING. However, the difference is that SKIN IS A LIVING BEING advertisements emphasise only the skin itself as a separate entity, while BEAUTY IS RADIANCE advertisements emphasise the desired result which is beautiful skin that glows. Consequently, the beauty of skin becomes radiance.

While examining English advertisements, it has been observed that the nouns *glow*, *radiance*, the verb *brighten* and the adjective *glowing* are used to express that skin's BEAUTY is a RADIANCE. The appearance of radiance is caused by vitamins (20), retinol (21), thermal water (22), acids (23, 24):

(20). "A serum that features a concentrated cocktail of niacinamide, vitamin C, licorice root extract, and Barbados cherry to visibly *brighten* skin."

(21). "A lightweight, bi-phase serum with retinol that quickly hydrates and visibly plumps skin while helping to leave it calmer, visibly *brighter*, and more even-looking over time."

(22) "A natural face mist with thermal water to prep skin, immediately tighten pores & set makeup for dewy, *glowing* skin."

(23) "An AHA and PHA peel pad to eliminate pore-clogging residue and dead skin cells for smoother, more *radiant-looking* skin."

(24) "A color-correcting, medium-coverage skin tint formulated with *brightening glow* serum, hyaluronic acid and SPF 40 that delivers an immediate, visibly healthy glow."

Meanwhile in Lithuanian advertisements, the nouns *radiance* or *purity*, the adjectives *glowing* or *bright*, and the verb *brightening* are used to express that skin's beauty is radiance. The appearance of radiance is caused by vitamins (25), retinol (26), acids (27):

(25) "Glicerinas ir vitaminas E padeda sumažinti tamsius ratilus po akimis ir paakių pabrinkimą, suteikdamas odai natūralaus *spindesio*." (EN: Glycerin and vitamin E help reduce dark circles under the eyes and puffiness around the eyes, giving the skin a natural glow.)

(26) "Oda tampa švelni ir *skaisti*. Kaukėje esantis retinolis puikiai tinka visų tipų odai." (EN: The skin becomes soft and radiant. The retinol in the mask is ideal for all skin types.)

(27) "Priemonėje esanti hialurono rūgštis skatina odos kolageno sintezę, suteikia jai *spindesio*, užtikrina optimalią priežiūrą, standina ir atgaivina odą" (EN: The hyaluronic acid in this product stimulates collagen synthesis in the skin, gives it a radiant glow, ensures optimal care, and firms and revitalizes the skin.)

The comparative analysis revealed, that both Lithuanian and English languages share the same conceptual metaphors in skin beauty advertisements. However, their frequency is different. In English beauty advertising discourse, the frequency of conceptual metaphors is as follows: SKINCARE IS WAR (38% of all metaphorical expressions), SKIN IS A LIVING BEING (30%), BEAUTY IS RADIANCE (24%), SKINCARE IS JOURNEY (8%). In Lithuanian the sequence of conceptual metaphors according to their frequency is as follows: SKIN IS A LIVING BEING (40%), SKINCARE IS WAR (30%), BEAUTY IS RADIANCE (24%), SKINCARE IS JOURNEY (6%). The comparison of Lithuanian and English data shows that in English beauty advertising the most popular conceptual metaphor is SKINCARE IS WAR, and in Lithuanian it is SKIN IS A LIVING BEING.

Conclusions

The findings suggest that representations of skin beauty in contemporary advertising are largely standardized across linguistic contexts. Both English and Lithuanian advertisements rely on a shared set of conceptual metaphors – SKIN IS A LIVING BEING, SKINCARE IS WAR, SKINCARE IS JOURNEY and BEAUTY IS RADIANCE – indicating a convergence in how beauty is conceptualized. This uniformity supports the notion that global marketing strategies can be applied with limited localization. However, such convergence may also reflect the dominance of globally circulating beauty discourses rather than genuinely universal perceptions.

The prominence of SKINCARE IS WAR in English advertising suggests a more problem-solution-oriented and interventionist framing, whereas the dominance of SKIN IS A LIVING BEING in Lithuanian advertisements points to a comparatively

holistic and maintenance-oriented perspective. Although BEAUTY IS RADIANCE occupies a similar position in both datasets, the relatively marginal role of SKINCARE IS A JOURNEY indicates that process-based narratives are less central in persuasive strategies.

Differences are also evident in how metaphors are linguistically instantiated. English advertisements tend to operationalise SKIN AS A LIVING BEING through hydration, reinforcing a biologically reductionist view of skin as dependent on external inputs. In contrast, Lithuanian advertisements emphasize rest and energy, suggesting a broader, more systemic understanding of skin health. Similarly, while both contexts construct environmental factors and UV radiation as adversaries within the SKINCARE IS WAR metaphor, English advertisements foreground wrinkles as the primary "enemy," thereby intensifying age-related anxieties. Lithuanian advertisements, by contrast, shift attention toward aging and odour, indicating a different hierarchy of concerns.

The metaphor BEAUTY IS RADIANCE is consistently linked to scientifically framed ingredients in both contexts, reflecting the growing authority of scientific discourse in beauty marketing. However, the variation in specific ingredients (e.g., thermal water or Moringa oleifera in English versus active ingredients more broadly in Lithuanian) suggests differing degrees of product specialization and market maturity.

Overall, the observed differences highlight the continued relevance of localized cultural meanings. These findings suggest that conceptual metaphors function not only as cognitive tools but also as strategic resources that are selectively adapted to align with culturally specific expectations and persuasive norms.

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DISTRIBUTION OF ADDRESSEE'S ATTENTION IN NEWS HEADLINES

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The goal of the paper is to examine how readers' attention is split across different structural positions in English news headlines, drawing on denoted relations established by various morphosyntactic constructions. The latter are defined as form-meaning pairings entrenched in long-term memory in a ready-made form, requiring less cognitive effort when speakers choose a necessary linguistic unit. Three headline constituents encompass: the attractor, catching the recipient's eye; the keeper, retaining their attention; and the nudger, stimulating them to turn to the text body. The attention-distributing structure of news headlines is filled in with various communicative constructs as speech manifestations of mentally fixed morphosyntactic constructions: agentive, predicate, locative, causal, content- and recipient-naming, purpose-related, temporal. Agentive constructs, used in the attention-grabbing position of the headline, have a high persuasive status as they denote entities close to the target audience. The most convincing are constructs with one or two slots filled, as they name famous personalities, while the status of ordinary people is increased by a toponym, a component designating an unusual characteristic, and numerals indicating a large number of event participants. The keeper is filled in with the predicate pairings, which denote acts of speaking, damage infliction, social coercion, motion, transfer, aspects of the action, emotions of the participants, and entity existence. The nudger can contain various types of communicative constructs with causal being the predominant ones; locative pairings indicating a place in the proximity or vital for the readers; recipient-naming units, denoting the person getting some benefit or obtaining some object; content-naming constructs, representing the information expressed by the event participant; purpose-related pairings, reflecting an exceptional aim of the happening; and the least numerous temporal units, giving the approximate time of the event or indicating an unexpected duration of the occurrence.

***Keywords**: headline, news text, attention distribution, morphosyntactic construction, event.*

Талавіра Н. М. Дистрибуція уваги адресата в заголовках новинних текстів

Метою пропонованої розвідки є дослідження того, як увага читачів розподіляється між різними структурними позиціями заголовків англійських новин з урахуванням відносин, позначених різними морфосинтаксичними конструкціями. Останні є поєднанням форми і значення, закріпленим у довготривалій пам'яті носіїв мови у готовому вигляді, а тому вимагають менше когнітивних зусиль під час

вибору необхідної лінгвальної одиниці. Заголовок англомовного новинного тексту має три позиції: привернення уваги реципієнта, її утримання і спрямовування. Кожна позиція заголовків новин заповнена різними комунікативними конструктами як мовними виявами ментально закріплених морфосинтаксичних конструкцій: агентивними, предикатними, локативними, каузативними, темпоральними, на позначення змісту, адресата і мети. Агентивні конструкції, що використовуються в заголовку для привернення уваги, мають високий персуазивний статус, оскільки позначають референти, близькі до цільової аудиторії. Найбільш переконливими є конструкти з одним або двома заповненими ментальними слотами, оскільки вони називають відомих особистостей, тоді як статус звичайних людей підвищується за допомогою вжитого топоніма, компонента, що відображає незвичайну характеристику особи, числівників, що вказують на велику кількість учасників події. Позиція утримання уваги заповнена предикатними конструктами, які позначають говоріння, заподіяння шкоди, соціальний примус, переміщення, передачу об'єкта, аспекти дії, емоції учасників та існування певної сутності. Позиція спрямовування уваги може містити різні типи комунікативних конструктів, серед яких переважають каузативні, що репрезентують причину певної ситуації; локативні, що вказують на місце, яке знаходиться поблизу цільової аудиторії або є важливим для читачів; одиниці на позначення реципієнта; змісту висловленого учасником події повідомлення; мети, що відображають виняткову ціль події; та найменш численні темпоральні одиниці, котрі маркують приблизний час події або акцентують її неочікувану тривалість.

***Ключові слова**: заголовок, новинний текст, розподіл уваги, морфосинтаксична конструкція, подія.*

Introduction

We encounter news daily on various online platforms, in traditional newspapers, magazines, TV, and radio. It is pervasive, providing us with information about recent events, e.g., *Arrests made over supersized illegal rubbish dump* (BBC, 30.01.2026), ongoing happenings, e.g., *Hundreds strike over company's 'derisory' pay* (BBC, 29.01.2026), predicted state of affairs, e.g., *Builder to deliver fleet of vehicles to Ukraine* (BBC, 28.01.2026). With so much content, dwelling on everything in the world and even in space, what lures us to a particular new item? It is generally accepted that a news headline, as a graphically separated part of the text (Dykstra, 2019, p. 90), attracts (Bednarek & Caple, 2017, p. 119) and tempts addressees into reading the article (Wannakan, 2022, p. 1111).

Linguists study the functions of the headline (Imawa & Kano, 2019), its content impact on the audience (Hagar, et. al., 2022), its relevance and ability to activate emotions (Harris, et al., 2015, pp. 136-137), as well as the length, frequency, and importance of linguistic units for readers (Xie, et. al, 2019), but fail to focus on the distribution of readers' attention.

The *aim* of the investigation is to establish the potential of news headlines to allocate addressees' attention with regard to denoted relations and the position of

linguistic units in the headlines. The aim presupposes the completion of the following *tasks*: to identify structural positions of the newspaper headline; to single out morphosyntactic constructions in the headlines; to determine types of the selected linguistic units and their persuasive potential. This paper applies a constructionist *methodology* to the analysis of 300 headlines, spanning 2020-2026, which make up the *material* of the research.

Theoretical background

Headlines deliver the most important and relevant information, express the content of the article accurately and concisely (Edgerly, et al., 2020; Iwama & Kano, 2019, p. 101), and serve as advertising of the text. They are investigated as mini texts that operate as autonomous units (Ifantidou, 2023, p. 17) and have their own syntax.

The production of headlines is influenced by their main functions, deriving from three internal positions: the attractor, the keeper, and the nudger. First, headlines catch the addressee's attention foregrounding units referring to entities close to the target audience; second, they keep the addressee's attention by the units in the predicative position characterising the referent named initially; third, the final element of a headline nudges the recipient to read the text body (Potapenko, 2021, p. 2), e.g., *Australian triple murderer jailed for life over toxic mushroom lunch* (BBC, 08.09.2025). In the headline, the foregrounded construction *Australian triple murderer* in the attractor draws the recipient's attention, the predicate *jailed for life* keeps it, and the unit *over toxic mushroom lunch* in the nudger turns the addressee towards the text body since the adjective *toxic* designates a poisonous substance, while the noun *lunch* indicates a typical meal.

In our research, we rely on morphosyntactic constructions that are regarded as conventional pairings of form and meaning (Goldberg, 2024). The expediency of applying constructions is brought about by the fact that they are stored in long-term memory in a fixed form (Hoffmann, 2022) and therefore require less cognitive effort when choosing the right linguistic unit to actualise various relations of the surrounding world. In addition, morphosyntactic constructions are conceptualized as holistic semiotic schemas represented in different forms, ranging from morphemes to complex syntactic patterns (Ungerer & Hartmann, 2023).

In speech, morphosyntactic constructions are embodied by constructs formed in the short-term memory and used in specific contexts (Diessel, 2023). In some

cases, a construct represents a single construction, e.g., *the Peace Formula*, *Good morning*. More typical is the fusion of several morphosyntactic constructions in one construct, e.g., *Channel Islands Air Search plane back in service* (BBC, 21.01.2026). The headline contains the construct *Channel Islands Air Search plane* in the attention-grabbing position with several slots filled in by the lexemes: *plane* to designate a vehicle, *Air Search* to specify its type, *Channel Islands* to mark its registration place.

Methodological notes

The analysis of news headlines presupposes three stages: identifying, taxonomic, and interpretive.

At the identifying stage, we select English headlines on the online news site BBC, determine *three positions* in each headline: attention-grabbing, attention-keeping, and attention-nudging.

The taxonomic stage is aimed at establishing the type of the selected constructs, depending on the denoted relations: agentive, naming participants of the event, predicate, representing the action they carry out, locative, designating the place of the happening, temporal, indicating its time, causal, reflecting the reason for the occurrence, purpose-related, giving its aim. For example, the headline *First migrants arrive from France under 'one in one out' deal* (BBC, 24.09.2025) contains the agentive construct *First migrants* in the attractor, the predicate construct *arrive* and the locative unit *from France* in the keeper, and the causal construct *under 'one in one out' deal* in the nudger.

The interpretive stage involves distinguishing the preferences the journalist makes when using a particular subtype of constructs.

The suggested methodology helps to establish the persuasive potential of various types of morphosyntactic constructions in English news headlines.

Results and Discussion

In the headlines of English news texts, eight types of constructions are represented depending on the embodied relations: agentive, predicate, locative, temporal, causative, recipient-naming, content-naming, and purpose-related. They are denoted in the texts by corresponding constructs.

Agentive constructions name the participants of events, denoting people and organisations, living organisms, or inanimate objects.

On the mental level, agentive pairings, naming people, contain several slots to designate their various characteristics: first name (*John*) and last name (*Smith*); nationality (*Polish*); social role (*passenger*); family status (*son*); profession (*critic*); gender (*man*); belonging to a particular person (*their child*); quantity (*two workers*).

In the news text, not all slots of the constructs are filled, still several may be marked to characterise the event participant, e.g., *Four Armenian soldiers killed in new Azerbaijan border flare-up* (BBC 13.02.2024). In this example, the three-component agentive construct *four Armenian soldiers* fills in the positions for several participants, marked by the numeral *four*, nationality, embodied by the adjective *Armenian*, and profession, filled in with the lexeme *soldier*.

Agentive constructs are usually used in headlines to attract attention and have a high persuasive status due to their usage in the **attention-grabbing position** of the headline.

The most influential agentive constructs for designating participants of events are those with one or two slots filled, as they unambiguously identify the participant due to the addressees' familiarity with these people, e.g., *William visibly moved as widow tells of husband's suicide* (BBC, 10.10.2025).

In addition, a considerable influence on the addressees is achieved via constructs, denoting positions or social status, unique in the world, e.g., *Prince Harry donates £1.1m to Children in Need* (BBC, 10.09.2025), or a particular country, e.g., *Speaker Lindsay Hoyle feared for MPs' safety before Gaza vote* (BBC, 22.02.2024). In this headline, the construct *Speaker Lindsay Hoyle* refers to a person who is easily and unambiguously identified by his profession, and his exceptionality has a big impact on readers because the politician holds a high position in the UK.

Constructs, naming a country or an organisation, metonymically represent their leadership as participants in the event, increasing the influential potential of the news text, as it refers to persons in power, e.g., *South Africa and Israel expel each other's envoys in diplomatic row* (BBC, 30.01.2026). In the headline, the agentive construct *South Africa and Israel* in the attention-grabbing position reflects the leadership of the two countries.

The status of ordinary people and their ability to be interesting to the audience are enhanced in several ways.

First, agentive constructs, consisting of a toponym and a common noun, attract readers' attention by referring to ordinary citizens living in close proximity

to the addressees, e.g., *Colchester residents urged to take part in Great Winter Clean* (BBC, 12.01.2024).

Second, foregrounded construct designates an unusual characteristic of a person to grab the readers' attention, e.g., *Husband on leash breaches Quebec's Covid curfew* (BBC, 12.01.2021).

Third, numerals indicate victims of disasters and crimes, e.g., *Thousands lose access to dental appointments* (BBC, 29.01.2026).

Besides, the less famous a person is, the more slots will be filled in the construct to attract the attention of the readers: *10-year-old Maryland boy airlifted to US after being bitten by shark at Bahamas resort* (BBC, 17.01.2024).

In case of inanimate objects, used in the **attention-grabbing position** of the headline, their status is intensified by the appeal to the human need of safety, e.g., *Icelandic volcano erupts near Reykjavik* (BBC, 20.03.2021), or financial security, e.g., *US jobless rate falls to lowest level since July* (BBC, 08.12.2023). Besides, it may include names of celebrities to allocate readers' attention, e.g., *Obama memoir: what he really thought of Putin and other leaders* (BBC, 20.11.2020). In the cited headline, the name of the former American President Obama is foregrounded to attract the global audience's attention. The third way of grabbing attention is by naming an unlikely object that stands out from typical referents mentioned in news texts, e.g., *Mysterious medieval cemetery unearthed in Wales* (BBC, 03.01.2024). The pairing *mysterious medieval cemetery* denotes an entity rarely discussed in everyday life, let alone in news.

Constructs that designate living organisms, mostly animals, include components that underscore their extraordinary content to attract audience attention. Thus, in the next headline, the numeral *100* points to a large number of animals, e.g., *Over 100 whales die in mass stranding* (BBC, 23.05.2023), while in the next example the uniqueness of the event is intensified by the component *world's only known*, e.g., *World's only known white giraffe fitted with tracker to deter poachers* (BBC, 18.11.2020).

The **attention-keeping position** is filled in with ***predicate constructs*** designating different actions: speaking, damage, social coercion, motion, transfer, aspects of the action, emotions, and entity existence.

The most numerous ones are *constructs with verbs of speaking* where the verbal slot may be filled in by the lexemes denoting the manner of speaking: making a statement (*admit*, *claim*, *confirm*, *say*, *tell*), verbal persuasion (*order,*

propose, persuade, push for, urge), accepting a plan or an idea (*approve*), its rejection (*condemn, deny, reject*).

In news headlines, predicate constructs with verbs of speaking hold the reader's attention because they characterize the referent named in the initial position by reflecting various aspects of expressing a point of view about a particular situation by a famous person, politician, celebrity, or some expert, e.g., *Banksy confirms seventh London artwork in a week* (BBC, 12.08.2025).

The second most numerous group of predicate constructs is connected with the basic news value of negativity when news texts provide information about damage, injury or death. Journalists appeal to the security need by describing either the disaster or crime, or the actions taken to address the consequences. Thus, we have two types of predicative constructs denoting damage and social coercion.

Damage-related constructs contain verbs naming physical harm (*damage*, *demolish*, *destroy*), physiological (*injure*, *murder*, *kill*), financial (*default*, *lose*), social (*phish*). In most cases, the predicate is used in the passive voice, because in the keeper it's more relevant to name the victim to a wider audience, e.g., *Woman and man killed in three-vehicle crash on A75 in Annan* (BBC, 13.02.2024).

Constructs denoting social coercion reflect various aspects of criminal proceedings. The verbal slot in the passive voice is filled with lexemes reflecting the arrest of a criminal (*arrest*, *capture*, *detain*, *seize*), charges (*charge*), and their punishment (*fine*, *sentence*). The agentive construct in this case indicates the person or a group of people deprived of the opportunity to engage in illegal activity to underscore the renewal of security (*Mexican cartel leader*, *US fugitive*). The reason for the criminal proceedings is represented by prepositional pairings denoting crimes and misdemeanors (*for murder*, *over death of six-year-old boy*): *Amazon fined for 'excessive' surveillance of workers* (BBC, 23.01.2024).

Aspectual predicate constructs indicate the temporal structure of an action or event, focusing on its beginning, continuation, cessation, or completion rather than just when it happens. Being used in the attention-keeping position, aspectual constructs mainly denote the development of an event, encouraging readers to follow its continuation or return to previous publications that revealed the initial stages, e.g., *New Zealand MP resigns following shoplifting allegations* (BBC, 16.01.2024).

There are other types of predicate constructs used in the attention-keeping position of the headline. They include *verbal components designating motion*, e.g., *Giraffe Benito escapes extreme temperatures for new home* (BBC, 22.01.2024);

emotional state, e.g., *Scarlett Johansson 'shocked' by AI chatbot imitation* (BBC, 22.05.24); *transitive pairings*, e.g., *Parish of St Helier gives £35,000 to charities* (BBC, 22.02.2024); *ontological* constructs, highlighting the existence of some objects, e.g., *At least 34 die in India after drinking toxic alcohol* (BBC, 20.06.2024).

The **attention-nudging position** of the headline, i.e. its final position, is filled in with constructs stimulating the readers to turn to the text body, so it's usually the units providing some additional information, which will just give the bare minimum to make the headline catchy and clickbait. The constructs are: causative, locative, recipient- and content-naming, purpose-related, and temporal.

The prevailing ones are ***causative constructs*** representing the reason for the event development, e.g., *Bailiff referrals rise by 20% over council debts* (BBC, 23.01.2024). They are used with the predicate constructs denoting social coercion in the attention-keeping position, e.g., *Alec Baldwin faces fresh manslaughter charge over 'Rust' shooting* (BBC, 19.01.2024).

The second type of units used in the attention-nudging position are ***locative constructs*** as they fulfil the proximity news value, connected with the event being more vital if it happens in the neighbourhood, e.g., *Motorcyclist dies after lorry crash on A14* (BBC, 30.01.2026); your country, e.g., *Federal judge denies request to block ICE surge in Minnesota* (BBC, 31.01.2026); or related to the news value of relevance, meaning the significance of the situation for the global audience, e.g., *American Moon mission destroyed over Pacific Ocean* (BBC, 19.01.2024).

Attention-nudging position may also be filled by ***recipient-naming constructs*** in transitive pairings, e.g., *Measles vaccine campaign targets unprotected millions* (BBC, 22.01.2024).

Content-naming constructs combine with constructs with verbs of speaking in the attention-keeping position to inform about the key ideas from any announcement or statement and nudging the audience to read the whole text, e.g., *Ex-Essex police officer admits computer misconduct charge* (BBC, 07.02.24).

Purpose-related constructs indicate the aim of some activity, which is exceptional or unexpected to reflect the news value of unexpectedness (Temmerman & Mast, 2020, p. 6), e.g., *Woman runs 55 half marathons in 55 cities for mental health charity* (BBC, 13.03.2024).

Temporal constructs are rarely used in the nudging position of the headlines; they do not carry much meaning and therefore have low persuasive status. Their impact on readers is achieved by emphasizing nonconventional situations, e.g.,

Clapham attack: Manhunt for Abdul Shookor Ezedi enters fifth day (BBC, 05.02.2024) or underscore an unusual duration of the event, e.g., *Gustav Klimt portrait found after almost 100 years* (BBC, 26.01.2024). Headlines don't indicate exact time, with the closest to a particular temporal reference being a month of the event, mainly predicted due to some source of information. Only seven headlines contained precise time, e.g., *Energy prices predicted to fall by 16% in April* (BBC, 22.01.2024).

Conclusions and Perspectives

All three positions of the headline, such as the attention-grabbing position, the attention-keeping position, and the attention-nudging position, are significant in allocating readers' attention. Still, the most effective should be agentive constructs naming people metonymically (51 cases), two-component pairing designating famous people (19) and structures representing inanimate objects (62 items). The analysis has proved that the most frequent predicate constructs are those with verbs of speaking (63) because news texts report views, and pairings indicating social coercion (54), which implies renewal of the basic need of safety. As for the nudger, causal and locative constructs prevail as the former pinpoints the established cause-effect principle and the latter underscores that the event is close to the target audience.

The perspective of further research consists in establishing the persuasive potential of communicative constructs in the text body.

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DISTINCTIVE FEATURES OF RENDERING ENGLISH SOLAR PHOTOVOLTAIC TERMS INTO UKRAINIAN

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The article presents research on structural models and techniques of translating solar photovoltaic (PV) terms in modern English scientific and technical discourse into Ukrainian necessitated by the rising significance of photovoltaic applications in the current Ukrainian context due to their efficiency and sustainability across various spheres of life. The article is aimed at discovering the distinctive features of rendering solar photovoltaic terms into Ukrainian by investigating their lexical and grammatical characteristics. The object of the research is English solar photovoltaic terms and their Ukrainian equivalents. The subject of the study is the techniques of rendering English photovoltaic terms into Ukrainian. The linguistic and extralinguistic peculiarities of scientific and technical texts have been clarified. The notion of 'term' in modern scientific and technical discourse has been elucidated. The works on translation of English terminology connected with environmental sustainability in the sphere of energy efficiency, alternative energy and biogas production have been analyzed. It was discovered that the English solar photovoltaic terms have not been the object of a separate investigation in translation studies yet. The findings of the study of the photovoltaic terms in a scientific and technical article on recent advancement in solar photovoltaic technology present the variety of the structural models of solar photovoltaic terms with the prevalent one that consists of an adjective and a noun. The application of the techniques of loan translation, addition, structural transposition and practical transcription turned out to be the distinctive features of rendering English solar photovoltaic terms into Ukrainian.

Key words*: solar photovoltaic technologies, solar photovoltaic terms, structural model, loan translation, addition, structural transposition, practical transcription.*

Тищенко Т. В. Особливості перекладу англійських термінів з галузі сонячної фотовольтаїки українською мовою. *У статті представлено результати дослідження структурних моделей та прийомів перекладу термінів з галузі сонячної фотовольтаїки (PV) сучасного англійського науково-технічного дискурсу на українську мову. Актуальність дослідження зумовлена все більш важливим значенням фотовольтаїчних технологій у сучасному українському контексті*

завдяки їхній ефективності та екологічності в різних сферах життя. Мета статті – виявити особливості перекладу термінів з галузі сонячної фотовольтаїки на українську мову шляхом дослідження їхніх лексичних та граматичних характеристик. Об'єктом дослідження є англійські терміни з галузі сонячної фотовольтаїки та їхні українські еквіваленти. Предметом дослідження є методи перекладу англійських фотовольтаїчних термінів на українську мову. З'ясовано лінгвістичні та позалінгвістичні особливості науково-технічних текстів. Роз'яснено поняття «термін» у сучасному науково-технічному дискурсі. Проаналізувавши праці з перекладу англійської термінології, пов'язаної з екологічною стійкістю у сфері енергоефективності, альтернативної енергетики та виробництва біогазу, було встановлено, що англійські терміни з галузі сонячної фотоелектричної енергетики ще не були предметом окремого дослідження в перекладознавстві. Результати дослідження фотоелектричних термінів у науково-технічній статті про останні досягнення у сфері сонячної фотоелектричної технології свідчать про різноманітність структурних моделей сонячних фотоелектричних термінів, серед яких переважає модель, що складається з прикметника та іменника. Застосування прийомів кальковування, додавання, структурної транспозиції та практичної транскрипції виявилося характерною особливістю перекладу англійських термінів з сонячної фотовольтаїки українською мовою.

Ключові слова: *сонячні фотоелектричні технології, терміни у сфері сонячної фотоелектрики, структурна модель, калькування, додавання, структурна транспозиція, практична транскрипція.*

Introduction

The 21st century is characterized by rapid technological advancement and humanity's drive for energy efficiency. Maximizing output while minimizing energy consumption is crucial for environmental sustainability and economic growth. Modern solar photovoltaic (PV) technologies ensure the reduction of energy demand and carbon emissions. These sustainable technologies of converting sunlight directly into electricity through the photovoltaic effect are gaining traction all over the world. In Ukraine amid infrastructure damage using photovoltaic technologies has become the need of the hour.

The growing interest in solar photovoltaic technologies and demand for using them in Ukraine as well as the requirement to grasp the nuances of photovoltaic effect necessitate the study of the specifics of translating English solar photovoltaic terms into Ukrainian.

The aim of the research is to elucidate the distinctive feature of rendering solar photovoltaic terms of modern English scientific and technical discourse into Ukrainian by investigating their lexical and grammatical characteristics.

Theoretical Background

Scientific texts are characterized by preciseness and accuracy of terminology and concepts, whereas technical texts are focused on transparency of technical specification and practicality. Nowadays, texts tend to combine elements of both scientific and technical texts with the problems that they bring out (Byrne, 2012). While the distinction between the two fields is obvious, "the ways in which they appear in the real world mean that they need to be considered together". Whereas a technical text is created to convey information with utmost clarity and impact, a scientific text is constructed to discuss, analyze and synthesize information with the purpose of clarifying concepts, suggesting new theories or assessing approaches (Byrne, 2012, p. 2).

English scientific and technical literature style is marked by a specific vocabulary, terms and scientific notions, gerundial and participial constructions, abstract nouns formed from verbs and adjectives, strictly logical syntax and sentence ordering, explicitness, objectiveness, impersonality, clarity, accuracy and precision (Bidnenko, 2014).

The extralinguistic features of scientific and technical literature include abstractness and strict logical presentation; informativeness; monological type of speech; objectivity of presentation (argumentation, motivation); focus on logical perception rather than sensory (Prus, 2007).

Scientific and technical texts abound in terminology (general technical, interdisciplinary, narrowly specialised); abbreviations which must be deciphered and given in full when translated; attributive complexes and expanded syntactic structures (Hrechyna, 2011).

Characteristic features of rendering terms in scientific and technical texts have been studied by Karaban V. I., Hrechyna L.B., Kruhlii O. R., Cherniak O. P., Furt D. V., Shvanova O. V., Shvanov O. M., Kutsa O. I., Karanevych M. I., Shtohryn M. V.

The term is characterised as a lexical unit with a limited scope of application within a specific field of science, human activity and production (Kruhlii & Cherniak, 2021, p. 124).

Having scrutinised numorous approaches to the concept ‘term’ Vakulenko M. (Vakulenko, 2014) defined the ‘term’ as "a word or a collocation that refers to a certain concept in a particular field of human endeavour: science, technology, culture, sports, art, etc." with further advancement of the definition of the ‘term’ to "a unit of the lexical level (a word or a collocation) that denominates some concept

of respective domain of human endeavour and forms functional thematic class of the field vocabulary and is a natural (systemic or off-systemic) element of the terminology fund".

Investigated within the framework of text linguistics, ‘the term’ was defined as "a semantically charged linear structure, which names an abstract or a concrete reality studied by a special-subject field" (Collet, 2021). In a special text a term contributes to text coherence and text cohesion. Such contribution "may translate into variability both on the level of its meaning content and of its linear structure, especially if its linear structure is syntactically transparent. This variability may lead to polysemy on the one hand, and signals on the other hand that terms exhibiting syntactic transparency are, in fact, paradigms, i.e. sets of all the possible forms the linear structure can have in a text" (Collet, 2021, p. 109).

The division of terms into scientific and technical suggests that scientific terms indicate the theoretical scientific concepts, while technical terms define tools, artifacts, observations, experiences, and measures (Otman, 1996, p. 15). Scientific and technical terms reflect concepts from specific fields of science or technology and are important components of scientific and technical texts.

Translation of scientific and technical terms pose the following lexical challenges: polysemy of terms which complicates the choice of an adequate equivalent and translation option; the choice of a method for translating terms; interpreting neologisms, abbreviations, homonyms, foreign terms, ethno-national variations of terms, and reproducing proper names (Karaban, 2004, p. 273). Accurate transmission of meaning depends on the word formation of terms, among which simple, derivative (suffixal, prefixal, suffixal-prefixal), compounds and word combinations are distinguished (Karaban, 2004, p. 315).

In the process of translation of a term from English into Ukrainian a lexical equivalent of a term is mainly looked for by a translator in search of a constant lexical correspondence of the meaning of the word (Furt, 2018). A near equivalent is chosen if an absolute equivalent is inexistant. Other ways of translating terms are the untranslatable adoption of terms, adaptive transcoding (to create a clearly defined term), linguistic calque, explication or descriptive translation (to absolutely convey the meaning of a term), inversion (to change the phrase component order) and substantiation (to substitute an English term for a Ukrainian word with a narrower subject-logical meaning). A simultaneous application of several translation techniques works for translation of non-equivalent terms.

It was found out that while working with terminology the translator has to face the need to deepen knowledge in a particular field, to establish relations between terms and concepts, to consult experts. Translation methods of two-componental terms in the field of energy efficiency have been singled out and described by Kutsa O. I., Karanevych M. I. (Kutsa & Karanevych, 2020). The terms of N+N model were rendered by means of compression, decompression, permutation, transposition, synonymous substitution, compound terms with prepositions, compound terms with abbreviations and replacement of the singular forms with plural ones. To convey the meaning of the terms of Adj+N model loan translation was used.

Upon examining the methods of translation of English alternative energy terminology Shtohryn M. V. revealed the dependence of the choice of a translation method on the number of components in alternative energy terms (Shtohryn, 2024). The most productive method of translating of the analysed terminological phrases turned out to be loan translation, in which the semantic and stylistic features of the source word are preserved in the translation. Combined translation was found out to be another frequent method of rendering alternative energy terms. It included the usage of several translation techniques such as transposition, decompression, compound terms with prepositions primarily for phrases with a multi-component compound term. The descriptive translation method and the selection of equivalents were fairly productive methods of translation. The use of the genitive case, in which changes occur in the order of the units of the source language term combination, appeared to be the least common. Taking into account the rules of Ukrainian grammar this method simplifies the translation of alternative energy terms by reducing the number of definitions that precede the word being defined.

The study of rendering terms in biogas production revealed that such common technical terms consist of two or more nouns; an adjective with a noun or two, more than two nouns; participle I or participle II with a noun; combination of words from different parts of speech, such as an adverb with participle II and a noun, as well as a noun, an adjective and a noun (Shvanova & Shvanov, 2018). Such biogas production terms are mostly translated by loan translation. The typical challenges of translating biogas production terms are abbreviations, synonymous technical collocations, polysemantic commonly used lexemes.

Thus, the existing research of English terminology connected with environmental sustainability concern terms in the sphere of energy efficiency,

alternative energy and biogas production. The English solar photovoltaic terms have not been the object of a separate investigation in translation studies yet.

Methodological notes

The object of the study is solar photovoltaic terms in scientific and technical discourse. The data source is a scientific and technical article on recent advancement in solar photovoaltaic technology and its translation into Ukrainian.

The investigation relies on the following methods. To describe the theoretical foundation of the investigation the theoretical analysis and synthesis were used. The linguo-translation method helped to determine the photovoltaic term translation techniques. By means of the quantitative evaluation method the frequency of translation techniques applied to the English photovoltaic terms was compared. The descriptive method was used to present the results of the study.

Results and Discussions

The study of rendering English solar photovoltaic (PV) terms into Ukrainian revealed the tendency of applying such translation techniques: loan translation, addition, structural transposition and practical transcription.

Loan translation turned out to be the predominant way of rendering English solar photovoltaic terms into Ukrainian since 57,48 % of the photovoltaic terms were rendered by means of loan translation. The most common structural type of terms rendered by loan translation is two-componental consisting of an adjective and a noun (Adj+N). Such terms constitute 28,34 % of the English photovoltaic terms under consideration: *photovoltaic (PV) installation – фотоелектричні установка; bifacial modules – двосторонні модуль; thin-film cells – тонкоплівкові елементи; photovoltaic (PV) systems – фотоелектричні системи; solar panels – сонячні панелі; solar modules – сонячні модулі, фотоелектричні модулі; solar cell – фотоелемент, фотокомірка, сонячний елемент; solar photovoltaic – сонячна фотовольтаїка; solar array – сонячна батарея, сонячна панель, масив сонячних панелей/ модулів; ecological footprint – екологічний слід; direct current (DC) – постійний струм; altering current (AC) – змінний струм; intelligent tracking – інтелектуальне відстеження; filtered light – фільтроване світло, розсіяне світло; nanostructured patterns – наноструктурний візерунок; plasmonic nanoparticles – плазмонна наночастинка; stray light – розсіяне світло.*

11,02 % of the English photovoltaic two-componental terms with two nouns (N+N) were converted into Ukrainian by loan translation: *silicon panel – кремнієва панель; perovskite cells – перовськітні елементи; semiconductor layers – напівпровідникові шари; crystalline silicon (c-Si) – кристалічний кремній (c-Si); halide ligand – галогенідний ліганд; tandem stacks – тандемні стоси (шари); passivation film – пасиваційна плівка; crystalline wafer – кристалічна пластина, кристалічна підкладка.*

Other structural models are less commonly found among the photovoltaic terms rendered into Ukrainian by loan translation. 4,72% of the photovoltaic terms were word combinations with two adjectives and a noun (Adj+Adj+N): *solar photovoltaic (PV) technology – сонячна фотоелектрична технологія; clean solar power – чиста сонячна енергія; grid-tied solar system – мережева сонячна електростанція; off-grid solar system – автономна сонячна електростанція; solar monitoring system – система моніторингу сонячної електростанції; hybrid solar system – гібридна сонячна електростанція.*

The structural models observed in less than 3 % of the photovoltaic terms rendered by loan translation are Adj+N+N (*single-junction silicon cells – однопереходні кремнієві елементи; photovoltaic (PV) power plant – сонячна електростанція (СЕС), фотоелектрична електростанція),* A+N+prp+N (*levelized cost of electricity (LCOE) – середня вартість електроенергії; seamless pairing with buildings – ідеальне інтегрування в будівлі),* V+A+N (*harness solar rays – використовувати сонячні промені, discard solar panels – утилізувати сонячні панелі*), V+N (*ride the wave – користуватися хвилею; harvest sunlight – збирати сонячне світло*), V+N+N (*lower energy demand – знижувати енергоспоживання*), N+A+N (*perovskite solar cells – перовськітні сонячні елементи*), A+A+N+N *(total renewable electricity capacity – загальна потужність відновлюваної електроенергії*), A (*photovoltaic (PV) – фотовольтаїчний / фотоелектричний*), N+prep+N+A (*efficiency of a solar panel – коефіцієнт корисної дії (ККД) сонячної панелі,* N+N+N (*laboratory perovskite cells – лабораторні перовськітні комірки*), N (p*hotocell – фотокомірка).*

The study discovered that 18, 90 % of the photovoltaic terms had been translated by means of addition. 7,87 % of the terms consisted of an adjective and a noun (Adj+N): *sub-bandgap photons – фотони з енергією нижче ширини забороненої зони, фотони підзабороненої зони; light-trapping structures – структури, що вловлюють світло; silicon-based technologies – технології на*

основі кремнію; life-cycle footprint – екологічний слід життєвого циклу; end-of-life waste – відходи після закінчення терміну експлуатації; organic photovoltaics (OPV) – органічні фотоелектричні елементи, органічні сонячні елементи.

4,72 % of the terms with two nouns (N+N) were conveyed into Ukrainian by means of addition: *recombination losses – втрати на рекомбінацію; panel output – вихідна потужність панелі, cell formats – типи сонячних елементів; rooftop photovoltaics (PV) – дахова сонячна електростанція, дахова електрична система, сонячні батареї на даху.*

Less common structural models of the terms in question were Adj+Adj+N (*refined light-trapping designs – вдосконалені конструкції для уловлювання світла; dye-sensitized solar cell (DSSC) – сонячно сенсибілізована сонячна батарея),* Adj+Adj (*building-integrated PV (BIPV) – інтегровані в будівлі сонячні модулі, будівельно-інтегровані фотоелектричні системи, фотовольтаїчні матеріали, інтегровані в конструкцію; PV (photovoltaic) – фотоелектричний/ фотовольтаїчний/ фотоелектричний елемент),* Adj+N+N (*overall light capture – загальний коефіцієнт поглинання світла*), N+Adj (*concentrator PV (CPV) – концентраторні фотоелектричні системи (CPV)*, acronym+N (*LiFePO4 battery, LFP battery – літій-залізо-фосфатний акумулятор (ЛЗФ/ LFP).*

It was discovered that 18,11% of the photovoltaic terms had been translated by means of structural transposition. Out of this group the structural models N+N and N+N+N got 4,72 % each: *cadmium telluride (CdTe) – телурид кадмію; surface passivation – пасивація поверхні; moisture ingress – проникнення вологи; Shockley-Queisser limit – межа Шоклі-Квайссера; electron recombination losses – втрати через рекомбінацію електронів; light management strategies – стратегії управління світлом.*

The infrequent structural models in this group of terms are N+N+N+N (*copper indium gallium selenide (CIGS) – селенід міді, індію та галію (CIGS), solar power plant generation – генерація сонячної електростанції),* Adj+N *(PV application – застосування фотоелектричних систем; photovoltaic uptake – поширення сонячних панелей),* Adj+N+N (*active cell layer – активний шар сонячної комірки),* Adj+N+and+Adj+N (*Passivated Emitter and Rear Cell (PERC) – пасивований емітер і задня комірка).*

Practical transcription as a way of translation was characteristic of 5,51% of the photovoltaic terms with the following structures: N (*agrivoltaics –*

агрівольтаїка; thermalization – термалізація, inverter – інвертор, string – стрінг), N+N (*Net Metering – нет-мітерінг, Net Billing – нет-білінг),* MPPT (*tracker – MPPT трекер).*

Conclusions and prospects

The heightened attention to solar photovoltaic technologies due to their increasing efficiency makes it necessary to reveal the distinctive features of rendering English solar photovoltaic terms into Ukrainian.

The findings of the study demonstrate the variety of the structural models of solar photovoltaic terms with the prevalent one that consists of an adjective and a noun.

To faithfully convey the meanings of the solar photovoltaic terms the techniques of loan translation, addition, structural transposition and practical transcription are used. The prevailing translation technique turned out to be loan translation aimed at adopting new concepts while maintaining Ukrainian linguistic structures. The frequent techniques in translation of English solar photovoltaic terms are addition and structural transposition. To ensure clarity and understanding of the nuances of photovoltaic technologies addition was applied in translation of the terms. Structural transposition in rendering the multi-componental photovoltaic terms involved changing the order of words to achieve naturalness and accuracy in Ukrainian. The least common technique of practical transcription integrated the English photovoltaic terms into the Ukrainian language preserving the English pronunciation.

The theoretical value of the research is determined by its thorough analysis of the structural models of the English solar photovoltaic terms in modern scientific and technical discourse as well as the translation techniques utilized to faithfully render their meaning into Ukrainian.

The practical value of the research is that the findings are applicable in the translation of various English scientific and technical texts in solar photovoltaics and development of tutorials in scientific and technical translation.

Potential areas for further study lie in discovering translation techniques of texts in solar photovoltaic technology of different generations and their comparative analysis.

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ADAPTATION IN SPECULATIVE FICTION TRANSLATION (CASE STUDY OF CHARLIE HUSTON'S *CATCHPENNY*)

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This paper focuses on showcasing the practical application of adaptation in translating speculative fiction and, in particular, the meaningful names and irrealia involved in the author's world-building. The material was provided by the American author and screenwriter's Charlie Huston's novel Catchpenny (2024) and its Ukrainian translation by the writer of this article, published in 2025. The main goals pursued by this research were to find the names and irrealia where adaptation was used, to describe their semantic elements, to see how much of their semantics was preserved in adaptation, and to discover whether adaptation was possible for all such units.

The achievement of those goals required thorough studying of the following key aspects: adaptation strategies in translation (a well-developed area of translation studies embodied in multiple papers and many years of research); translation of proper names, specifically meaningful names (an age-old but still completely relevant translatology problem); translation of irrealia (a comparatively new area of translation studies with numerous prospects). Researching all these key elements confirmed that the subject and object of this research are relevant and would remain topical for years to come.

The study showed that the novel in question (Catchpenny) has more than thirty fictional world-pertaining meaningful names and irrealia. By using the descriptive method, the writer of the research showed in detail how adaptation strategy was applied to these units, by analyzing the semantics of both the originals and the translations and comparing the meanings of both to predict the impact of the Ukrainian versions on the reader. It was established that for most units, it had been possible to preserve the key semantic elements and find ways to adapt them to the cultural and linguistic needs of the Ukrainian reader. The paper also showcases more and less successful adaptations and explains how the translator had decided whether to use adaptation in each particular example.

***Key words**: literary translation, translation strategies, adaptation, speculative fiction, proper names, irrealia.*

***Чернікова О. І. Адаптація в перекладі фантастичної літератури (на матеріалі роману Чарлі Г'юстона «Кечпенні»).** Статтю присвячено огляду практичного застосування адаптації в перекладі фантастичної літератури (наукова фантастика і фентезі), а саме у відтворенні значимих власних назв і так званих «ірреалій», що*

утворюють кістяк авторської світобудови у літературі такого жанру. Дослідження проведено на матеріалі роману «Кечпенні» американського письменника і сценариста Чарлі Г'юстона (2024) і його українському перекладі, виконаному авторкою цієї статті. Основними завданнями цієї статті було знайти всі приклади символічних імен та ірреалій, що трапляються в романі, описати їхні семантичні складові, дослідити, скільки від семантики оригіналу збережено в перекладі, порівнявши лексичні одиниці вихідною і цільовою мовами, а також перевірити, чи адаптація застосовна для всіх подібних одиниць.

Задля досягнення таких завдань знадобилося детальне вивчення теоретичної бази з ключових аспектів дослідження: стратегій адаптації в перекладі (це питання в перекладознавстві дуже детально розглянуто, і дослідження в цій царині втілені в численних публікаціях), перекладу власних імен, а саме – значимих імен (давно відома, але досі релевантна перекладацька проблема, що теж має глибоке теоретичне підґрунтя), а також перекладу ірреалій (доволі нова тема досліджень, яка містить численні перспективи і ще не є достатньо вивченою). Дослідження цих аспектів показало, що як предмет, так і об'єкт цієї наукової розвідки досі є актуальними і спонукають до подальшого їх вивчення.

Дослідження показало, що роман, який слугував джерелом матеріалу («Кечпенні») містить понад тридцять прикладів значимих імен, що беруть участь в авторській «світобудові», і ірреалій, що є її невід'ємними концептами. За допомогою описового методу автору дослідження вдалося чітко й детально показати практичне застосування стратегії адаптації для таких лексичних одиниць, проаналізувати семантичні складові як оригіналу, так і перекладу, а також порівняти їхнє значення, щоб передбачити вплив українських слів на читача. Було встановлено, що в більшості адаптованих лексичних одиниць перекладачеві вдалося зберегти ключові семантичні елементи і знайти спосіб підлаштувати їх під культурні та лінгвістичні потреби українського читача. Крім того, в статті описано адаптації різного ступеню вдалості, а також надано пояснення, як саме перекладач обирав, чи застосовувати адаптацію в кожному конкретному випадку.

***Ключові слова**: художній переклад, перекладацькі стратегії, адаптація, жанр фантастики, власні імена, ірреалії.*

Introduction

Translation of speculative fiction is a more complicated process than working with 'realistic' fiction, since speculative fiction (sci-fi and fantasy) mostly involves whole world-building systems created by authors. In 'realistic' fiction, there is no need to explain how the world functions, what key notions (the so-called irrealia) one needs to know to understand it, and what logic lies beneath the naming rules for people, places and objects. However, speculative fiction involves concepts that exist only within the framework of a particular work of fiction. Thus, when working with every book in this genre, the translator has to grasp the unique logic of the author's world and the mechanics of its functioning.

Adaptation strategies are used by translators to bridge the gap between the linguo-cultures of the source and target text, to bring the original closer to the translation readers by adapting to their language and culture perception. In

translating fiction, especially speculative fiction (sci-fi and fantasy), the translator faces various challenges requiring the use of adaptation. One of the most prominent of these challenges is rendering fictional nomination units (names of people, places and objects). Another challenge lies in translating words denoting irrealia belonging to fictional worlds created by authors. The exact ways in which adaptation should be used, as well as the best techniques to achieve an adequate translation, are unique for every piece of fiction; thus, the problem of using adaptation in fiction remains highly topical in translation studies.

Theoretical background

Adaptation strategies used in translation of fiction, specifically speculative fiction, have always been and still remain a topical problem of translation studies, both by domestic (Selivanova, 2012; Slavova & Borysenko, 2022; Kononchuk, 2024) and foreign scholars (Newmark, 1981; Raw, 2012; Bastin, 2014; Bołtuć, 2021; Stewart, 2022; Carl, 2023; Strezovska & Damjanoski, 2024; Yeoman, 2024). Adaptation is a kind of translation where pragmatic needs and orientation at cultural expectations of the reader dominate over faithfulness (Baker, Saldanha, 2011; Bastin, 2014). In translation studies, adaptation is traditionally viewed as the 'final' form of transformation the translator is allowed to make. However, if we support the point of view where adaptation is regarded as pragmatically and communicatively necessary (based on the approach emphasizing the need for the translated text to make the same impact on the reader as the original does), it is logical that adaptation becomes a primary strategy in fiction translation. Moreso, when dealing with speculative fiction, the translator has even more reasons to use adaptation strategies, as in such type of fiction, the reader needs to cross not one 'threshold', but two: getting invested in both the plot of the book and the new concepts of the fictional world created by the author.

Such concepts are known in linguistics and translation studies under the term *irrealia* (or *pseudo-realia*). The term has been coined more than ten years ago (Loponen, 2009), but has been steadily used and explored since both by Ukrainian translatologists (Razumna & Movchan, 2023) and foreign linguists (Loponen, 2019; Kažimír & Martinkovič, 2021; Pettini, 2024). Irrealia denote concepts that exist only within the framework of a particular work of fiction and may be expressed both by single words and by phrases.

World-building in speculative fiction is not limited by the concept of irrealia: it also involves naming rules set by the author as well as the symbolism hidden in

meaningful names, which, like the irrealia themselves, require adaptation to make the same impression on the reader of the target text as the one they make on the addressee of the source text. Translation of proper names has deep roots in translation studies, with multiple papers written on the subject (Berezhna, 2007; Holub, 2019, 2020; Sydorenko, 2023 and many others). Scholars in the field of translation studies present a wide range of opinions concerning the choice of strategies in rendering fictional proper names: the number of possible strategies varies from two to as many as seven, while the stages in dealing with proper names number as many as thirteen (Berezhna, 2007). However, in this paper the focus is not on translating proper names in general, but only those that have meaning and constitute an integral part of the fictional world built by the author.

Aim and methods

The aim of this paper is to describe the practical application of adaptation strategies in rendering nomination units and words denoting irrealia pertaining to speculative fiction. The research material has been provided by the Ukrainian translation (Hiuston, 2025) of the American author and screenwriter Charlie Huston's fantasy thriller *Catchpenny* (Huston, 2024). The Ukrainian translation of the novel was done by the author of this paper and published in 2025. This particular material has been chosen to provide examples of the practical application of adaptation in speculative fiction where the author creates a system of concepts and naming rules specific to one particular work of fiction. To achieve the aim of the research, several objectives have been set: continuous sampling of meaningful names as well as words and phrases denoting irrealia in Ch. Huston's *Catchpenny* and its Ukrainian translation; studying the semantic elements of such names and other language units; observing how much of their semantics has been preserved in the Ukrainian translation; comparing examples where adaptation was successful to those where the translator failed to apply it.

Results and discussion

The strategy of *adaptation*, reflected mostly in the application of modulation techniques, is normally used for meaningful names in fiction (especially speculative fiction – sci-fi and fantasy – and children's literature). However, the degree of creativity involved in following this chosen strategy differs from translator to translator. Additionally, it is often for the translator to decide whether the name should be considered meaningful in the context of the work of fiction in

question. The original novel (*Catchpenny*) uses multiple meaningful proper names (nicknames) as important elements of its particular world-building system, such as *Dizzy, Sparkie, Shingles, Clay*, etc. It is worth mentioning in advance that not all characters' names in the novel are equally meaningful. Some of them (especially nicknames) involve a high degree of symbolism and thus needed to be adapted (otherwise a whole layer of meaning would be lost to the Ukrainian reader). Some have a certain degree of symbolism, but do not have much impact on the plot, thus, they were transcoded rather than adapted. Finally, most proper names in *Catchpenny* (if one makes a statistic count) belong to real-world people and serve more as references than real character names. In the case of such nomination units, transcoding was applied.

Examples of names with a high degree of symbolism and relevance to *Catchpenny*'s plot are as follows:

In the very first chapter, the translator faces with a challenge of rendering two nicknames for children's toys: a stuffed toy bat named *Dizzy* and a ragdoll pony named *Sparkie*. These toys, especially the bat, play an important role in introducing us to how this fictional world works, so the translator chose to use adaptation. *Dizzy* became *Вертусь* in the Ukrainian translation due to its semantic elements: something a small child would call their favorite toy, involving disorientation/uncontrolled flight of a bat. Note that the element of disorientation has been lost, but the specific movement of a bat's flight was partially preserved. *Sparkie* was much easier to adapt by using one of the equivalents for *spark* (*блищати*) and adding a suffix to denote a childish way of naming a toy: *Блищик*.

One of the frequently mentioned characters in the novel is known as *Shingles*. Here, the translator had to combine what we know about the character (context) with the semantics of her nickname. Shingles is a skin disease (*лишай*), but the character bearing that name is a very kind and sweet person, so the adapted nickname has been made 'milder': *Лишайка*.

One of the story's villains is nicknamed *Perilous* [Sue]. To adapt this name to the Ukrainian reader, the translator chose *Згуба* [С'ю]. It is a little far from the notion of *peril*, but reflects the characteristic given to Sue in the novel: a person dangerous equally to herself and others. *Згуба* may be understood as both someone who hurts others and someone who is lost and miserable.

Some meaningful proper names in the novel are not only plot elements, but also take part in wordplay. For example, the main character's antagonist, *Clay*, says that he chose this name not because he thinks of himself as a golem (made of clay),

but because he is like a Claymore mine (brings destruction). To preserve both the wordplay and the underlying symbolism, the translator chose to name him *Глин* and turn the joke into «голем з глини? – ні, тому що тепер всім глина».

Some meaningful place names deserve mentioning, such as *Gyre*. It is a fictional world which resembles a spiral and is in constant chaos. Additionally, the name has to be somewhat scary and anxiety-inducing, so the translator chose *Нурт* as phonetically similar to the original and with the meaning of constant spiral movement, like in a whirpool.

Additionally, some names, while bearing certain symbolism, were not adapted in translation, because their meaning was not impactful enough. For instance, one of the main characters is a lost girl named *Circe*, which the English-speaking reader immediately associates with the Greek goddess who kept Odysseus and his crew from returning home. There is even a joke in the novel acknowledging that Circe has an Ancient Greek name. However, the plot does not describe her as a seductress or anything like the mythological Circe. Hence, she was simply transcoded as *Серсі*.

Another example where the translator chose not to use adaptation is the main character's name itself: *Catchpenny*. Although it is somewhat plot-relevant (the copycat of the main character calls herself *Penny Catcher*, and there is catching involved during the climax, the name was not adapted for several reasons: first, it is a last name, not a nickname, and it would stand out among transcribed last names; second, it is also the title of the whole novel, and publishing policies advise translators not to go too far from the original naming; third, it turned out to be practically impossible to find an adaptation which would sound phonetically harmonious and would not make a wrong impression. This, the name was rendered simply as *Кечпенні*.

Another group of words and phrases where adaptation was chosen as the main strategy are the novel's irrealia (concepts pertaining to a particular fictional world). Although *Catchpenny* is set in modern Los Angeles (and uses multiple references to its history and geography), the whole plot revolves around the notion of *mojo*, which is basically magic, but has a different name on purpose (to make it more down-to-earth and as unfanciful as possible). This, to adapt this concept to the Ukrainian reader, the translator chose the word *чар* which is still magic-related (same as the original word), but is much less sophisticated than *магія*. Connotation-wise, the word *чар* also reads as a kind of substance, which is what *mojo* is in the novel.

Things containing *mojo* are called *curiosities*, and in the Ukrainian translation they became *цікавинки*, basically preserving the semantics of the original (*curious* – *цікавий*). They are magical, but also attract attention and are sought for and kept in collections.

People who are *in the racket* (translated as *у темі* to preserve the distinct mafia flavor of the mojo trade), i.e., know how to work with mojo, can choose one or more of its practical appliances: *limning*, for which the translator chose *живопис*, as it is the art of making new life out of mirrors; *vehemancy* – *пасіомантія*, to preserve the *-mancy* part as in *necromancy* and render the *vehement* element which denotes passion and extreme emotion; *auspicing* – *струміння*, which preserves the semantic element of moving forward, to the future, like a stream.

Finally, life forms created by *limners* (*живописці*) out of mirrors are called *manikins*, which is semantically related to something human-like but artificial (mannikins in shops), but also denote something less than human, something second-tier to humans (the etymology of *mannikin* reads 'little man'). The first part of its semantics was lost in translation, but the second part (something less than human and despicable) was preserved in its adaptation as *людець/людці*. This part was deemed by the translator to be more important, as much of the plot revolves around a manikin trying to live his own life and prove to his creator that he is no worse than real humans.

All in all, the research involved more than thirty irrealia and fictional world-related meaningful names. In most of them, the main semantic elements have been preserved during adaptation, and the results feel natural in the Ukrainian version of the novel (at least, according to readers).

Conclusions

To conclude, the objectives of the study – to describe meaningful names and irrealia in the original and Ukrainian versions of *Catchpenny*, to show how adaptation was practically applied to such units and to analyze their semantic elements, determining whether something had been lost in translation – have been accomplished. The analyzed units had been divided into meaningful names and realia, and representatives of both groups were broken down into semantic elements and compared to their Ukrainian counterparts to see how much meaning had 'survived' the adaptation. As this paper's primary focus was on showcasing the practical application of adaptation strategies for meaningful names and irrealia, this

approach has proved successful for reaching the aim of the research. It is worth noting that the material, description and analysis provided by this research leaves enough space for prospective studies of both proper name translation and irrealia translation.

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GOTHIC TRADITION OF THE MYSTIC EXPERIENCE TRANSFORMATION IN EUROPEAN LINGUOCULTURE

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The presented studies may help to view and analyse the mystical not only as a conceptual category, but also from a functional and semantic perspective, providing the opportunity to distinguish certain verbal characteristics of literary artistic texts as non-fiction sacred sources originated from different epochs of human cultural development. This study aims at disclosing cultural and functional specifics of the mystical in the English Gothic prose as a genre feature, compared to the Ukrainian mystic literature in its traditional explication and transformational period of a new era. The research methods are based on a comprehensive interdisciplinary approach to the study of semantic entities united by the common categorical content. The method of contextual analysis is focused on the immediate context of the linguistic phenomenon, descriptive, content and discourse analyses were applied for systematisation and generalisation of functional and culturally-biased pragmatic specifics of the above-mentioned conceptual category. The synthesis of the Gothic and English literary tradition determines the functioning of verbalized representations of the mystical as a central category of philosophical and aesthetic world perception. Each nation has its own unique "flavour" of mysticism and its recognisable features. The appearance of a new hybrid genre, namely bizarre literature, provides an opportunity to highlight the importance of language means in creating a resistant tool of human mind and transforming cognitive mechanisms of a newly coined world perception. In Ukrainian literature it obtained the features of a distinctive phenomenon, genetically-rooted in the culture of popular laughter and focused on deliberate discrepancy between the content and the form to be of the utmost importance in the modern world.

Key words: *conceptual category, Gothic novel, cognition, mystery, genre, folklore study.*

Галич О. Б. Готична традиція трансформації містичного досвіду в європейській лінгвокультурі.

У статті містичне осмислене не лише як поняттєва категорія, а й у функціонально-семантичному аспекті, що дає змогу виокремити специфічні вербальні характеристики художніх текстів як сакральних нехудожніх джерел, створених у різні епохи культурного розвитку людства. Метою дослідження є виявлення культурно-функціональної специфіки містичного в англійській готичній прозі як жанрової домінанти у зіставленні з українською містичною літературою в її традиційному вияві та з урахуванням трансформаційних процесів новітньої доби. Методологія дослідження ґрунтується на комплексному міждисциплінарному підході до аналізу семантичних утворень, об'єднаних спільним категоріальним змістом. Застосовано метод контекстуального аналізу, спрямований на вивчення безпосереднього мовного оточення досліджуваного явища, а також описовий, контент- та дискурс-аналіз для систематизації й узагальнення функціональних і культурно зумовлених прагматичних характеристик поняттєвої категорії. Синтез готичної та англійської літературної традиції зумовлює функціонування вербалізованих репрезентацій містичного як центральної категорії філософсько-естетичного світосприйняття. Кожна нація має свій унікальний «колорит» містицизму та власні характерні риси. Поява нового гібридного жанру, а саме жанру химерної прози, дає змогу підкреслити важливість мовних засобів у створенні надійного інструменту людського розуму та трансформації когнітивних механізмів нового сприйняття світу. В українській літературі містичне набуває ознак самобутнього феномену, генетично вкоріненого в культурі народного сміху, з акцентом на свідомій невідповідності між змістом і формою, що набуває особливої актуальності в сучасному культурному контексті.

Ключові слова: *концептуальна категорія, готичний роман, містичне, пізнання, жанр, фольклористика.*

Introduction

For a long time mysticism and the mystical have been viewed within the framework of philosophy, cultural or religious studies, and literature. Linguistic investigations of these phenomena are not numerous: the concept of mysticism as a fundamental principle of irrational cognition belongs to the philosophical trends that emerged in the late XVIII and early XX centuries. During this era the irrational worldview became widespread in Europe due to the aggravation of social crisis symptoms. It contributed to role of anthropological and historical constants of rational and irrational are subjected to radical revision. The 20th and 21st centuries are marked by a renewed interest in the global and local mystical traditions for those not indifferent to the problems of human and society's spiritual life. An important factor in the growing interest in this problem is the context of the 21st century, when mysticism has left the boundaries of religious doctrines and moved into different spheres of everyday consciousness. The lack of knowledge about the true nature of mysticism in most people gives rise to fear or inexplicable fascination with this phenomenon.

The unity with the world is not so much a result of cognition as an act of self-consciousness. The leading role in it belongs to the subjective interpretation of the irrational, to which the concept of mysticism belongs. An attempt to limit this field of research to the synchronic approach is obviously unproductive. The multidimensional approach to the linguistic, cultural and genre investigation of fundamental conceptual categories remains a focus of scholars' attention.

Theoretical background

The scientific analysis of the nature of the mystical was initiated by C. Jung. According to his conception, understanding the essence of the mystical occurs on the edge of the conscious and the unconscious and requires the involvement of both the highest spiritual and the material foundations of the psyche. Comprehension of the profound meaning of existence shows the limited knowledge about it, which "does not explain existence" (Otto, 2003, p. 54). Being in its inner content is much richer than the object world, and a person, contrary to scientific explanations, begins to believe in the world of the supra-subject, whose distinctive feature is mystery. Irrational forces that elude rational cognition are the basis for being (Mudragey, 2002, p. 57). According to A. Schopenhauer, no matter how irrational the world is, there are three ways to understand it: art, mysticism and philosophy (Schopenhauer, 1995, p. 635). The unity with the world is not so much a result of cognition as an act of self-consciousness. The leading role in it belongs not to reason, but to the subjective interpretation of the symbols of the supernatural world, intuition, which in its integrity of spiritual being asserts a specific, unique sphere – the sphere of the irrational (Iliin, 2004, p. 4), to which the concept of mysticism belongs.

In most encyclopaedic editions the interpretation of the concept of mysticism is divided into several groups:

- a set of phenomena that facilitate human connection with secret beings or forces;

- various forms of occultism, such as magnetism, magic, theurgy, mediumistic or spiritualistic phenomena;

- the doctrine of the inner unity of the human spirit with the absolute Spirit as an adequate knowledge of the ontological basis of the world through the individual experience of spiritual self-assessment.

The explanation of this concept in the Encyclopaedia Britannica is also illustrative: "To define is to limit. No definition can cover all aspects of mysticism" (Britannica, 2010, p. 707).

In the Ukrainian literary artistic and philosophical discourse, the mystical has traditionally been interpreted as a religious phenomenon. Thus, I. Franko pointed out the irrationality and inexplicable nature of mysticism as a phenomenon, and claimed that love for God and people is its main driving force (Franko, 1980, p. 40). The same view is held by I. Kachurovsky, who sees mysticism as a sense of the individual's unity with the Absolute (Kachurovsky, 2008, p. 676). In the contemporary Ukrainian worldview and literature in particular, the mystical insight, being a means of self-expression, is transformed into a formal artistic device. It rather explicates a hidden deception, irony, and, quite often, implied sarcasm. According to ethnographic research, the mystical creatures of Ukrainian folklore tend to evoke mixed feelings in Ukrainian-speaking recipients.

Thus, despite the intuitive approach to understanding the concepts outlined, an attempt to interpret them does not yield the desired result. Instead, the definitions of the mystic become vague and blurred.

Methodological notes

The research methods are based on a comprehensive interdisciplinary approach to the study of semantic entities united by the common categorical content. The method of contextual analysis is focused on the immediate context of the linguistic phenomenon, descriptive, content and discourse analyses were applied for systematisation and generalisation of functional and culturally-biased pragmatic specifics of the above-mentioned conceptual category.

The data of the study embraces 14 novels by the most prominent representatives of the English Gothic literature of the XIX century (H. Walpole "The Castle of Otranto", A. Radcliffe "The Italian", M. G. Lewis "The Monk", W. Godwin "St. Leon", etc.) and 10 Ukrainian stories belonging to folklore mystery genre (XIX – XXI century) selected by the method of continuous sampling.

A comprehensive analysis of the semantics of any category is impossible without the use of dictionaries based on historical principles. Let us focus on the etymology of the adjective "mystical" in order to have a clear idea of the origin and stages of development of the corresponding concept in the English language: 1275-1325 c.e.-English *mystik* < Latin *mysticus* < Greek *mystikós*, 'mysterious', 'secret'; cf. also *mýst(ēs)* 'involved in a sacrament', 'initiated'; *myein* 'to close (eyes, mouth)',

'to be ready to enter a trance' + *-ikos*, *-ic* (OED). In addition, a core feature of the mystical lies in its practical, empirical nature. For instance, M. Eliade stated that the experience of mystical ecstasy is incorporated into the human essence. A person has a psychological need for mystical experiences that accompany any experience of the Sacred. Such experience is unified in its sense, however, with the change of culture and religion, its interpretation and evaluation change. In this context, the typology of mysticism by W. Stace, who identified five of its universal characteristics, is in the focus of our scientific interest:

1) a sense of objectivity, or reality (that which is provided by experience);
2) a sense of bliss, joy, happiness, satisfaction;
3) awareness of the holiness, sanctity, divinity of what is perceived;
4) paradoxical experience, contradiction;
5) impossibility of its expression (Stace, 1960, p. 132).

This list, fully or partially, is represented in scholarly works of researchers of mystical experience (Almond, 1990; Blum, 2009; Katz, 2004; Otto, 2003). It is worth recalling that for a long time mysticism and the mystical have been considered within the framework of philosophy, cultural and religious studies, and literature. It is for this very reason linguistic studies of these concepts are few and far between, because the concept of mysticism as a fundamental principle of irrational cognition belongs to the philosophical trends that were formed in the late 18th and early 20th centuries. During this era, the irrationalist worldview became widely spread in Europe due to the exacerbation of crisis symptoms in the development of society. It is about changes in the placement of accents, when the place and role of anthropological and historical constants of the rational and irrational are subjected to reconsideration.

It should be noted that the 20th and the 21st centuries are marked by renewed interest in the mystical traditions of the world, which are of interest not only to scientists but also to all those who are not indifferent to the problems of the spiritual life of man and society. An important factor in the growing interest in this scope is that in the context of the 21st century, mysticism has left the boundaries of religious doctrines and moved into different spheres of everyday consciousness. The lack of knowledge about the true nature of mysticism for most people creates fear or an inexplicable fascination with this phenomenon. The main problem analysing the mystical in a text concerns the contradictions surrounding the possibility of verbalizing this concept. Based on the definition of apophaticism (from the Greek *αποφατικός* – negative; the doctrine that the Supreme Reality in its

ultimate depth is incomprehensible and indefinable by means of human language and concepts, scholars argue that mystical experience is an exclusively internal phenomenon, so any verbalization is only an interpretation (Stace, 1960, p. 29-30). In our opinion, mystical texts are aimed at the formalised reproduction of certain information, but at the reader's involvement in the sphere of the unreal, using primarily emotional rather than rational strategies of influence. Such texts, due to their experimental nature, are composed to the reader's ability to understand what is being said, at least on an intuitive level, to cause excitement, reaction to the object of perception to feel mystical experience.

An attempt to limit the acknowledgement of the specifics of the mystical to the synchronic aspect seems to be unproductive. A more perspective approach to understanding the nature and originality of the conceptual ground of the mystical in terms of its genesis and development allows us to perceive and understand both early and later realizations of the mystical in philosophy, literature and language, taking into account various forms of its transformations.

The spiritual history of mankind demonstrates two fundamental positions regarding human relationship to the invisible reality. The first way is magical, the second is mystical. Mysticism can also be seen as a form of magic, based on the technique of penetrating into the secret supernatural world. However, the definition of mysticism, which is associated with spiritualistic and magical phenomena, requires a clear distinction between occult science and mysticism itself. Magic and mysticism are opposite vectors of human activity, oriented towards immersion in spiritual reality. The fundamental difference between them lies in the ultimate goal, namely: magic seeks to gain knowledge of the spiritual world for the purpose of pragmatic application (Shabanova, 2005). Mysticism, on the other hand, through apophaticism as a necessary condition of the mystical orientation, rejects pragmatism and seeks to overcome subject-object distinctions. Magic as a complex spiritual and socio-cultural institution with a history dating back tens of thousands years history, is in close connection with various aspects of human activity: economic, social, and spiritual. The study of magic is of great theoretical interest as an independent problem, since, having emerged at the initial stage of social development and having passed through centuries and millennia, magic continues to exist as a specific phenomenon with its own structure and its numerous functions in society.

Magic can be seen as a special kind of energy or force that acts similar to physical energy, but, due to its specific nature, requires certain conditions for its

perception, observation or use. Magic is also seen as a set of practical actions, that serve as a means to gain a specific result. All such actions are actually a representation or affective expressions. At the same time, the magical is a property of a thing, or a property of the connection between a person and a thing, because magic has always been intended for humans, although it was not created by them. Traditionally magic has existed as a person's belonging, received from a human being or human-like creature.

In all its forms, magic contains three key ingredients. In a magical act magic always embraces certain words, performs a certain ritual action and refers to a person performing the ritual. Therefore, the main components of magic are formula, ritual and performer. A magical act is not emerged of an abstract idea of a universal power that is consistently and independently applied in specific cases in different real-life circumstances. Each type of magic appears out of its own situation and its moral spirits, determined by the spontaneous course of thought and human reaction.

The mystical, which in a certain way represents the forms and organisational principles of the thinking activity, is viewed as a result of generalising the experience of the historical development of cognition and social practice that reproduces the relationship between being and consciousness. It should be noted that during the evolution of ethnic culture and its cognition, there are shifts in the categorical cognitive mechanisms. Based on the philosophical and cultural studies of mystic-magical participations (Cavendish, 1990), we note that, despite the correlation of mystical practices with shamanic and orgiastic cults of ancient communities, mystical experience arises only when religious knowledge approaches the concept of the transcendent absolute, and the development of logic provides the possibility of a conscious distinction between the logical and the mystical. For this very reason mysticism flourished in countries with a high level of philosophical culture - India (Upanishads), China (Taoism), Greece (Platonism). Later, the appeal to mystical cults was observed in Europe (especially at the turn of the century), and also marked periods of social crisis, changes in ideological and artistic guidelines, in the cultural and social life of the country, which was manifested in the national language and literature.

Culture and language enable us to dominate the world through concepts. However, this domination requires the integration of conceptual insight with creativity, so called "thinking activity modeling". After all, creativity is a process in which the content of a priori unconscious archetypes develops and passes into

consciousness. Therefore, throughout the historical period of its existence, mysticism has acquired various forms of embodiment in numerous art forms, serving as a tool for the realisation of aesthetic and creative tasks. Mystical images, having emerged at the level of archaic thinking, where they were almost the only means to explain the origin and essence of objects, natural phenomena and social life, with the development of mythological consciousness, acquire the status of a defining characteristic of the mythopoetic type of thinking. It is noteworthy that, along with religious, philosophical and cultural studies, the analysis of the nature of the mystical was carried out in close connection with folklore and mythology (the legends of King Arthur, Celtic and Scandinavian mythology, etc.) It should be noted that scholarly research focused on the irrational perception of ancient communities, due to the objective process of transformation of their cultural environment with the confrontation of two antagonistic forces: pagan beliefs and Christian dogmas (Buniyatova, 2003, p. 155-174). The problem of determining the conceptual basis of the mystical in the process of irrational cognition has become relevant in the study of the specifics of large-scale artistic systems. In this aspect a special attention should be drawn to the peculiarities of the Medieval worldview, which had a significant impact on the development of the Gothic perception in England:

- the dominant role of the church in society;
- the spread of anti-realist ideas;
- spiritualism (from Latin *spiritualis* – spiritual) - an objective and idealistic doctrine according to which the spirit (soul) is the fundamental ground of the world;
- appeal of art to the sphere of the unreal;
- the subjectivity of mystical experiences and the belief based on them (the - possibility of direct human communication with the supernatural);
- limited logical thinking;
- a tendency to fatalism.

The model of the world in this dimension is a kind of code, and its role is to concentrate and generate meaning. In our opinion, the generation of a new content is the prerequisite for defining the mystical as a genre feature of Gothic fiction.

Thus, let us turn to the achievements of literary studies. A selective analysis of the trends in the development of the European literary process makes it possible to identify the peculiarities of the genre specifics of prose works of the period under study, which greatly contributes to the establishment of the conceptual basis and

functional status of the mystical in English early Gothic novels. The emphasis is on Middle Age literature, where representations of the mystical are manifested mainly by the chivalric epic, and its elements provide the basis for the deployment of "artistic time and artistic space". The manifestation of elements of the mystical worldview is implicated by fatalistic motives associated with the loss of a beloved one, personal wanderings, the destruction of social ties, and the approach of an inevitable eschatological catastrophe. Examples of such literature include the Old Germanic heroic epic, Icelandic sagas, troubadour lyrics, and chivalric novels of the Breton cycle.

According to O. Matvienko, the most productive and organic synthesis is that of the Gothic principle with Romanticism and Neo-Romanticism. Romanticism fully unfolds the mythopoetic potential of the classical Gothic, making a large-scale mythological revolution, that involves not only traditional images and motifs of Christian and medieval legends, but also ancient, Jewish and other mythological themes with their radical reconsideration (Matvienko, 2000, p. 17). The Romantics were also attracted by the metaphysical profoundness of the Gothic, its strict moral pathos, its focus on the psychological dimension of existence, and the infernal theme, which in the Romantic interpretation is supported by the apology of the Godhead. Developing the interest of Gothic literature in the shadow side of the psyche, Neo-Romanticism opens up the sphere of the subconscious, explores the mechanism of its work, and the connection between the images generated by the subconscious and reality.

The eighteenth-century era of rationalism was doomed to create horrors, looking for new ways to stimulate the imagination and influence the senses. Therefore, it is relevant to study and analyse the mystical in the context of one of the national forms of Romanticism, namely, English fiction, since the nature and creative aspect of the mystical in it originates in the English national tradition – the pre-Romantic Gothic novel. It is within this literary trend that the mystical becomes the central category of philosophical and aesthetic perception of the world.

The religious abstraction of good and evil is frequently replaced by a mysterious and sophisticated, poeticised and fantastic world of supernatural beings – elves, ghosts, spirits, powerful, but not omnipotent, immortal, but open to passions and suffering, and the most significant, not subject to an unambiguous moral assessment in terms of traditional criteria of good and evil. These beings are

strangely related to humans: they can communicate with them and even subordinate them to their own will, at least for a while.

Another source of the mystical, along with the mysterious, is fear. The analysis of the philosophical, social and psychological aspects of this emotion allows us to reflect on its universal conceptual basis: fear is a long-term or short-term emotional experience inherent in any person, regardless of their cultural background. In the English Gothic prose of the 18th century, fear is perceived as a feeling of a higher level: "The feeling that the majesty of nature arouses in us, takes possession of us and is called astonishment; and astonishment is a state of our soul when all its movements freeze in anticipation of horror. None of the feelings can deprive our brain of reason and the ability to act to the extent that fear is able to" (Burke, 1998, p. 57-58).

The need for this emotion evokes as a necessity to abandon the "trivial" reality. Mystery is associated with fear. The perception of potential danger and the anxiety it engenders are crucial to the aesthetics of the horrific. The disclosure of a mystery determines the tension of the development of a dramatic Gothic plot,

where fear is its driving force. The mystical in the Gothic was associated with the instruction to experience horror when confronted with the world as a manifestation of universal Evil.

It should be noted that the emphasis on the mental and emotional states of the characters is not accidental. It is aimed at achieving a certain aesthetic impact on the reader. In our view, novelists deliberately turn to mystical imagery to create the desired effect. This setting fully reflects a new perception of nature as aesthetic experience, which is explicated in the works of the famous English publicist E. Burke (Mishra, 1994, p. 19-44).

In other words, the move towards various kinds of mystifications, the irrational and unreal, the violation of the sense of proportion and the boundaries between the natural and the supernatural, which is determined by psychological perception, defines the specifics of the Gothic novel genre, allowing the reader to clearly distinguish it from other literary lines.

Results and Discussion

Each nation has its own unique "flavour" of mysticism and its quite recognisable features: in Britain it is gloomy horror and hopelessness, in France – a medieval background and a tendency to symbolism, and in Germany this genre of literature is philosophical and metaphysical. As for the Slavic ethnic groups in

general and Ukrainians in particular, their attitude to mystical events is ironic and sometimes humourous, which is not conducive to the creation of Gothic prose in Britain. However, Ukraine did not lose interest in mysticism, although literary works of this genre appeared quite late – in the second half of the 19th and early 20th centuries and had a tangible ‘taste’ of symbolic nature. In this context, it is worth mentioning the works of Ivan Franko, Stepan Vasylchenko, Hryhorii Kvitka-Osnovianenko, and Panteleimon Kulish. It is clear that the development of socialist realism in Ukrainian literature during the Soviet era vigorously excluded any step towards mysticism. Therefore, the main achievements of Ukrainian writers in this field are represented mainly by works from a century ago, which are occasionally compiled into anthologies and rarely re-read.

The works of Mykola Hohol, "Shadows of Forgotten Ancestors" by Mykhailo Kotsiubynskyi and "Forest Song" by Lesia Ukrainka stand apart from the others. The further development of folklore mysticism in Ukrainian literature can only be discussed from the twenty-first century perspective. Oksana Zabuzhko's novel "The Tale of the Viburnum Flute" (2000) was the pilot project. Literary critic Yaroslav Holoborodko defined this work as a myth story, a metaphor story, performed in a "pre-folklore" way with the use of vast folklore material.

The next significant work written with knowledge and respect for Ukrainian folklore was "Kobzar 2000" (2015) by brothers Vitalii and Dmytro Kapranov. About "Pesyholovets" (2025) by Oleksandr Zavara, "Lakhmitnyk" (2010) by Oleksiy Zhupansky and "Prisoners of Darkness" (2007) by Natalka and Oleksandr Shevchenko are currently known only to literary critics. It is quite challenging to buy these books even in Kyiv.

The works of contemporary Ukrainian "gothic" authors present two parallel worlds – each with its own inhabitants, laws and rules that must be followed to maintain the balance. People and various mystical characters, such as an angel, a witch, a mavka, a domovyk, a werewolf, a two-headed chaser coexist in that literary space. V. Shevchenko noted that works of contemporary Ukrainian Gothic literature have strange and ambiguous plots, intricate narration, mystical heroes and unexpected endings. All of that is added to the sarcastic or grotesque, but sometimes, conversely, to lyricism’ (Shevchenko, 2015, p. 299). The novels of many contemporary Ukrainian authors are based on mystical events and are full of national flavour. All of this gives grounds to assert that chimerical (bizarre) prose and its genre varieties occupy one of the leading positions in the literary process of the 21st century. Bizarre prose is a subgenre of prose that manifests incredible

events, where the real is combined with the fantastic, the conventional with ironical, grotesque with the elements of folklore and mythological poetics (Herasymenko, 2017; Kobylko, 2021; Shevchenko, 2017). In the ‘chimerical’ works amazing metamorphoses occur, shifting events in time and space. Bizarre prose is genealogically close to the magical realism developed in Latin America. At the same time, however, it is intertwined with the Ukrainian literary tradition, primarily through its purely Ukrainian humour and folklore.

This trend in literary studies cultivates the "horrible in the ordinary", focusing on psychological tension and the idea of the sublime. Thus, the term "Horrid in Natural" was introduced by the American scholar J. Murray (Murray, 1972) and his English colleague M. Ware (Ware, 1963) in their English Gothic prose studies.

Conversely to the sentimental Gothic of A. Radcliffe, M. Lewis launched the so-called frenetic (from the French *frenetique* – frantic, furious) Gothic with its ostentatious naturalism and shocking frankness in the reproduction of images related to the phenomenon of death. Despite the repulsiveness of some scenes, the Gothic novels by this author are of particular interest: the mystical of M. Lewis is no longer subject to rational interpretation. Instead, the writer asserts the supremacy of The Demonised Horrid, cruel and sometimes even psychologically distorted, thus destroying the tradition of A. Radcliffe and expanding the boundaries of Gothic prose. Thus, there are two opposite vectors of the genre's development, based on the category of the mystical, which is grounded on the trinity of mystery – fear – a state of anxious expectation (suspense):

- the rationalistic technique of the "explained supernatural", where the feeling of fear as an aesthetic category is combined with pleasure, which saturates and enriches human emotions and is capable of elevating the soul by awakening thoughts of beauty;

- frenetic Gothic, which allows for the real existence and open manifestation of supernatural, strange phenomena with an accumulation of shocking horrors, where the reproduction of mystery is intended to cause only panic and wild, oppressive fear (Dread).

Magical realism, gothic romance, fantasy, horror, and psychological thriller retain an atmosphere of mystery and draw on elements of myths and folklore. Thus, Ukrainian bizarre prose has evolved and continues to develop even in wartime, emphasizing national resistance to evil.

Conclusions and Perspectives

The conceptual category of the mystical has a complex hierarchical semantic structure, represented by two subcategorical features: "mysterious" and "fear". Each of these features varies according to the complex of its semantic components in culture, language and literature. This conceptual category is a unity of interconnected semantic components that act as direct and vivid explications of the norms of consciousness and connect the linguistic material with the organisational principles of the thinking process, receiving particular cultural realisation. This category is characterised by a number of differential features: phenomenalism, irrationality, non-agency, emotionality, symbolism and sacredness.

Consequently, after analysing a number of modern encyclopaedic and lexicographical sources, carrying out a number of etymological and cultural studies, and taking into account a rather peculiar field of the study (the Gothic novel), we define the mystical in English fiction as a genre feature associated with the motif of mystery, belief in the supernatural, irrationalism as a certain way of cognition of reality based on the creation of an atmosphere of fear aggravation of the unknown.

Ukrainian mystic literature is based on the three-fold model of Christianity. Its components – the irrational, the mystical, and the religious – are interdependent. Mysticism is the interpretation of individual mystical experience with a transcendent beginning that belongs to the irrational sphere of consciousness. However, in contemporary Ukrainian literature the mystical as a kind of fantastic meta-genre is not a presentation of the mystical experience, but a fictional image of the mystical, which, due to the existing variety of meta-genres (mystical thriller, love story (novel), mystical detective, adventure mysticism, etc.), acquires a different form and content. The strategy of reader's hesitation and tension in creating the mystical modus of the text that has proved to be the most productive over centuries, does not remain the only relevant in the era of postcolonial perception. It acquired the features of a "weird, but successful conglomeration" of the Ukrainian demonological Pantheon with its traditionally scary framework and burlesque as a type of writing, genetically rooted in the culture of popular laughter and focused on the deliberate discrepancy between content and form. This unparalleled ability of the Ukrainian mind and mentality proves of the utmost importance in war and post-war periods.

The attitude of Ukrainians to mystical events, especially during the last years when the existence of the Universal Evil is indisputable, conveys ironic and

sometimes sarcastic implication. It has resulted in the appearance of a new hybrid genre, namely bizarre literature. This provides an opportunity to highlight the importance of language means in creating a resistant tool of human mind and transforming cognitive mechanisms of a newly coined world perception.

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