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WHEN THE FOREST 'SPEAKS' A FOREIGN LANGUAGE: ECOLINGUISTIC CHALLENGES IN TRANSLATING GREEN DISCOURSE (MICHAEL CHRISTIE'S "GREENWOOD")

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Exploring a work of fiction from an ecolinguistic perspective involves examining how language and narrative techniques depict environmental issues, emphasising the complex relationship between humans and nature and highlighting the interconnections among language, literature and the environment. In Michael Christie's ecofiction novel "Greenwood" (2019), trees function not only as a natural backdrop but also as a central narrative element, symbolising historical memory, intergenerational connections and an ethical challenge to anthropocentrism. Consequently, the concept of 'green' space acquires philosophical, religious and existential dimensions within the novel. Through his chosen narrative strategies, Christie underscores the importance of preserving the natural environment despite the degradation caused by human activity, prompting readers to reflect on the urgent need for new approaches to environmental sustainability. As there is no professional Ukrainian translation of "Greenwood", the authors of the article have translated selected excerpts from the original text. This translation integrates recent developments in ecolinguistics and ecocritical studies, making it a valuable contribution to the field. Such an approach reveals the artistic and translational potential of environmental literature in general and of ecofiction in particular.

Keywords: *agency, ecological consciousness, translation strategy, ecocentrism, green narrative, wood, ecocriticism.*

Боговик О. А., Безруков А. В. Коли ліс "говорить" іншою мовою: еколінгвістичні виклики у перекладі зеленого дискурсу (роман Майкла Крісті "Грінвуд").

Дослідження художніх творів у еколінгвістичній площині покликане увиразнити взаємозв'язок між мовою, літературою і довкіллям, аналізуючи, як тексти зображують екологічні проблеми, взаємодію людини та природи, а також формують екологічні цінності. В екофікшн-романі Майкла Крісті "Грінвуд" ("Greenwood", 2019) дерева постають не лише природним тлом, а й повноцінним наративним суб'єктом, репрезентуючи історичну пам'ять, зв'язок поколінь та етичний протест проти антропоцентризму. Саме тому "зелений" простір набуває у романі філософського, релігійного й екзистенційного вимірів. Через вибрані наративні стратегії Крісті підкреслює важливість збереження природного середовища попри деградацію, зумовлену антропогенним впливом, заохочуючи читачів замислитися про нагальну потребу змін щодо підходів до екологічної відповідальності. За відсутності опублікованого професійного українськомовного перекладу роману "Грінвуд" елементом наукової новизни визначається переклад проаналізованих уривків з оригінального тексту, виконаний авторами статті з урахуванням найновіших надбань еколінгвістичних і екокритичних студій. Такий підхід оприявнює художній та перекладознавчий потенціал "зеленої" літератури взагалі й екофікшн зокрема.

Ключові слова: *агентивність, екологічна свідомість, перекладацька стратегія, екоцентризм, зелений дискурс, ліс, екокритика.*

Introduction.

Ecolinguistic research in fiction emphasises the interaction between language and culture, revealing how linguistic and semantic structures shape ecological identity. It explores the linguistic features of literary works while considering their environmental and cultural contexts, as "the experience of nature is culturally mediated" (Feder, 2014, p. 228). This approach emphasises the importance of interdisciplinary collaboration between linguistics and ecology to gain a deeper understanding of literary texts, the stylistic means by which authors express their intentions and cultural codes, and the development of environmental consciousness. Through this lens, a distinctive way of writing about nature emerges, enabling nature authors to "interpret and verify their observations through aesthetic language" (Stewart, 1995, p. xix). Furthermore, a promising direction in modern interdisciplinary studies is the ecolinguistic examination of literary translations. This area of research focuses on the interplay of linguistic and ecological aspects and how translation may preserve or transform these elements, including stylistic features and semantic nuances of the original text. It also aims to

identify interlinguistic and intercultural differences that influence the perception of green literature.

Theoretical background.

The development of ecolinguistics is most commonly linked to the work of Einar Haugen, who proposed using an ecological metaphor for language analysis about 50 years ago. He defined the ecology of language as "the study of interactions between any given language and its environment" (Haugen, 1972, p. 325). Haugen understood the "environment" of a language to refer to the society that uses it, including social and psychological contexts, but not the physical environment. He drew an analogy between the ecology of language and natural ecology, where organisms (such as animals and plants) interact with their surroundings. This perspective aligns with Arne Næss's deep ecology (Næss, 2008), which emphasises the intrinsic value of nature beyond a utilitarian approach. In the realm of literature, ecocriticism (Garrard, 2023) addresses similar themes by analysing how texts construct environmental consciousness, particularly through metaphors and symbolism. It is also important that "public discussion of global environmental problems [...] made obvious the need for ecocritical discourse to develop new ways of addressing global interconnectedness [...]" (Buell et al., 2011, p. 421). Consequently, works of green literature have become key platforms for discussing contemporary environmental issues.

Researchers observe that we are living in a time when traditional narratives are being 'destroyed' by modern challenges, particularly the coronavirus pandemic and the increasing negative impact of human actions on the environment and biodiversity. In this context, Arran Stibbe argues that there has never been a more opportune moment to create new stories. He sees the link between ecology and language in "how humans treat each other and the natural world is influenced by our thoughts, concepts, ideas, ideologies and worldviews, and these in turn are shaped through language" (Stibbe, 2021, p. 2). Michael Christie's *Greenwood* (2019) serves as a striking example of how contemporary fiction addresses environmental concerns through nuanced literary discourse and ecological language. In this novel, nature is portrayed as having its own agency, enabling it to act independently; the forest is treated as the subject of action rather than the object. It is noteworthy that modern ecofiction can serve as a valuable source of "empirical" data for examining the changes associated with an anthropocentric attitude toward nature. While Peter Barry points out that ecocritics reject "the

notion that everything is socially and/or linguistically constructed" (Barry, 2017, p. 252), ecofiction literature, with its social and linguistic potential, can help to shift this perspective.

The use of the concepts described above as a methodological approach to analysing the novel aims to show how "Greenwood" redefines and clarifies humanity's role within the ecosystem. Specifically, the portrayal of the forest as a 'language archive' aligns with Næss's idea of biocentric equality. Christie creates a complex network of relationships between the natural world and humanity, presenting trees not only as physical entities but also as deeply symbolic beings. The text develops its ecological-linguistic theme by portraying the forest poetically, giving it human qualities, using it as a metaphor, and linking it to the memories of the characters. For example, in the opening scene set in 2038, the trees are depicted as a sacred space: "They come for the trees. To smell their needles. To caress their bark. To be regenerated in the humbling loom of their shadows. To stand mutely in their leafy churches and pray to their thousand-year-old souls" (Christie, 2021, p. 3) – *Вони приходять до дерев. Вдихають запах хвої. Проводять рукою по шорсткій корі. Відновлюються у смиренному переплетінні тіней. Мовчки стоять в зелених соборах і моляться тисячолітнім душам дерев.* The author endows the forest with communicative ability, in particular, through kinaesthetic perception: *to caress their bark, to smell their needles, to be regenerated.* Thus, contact with nature is not only an aesthetic experience, but also a restorative, ethical, and spiritual one. This image reinforces the thesis of ecocritics about the forest as a space of transcendent experience, where the trees symbolise not only nature, but also a moral compass that indicates the sphere of human ethical orientations. Thus, the image of a tree becomes a symbolic marker of moral choice.

Particularly revealing is the scene where tens of thousands of books rise into the sky along with a dust storm, metaphorically identifying a cultural and ecological catastrophe: "[...] she hears the roof removed with a tremendous screech of pulled nails and an almighty sucking *whoosh*. Then comes the uncanny sound [...]: ten thousand books drawn up into the sky, all at once" (Christie, 2021, p. 321) – *[...] вона чує, як із жахливим скреготом вирваних цвяхів і всепоглинаючим зойком вітру зриває дах. А потім моторошний звук [...]: десятки тисяч книжок одночасно здіймаються в небо.* In this excerpt, the boundary between the natural and cultural landscape is blurred, and a book and a tree become interchangeable symbols of the preservation of knowledge and

suffering. Therefore, in translation, one should be attentive to the ecolinguistic structure of the text, since language plays a key role in "shaping, nurturing, influencing or destroying relationships between people, living conditions and the environment" (Yuniawan et al., 2017, p.292). Analysed from this perspective, "Greenwood" once again proves the viability of the ecolinguistic concept, demonstrating that every verbal 'reference' to the trees is part of an ideological field as a protest against a consumerist attitude towards nature.

In the novel, the ecosystem gains a voice through wood, a living material that continues to 'breathe'. Timothy Clark emphasises that environmental ethics should move away from anthropocentrism and recognise that humans are not the sole bearers of meaning and value in shaping the narrative (Clark, 2015, p. 47). While efforts to avoid narrative anthropocentrism are important for maintaining objectivity and a diversity of approaches in environmental discussions, they Attempts to move beyond narrative anthropocentrism, often advocated by ecocritics, may not provide an effective framework to articulate the climate crisis (Archer, 2024, p. 22). Within this context, the linguistic representation of the trees also becomes significant. For example, in Christie's novel, the protagonist observes: "'Most people believe that wood dies when it's cut,' [...]. 'But it doesn't. A wooden house is a living thing. Moving moisture through its capillaries. Breathing and twisting, expanding and contracting. Like a body'" (Christie, 2021, p. 325) – *"Більшість людей вважає, що дерево помирає, коли його зрубано [...] Але це не так. Дерев'яна оселя – це організм, що живе своїм ритмом. Його капілярами тече волога. Він дихає, тремтить, пульсує – то напружується, то розслаблюється. Як тіло"*. The metaphorical comparison of the human body to a tree underscores the tree's function as an unindexed text of memory – a structure in which time accumulates and solidifies, like the concentric rings within a trunk. Consequently, the novel's green discourse can be interpreted through the tree metaphor, which functions as an archive of human history and collective memory. This concept aligns with Richard Mabey's perspective on plants, viewing them not only as decorative elements but as living, dynamic beings that influence our environment and our perception of time (Mabey, 2016, pp. 3–4).

Such images often tend to represent the forest as a living entity that interprets and reshapes history. It 'speaks' its own language and requires a sensitive translator who can truly listen to its message. In this context, the novel's green discourse portrays the forest not merely as a physical setting but as a vital custodian of history, culture and language. Translating this green discourse

presents ecolinguistic challenges primarily due to the cultural and contextual differences in how various languages conceptualise nature, ecology and environmental values. These challenges arise from the subtleties of meaning, metaphor and cultural symbolism associated with green themes, including sustainable development, nature conservation and ecological identity. Translators should be mindful of the potential loss or distortion of environmental meaning, emotional depth, and ideological messages embedded in the original text. The translated work must retain the intended green ethos.

Results and discussions.

The style of Christie's "Greenwood" establishes a distinct green poetics, where nature serves not merely as a backdrop but as a fully developed character with its own voice, rhythm, and inner life. The language used to describe the forest is poetic, featuring rich metaphors and a rhythmic structure that immerses the reader in a 'wooden temple', where words become like roots and branches.

From the very beginning of the novel, Christie establishes a key stylistic dominant, depicting the forest as a sacred space, which is revealed in the rhythmic blocks of descriptions of the trees: "Each year of its life, this tree has expanded its bark and built a new ring of cambium to encase the ring of growth that came the year before it. That's twelve hundred layers of heartwood, enough to thrust the tree's needled crown into the clouds" (Christie, 2021, p. 9) – *Рік за роком дерево пульсувало життям, укладаючи навколо себе кільце нової плоті, щоб захистити попередній слід часу – кільце минулого року. І от вже тисяча двісті рівнів пам'яті тягнуть його крону крізь простір до хмар*. The author employs ring repetition, which emphasises the poetic image of the tree and highlights the concept of cyclicity. The syntactic rhythm of the text mirrors the gradual growth of the tree, seamlessly integrating the poetic dimension into the narrative's structure.

In the episode of the falling tree, which became the 'finger of God', Christie reaches a culminating concentration of poetic expression: "[...] the great tree begins to crash faster and faster through the branches of its neighbours. It hits the earth with the force of a comet strike, and the ground rumbles beneath her boots and she [Jake] nearly loses her footing. A blast of air flings the cap from her head and swirls her hair into her eyes. After the tree comes to its final rest, the forest rains needles and branches for a whole minute" (Christie, 2021, p. 9) – *[...] велетенське дерево набирає швидкість, з тріском розтинаючи гілки сусідніх*

дерев. Воно вдаряється об землю із силою комети, ґрунт аж здригається під її ногами, і вона [Джейк] ледве утримується на місці. Ударна хвиля зриває з голови капелюх, а розкуйовджене волосся заліплює очі. Навіть коли дерево вже завмирає, ліс ще довго сипле дощем із хвої і уламків кори та гілок. The author does not merely describe the fall of the tree but aestheticises it. The use of the hyperbole *with the force of a comet strike*, the onomatopoeic words *blast*, *crash* та *shudder*, and the metaphor *the forest rains* impart to the scene a sense of cosmic drama.

In the novel, Christie vividly illustrates how linguistic structures represent nature as a passive entity, subordinated to institutional power. The following sentence can be analysed to uncover how essential elements of green discourse are encoded linguistically: "She'd cut down the remaining four trees and left them where they fell, because the Cathedral staff will surely limb and burn them the second they're discovered, mainly to protect the Pilgrims from being traumatized by the sight" (Christie, 2021, p. 486) – *Вона зрубала решту чотирьох дерев і залишила лежати там, де вони впали, адже працівники Собору неодмінно обрубують гілки й спалять їх, щойно виявлять, переважно аби уберегти прочан від психічної травми, яку може завдати цей краєвид*. The excerpt combines technical vocabulary (*limb* – to cut off branches) with psychologically charged terms (*traumatized*), creating a contrast between the mechanical act of destroying trees and its emotional consequences for people. A complex sentence with a causal relationship emphasises the logic of actions: the destruction of trees is presented as a 'necessity' for protecting humans, while the trees are depicted as objects (*left them where they fell, they're discovered*), reflecting an anthropocentric approach. Institutional terminology (*Cathedral staff, Pilgrims*) highlights the conflict between the religious institution and nature. Predicates of destruction (*cut down, limb, burn*) construct an image of systematic violence against nature. The term *traumatized* ironically underscores that human discomfort at witnessing 'dead' trees is considered more significant than the fact of their destruction. The passage contains the opposition human vs nature, with the latter serving merely as a backdrop for human drama.

Christie masterfully intertwines scientific terminology with emotionally resonant description, shaping a nuanced green discourse in which nature is simultaneously an object of inquiry and a wellspring of existential reliance: "She's dedicated her life to the study of the world's great trees: the eucalyptus, the banyan, the English oak, the baobab, the Lebanese cedar, the yakusugi of Japan,

the sequoia of northern California, the Amazonian mahogany – but it is the coastal Douglas fir of the Pacific Northwest that remains dearest to her. And since the day she first arrived at the Greenwood Arboreal Cathedral, she's believed that she couldn't possibly survive without its forest, or the island that – at least for now – sustains it" (Christie, 2021, p. 486) – *Вона присвятила життя вивченню найвеличніших дерев світу: евкаліпта, баньяна, англійського дуба, баобаба, ліванського кедра, якусуґі з Японії, секвої північної Каліфорнії, амазонського махагону, але ялиця Дугласа з тихоокеанського північного заходу залишається їй найулюбленішою. І з того дня, як вперше потрапила до Грінвудського деревного собору, вона переконана, що не змогла б існувати без цього лісу чи острова, які, бодай зараз, дарували їй опору.* The enumeration of tree species evokes an encyclopaedic thoroughness, emphasising the breadth and depth of the research, while the use of proper names imbues the text with a global scope, underscoring the boundlessness of nature. The phrase *couldn't possibly survive* elevates the forest from a mere object to a condition of life, highlighting the anthropocentric paradox: even amid verdant surroundings, humans remain the focal point, projecting their own needs onto the natural world. This example demonstrates how the linguistic texture of green discourse intertwines scientific precision with emotional resonance, while still operating within an anthropocentric framework. The translation negotiates a balance between retaining original terminology and ensuring clarity, reflecting one of ecolinguistics' central challenges: can language transcend the human perspective to convey the agency inherent in nature itself?

It can be noted that the stylistic palette of the novel is richly varied: from the hyperbolic depictions of a tree's fall to the delicate poetics of the forest as a living organism. Christie's language functions as an aesthetic medium, capable not only of conveying an ecological message but also of immersing the reader emotionally in the world of nature, where 'trees have a soul' and words serve as roots. This approach presents significant challenges for translation into Ukrainian, as it requires not only lexical precision but also the preservation of the emotional and rhythmic potential of English.

The forest across cultures: Ukrainian translation and the ecolinguistic imagination. In Christie's novel, the forest emerges not merely as a natural environment but as a carrier of cultural codes, a metaphysical backdrop, and a repository of memory and ethical challenge. Translating this multilayered

discourse entails a range of challenges: from lexical idiosyncrasies to deeply culturally embedded ecolinguistic symbols. The author constructs images of trees, the forest, and ecological catastrophe by appealing to ecological ethics, biblical motifs, and linguistic play that draws on existential metaphor.

A particularly striking example is the metaphor of the forest as a cathedral, a motif that weaves like a red thread throughout the entire novel, for instance: "They come here to the Greenwood Arboreal Cathedral to ingest this outrageous lie [...]" (Christie, 2021, p. 3) – *Вони приходять сюди до Грінвудського деревного собору, щоб поглинати цю обурливу брехню [...]*. The translation manages to convey both the ecological and sacred resonances, though alternatives such as *arboreal cathedral* or *forest temple* could also be considered. At the same time, the irony in the phrase *to ingest this outrageous lie* exposes the commercialisation of spiritual experience. Accordingly, the translation must preserve this duality, capturing both the sense of transcendence and the critical undertone. In a further example, we encounter the personification of the trees: "Every tree is held up by its own history, the very bones of its ancestors [...]" (Christie, 2021, p. 484) – *Кожне дерево тримається на своїй історії, на кістках своїх предків [...]*. The trees appear as archives of time and as cultural agents, demanding a translation that carefully preserves both the rhythm and the imagery of the original.

Culturally specific realities should be considered separately: "She'll protest, blockade, obstruct. She'll teach Liam to be strong, to live symbiotically with nature. He'll learn to be a warrior. A defender of the Earth. Together they'll consume as few resources as possible, and work toward repairing a tiny portion of the harm that Harris has inflicted upon the forests of the Earth" (Christie, 2021, p. 422) – *Вона протестуватиме, саботуватиме, чинитиме опір. Вона навчить Ліама бути сильним, жити у симбіозі з природою. Він стане воїном. Захисником Землі. Разом вони споживатимуть якомога менше ресурсів і працюватимуть над відшкодуванням принаймні крихітної частини, що Гарріс заподіяв лісам планети*. The excerpt weaves together activist rhetoric and ecofeminist motifs, crafting a linguistic texture in which the struggle for nature intertwines with personal ethics and modes of consumption. The chain of verbs *protest*, *blockade*, *obstruct* conveys an aggressive yet deliberate energy of resistance, portraying the woman as a warrior-activist in stark contrast to the passive depiction of nature as a victim. The phrase *live symbiotically with nature* fuses biological terminology with an ethical imperative, signalling an effort to reconceive human/nature relations not as domination but as interdependence. The

words *warrior* and *defender of the Earth* introduce militaristic language into ecological discourse, highlighting the confrontational dimension of environmental struggle while simultaneously romanticising the human role as "saviour," a framing that may attract critique from anti-anthropocentric perspectives. Similarly, the phrase *consume as few resources as possible* employs economic vocabulary to foreground asceticism as a mode of ecological consciousness, reflecting a discourse of personal responsibility central to contemporary green movements. The notion of reparation introduces ecological redress, challenging the conventional rhetoric of conservation or protection. Here, nature is not an object for passive oversight but a subject harmed and in need of active 'healing'. This passage demonstrates how the linguistic 'fabric' of green discourse intertwines multiple ideological patterns: anthropocentric heroism vs biocentric symbiosis, individual asceticism vs collective reparation. Reconstructing this discourse in translation therefore demands not only linguistic precision but also a critical engagement with the frameworks that invisibly tether humans to longstanding paradigms of domination.

Equally challenging is the translation of episodes in which the forest is associated with memory: "All the rings of inner heartwood are essentially dead, just lignin-reinforced cellulose built up year after year, stacked layer upon layer, through droughts and storms, diseases and stresses, everything that the tree has lived through preserved and recorded within its own body" (Christie, 2021, p. 484) – *Усі кільця внутрішньої серцевини по суті мертві – лише целюлоза, укріплена лігніном, що нарощувалась рік за роком, шар за шаром, крізь посухи й бурі, хвороби й стреси. Все, що дерево пережило, збережене й закарбоване в його власному тілі.* This passage conveys both dendrological knowledge and philosophical reflections on time. In translation, it is crucial to maintain scientific accuracy alongside poetic resonance, as the tree functions as a metaphor for the text, and its structure mirrors the translator's task – to preserve time within the word. Such imagery, challenging for literal translation, demands the retention of metaphorical richness and ecological intent. The excerpt exemplifies the dendrocentric structure of the novel, in which the tree operates as a 'living text'. The idea of the tree as 'history' – *recorded within its very body* – takes on symbolic significance, with each tree serving as a metaphor for memory and experience. In this way, the translator of the green discourse in "Greenwood" functions as a cultural mediator, negotiating between divergent ecological

perceptions, the poetic representation of trees, and the challenges of translation, where each word accrues new layers of meaning.

The author employs the tree as a metaphorical 'living archive' to highlight the parallels between biological processes in nature and human life: "Because even after you cut a piece of wood and lay it straight, it lives on after you're finished, soaking up moisture, twisting, bowing, and warping into unintended forms. Our lives are no different" (Christie, 2021, p. 428) – *Навіть обрубана і вирівняна деревина продовжує жити: вбирає вологу, вигинається і гнеться, бунтує проти форми. Немов віддзеркалюючи наше життя*. The stylistic organisation of the text relies on personification, through which the tree emerges as an active agent, and the verb forms that describe it replicate patterns of typical human behaviour. This creates an ecocentric image in which nature possesses its own agency. The phrase *Our lives are no different* turns ecological discourse into an existential reflection, with the tree embodying human experience. Here, *bowing and warping* serve as metaphors for life's challenges, while moisture represents external influences shaping the individual. Key aspects of the green discourse in this example can be identified as follows: the rejection of anthropocentrism, in which the tree is understood not as mere material but as an autonomous organism responding to external conditions; ecological uncertainty, since *unintended forms* disrupt the myth of human mastery over nature; and existential connection, where the parallel with human life underscores that humans are part of biological cycles rather than their rulers. This sentence exemplifies how the linguistic structure of green discourse merges scientific descriptions of biological processes with philosophical reflection.

In the following excerpt, the contrast between the organic beauty of nature and technological intrusion is emphasised, with language serving as a tool to critique anthropocentric notions of progress: "She remembers the excitement of first seeing this landscape after arriving from Delhi – this convergence of mountains and trees and ocean that charged her with such energy she couldn't sleep for days. But so many of its great trees are gone now, replaced with climate-controlled towers of glass and steel" (Christie, 2021, p. 494) – *Вона пам'ятає те хвилювання, коли вперше побачила цей краєвид після прибуття з Делі – це злиття гір, дерев та океану наповнило такою енергією, що вона не могла заснути. Проте тепер багато з тих величних дерев зникли, їх замінили клімат-контрольованими вежами зі скла та сталі*. Among the key stylistic elements of the analysed excerpt are the following: nostalgia – the words

excitement, energy, couldn't sleep for days convey the intensity of memories where nature appears as a source of vital force, creating an eco-emotional connection which contradicts the cold technological reality – *towers of glass and steel*. The imagery of disappearance in the phrase *its great trees are gone now* evokes the loss of biodiversity, yet, in the absence of direct language of destruction, the focus shifts to a 'quiet' tragedy, heightening the dramatic effect. The use of technological terminology as an antithesis, exemplified by the term *climate-controlled towers*, both ironises human attempts to replicate natural conditions and underscores the simultaneous destruction of those very conditions.

The combination of glass and steel symbolises the soullessness and fragility of the artificial environment. The spatial dynamics – the convergence of mountains, trees and ocean – create an image of a harmonious landscape, which is disrupted by the towers, vertical symbols of power. Nature is presented as a source of life energy, while technology functions as its antithesis. The notion of climate control reveals a paradox, as humanity attempts to replicate natural conditions by simultaneously destroying their origins. This passage illustrates how green discourse can simultaneously convey personal emotions and address global ecological concerns. In translation, the contrast between the organic and the technological is preserved through lexical choices (*majestic* vs *climate-controlled*) and syntactic structures (parallelism: mountains, trees and ocean ↔ glass and steel). The reconstruction of green discourse demands not only linguistic accuracy but also a deep understanding of the cultural and ethical contexts that shape human relationships with nature.

Christie combines scientific vocabulary with figurative comparisons, transforming trees from passive elements of the landscape into active ecological agents: "‘These trees act like huge air filters,’ she carries on. ‘Their needles suck up dust, hydrocarbons, and other toxic particles, and breathe out pure oxygen, rich with phytoncides, the chemicals that have been found to drop our blood pressure and slow our heart rates. Just one of these mature firs can generate the daily oxygen required by four adult humans’" (Christie, 2021, p. 6) – *"Ці дерева діють як гігантські повітряні фільтри, – продовжує вона. – Їхня хвоя всмоктує пил, вуглеводні та інші токсичні частинки, а видихає чистий кисень, багатий на фітонциди – хімічні речовини, які, як доведено, знижують артеріальний тиск і уповільнюють серцебиття. Лише одна така доросла ялиця може виробляти денну норму кисню для чотирьох дорослих людей"*. The example employs personification, as the trees are described through the verbs

to act, to suck up, to breathe out, which grants them the features of a living organism with functions analogous to technical devices and human respiration. This underscores the agency of nature, a central component of the green discourse in the novel. The combination of technical terms (*hydrocarbons, phytoncides, blood pressure*) with accessible explanations makes the text understandable for a broad audience without losing academic accuracy. Statistics here are used as an argument, where the specific example *the daily oxygen required by four adult humans* transforms an abstract ecological benefit into a tangible, quantitative fact, enhancing the persuasiveness of the message. The metaphor *air filters* contrasts natural processes with artificial technologies, hinting that trees are more perfect than human-made devices. This passage demonstrates how green discourse can seamlessly integrate scientific accuracy with emotional resonance. The translation preserves this duality, but a question arises regarding the choice of the phrase *доросла ялиця* instead of *зріла*, which consciously brings the tree closer to an anthropomorphic image and may draw criticism from relevant scientists, but it is precisely this that makes the text more persuasive for a mass audience. Thus, the foreign-language reconstruction of green discourse in translation is a constant balance between accuracy, accessibility, and the ethics of describing nature.

"Greenwood" blurs the boundary between humanity's architectural heritage and the organic structures of nature. Religious buildings appear not as testaments to civilisational progress, but as continuations of natural forms, functioning as symbols rooted in biomorphic memory: "Back when air travel didn't command a year's salary, Jake once visited Rome on a learning exchange and saw only curving limbs and ropy trunks in its columns and porticoes. The leafy dome of the mosque; the upward soaring spires of the abbey; the ribbed vault of the cathedral – which faith's sacred structures weren't designed with trees as inspiration?" (Christie, 2021, p. 6) – *Тоді, коли авіаквиток ще не коштував річної зарплати, Джейк побував у Римі за студентською програмою й бачив у його колонах і портиках лише вигнуті гілки та вузлуваті стовбури. Вкритий листям купол мечеті, шпилі абатства, що спрямовуються угору, ребристі склепіння собору – які святині якого віросповідання не були натхненні деревами?* The phrase *curving limbs and ropy trunks* lends corporeality to the architecture, transforming stone into living matter, and thus, the sacred into the natural. The tripartite structure *the leafy dome of the mosque; the upward soaring spires of the abbey; the ribbed vault of the cathedral* not only rhythmically emphasises the unity of world religions but also stylistically reproduces the multi-layered nature of

perception. The rhetorical question functions not merely as an assessment of similarity, but as a realisation that architecture, like faith, grows out of the natural environment. Here, the tree appears as the archetype of sacred space, which unites different cultures and traditions. In translation, it is important to preserve the lexical metaphoricity – for example, *leafy dome* should be rendered not as *зелений купол*, but as *вкритий листям*, evoking the sense of a canopy – as well as the rhythm and the gradual build-up of the image: from tree to temple, from form to faith. This example embodies the philosophy of the novel, in which nature is not merely a backdrop for the action, but a source of cultural codes: architectural, religious and emotional. Translating this episode's green discourse requires exceptional sensitivity to its multi-layered metaphorical structure, which intertwines the sacred with the organic.

The text documents instances of combining an eco-historical perspective with the rhetoric of spiritual reverence. Defining the forest as a *Cathedral* is not merely metaphorical, but constitutes a symbolic transference of sacred space from architectural form to living matter. Such a designation endows the trees with the status of a temple, older and deeper than any human construct: "After lunch Jake escorts the Pilgrims to the tour's grand finale, the largest stand on Greenwood Island, where she hits them with a poetic bit she wrote and memorized years back: 'Many of the Cathedral's trees are over twelve hundred years old. That's older than our families, older than most of our names. Older than the current forms of our governments, even older than some of our myths and ideologies'" (Christie, 2021, p. 8) – *Після обіду Джейк веде Пілігримів до фінального пункту екскурсії – найбільшого гаю на острові Грінвуд, де виголошує поетичний уривок, написаний і вивчений багато років тому: "Багатьом деревам у Соборі понад тисячу двісті років. Вони старші за наші родини, за більшість наших імен. Старші за сучасні форми урядувань, навіть за деякі з наших міфів та ідеологій"*. The list *older than our families, older than most of our names, older than the current forms of our governments, even older than some of our myths and ideologies* is built on the principle of intensification: from the personal (families) to the social (government) and to the cultural (myths, ideologies). Such gradation emphasises the temporality of human structures while simultaneously highlighting the enduring nature of the forest. Here, the forest appears as a keeper of memory, surpassing human generations, political systems and cultural paradigms. The poetic tone of Jake's speech performs a ritual function, imparting a religious subtext to the tour: climax, revelation, transcendent address. In this context, the

Pilgrims become not merely tourists, but seekers of meaning, discovering a new form of spirituality precisely in the forest. Translation demands particular attention to rhythm and gradation: the repetitions of *older than* must convey solemnity, akin to a mantra or liturgy. The concept of ideologies at the end of the list serves a critical role, emphasising that human beliefs are the most transient of all that is named. This passage thus demonstrates that "Greenwood" functions not only as a novel about trees, but as an aesthetic-philosophical project that decentralises humanity in history, portraying nature as something that surpasses, teaches and blesses.

The biomorphic logic of thought in the novel is vividly illustrated in episodes where humans and trees are juxtaposed on a bodily level: "A tree's bark performs the same function our skin does: it keeps intruders out and nutrients in – so any weakening of the bark does not bode well for the tree's long-term survival" (Christie, 2021, p. 10) – *Кора дерева виконує ту саму функцію, що й наша шкіра: не впускає шкідливі і зберігає поживні речовини – тож будь-яке ослаблення кори не обіцяє дереву тривалого життя*. Christie compares a tree's bark to human skin, which performs a protective and vital function. This identification forms a central idea of the novel: nature is a body that, like the human body, deserves care, protection and respect. The phrase *keeps intruders out and nutrients in* mirrors the functions of the immune system, reinforcing the perception of the tree as a living organism rather than mere material. This is not merely a metaphor, but a mode of ecocentric worldview, in which the tree acquires bodily subjectivity. The key phrase *does not bode well for the tree's long-term survival* evokes anxiety, as the weakening of the bark is interpreted as a symptom of a global crisis. Here, the bark symbolises the fragility of ecosystems, and the vulnerability of the tree reflects human vulnerability in a world affected by climate change, the most vivid and alarming sign of anthropogenic influence on the planet's biosphere (Dederichs, 2023, pp. 9–10). In translation, it is crucial to preserve both scientific accuracy and the stylistic simplicity of this description, whose power lies in its conciseness. The semantic nuance of *does not bode well* should convey a hint of danger rather than dramatisation. This example supports a central theme of the novel: visualising the tree as a living, breathing body whose illness signals a broader ecological catastrophe, contributing to the formation of a lexicon in which there are no boundaries between body and tree, human and forest.

Christie effectively combines social critique of gender stereotypes with the integration of nature into the speech act, employing contrasts to reveal the complex

relationships between the individual, society and nature: "‘It must be difficult, as a woman,’ Corbyn says afterwards, while they’re laid out on the sofa beneath an impossibly soft cashmere blanket, ‘to be so educated and passionate in a field, and have to lead idiots like me through these beautiful trees’" (Christie, 2021, p. 30) – *"Мабуть, це важко бути жінкою, – пізніше промовляє Корбін, коли вони лежали на дивані під неймовірно м’якою кашеміровою ковдрою, – і бути такою освіченою та пристрасною у своїй справі, але водночас водити таких дурнів, як я, серед цих прекрасних дерев"*. Among the key stylistic elements, the following can be highlighted: gender discourse, where the phrase *to be a woman* emphasises the imagined difficulties associated with gender in the professional sphere, pointing to stereotypical perceptions of women in science or leadership, whose competence (educated and passionate) contradicts expectations of a passive role; irony and self-criticism, evident in the use of *дурнів* instead of the original *idiots*, which preserves the speaker’s self-deprecation but, due to a milder connotation in Ukrainian, adds a touch of light humour, creating a dynamic between respect for the female leader and irony regarding one’s own inadequacy; and nature, which serves both as backdrop and metaphor, made clear through the phrase *among these beautiful trees*, transforming the trees into symbols of a harmonious environment where intellectual exchange occurs, emphasising that green discourse addresses not only ecology but also the cultural context in which humans interact with nature. This passage illustrates how green discourse can incorporate social critique within an ecological framework. The translation preserves this interaction through careful lexical choice, combining emotional resonance with natural imagery and maintaining contrasts such as comfort versus tension, and leadership versus self-deprecation. However, a question arises: does the Ukrainian translation soften the sharpness of the gender critique? For example, using *дурнів* instead of *ідиотів* may reduce the sarcastic edge, though this is mitigated by contextual cues. Consequently, the reconstruction of green discourse in a foreign language requires careful attention to both linguistic and cultural nuances in order to preserve the multifaceted nature of the original.

At first glance a simple line of dialogue, the following excerpt performs a crucial function in constructing the forest as an object of collective admiration, aesthetic value and spiritual quest: "‘Who better than you to lead me through these amazing trees that everyone is talking about?’" (Christie, 2021, p. 34) – *"Хто, як не ти, проведе мене крізь ці неймовірні дерева, про які всі лише й говорять?"*. The passage conveys not only an enchantment with nature but also highlights the

social dimension of the ecological experience: *everyone is talking about* emphasises a shared discourse in which the forest is a phenomenon worthy of pilgrimage. The question form *Who better than you...* functions as rhetorical praise while also establishing an intimate connection between the addressee and the forest as a space. The call *to be led through these amazing trees* carries the subtext of a transition – both physical and symbolic. It is not merely about a tour, but an initiation, an entry into a world that requires an intermediary. In this sense, the heroine acts as a guide, a shaman or a forest teacher. The phrase *amazing trees* may appear simple, yet in the context of the novel it is symbolic. The forest emerges not only as a natural object but as a living system that evokes reverence, inspiration and a transformation of worldview. In translation, it is important to convey the spontaneity of live speech without losing emotional expressiveness. Here, the forest is not a backdrop but an event, and humans appear as beings in need of guidance toward harmony with nature. This line contributes to the romanticisation of the forest while reinforcing the theme of the interconnection between knowledge, trust and nature as a site of enlightenment.

An intriguing combination is that of artisanal precision and philosophical insight, illustrating how material engagement with wood can foster spiritual realisation: "And after he finishes sanding the joins and is applying the last coat of precisely concocted varnish with a sable fur brush, he's struck by the realization that perhaps his mother had been right: maybe trees do have souls" (Christie, 2021, p. 69) – *І коли він закінчує шліфувати стики й наносить останній шар ретельно приготованого лаку пензлем із соболиного хутра, його раптом вражає думка: можливо, мати мала рацію – дерева такі мають душу*. The description of actions – *sanding the joins, applying the final coat, precisely concocted varnish* – reflects meticulous attention to detail, an almost meditative state in which respect for the material is evident. This is a moment of fusion between human and tree in an act of creation. The phrase *with a sable fur brush* adds a layer of tactile intimacy, embodying not just skill but ritual. Such details elevate the scene to the level of the sacred, where the tree is not merely processed but revered. The key metaphysical thesis, *maybe trees do have souls*, is conveyed as an almost mystical intuition. It is not a statement but a supposition arising in silence and concentration from experience rather than theory. The mention of the mother as the source of this thought introduces an intertext of love, upbringing and the transmission of alternative knowledge. In translation, it is important to preserve the tenderness and sense of revelation: *he's struck by the realization* should convey

an epiphany rather than a logical conclusion. The grammatical construction *maybe trees do have souls* should sound soft and tentative, with a hint of faith rather than certainty. Thus, this passage exemplifies the aesthetic and ethical fusion of the material and the spiritual. It captures the moment when ordinary work with wood becomes an experience of reflection, where trees appear not as resources but as subjects capable of carrying their own presence and memory.

Conclusions and perspectives.

Christie's "Greenwood" holds a distinguished place in contemporary green literature, offering a deeply moving exploration of ecological and social concerns through interwoven narratives that span generations. The novel's focus on ecological awareness, resilience and the intricate interconnection between humans and nature positions it as a seminal contribution to ecofiction. By weaving personal stories with pressing environmental issues, "Greenwood" invites readers to reflect on the consequences of ecological neglect and social injustice, fostering both understanding and empathy. Its innovative dendrocentric narrative structure, coupled with vivid depictions of ecological and social 'healing', underscores the novel's enduring relevance in ongoing literary conversations about sustainable futures.

The analysis of the Ukrainian translation reveals how the linguistic 'fabric' of green discourse functions as a medium for reimagining human/nature relations. Each passage – from lyrical metaphors to precise scientific descriptions – reveals the duality inherent in ecological thought: on one hand, anthropocentric rhetoric framing the 'rescue' of nature; on the other, biocentric representations in which trees emerge as autonomous subjects endowed with agency.

Translation strategies, such as retaining personification, adapting culturally specific references and negotiating the balance between scientific exactitude and poetic freedom, underscore the pivotal role of language in cultivating ecological ethics. In Christie's novel, the green discourse is not merely a catalogue of terms but a living system of images capable of persuading, inspiring and reshaping attitudes toward the natural world. Reconstructing this discourse in Ukrainian requires conveying a worldview that ranges from critiquing technocratic paradigms to reviving a mythopoetic connection with the environment. It is precisely this linguistic vision, where trees are rendered as 'living pillars of eternity' rather than inert 'resources', that offers the foundation for a renewed ecological ethics, one

that transcends anthropocentric constraints and nurtures a more reciprocal relationship between humans and the natural world.

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PSEUDONYMICON OF MODERN AMERICAN RAP CULTURE (ON THE MATERIAL OF THE UNITS WITH THE STRUCTURAL ELEMENT "MONEY")

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This article presents the multifaceted typology of American rap pseudonyms with the element "money" in their structure on the basis of the nominative, lexico-semantic, etymological, ontological, and structural features within the English-language pseudonymicon. A rap pseudonym is defined as an anthroponym deliberately created by a rapper for a new identification and unique characterization of their personality in order to emphasize a special status in show business and potentially transform into a successful and famous stage performer. Grammatically, it is characterized by a singular form, based on the referential meaning of the unit, which provides information exclusively about one rap performer. A rap pseudonym functions as a holistic nominative sign with either a morphological (word) or syntactic (phrase or sentence) structure. It was established that such units perform nominative, identificatory, esoteric, representative, communicative, emotive, stylistic, and self-expressive functions. In writing, such rap pseudonyms are capitalized, and the element "money" is fixed lexically and graphically through the dollar symbol "\$". It was revealed that while the hierarchy of proper names, including these rap pseudonyms, appears as (nominative unit)–onym–anthroponym–pseudonym–artist–pseudonym–vocal–pseudonym–rap–pseudonym–rap–pseudonym_{money}, the hierarchy of nominative groupings to which these units belong is represented as language picture of the world–nominative space–onomasticon–anthroponymicon–pseudonymicon–rap–pseudonymicon. By analysing various aspects of the rap–pseudonyms_{money}, we identified and described a series of classifications within the American rap pseudonymicon. These

include structural (according to morphological and syntactic structure), componential (according to the number of constituents), semantic (according to the type of meaning), stylistic (according to stylistic affiliation of units), etymological-componential (according to the origin and onomastic status), ontological (according to the real/fictional and original/modified criteria), and semantic-referential (according to the types of semantic classes of components) classifications.

Keywords: *rap, onym, anthroponym, pseudonym, rap pseudonym, appellative, nominative space, pseudonymicon.*

Борисов О.О., Синяк А.О. Псевдонімікон сучасної американської реп-культури (на матеріалі одиниць зі структурним елементом гроші)

Стаття присвячена різнобічній типологізації американських реп-псевдонімів з елементом гроші в їхній структурі за їхніми номінативними, лексико-семантичними, етимологічними, онтологічними та структурними ознаками в межах англомовного псевдонімікону. Реп-псевдонім визначаємо як антропонім, який навмисно створюється репером для нової ідентифікації та неповторної характеристики своєї особистості з метою підкреслення свого особливого статусу в шоу-бізнесі та можливої трансформації в успішного й відомого сценічного виконавця. Граматично він характеризується формою однини, що ґрунтується на референтному значенні одиниці, яке представляє інформацію виключно про одного виконавця репу. Реп-псевдонім є цілісним номінативним знаком із морфологічною (слово) або синтаксичною (словосполучення або речення) структурою. Було встановлено, що такі одиниці виконують номінативну, ідентифікаційну, езотеричну, репрезентативну, комунікативну, емотивну, стилістичну функції та функцію самовираження. На письмі реп-псевдоніми_{гроші} пишуться з великої літери, а сам елемент гроші фіксується як лексично, так і графічно через символ долара "\$". Виявлено, що якщо ієрархія власних назв, до яких включені такі реп-псевдоніми, має вигляд (номінативна одиниця)–онім–антропонім–псевдонім–арті-псевдонім–вокал-псевдонім–реп-псевдонім–реп-псевдонім_{гроші}, то ієрархія цілих номінативних угруповань, до яких належать зазначені одиниці, має вигляд МКС–НП–ономастикон–антропонімікон–псевдонімікон–реп-псевдонімікон. Аналізуючи різні аспекти реп-псевдонімів_{гроші}, нами було встановлено та описано низку класифікацій онімів у межах американського реперського псевдонімікону англійської мови. Мова йде про структурну (за морфологічною та синтаксичною формою), компонентну (за кількістю складових), семантичну (за типом значення), стилістичну (за стильовою належністю одиниць), етимологічно-компонентну (за походженням та ономастичним статусом), онтологічну (за критеріями реальний/вигаданий та оригінальний/видозмінений) та семантично-референтну (за типами семантичних класів компонентів) класифікації.

Ключові слова: *реп, онім, антропонім, псевдонім, реп-псевдонім, апелятив, номінативний простір, псевдонімікон.*

Introduction.

There is no doubt that, on the one hand, by the first quarter of the 21st century, both domestic and foreign linguistics have made significant progress in describing various thematic areas of national language pictures of the world. On the other hand, this process of cataloguing and interpreting linguistic realia is far from complete. Such research remains ongoing, since language facts are constantly

being enriched by speech facts, reflecting the fluidity of the surrounding world and documenting the objective situation in which language continually fails to keep pace with the dynamics of speech development.

For example, one of these nominative fragments in American linguistic culture is the arsenal of *self-designations* used by rap artists. According to the *Dictionary of the Ukrainian Language*, a *pseudonym* is "a chosen name, surname or copyright sign used by a writer, journalist, actor, etc. instead of his or her own surname" (SUM, 2025). Pseudonyms are proper names (PN), or *onyms*, the essence of which is to individualise and distinguish an object or subject from a class of similar ones (Kravchenko, 2014, p. 5). PN have a referential meaning, as they denote specific individual objects and do not form categories as classes of objects based on common features (Levockhina, 2018, p. 23–37), unlike common names or *appellatives*, which are characterised by denotative and signifying meanings. We agree with S. V. Levockhina that the referential meaning of an onym includes a categorical hyperseme associated with the class of objects to which the referent belongs (Levockhina, 2018, p. 36). In our case, this means that within PN, stage pseudonyms belong to the semantic class of *anthroponyms* – nominations of people. Our attention focuses on naming, or more precisely, on rapper self-naming, which contains the *money* element in its structure and reflects the value perceptions, attitudes, and stereotypes of American linguistic culture.

Theoretical Background.

The *topicality* of the research is explained by its implementation at the intersection of modern theories of nomination, semantics and onomastics. Linguists continue to actively identify, study, and systematise units of national language pictures of the world (LPW) in the form of nominative spaces (NS), lexico-semantic fields, thematic groups, pseudonymicons, etc. (Borysov et al., 2024; Levockhina, 2018; Mizin, 2024; Stark & Formilan, 2021a; Stark & Formilan, 2021b; Syniak, 2007; Vasylieva & Borysov, 2004). However, as noted by N. M. Pavlykivska, there are still unresolved problems regarding the construction of a complete thematic classification of the pseudonymicon, which takes into account the dynamics of modern sociocultural communication in comparison with the development of self-naming in different periods of national language history (Pavlykivska, 2010, p. 6). It should be noted that few studies have been devoted to the investigation of fragments of the pseudonymicon of the artistic circle, in particular the Ukrainian cultural and artistic sphere (Pavlykivska, 2010;

Soprykina, 2021; Soprykina & Malenko, 2021), which consists of *artist pseudonyms*, that is, the names of artists (Torchynskyi, 2008, p. 143). At present, the topic of studying stage pseudonyms (*vocal pseudonyms* – names of singers (Torchynskyi, 2008, p. 144)) of American rappers is generally little known in foreign linguistics. Only a few researchers have dealt with the origin and symbolism of rap pseudonyms (Alim, 2006; Armstrong, 2004; Weiner, 2014). No similar works have been found in domestic linguistics; all of this highlights the *novelty* of this work.

Methodological notes.

The *purpose* of the article – which may become part of a series devoted to the study of rappers' self-names with the *money* element in their structure (58 units) – is a comprehensive typology of such onyms according to their nominative, lexico-semantic, etymological, ontological and structural features within the English language NS "rapper". The specificity of the research object determined the use of a number of linguistic methods: observation; the method of selecting lexical material; the method of analysing dictionary definitions; descriptive (for collecting and recording linguistic data about rapper pseudonyms); interpretative (for explaining the meaning, structure and functions of a particular onym); classificatory (for systematising and structurally organising the NS of onyms); sociolinguistic (for identifying sociocultural factors and aspects of the formation of pseudonyms of such a separate and significant social group of the American ethnos as rappers), and quantitative analysis (for calculating the percentage distribution of the selected onyms within a particular grouping of units in the studied NS).

Results and Discussion.

Over the past fifteen years, rap has become mainstream in contemporary music space and show business. This trend began in the 2000s, when such well-known artists as Eminem, 50 Cent, Jay-Z, Kanye West, Lil Wayne, T.I., Ludacris, Snoop Dogg, Nelly, The Game, Missy Elliott, Ja Rule, DMX, Fat Joe, Busta Rhymes, Flo Rida, T-Pain and Akon brought the genre global recognition with their charisma and innovative style of performances. This status was further consolidated and established by the emergence of numerous streaming platforms (Spotify, Apple Music, Amazon Music, Deezer, YouTube Music, Pandora, Tidal, etc.). Over the past fifteen years, the work of such rappers as Drake, Eminem, Kanye West, Post Malone, Travis Scott, Kendrick Lamar, Juice WRLD,

XXXTENTACION, Lil Wayne, Nicki Minaj, Future, Wiz Khalifa, J. Cole, 21 Savage, Lil Baby, A\$AP Rocky, Swae Lee, Jay-Z, Snoop Dogg, 50 Cent, Lil Uzi Vert, Doja Cat, Cardi B, Megan Thee Stallion, Gunna, Young Thug, DaBaby, French Montana, Tyga, Gucci Mane, 2 Chainz, Big Sean, Tory Lanez, Roddy Ricch, Jack Harlow contributed to the displacement of pop and rock genres from the musical Olympus and consolidated rap's status as the dominant force in mass culture (Light & Tate, 2025).

A **rapper** (in vocal arts) is a singer in the style of rap (EVVUE, 2025), although it can be argued that a rapper is not a singer, since rap emphasizes rhythm and poetic speech rather than melodic singing, cf. 'rap is a type of popular music with a fast strong rhythm and words that are spoken fast, not sung' (OLD, 2025). Nevertheless, another authoritative lexicographical source gives the following definition: 'rapper – someone who speaks the words of a rap song' (LDCE, 2025). In a narrow sense, we will separate these concepts: a rapper is a performer of rap music, when the words are spoken (rapped) to a certain rhythmic musical accompaniment (beat). In a broad sense, we will combine them: such an artist performs vocally. It should also be noted that in some compositions, rappers do sing in the traditional sense of the word (some vocal parts or the entire song) or may use autotune.

Most rappers are young people, often from low-income backgrounds, who strive to succeed in life. In American society, success is primarily defined by possessing wealth and material resources visible to others. That is why owning and flaunting expensive mansions, yachts, large amounts of money, gold and platinum chains, diamond jewellery, grills, and other symbols of a luxurious lifestyle in hip-hop culture are perceived by many rap artists as indispensable symbols of status, wealth, and success (Diep, 2013; Hagan, 2014).

Within this social environment, it becomes clear that performers' names are unsuitable for emphasizing their special status in show business. There is a need to use a stage name that is brilliant and catchy, in particular, one that would clearly indicate money. In our opinion, the use of lexical items in an artist's stage name that are directly or indirectly associated with money (such as "cash" (Ca\$his, Kash Doll, KA\$HDAMI, Lil E Cash Boi, Ray Cash), "cent" (50 Cent), "currency" (Curren\$y), "bank" (Robb Bank\$), "broke" (YoungBoy Never Broke Again (NBA YoungBoy)), "dollar" (Dolla, Hot Dollar, Trick Daddy (Trick Daddy Dollars), Ty Dolla \$ign), "million" (Half a Mill, Traxamillion), "millionaire" (Chamillionaire), "money" (Baby Money, Fat Money, JT Money, Kent M\$ney, LunchMoney Lewis,

Sauce Money, \$ilkMoney, Tay Money), "moneybag" (Moneybagg Yo), "peso" (Peso Peso (King Pe\$)), "rich" (Rich Homie Quan, Roddy Ricch), including slangisms "bag" (Moneybagg Yo), "band" (Katie Got Bandz), "dinero" (Flipp Dinero), "doe" (Doe Boy, DoeChii), "guap" (Guapdad 4000), "stack" (Stack Bundles) and a special symbol – the dollar sign "\$" (A\$AP TyY, A\$AP Yams, Ca\$h Out, Joey Bada\$\$, Kent M\$ney, \$hyfromdatre, \$ilkMoney, Ty Dolla \$ign, Vinny Cha\$e) (Diep, 2013; DiMura, 2018; Hagan, 2014; Robehmed, 2014; Passion, 2016; Powell, 2025; UD, 2025)) aims to catalyze the transformation of young artists from poor and unknown to wealthy, popular, and successful, who should "remain on the eternal mission of coin collectors" (Starling, 2016).

Before classifying the studied self-names, let us outline the meaning of the terms and our understanding of the relationship between them. In this study, *pseudonyms* are anthroponyms intentionally created by a person from a specific socio-professional group for a new identification and unique characterisation of his/her personality. In the process of such linguistic creative activity, a person is "reborn" in a specific historical, social and ethno-cultural context(s). In turn, *vocal pseudonyms* are types of self-names produced specifically by musical performers (singers (in the conventional sense) or rappers). We propose referring to rapper self-names as *rap pseudonyms* to emphasize the distinction. A name created in this way is an integral part of an artist's stage image, "a part of one's artistic identity" (Stark & Formilan, 2021a), and serves as a calling card in the world of show business. These types of pseudonyms are part of a larger group – *artist pseudonyms* – which, along with music pseudonyms, stage pseudonyms, image pseudonyms, show pseudonyms and other units (Torchynskyi, 2008, p. 143–144), record self-names in the cultural and artistic environment of society. Thus, the hierarchy of such names can be represented as follows: (*nominative unit*)–onym–anthroponym–pseudonym–artist-pseudonym–vocal-pseudonym–rap-pseudonym–rap-pseudonym_{money}.

In light of the preceding discussion, the following can be stated regarding rap pseudonyms. As nouns, they do not have a grammatical plural form. Such an onym has only a referential meaning, which fixes information about one person, a stage performer of rap songs. In writing, it has distinctive graphic features. Firstly, like all onyms, such nominative units are capitalised, regardless of the number of components in their composition. Secondly, rap pseudonyms with the *money* element in their structure can convey this information lexically (Money-B, Ty Money, Half a Mill, etc.) or graphically, through the dollar symbol "\$" (A\$AP Ant,

A\$AP Ferg, Ca\$his, Curren\$y, Era\$mo G, \$kinny, \$ofaygo, Too \$hort, etc.). The symbol replaces the letter s/S and does not interfere with the general understanding of the stage name. The "\$" symbol is associated with success, status, luxury, and a bohemian lifestyle, serving as a tool of social identification, branding, marketing, and self-expression (Diep, 2013; DiMura, 2018; Hagan, 2014; Robehmed, 2014; Starling, 2016).

From a functional point of view, rap-pseudonyms_{money} fulfil several functions. They are:

- nominative* (serving as the name of an individual, specifically a self-name);
- esoteric* (creating distance from the person's real and non-branded "first name + patronymic" and potentially concealing it);
- identificatory* (distinguishing and thus separating oneself from other individuals);
- representative* (conveying limited individual or sociocultural information about the rapper);
- communicative* (facilitating quick memorisation and ease of use in speech situations);
- emotive* (evoking certain emotions in the audience);
- stylistic* (constructing an image and establishing rapport with the potential audience of a specific social group, in particular through colloquial elements of the onym);
- self-expressive* (reflecting linguistic and cognitive creativity).

Onyms are a part of the NS of the national linguistic picture of the world. The NS is an area of the language system that manifests a certain sphere of reference. Depending on the approach, it can be constructed from nominative units of different parts of speech or a single part of speech (Borysov & Mai, 2022; Borysov & Vasilieva, 2012). The NS "rapper" has as its separate fragment a grouping of noun rap pseudonyms or, in other words, a noun rap pseudonymicon, the names of which are united by the concept of *RAPPER*. It is clear that these units inherently belong to the anthroponymic onomasticon. Thus, the following taxonomy can be traced schematically here: *LPW–NS–onomasticon–anthroponymicon–pseudonymicon–rap-pseudonymicon*. It should be added that the information recorded in the form of NS represents not only the conceptual aspect of the concept, but also the pragmatic, cultural, emotional, and linguistic aspects (Borisov & Vasilieva, 2012, p. 72). Hence, the research has been realized in different

directions of interpretation of nominative and semantic features of rap pseudonyms.

Rap pseudonyms can logically be classified starting with their *structure*. Rap-pseudonyms_{money} can be classified into *simple* (28%) and *complex* (72%). Simple names consist of single lexical items, e.g., Ke\$ha, Ma\$e, Mi\$tro, Curren\$y, KA\$HDAMI, Dolla, Ca\$h Out. The complex ones are represented by phrases, e.g., A\$AP Nast, A\$AP Rocky, Trinidad Jame\$, Nipsey Hu\$\$le, and sentences, e.g., Robb Bank\$, YoungBoy Never Broke Again, Katie Got Bandz; these syntactic structures, however, have the status of nominative units. Thus, a rap pseudonym, as a result of a rapper's self-naming process, is a holistic nominative sign with either a morphological (word) or syntactic (phrase or sentence) structure.

Further, according to the *composition*, rap-pseudonyms_{money} can be identified as *one-component* (25.9%), e.g., \$hyfromdatre, Traxamillion; *two-component* (62%), e.g., A\$AP Twelvyy, Travi\$ Scott; *three-component* (8.6%), e.g., Trick Daddy Dollars, Ty Dolla \$ign, and *four-component* (3.5%), e.g., YoungBoy Never Broke Again. The classification thus reflects the division into *simple* (consisting of a single component) and *complex* (built up by several elements) units.

By the *type of meaning*, we distinguish pseudonyms with *direct* (8.3%), e.g., Vinny Cha\$e, Ke\$ha, Ma\$e, and *transferred* (66.7%) meaning – metonymic, e.g., \$kinny, Flipp Dinero, Stack Bundles, Too \$hort, or a *mix* (11.1%) of direct and figurative meaning, e.g., Miss Bank\$, Rich Homie Quan, JT Money, LunchMoney Lewis. We also distinguish *hybrids* (13.9%) of metaphor and metonymy, or metaphonymies, e.g., \$ilkMoney, Moneybagg Yo, Sauce Money, 50 Cent, Lil E Cash Boi, which can activate various associative relations of the concept of *RAPPER* with other mental structures of knowledge, e.g., Hot Dollar – a connection with the criminal world (metonymy) or a successful, sought-after person (metaphor); Nipsey Hu\$\$le – comparison with the famous, successful, and charismatic American comedian, TV personality Nipsey Russell (metaphor); Hu\$\$le – making efforts to earn money (metonymy).

In any case, all the names are metonymic because they are a part (the name) of the whole (the rapper). The transferred meanings are motivated, functioning alongside unmotivated onyms (the history of their origin is unknown to the general public), e.g., Era\$mo G, Mi\$tro.

According to the *stylistic* component, we distinguish pseudonyms with *slang elements* (14%), e.g., Guapdad 4000, Stack Bundles, Rich Homie Quan; *colloquial units* (40%), e.g., Chamillionaire, Traxamillion, and those onyms consisting of

neutral vocabulary (46%), e.g., JT Money, Ke\$ha, Curren\$y (although it can be argued that examples of the use of units with the dollar symbol (\$) are a manifestation of informal graphic thinking, but this is only in writing). In this context, it is worth noting that right now there is a tendency to abandon the use of the "\$" symbol, which may also be related to the artist's gaining wider popularity, maturity, or a desire to adjust their image and positioning in show business (Janson, 2013). Examples of dropping the "\$" are: Travi\$ Scott – Travis Scott, Ke\$ha – Kesha, \$ofaygo – SoFaygo.

We identify the following classification of rap pseudonyms_{money} as an *etymological-component* one, since it considers the ways of their origin and the type of nominative components (or their onomastic status). We divide the studied onyms into:

1. purely *anthroponyms* (7%) (names and/or surnames that have been pseudonymised), e.g., Ma\$e, Vinny Cha\$e, Ke\$ha;
2. *onymized appellatives* (53.5%), e.g., Doechild, Doe Boy, Chamillionaire, Ca\$h Out, Kash Doll;
3. *hybrid onyms* (39.5%), e.g., ensemblonym+appellative: A\$AP (*A\$AP Mob* rapper collective) Ant; appellative+gastronym: \$ofaygo (*so...Faygo* (a communicative expression of the understanding that a rapper, while under the influence, suddenly saw a bottle of a stylish and sweet carbonated drink known in the USA in front of him)); appellative+film anthroponym: KA\$HDAMI (*cash* and Dami (from *Damian* from the film *The Omen*)); productonym+appellative(s): Katie Got Bandz ((doll) *American Girl Doll* and has* got bandz ("bundles of money" (UD, 2025))).

Considering this classification from the perspective of the oppositions *real :: fictional* and *original :: modified*, it is possible to categorise them as follows:

1. *fictional onymized appellative/appellatives* (53.5%): 50 Cent, Ca\$his, Half a Mill, Money Man, Stack Bundles, Traxamillion, etc.;
2. *onymized modified (in writing) appellative + (borrowed) real modified name* (1.7%): KA\$HDAMI;
3. *onymized appellative + real modified name* (1.7%): Rich Homie Quan;
4. *onymized appellative + real surname* (1.7%): LunchMoney Lewis;
5. *onymized appellative + real modified (in writing) surname* (1.7%): Miss Bank\$;
6. *onymized modified (in writing) appellative (in a broad sense) + real gastronym* (1.7%): \$ofaygo;

7. *real ensemblonym + real modified name* (1.7%): A\$AP TyY;
8. *real ensemblonym + fictional name* (8.7%): A\$AP Ant, A\$AP Nast, A\$AP Rocky, A\$AP Twelvyy, A\$AP Yams;
9. *real ensemblonym + real modified surname* (1.7%): A\$AP Ferg;
10. *real sovereignonym + (borrowed) real modified (in writing) name* (1.7%): Trinidad Jame\$;
11. *real name + real modified (in writing) surname* (1.7%): Vinny Cha\$e;
12. *real name + onymized modified (in writing) appellative(s)* (1.7%): Kent M\$ney;
13. *real modified (in writing) name* (3.5%): Ke\$ha, Ma\$e;
14. *real modified (in writing) name + oikonym* (1.7%): \$hyfromdatre;
15. *real modified name + onymized appellative* (1.7%): Tay Money;
16. *real modified name + real modified surname + onymized appellative* (1.7%): JT Money;
17. *real modified middle name + onymized appellative* (1.7%): Ray Cash;
18. *(borrowed) real modified (in writing) name + (borrowed) real surname* (1.7%): Travi\$ Scott;
19. *(borrowed) real (modified) name + onymized modified (in writing) appellative(s)* (7.1%): Joey Bada\$\$, Katie Got Bandz, Roddy Ricch, Ty Dolla \$ign;
20. *fictional name + modified (in writing) onymized appellative* (1.7%): Nipsey Hu\$\$le.

Accordingly, this division is carried out based on the *ontological status* of the components of rap pseudonyms.

According to the types of *semantic components*, it can also be stated that a number of rap pseudonyms are formed due to reference to two semantic classes of words, e.g., sovereignonym+anthroponym: Trinidad Jame\$; ensemblonym+anthroponym (surname): A\$AP Ferg; ensemblonym+anthroponym (nickname): A\$AP Rocky, A\$AP Nast, A\$AP Yams; ensemblonym+anthroponym (name): A\$AP TyY, ensemblonym+districtonym: A\$AP Twelvyy; anthroponym (name)+appellative+oikonym: \$hyfromdatre (*Shy* (Shinesha)); *tre* (Tre-Fo) – colloquially Winston-Salem (a city in North Carolina)). This view of pseudonyms is *semantic-referential*.

Conclusions and perspectives.

Rap is an outstanding cultural phenomenon in the modern world of music. As a significant musical genre, a specific youth subculture and, in general, an

influential global trend in show business, this phenomenon cannot but receive comprehensive representation through the English language. The object of this study was the pseudonymicon, which consists of proper names representing the stage names of performers in the rap genre (rap pseudonyms) with the element of *money* within the NS "rapper". A rap pseudonym is an anthroponym deliberately created by a rapper for a new identification and unique characterisation of his or her personality to emphasize special status in show business and to transform into a successful, famous, and wealthy music performer. As nouns, these onyms do not have a grammatical plural form and are characterised by an exclusively referential meaning that captures information about only one rap singer. Such units perform nominative, identificatory, esoteric, representative, communicative, emotive, stylistic, and self-expressive functions. In writing, rap-pseudonyms_{money} are capitalised, and the element of *money* itself is fixed both lexically and graphically through the dollar symbol "\$". If the hierarchy of proper names, which include such rap pseudonyms, has the form (*nominative unit*)–*onym*–*anthroponym*–*pseudonym*–*artist-pseudonym*–*vocal-pseudonym*–*rap-pseudonym*–*rap-pseudonym*_{money}, then the hierarchy of the entire nominative groupings to which these units belong is constructed as follows (schematically): *language picture of the world*–*nominative space*–*onomasticon*–*anthroponymicon*–*pseudonymicon*–*rap-pseudonymicon*. Depending on the aspect of the consideration of rap pseudonyms, we have constructed several classifications of the division of rap-pseudonyms_{money}, namely by the structure (*simple, complex*); by the composition (*one-component, two-component, three-component and four-component*); by the type of meaning (*direct, transferred, mixed, hybrids*); by the stylistic component (*slang, neutral vocabulary, colloquial elements*); by the origin of the constituent units and their onomastic status (*anthroponyms, onymized appellatives, hybrid onyms*); by the ontological status of the components (twenty types according to the semantic oppositions *real :: fictional, original :: modified*); by the types of semantic components (reference and combination of different *semantic classes* of units).

The *prospect for further research* lies in the study of the ways and means of word formation that contributed to the emergence of particular rap-pseudonyms_{money}.

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MEDIA GENRE OF BBC MONITORING BRIEFING: A LINGUISTIC RHETORICAL APPROACH

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This article examines the rhetoric of text organisation in the media hypogenre of the BBC Monitoring briefing defined as a verbalised techno-textual schema of interaction between producers and mass audience, intended for reviewing reports from other media outlets about one or more events. The application of the rhetorical canons to the study of BBC Monitoring briefing texts brings about the following findings. The texts, accompanied by photo materials and infographics and placed in the centre of a webpage consist of the headline, the "At a glance" introduction, and the "Full Story" section. The introduction briefly outlines the main events indicated in the headline. The "Full Story" section elaborates on the content of both the headline and the introduction. Both sections are structured symmetrically to the headline, i.e. front the linguistic units referring to media sources or event participants while the predicates denote their activity. The selection of nominative units in the text depends on the subject matter, which in the reports under analysis covers the war in Ukraine, Russia's relationships with the former Soviet republics, new allies, enemies, as well refers to state institutions. The analysis of forty headlines representing the BBC Monitoring briefing hypogenre reveals two main characteristics of word usage. First, most headlines begin with reference to the source of information by constructions that consist of a country name and the type of a media source. These are followed by predicates that denote the action of the referents named at the beginning of a paragraph. Second, the predicates are combined with subordinate clauses or constructions that denote the event itself.

Keywords: genre, media genre, text, rhetoric, BBC Monitoring, briefing genre.

Бостанджи О.В. Медійний жанр стислого пояснення BBC моніторингу: лінгвориторична специфіка

У статті розглянуто риторичну організацію текстів медійного гіпожанру стислого пояснення (briefing) BBC Моніторингу, який трактуємо як техно-текстову схему взаємодії між продуцентами й масовою аудиторією задля короткого узагальнення повідомлень інших ЗМІ про одну або кілька подій. Застосування риторичних канонів текстобудови дозволило зробити низку нових висновків про гіпожанр стислого пояснення BBC Моніторингу. Тексти

досліджуваного медійного гіпожанру розміщуються в центрі вебсторінки, супроводжуються фотоматеріалами та інфографікою й складаються із трьох секцій. Вони включають заголовок, вступну секцію *At a glance* / "Загалом", яка перераховує головні події, та секцію *Full Story* / "Повністю", що деталізує зміст заголовку та вступу. Обидві секції мають будову, симетричну до заголовка, та висувують на початок абзаців одиниці на позначення медійних джерел інформації або учасників подій. Водночас предикати, що іменують мовлення, характеризують діяльність учасників подій, позначених на початку абзаців. Текстовий відбір номінативних засобів залежить від тематики тексту, яка в проаналізованих повідомленнях охоплює війну в Україні, російські відносини з колишніми радянськими республіками, з новими союзниками і ворогами, а також повідомляє про діяльність державних інституцій. Аналіз сорока заголовків текстів досліджуваного жанру виявив дві основні характеристики слововживання. По-перше, більшість заголовків починається з посилання на джерело інформації конструкціями, що складаються з назв країн і різновидів медійних джерел, які супроводжуються предикатами на позначення дії референтів, винесених на початок заголовку або текстового абзацу, по-друге, предикати сполучаються з підрядними реченнями та конструкціями на позначення власне події.

Ключові слова: жанр, медійний жанр, текст, риторика, BBC Моніторинг, жанр стислого пояснення

Introduction.

The emergence of new media genres (Miller & Kelly, 2017, p.1-34) drives the academic interest in their study (Kathpalia, 2022, p. 3), as an individual's perception of reality is primarily shaped by the influence of mass media (Fotopoulos, 2023, p. 3; Crothers & Lockhart, 2020, p. 151). One of the new media genres is *BBC Monitoring*, which covers texts designed to "track and analyse media narratives across the globe" (BBC Monitoring. Customer Media Insight). The analysis of the monitoring texts on the BBC's official website (BBC Monitoring) reveals that they belong to a number of genres, providing grounds to interpret monitoring as a *hypergenre* that encompasses a whole range of genres (Яхтонова, 2014, p. 214; Shulinova, 2020, p. 150). These genres include *news alerts*, *round-ups*, *programme summaries*, *reports*, *references*, *newsletters*, and *insights* (BBC Monitoring. Our Offer). Texts of the Insights genre provide expert analysis of news reports from various mass media outlets, incorporating a deep understanding of local media and cultural landscapes (BBC Monitoring. Our offer). This genre encompasses a number of texts, including *explainers*, *briefings*, *analysis*, *name in the news*, and *timeline* (BBC Monitoring. Specialisms). While retaining the core characteristics of the parent genre, these texts have acquired a number of additional, more specific, features that distinguish them from other sub-classes of this genre in terms of structure and volume, lexical content, the construction of referential chains, etc. We interpret the sub-classes of the Insights

genre as *hypogenres*, based on the meaning of the prefix *hypo* as "less than" (Collins Dictionary). One of the most common hypogenres is briefings, which offer a succinct presentation and explanation of news reports from other media outlets concerning one or more events (BBC Monitoring. Specialisms).

Theoretical Background.

Analysis of theoretical and practical research shows that various definitions of genre generally rely on shared keywords that point to its main characteristics and allow for its general interpretation. The understanding of genres as relatively stable types of utterances in terms of thematic content, style, and compositional structure (Bakhtin, 1986, p. 60) is based on the keyword *structure*. At the same time, in their definition as types of text or communicative events that embody certain interactions between participants (Leeuwen, 2008, p. 345), the key terms are *types of text*, *communicative events*, and *interaction between participants*. The view of genres as extended constructs consisting of a certain number of speech acts, in which each speaker's communicative intent is subordinate to their strategy and tactics (Бацевич, 2006, p. 9), is based on two keywords: *construct* and *communicative intent*. In the interpretation of genres as *formal schemata* or *familiar patterns of arrangement* that facilitate understanding and assimilation of new content (Enos & Fahnestock, 2006, p. 57), the keywords in line with the interpretations discussed above are *schemata* and *patterns*. The identified keywords characterising the genre form two distinct groups. The units in the first group – *structure*, *type*, *construct*, *formal schemata*, and *pattern* – point to the organisation of texts. The second group includes terms referring to the interaction between senders and receivers: *communicative event*, *communicative intent*, and *interaction between participants*. Based on the keywords of the two identified groups, the genre can be defined as *a schema for constructing texts, arising from the interaction between communication participants*. The concept of a schema, embodied in individual texts, serves as the basis for genre differentiation (Enos & Fahnestock, 2006, p. 57) and correlates with mental cognitive schemata or schemas – mental frameworks that help us organise and interpret information (Cherry, 2024).

To define media genre, we primarily turn to the interpretation of media and mass media – terms often used interchangeably in academic works. Mass media is seen as the technological instruments or vehicles (print, the Internet, TV, radio, etc.) enabling mass communication (Turow, 2020, p. 11), or a diverse range of communication channels that transmit different kinds of information to a large audience (SCE). Additionally, media genres are viewed as types of texts equally

important for both the senders and consumers (BBC Media Studies) of the media content. The keywords in the definitions under discussion form three groups. The first includes terms designating the technical foundation of mass media: *technological instruments* or *vehicles* and *channels*. The second one includes units denoting communication participants: *producers* and *consumers* or *recipients*. The third group includes the units *mass communication* and *large audience*, which characterise the recipients in terms of size, enabled by the technological component. In the definitions of mass media, we single out the key phrase *technological instruments*, which refers both to vehicles and channels, and combine the adjective *mass*, which reflects the volume of the recipients reached, with the noun *audience*, getting the term *mass audience*, which is widespread in modern media theory (McQuail & Deuze, 2020; Dunaway & Graber, 2023). By adding the keywords *technological instruments*, *mass audience*, and *producers* to the general definition of the genre, we get the interpretation of its media variety as a *verbalised techno-textual schema of interaction between senders and mass audience*. The term "techno-textual schema" used in this definition emphasises that media genres are a result of the interaction between conventional patterns of text construction and new technologies.

Based on the proposed definition of media genre, BBC Monitoring is understood as a techno-textual schema of interaction between senders and mass audience, intended for reviewing news reports from various publications across the globe.

One of the most common BBC Monitoring hypogenres is briefings, or concise explanations, which offer a succinct presentation and clarification of news reports from other media outlets concerning one or more events (BBC Monitoring. Specialisms).

Drawing on the provided definitions of genre and its media variety, the briefing hypogenre can be considered a verbalised techno-textual scheme of interaction between senders and mass audience, intended for succinct explanation of news reports about one or more events from other media outlets. The purpose of this research is to identify the characteristics of the BBC Monitoring briefing hypogenre.

Methodological notes.

The study of the texts of the BBC Monitoring briefing hypogenre is carried out with the help of rhetorical analysis. Accordingly, we rely on the rhetorical

canons, which include selection of arguments (*invention*), their arrangement (*disposition*), word choice, composition of sentences, tropes and figures (*elocution*), memory, and delivery (Sloane, 2006, p. 111). We take into account that due to the development of modern technologies, the last two canons have merged into a single stage of *performance*, which in our case involves publishing materials on a website (Potapenko, 2021, p. 23).

The texts of the analysed media hypogenre, as techno-textual schemas of interaction between senders and mass audience, result from the interaction of all canons. When creating messages, the sender goes through the stages of invention, disposition, and elocution, with the final one being performance, when a media text is placed on a webpage, acquiring additional characteristics, both *multimedia* (Canavilhas, 2018, p. 2-3) and *hypertextual* (Stroobant, 2018, p. 2139-2140).

The recipient perceives a text in the order opposite to its production outlined above. The first stage is *performative*, or *visual-orientational*, at which the recipient familiarises with the publication and navigates about the webpage. In this case, multimedia organisation, understood as simultaneous interaction with several types of media, each logically continuing and complementing the others (Zhenchenko, 2013, p. 73), includes texts, audio, video, photos, and graphic images (Churkina, V., & Fedorenko, 2020, p. 34). Hypertextuality is viewed as the reader's interaction with non-linear arrangement of materials on a webpage (Deikun, 2025, p. 32).

The second stage of analysis – *dispositional-elocutionary* – combines text composition with its verbalisation. It involves the reader's perception of the headline which attracts and keeps the reader's attention (Potapenko, 2021, p. 3) as well as the overall textual structure. This stage of analysis takes into account three structural positions of headlines: attracting attention, which involves fronting linguistic units; attention keeping, designed to characterise the referent named at the beginning; and nudging, placed at the end of the headline and compelling the recipient to turn to the text body (Potapenko, 2021, p. 1-3). The units at the beginning of the headline can occupy the primary attraction position, i.e., open the headline, or the secondary one, i.e., after a colon (Deikun, 2025, p. 159), e.g., *Briefing: Russian bloggers say water crisis in occupied Donbas 'catastrophe'* (Briefing: Russian bloggers say...). The primary attraction position of this headline is filled in by the hypogenre name *Briefing*, while the secondary position after the colon is occupied by the construction *Russian bloggers* to denote the sources of information. The attention-keeping position of the analysed headline uses the

predicate *say* to denote the action of the Russian bloggers, named at the beginning. The nudging position of the headline is filled by the clause *after crisis in occupied Donbas 'catastrophe'*, denoting the event reported in the news text.

In our view, the performative and dispositional-elocutionary stages are simultaneous in a sense, as the recipient becomes familiar with the multimedia and hypertextual components of the text on the webpage more or less at the same time.

The third – *elocutionary-inventive* – stage of analysis involves identifying the textual topic drawing on the nominative units. This stage begins with singling out morphosyntactic constructions (hereinafter simply constructions), i.e., arbitrary pairings of form and meaning stored in one's mental lexicon (Hoffmann, 2022, p. 4). They are formed in the memory of communicants through constant repetition and can be divided in the analysed material into *attributive*, e.g., *racist abuse* (Briefing: *Racist abuse...*), *prepositional*, e.g., *on 2008 war anniversary* (Briefing: *Moscow wants...*), and *predicative*, e.g., *bloggers claim* (Briefing: *Russian bloggers claim...*).

Distinguishing the news texts content related to invention, we rely on the semantics of the constructions. Thus, in the text entitled *Briefing: Pro-Kremlin Baltic media decry Nato's defence spending deal* (Briefing: *Pro-Kremlin Baltic media decry...*), the constructions *Pro-Kremlin Baltic media decry* and *Nato's defence spending deal* indicate that the article is about pro-Kremlin Baltic media's condemnation of the Nato defence spending agreement. The use of nouns with specific meaning in other headlines gives reasons to conclude that the corresponding texts deal with racism, anniversaries, economics, war, etc.

Results and Discussion.

The proposed rhetorical methodology is applied to the analysis of forty texts of the *briefing* hypogenre in the *Russia's influence* section of the BBC Monitoring website (BBC Monitoring. Our Specialisms).

In terms of *performance*, the briefing hypogenre exhibits a number of multimedia and hypertextual features. Its texts are placed in the centre of a webpage, accompanied by photographs of the event participants or infographics in the form of maps or diagrammes usually positioned between the headline and the text body. On the left of the text one can see the name of the media genre: *Insight* (Briefing: *Poll says...*).

From the *dispositional-elocutionary* perspective, texts of the briefing hypogenre are created according to an established schema that includes three mandatory parts, highlighted in the example below: the headline (1); the

introduction entitled *At a glance* (2), which lists the events covered in the report; and the *Full Story* section (6), which details the content of the headline and the introduction. Additionally, there may be one or more optional sections discussing additional aspects of an event. However, they are not genre-forming and are not examined in this paper.

(1) *Briefing: Russian official says US 'caricature' of democracy after Biden pardon*

(2) *At a glance*

(3) - *Russian officials and media on 2 December described US President Joe Biden's decision to pardon his son Hunter as undemocratic and hypocritical*

(4) - *Kremlin spokesman Dmitry Peskov said he would not comment on America's "internal affairs", but Foreign Ministry spokeswoman Maria Zakharova said America was "a caricature" of democracy*

(5) - *Communist MP Yuri Afonin said on Rossiya 1 TV that the pardon reflected "the complete hypocrisy" in American politics*

(6) **Full story**

(7) *Russian officials and media on 2 December described US President Joe Biden's decision to pardon his son Hunter Biden as undemocratic and hypocritical.*

(8) *"It's a caricature on the subject of democracy," Foreign Ministry spokeswoman Maria Zakharova told Izvestia newspaper.*

(9) *Kremlin spokesman Dmitry Peskov told TASS news agency that the Kremlin "has nothing to say" on what he described as "America's internal affairs".*

(10) *On Rossiya 1 TV's daily current affairs show 60 Minut (60 Minutes), Communist MP Yuri Afonin described the pardon as an act of "complete hypocrisy".*

(11) *He said that Donald Trump pardoned dozens of people at the end of his first presidential term, but "Biden has shown the true colours of the so-called American democracy. No laws, no rules".*

(12) *Speaking via video link, Ekaterina Moore, captioned as a Kommersant newspaper correspondent in the United States, told 60 Minut that Joe Biden's decision was to be expected.*

(13) *"Joe Biden took his word back. He gave a word, he took it back. This situation is quite normal in American politics. This happens all the time," she said (Briefing: Russian official says US 'caricature' of democracy after Biden pardon).*

The primary attention-attraction position of the headline, i.e., its beginning, contains the name of the hypogenre, *Briefing* (1). The secondary attention-

attraction position of the headline, which follows the colon, is usually filled in by the units denoting sources of information or event participants. In the text under analysis one of them is named by the construction *Russian official* (1). The attention-keeping position of the headline includes the predicates denoting an action characterising the referents identified at the beginning. In the analysed headline (1), the predicate is expressed by the verb *say*, denoting speech. The nudging position of the headlines of this hypogenre is filled by subordinate clauses or constructions denoting the event itself to encourage the reader to turn to the article. In the text under analysis, the subordinate clause *US 'caricature' of democracy after Biden pardon* fills in the nudging position of the headline (1).

In the articles of the briefing hypogenre, paragraphs usually coincide with individual sentences for the sake of their readability, e.g., *Russian officials and media on 2 December described US President Joe Biden's decision to pardon his son Hunter as undemocratic and hypocritical* (3).

The texts of the analysed hypogenre reveal a relative symmetry between the distribution of linguistic units in the headlines and individual paragraphs, which is proved by the comparison of the introductory *At a glance* section with the headline. For instance, the construction *Russian official* (1), used in the secondary attention-attraction position of the headline, corresponds to synonymous units in the initial positions of the introduction paragraphs that name event participants: *Russian officials and media* (3), *Kremlin spokesman Dmitry Peskov* (4), *Communist MP Yuri Afonin* (5). The construction *US 'caricature' of democracy*, used in the nudging position of the headline (1), correlates with synonymous units that conclude the paragraphs of the *At a glance* section and criticise American democracy in various ways at the elocutionary stage of text perception: *undemocratic and hypocritical* (3), *"a caricature" of democracy* (4), and *"the complete hypocrisy" in American politics* (5).

The *Full Story* section, which elaborates on the content of the headline and the *At a glance* section, usually maintains a relative symmetry with their structure.

Firstly, the initial positions of the paragraphs in the *Full Story* section (6) of the text under analysis again enumerate the event participants identified in the secondary attention-attraction position of the headline and the initial positions of the paragraphs in the *At a glance* section (2). The identical constructions are *Russian officials and media* (7), *Foreign Ministry spokeswoman Maria Zakharova* (8), *Kremlin spokesman Dmitry Peskov* (9), *Communist MP Yuri Afonin* (10). Furthermore, the section details the information on the participants. The

construction *Kremlin spokesman Dmitry Peskov said that* (4) from the *At a glance* section (2) correlates with the sentence *Kremlin spokesman Dmitry Peskov told TASS news agency that* (9), which clarifies the source of the statement. The *Full Story* section (6) adds the constructions referring to one more person not mentioned in the *At a glance* section (2): they are *Ekaterina Moore [...]* a *Kommersant newspaper correspondent* (12) and the pronoun *she* (13).

Secondly, units placed in the nudging position of the headline are repeated at the end of the *Full Story* section's paragraphs. The final positions of the *Full Story* section's paragraphs contains the constructions correlating with the unit *US 'caricature' of democracy after Biden pardon* that ends the headline. They are *undemocratic and hypocritical* (7), *"complete hypocrisy"* (10), *the true colours of the so-called American democracy* and *"No laws, no rules"* (11), *Joe Biden's decision was to be expected* (12), as well as *"This situation is quite normal in American politics"* (13). In some cases, there are certain discrepancies in the sequence of units in the headline and the paragraphs of the *At a glance* and *Full Story* sections. For instance, the construction *"a caricature on the subject of democracy"* (8) is fronted to the initial position in the *Full Story* section (6) to emphasise the denoted idea, though it occupies the nudging position in the headline (1).

From the elocutionary-inventive perspective, the nominative units refer to the themes of texts. The analysis of the nominative units from forty headlines taken from *Russia's influence* section shows that the selected texts cover five topics: the war in Ukraine (14 reports), former Soviet republics (8), new allies (8), rivals (5), and activities of state institutions (5).

With respect to elocution, the war in Ukraine is denoted by attributive constructions such as *Ukraine war* (Briefing: Poll says...), *Ukraine peace plan* (Briefing: Russian media...), and *Ukrainian navy ship* (Briefing: Russia claims...). These are followed by the attributive constructions denoting regions of Ukraine, e.g., *Chasiv Yar capture* (Briefing: Russia says...), and Russia, e.g., *'brilliant' Kursk op* (Briefing: Telegram channel...). Besides common are prepositional constructions naming Ukrainian cities, e.g., *in Ukraine's Kupyansk* (Briefing: Russian military...), *near Dobropillya* (Briefing: Russian pundits...), territories, e.g., *in occupied Donbas* (Briefing: Russian bloggers say...), as well as Russian regions, e.g., *retreat in Kursk Region* (Briefing: Russian bloggers claim...). Separate headlines denote international activities concerning the war in Ukraine, e.g., *Briefing: Russian media sceptical of Trump's new deadline on Ukraine* (Briefing: Russian media...).

The headlines about the former Soviet republics employ constructions of similar structure but of different semantics. Prepositional constructions denote countries, e.g., *from Georgia* (Briefing: Moscow wants...), *on Estonia* (Briefing: Russia steps...). Attributive constructions indicate events, e.g., *Georgian parliamentary election* (Briefing: Russian voices...), or organisations, e.g., *Kazakhstan's nuclear consortium* (Briefing: Pro-Russian media...). Some headlines denote the former Soviet republics by proper nouns in the subject position, e.g., *Russia concerned as Kazakhstan 'exports' sanctioned products* (Briefing: Russia concerned...).

Attributive constructions in the initial positions of headlines about the new Russian allies highlight some aspects of activity, e.g., *Afghan Taliban* (Briefing: Commentators question...), *North Korean weapons* (Briefing: Russian bloggers share...), *Indian workers* (Briefing: Russia denies...), *Russia's India-focused X accounts* (Briefing: Russia's India-focused...). The place names *China* (Briefing: India-facing...) and *Taliban* (Briefing: Russia spins...) are used in the nudging positions of the headlines prompting the recipient to turn to the text body.

Russia's rivals are denoted in the headlines by proper nouns, e.g., *Macron* (Briefing: Russian bloggers brand...), or by attributive constructions referring to specific events related to those rivals, e.g., *EU-US trade deal* (Briefing: Pro-Kremlin Baltic media lambast...), *Nato's defence spending deal* (Briefing: Pro-Kremlin Baltic media decry...), *Turkey's Central Asia name move* (Briefing: Turkey's Central...).

Institutions and officials are denoted in the headlines by attributive constructions, e.g., *Russian Baltic Fleet* (Briefing: Russian Baltic), *Russia's Africa Corps* (Briefing: Russia's Africa Corps).

It is evident that in all headlines, regardless of the theme, attributive constructions characterising events in various countries are the most widespread.

Conclusions.

The briefing hypogenre is represented by techno-textual schemata of interaction between senders and mass audience, intended for succinct explanation of news reports about one or more events from other media. From the performative perspective, related to the recipient's orientation within a publication, the texts of this hypogenre are placed in the centre of a webpage, accompanied by photos or infographics. From the dispositional-elocutionary perspective, which combines the sequence of message content's arrangement with its verbalisation, the texts consist

of the headline; the introductory *At a glance* section, which outlines the events discussed; and the *Full Story* section, which details the content of the headline and introduction. Both sections are structured symmetrically to the headline using the nominative units denoting sources of information or persons followed by predicates characterising the referents identified in the initial positions. From the elocutionary-inventive perspective, related to understanding the content of a text, it is found that the *Russia's influence* section involves four main themes: the war in Ukraine, former Soviet republics, new allies and rivals, and activities of state institutions. These themes are denoted by prepositional and attributive constructions, as well as by the names of countries and political figures in the subject positions.

The prospects for further research consist in identifying the features of other varieties of the monitoring genre from the rhetorical perspective.

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FROM LANDSCAPE TO LANGUAGE: TRAUMA IN TRENCH POETRY

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This article explores the ecopoetics of trauma in World War I trench poetry. The analysis demonstrates how references to destroyed landscapes, fields, trees, and weather phenomena function not only as descriptive background but as linguistic vehicles for articulating psychological devastation. Particular attention is given to semantic shifts in traditional natural symbols (sun, rain, river, earth), which acquire connotations of death, sterility, and despair. Drawing on works by Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg, and others, the study shows that metaphor, syntactic fragmentation, and disrupted temporal structures serve as cognitive mechanisms of trauma verbalisation. The findings suggest that trench poetry constitutes a linguistic archive of trauma, in which nature itself is reconfigured as a medium of memory and collective mourning.

Keywords: trench poetry, World War I, ecopoetics, trauma studies, ecological metaphor, cultural memory, cognitive linguistics

Буравенко А.С. Від ландшафту до мови: травма в окопній поезії.

У цій статті досліджується екопоетика травми в окопній поезії Першої світової війни. Аналіз показує, що зображення зруйнованих ландшафтів — полів, дерев і погодних явищ — виконують не лише описову функцію, а є мовними засобами вербалізації психологічного спустошення. Особлива увага приділяється семантичним змінам традиційних природних символів (сонце, дощ, річка, земля), які набувають конотацій смерті, безпліддя та відчаю. На прикладі творів Вільфреда Оуена, Сігфріда Сассона, Айзека Розенберга та інших показано, що метафора, синтаксична фрагментація та порушення часових структур виступають когнітивними механізмами вербалізації травми. Дослідження свідчить, що поезія траншеї є мовним архівом травми, у якому сама природа перетворюється на засіб пам'яті та колективного скорботного досвіду.

Ключові слова: окопна поезія, Перша світова війна, екопоетика, травма-студії, екологічна метафора, культурна пам'ять, когнітивна лінгвістика

Introduction.

In recent decades, humanities studies have applied interdisciplinary approaches, allowing for a comprehensive understanding of complex phenomena, particularly traumatic experiences in military discourse. In this research, ecopoetics is understood not in the purely literary sense, but as the study of linguistic representations of natural elements as semiotic signs and cognitive models that verbalise trauma. Combining ecopoetics with trauma studies and linguistic analysis (semantic, stylistic, and cognitive-metaphor approaches to the nomination of natural imagery) opens new perspectives for interpreting the "trench poetry" of the early 20th century.

As Jonathan Bate observes, poetry both records ecological destruction and offers a means to process loss. Drawing from Fritjof Capra's systems theory framework, this study reconceptualizes "ecological consciousness" as a dynamic network of open systems operating across multiple interconnected levels. The prefix "eco" is understood not merely as an environmental reference, but as Capra's conception of living systems—self-organising, self-regulating networks that maintain themselves through continuous interaction with their environment.

Textual-Linguistic Level: Poetry functions as an autopoietic system where natural imagery becomes verbalised through a self-generating network of signs. Words, metaphors, and symbols create emergent patterns that both reflect and transform ecological meaning through their systemic relationships.

Authorial-Cognitive Level: The poet operates as what Capra terms a "cognitive system"—an open system processing environmental information, emotional responses, and cultural codes. The author's consciousness becomes a living system that metabolises ecological experience, transforming external environmental data into internal psychic structures and expressive forms. In trench poetry, nature functions as both a silent witness to war [Skjærstad & Munden, 2022] and a reflection of soldiers' internal trauma [Walton, 2021]. Ecological metaphors thus serve not only as stylistic devices but also as psycholinguistic mechanisms for coping with trauma. Poetic symbols thus act as semiotic triggers of self-regulation, making ecopoetics a form of auto-therapeutic verbal modelling of traumatic experience.

According to Caruth's theory, trauma is characterised by the impossibility of direct representation and appears in text as fragmentation, silences, and compulsive repetition. Buell, Garrard, and Rigby interpret nature as an active participant in cultural processes [Buell, 1995]. Groves and Walton show that in war poetry the

landscape functions as a trace of trauma, not merely a background of the events [Groves, 2017; Walton, 2021].

At the same time, despite the fundamental works of Fussell and Das, there remains a need for comprehensive research that would combine ecological analysis with the linguistics of trauma. As Parashar notes, "the apocalyptic landscape of 'The Waste Land' is not just an image of nature, but also of a psyche that has undergone destruction." [Parashar, 2015]

Theoretical Background.

"Ecopoetics" is used as an interdisciplinary lens that connects semiotics and linguostylistics. The focus is on how ecological lexemes function as linguistic signs and verbalise a distorted war reality. Within nomination theory, such units reveal how traumatic experience reshapes the semantics of natural concepts. Thus, ecopoetics serves as a conceptual framework for analysing linguistic models of trauma.

As Cheryll Glotfelty and Lawrence Buell note, natural images in poetic discourse function as significant signs whose conceptualisation is distorted by traumatic experience [Glotfelty & Fromm, 1996; Buell, 1995]. In the context of trench poetry, this means that the destroyed landscape not only verbalises the physical consequences of war but also encodes the state of inner human destruction.

The concept of "traumatised landscape," which often appears in trench poetry of the First World War, is based on the notion of an ecological metaphor for trauma – natural objects (destroyed fields, dead trees, murky waters) become symbols of inner pain, loss, and a post-traumatic state. According to Scott Slovic, such poetry transmits an "emotional fusion of the subject with the environment," where landscape transforms into the inner space of memory and suffering.

Interdisciplinary research on the ecopoetics of trauma, therefore, requires a synthesis of several theoretical approaches. From a semiotic perspective, ecological images act as signs (symbols, indices, icons) that embody war trauma. Within nomination theory, their semantics are restructured. Linguostylistics explains how these shifts are realised through metaphor, epithet, and oxymoron, while poetic form intensifies their expressive potential. Placed under the umbrella of cognitive linguistics and system theory, such transformations demonstrate poetry as a sign-oriented creative activity that structures chaotic experience and therefore performs a therapeutic function. At the same time, the analysis integrates

tools from trauma psychology, ecocriticism, environmental history, and cultural geography, ensuring a genuinely interdisciplinary framework for studying trench poetry.

Methodological notes.

The trench poetry of the First World War reflects not only individual psychological trauma but also the collective experience of ecological catastrophe, where natural landscapes became both the subject and object of violence.

Below is an integration of the methodological approaches applied in this research:

Table 1. Methodological "matrix" of the research

<i>Discipline</i>	<i>Object of Analysis</i>	<i>Key Concepts</i>	<i>Methodological Tools</i>
Linguistic Ecopoetics	Verbal representations of nature as lexemes in poetry	Lexicalization of ecological loss, discursive framing of ecological mourning	Semantic-discursive analysis of "pastoral vs. antipastoral" representations
Discourse Analysis of Trauma	Fragmented syntax, repetition, silence	Discursive gaps, textual recurrence	Study of syntactic ruptures, ellipses, pauses, and repetitions as textual/linguistic markers of trauma
Cognitive Linguistics	Conceptual metaphors	EARTH AS WOUNDED BODY	Analysis of metaphorical projections
Linguocultural perspective	Verbalisation of militarised landscapes	Semantic field of destruction	Analysis of spatial lexemes, contextual connotations
Semiotics	Sign systems of nature	Environmental semiosis	Analysis of cultural codes of nature

This methodological synthesis is grounded in the logic of linguistic analysis. A lexical unit first appears in the text as a nominative element; stylistically, it acquires the properties of a trope (e.g., metaphor, oxymoron). This stylistic foregrounding emphasises a particular semantic feature, which in turn transforms the unit into a sign (symbol, icon, or index). As part of a wider cognitive model, such signs structure traumatic experience and transmit it into the cultural-historical dimension of discourse. In this way, each discipline in the table above is not used

"as is," but reinterpreted through the prism of linguistics, ensuring the consistency of the interdisciplinary framework.

Results and Discussion.

Trauma as an object of linguocultural analysis.

Caruth argues that trauma resists direct representation, instead surfacing in texts through fragmentation, silence, repetition, and metaphor. Herman adds that verbalising trauma is essential for recovery, though it also involves a struggle against forgetting [Herman, 1992].

Linguocultural memory preserves trauma through recurring verbal codes: "dead earth," "torn trees," "changed seasons." These are not mere images but lexico-cultural symbols transmitting collective experience.

Semiotic Landscapes of Trauma.

Following Lotman's cultural semiotics, the poetic landscape can be read as a text composed of lexical and metaphorical codes, which shift in meaning across historical contexts. Thus, landscape functions as a semiotic matrix through which the author conveys the war experience [Lotman, 1990].

Based on World War I trench poetry, one recurrent motif is the semantics of degradation: a field transforms into a swamp, a forest into a pile of black branches, a river into a foul-smelling ditch. These images have a symbolic dimension, and their function is not only descriptive but also psychological—to verbalise inner chaos through the language of nature.

The familiar symbols of nature—sun, rain, earth, sky, water, and fog—are transformed into bearers of psychological distress, their traditional meanings fractured and inverted by the experience of war.

The word "**sun**" traditionally carries positive associations in English—life, warmth, hope. WWI poets deliberately reversed these meanings through specific linguistic strategies. In Owen's "Spring Offensive," the sun becomes "like a friend with whom their love is done." This simile works by comparing the sun to a broken relationship, transferring the emotional pain of loss onto a natural symbol that normally represents comfort.

Rain normally has positive semantic associations in English poetry—cleansing, renewal, growth. The trench poets systematically changed these associations through word choice and context. In "Exposure," Owen chooses the verb "soaks" rather than neutral alternatives like "falls" or positive ones like

"nourishes." "Soaks" carries negative implications of uncomfortable wetness and penetration.

The poets changed how **"earth"** functions grammatically to alter its meaning. Traditionally, earth appears as a passive noun—things happen to it or on it. Rosenberg's "Dead Man's Dump" makes earth active and aggressive: "waited for them," "fretting for their decay," "now she has them at last!"

By making earth the subject of active verbs, Rosenberg transforms it from a nurturing background into a predatory character. The personification uses female pronouns ("she," "her") to invoke maternal associations, then corrupts them by making this "mother" eager for death rather than life.

The **sky**, traditionally associated with transcendence and release, is reconfigured as oppressive and martial. Owen's "Exposure" militarizes the dawn, with *"her melancholy army"* arrayed *"in ranks on shivering ranks of gray,"* turning the daily renewal of light into a threat rather than a promise. Sassoon's depiction of soldiers who *"turn dulled, sunken faces to the sky / Haggard and hopeless"* reverses the uplifting potential of the heavens, emphasizing exposure, vulnerability, and the absence of relief.

Water imagery gets "contaminated" through word choice. Blunden's *"water's green and greasy in a ditch"* uses alliterative adjectives that create disgust responses. "Green" isn't the natural green of growth but the sickly green of stagnation, while "greasy" adds tactile revulsion.

Fog operates as a metaphor for cognitive and emotional confusion. Owen's "Exposure" locates the descent of fog as rendering structures ghostly and perceptions vague: *"Pale flakes with lingering stealth of fog descend, / And thinly ghost the roofs."* Fog thus brings obscurity and uncertainty, reflecting the psychological state of soldiers caught in the twilight of trauma.

Taken together, these natural elements construct the landscape as a matrix of meanings shaped by collective trauma. Familiar natural spaces that once represented peace, growth, and renewal verbalise trauma, danger, and destruction instead. Landscapes aren't just neutral backgrounds—they actively help create new meaning, and that meaning can be totally transformed by historical events like wars.

Metaphor and semantics of ecological trauma.

Cognitive linguistics, particularly the theory of conceptual metaphor [Lakoff & Johnson, 1980; Kövecses, 2010], provides a productive methodological foundation for analysing transformations of metaphorical models of nature that

occur under the influence of traumatic experience. At the same time, ecopsychology [Roszak, 2001; Albrecht, 2019] and trauma studies [Caruth, 1996; Kaplan, 2005] allow us to understand the impact of ecological destruction on mental health and cognitive processes.

The dominant metaphorical model "EARTH—TRAUMATIZED BODY" is systematically realised through a variety of linguistic representations. In Wilfred Owen's work, the earth appears as a subject of bodily suffering: *"The torn fields groaned with blood"* ["Strange Meeting", 1918], where the field is not simply compared to a body, but is conceptualised as a living being capable of feeling pain. A similar mechanism is observed in Robert Graves: *"The land is torn, as if the plough had rage"* ["A Dead Boche", 1917], where the concept of trauma is transferred from the human body to the natural landscape. Analysis of the corpus of trench poetry reveals the systematic nature of this metaphorical model: *"wounded earth"* (Siegfried Sassoon), *"soil that bleeds"* (Isaac Rosenberg), *"the fields scarred by shell holes"* (Edmund Blunden).

This metaphorical model reflects a fundamental change in the perception of the relationship between humans and nature, where technological warfare erases the boundary between the human body and the body of the earth. Studies of military geography and cultural representation of war show that the landscapes of the First World War formed an unprecedented form of "somatic space," where human flesh and soil mixed in both literal and metaphorical senses.

The metaphorical model "NATURE—WITNESS OF TRAUMA" reflects a cognitive strategy of understanding traumatic experience through personification of natural objects. In Sassoon's poetry, *"Only the earth remembered where they fell"* ["Aftermath", 1919], nature not only records but preserves the memory of victims, taking on the function of collective memory. This metaphorical model correlates with the cultural concept of "landscapes of memory" [Schama, 1995], where the physical landscape transforms into a mental memory space. Analysis of the frequency of lexical units in the corpus of trench poetry demonstrates a high rate of combination of lexemes denoting natural objects (earth, sky, trees) with verbs of cognitive processes (remember, witness, know): *"the trees have seen too much"* [Edmund Blunden, "Report on Experience"], *"these hills remember death"* [Isaac Rosenberg].

The metaphorical model "NATURAL ELEMENTS—AGENTS OF VIOLENCE" demonstrates the transformation of the traditional romantic perception of nature as a source of harmony. In Owen's poem "Mental Cases", sun and wind are conceptualised as instruments of violence: *"The sun is blood / The*

wind is knifing through the bones of trees". The blending of concepts "sun" and "blood," "wind" and "knife" creates a cognitive structure where natural elements are integrated with military images. Similar metaphorical projections are observed in other texts of the corpus: *"murderous rain"* [Siegfried Sassoon, "Attack"], *"the cruel dawn"* [Wilfred Owen, "Exposure"], *"merciless skies"* [Isaac Rosenberg].

In Owen's poem "Dulce et Decorum Est", the process of death from gas attack is verbalised through ecological metaphors: *"He plunges at me, guttering, choking, drowning."* Linguistic analysis of the metaphor "drowning" reveals conceptual blending GAS→WATER, which, from an ecopsychological perspective, reflects the phenomenon of "solastalgia" [Albrecht, 2019]—distress from the inability to find solace in a natural environment that has become hostile. Such metaphorization corresponds to the cognitive mechanism of "ontological metaphor" [Lakoff & Johnson, 1980], where the abstract concept of death is understood through the concrete experience of interaction with the physical environment.

Metaphors of "dark nature" in trench poetry anticipate Timothy Morton's concept of "dark ecology" [Morton, 2007], which rejects romantic notions of a harmonious environment in favour of recognising the "strange," sometimes eerie coexistence with nature. Images of *"bloody sun"*, *"murderous rain"*, and *"poisoned earth"* demonstrate ecological nihilism that foreshadows contemporary ecocritical discourses.

Conceptual metaphors in trench poetry function as cognitive mechanisms for processing trauma. They structure chaotic war experience by projecting it onto familiar conceptual domains of the natural environment. Destroyed landscape reflects a deep transformation of existential categories in the consciousness of the traumatised subject.

Table 2. Semantic Transformations of Natural Symbols in Trench Poetry:

Natural Element	Traditional Semantics	Semantics in Trench Poetry	Example
Sun	life, growth, warmth	blood, ruthlessness, death	<i>"The sun, like a friend with whom one has quarrelled"</i> (Sassoon)
Rain	Purification, fertility	Endless suffering, tears	<i>"Rain soaks, and clouds sag stormy"</i> (Owen)
Earth	Motherhood, home, stability	Grave, wound, mutilated body	<i>"Earth has waited for them... poured them into moulds"</i> (Rosenberg)

Trees	growth, protection, longevity	witnesses to horrors, mutilation, death	<i>"The broken trees / Are all my grief declares"</i> (Blunden)
Sky	freedom, transcendence	threat, exposure, emptiness	<i>"Under a sky of mockery"</i> (Rosenberg)

The semantic analysis of lexemes denoting natural objects in war poetry shows a systematic shift in their meaning. Poetic conventional semantic features of *"rebirth," "cyclicity,"* and *"fruitfulness"* are replaced by the semes of *"destruction," "barrenness,"* and *"death."* In Owen's poem "Futility", the sun—a traditional symbol of life—loses its life-giving power: *"Move him into the sun... / It woke him once... / Until this morning and this snow."* The seme of *"awakening"* associated with the lexeme *"sun"* is neutralised through its opposition to *"snow,"* which activates the semantic field of cold and death. A cognitive dissonance arises from the disruption of the established semantic opposition *"sun (life) — snow (death)"*, as the sun proves incapable of overcoming death.

Such a transformation of natural semantics reflects a fundamental crisis in Western epistemology, in which nature ceases to be a source of renewal and rebirth.

The semantic inversion of culturally conventional natural features is a systemic trait of trench poetry. In Siegfried Sassoon's line: *"The darkness crumbles away--- / It is the same old druid Time as ever"* ["Attack," 1918], dawn brings no renewal, just *"crumbles the darkness"*, leaving the cyclical time of suffering unchanged. An analysis of binary semantic oppositions in the trench poetry corpus — such as *"light/darkness," "warmth/cold," "life/death"* — shows a systematic disruption of meaning, as the first elements lose their traditional positive value.

In Owen's poetry, rain undergoes a semantic shift: from a conventional symbol of cleansing and fertility, it becomes a hostile force: *"Rain soaks, and clouds sag stormy"* ["Exposure," 1917]. The seme of *"moisture"* is transformed from a sign of life into a factor of discomfort and threat. It can be observed frequently that the lexeme *"rain"* often collocates with adjectives of negative evaluation: *"bitter," "cruel," "merciless,"* and *"ceaseless."* The study of semantic transformations of natural concepts in various authors demonstrates a shared mechanism of reinterpretation: the use of lexemes denoting atmospheric phenomena in the trench poetry corpus is consistently accompanied by negative connotations.

In Rupert Brooke's poem "The Dead", the earth is conceptualised through the model earth as a grave/repository of memory: *"Blow out, you bugles, over the rich*

Dead! / There's none of these so lonely and poor of old, / But, dying, has made us rarer gifts than gold. / These laid the world away." The semantic component "world" is transformed from a space of life into something to be relinquished ("laid away"). The earth acquires ambivalent semantics—both a grave and a repository of memory. This semantic duality reflects a cognitive mechanism for processing traumatic experience through the transformation of the concept of earth.

Cognitive mapping of trauma in natural imagery.

An analysis of the trench poetry discovers consistent conceptual links between natural imagery and psychological states. These links form a cognitive map of the traumatised subject, wherein specific environmental features are metaphorically projected onto internal states of disorientation, despair, and existential rupture. The repeated use of such metaphorical mappings suggests a shared semantic structure that poets used to articulate the experience of trauma.

Table 3. Conceptual premises of natural imagery in trench poetry

Natural image	Psychological state	Example in poetry
Mud	Disorientation, depression	<i>"He sat in the mud like a cold-stone thing, / No word, no sound, no movement at all"</i> – Wilfred Owen, <i>The Dead-Beat</i> .
Poisoned water	Loss of purity / innocence	<i>"The water's green and greasy in a ditch"</i> [Blunden]
Burned land	Loss of hope	<i>"This land, cut off from the green countryside, / Where nothing ever grows"</i> [Rosenberg]
Fog	Cognitive uncertainty	<i>"Pale flakes with lingering stealth of fog descend, / And thinly ghost the roofs"</i> [Owen]
No birdsong/silence	Emptiness, emotional numbness	<i>"No birds sing. / Not one bird... but the soaked dead"</i> [Rosenberg]

These examples demonstrate that natural images in trench poetry systematically function as vehicles for metaphorical projections of trauma. Mud, poisoned water, burned land, fog, and silence are not isolated motifs but elements of shared cognitive models. Collectively, they instantiate the conceptual metaphors landscape as mind (mud - depression; fog - uncertainty), earth as body (burned land - mutilated body, poisoned water - corrupted lifeblood), and nature as witness (silence and absence of birds - memory of death). Thus, the cognitive mapping of

trauma reveals a consistent mechanism: the external destruction of the environment is conceptualised as a projection of inner psychological collapse.

Time and narrative in traumatised landscapes.

In Owen's "Spring Offensive", the lexemes 'summer' and 'buttercups', which in traditional semantics index fertility and renewal, appear in collocation with the lexical field of death and destruction. This semantic shift illustrates a disruption of the conceptual model nature as a cycle of life, replacing it with nature as repetition of trauma: *"The summer oozed into their veins... / And the far valley behind, where the buttercups / Had blessed with gold their slow boots coming up."*

Disruption of conceptual opposition arises from the collision of images of summer bloom ("summer oozed", "buttercups... blessed with gold") with the narrative of a military offensive leading to death.

Metaphors of "dark nature" in trench poetry anticipate Timothy Morton's concept of "dark ecology" [Morton, 2007], which rejects romantic notions of harmonious environments in favour of acknowledging the "strange", sometimes eerie coexistence with nature. Images such as Owen's "blood-shod" soldiers, Sassoon's "murderous rain", and Rosenberg's "poisoned earth" exemplify ecological nihilism, foreshadowing contemporary ecocritical discourses of the Anthropocene.

A notable aspect of narrativising traumatised space is the transformation of the traditional pastoral tradition. Edmund Blunden, in his poetry, creates an "anti-pastoral" where idyllic images of nature are constantly disrupted by the intrusion of war's reality:

"The green peace of the country spread out / Till the sudden shells tore it" ["Third Ypres", 1917]. The narrative is constructed as a constant clash between the semantic fields of "peaceful nature" and "wartime violence".

Conclusions and perspectives.

The linguistic analysis of World War I trench poetry shows that natural imagery is systematically reinterpreted under the pressure of traumatic experience. Lexemes denoting earth, water, trees, rain, and sky undergo semantic inversion: elements traditionally associated with fertility, stability, and protection acquire meanings of destruction, sterility, and death. These shifts are realised through stable conceptual metaphors such as earth as body, landscape as mind, and nature as which structure the articulation of trauma in poetic discourse. The analysis demonstrates that fragmentation of natural semantics parallels the fragmentation of

the traumatised subject's perception. The referential background of this discourse is a set of war scenarios that destroy space and ecosystems at multiple levels. The corpus-based selection of nominative units highlights their semantic inversions together with stylistic and semiotic roles. The network of cognitive models demonstrates their interconnections and produces a consistent mapping of the damaged world. Thus, trench poetry can be read as a linguistic map of "damaged ecosystems," both external (environmental) and internal (psychological).

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FORMATION RESOURCES OF THE ENGLISH TERMINOLOGY OF INCLUSIVE EDUCATION

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The article suggests a comprehensive analysis of the resources of forming the English terminological system of inclusive education in the modern educational environment. The role of terminology as a tool for standardizing knowledge, communication and scientific understanding of inclusion problems is considered. It is shown that the development of inclusive education requires a clear delineation of the terminological apparatus, since it is the terms that ensure accuracy in defining concepts, unambiguousness in use and unity in the interpretation of international and national educational documents.

The formation of the English-language terminological system is based on international regulatory acts, such as the "Convention on the Rights of Persons with Disabilities", "Salamanca Statement and Framework for Action on Special Needs Education", as well as numerous legislative acts of the USA (in particular the "Individuals with Disabilities Education Act" - IDEA). An important role in this process is played by glossaries, encyclopedias and textbooks on pedagogy, psychology and special education, which systematize, unify and disseminate professional vocabulary.

Particular attention is paid to the analysis of key concepts of English-language inclusive education: "inclusive education", "special educational needs", "learning disabilities", "barrier-free environment", "universal design for learning", "accessibility" and their Ukrainian counterparts. It is emphasized that when translating and adapting terms, it is necessary to take into account not only the lexical-semantic aspect, but also the cultural-pedagogical context in order to avoid shifting meanings.

The terminological base of inclusive education performs a number of functions: cognitive (ensuring the scientific validity of concepts), communicative (unification of interdisciplinary and intercultural communication), normative (consolidating standards in

legislation and educational policy) and practical (ensuring the effective work of teachers, psychologists, social workers). It is noted that the terms must meet the criteria of accuracy, conciseness, unambiguousness and international comprehensibility.

Keywords: *inclusive education, English-language terminology, educational environment, special educational needs, terminology, international documents, accessibility.*

Душкевич А. Я. Джерела формування англомовної терміносистеми інклюзивної освіти.

Стаття присвячена комплексному аналізу джерел формування англомовної терміносистеми інклюзивної освіти в сучасному освітньому середовищі. Розглядається роль термінології як інструмента стандартизації знань, комунікації та наукового осмислення проблем інклюзії. Показано, що розвиток інклюзивної освіти потребує чіткого окреслення термінологічного апарату, оскільки саме терміни забезпечують точність у визначенні понять, однозначність у використанні та єдність у трактуванні міжнародних і національних освітніх документів.

Формування англомовної терміносистеми відбувається на основі міжнародних нормативних актів, таких як "Convention on the Rights of Persons with Disabilities", "Salamanca Statement and Framework for Action on Special Needs Education", а також численних законодавчих актів США (зокрема "Individuals with Disabilities Education Act" – IDEA). Важливу роль у цьому процесі відіграють глосарії, енциклопедії та підручники з педагогіки, психології та спеціальної освіти, які систематизують, уніфікують і поширюють фахову лексику.

Особливу увагу приділено аналізу ключових понять англомовної інклюзивної освіти: "inclusive education", "special educational needs", "learning disabilities", "barrier-free environment", "universal design for learning", "accessibility" та їх українських відповідників. Наголошується, що при перекладі та адаптації термінів необхідно враховувати не лише лексико-семантичний аспект, а й культурно-педагогічний контекст, аби уникнути зміщення смислів.

Термінологічна база інклюзивної освіти виконує низку функцій: пізнавальну (забезпечення наукової обґрунтованості понять), комунікативну (уніфікація міждисциплінарного та міжкультурного спілкування), нормативну (закріплення стандартів у законодавстві та освітній політиці) та практичну (забезпечення ефективної роботи вчителів, психологів, соціальних працівників). Зазначається, що терміни мають відповідати критеріям точності, лаконічності, однозначності та міжнародної зрозумілості.

Ключові слова: *інклюзивна освіта, англомовна терміносистема, освітнє середовище, спеціальні освітні потреби, термінологія, міжнародні документи, доступність.*

Introduction.

The formation of the English terminological system of inclusive education is an important stage in the development of modern education, as it ensures accuracy and consistency of scientific and pedagogical communication in the international

context. Considering global trends in inclusion, there is an increasing need to create a unified terminological framework that would reflect the essence of such concepts as "inclusive education," "special educational needs," "accessibility," and other key definitions. A clear and consistent terminological system makes it possible to harmonize the legislative framework, educational policy, and practice, thereby facilitating the effective implementation of inclusive approaches in educational institutions across different countries.

Theoretical Background.

The study of the English terminological system of inclusive education in the educational environment is based on a multilevel analysis of the conceptual, semantic, and functional aspects of terms denoting the phenomena of inclusive education. In the works of Bratko (2016) and Sheremet (2020, 2021), it is emphasized that the professional language of educational disciplines represents a complex system encompassing both structured terminological systems and terms that gradually emerge in the process of developing educational practices and knowledge. Such research highlights the need to consider intralinguistic, extralinguistic, and pragmatic connections when classifying and systematizing terms.

An important direction in the development of the English terminological system of inclusive education is the analysis of international regulatory and scientific sources. The UN Convention on the Rights of Persons with Disabilities (2006) defines fundamental concepts such as "reasonable accommodation," "universal design," and "inclusive education," which establish the legal and conceptual foundation for inclusive education. UNESCO publications – including the Salamanca Statement (1994), A Guide for Ensuring Inclusion and Equity in Education (2017), and the Glossary of Curriculum Terminology (2013) – elaborate on key concepts of inclusion, equity, and special educational needs, forming a unified terminological basis for comparison and implementation of educational practices in the global context. Meanwhile, the scholarly works of Herashchenko, Dontsova and Velcheva (2015), Kovalenko (2004), and Lytvyn (2014) explore the specifics of translation and adaptation of English terminology, emphasizing the importance of accuracy, unambiguity, and consistency of terms in specialized texts.

The works of Malyshevska (2016), Martynenko (2018), and Ivanets (2020) also emphasize the interrelation between terminology and the educational environment, defining the latter as a complex of physical, social, and pedagogical

components that influence students' development and the implementation of inclusion principles. Rodina (2021) expands this concept by highlighting the importance of considering students' individual needs and developing adaptive learning strategies, which directly affects the demand for precise and functional terms in the professional language of educators.

A comparative analysis of the sources shows that the formation of the English terminological system of inclusive education occurs at the intersection of several processes: the normative consolidation of terms in international documents, the adaptation of scientific and practical texts to modern educational standards, and the development of scholarly and methodological sources ensuring systematization and consistency of terms in professional communication. In this context, the following key features of an ideal terminological system are distinguished: semantic precision, unambiguity, compliance with linguistic norms, pragmatic adequacy, and international intelligibility (Liubchenko, 2015; Herashchenko, Dontsova & Velcheva, 2015).

Methodological notes.

The methodological foundation of the study is based on the principles of cognitive linguistics, sociolinguistics, and terminology studies, which make it possible to trace the interconnection between language, thinking, and educational practices. The research applies a cognitive-discourse analysis aimed at identifying conceptual, semantic, and pragmatic characteristics of the terms denoting phenomena of inclusive education. Particular attention is paid to the analysis of international documents such as the Convention on the Rights of Persons with Disabilities, the Salamanca Statement, and IDEA, as well as academic works and specialized glossaries that have laid the foundation for the modern English terminological system of inclusive education.

The methods of research include a descriptive analysis for the systematization and classification of terms, a contextual-discursive analysis to identify the peculiarities of their functioning in the professional educational environment, a component analysis to reveal the internal structure of definitions, and a comparative method that allows establishing correspondences between English terms and their Ukrainian equivalents.

Results and Discussion.

Terms form the basis of all aspects of human activity and are key elements in scientific and technical texts. They are characterized by precision and objectivity and may exhibit polysemy (multiple meanings) or represent one concept through various synonyms. The notion of terminology originates from the Latin word *terminus*, meaning "boundary" or "end," and was first used in the 19th century. A term is defined as a word or phrase in a specialized (scientific or technical) language created or borrowed to express specific concepts and objects. It functions as a linguistic symbol representing a specialized concept within a particular field of professional knowledge (Lytvyn, 2014, p. 37).

The implementation of inclusive education worldwide is guided by the principle that the inclusion of learners with diverse abilities and needs is both a human right and a prerequisite for ensuring access to education for all (Slee, 2018). The development of inclusive education focuses not only on changes in pedagogical methods, curricula, and school infrastructure (Ainscow, 2005, p. 113) but also on how ideas are articulated – and how language and terminology must evolve to reflect these transformations.

Every language employs its own system of terminology and vocabulary to convey messages or meanings to others. Each scientific discipline uses a specific language and terminology unique to its field. Every scholar must be socialized into this language in order to share meaning with other scholars. The same principle applies to socialization within a culture or social practice. Language and terminology may have connotative meaning (unique to an individual) or denotative meaning (shared by a group).

Any professional language is a complex phenomenon that encompasses "a special terminological system that dynamically evolves and changes in accordance with the scientific and technological achievements of society, serving the communicative needs of professionals in a specific field" (Fedorenko, Bondarenko & Bernadina, 2020, p. 69). The key characteristics of a professional language include: a set of terminological units specific to a given field; the use of general vocabulary in accordance with the requirements of a particular area of knowledge; normalization at the levels of morphology, lexis, syntax, and text organization; and the presence of both written and oral forms (Sheremet, 2020, p. 66). Therefore, systematicity and organization of the lexical composition are essential features of a professional language.

It is not entirely appropriate to deny the systematic nature of terminology by attributing this characteristic exclusively to the term system (terminosystem). The term terminosystem emerged in linguistic science in the 20th century under the influence of the systemic approach and methods of systems analysis. Considering this, it seems irrational to interpret the word terminology merely as a set of terms that arise randomly and without order, while terminosystem is viewed as a clearly organized collection of terms.

Although terminology comprises a set of terms, it possesses a more flexible and multilayered nature that allows terms to evolve and adapt in line with the development of knowledge and technology. In contrast, a term system (terminosystem) represents a more structured and organized set of terms that meet specific standards and requirements of a particular scientific or technical field. Therefore, it is essential to understand that terminology may include both the structured elements of a term system and individual terms that do not always adhere to strict rules, yet still interact within a linguistic system formed through the process of scientific communication (Kovalenko, 2004, p. 55).

This perspective is based on the following observations:

- any unorganized or unordered set of terms in a specific field of knowledge still consists of terms that share certain connections, whether consciously formed or accidental;
- these connections unite the elements into a system that may have different names depending on the characteristics of its components;
- since connections exist among the elements, this inevitably leads to certain regularities, and thus to temporal and spatial ordering of these elements.

Accordingly, it can be concluded that even within an unorganized set of terms, there is still an internal interaction that, over time, may contribute to the formation of a certain structure. Such a set of terms may seem chaotic at first glance, but as knowledge develops and becomes systematized, it gradually acquires clearer forms and patterns. Eventually, these terms may become part of a more complex term system, where each element occupies its own place and role within the overall structure, ensuring precision and consistency of communication within a specific professional or scientific domain (Liubchenko, 2015).

The classification of terminological units by thematic groups is one of the most common approaches to describing vocabulary. Thematic analysis of lexemes is a universal method of lexical research in modern linguistics (Sheremet, 2021, p. 107).

A lexico-semantic group is based on intralinguistic relations between words; its identifier (dominant) is part of the group, and its elements are related to the identifier through synonymic relations. A thematic group, on the other hand, is based on extralinguistic relations between denotations and includes units of various parts of speech. As for distinguishing lexico-semantic and thematic groups, the identification of a lexico-semantic group of words occurs through thematic correlation – although this is not the only criterion. "Lexico-semantic groups of words are the product of the laws and regularities of the development of lexical semantics of a language, whereas thematic groups of words reflect the very existence or absence of such words in a language" (Mykulchyk, 2016, p. 92).

In various lexical sources, a term may be defined as a linguistic unit that has a specialized meaning arising within a specific field of knowledge and serves to denote its concepts precisely and unambiguously. Terminology, therefore, represents the set of such terms used in particular areas of activity, science, or technology (Liubchenko, 2015, p. 59).

Regarding the content of such basic concepts as "environment," "educational environment," "inclusive educational environment," and "people with special needs," scholars hold various perspectives. Most researchers define "environment" as the immediate surroundings of an individual – a set of conditions of human existence, interpersonal relations, and interactions with others – a real-life context within which personal development takes place (Malyshevska, 2016; Martynenko, 2018; Martynenko et al., 2019).

By contrast, the educational environment of the New Ukrainian School is interpreted as a combination of natural, physical, and social objects and subjects that influence the formation of a student's multicultural competence and personal development, promote intersubjective interaction and learner-centered communication in the educational process, and ensure conditions for the student's comfortable functioning both within and outside the educational institution (Ivanets, 2020, p. 27).

The educational environment is also viewed as "an ordered, integrated set of components whose interaction and integration determine an educational institution's ability to create conditions and opportunities for the purposeful and effective use of the pedagogical potential of the environment for personal development" (Bratko, 2016, p. 16).

The formation of an inclusive educational environment in a broad sense implies that children who differ in any way learn alongside their peers. Thus, this

includes not only persons with psychophysical disabilities but also gifted children, members of national minorities, and adherents of different religious confessions – all of whom require specific educational support. In this context, the philosophy and principles of inclusion expand their scope. Every participant in the educational process (particularly psychological and pedagogical personnel) must take into account the unique characteristics of each individual and meet their educational needs (Rodina, 2021, p. 75).

Formation of the English-Language Inclusive Terminological System in the Educational Environment should take into account the main sources of terminology formation, among which we distinguish: UN and UNESCO documents (for example, the UN CRPD, Salamanca Statement), legislative acts (such as the Individuals with Disabilities Education Act – IDEA), academic publications, and glossaries.

The first such document is the United Nations Convention on the Rights of Persons with Disabilities (UN CRPD) (Convention on the Rights of Persons with Disabilities, 2006), adopted by the UN General Assembly on December 13, 2006. In Ukraine, the Convention was ratified on December 16, 2009.

When forming key English-language terms in the context of inclusive education based on the analysis of the UN Convention on the Rights of Persons with Disabilities (CRPD), it is appropriate to identify those that serve as the foundation of the terminological glossary (see Table 1).

Table 1. Terms of Inclusive Education in the UN Convention

Term (English)	Ukrainian Translation	Definition (Eng.) / Explanation
Inclusive education	Інклюзивна освіта	A system where all learners, regardless of ability or disability, learn together in mainstream education settings with appropriate support.
Reasonable accommodation	Розумне пристосування	Necessary and appropriate modifications to ensure persons with disabilities can enjoy their rights on an equal basis with others.
Universal design for learning (UDL)	Універсальний дизайн для навчання	A framework that guides the design of learning goals, materials, and environments to accommodate all learners.
Special educational needs (SEN)	Особливі освітні потреби	Learning difficulties or disabilities that require special educational provisions.
Disability	Інвалідність	A long-term physical, mental, intellectual, or sensory impairment which, in interaction with barriers, may hinder full participation in society.

Accessibility	Доступність	The design of products, environments, and services usable by all people, including those with disabilities.
Individual support measures	Індивідуальні заходи підтримки	Tailored supports and services provided to enable persons with disabilities to participate in education equally.
Learning accommodations	Адаптації в навчанні	Adjustments to teaching methods, materials, or environment to help students with disabilities access the curriculum.
Assistive technology	Асистивні технології	Tools and devices that support learning and communication for persons with disabilities (e.g., screen readers, Braille devices).
Inclusive environment	Інклюзивне середовище	An educational setting where diversity is embraced and barriers to participation are removed.
Non-discrimination	Недискримінація	Ensuring equal treatment of individuals and preventing exclusion based on disability or other status.
Barriers to learning	Бар'єри до навчання	Obstacles that prevent learners from accessing or succeeding in education (physical, attitudinal, systemic).
Differentiated instruction	Диференційоване навчання	Teaching that is adapted to meet the diverse needs of students by modifying content, process, or learning environment.
Mainstream education	Загальноосвітня (масова) освіта	The standard education system, as opposed to special or segregated settings.
Human diversity	Людське різноманіття	Recognition of the wide range of human differences, including ability, as a natural and valuable aspect of humanity.
Early intervention	Рання інтервенція	Services and support provided to young children with developmental delays or disabilities to enhance development and learning.
Education for all	Освіта для всіх	A global movement to ensure that every child, youth, and adult has access to basic learning opportunities.

Another important source for developing the terminological vocabulary of the professional language of inclusive education is UNESCO textbooks and documents, which shape the conceptual and terminological foundations of inclusive education: A Guide for Ensuring Inclusion and Equity in Education (UNESCO, 2017), The Salamanca Statement and Framework for Action on Special Needs Education (UNESCO & España. Ministerio de Educación y Ciencia, 1994), Glossary of Curriculum Terminology (UNESCO International Bureau of Education, 2013).

Let us briefly consider each of them.

1 UNESCO: A Guide for Ensuring Inclusion and Equity in Education (2017).

Key concepts presented in the guide:

Inclusion – the process of removing barriers to participation and achievement for all learners.

Equity – fair access to resources, opportunities, and support.

Marginalization – social or educational exclusion of certain groups.

Education systems review – systematic analysis of the inclusiveness of schools.

The value of this publication for the terminological system lies in the fact that it provides up-to-date definitions of the terms inclusion and equity, which are often confused.

2 UNESCO: The Salamanca Statement and Framework for Action on Special Needs Education (1994) – a fundamental international manifesto of inclusive education, adopted in Salamanca (Spain). It was the first to officially proclaim that regular schools should educate all children together, regardless of their differences.

Key concepts:

Inclusive schools – institutions that adapt teaching to the needs of all learners.

Special educational needs – a broad concept that encompasses not only disability but also social barriers.

Pedagogical innovation – the need to reform teaching methods.

This document introduced and formalized such key terms as inclusive education, special needs education, child-centered pedagogy, provided a global definition of inclusion as a human right, and expanded the concept of "disability" to "need for support."

3 UNESCO: Glossary of Curriculum Terminology (2013) – a glossary of curriculum-related terms designed for policymakers, analysts, and educators, containing over 100 terms.

Key concepts: curriculum adaptation, curriculum alignment, competency-based learning, hidden curriculum, inclusive curriculum.

In addition, the glossary organizes and clarifies terms that are often used inconsistently or interchangeably in different countries, offering precise definitions for concepts related to curriculum design, inclusive educational structures, assessment, and standards.

Table 2. Basic English Terms of Inclusive Education

<i>Term (English)</i>	<i>Ukrainian Translation</i>	<i>Origin / Document</i>	<i>Definition (Eng.) / Explanation</i>
Inclusive education	Інклюзивна освіта	Salamanca (1994), Guide (2017)	Education that ensures the participation of all learners, regardless of their differences, in the general education environment.
Equity in education	Справедливість в освіті	Guide (2017)	Providing each learner with access to the resources and support they need, according to their individual needs.
Special educational needs (SEN)	Особливі освітні потреби	Salamanca (1994)	The requirements that arise due to disabilities, learning difficulties, or social barriers.
Barriers to learning and participation	Бар'єри до навчання та участі	Guide (2017)	Obstacles in an individual's environment that hinder learning, categorized into attitude, knowledge, communication, and practices.
Curriculum adaptation	Адаптація навчального плану	Glossary (2013)	The process of modifying and enhancing what is taught and how it is delivered to accommodate all learners within the learning environment.
Reasonable accommodation	Розумне пристосування	Guide (2017)	Changes to the learning environment or process that do not impose an undue burden and ensure equality for individuals with disabilities.
Inclusive curriculum	Інклюзивний навчальний план	Glossary (2013), Guide (2017)	An educational approach that recognizes and accommodates the diverse needs of all students, ensuring equitable access to educational content and experiences.
Child-centered pedagogy	Дитиноцентрична педагогіка	Salamanca (1994)	An approach focusing on the individual needs, interests, and potential of each child.
Differentiated instruction	Диференційоване навчання	Glossary (2013)	The application of various methods, materials, and strategies to meet the diverse learning needs of students.
Learning support	Підтримка у навчанні	Guide (2017)	Targeted measures that assist students in overcoming learning difficulties.

Marginalized groups	Маргіналізовані групи	Guide (2017)	Groups that are in a disadvantaged position due to social, economic, cultural, or physical barriers.
Participation	Участь	Guide (2017), Salamanca (1994)	Active involvement of students in the learning process, school life, and decision-making.
Access to education	Доступ до освіти	Glossary (2013), Guide (2017)	The ability to receive education physically, economically, and emotionally, regardless of circumstances.
Curriculum alignment	Узгодження навчального плану	Glossary (2013)	The consistency between learning objectives, content, teaching methods, and assessment.
Universal design for learning (UDL)	Універсальний дизайн для навчання	Guide (2017)	An educational framework aimed at creating flexible learning environments that accommodate the needs of all students from the outset.
Education for all (EFA)	Освіта для всіх	Salamanca (1994), Guide (2017)	A global initiative to provide basic education to everyone, regardless of circumstances, origin, or characteristics.
Hidden curriculum	Прихований навчальний план	Glossary (2013)	Informal knowledge, values, and attitudes that students acquire in school through social interactions, rather than through formal lessons.
Competency-based education	Компетентнісне навчання	Glossary (2013)	An approach focusing on developing the knowledge, skills, and values necessary for real-life situations.

Conclusions and perspectives.

As a result of the conducted study, it has been established that the formation of the English-language terminological system of inclusive education is based on a set of international documents, academic publications, and glossaries that define the conceptual, semantic, and pragmatic characteristics of key terms. The peculiarities of term functioning within the specialized language of education have been analyzed, which made it possible to outline the main requirements for terms, including semantic precision, unambiguity, systematicity, compliance with linguistic norms, as well as pragmatic usability and international comprehensibility. It has been determined that the terminology of inclusive education is dynamic in nature: it is capable of adapting to the development of

knowledge, technologies, and educational practices while maintaining internal consistency and interconnection of elements within the terminological system.

The prospects for further research lie in a deeper analysis of the functioning of inclusive terminology in different cultural and linguistic contexts. It is advisable to expand research at the interdisciplinary level, particularly by exploring the interrelation of inclusive education terminology with the psychological, sociological, and pedagogical aspects of the educational process.

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THE POLITICAL RHETORIC OF KING CHARLES III: STYLISTIC AND FUNCTIONAL ANALYSIS

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The aim of this article is to identify, classify, and interpret the stylistic devices and tropes used in the political speeches of King Charles III (delivered in the period of 2022-2025), and to analyze their functions in the context of contemporary monarchical discourse. Five main types of stylistic devices have been identified: syntactic-structural (e.g., anaphora, inversion), emotional-expressive (e.g., rhetorical questions, allusions), ritualistic (e.g., archaisms, ceremonial formulas), humanistic (e.g., inclusivity, moral appeals), and performative (e.g., intonation, pausing). It has been proven that stylistic techniques, acquiring a representative function, manifest the monarch's views and ideas, and they become a means of forming political culture, mobilizing social values, and adapting the monarchy to the new conditions of the global world. The study reveals that Charles III's speeches represent a model of strategically structured, stylistically refined, and functionally multifaceted discourse. The monarch's language blends verbal tradition, institutional legitimacy, and contemporary communicative sensitivity. The study results show that Charles III's speeches are the element of the British monarchy's "soft power".

Keywords: political rhetoric, stylistic devices, tropes, political discourse, discourse analysis, public speaking, British monarchy

Єсипенко Н.Г., Ванчуляк Я. О. Політична реторика короля Чарльза III: стилістичний та функціональний аналіз. Метою цієї статті є ідентифікація, класифікація та інтерпретація стилістичних засобів і тропів, використаних у політичних промовах короля Карла III (виголошених у період 2022-2025 рр.), а також аналіз їх функцій у контексті сучасного монархічного дискурсу. Визначено

п'ять основних типів стилістичних засобів: синтаксично-структурні (наприклад, анафора, інверсія), емоційно-експресивні (наприклад, риторичні питання, алюзії), ритуальні (наприклад, архаїзми, церемоніальні формули), гуманістичні (наприклад, інклюзивність, моральні заклики) та перформативні (наприклад, інтонація, паузи). Доведено, що стилістичні прийоми, набуваючи репрезентативної функції, виявляють погляди та ідеї монарха і стають засобом формування політичної культури, мобілізації соціальних цінностей та адаптації монархії до нових умов глобалізованого світу. Дослідження показує, що промови Карла III є зразком стратегічно структурованого, стилістично вишуканого та функціонально багатогранного дискурсу. Мова монарха поєднує вербальну традицію, інституційну легітимність та сучасну комунікативну чутливість. Результати дослідження показують, що промови Карла III є елементом "м'якої сили" британської монархії.

Ключові слова: політична риторика, стилістичні прийоми, тропи, політичний дискурс, аналіз дискурсу, публічні виступи, британська монархія.

Introduction.

The language of a political leader is not only an instrument of communication but also a means of shaping the ideological aspects, the national narrative, and the social emotional atmosphere. It gains particular significance during periods of social change, crisis of confidence in institutions, or transformation of the state system. In this context, the political speeches of the Monarch of Great Britain, as a symbolic figure of national unity, acquire a special importance. Following the death of Queen Elizabeth II, who personified the stability of the British Monarchy for over seventy years, the figure of Charles III and his first public speeches placed themselves at the center of widespread public attention.

The relevance of the study is determined by the need to understand the role of the 21st-century European monarchy in the public discourse through the examination of a political style and linguistic imagery in monarchs' speeches. The originality of this research lies in defining the specificity of King Charles III's individual speech, on the one hand, as an heir to the monarchical rhetorical tradition, and on the other, as a public intellectual with many years of experience in environmental, intercultural, and moral communication.

The aim of the study is to identify, classify, and analyze the main stylistic devices and tropes employed by King Charles III in his political speeches, as well as to reveal their functional role in creating a political influence, shaping a public image of the monarch, and reproducing national values.

Theoretical Background.

The study of stylistic devices and tropes in the political discourse of British monarchs, particularly Charles III, is currently only emerging as a separate field of

academic interest. Despite a significant amount of works devoted to political rhetoric in general (Beard, 2000; Charteris-Black, 2005; Fairclough, 1995), the rhetoric of modern British monarchs has been studied fragmentarily. It is primarily considered as a part of a broader cultural or institutional context – the representation of the monarchy, national symbolism, or the legitimation of power (Strong, 2005; Cannadine, 2018).

In contemporary studies of the incumbent monarch's speech (Craig, 2023; Winston, 2022), attention is primarily drawn to the emotional nature of Charles's first public addresses as the new king, but the mechanism of rhetorical influence, associated with tropology, stylistic structure, and discursive strategy, remains insufficiently explored. There is a lack of systematization in the scholarly literature regarding which specific stylistic tropes and figures of speech dominate his political speeches and what function they perform within the monarch's political discourse. The question of whether the new monarch preserves the traditional stylistic means of the British monarchy or forms a new type of political style, adapted to the conditions of the global society, also remains debatable.

The theoretical basis for the study of monarchical speeches is comprised of scientific principles presented in the works of such Ukrainian scholars as F. Batsevych, Y. Bondarenko, T. Hovoryn, T. Dovzhykova, and others. Communicative models of interaction between politics and society, and the influence of the latter on socio-political processes, are examined based on the research of J. Baudrillard, J. Habermas, H. Lasswell, M. McLuhan, A. Toffler.

F. Batsevych expresses the opinion that a political discourse represents "a type of discourse directed at a future context. It models the interests of society; in other words, it is formed by authors and 'consumers,' as their aspirations and expectations are 'embedded' within it. Often, the discursive skills of politicians weigh more than their personal traits" (Batsevych, 2004, p. 158). T. Vashchuk holds the view that political discourse is "speech formations (written or oral) that relate to the sphere of politics, are realized verbally and extra-verbally, are actualized in a certain situational context, and are aimed at implementing specific pragmatic semantics" (Vashchuk, 2007, p. 183).

H. Vusyk and O. Antoniuk emphasize that a political discourse is a multi-layered phenomenon, the main components of which are: the text (in written or oral form), the extralinguistic context (purpose, circumstances, situation, method, and time of realization), and the presence of an addresser and addressee who interact. The principal feature of political discourse is its institutionality, and a

significant characteristic is its mediation by mass media and means of mass communication (Vusyk & Antoniuk, 2020, p. 217). We agree with N. Dvornik that "a political discourse is a verbal communication in which the sender and the recipient acquire social roles according to their participation in the political life of the country, and the subject of communication is the political life of society" (Dvornik, 2013, p. 28).

The use of stylistic devices is characteristic of political discourse. O. M. Byndas attributes the following ones to syntactic-stylistic devices:

1) stylistic tropes (or figures of speech) are words and phrases used in a figurative sense to create an image (metonymy, metaphor, comparison, hyperbole, irony, periphrasis). Such stylistic devices are necessary to emphasize the emotionality and expressiveness of the speech;

2) stylistic figures are phenomena of stylistic syntax in which syntactic constructions, expressive lexical content, and intonation techniques are combined. Syntactic figures of speech are focused on the indistinctness of word usage, and the intensification of emotionality and imagery of the expression (rhetorical questions, inversion, parallel constructions);

3) stylistic techniques are various ways of combining linguistic units of one level within units of a higher level, which are based on syntagmatic relations between stylistically marked and stylistically unmarked units in the text. Stylistic techniques used in delivering a political speech include aggressiveness, theatricality, ideological nature, and quoting. These expressive and pictorial means are aimed at enhancing the pragmatic effect, as well as the expressiveness of the politician's speech (Byndas, 2018, p. 4-5).

The following stylistic resources are classified as tropes: allegory, antiphrasis, antonomasia, asteism, hyperbole, wordplay, dysphemism, euphemism, epithet, irony, catachresis, litotes, meiosis, metaphor, metonymy, periphrasis, comparison, synecdoche, and personification (Rusanivskiy, 2004, p. 692-693). O. Selivanova defines a trope as a "linguistic-stylistic figure that possesses imagery and expressiveness, and is founded on the synthesis of traditional notions and situational representations, allowing the speaker to denote some objects, features, or phenomena through the nominative field of others" (Selivanova, 2016, p. 627).

Preliminary observations of the imagery in King Charles III's political speeches suggest that, compared to Elizabeth II, the King employs a significantly more expressive and conceptually rich style, which is linked to his long history of public and educational activity prior to ascending the throne. Thus, the proposed

research aims to fill the scholarly gap associated with the lack of a structured analysis of linguistic imagery in the monarch's political speeches.

Methodological notes.

The academic grounds upon which our work is based are determined by several key conceptual approaches. Cognitive-Discursive Linguistics (Lakoff & Johnson, 1980; Chilton, 2004), according to which metaphors and tropes serve not only a descriptive but also a conceptual function, enables a structured understanding of political reality. Critical Discourse Analysis (Fairclough, 1995; van Dijk, 1998) allows us to explore how power, legitimacy, and symbolic dominance are constructed through the use of stylistic devices. The Rhetoric of Narrative and Identity (Smith, 2010; Halliday, 2014) contributes to interpreting the role of rhetorical figures as a tool for forming collective identity and political subjectivity.

Since British monarchical rhetoric is particularly resistant to change and based on canons of the established tradition, the new manifestations of stylistic flexibility in Charles III's speeches are of great interest.

To achieve the aim, a qualitative linguistic analysis with elements of discourse analysis was employed. The research material consisted of official speeches by King Charles III delivered between 2022 and 2025. The sample material was formed based on open sources: the official website of the Royal Family (<https://www.royal.uk>), the BBC Archives, and The Guardian Speech Repository. The following aspect served as the criteria for material selection: exposure to the public, socio-political significance, official status, and the authenticity of the texts.

Results and Discussion.

Although the Monarch of Great Britain has not the executive power, he plays an important role as a moral authority, a symbol of statehood, and the succession of traditions. His speeches are not merely declarative addresses but a distinctive verbal form of a state ritual. King Charles III's rhetoric is characterized by balance, empathy, and deep cultural subtext. His style was shaped over many years while he carried out his duties as the Prince of Wales, particularly in the context of environmental diplomacy, cross-religion dialogue, and social cohesion. His language is designed to strengthen the ideals of unity, continuity, humanism, and national consciousness – values that are relevant amid contemporary political

challenges: Brexit, the war in Ukraine, the energy crisis, and the climate change. As a result of the qualitative analysis of Charles III's public speeches, a number of typical stylistic devices and tropes were identified as the ones bearing a rhetorical, ideological, and emotional load.

Linguistic analysis of Charles III's speeches showed that syntactic-structural devices, which are related to the organization of sentences and paragraphs in speeches, mostly shape the rhythm of the speech and emphasize key meanings. Anaphora – the repetition of initial words in successive sentences or parts of the text – is a characteristic feature of Charles III's speeches, serving the function of rhythmization, emotional amplification, and thematic unity: *"I shall strive to follow the inspiring example I have been set in upholding constitutional government, and to seek the peace, harmony and prosperity of the peoples of these Islands and of the Commonwealth realms and territories throughout the world. In this purpose, I am sustained by the affection and loyalty of the peoples whose sovereign I have been called to be."* (First Address to the Nation, 9 September 2022).

Parallelism – the clear symmetrical structuring of sentences – creates a sense of balance and harmony in the address: *"To carry out the heavy task that has been laid upon me, and to dedicate what remains to me of my life, I pray for the guidance and help of Almighty God."* (First Address to the Nation, 9 September 2022).

Inversion is often used by Charles III in speeches to achieve a solemn or emphatically traditional effect: *"Never shall we forget the burden she bore."* (First Address to the Nation, 9 September 2022).

Emotional-expressive devices are aimed at arousing an emotional reaction from the audience and strengthening the personal connection between the speaker and the listener. Rhetorical questions are used not to elicit an answer, but to engage attention and emphasize a problem: *"What is the value of our traditions if we do not adapt them to the world we live in?"* (Speech at the COP26 World Leaders Summit, 1 November 2021).

The King actively addresses themes of memory, loss, and hope with emotionally charged formulas, meaning he uses appeals to emotion: *"To my darling Mama, as you begin your last great journey to join my dear late Papa, I want simply to say this: thank you."* (First Address to the Nation, 9 September 2022).

Intertextuality is widely used, especially references to Shakespeare, the Bible, and classical English poetry: *"May 'flights of angels sing thee to thy rest'."* (First

Address to the Nation, 9 September 2022). This phrase is a direct quote from Hamlet, which Charles III used to bid farewell to Queen Elizabeth II. It creates an elevated, poetic atmosphere and appeals to the cultural memory of Britons.

"And wherever you may live in the United Kingdom or in the realms and territories across the world, and whatever may be your background or beliefs, I shall endeavour to serve you with loyalty, respect and love." (First Address to the Nation – 9 September 2022). The example shows not a direct quote, but the sentence structure follows the Christian model of commandments for serving one's neighbor and unconditional love – an allusion to the New Testament (Gospel of John 13:34).

Institutional and ritual devices ensure the ritualization of the speech, demonstrating the monarch's legitimacy and the succession of tradition. King Charles III's solemn style is characterized by the use of archaism, passive constructions, and a formal register: *"I am deeply aware of this great inheritance and of the duties and heavy responsibilities of sovereignty which have now passed to me."* (Address to Members of Parliament and the House of Lords at Westminster Hall, 12 September 2022).

The state, tradition, and the crown are often personified in Charles III's speeches as living entities, which enhances their symbolic weight: *"The Crown itself has always stood for all that is good in our society..."* (Coronation Day Speech, 6 May 2023).

The openings and closings of the speeches are saturated with fixed phrases from the ritual code of the British Monarchy: *"And to carry out the heavy task that has been laid upon me, and to which I now dedicate what remains to me of my life, I pray for the guidance and help of Almighty God. God save the King."* (Address to the Accession Council – 10 September 2022). This phrase is the central traditional formula of the British Monarchy, a symbol of the continuation of legitimate succession of power.

"That promise of lifelong service I renew to you all today." (First Address to the Nation, 9 September 2022). This is a phrase with which Charles III reproduces and renews the promise first delivered by his mother, Elizabeth II, in 1947. It is a unique recitative formula of service that is repeated in the monarch's various speeches.

Inclusive and humanistic devices – this group of stylistic means reflects Charles III's desire to modernize monarchical rhetoric, making it closer to society. This includes the active use of inclusive pronouns 'we, our, together': *"Together*

with the Queen Consort, we will continue to serve you all, with loyalty, respect and love." (First Address to the Nation, 9 September 2022).

The King often emphasizes solidarity, respect for different cultures, religions, and regions: *"In the Commonwealth, we find the unity that transcends geography, culture, and belief. It is a family of nations..."* (Speech at the Opening Ceremony of the Commonwealth Heads of Government Meeting (CHOGM), Kigali, 24 June 2022). The monarch's speech frequently takes on the character of a moral manifesto, urging action: *"Let us be guided by compassion, justice, and a sense of duty to one another."*

Narrative theatricality – rhythm, pauses, and intonational emphasis – is present in Charles's speeches. Pausing for emotional effect is notably observed in references to the memory of Elizabeth II or when mentioning wars and crises. During the delivery of the "First Address to the Nation" on September 9, 2022, distinct pauses are noticeable before the phrases *"My darling Mama"* and *"Thank you"*, which amplify the emotional impact of the address. The King is characterized by the use of short sentences and expressive syntactic constructions that facilitate perception: *"She pledged herself to serve. She kept that promise. She is mourned deeply."* (First Address to the Nation, 9 September 2022).

Tropes, as means of figurative language, play an important role in the monarch's political discourse, helping not only to enhance emotional impact but also to structure political reality through symbolism, associations, personification, and contrast. King Charles III actively uses metaphor, epithet, allegory, comparison, personification, hyperbole, and periphrasis, creating a rhetorical style that is both flexible and traditionally recognizable.

Metaphor is used to create associative thinking, transfer meanings, and symbolize concepts (crown, service, nature, memory): *"The Crown itself has always stood for all that is good in our society..."* (Coronation Day Speech – 6 May 2023). The metaphor *"The Crown stood for"* personifies the Crown as a moral and political force; *"The weight of history and the light of hope"* (First Address to the Nation, 9 September 2022) represents a contrastive metaphor that combines succession and future perspective.

A rather broad interpretation of the concept of "epithet" is proposed by H. H. Asmakovska and N. M. Sharmanova. According to the scholars, it is "a trope that reveals a generalized evaluation of objects, phenomena, and processes, expressed by a certain set of figurative lexical meanings, which has high axiological potential and constitutes an open structural-semantic sub-paradigm, including: coloristic,

gustatory (taste), tactile, odoriferous, acoustic, emotive, and others" (Asmakovska & Sharmanova, 2025, c. 85). The function of epithets in King Charles III's speeches is to provide an emotional or value-based coloring to concepts, amplifying pathos or authority: the epithets *"lifelong service," "unwavering devotion,"* and *"deep sense of duty"* (Speech to Parliament at Westminster Hall – 12 September 2022) reinforce the moral grandeur of Queen Elizabeth II's image.

"My beloved mother, the late Queen..." (First Address to the Nation – 9 September 2022). Beloved is a positive-emotional epithet that emphasizes personal deep respect for Elizabeth II. *"Her unwavering devotion to duty."* (Address to Parliament at Westminster Hall – 12 September 2022). *Unwavering* is an evaluative epithet that emphasizes constancy and resilience.

Personification aims to endow abstract concepts with the features of a living being or agency: *"Grief is the price we pay for love."* (First Address to the Nation – 9 September 2022). In this famous saying (which Charles quoted in his address), grief acquires the property of acting – to "pay." *"The Crown itself has always stood for all that is good in our society."* (Coronation Speech – 6 May 2023). The Crown acts as an agent that "stands for good" – a classic example of the personification of an institution.

Comparison is used to create semantic parallels, emphasizing similarity or contrast: *"Like the countless others who make up our communities, she, too, was a servant of the people."* (First Address to the Nation – 9 September 2022). Comparing the Queen to ordinary people is a strategy for the humanization of the monarchical figure.

For the purpose of creating a holistic figurative structure in which individual elements carry symbolic meaning, allegory is used in King Charles III's speeches: *"The garden of our shared life is one that we must all tend with care."* (Christmas Broadcast – 25 December 2023). Here we see the allegorical image of the society as a garden that requires care.

The function of periphrasis in the monarch's public speaking is to replace a direct name with a descriptive phrase, emphasizing significance or status: *"My beloved mother, the late Queen..."* (Address to the Nation – 9 September 2022). This periphrasis replaces the name with a symbolic formula, underscoring the emotional context.

King Charles III applies hyperbole in his political speeches to intensify the impression and emphasize the scale or significance of a phenomenon: *"Her reign was unmatched in its length, dignity and devotion."* (Address to the Accession

Council – 10 September 2022). The word *unmatched* is used to hyperbolize the scale of Elizabeth II's reign. "*Our planet has reached a tipping point – a crisis that threatens our very existence.*" (COP26 World Leaders Summit Speech – 1 November 2021). The phrase 'threatens our very existence' is a typical hyperbole in ecological discourse that strengthens the call to action. "*The outpouring of love and sympathy has been overwhelming.*" (First Address to the Nation – 9 September 2022). The word *overwhelming* is used as a hyperbolic characteristic of the massiveness of the emotional reaction.

It should be noted that the application of stylistic devices in Charles III's speeches performs several functions:

1. Unifying function – emphasizing national unity (use of "*we*," "*our*," "*together*");
2. Moral-value reflection function – accentuating eternal values: duty, service, faith;
3. Memory-creation function – Charles III's rhetoric actively utilizes the language of collective memory, forming a connection between generations;
4. Adaptation function – an attempt to combine the traditional discourse of the monarchy with new societal demands for openness, diversity, and environmentalism

The analysis of stylistic devices and tropes in King Charles III's political speeches confirms the presence of a stable rhetorical structure that synthesizes the traditions of the British Monarchy with the current challenges of modernity. King Charles III's language proves to be simultaneously hereditary, symbolically balanced, and conceptually flexible. His speeches not only take the representative function of the monarch, but also serve as a means of shaping political culture, mobilizing societal values, and adapting the monarchy to the new conditions of the global world.

Conclusions and perspectives.

As a result of the linguo-stylistic analysis of King Charles III's political speeches, it has been proven that his rhetoric constitutes an example of a high level of political communication, in which the traditions of monarchical discourse, humanistic ethics, and contemporary stylistic practices are combined. The monarch's speech has a clearly expressed pragmatic orientation: it has not only a symbolic function but also socio-political, moral-ethical, and identification functions.

The stylistic devices and tropes in Charles III's speeches are not accidental or secondary elements, but rather systemic rhetorical tools that serve as means for constructing the public image of the monarch, the nation's moral authority, and the guarantor of historical continuity. The typology of the identified stylistic devices includes: syntactic-structural devices – anaphora, parallelism, inversion; emotional-expressive means – rhetorical questions, appeals to emotion, quotes, and allusions; institutional-ritual means – solemn style, ceremonial formulas, personification of institutions; inclusive-humanistic means – inclusive pronouns (we, our, together), moral appeals, and the language of unity; narrative performativity – rhythm, intonational pausing, and sentence fragmentation; tropes – metaphor, epithet, personification, comparison, allegory, hyperbole, and periphrasis.

Further prospects for research include the study of King Charles III's figurative language in speeches concerning environmental issues, religion, and international relations; and a cognitive analysis of tropes as conceptual schemes (metaphor as a mental model of power, service, the state, etc.).

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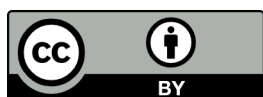
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ALTERNATIVE WORLDS' DYNAMICS: MYTHIC-SEMIOTIC FOCUS

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The article discusses universal systemic premises of alternative worlds' modeling. The paper focuses on the pre-conceptual stage of generating logical realities of diverse modalities. Special attention is paid to the model of attractors that represents irrational pragmatic stimuli that determine the verbal practices of generating semiotic-discursive construals known as alternative worlds. The paper outlines basic variants of a world's transformation as open systems' transitions.

Key words: world, alternative world, logic, structure, myth, attractor, semiosis

Колесник О.С. Динаміка альтернативних світів: міфосеміотичний фокус. У статті розглядаються універсальні системні передумови моделювання альтернативних світів. Основна увага приділяється доконцептуальному етапу генерування логічних реальностей різних модальностей. Особлива увага приділяється моделі атракторів, яка представляє ірраціональні прагматичні стимули, що визначають специфіку генерування семіотично-дискурсивних конструктів (альтернативні світи). У статті окреслено основні варіанти трансформації альтернативного світу як відкритої системи.

Ключові слова: світ, альтернативний світ, логіка, структура, міф, атрактор, семіозис

Introduction. In the world so sophisticated and technologically driven where "humanity" is distorted and Nature is disregarded and abused despite the abundance of "environmental discourse", the distinction between the "real" and the "fake" is growing ever fuzzier. The present-day stage of our civilization marked by never-ending crises is best described as "linguo-creative", as all the scientific insights and engineering achievements, while failing to sustain Life, are extensively used for conscious and deliberate generation of secondary myths and

simulacra (consider the technologies behind the widely advertised "green economy"). The latter serve the erroneous auto-destructive mega-scenario structured around greed and strife for accumulation, desire for supremacy, dominance and killing, all "packed" into a volatile mixture of manipulative discourses and following the background "mythic subroutine" of fake tolerance that justifies these fundamentally wrong incentives and condemns any real independent judgment. The multitude of conflicting or resonating worldviews correlate to the approximately the same sets of interconnected objects, phenomena and processes that are understood as worlds or "alternative realities".

Extensive verbal practices determined by a profusion of factors relevant for the current civilization which are performed by discrete social formations and individuals generate an infinite number of senses and semantic construals that outline a variety of states of affairs different from the arguably "primary", empirically accessible reality.

Among a number of perspectives that "alternative realities" have been considered from (Livytska, 2020), *modal realism* identifies them as equally concrete compared to the actual world. Respectively, "modal talk" that involves possibility, necessity, and counterfactuals is seen as the premises of their quantification which leads to acceptance of all logically possible worlds (Lewis 1986) i.e. a number that exceeds the number of worlds incorporated in the quantum state of the Universe (cf. Vaidman, 2024). Revisiting the counterfactual semantics (counterfactuals with impossible antecedents, the latter represented as vacuous) brings up the discussion of truth-conditions for counterpossibles and truth-in-fiction in particular (Ingheim, 2025; Sendłak 2024). Criticism of the possible worlds' theory results in acknowledging its fundamental notions as hyperintensional and shifts towards the impossible worlds' semantics described via a number of non-classical logics (Berto, 2019).

This paper discusses the systemic premises of the pre-conceptual stage of verbal world-modeling as well as typical transformations of the constructed alternative realities.

Methodological notes. While modality (alethic, deontic, epistemic (referential) and axiological as well as a number of others) (cf. Palmer, 1986; Wright 1951) may be recognized as a fundamental prerequisite of imagination i.e. "projective categorization" responsible for outlining the possible state of affairs (Kolesnyk, 2019), mental states of human imagination that diverge from the inter-

subjective and subjective senses of reality appear to comprise a certain "possibility space" that includes **"reality"** (sensory experiences, moral elevation, empirical observations, episodic memories, religious dogma, historical facts); **"Superreality"** (hallucinations, epiphanies, conspiracy beliefs, delusions, virtual reality experiences, spiritual experiences), **"Abstract reality"** (Statistical predictions, simulations, scientific theories) and specifically **"imagination"** (Dreams, mental imagery, children's play, aesthetic feelings, counterfactuals, literary fiction, daydreaming) (Keltner, 2025, 333-335).

In our previous discussions we have addressed "alternative worlds" as constructs of "gradual reality" which is determined by their factual / empirical basis as well as mentally modeled and verbally outlined structure (Kolesnyk, 2016). The general typology of the worlds rides the criteria of locality and reference in regard to the vantage point of the subject-observer (modeler) (See Figure 1)

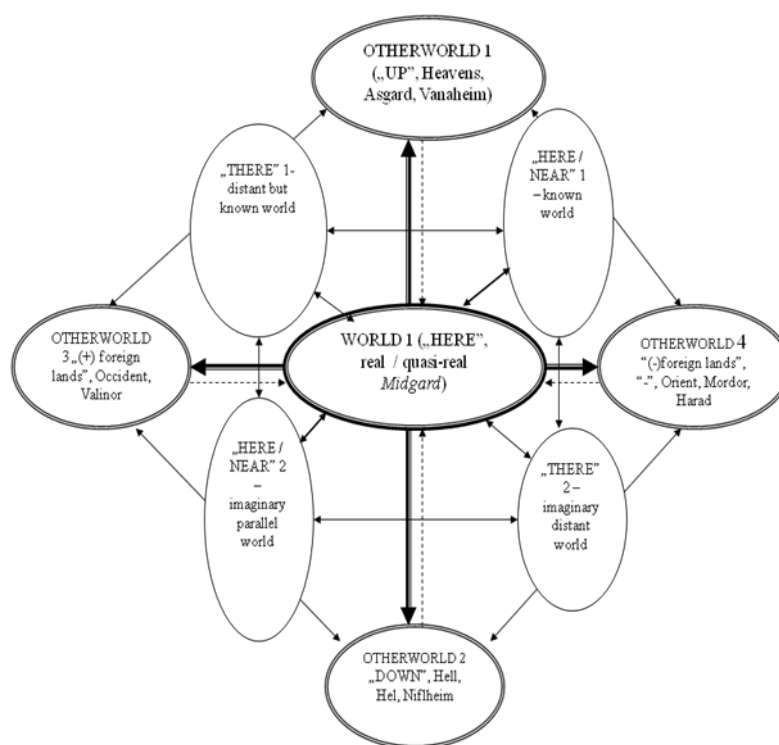


Figure 1. General typology of alternative worlds

Typologically diverse verbal signs of different levels, registered in the present-day "lingually-mediated semiosphere" represent the basic mythic concepts (the core components) which suggest the primary contours and default content of logical variants of "alternative realities". The structure and configuration of the logically / verbally created alternative worlds correlate with universal algorithms

of open systems' development (Bertalanffy, 1968), entropic principles (Schrödinger, 1944.), law of (non-linear) self-organization (Haken, 1977, Kauffman, 1993), feedback and auto-diagnostics (Maturana, 1980), hierarchic structure and emergent order (Nicolis, 1989). We applied these principles and classical postulates of dialectics to the process of verbal world construction and discussed them as:

1. **The law of polarity** that outlines binary relatively static (oxymoron type) patterns that encompass contrary features of mythic concepts and large scale conceptual constructions (worlds and worldviews) and delimit their potential orientations, e.g. KNOWN MYSTERY, LIVE UNDEAD, DESTRUCTIVE PROTECTOR, ORDERED CHAOS, GOOD EVIL;

2. **The law of reiterations** which addresses infinite iterations of a scaled (fractal) structures, namely multiple accentuation of basic concepts / mythic concepts or contextually profiled features of a world (e.g. KING - PROTECTOR / DEFENDER) within modeled constructions;

3. **The law of conservation** (of mass or energy) as an expansion of the law of reiteration could be interpreted as "the pattern of similarity and consequence": a system's prior experience (the content of mythic space in particular) is used as basic interpretative operators or foci of attractors that define the purpose and peculiarities of the adaptive open system's functioning in diachronically diverse contexts

4. **The law of cyclic development** (synthesis of the dialectic law of the passage of quantitative changes into qualitative ones and the pattern of systems' phasal transitions) suggests sequences of involution / evolution stages in the development of cultures, worldviews, informational fields and logical constructions.

5. **The law of freedom of choice** that determines possibilities of development trajectories that are contextually selected as most effective (the choice is in fact enigmatic as the purpose of the system's existence may)

6. **The law of hierarchic and synergetic development** which pertains to the "stream-like" mode of multidimensional open systems: language units involved in worlds' modeling with pre-set configuration (language signs encoding prior cultural experience) change their properties and enter dynamic multidimensional clusters with multi-modal inter- and hyper-textual architecture thus generating contextual noematic senses relevant within the modeled reality.

7. **The law of expediency (determinism) of development** defines the logic of scenarios' unfolding that defines the vector of modifying states of affairs within a certain (modeled) world that is expected to reflect the prototype structural matrix and navigational presets "downloaded" from the larger over-system. (Kolesnyk 2016, 250-254).

We apply these laws to multi-vectored interpretations of data obtained via componential analysis, etymological analysis, cognitive analysis etc. of language units verbalizing components of mythic space with further synthetic generalizations based on broad analogies and high-level abstractions.

Overall, we register vivid isomorphism of logical, semantic, conceptual, cognitive and psycho-physiological patterns of processing information. The latter is understood as "quantizing" i.e. mapping against primary axiomatic informational quanta related to the primal "mythic" concepts (prior experience that is diachronically more stable compared to later intakes and inferences) inherently stored at the "deep semantics" level of language units, cultural memory and, arguably, genetic structures. As the mythic concepts provide the axiomatic grid and "operational space" for categorization, the whole process is thus understood as "irrational rationalization". Mapping the input information against the content of mythic "basic operators" generates inferential knowledge. This process involves semantic transformations and the rise of new senses thus appearing as fluid noematic genesis. Construing each meaningful modified informational block corresponds to an act of myth-oriented semiosis and manifests a change in the state of affairs. Each new state of affairs respectively corresponds to an alternative reality largely contributing to fluctuations within the multiverse.

The said laws, patterns and algorithms are considered from the standpoint of the myth-oriented semiosis theory, synthetic "M-logic" and broadband interdisciplinary analogies. Verbal illustrations are chosen and approached typologically demonstrating the presence of universal senses in the semiosphere as the general quantum-like energy-informational field.

Discussion: Pre-conceptualization. While the construction of a discrete alternative reality or its segment follows a systemic algorithm of re-coding an irrational "idea" into verbally mediated "rationalized" semantics (a transition that occurs at each level of a system as involution – evolution phases encompassing "form-molding", "interaction", "management" and "synthesis" (transition) stages

which unfold as 12 steps-"inter-functions") identified as "myth-oriented semiosis" (Kolesnyk. 2019).

Diachronic dynamic changes of alternative realities and respective worldviews are determined by sets of attractors counterbalanced by sets of repellers.

While an "*attractor*" is understood as a goal (a state, condition, or point of balance) that a system naturally tends or moves toward over time (Kaufmann, 1993), it may be associated with either sets of pragmatic intentions that drive the creation of an AR or with quanta of data (semantic or conceptual features) which connect the logical construct to a prior (primal, natural, myth-related) configuration. The pattern of attractors "rides" the universal model of an open system's organization (Figure 2) and reflects stimuli generated at different levels of systemic interactions (Figure 3).

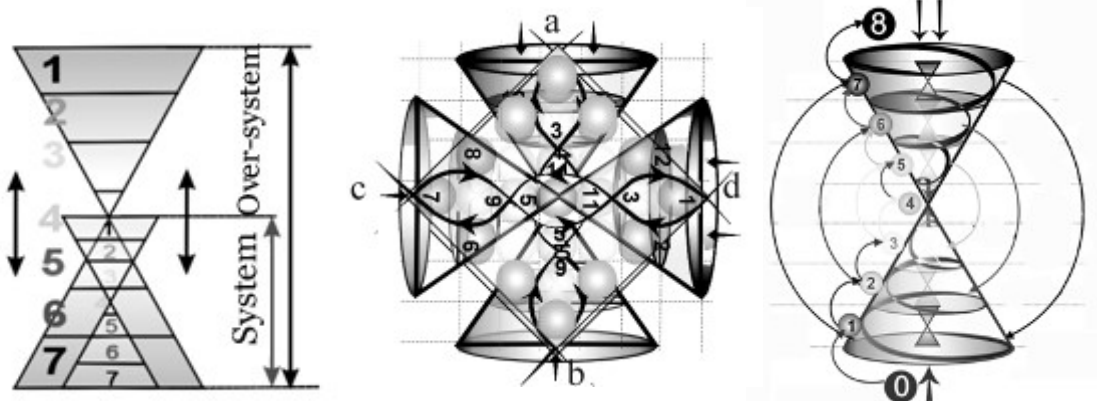


Figure 2. Architecture of an open system: a – hierarchic fractality; b – isomorphism of synergetic and hierarchical planes; c –intra-systemic logic

The key assumptions that define the model of the attractors' array are:

1) each level of an open system is configured specifically to address certain modes of the whole system (1 – structural, material, "physical-physiological"; 2 – sensoric (auto-diagnostic, "emotional"; 3 – organizational, configurative, "mental"; 4 – adaptive, communicative, "social"; 5 – dynamic interactive, "group-interactive"; 6 – navigational, "axiological"; 7 –conceptual, "energy-informational");

2) The structure of each level (subsystem) is a fractal copy of the while system, while the system itself copies the architecture of the larger over-system (respectively, inherits the patterns of systemic interactions);

3) Hierarchic (paradigmatic) and syntagmatic (synergetic) planes are structurally and logically isomorphic;

4) Systemic relations are determinative (downward causation), complementary (upward causation) and symmetric. Attractors are allocated according to the said features of an open system and are identified in terms of synthetic non-linear causative logic.

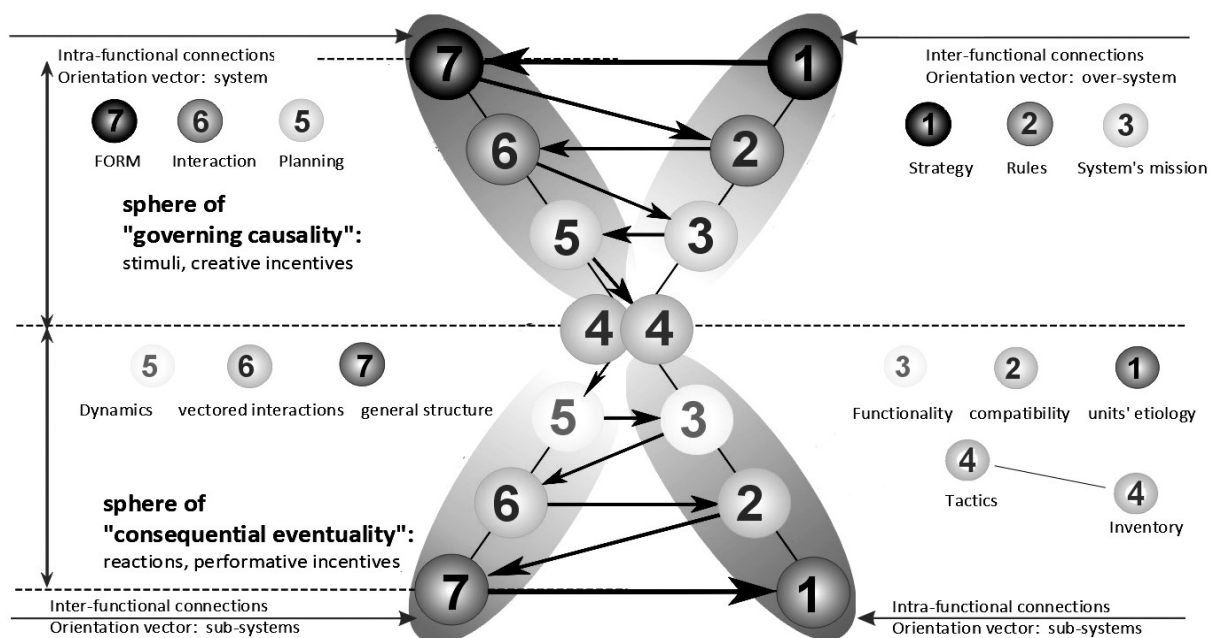


Figure 3. The structure of the attractor array

The model reflects the universal causative-consecutive relations between systems and their components and explicates the way the "pre-conceptualized" energy-information structures shape the pragmatic framework for further processing and verbalization. The right-side attractors represent creative stimuli while the left-side attractors are regarded as pro-creative reactions.

The sphere of "governing causality" (the upper segment of the model containing "AT" attractors) represents sets of stimuli dictated by an over-system (SACRAL SPHERE, COMPANY'S MANAGEMENT, POLITICAL POWER / GOVERNMENT etc.) and pertaining primarily to the world's creator's pragmatics. Each systemic level contains a pair of attractors connected as "stimulus" (creative incentive) => "reaction". The hierarchy of attractors is a fractal copy of the over-system's "matrix". In the context of this research the logic of attractors' correlation is interpreted in regard to the human experience of "irrational", "mythic" and "unreal" employed in constructing alternative realities.

Attractor AT1 represents the program of a system's development. The program (the purpose) is introduced by the hierarchically higher over-system (the SACRAL SPHERE) as "the will of the Norns" or "godly designs" i.e. by the most general patterns ("mega-level" scenarios) of systemic development, the universal laws of nature. The latter are embedded in human DNA and are executed instinctively, functioning as subconscious irrational regulators of behavior and categorization.

Attractor AT7, the reaction to AT1, represents cognitive patterns (knowledge of, prior experience) concerning the potential material structures, structured actions and the system's "default configuration" understood as "conceptual oxymorons" that determine the contours of large-scale ("mega-level") scenarios, necessary for eventual construction of a world with a spatial architecture.

Attractor AT2, the reaction to AT7, represents cognitive patterns ("conceptual inversions" as the inchoative "oxymorons" are set in motion within the "meso-level-1" scenarios that provide the system's orientation and initial tuning) that reflect the algorithms of executing the program of AT1, setting up the hierarchy of the projected reality (worlds and their constellations, races of living beings, types of objects and their properties depending upon the nature of energy used in interaction, cognition and creations etc.).

Attractor AT6, the reaction to AT2, represents conceptualized (irrational, traditional and potentially modified, rationalized) experience of the conditions necessary for the algorithms from AT2 to unfold. The conditions appear as certain rules and "protocols" determining the informational exchange between the elements of the system. These models could be identified as "conceptual allusions" as they provide irrational (partially rational) "hyper-links" to multi-layered clusters of information necessary for governing the system.

Attractor AT3, the reaction to AT6, comprises cognitive operations (mostly of "metaphoric" nature) that adapt the primary program to the context of the actual space in which the new world is modeled and design a strategy (conflicting, cooperative or cooperative) of interaction with systems already occupying the said space.

Attractor AT5, the reaction to AT3, contains pre-designs of steps necessary for achieving the contextually modified goal, possible outlines of sub-systems' structure ("metaphoric" and "metonymic" conceptual models). The AT3 => AT5 pair refers to scenarios of "meso-level-2" that cover inter-systemic dynamic relations.

Attractor AT4, the reaction to AT5, suggests the design of a "tactical technology" i.e. localized creative and auto-diagnostic steps that facilitate the actual verbal modeling based on the principles of myth-oriented semiosis. Respective cognitive models could be diffuse, "metaphonymic" and refer to the macro-level of systemic organization.

The sphere of "consequential eventuality" contains "AB" attractors that determine conceptualized "technical" steps of implementing the program. These are sets of cognitive operations which set up the logical construction and (if necessary) motivate verbal embodiment of the world as the "governed system". Respectively, attractors of the two spheres correlate causatively as $AT1 \rightarrow AB1$, $AT2 \rightarrow AB1$, $AT3 \rightarrow AB3$, $AT5 \rightarrow AB5$, $AT6 \rightarrow AB6$, $AT7 \rightarrow AB7$. Attractor AT4, being the dynamic focal categorization point as well as the "anchor", around which the static (hierarchical) structure of the system deploys as a synergetic (syntagmatic) construal, morphs into AB04 and reverses the vantage point from which the "stimulus" (creative incentive) \Rightarrow "reaction" pairs are perceived in the lower segment of the model.

Attractor AB4, the reaction to AT4, outlines the projected inventory of concepts (mythic concepts, as well as language codes and possible artificial language systems which might provide iconic representations of the world's key senses) that will constitute the body of the modeled alternative reality.

Attractor AB5, the reaction to AB4 compiles conceptual clusters, informational nodes that will fit the basic dynamic scripts within the alternative reality's space where the concepts become "volumetrically profiled", e.g. HERO-MAGICIAN or HERO-TRAVELER, POLITICIAN – FATHER or POLITICIAN – PEACEMAKER etc.

Attractor AB3, the reaction to AB5 determines the logic of scripts' compatibility and turns the conceptual clusters into functional profiles that fuel the alternative world's inner mechanics. Respective cognitive models belong to the meta-level-2 of systemic organization

Attractor AB6, the reaction to AB3 presets basic possible scenarios involving the said concepts, their "nodes" and functional scripts: TRAVEL, HEALING, REVENGE, LEARNING MAGIC, ROYAL PARTY, NEGOTIATIONS, COMPANIES' MERGER etc.

Attractor AB2, the reaction to AB6, contains a set of cognitive procedures providing diagnostics / pre-monitoring of concepts' possible parametric modifications and functional fluctuations in the prognostic dynamic contexts and

scenarios' bifurcations. Cognitive models connected to these attractors belong to the cata-level-1 of systemic organization

Attractor AB7, the reaction to AB2, designs a general conceptual structure (a "matrix" which is a fractal copy of the over-system, adapted for the conditions of the space in which is materialized), which potentially unfolds as generalized schemas / schematas that follow the QUEST logic.

Attractor AB1, the reaction to AB7, represents a conscious / partially subconscious energy-information quantum, a holistic image of states of affairs that is prepared to be manifested in any available code form. Categorizational operations unfold at the "micro-level" and provide the focused "point of entry" for the pre-rational volumetric image into the "operational space" of verbal encoding. As the sequence of attractors is completed, AB1 triggers the verbal modeling (designation procedures) described as myth-oriented semiosis in (Kolesnyk, 2021).

Any mental, social, social, informational, code-like phenomena (possible errors in logic, motivation, disregarding the purpose / objectives' identification, structural relations or functionality etc.) that impair the indicated attractors are understood as repellers. Repetitive hindrance to proper "pre-conceptualizing" causes systemic errors in the alternative world's matrix. These errors contribute to the alternative world's excessive entropy and limit its sustainability.

The other crucial factor of the ARs' changes is their correlation to a mythic space as a container of basic inchoative interpretational axioms (categorizational prisms or operators). The mythic axioms are "irradiated" by the mythic space. The configuration of a modeled alternative reality is thus impacted by the specifics of the "operational space" within which categorization and (verbal) modeling unfold, i.e. by the mythic space's allocation, its connections to the rest of the world-views of the subjects creating alternative realities and sets of profiled mythic concepts as nasic categorizational operators (Kolesnyk 2011, 72-80) (see table 1).

Table 1. Mythic space, worldview and language correlation

<i>Period of language functioning / linguo-culture's development</i>	<i>General type of a worldview (* European context)</i>	<i>Mythic space's correlation to the rest of the worldview</i>	<i>The use of mythic structures in categorization / verbal practices</i>
Linguo-demiurgic	Mythic	Equals the worldview	generic
Reverberating	Epic / heroic	Core position	Subconscious, automatic

Peripheral	Christian	Peripheral (Christian secondary myth is in the core)	Subconscious / partially conscious, selective
Transformational	Rationalistic	Peripheral (Christian secondary myth and rationalistic structures are in the core)	Subconscious / partially conscious, selective
Latent-diffusive	Rationalistic – technological	Peripheral (rationalistic structures are in the core, Christian secondary myth is in the "close periphery")	partially conscious / ignored
Generative	Informational	Core position (remythologizing)	Analytic, interpretational
Linguo-modeling	Post- informational	Dispersed as a multitude of fractal copies	Conscious, intentional, creative

The mythic space's allocation determines the intensity of irrational knowledge structures' impact upon the derivative constructions. The present-day period of civilization's existence is marked by intentional conscious modeling of secondary and fake realities that occupy virtually the whole semiosphere and demonstrate fractal proximity to the initial informational structure (hence the effect of "realism") as well as fundamental reduction in essential features (referential and alethic, hence their nature of simulacra).

Discussion: Transformations.

Constructed realities may undergo a number of transformations: the structures themselves could either fit the network of existing worlds (e.g. a fiction text that expands or complements the scenarios unfolding in an original fantasy world) or decline (a scientific theory proven wrong or substituted for an advanced version, a discredited political doctrine, a compromised medical protocol etc.). On the other hand, the content of the semiotic construct may outline internal changes in the states of affairs. The logic of alternative worlds' and worldviews' development (including the verbally created ones) may be represented as follows:

- (1) in WV (M/R)
- (2) SYS $|a^n, b^n, c^n, d^n|$
- (3) if SYS $|a^n, b^n, c^n, d^n| / \Delta\varepsilon$
- (4) trans(X00) SYS $|a^{\Delta n}, b^{\Delta n}, c^{\Delta n}, d^{\Delta n}|$
- (5) if $a^{\Delta n}, b^{\Delta n}, c^{\Delta n}, d^{\Delta n} = a+1, b+1, c+1, d+1$
- (6) SYS $|a^{n+1}, b^{n+1}, c^{n+1}, d^{n+1}|$
- (7) else SYS $|a^{n'}, b^{n'}, c^{n'}, d^{n'}| / X00'$
- (8) elif INV SYS $|a^{inv}, b^{inv}, c^{inv}, d^{inv}| / X00'$
- (9) if $a^{\Delta n} = 0$ then
- (10) SYS $\lim \rightarrow 0$
- (11) if $b^{\Delta n} = 0$ then (10)
- (12) if $c^{\Delta n} \rightarrow c^{n-1}$ then
- (13) SYS $\rightarrow \text{SYS}^{-Cn} / -\text{SYS}^{Cn}$ or (10)
- (14) if $d^{\Delta n} \rightarrow d^{n-1}$ or $d^{\Delta n} = 0$ then
- (15) SYS $\rightarrow \text{SYS}^{-Dn} / -\text{SYS}^{Dn}$ or (10)
- (16) WV (M/R) \rightarrow WV (M/R) $| \text{trans} (X00) \text{ SYS } |a^{\Delta n'}, b^{\Delta n'}, c^{\Delta n'}, d^{\Delta n'}| |$

This notation reads:

(1) in a real (*R*) or mythic (*M*) world or a worldview (*WV*); (2) there exists a system (*SYS*) possessing ontological (*a*), functional (*b*), axiological (*c*) and temporal-locative (*d*) features manifested to a degree (*n*) in diverse contexts; (3) in case of an energy-informational impact ($\Delta\varepsilon$) upon the system ($\text{SYS } |a^n, b^n, c^n, d^n|$); (4) the system undergoes transformations (*trans*) involving (*X00*), an axiomatic mythic energy-information quantum, that result in the variable (Δn) qualitative and quantitative manifestation of its basic features; (5) if any or all features are improved, (6) the system evolves, (7) otherwise the system acquires a situational / contextual modification impacted by a reconsidered basic operator (secondary myth) *X00'*, (8) in case of a focal features inversion, the whole system is inverted; (9) if a fundamental ontological feature defining the essence of the system is erased; (10) the system ceases to exist; (11) if a fundamental functional feature necessary for the system's sustainability is erased the system ceases to exist (10); (12) if an ascribed axiological quality transforms along the negative vector i.e. loses its value (c^{n-1}); (13) the system may acquire a strong negative marking (SYS^{-Cn}) or undergo a fundamental negative inversion into ($-\text{SYS}^{Cn}$) thus eventually losing its functionality or ceasing to exist as in (10); (14) if a structural element of the system degrades (d^{n-1}) or disappears ($d^{\Delta n} = 0$); (15) the system may acquire a strong negative marking (SYS^{-Dn}) i.e. "damaged", undergo a fundamental negative inversion into ($-\text{SYS}^{Dn}$) i.e. become "decomposed" or cease to exist as in (10); (16) the general configuration of the world / worldview becomes altered, provided that transformation of the said system is complete.

Thus, we speak of the following dynamic processes that an alternative reality goes through as an open system.

1) **Transformation**, i.e. re-arrangement of systems' structural components that results in their qualities' (a) *improvement* (**adaptive** or **progressive development**), e.g. newly created elements are seen as positive: *Viditque Deus cuncta quæ fecerat, et erant valde bona* "The God saw that everything he created was good" (Genesis 1:31), where *bona* is a constative quali-signum referring to the final version of a created reality (i.e. $x(c^{n+1})$, a positively evaluated object x); cf. the aberration of the secondary Christian myth in the subcultural alternative world: *"The gods made heavy metal and we saw that it was good"* (Manowar 1996), (b) *deterioration* (**regression**), e.g. the following cluster of descriptors outlines the future state of affairs marked by the decline in the axiological dimension: *erunt homines seipsos amantes, cupidi, elati, superbi, blasphemi, parentibus non obedientes, ingrati, scelesti, // sine affectione, sine pace, criminales, incontinentes, immites, sine benignitate, // proditores, protervi, tumidi, et voluptatum amatores magis quam Dei* "For men will be lovers of themselves, covetous, haughty, proud, blasphemers, disobedient to parents, ungrateful, unholy, // without natural affection, without peace, slanderers, incontinent, fierce, without kindness, // traitors, headstrong, puffed up with pride, lovers of pleasures more than lovers of God" (2 Timothy, 3:2–4) (i.e. $x(b^{n-1}, -c^{n\cdots})$, negatively assessed dysfunctionality of x), cf. also the metaphor denoting the collapse of assumptions and regulations that structured a personal reality: *Fire in the sky // Can't you see that all my castles are burning?* (Ozzy, 1988, FIS) (i.e. $x(a^{n-1})$, deterioration of a world's components, ontological demise) or (c) *re-orientation* (**inversion**), for instance the scenario of a system's "changing the hierarchy" or "reversing the course of development": *Quomodo cecidisti de cælo, // Lucifer, qui mane oriebaris? // corruisti in terram, // qui vulnerabas gentes? // Qui dicebas in corde tuo: // In cælum conscendam, // super astra Dei // exaltabo solium meum; // sedebo in monte testamenti, // in lateribus aquilonis* "How have you fallen from heaven, // Lucifer, who rose in the morning? // Have you fallen to the earth, // who wounded the nations? // Who said in your heart: // I will ascend into heaven, // above the stars of God // I will exalt my throne; // I will sit on the mountain of the covenant, // on the sides of the north" (Isaiah, 14 - 12-13) (i.e. $x(-b^{n\cdots}, d^{n-1}, -c^{n\cdots})$, spatial dislocation, functional contrar re-orientation and respective negative axiological evaluation of x) ; cf. also the variant of $SYS(x) - trans(INV) SYS(x) - SYS'$, unfolding in a fantasy world: *It came into the heart of Melkor to interweave*

matters of his own imagining that were not in accord with the theme of Ilúvatar (Tolkien, 1999, 16)

While gradual adaptive development is understood as **evolution** (in the narrow sense), hyper-speed transformation is commonly seen as **mutation**. If a transformed system incorporates artificially created "ameliorated" structural components, the whole transformation appears as **augmentation**. For instance, a frame-like cliché "Nobody does SOMETHING better than Donald Trump" used for auto-praise and glorification in utterances like *"Nobody in the history of this country has ever known so much about infrastructure as Donald Trump."* (Mint. Donald Trump: 'Nobody does it better than me') (i.e. $x(b^{n+1+\dots}, c^{n+1+\dots})$), auto ascribing extended functionality and self-assessment of x) is a tertiary mythic construal used as a tool for self-representation and suggestive manipulation. The excessive use of artificial constructs (simulacra which imitate elements of primary reality yet fail to comply with the categorizational coordinates dictated by common sense or do not fit any coordinates that facilitate the system's development) turns a transformed model of a world into a fake reality;

2) **expansion**, i.e. a system's growth in volume and structural complexity both in a spatial dimension and in terms of newly acquired experience: *From the concrete jungle // The smoke, the dirt, the grime // Could not contain the hunger // It grew and grew in time, into a Monster, Monster of rock* (Judas Priest, MR) i.e. the syntactic syn-signum designates a scenario in which a system (a subject within a subcultural alternative world) with limited initial resources yet driven by a powerful incentive acquires a new quality, status, reputation and access to vast resources.

3) **reduction**, i.e. physical compression and / or cognitive simplification correlative to a universal tendency of open systems' "optimizing" their performance: *'Sméagol promises to Precious, promises faithfully. Never come again, never speak, no never! No, precious, no!'* (Tolkien, 2000, 265) (i.e. $x(b^{n-1-\dots}, d^{n-1-\dots})$) where, on the one hand, the performative / promissive construction outlines the possible states of affairs in the future, namely, marks the trajectory of spatial and interpersonal interactions; while, on the other hand, it demonstrates the outmost cognitive distortion: both reality at its perception are "shrunk" to the dimension of the magic object that becomes a guide / controller, a token and the utmost value;

4) **extension** ("vector distribution"), i.e. a system's entering the space (physical, informational, conceptual etc.) occupied by other systems that results in

either symbiotic or conflict interactions and causes the system's further transformation as well as changes in the structure of the "target systems" / "target worlds": *They came at dawn into the morning light // black shadows riding on the mist // Prepared for battle, swords were shining bright // filled with anger and harm // Came to kill not to charm* (Hammerfall, 1998, BB) i.e. $(x(-b^{n+1}, d^{n+1+...}, -c^{n+1}))$ a hostile (axiologically contrarily configured) system re-shapes the space / world it enters via violence.

The indicated systemic modifications may unfold as: (1) **evolution** (in a broad sense) i.e. the system's adaptive metamorphoses that support its holistic structure and provide multi-vectored interactions and energy-information exchange with other systems and their hierarchies thus accounting for the system's sustainability, e.g. *"our future life will be glorious, come and see future world"* (Helloween, 1987, FW) (i.e. $x(a^{n+1}, b^{n+1}, d^{n+1+...}, c^{n+1})$); (2) **involution** ("auto focusing") that facilitates improving certain components of the system yet deprives it of inter-systemic energy-informational exchange hence bringing about possible excessive detailing or structural distortions, e.g. *"Deprived of all his thoughts // The young man struggles on and on ... He tries to please them all – // This bitter man he is"* (Metallica, 1991, Unforgiven), (i.e. $x(a^{n^2}, b^{n^2}, d^{n^2}, c^{n^2})$) referring to a functionally limited and axiologically ultra-focused donor-system dominated by an egregor; *Well, you killed your first man at 13, // Killer instinct, Animal supreme, // By 16 you had learned to fight // The way of the warrior, you took it as your right.* (Iron Maiden, SS); *Running blind through killing fields, bred to kill them all // Victim of what said should be // A servant 'til I fall* (Metallica, 1986, DH) – in both cases a system is turned into a mono-functional and controlled performer operating on an ideological myth.

(3) **degradation**, i.e. abuse of available resources and disregard for symbiotic interactions that eventually result in decay and destruction (annihilation), e.g. *"The fall of Dorkas, the curse of selfish pride // Reign of darkness, condemned to fear the light"* (Running Wild, 2000, FD) where an operator-system "overloads" its capacities and fails to function; *Soldier boy, made of clay // Now an empty shell // Twenty one, only son // But he served us well* (Metallica, 1986, DH), (i.e. $x(a^{n-1}, b^{n-1}, d^{n-1}, c^{n-1}) \rightarrow \lim 0$) where a system (here – a fractal, metonymic, index representation of a profusion of suchlike systems / worlds) is destroyed in the course of a large-scale inter-systemic conflict.

The said processes occur when alternative worlds (augmented realities in particular) are modeled via verbal-semiotic means. Language units verbalizing

contextually key concepts and appearing as neologisms, euphemisms, taboo designations or otherwise stylistically endowed signs manifest their iconicity or provide implicit links to the primary myth and are thus marked by "alethic" illocutionary potential. This iconicity refers to inter-systemic analogies which cause "expansion" of recipients' scope of consciousness or trigger archetype-like knowledge structures, and provide the effect of "reality" to the constructed world (real / realistic / quasi / fake).

While open systems tend to follow a number of universal development algorithms, alternative worlds (primarily those created verbally) tend to "abuse" the principle of economy. This principle of "saving resources" as the premises of systems' optimization results in their structural **reduction** inevitably followed by semantic reduction. A typical example of reduction would be units like E. *submarine* / *under water*, as they primarily refer to the feature "under [a layer of] water" i.e. "between water and the bottom" but are used to indicate "under the surface" or "in the water". Conceptualized reductions occurring in the mythic space represent the whole WORLD as the hyper-focus of the KING'S PALACE (O.E. *hringsele*, *beorsele*, *meoduheal* etc.); a scenario's reduction may concern THE USE OF A MAGIC ARTIFACT instead of an elaborate QUEST; in a larger cultural-semantic sense – the rise of a "more advanced" monotheist model that substitutes a variety of laws of nature, metaphorically represented (known) in a polytheist model. In the present-day media space the "VICTOR-PRESIDENT" is a metonymic artificial simulacrum, a semantic "concentrate" that is used as a manipulative symbol in a large number of discourses. "Reduced" verbal construals create sets of meanings and senses that generate incentives for recipients' actions in the "primary reality" or contribute to their worldviews' modifications and further delayed behavioral activities (cf. the ironically coloured deictic imperative "*Publish or perish*" known as a token-slogan for the "POP" academic culture that stimulates an abnormal approach to research, distorts corporate relations and facilitates a vast publishing industry).

While reduction facilitates the speed of informational exchange and rids the system of redundant elements potentially capable of increasing its entropy, elliptic senses and conceptual sequences eventually oversimplify the system's matrix and devoid it of adaptive capacities. Insufficient data or distorted senses create flaws in "navigational network" and hinder the system's (world's) sustainable development, degrade it or accelerate its disintegration. Although flawed, the reduced structures turn into axioms with respective features of "truth", "positivity" and "absoluteness"

– either intentionally (as in the case of propaganda or hybrid warfare) or historically (in cyclic iterations, "tuned up" according to dynamic contexts of information exchange). Such axioms function as secondary myths, inchoative operators for further multiplication of realities, which altogether appear as simulacra.

Except for reduction, alternative realities may undergo **conjunction** (if reduced to the degree when differentiating features are lost, which is the global historic strategy of Russian lingual expansion that provides "grounds" for further aggression masked as "liberation" of "generically close" people), **distorted implications** (deliberately misguided vectors of allusions, e.g. "Ukrainian" → "trouble" / "danger"), gradual **hidden inversions** (HEROES → CRIMINALS or CRIMINALS → ELITE) etc. Once again we speak of irradiation: in this case it means that reduced basic cognitive models result in simplification of **all** cognitive structures. Reversely, continual operating such structures impacts the subjects of categorization themselves (their degradation and inability to generate sustainable alternative realities).

Conclusions. Alternative realities are understood and energy-informational constructs resulting from human cognitive effort directed toward changing states of affairs in the "primary" reality (political doctrines, propaganda, upbringing, education), projecting rationalized "epistemic mythology" onto empirically inaccessible spaces (scientific, philosophic hypothesizing), creating a "parallel world" marked by a shifted vantage point (fantasy writing, designing gaming environment, any artistic manifestations based on creative, irrationally-inspirational or psycho-neurologically divergent irradiation of primal mythic quanta and re-arrangement of conceptual constructs into a variety of arrays).

Prior to the verbal modeling of an alternative reality the transfer of an irrational (energy-informational) impulse to the stage of verbal coding (myth-oriented semiosis, a fluid process of generating noematic senses on the basis of transforming the semantics of initial "code-ons") unfolds as a sequence of sub- / unconscious cognitive operations shaping the world-creator's pragmatics. These operations are treated as attractors which follow the universal laws of open systems' development as well as basic patterns of inter-systemic (hierarchical-determinative, complementary and causative-consecutive) interactions.

Once constructed, the alternative reality manifests a development trajectory that leads towards several possible types of transformations (sequences of gradual

transformations which occur as the system chooses its vector at bifurcation points). Alternative realities demonstrate patterns of transformation (progressive development, deterioration, re-orientation), expansion, extension and reduction. In a general sense, systemic dynamics manifests as evolution, involution or degradation. As the current configuration of the planet's semiosphere is marked by the (ever growing) profusion of scaled alternative realities (including fake ones), the latter eventually undergo reduction and in the long-time perspective may lead to a "semantic singularity" that will arguably shut down the current civilization's "operational system".

Further research may focus on neurological and bio-chemical aspects of myth-oriented pre-conceptualizing thus providing physical evidence of alternative realities' being dynamic "energy-informational quanta".

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THEORETICAL FOUNDATIONS OF MULTIMODAL NATIONALLY-BIASED LEXICON RESEARCH IN LINGUISTICS AND TRANSLATION STUDIES

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This article explores the theoretical underpinnings of nationally-biased lexicon research, focusing on the concept of "realia" as culturally specific lexical units. It examines the dynamic and context-dependent nature of realia, their classifications, and the challenges they pose in translation studies. The study integrates multimodality theory to address the interplay of verbal and nonverbal elements in translating realia, emphasizing adaptation strategies to achieve cultural and functional equivalence. By synthesizing key perspectives from linguistics and translation studies, this article highlights the significance of realia as cultural markers and the need for nuanced translation strategies to preserve their meaning across cultures.

Key words: nationally-biased lexicon, realia, linguoculturemes, audiovisual translation, multimodality, adaptation, cultural specificity

Луценко Р.І. Теоретичні засади дослідження мультимодальних реалій у мовознавстві та перекладознавстві

У статті досліджуються теоретичні основи досліджень лексики з національним забарвленням, з особливим акцентом на концепції "реалій" як культурно-специфічних лексичних одиниць. Аналізується динамічний і контекстно-залежний характер реалій, їх класифікація та виклики, які вони ставлять перед перекладацькою наукою, зокрема в галузі аудіовізуального перекладу (АВП). Дослідження інтегрує теорію мультимодальності для вивчення взаємодії вербальних і невербальних елементів у перекладі реалій, підкреслюючи стратегії адаптації для досягнення культурної та функціональної еквівалентності. Узагальнюючи ключові перспективи лінгвістики та перекладознавства, ця стаття підкреслює значення реалій як культурних маркерів та необхідність використання специфічних перекладацьких стратегій для збереження їхнього значення в різних культурах.

Ключові слова: національно-маркована лексика, реалії, лінгвокультуреми, аудіовізуальний переклад, мультимодальність, адаптація, культурна специфіка

Introduction.

The nationally-biased lexicon, or *realia*, consists of lexical units that encapsulate culturally specific phenomena, such as objects, customs, or socio-political practices unique to a particular nation (Влахов & Флорин, 1960). These units pose particular challenges for translators due to their lack of direct equivalents across languages and their dynamic, context-dependent nature. The growing prominence of audiovisual media, where verbal and nonverbal elements interact in complex ways, further complicates the task of translating *realia*. This study addresses the problem of translating culturally marked lexicon—an urgent issue in linguistics and translation studies within the context of globalized cultural exchange. The originality of this research lies in synthesizing theoretical frameworks and integrating multimodality theory to examine *realia* in audiovisual translation (AVT), thereby foregrounding the interplay of verbal and nonverbal codes in the preservation of cultural meaning. The overall aim is to explore the theoretical foundations of nationally-biased lexicon research and to demonstrate how adaptation strategies combined with multimodal analysis enhance the translation of culturally specific items.

Methodological notes.

The study is grounded in several methodological postulates that ensure its explanatory coherence. First, it is inherently **interdisciplinary**, bringing together insights from linguistics, translation studies, and multimodality. This interdisciplinary approach makes it possible to conceptualize *realia* not as isolated lexical anomalies but as semiotic units embedded in larger cultural and communicative systems. Second, the research proceeds from the principle of **cultural markedness**, which treats *realia* as culturally saturated signs embodying historical memory, symbolic values, and collective experience. As such, they are not merely "equivalent-lacking units," but markers of identity with high semiotic load. Third, the analysis is guided by the principle of **functional equivalence**, which redefines the aim of translation as the preservation of communicative adequacy rather than literal reproduction. In this view, translation is successful when it safeguards both the pragmatic effect and the cultural function of the original expression in the target context.

1. Interdisciplinarity. The research integrates insights from linguistics, translation studies, and multimodality. This makes it possible to conceptualize *realia* as semiotic units embedded in cultural and communicative systems. 2.

Cultural markedness. Realia are treated as culturally saturated signs, which embody symbolic values, historical memory, and identity. They are not only ‘equivalent-lacking units’ but carriers of cultural significance. 3. Functional equivalence. Translation is considered successful not when it literally reproduces form, but when it preserves pragmatic effect and cultural resonance of the original text.

This study employs a qualitative, theory-driven approach, synthesizing scholarship from linguistics, translation studies, and multimodality to examine nationally-biased lexicon in audiovisual contexts. The methodology integrates three interconnected procedures.

First, **conceptual analysis** is conducted to refine the core categories of the study, including *realia*, *linguoculturemes*, and *multimodality*. This stage not only clarifies definitions but also evaluates existing classifications of realia in order to assess their adequacy for translation practice. For example, the distinction between monomial units (*kobzar*) and phraseological units (*stand under a wreath*) proves essential for identifying how structural form influences translation strategies.

Second, **multimodal analysis** is applied to explore how meaning is co-constructed through the interplay of verbal, visual, auditory, and kinesic codes. This procedure foregrounds the audiovisual environment as a determinant of communicative effect. Thus, a culture-specific unit such as *Churchill’s armchair* in Zelensky’s address acquires its full resonance only in combination with the visual backdrop of Westminster Hall and the audience’s performative reaction.

Third, **comparative case studies** provide a contextualized analysis of how realia are embedded in distinct communicative traditions. For instance, Edward Heath’s 1974 interview reflects the rhetorical style of conservative British political culture, while Boris Johnson’s 2020 interview embodies a more dynamic, media-saturated mode of communication. These contrasting examples demonstrate how the pragmatic and multimodal framing of realia shapes both their translation and reception.

The methodological design ensures coherence by aligning the theoretical postulates (interdisciplinarity, cultural markedness, functional equivalence) with concrete analytical procedures. At the same time, it acknowledges its limitations: the study focuses on theoretical synthesis and interpretative analysis rather than empirical experimentation.

The **object of study** is nationally-biased lexicon in audiovisual discourse. The **instrument** is the integration of multimodality theory with translation studies. The

procedure follows a progressive sequence: conceptual clarification is undertaken first, followed by multimodal analysis and finally comparative case studies. The **aim** is to determine how realia operate as multimodal phenomena and to identify translation strategies that most effectively preserve their cultural and communicative functions across languages and contexts.

Research Framework: Logic of Analysis

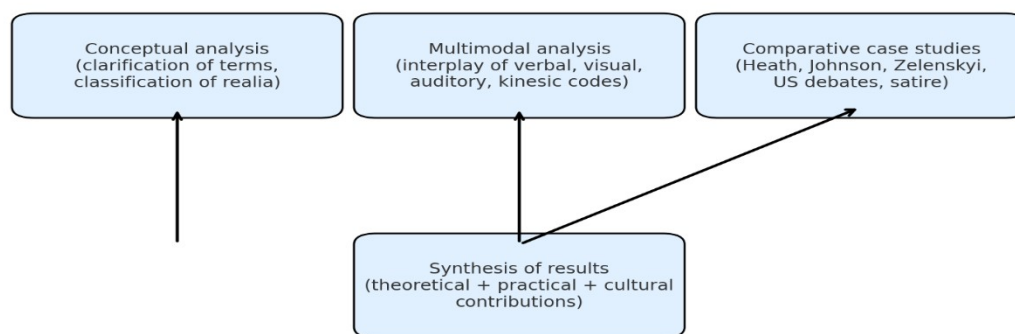


Diagram 1. The research framework

Theoretical Background. The social and political life attracts the attention of a large number of researchers, including linguists, who consider discourse as a dynamic complex multimodal structure. One of the important roles in the study of such multimodal structures is played by nationally-biased lexical units as means of reflecting the everyday life of such an important social entity as the state. Of particular interest to researchers is the study of realities in the context of developed conservative states, which include Great Britain. The problem of the concept of socio-political nationally-biased lexical units attracted the attention of both foreign and domestic researchers. The concept of "nationally-biased lexicon" is considered in the field of linguistics as "a word or word combination to denote objects, subjects that are alien to others, but characteristic of the life (lifestyle, culture, social and historical development) of a certain people" (Vlahov & Florin, 1960, p. 432).

The term "realia" or "nationally-biased lexicon" has been suggested by S.I. Vlahov and S.P. Florin (1960). The term has evolved to refer to objects, customs, habits and other cultural and material aspects influencing the shaping of a certain language. Realia can be discussed in frames of equivalent-lacking units.

Equivalent-lacking units are those concepts lacking in the target language and culture. They are also sometimes referred to as untranslatable units.

Depending on the criteria used several classifications of realia are distinguished in the current linguistic research. Depending on the criteria used several classifications of realia are distinguished in the current linguistic research. According to the structure, realities are divided into: a) monomial realities: *vechornytsi*, *kobzar*; b) realities-polynomials of a nominative character: three hundred musicians; c) realities-phraseologisms: shave foreheads, stand under a wreath. At the semantic level, the following classification of social and political realities is considered (Vlahov & Florin, 1960, p. 51):

political activity and actors: *Bolsheviks*, *Ku Klux Klan*, *Torry*;

patriotic and social movements (and their leaders):

Partisans (partisan, guerrilla fighter), *carbonarists* (carbonarists), *westerners* (easterns), *Slavophiles* (slavophile);

social phenomena and movements (and their representatives): *business*, *publicity*, *NEP*, *lobby*, *hippie*;

ranks, titles, appeals: *bachelor*, *prince*, *mister*, *sir*, *madam*; institutions: *registry office*, *golden table*, *trade delegation*;

educational institutions and cultural institutions: *college*, *lyceum*, *campus* (trunk, building), *aula*;

estates and castes (and their members): *nobility* (nobility, gentry, nobles), *merchant class*, *nobleman*, *samurai*, *muzhik*, *man*;

status signs and symbols: *Red flag* (red pore), *half moon* (half moon);

military realities: subdivision: *legion*, *phalanx*, *camp*, *horde*;

weapons: *arbalest*, *crossbow*, *musket*, *yataghan*, *battering ram*, *Finnish knife*;

uniform: *helmet* (slam), *mail* (chain mail, *hauberk*), *coat* (single-breast military or naval jacket), *pea jacket*;

military officers and commanders: *chieftain* (*otaman*, *hetman*), *centurion* (*soтник*).

Peter Newmark proposes a typology of foreign cultural terms in which he differentiates several categories: ecology (including flora, fauna, winds, and climate), material culture (such as food, clothing, housing, urban settings, transport), social culture (work and leisure), organizations, customs, activities, procedures or concepts (with artistic, religious, political and administrative subcategories), as well as gestures and habits (Newmark, 1998, p. 46).

Under the conditions of globalization, translators increasingly confront the demand to provide high-quality film translations within limited time frames. Consequently, specialists in Translation Studies attempt to establish theoretical foundations and methodological frameworks that would enable effective audiovisual translation and address its typical constraints and challenges. As a cultural artefact, cinematography may be interpreted semiotically as a communicative process that becomes meaningful only through the presence of a code (Eco, 1988, p. 31). A code represents a set of rules or knowledge that recipients share and through which the relationship between an individual unit and the general meaning it evokes is established.

In cinematographic discourse, communication is completed when the film and the audience intersect within the system of codes and rules already in place. The persuasive potential of cinema arises from the diversity, coherence and high concentration of the information it conveys—where "information" is understood as all intellectual and other structured content directed at the viewer. Audiovisual translation generally concerns the verbal component of a film, yet its specific distinguishing feature is the necessity to synchronize verbal and nonverbal elements. Translators of audiovisual products therefore engage not only with the linguistic text but also with the polyphonic dimensions of media art: dialogue or commentary, sound effects, visual imagery and the overall atmosphere.

G. Gottlieb identifies four principal information channels that must be taken into account during the translation process: (1) the verbal audio channel, encompassing dialogue, voice-over speech and songs; (2) the nonverbal audio channel, which includes music, sound effects and off-screen sounds; (3) the verbal–visual channel, represented by subtitles, signs, notes or written inscriptions appearing on the screen; and (4) the nonverbal visual channel, namely the moving image itself (Gottlieb, 1998). The coexistence of numerous meaning-bearing signs enables the transfer from one semiological complex to another in audiovisual translation. Thus, an original semiotic complex and a translated semiotic complex are formed (Pisarska & Tomasziewicz, 1998, p. 214). In such conditions the concept of equivalence undergoes reinterpretation: it expands to reflect the multimedia nature of translation. Equivalence, therefore, refers not only to the correspondence between linguistic units in two languages but also to the adequate interaction of verbal and nonverbal structures within both the source and the target product.

Four Channels of Multimodal Communication (Gotlieb, 1998)

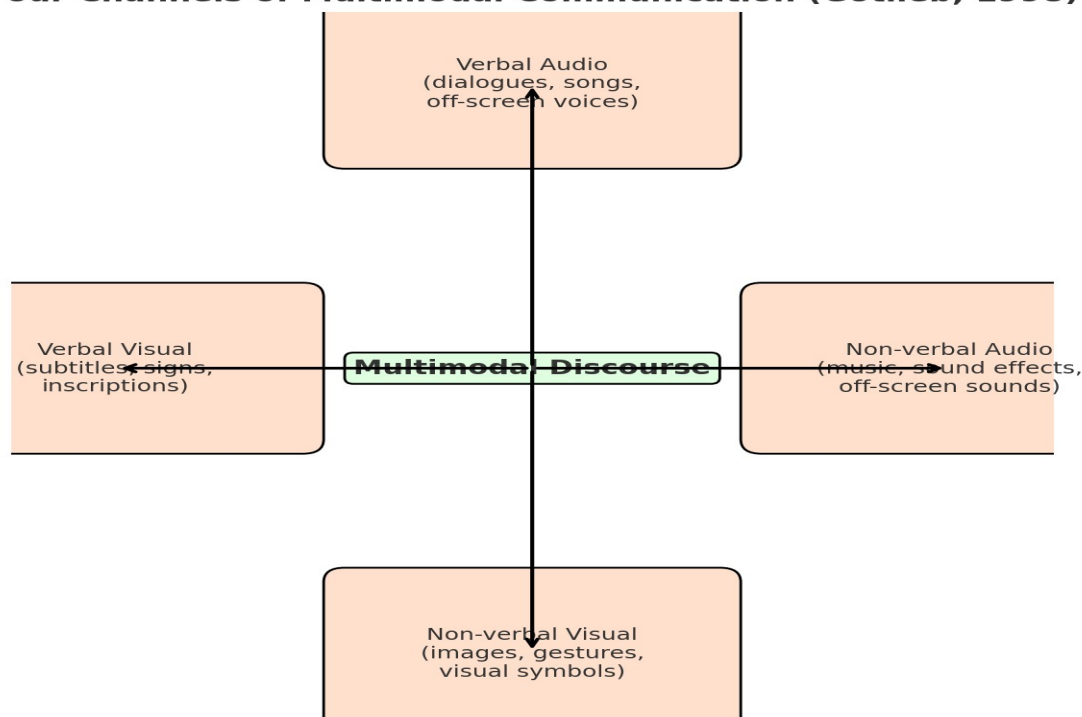


Diagram 2. Channels of communication (Gottlieb, 1998)

Within his Synchronization Theory, Tomas Herbst distinguishes three major levels of equivalence: the level of text meaning, the level of synchronicity and the level of text function (Herbst, 1994, pp. 227–237). The level of text meaning captures the overall content of the audiovisual work as well as the meaning of each complete scene. It conceptualizes the text as a unified whole and serves as the primary reference point for establishing equivalence. This level incorporates all meaningful elements and considers the text within the framework of a specific speech act performed in a concrete communicative situation. It also encompasses grammatical, stylistic and pragmatic acceptability. At this stage, the cultural background of the text becomes essential, especially when culturally marked phenomena are crucial for interpreting meaning.

The level of synchronicity comprises all aspects that emerge from the fixed situational and referential frameworks of the audiovisual product. This includes the alignment of image and sound, as well as the correspondence between source and target texts. Various types of synchronicity are distinguished: qualitative and quantitative lip synchronization; synchronization with respect to speech tempo; synchronization in relation to articulation clarity; nucleus synchronization (synchronization of stressed syllables and gestures); and referential synchronization, where the text directly corresponds to the situational context. Lip

synchronicity – i.e., the match between spoken words and visible articulation—represents one of the most substantial challenges in audiovisual translation. The term is generally interpreted as achieving an approximation of lip movements that is sufficiently accurate for the audience to perceive no conspicuous discrepancies. The final level, the level of text function, concerns the intended effect of the synchronized film text, including addressee-specific components. Complete functional identity between the source and target texts within their respective cultures is, in principle, unattainable. Nevertheless, this level requires that the target text be perceived as an organic whole, allowing the dominant functions of the original text to be reproduced as far as possible.

Results and Discussion. Regarding the multimodality of the discourse under consideration, we note that the construction of meaning in such discourse occurs through the integration through the integration of various semiotic modes, in particular: verbal – scripts of original video interviews, political shows, debates and their translation with socio-political realia; visual and static images (photographs, diagrams, graphs, etc., accompanying verbal representation of real, change of visual images in video clips accompanying verbal representation of realia); kinesic – gestures, facial expressions of participants in original video interviews, political shows, debates; auditory – melody accompanying verbal representation of realia.

Thus, the identification of strategies and tactics, as well as ways of interpreting socio-political realia in contemporary discourse of is complicated by the multimodal structure of realia as such. The Thames Television interview with former British Prime-Minister Edward Heath is the case.

The video interview with the former Prime Minister of Great Britain, Conservative Party representative Edward Heath in 1974 on Thames Television (Thames, 1974) (Figure 1) is characterised by the traditional British way of conducting dialogue through confrontation using the ‘question-answer’ model, the absence of active gestures and direct clear answers to the interviewer's questions.



Figure 1. Thames Television interviewer (left) and Edward Heath during a conversation

The theme of the interview is aimed at determining the prospects for the continued existence of Great Britain as a state that cares for its own people, especially the working class. This led Edward Heath to use relevant socio-political realia, such as *industrial action legislation* – *законодавство у галузі трудовоного права*, *Trade Unionists* – *члени Промислового Союзу*, *the Manifester* – *Маніфестант* (Thames, 1974).

The translation of these realia preserves their socio-political connotations within the British context. "**Industrial action legislation**" refers to a specific body of British labour laws regulating strikes and collective action; its Ukrainian equivalent *законодавство у галузі трудовоного права* conveys the institutional and legal dimension rather than literal wording. "**Trade Unionists**" denotes members of organized labour unions—key actors in British industrial relations—and is translated as *члени Промислового Союзу*, reflecting both class identity and collective representation. "**The Manifester**", rendered as *Маніфестант*, retains the connotative sense of a politically active individual participating in demonstrations, emphasizing civic engagement as a social marker. Together, these realia illustrate how Heath's discourse invokes culturally bound socio-political concepts central to Britain's post-war identity.



Figure 2. Edward Heath answers a journalist's question

In the context of the use of socio-political realities in the XXI century, it is worth paying attention to the figure of the Prime Minister of Great Britain, Boris Johnson, and his interview with the BBC on the coronavirus situation in Great Britain (BBC, 2020).

Modern journalism is characterised by a high level of dynamic communication, fierce confrontations and excessive gesticulation.

It is worth noting that Mr. Johnson tries to avoid awkward questions and distracts from the question with a large number of counterarguments that are not always relevant to the topic of conversation, as well as excessive gesturing (Fig. 3).



Figure 3. Boris Johnson answers a journalist's question

Since the conversation takes place at Boris Johnson's private residence, there is a certain ease in the conversation, accompanied by the relaxed posture of the journalist and his interlocutor. It is worth noting that in the context of the pandemic, Boris Johnson uses a large number of socio-political realia related to this topic: *the coronavirus* – *пандемія коронавірусу*, *lockdown* – *карантин*, *special social distancing measures* – *запобіжні заходи для дотримання соціальної дистанції* etc.

A further example may be found in the American presidential debates, where candidates regularly employ culturally loaded realia such as *"Affordable Care Act"*, – *Реформа охорони здоров'я та захисту пацієнтів у США*, *"Rust Belt"*, – *Іржавий (Фабричний) пояс*, *"swing states"* – *немстабільні штати* and *"Second Amendment rights"* – *Друга поправка до Конституції США* etc. These items encapsulate historical, political, and socio-economic realities specific to the United States. Their impact is multimodally reinforced through visual backdrops of national symbols, audience reactions captured by television cameras, and the rhetorical gesturing of candidates. Translating such debates for international audiences requires explanatory strategies, while maintaining brevity and synchronization with the audiovisual content.

The multimodal dimension of socio-political discourse becomes particularly evident when examining real-world instances in which nationally biased lexicon is reinforced by visual, auditory, and kinesic modes.



Figure 4. Donald Trump and Joe Biden During presidential debates

One striking case is President Volodymyr Zelenskyi's address to the UK Parliament. In February 2023, Zelenskyi spoke before both Houses in Westminster Hall, where his speech was broadcast live via video link into the chamber (Sky,

2023). During the address, he invoked culture-specific realia such as *"Churchill's armchair,"* – крісло Черчилля *"freedom fighters,"* – борці за свободу, *"air defense of Ukraine"* – повітряна оборона України and *"united front for sovereignty"* – єдиний фронт за суверенітет. The translation of the realia reflects both their linguistic form and cultural symbolism. *"Churchill's armchair"* is rendered as крісло Черчилля, preserving the proper name and its metonymic meaning as a symbol of British leadership and political continuity. *"Freedom fighters"* is translated as борці за свободу, an established equivalent in Ukrainian political discourse. *"Air defense of Ukraine"* becomes повітряна оборона України, a calque that aligns with official military terminology. Finally, *"united front for sovereignty"* is rendered as єдиний фронт за суверенітет, maintaining the metaphor of solidarity and collective resistance. Each translation seeks to retain both the pragmatic impact and the cultural resonance of the original expressions within the multimodal context of Zelenskyi's address.

The verbal content was amplified by the multimodal setting: the solemn architecture of the hall, the MPs' standing ovation, and the simultaneous interpreting into English.



Figure 5. Volodymyr Zelenskyi during his address to British nation

In this multimodal event, the lexicon *"Churchill's armchair"* does not exist in a vacuum—it is embedded in visual and historical symbolism that resonates strongly in the British political-cultural context. Translators must decide whether to retain the original reference (foreignization) or to supplement it with a culturally accessible explanation (domestication). For instance, a translation might render *"Churchill's armchair"* with a footnote or parenthetical gloss indicating its association with Britain's wartime leadership.

The use of satire and political comedy, where nationally-biased lexicon is often interwoven with audiovisual cues. For example, BBC's *Have I Got News for You* (and analogous programs) employs references to **"Downing Street," "No. 10," "Cabinet reshuffle," "Backbencher revolt"**, etc., accompanied by cut-away graphics, archival footage, and studio audience laughter. Translators face the double challenge of preserving the lexical realia and aligning them with audiovisual timing, cues, and cultural references.

The translation of these realia requires balancing lexical precision with cultural adaptability. **"Downing Street"** and **"No. 10"** function as metonymic designations of the British government, symbolizing political authority and national leadership; their Ukrainian renderings (*Даунінг-стріт*, *Номер 10*) retain the proper-noun form to preserve authenticity. **"Cabinet reshuffle"**, translated as *перестановка в уряді*, conveys the procedural nature of ministerial changes, while **"Backbencher revolt"**, rendered as *бунт рядових депутатів парламенту*, captures the political nuance of intra-party dissent. Because such expressions often appear amid visual and auditory cues—graphics, laughter, or gestures—the translator must not only reproduce the linguistic meaning but also synchronize timing and tone to sustain the satirical effect within the multimodal environment of political comedy.

The comedic impact often depends on synchronized subtitling that matches laughter or ironic pauses, and sometimes requires addition of brief explanatory glosses or adaptive equivalents in the target culture.



Figure 6. The political "forecast" on the General Elections

Taken together, these examples, from Brexit debates and pandemic briefings to monarchical and presidential speeches, satirical programs, American debates, and international campaigns—demonstrate that nationally-biased lexicon in

multimodal media functions as a complex semiotic constellation. It cannot be approached merely as "equivalent-lacking units" in isolation, since their cultural significance is mediated by the interaction of verbal, visual, auditory, and kinesic codes. Accordingly, translation strategies must address not only lexical substitution but also the preservation of multimodal framing, ensuring that the target audience perceives both the cultural specificity and the communicative effect embedded in the original discourse.

The analysis of culturally specific lexical units, or *realia*, reveals a set of recurrent features that determine their semantic, functional, and pragmatic behaviour in translation. Since such units lack direct equivalents in the target language and are often embedded in complex semiotic and multimodal contexts, translators must balance linguistic accuracy with cultural adaptability. Table 1 summarizes the principal features of *realia* translation, outlining their nature, classifications, translation challenges, and strategies. It also emphasizes the role of multimodal competence as a key component of successful cross-cultural mediation in audiovisual discourse.

Table 1. Specific Features of Translating Realia

<i>№</i>	<i>Aspect</i>	<i>Description (English)</i>	<i>Description (Ukrainian)</i>	<i>Example</i>
1	Nature of Realia / Природа реалій	Lexical units denoting culturally specific objects, phenomena, traditions, or socio-political concepts.	Лексичні одиниці, що позначають культурно специфічні предмети, явища, традиції чи соціально-політичні поняття.	kobzar, vechornytsi, Downing Street, swing states
2	Translation Challenge / Проблема перекладу	Realia lack direct equivalents; meaning is context-dependent and culture-bound.	Відсутність прямих еквівалентів у мові перекладу; значення визначається контекстом і культурою.	Realia cannot be translated literally without semantic loss.
3	Classification (Vlakhov & Florin) / Класифікація (Влахов і Флорин)	1) Monolexemic (kobzar); 2) Polylexemic (three hundred musicians); 3) Phraseological (stand under a wreath).	1) Монолексемні; 2) Полілексемні; 3) Фразеологічні реалії.	Structural type determines the translation strategy.

4	Classification (Newmark) / Класифікація (Ньюмарк)	Ecology, material culture, social culture, organizations, customs, gestures and habits.	Екологічні, матеріальної та соціальної культури, інституційні, звичаї, жести, звички.	lyceum, Rust Belt, Second Amendment rights
5	Cultural Markedness / Культурна маркованість	Realia are culture-loaded signs reflecting history, values, and identity.	Реалії – культурно насичені знаки, що відображають історію, цінності та ідентичність.	Churchill's armchair – symbol of British leadership.
6	Functional Equivalence / Функціональна еквівалентність	Translation aims to preserve communicative and cultural effect rather than literal form.	Мета перекладу – збереження комунікативного ефекту та культурного резонансу, а не буквальне відтворення.	Industrial action legislation → законодавство у галузі трудового права
7	Translation Strategies / Стратегії перекладу	1) Transcription/transliteration; 2) Calque; 3) Descriptive translation; 4) Adaptation; 5) Combined strategies.	1) Транскрипція / транслітерація; 2) Калькування; 3) Описовий переклад; 4) Адаптація; 5) Комбіновані стратегії.	Downing Street → Даунінг-стріт; Backbencher revolt → бунт рядових депутатів парламенту
8	Multimodal Aspect / Мультимодальний аспект	Meaning arises through interaction of verbal, visual, auditory, and kinesic codes.	Значення формується через взаємодію вербальних, візуальних, аудіальних і кінесичних кодів.	Churchill's armchair in Zelensky's address gains meaning through words, visuals, and audience reaction.
9	Audiovisual Translation / Аудіовізуальний переклад	Requires synchronizing text with non-verbal elements (gestures, tone, laughter).	Вимагає синхронізації тексту з невербальними елементами (жести, міміка, інтонація).	Political satire shows – need cultural and timing accuracy.

10	Translational Competence / Перекладацька компетентність	Multimodal competence ensures recognition of the interplay of verbal and non-verbal meaning.	Мульти模альна компетентність забезпечує усвідомлення взаємозв'язку вербальних і невербальних компонентів.	Enables preservation of communicative effect across media.
11	Cultural Value / Культурна цінність перекладу реалій	Translation preserves national identity, cultural continuity, and intercultural communication.	Переклад реалій підтримує національну ідентичність, культурну тяглість і міжкультурну комунікацію.	Translation of realia safeguards symbolic and historical values.

Conclusions and Perspectives.

The analysis conducted in this study demonstrates that nationally-biased lexicon, or realia, cannot be adequately addressed in translation without consideration of its multimodal nature. The case studies confirm that meaning in audiovisual discourse emerges from the integration of verbal, visual, auditory, and kinesic codes, making realia complex semiotic phenomena rather than isolated linguistic units.

The study provides a theoretical contribution by synthesizing insights from translation studies and multimodality, thereby establishing a framework in which realia are conceptualized as culturally saturated signs embedded in multimodal communication. This approach extends traditional understandings of realia beyond the notion of "equivalent-lacking units" and emphasizes their cultural and communicative functions.

The findings also have practical implications for translation practice. They highlight the necessity of multimodal competence, which enables translators to recognize and convey the cultural significance of realia across languages. The preservation of communicative effect and cultural resonance requires strategies that move beyond lexical substitution and instead account for the broader semiotic environment in which realia operate.

From a cultural perspective, the study demonstrates the role of translation in safeguarding national identity within the global circulation of media texts. By reproducing the cultural specificity of realia in multimodal contexts, translation contributes to the maintenance of symbolic values, historical memory, and collective experience across linguistic boundaries.

The research underscores the importance of integrating multimodality into both the theory and practice of translation. Such integration not only advances the scholarly understanding of nationally-biased lexicon but also strengthens the professional capacity of translators to mediate meaning effectively in intercultural communication.

Taken together, the results demonstrate that a multimodal approach to realia advances theoretical understanding, informs translation practice, and reinforces the preservation of cultural identity. This tripartite contribution positions multimodality not as an auxiliary perspective but as a core component of translation studies in the twenty-first century.

The findings of this study highlight that nationally-biased lexicon must be addressed as a **multimodal cultural phenomenon**, rather than merely as "equivalent-lacking units." Meaning in audiovisual discourse emerges from the interaction of verbal, visual, auditory, and kinesic codes, which jointly shape the cultural resonance of realia.

The research offers three key contributions:

1. **Theoretical.** It extends the understanding of realia by conceptualizing them as culturally saturated multimodal signs. This reconceptualization bridges linguistic and semiotic perspectives within translation studies.
2. **Methodological.** It develops a coherent framework grounded in the postulates of interdisciplinarity, cultural markedness, and functional equivalence, operationalized through a three-step interpretative procedure. This framework is transferable to other areas of audiovisual translation.
3. **Practical.** It demonstrates how translation strategies that account for multimodal framing—rather than relying solely on lexical substitution—safeguard both the communicative effect and the cultural identity encoded in realia.

More broadly, the study shows that translation of multimodal realia plays a significant role in maintaining national identity within global media circulation. By preserving symbolic values and cultural memory across languages, translators contribute not only to intercultural communication but also to cultural continuity in the twenty-first century.

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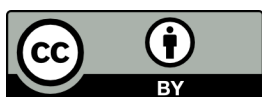
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NORWEGIAN PREPOSITION "PÅ": SEMANTIC CATEGORIES AND TACTICS OF TRANSLATION INTO ENGLISH

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The article presents research on Norwegian preposition på semantics and the ways of rendering it into English. The objective of our research is the semantic classification of meanings of på in the original Norwegian text and the analysis of corresponding translations in the parallel corpus. The corpus for the research is the novel "Snømannen" ("Snowman", 2007) by Jo Nesbø and its official English translation. The results show that Norwegian preposition på encompasses at least 14 semantic categories (spatial, temporal, attributive, part-whole related, etc.) and is never rendered by the same equivalent. General conclusions prove that the Norwegian preposition på possesses a vast spectrum of meanings, which demands the flexibility of translation tactics. Our research suggests a consistent classification of meanings of på and gives practical recommendations to translators regarding the choice of English equivalents.

Keywords: preposition, prepositional phrase, polysemy, translation, Norwegian, semantics.

Павлюк А.В. Норвезький прийменник på: Семантичні категорії та прийоми перекладу англійською.

Стаття присвячена дослідженню семантики норвезького прийменника på та варіантам її передачі англійською мовою. Метою нашого дослідження є семантична класифікація значень på в оригінальному норвезькому тексті та аналіз відповідних перекладів в паралельному корпусі. Корпусами дослідження є роман Ю Несбьо "Snømannen" ("Сніговик", 2007) та його офіційний переклад англійською мовою. Результати показують що норвезький прийменник på охоплює щонайменше 14 семантичних категорій (просторові, часові, атрибутивні, відношення частини-цілого тощо) та не мають сталого узгодженого відповідника у перекладі. Загальні висновки показують що på має широку різноманітність значень, що, в свою чергу, вимагає особливої гнучкості при перекладі. Відтак, наше дослідження пропонує

узгоджену класифікацію значень på та надає практичні рекомендації перекладачам щодо вибору відповідників в англійській мові.

Ключові слова: прийменник, прийменникова фраза, полісемантичність, переклад, норвезький, семантика

Introduction.

The object of our research is the Norwegian preposition *på* (literally *on*), which, in different contexts, may signify different meanings. In cognitive linguistics, prepositions are considered to be polysemantic units which possess a variety of prototypical and derivative meanings (Tyler & Evans, 2003). Previous studies show that prepositional meanings depend on contexts and often cross the boundaries of literal spatial meaning (Brugman, 1988; Lindstromberg, 2010). Previous studies have shown that prepositional meanings depend on context and often cross the boundaries of literal spatial meaning (Brugman, 1988; Lindströmberg, 2010).

In particular, it has been demonstrated that Norwegian prepositions are associated with a broad range of meanings (Tungseth, 2006; Johansson, 2007). Szymańska (2010) posits that *på* and *i* form different spatial concepts: the first one is typically associated with surface and physical contact, while the second one – with inner space. This contrast is especially relevant for the learners of Norwegian as a second language and for translators and interpreters.

Thus, *på* holds a special place among Norwegian prepositions: it's one of the most frequently used (Kristoffersen, 2008) and, at the same time, most challenging to translate due to its polysemy. Its meanings encompass special, temporal and abstract domains, which makes it a good illustrative example for the analysis of translation tactics.

The objective of this research is the selection of semantic categories, conveyed by *på* and the definition of ways they are rendered into English. For this purpose, the qualitative analysis of parallel corpora has been implemented, consisting of Jo Nesbø's novel "Snømannen" and its English translation.

Thus, the problem in question is formulated in the following way: how the polysemy of *på* manifests itself in a fiction text and what translation tactics are used to render it into English?

Theoretical background.

In cognitive linguistics, prepositions are considered to be the carriers of semantic multivalency: a preposition binds its complement with a certain place, time or abstract value and often broadens its semantics via metaphorical and

metonymic transitions. (Tyler & Evans, 2003). Thus, in Norwegian tradition, the preposition *på* serves as a basic signifier of a placement on the top of a certain surface. However, many of its meanings carry additional, transformational semantics.

Previous research on spatial prepositions in Germanic languages has proven that such grammatical units broaden their meanings onto temporal, attributive and abstract spheres. For instance, English prepositions *on* and *in* possess not only spatial but also temporal and aspectual meanings (Brugman, 1988; Lindstromberg, 2010). It showcases the development of polysemy as a feature of prepositional systems.

Studies dedicated solely to Norwegian prepositions also take into account this phenomenon. In her conceptual research, Szymańska (2010) analyzes the distribution of *i* and *på* in spatial context and comes to the conclusion that these prepositions form different cognitive categories, which should be taken into account both in language learning and in translation. Similar results are showcased in Kristoffersen (2008), demonstrating that the Norwegian preposition *mot* renders different imagery schemes and contrasts these schemes with *på* polysemy.

Tungseth's (2006) dissertation also made an important contribution. He analyzed the functional aspect of Norwegian prepositions in connection with verbs and showed that *på* may signify not only spatial relationships but also efficacy and focus of an action. The research in *Nordlyd* journal (Eide & Kvist, 2015) proves that pairing the verbal semantics with prepositional constructions (*på*, *til*) changes the interpretation of an event, including aspectual characteristics.

Comparative studies of the Danish language (Burholt Kristensen & Sørensen, 2023) demonstrate that *på* is one of the most problematic prepositions to understand for language learners, as it covers a multitude of functions. Taking into account the closeness of the Danish and Norwegian languages, we argue that these results are also relevant for our study.

Despite the availability of a large number of studies dedicated to the spatial semantics of prepositions, there is still a lack of works that immediately analyze the translation of *på* into English in fiction. Our study aims to close this gap.

Thus, we posit the following hypotheses:

1. Hypothesis of semantic multivalency: *på* forms the number of separate but interrelated semantic categories (physical, abstract, temporal, etc.)
2. Hypothesis of translation variety: English rendering of *på* changes depending on a category – it is not limited strictly by the literal *on*, but can be

rendered by either *in*, *at*, *of*, *for* or periphrastic constructions (Kristoffersen, 2008; Eide & Kvist, 2015).

3. Hypothesis of contextual dependence: the function of a verb or a type of an event (static/dynamic, spatial/temporal) correlates with a choice of translation tactics.

All in all, the theoretical background of our study is the cognitive semantics of prepositional polysemy (Brugman, 1988; Lindstromberg, 2010), contemporary works on Norwegian grammar (Tungseth, 2006; Kristoffersen, 2008; Szymańska, 2010), and studies on translation and interlingual influences.

Methodological notes.

The study is based on a comparative analysis of corpora, which includes the original text of the Norwegian novel "Snømannen" by Jo Nesbø and its official English translation. The corpus methods are widely used in contemporary translation and linguistic studies as they allow researchers to trace the systematic conformities between languages and reveal the patterns of rendering the meanings (Baker, 1993; Johansson, 2007).

Our sample includes 108 instances of sentences containing *på*, which were analyzed along with their respective English translations. As a result, we outlined 14 semantic categories that correspond to the approaches of cognitive semantics, where the polysemy of prepositions is considered to be a network of prototypical and derivative meanings.

The categorization was realized according to the principles of image schemas analysis (Lakoff, 1987; Szymańska, 2010). Every separate meaning was matched with the corresponding English translation, taking into account not only formal equivalence but also functional one in the respective context. Such an approach allowed us to preserve objectivity and reproducibility of the results, as other researchers will have the ability to conduct similar analyses based on the same corpora and methodology.

Results and discussions.

In this section, we present the results of the analysis of the corpora, which includes the original text of Jo Nesbø's 'Snømannen' and its English translation. Overall, 14 semantic categories have been detected, including ones that encompass spatial, temporal, attributive and abstract meanings. Given examples showcase the variety of translation decisions: from the straight equivalency (*on*, *in*, *at*) to

periphrastic constructions or reduction of the preposition. Thus, we can witness how one short lexeme can represent a broad spectrum of relations – from specifically spatial ones to abstract characteristics, etc.

Although syntactically a preposition is considered to be a word, signifying the relation between two components, a lexical projection headed by a preposition (prepositional phrase) consists of only one of these components, namely its complement. The other component is usually a head of a larger lexical projection, containing a prepositional phrase. For convenience's sake, from here on, we will refer to this other component as *the outer component*, although, technically, it is not the constituent of a prepositional phrase itself.

Here follow the examples of usage of the preposition classified into 14 categories in accordance with their semantics.

Category 1 includes spatial meaning, physical disposition *on* the surface. For example:

(1.1) "*Hei, du!*" Hagen ropte til føreren av landroveren og pekte på lyskasteren **på taket**." (Nesbø, J., 2007) – "*Hey, you!*" Hagen shouted to the Land Rover driver and pointed at the searchlight **on the roof**." (Nesbø, J., & Bartlett, D., 2011).

(1.2) "**På gulvet** var soppmannens verktøykasse og **på kjøkkenbordet** en lapp med beskjed om at han ville komme tilbake i morgen." (Nesbø, J., 2007) – "**On the floor** was the mould man's toolbox and **on the worktop** a note saying he would be back the following day." (Nesbø, J., & Bartlett, D., 2011).

In all analyzed instances pertaining to this category, Norwegian *på* was rendered exclusively as English *on*.

Category 2 deals with spatial meaning. Used when complemented by a toponym, more specifically, a settlement, relatively smaller in size. (Contrastively, *i* is used in the same context, but with settlements relatively larger in size, like cities and countries, e.g. "*Og ennå har vi ikke sett en eneste seriemorder **i Norge***" (Nesbø, J., 2007) – "*And still we haven't seen a serial killer **in Norway***." (Nesbø, J., & Bartlett, D., 2011).

(2.1) "*Klokka to var brøytebilene i aksjon **på Lillestrøm**...*" (Nesbø, J., 2007) – "*At two, the snowploughs were in action **in Lillestrøm**...*" (Nesbø, J., & Bartlett, D., 2011).

(2.2) "*...som en armada fra det ytre rom underla seg jordene, hagene og plenene **på Romerike***." (Nesbø, J., 2007) – "*...and invaded the fields, gardens and*

lawns of Romerike like an armada from outer space." (Nesbø, J., & Bartlett, D., 2011).

In the examples from this category, the Norwegian *på* was translated by English prepositions.

Category 3 refers to spatial meaning as well. The preposition is complemented by a location in which a certain event takes place.

(3.1) "*I tillegg til at han foreleser fulltid på Anatomisk institutt.*" (Nesbø, J., 2007) – "*At the same time as lecturing full-time at the Anatomy Department.*" (Nesbø, J., & Bartlett, D., 2011).

(3.2) "*På et møte i områdets vel hadde hun foreslått at man burde hugge ned noen av trærne for å slippe inn mer lys...*" (Nesbø, J., 2007) – "*At a local residents' meeting she had suggested that some of the trees might be cut down to let in more light...*" (Nesbø, J., & Bartlett, D., 2011).

(3.3) "*Det er fremmet forslag og vedtatt å møtes på Fenris Bar klokka åtte for å drikke seg seriøst fulle.*" (Nesbø, J., 2007) – "*A motion has been put forward, and passed, that we meet at Fenris Bar at eight to get seriously drunk.*" (Nesbø, J., & Bartlett, D., 2011).

In the examined instances pertaining to this category, Norwegian *på* was translated solely by English *at*.

Category 4 depicts the part-whole relations. In this case, the "whole" functions as the complement of a preposition, while "part" is present either immediately before the prepositional phrase, functioning as the head of a larger lexical projection, i.e. noun phrase (4.1; 4.2) or in another position within a sentence.

(4.1) "*...snø hadde lagt seg langs kanten på taket.*" (Nesbø, J., 2007) – "*...snow had settled along the edge of the roof.*" (Nesbø, J., & Bartlett, D., 2011).

(4.2) "*...det hang en klokke over inngangen, viserne pekte mot tallet tolv på skiven.*" (Nesbø, J., 2007) – "*...a clock hung above the entrance, the hands pointing to twelve on the dial.*" (Nesbø, J., & Bartlett, D., 2011).

(4.3) "*Vinduet over hodet hennes var for høyt på veggen til at hun kunne se ut der hun lå.*" (Nesbø, J., 2007) – "*From where she was lying, the window above her head was set too high in the wall for her to see out.*" (Nesbø, J., & Bartlett, D., 2011).

Rendered by various English prepositions, i.e. *in*, *on*, *of*.

Category 5 is used in phrases where the complement of a preposition is the body part. Translated via a variety of English prepositions (5.1; 5.2), as well as non-prepositional constructions (5.3).

(5.1) "*Harry våknet og ble liggende på ryggen i senga og stirre i taket.*" (Nesbø, J., 2007) – "*Harry woke and lay on his back in bed staring at the ceiling.*" (Nesbø, J., & Bartlett, D., 2011)

As we can see, this example was translated by the spatial preposition *on*.

(5.2) "*Sara dro seg opp på knærne.*" (Nesbø, J., 2007) – "*Sara pulled herself up onto her knees.*" (Nesbø, J., & Bartlett, D., 2011).

Contrastively, here *på* was rendered by the preposition of direction *onto*.

(5.3) "*Harry ristet på hodet.*" (Nesbø, J., 2007) – "*Harry shook his head.*" (Nesbø, J., & Bartlett, D., 2011).

And here we can see the total omission of a preposition; a prepositional phrase is translated by a noun phrase.

Remark. While category 4 and category 5 may seem to have the same underlying basis (that is "part of something"), we decided to split them apart, as under closer examination, it becomes clear that they represent different types of semantic relations. Thus, in category 4 (part-whole relations), *på* signifies structural dependence of the outer component on the prepositional complement, namely, spatial relations between two objects. The translations naturally incline toward English *of*, *on*, *in*, which mark the incorporation of a part into a larger object. At the same time, category 5 marks the usage of *på* with body parts, which semantically function not as "part of something whole" but rather as "reference points for spatial positioning or movement of a subject". Examples like *på knærne* signify the localization of a body in space, whereas *riste på hodet* is an idiomatic structure, in which *på* completely loses its connection with the "part-whole" relation and solidifies itself as a part of a stable expression. Therefore, we argue that merging these two categories into one would've caused the blending of two completely different meanings.

Category 6 deals with spatial meaning, that is orientation as "somewhere", "on some side", etc.

(6.1) "*På hver side av stua gikk det en liten gang til hver sin dør.*" (Nesbø, J., 2007) – "*On either side of the room ran narrow pathways, each leading to a door.*" (Nesbø, J., & Bartlett, D., 2011).

(6.2) "*Tyngden av tjenesterevolveren dro frakken ørlite ned på høyre side.*" (Nesbø, J., 2007) – "*The weight of his service revolver pulled his coat down on the right-hand side.*" (Nesbø, J., & Bartlett, D., 2011).

(6.3) "*Jeg mener jeg har sett det henger en plakate for billige rom på utsida av detstedet.*" (Nesbø, J., 2007) – "*I think I've seen a poster for cheap rooms hanging outside.*" (Nesbø, J., & Bartlett, D., 2011).

Here we can witness the variety of translation tactics implemented, from the literal translation by *on* (6.1; 6.2) to reduction (6.3), where a prepositional phrase is translated by a non-prepositional structure (an adverb).

Category 7 signifies the attributive function of *på* – marking the feature, property or characteristic of a complement.

(7.1) "*Harry så på den og tenkte på navnet på revefellen.*" (Nesbø, J., 2007) – "*Harry watched it and was reminded of the name of the fox trap.*" (Nesbø, J., & Bartlett, D., 2011).

(7.2) "*Harry kunne ikke se rødfargen på Skarres ansikt i mørket.*" (Nesbø, J., 2007) – "*Harry couldn't see Skarre's flushed face in the dark.*" (Nesbø, J., & Bartlett, D., 2011).

While in (7.1) *på* was rendered via an English preposition, in (7.2) it was translated by a non-prepositional construction. While the literal translation of the phrase would look like "*redness of Skarre's face*", here, instead of translating with a prepositional phrase, the translator decided to use a past participle construction.

Category 8 signifies the logical function of *på* – providing an example, proof, etc. Here we can witness the case of a logical/abstract binding of the head of a larger lexical projection (typically a noun phrase) to the complement of a prepositional phrase.

(8.1) "*Det er det mest klassiske tegnet på stress.*" (Nesbø, J., 2007) – "*That's the classic sign of stress.*" (Nesbø, J., & Bartlett, D., 2011).

(8.2) "*Hvis Katrine Bratt har denne blodtypen, er det et jævlig bra indisium på at hu har blodd i låven til Ottersen.*" (Nesbø, J., 2007) – "*If Katrine Bratt has this blood type it's an excellent indicator that she bled in Ottersen's barn.*" (Nesbø, J., & Bartlett, D., 2011).

(8.3) "*Brevet tyder på det, han henviser til Toowoomba.*" (Nesbø, J., 2007) – "*The letter would suggest that – he refers to Toowoomba.*" (Nesbø, J., & Bartlett, D., 2011).

The translation tactics here vary from the translation by preposition (8.1) to reduction (8.2; 8.3). Worth noting that in (8.2) we can see that the corresponding

structure in English doesn't need a preposition whatsoever, while the Norwegian one does.

Remark. While at first glance categories 7 and 8 seem to have the same semantics, we argue that they should be separated. Thus, the principal difference between the two is that category 7 signifies the inner, immanent property of the object: color, name, size or other characteristics (*navnet på revefellen* → *name of the fox trap*). In this case, *på* is the marker of attributive dependence, similar to that of genitive constructions. However, category 8 does not reflect the property of an object, but mediates interpretation, creating a connection between the outer phenomenon and its manifestation. Thus, category 7 signifies "an intrinsic property of an object" while category 8 is about "a feature as a proof or signal of something separate". We argue that this difference excludes the possibility of merging these two categories into one.

Category 9 refers to temporal meaning. The outer component signifies either clock time (7.1; 7.2; 7.3) or is an adverb, depicting a relative assessment of an event in the temporal context (7.4; 7.5). The complement is a word signifying the part of the day.

(9.1) "*Klokka var halv fire på morgenen og Harry stuptrøtt da han endelig låste seg inn i leiligheten sin.*" (Nesbø, J., 2007) – "*it was half past three in the morning and harry was exhausted as he finally unlocked the door to his flat.*" (Nesbø, J., & Bartlett, D., 2011).

(9.2) "*Klokka ni på kvelden var det fremdeles lys i annen etasje på Brynsalléen 6 i Oslo.*" (Nesbø, J., 2007) – "*At nine o'clock that evening night lights were still burning on the first floor of Brynsalléen 6 in Oslo.*" (Nesbø, J., & Bartlett, D., 2011).

(9.3) "*Klokka var to på natta...*" (Nesbø, J., 2007) – "*It was two o'clock in the morning...*" (Nesbø, J., & Bartlett, D., 2011).

(9.4) "*Det var tidlig på kvelden ennå, og de eneste andre gjestene ...*" (Nesbø, J., 2007) – "*It was stillearly evening and the only other customers ...*" (Nesbø, J., & Bartlett, D., 2011).

(9.5) "*En gang sent på kvelden.*" (Nesbø, J., 2007) – "*Sometime late that night.*" (Nesbø, J., & Bartlett, D., 2011).

Translation tactics in this category also vary, from translation by preposition (9.1; 9.2; 9.3) to reduction of a preposition (9.4) and translation by a non-prepositional construction (9.5), where, in the translation, the function of the original preposition is carried by a demonstrative pronoun.

Category 10 deals with temporal meaning. The complement of a preposition is either a weekday (10.1; 10.2) or any other day that possesses a proper name (10.3).

(10.1) "*Anledningen var at Liberal **på lørdag** skulle feire at magasinet fylte tjuefem år.*" (Nesbø, J., 2007) – "*On **Saturday** we're having the mother of all parties at the Plaza.*" (Nesbø, J., & Bartlett, D., 2011).

(10.2) "*Min mann står i butikken **på tirsdager og onsdager**.*" (Nesbø, J., 2007) – "*My husband is in the shop **on Tuesdays and Wednesdays**.*" (Nesbø, J., & Bartlett, D., 2011).

(10.3) "*Jeg fikk den av Mathias **på bursdagen min**.*" (Nesbø, J., 2007) – "*Mathias gave it to me **for my birthday**.*" (Nesbø, J., & Bartlett, D., 2011).

In (10.3), context dependence conditions the choice of prepositions in translation – the focus is not on 'when?' the action was taken, but rather 'dedicated to which event?'. Therefore, we can see the choice of corresponding preposition, different to the one in our previous examples.

Category 11 is yet another case of a temporal meaning. It signifies a state or an action that was active/ongoing as of the beginning of the mentioned timeframe. (11.1) "*Men **på det tidspunktet** hun kunngjorde at han hadde gjort henne gravid...*" (Nesbø, J., 2007) – "*At the **moment** she announced that he had made her pregnant ...*" (Nesbø, J., & Bartlett, D., 2011).

Here, we can see that Norwegian *på* is translated as English *at*.

In category 12 *på* is added to a verb, signifying wearing (12.1) or the process of putting something on (12.2), i.e. clothes, accessories, etc.

(12.1) "*I vindfanget stakk han føttene i et par av de store skoene til far, **tok på seg** boblejakka utenpå pyjamasen og gikk ut.*" (Nesbø, J., 2007) – "*In the porch he stuffed his feet into a pair of his father's large shoes, **put on** a padded jacket over his pyjamas and went outside.*" (Nesbø, J., & Bartlett, D., 2011).

(12.2) "*Like blå som kjolen **Rakel hadde på seg**, den med små, hvite blomster.*" (Nesbø, J., 2007) – "*As blue as the dress **Rakel was wearing**, the one with the small white flowers.*" (Nesbø, J., & Bartlett, D., 2011).

Yet again, we can witness different approaches in translation towards various instances within one category, + literal translation in (12.1) and concretisation via a non-prepositional construction (verb) in (12.2).

Category 13 signifies the repeatability of a certain action. Rather idiomatic meaning.

(13.1) "*Og i årene som kom skulle Helle fortelle **gang på gang** om den beryktede førstebetjentens merkelige første reaksjon.*" (Nesbø, J., 2007) – "*And in the years to come Helle would tell the story of the infamous inspector's strange first reactions **again and again**.*" (Nesbø, J., & Bartlett, D., 2011).

Here we can see *på* being translated by a non-prepositional equivalent, namely by a conjunction.

In category 14, *på* is bound with a verb *å vente* (to wait). Stable verbal construction.

(14.1) "*Pappa venter **på oss**,*" *sa hun.*" (Nesbø, J., 2007) – "*'Dad's waiting **for us**,*' *she said.*" (Nesbø, J., & Bartlett, D., 2011).

As we can see, the results showcase a vast spectrum of translation choices. Our findings show that, in a fiction text, *på* can be rendered via:

- 1) Variety of English prepositions – *on, in, at, of, for, onto*;
- 2) Other parts of speech – pronoun *that*, conjunctions *and* and *that*, adverb *outside*.
- 3) Reduction of the preposition.

Also, in many instances, the translator resorted to periphrastic structures, which reflect functional rather than formal principles of equivalence.

Matching the results of our research with the findings of previous studies (Szymańska, 2010; Burholt, Kristensen, & Sørensen, 2023), we posit that the polysemy of *på* presents a challenge not only for translators and interpreters but also for language learners. It emphasizes the significance of our classification for teaching both practical translation related subjects and Norwegian as a foreign language.

All in all, our study proves that:

- polysemy of *på* isn't chaotic but conforms to systematization;
- translation tactics depend heavily on the respective semantic category;
- the results may be applied both in theoretical (contrastive semantics) and in practical (translation studies) fields.

Conclusions and perspectives.

The analysis shows that, in the novel, *på* reflects at least 14 semantic categories, among which: spatial, temporal, attributive, logical, idiomatic, part-whole related ones, etc. It supports the findings on prepositional multivalency, discussed in previous studies in cognitive semantics (Brugman, 1988; Tyler & Evans, 2003).

Practical applicability.

Results can be immediately applied in teaching both translation and Norwegian as a language. Translators can use our classification as a handbook: it shows that adequate translation of *på* into English requires an individual approach. Moreover, the results are applicable in the development of linguistic resources (e.g. dictionaries or automated translation systems), which must take into account the context while choosing the right equivalent for *på*.

Perspectives.

Further studies should preferably include broader corpora (encompassing different authors and genres) and multiple translations of the same text (for the analysis of alternative decisions). An interesting option would be a reverse study, that is, analysing how the English preposition *on* may be rendered into Norwegian, while taking into account its semantic categories. Another relevant study would be one examining the analysis of other polysemantic Norwegian prepositions (*i*, *til*, *av*, etc.) using an analogous methodology, while employing statistical or automated methods for large corpora of texts. Thus, our study sets the stage for further research of Norwegian prepositions and improving the methods of their translation.

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NEOLOGISMS IN THE DIPLOMATIC DISCOURSE OF ROMANCE- LANGUAGE COUNTRIES: SEMANTIC SHIFTS, TRANSLATION AND ENGLISH ADAPTATIONS

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The study arises from the increasing role of English as the dominant language of international diplomacy and the growing presence of neologisms of Romance origin in diplomatic communication. Previous linguistic research has examined the adaptation of foreign terms in English. Still, little attention has been given to the specific influence of Italian, French, and Spanish, including the Rioplatense Spanish variant, on the formation of new diplomatic vocabulary. This gap prompts a focused investigation into how such lexemes are borrowed, reinterpreted, and semantically adapted in international, intercultural, or cross-cultural communication. This research aims to analyze the semantic transformation of neologisms derived from Romance languages in English diplomatic texts and to trace how their meanings evolve in connection with broader political, regional, and intercultural dynamics. The study uses qualitative semantic analysis of a selected corpus of over 100 authentic, publicly accessible international documents issued by diplomatic bodies, multilateral organizations, and foreign ministries between 2020 and 2025. The findings reveal a pattern of semantic narrowing and contextual shift in Romance-derived terms once integrated into English diplomatic discourse. These lexical units often lose part of their original cultural and pragmatic meanings while gaining new, function-specific connotations relevant to international cooperation, negotiation, and institutional discourse. Moreover, certain neologisms show varied interpretations depending on the linguistic and cultural background of the users, occasionally leading to asymmetries in mutual understanding. The study concludes that Romance-based neologisms play a key role in shaping modern diplomatic English. Their use reflects ongoing processes of linguistic globalization and intercultural negotiation. These findings help improve understanding of neologisms and ways of lexis enrichment, refine translation practices, terminological databases, and educational programs.

Keywords: neologisms, diplomatic discourse, intercultural communication, context, international comprehensibility.

Пономаренко О.В. Неологізми в дипломатичному дискурсі країн романського мовного ареалу: семантичні зрушення, переклад та адаптації англійською мовою.

Актуальність дослідження зумовлена зростанням ролі англійської мови як домінуючої мови міжнародної дипломатії та збільшенням присутності неологізмів романського походження в англомовному дипломатичному дискурсі. Попередні лінгвістичні дослідження вивчали адаптацію інших мовних термінів у англійській мові, але мало уваги приділялося специфічному впливу італійської, французької та іспанської мов, зокрема її аргентинського варіанту (ріоплатенсе, ріоплатської іспанської), на формування нової дипломатичної лексики. Ця прогалина спонукає до цілеспрямованого дослідження того, як такі лексеми запозичуються, переосмислюються та семантично адаптуються у міжнародній, міжкультурній чи крос-культурній комунікації. Мета цього дослідження – проаналізувати семантичну трансформацію неологізмів, запозичених із романських мов, в англійських дипломатичних текстах, а також простежити, як змінюються їх значення у зв'язку з ширшою політичною, регіональною та міжкультурною динамікою установами, багатосторонніми організаціями та міністерствами закордонних справ у 2020–2025 роках. Отримані дані свідчать про тенденцію до семантичного звуження та контекстуальних змін у термінах романського походження, котрі інтегруються до англійського дипломатичного дискурсу. Ці лексичні одиниці часто втрачають частину своїх первинних культурних і прагматичних значень, набуваючи при цьому нових, функціонально специфічних конотацій, пов'язаних із міжнародною співпрацею, переговорами та інституційним дискурсом. Більше того, певні неологізми демонструють різну інтерпретацію залежно від мовного та культурного походження користувачів, що іноді призводить до асиметрії у взаєморозумінні. У дослідженні зроблено висновок, що романські неологізми відіграють ключову роль у формуванні сучасної дипломатичної англійської мови. Їх використання відображає поточні процеси лінгвістичної глобалізації та міжкультурних переговорів. Ці висновки можуть покращити розуміння неологізмів і способів збагачення лексики, допомогти удосконалити перекладацьку практику, термінологічні бази даних і навчальні програми.

Ключові слова: неологізми, дипломатичний дискурс, міжкультурна комунікація, контекст, міжнародна зрозумілість.

Introduction.

Diplomatic discourse has always been a mirror to the ever-changing political, cultural, and social notions of individual states and the global society. It truly reflects developments in meaning, showing the emergence of new lexical units designed to denote such concepts and the decay of outdated ones. It's a common practice for most languages, including the Romance languages, to coin new words for new concepts. When these terms are introduced into English diplomatic discourse, they usually undergo semantic shifts, which can lead to potential misinterpretations or loss of some nuances and shades of their original meaning. This paper explores specific examples of such neologisms, analyzing their origins, meanings, and the complexities involved in their English adaptations.

Additionally, diplomatic discourse, by its very nature, echoes the geopolitical, cultural, and ideological transformations of the societies it represents. Romance-language countries, notably France, Spain, and Italy, have long traditions of diplomacy and lexical innovation in statecraft. It is logical and expected that, in their communication, diplomats of these nations continually generate neologisms to articulate newly emerging political realities, institutional configurations, or shifts in international alliances.

Unlike general language neologisms, diplomatic ones often have a functional purpose: to denote a new policy (e.g., *francophonie*), convey alignment or divergence (e.g., *iberoamericanismo*), or indicate regionally relevant strategies (e.g., *lusofonia*).

Such neologisms are rarely contained within national borders; through multilingual translation and institutional dissemination, they are adapted – sometimes imperfectly – into global English. This adaptation is not merely lexical but also semantic, frequently leading to meaning dilution, shifts in political connotation, or misinterpretation in target cultures (Mchedlishvili, 2017).

This paper seeks to provide an outlook on such neologisms, focusing on their creation, the semantic shifts they undergo, and the linguistic and cultural strategies applied in adapting them to English.

Theoretical Background.

The ways neologisms are formed in different languages is a well-researched area in linguistics, particularly within morphology, sociolinguistics, and terminology studies. Bauer (2001) defines neologisms as lexical items that are either new in form or new in usage. In diplomatic discourse, they often arise institutionally rather than spontaneously, as they are frequently coined by governmental bodies or diplomatic institutions (e.g., *OIF*, *MERCOSUR*). Typically, these neologisms are embedded in culturally and ideologically specific frameworks, which makes their cross-linguistic transfer more complex and/or meaningful.

On the other hand, semantic shift, as outlined by Traugott and Dasher (2005), involves a change in a word's meaning over time, often in response to changing sociopolitical contexts. In diplomatic usage, such shifts are intentional and strategic. For instance, the noun '*solidarité*' in French diplomatic discourse may denote state-level cooperation, whereas its English equivalent '*solidarity*' may evoke civil or grassroots connotations. This semantic modification illustrates how conceptual content is reshaped during interlingual mediation.

Finally, as it has already become a tradition to analyse linguistic phenomena within a multidisciplinary approach, some provisions of translation studies are applied to the analysis of diplomatic discourse carried out in institutions (Pym, 2004; Schäffner, 1997). They provide insight into how neologisms travel linguistically. Functionalist approaches (such as the Skopos theory) argue that diplomatic translators prioritize function over form, leading to the domestication or foreignization of neologisms depending on context. However, such strategies can obscure some earlier connotations or create hybrid meanings detached from their source culture.

Recent studies (Mchedlishvili, 2017; Koskinen, 2008) emphasize the political nature of translation in supranational contexts, noting that terminology is often aligned with institutional ideologies. This provision supports the hypothesis that neologisms in diplomatic discourse are not only linguistic units but also ideological instruments that participate in shaping global discourse.

This article builds upon this body of research by focusing specifically on neologisms borrowed from Romance-language diplomatic traditions and their "re-semantisation" in English. While prior studies have acknowledged the role of translation in meaning transfer, there is a gap regarding how these borrowed terms operate symbolically and politically in global discourse.

Accordingly, the study has been conducted to answer the following research questions:

- What are the possible ways to create neologisms in English?
- How do Romance-language diplomatic neologisms transform semantically in English-language contexts?
- What ideological and communicative functions do they acquire or lose during this transformation?
- To what extent do translation strategies contribute to meaning shifts, and how do they reflect institutional priorities?
- What is the current meaning and usage of a new lexical unit?

By addressing these issues, the paper contributes to filling the conceptual and empirical gaps at the intersection of diplomatic discourse analysis, lexical innovation, and translation theory. It also draws upon prior authorial research on interlingual semantic transfer in institutional communication (Author, 2023), thereby extending the theoretical framework through a focused analysis of Romance-derived diplomatic neologisms in global English usage.

Methodological notes. This study employs a qualitative methodology grounded in discourse and translation analysis. The primary data set consists of 50 neologisms extracted from official diplomatic documents, multilingual glossaries, and institutional communications issued by international organizations such as the Organisation internationale de la Francophonie (OIF), MERCOSUR, and the European Union. These documents were collected from open-access databases containing samples of diplomatic discourse dated between 2015 and 2025, to ensure temporal relevance and representativeness. The majority of the neologisms provided to further illustrate the findings of this research are dated 2020–2025.

To trace semantic shifts and functional transformations, the study used contrastive analysis between source texts in French, Spanish, and Italian, and their English equivalents. The selection prioritized terms that were explicitly coined in Romance-language diplomatic contexts and officially translated or referenced in English-language diplomatic discourse.

The study followed three main stages:

- 1) keyword search in diplomatic corpora to select relevant neologisms;
- 2) contextual and critical discourse analysis (Fairclough, 1995) to determine pragmatic and ideological functions in both source and target languages;
- 3) translation mapping based on translation shift theory (Catford, 1965; Vinay & Darbelnet, 1958) identifies lexical, semantic, and pragmatic transformations.

Potential limitations include the subjective nature of interpreting ideological functions and the restricted quantity of examples due to the specialized domain. However, to validate interpretation, parallel corpora were cross-checked with multilingual institutional glossaries (e.g., IATE, UNTERM), which reduced bias and ensured replicability. The methodology provides a consistent framework for identifying and analysing semantic and pragmatic shifts in neologisms as they move between diplomatic discourses of different cultures.

Results and Discussion.

In the second half of the 2020s, the term ‘vaccine diplomacy’ became widely used in English-language diplomatic discourse as a response to the growing role of soft power in global health. The concept, which is borrowed from Romance languages – French ‘*diplomatie vaccinale*’ and Spanish ‘*diplomacia de vacunas*’ – refers to the phenomenon whereby states use vaccine supplies as a tool of foreign policy influence. Its emergence was triggered by the COVID-19 crisis, when

several countries (big vaccine producers) began actively supplying vaccines to other countries (which were not producing vaccines), not only for humanitarian reasons, but also to achieve strategic political goals (Foreign Affairs Committee, 2021; CFR, 2022).

In English, ‘vaccine diplomacy’ refers to the use of immunological resources as a diplomatic tool aimed at improving international relations, concluding favourable agreements, reducing tensions, or strengthening political influence. Unlike purely humanitarian aid, which presupposes selflessness, vaccine diplomacy implicitly contains an element of expectation of return – symbolic or practical. This is precisely where its instrumental significance lies: the vaccine is seen not as an end goal, but as a diplomatic ‘lever.’

The illocutionary function of this term in political discourse is informative with clear warning signs: for example, a British parliamentary report states that *"other states are using vaccine diplomacy to gain global influence"* (Foreign Affairs Committee, 2021). The statement presupposes that vaccination has become a new arena for geopolitical rivalry. The implication is that states that do not resort to such diplomacy voluntarily give up part of their influence, demonstrating either ethicality or geopolitical passivity.

The genre specificity of its use comes down to analytical reports, political speeches, and similar strategic documents. It requires restraint in its formulation, but the term ‘vaccine diplomacy’ itself is increasingly acquiring a negative connotation, especially in the Western information space. This is because, in the context of the pandemic, it has often been associated with the policy of some Eastern states, which has been perceived in the West as geopolitical expansion under the guise of humanitarian aid (Foreign Policy, 2021; CFR, 2022).

Thus, the term ‘vaccine diplomacy’ represents a pragmalinguistic change in the ways of referring to diplomatic activity, where medical geopolitics comes to the fore, combining material resources with symbolic power. Its function is not only to name a new diplomatic practice, but also to construct a political assessment of this practice as acceptable, ethical, or manipulative, depending on the speaker and the context of use.

In the 2020s–2025s, the term ‘city diplomacy’ became established in English-language diplomatic discourse as a neologism reflecting structural shifts in global governance. Its origins can be traced back to Romance languages, primarily French (*diplomatie des villes*) and Italian (*diplomazia urbana*), where the concept of municipal structures participating in international relations began to develop

actively in the early 2010s. In English the term was initially used in the field of intercultural exchange or urban development. Later, in the first half of the 2020s, it acquired a clear diplomatic meaning, particularly in official documents of the UN system and other international organisations. Here is the example of the United Nations Economic Commission for Europe (UNECE) statement, released on the 19th January 2023: *"The City Diplomacy Lab... will contribute to promoting the principles and practice of city diplomacy in the context of multilateral dialogue and peacebuilding"* (UNECE, 2023).

Semantically, the term 'city diplomacy' refers to the institutional activities of municipalities aimed at participating in international dialogue, concluding agreements, and shaping global policies – particularly in the areas of climate, migration, sustainable development, and gender equality. In this context, cities act not only as objects of state policy implementation, but as full-fledged subjects of international law *de facto*, with their own interests, external partners, and political resources. A distinctive feature of this term is its role in the genres of official diplomatic communication: for instance, at the UN Mayors Forum in Geneva in 2023, it was emphasised that *"Cities are not only implementers of national policy. They are international actors with their own stakes in global issues"* (UNECE, 2023).

From a pragmatic point of view, the term city diplomacy performs a legitimising function, i.e., it does not simply name the phenomenon, but also gives it normative weight, recognising the right of urban actors to participate in the international process. Its illocutionary force lies in the affirmation of the new role of cities as autonomous subjects of diplomacy, which is transforming the classical model of centralised state foreign policy. The presupposition inherent in the use of the term lies in the recognition of the political subjectivity of the city. Implicitly, this lexeme hints at the need to integrate urban initiatives into national diplomatic strategy, as well as to rethink the horizontal hierarchy between states, cities, and international organisations. In the discursive dimension, 'city diplomacy' functions as a term that undermines the hegemony of Westphalian state-centric diplomacy: its presence in diplomatic communiqués indicates the growing role of decentralised actors in global politics.

Thus, 'city diplomacy' functions as both a linguistic neologism borrowed into English from the Romance traditions to describe urban political activity and a conceptual indicator of the profound evolution of modern diplomacy. It embodies a shift towards pluralism of actors in international governance, where cities cease to

be secondary identification units and take on the role of strategic players in building the inter-state order.

In the past decade, the term 'humanitarian diplomacy' gained prominence in international discourse as a neologism signifying a paradigmatic shift in the conduct and objectives of diplomacy. The term's origins can be traced to the convergence of humanitarian action and diplomatic engagement, with early usages observed in the rhetoric of international organisations such as the International Federation of Red Cross and Red Crescent Societies and the International Committee of the Red Cross. In French and Spanish – '*diplomatie humanitaire*' and '*diplomacia humanitaria*' accordingly – the concept had been present since the early 2000s, but it was during the following 10–15 years that it gained structured theoretical and practical application.

Initially appearing in NGO literature and conflict-resolution discourse, the term began to be formally adopted by international bodies and states to describe efforts to negotiate humanitarian access, protect civilians, and facilitate aid delivery in conflict zones. By the early 2020s, "humanitarian diplomacy" had become entrenched in policy documents, training programmes, and academic discussions, marking its transition from a descriptive phrase to a recognised strategic practice. A notable example can be found in the 2022 Humanitarian Policy of the International Committee of the Red Cross, used to define the concept under research as "*persuading decision-makers and opinion leaders to act at all times in the interests of vulnerable people*" (IFRC, 2022).

Semantically, the term denotes a specific subset of diplomatic activity aimed at negotiating humanitarian outcomes in situations of crisis, conflict, and disaster. It encompasses actions such as advocacy for international humanitarian law, negotiation of ceasefires for aid delivery, and engagement with non-state actors for the protection of civilians. The agents of humanitarian diplomacy are diverse – not only states and traditional diplomatic actors, but also international organisations, NGOs, and even religious or community leaders. In this sense, the term reflects the blurring of boundaries between political and humanitarian domains.

From a (socio)linguistic and pragmatic perspective, 'humanitarian diplomacy' serves a legitimising and mobilising function. It elevates humanitarian negotiations to the status of formal diplomatic engagement, thereby granting them normative and institutional weight. Its illocutionary force lies in the assertion that humanitarian concerns are not peripheral to diplomacy, but central to its modern mission. The presupposition embedded in the term is that diplomacy must

incorporate ethical imperatives and protection mandates, rather than focus solely on state interests or geopolitical equilibrium.

Discursively, the lexical unit 'humanitarian diplomacy' reflects a shift towards value-based diplomacy in international relations. It contests the realism-driven notion of diplomacy as merely an extension of national interest, introducing a normative framework where moral responsibility, human rights, and dignity inform foreign policy decisions. In this light, the term contributes to the diversification of diplomatic paradigms, bringing humanitarian actors into closer interaction with formal diplomatic channels and encouraging a hybridisation of roles and responsibilities.

Thus, 'humanitarian diplomacy' is more than a descriptive term: it is a discursive marker of transformation within global governance. It signals the institutionalisation of humanitarian values within diplomatic practice and recognises the increasing role of non-traditional actors in shaping international responses to crises. As such, the term illustrates the ongoing pluralisation of diplomacy, where humanitarian imperatives gain prominence alongside strategic objectives.

So, the above-presented analysis revealed three dominant patterns in the semantic adaptation of Romance-language diplomatic neologisms into English: semantic simplification, contextual generalization, and pragmatic shift.

First, semantic simplification occurred in over 60% of the examined examples when terms lost their institutional or state-level dimensions in favour of broader civil or informal interpretations. This indicates a trend toward reducing ideologically marked content during translation.

Secondly, contextual generalization was observed in neologisms tied to region-specific strategies, frequently used in English diplomatic discourse without adequate clarification of their political frameworks, resulting in vague or ambiguous usage. This weakens their symbolic power and creates interpretive gaps among international audiences.

Finally, pragmatic shift was particularly evident in terms coined within multilateral frameworks, where neologisms served strategic or persuasive purposes. Such lexical units are often translated without their embedded cultural-historical connotations, making them appear as mere geographic labels rather than an ideological construct. This shift underscores how translation filters diplomatic intent through institutional norms and audience expectations.

These findings support the hypothesis that English adaptations of diplomatic neologisms from Romance languages often downplay specific political or ideological content in favour of accessibility or neutrality. While this promotes international comprehensibility, it risks eroding the original discursive functions and ideological nuance of the terms.

The results highlight the need for more context-sensitive translation practices in multilateral diplomacy and contribute to a deeper understanding of how power, ideology, and language interact in international institutional settings.

Conclusions and Perspectives.

This study has demonstrated that diplomatic neologisms originating from Romance-language countries undergo notable semantic and pragmatic transformations when integrated into English-language diplomatic discourse. The research identified dominant patterns such as simplification, generalization, and ideological dilution, which reflect the complex interplay between language, power, and cultural framing in international communication.

The originality of the study lies in its focused analysis of Romance-origin neologisms within diplomatic contexts. The article contributes to the field by linking lexical innovation with institutional discourse, highlighting how language mediates diplomatic intent and global narratives. It also provides a replicable framework for analysing similar phenomena across other language areas.

The findings have practical relevance for translators, policy drafters, and diplomats operating in multilingual environments. Greater awareness of semantic shifts can improve intercultural understanding, mitigate misinterpretations, and preserve the strategic functions of diplomatic terminology.

Nevertheless, the study is limited by its reliance on official corpora and institutional texts, which may not fully capture informal or emergent usage. Moreover, the interpretation of ideological implications, while methodologically grounded, remains partly subjective.

Future research could expand the corpus to include media coverage of diplomatic events, explore recipient audience interpretations, and apply comparative analysis to neologisms from non-Romance languages. There is also scope for developing typologies of diplomatic neologisms by function, ideological orientation, or institutional source.

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CONCEPTUALIZATION OF POSITIVE EVALUATION IN THE OLD ENGLISH POETRY

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The study of axiological semantics in linguistics has traditionally focused on synchronic analysis, which has limited the understanding of the dynamics in the development of evaluative concepts. Previous works have largely concentrated on modern languages and their functional styles, failing to provide a comprehensive picture of how evaluativity was formed from a historical perspective. This article is based on the conclusion that diachronic analysis is critically important for understanding the evolution of evaluative categories, and it aims to model the conceptual structure of positive evaluation in Old English poetry.

The research objective is to construct a diachronic-conceptual model of positive evaluation using Old English poetry, which will allow for the identification of key semantic components and their evolution. To achieve this, a list of 26 adjectives that verbalize positive evaluation was compiled.

The main results of the study include the modeling of a frame-and-slot structure for the concept of GOOD, which consists of five key semantic slots: INTERNAL QUALITY, SOCIAL STATUS, FUNCTIONAL COMPETENCE, EXCEPTIONALITY, and UTALITARITY. The analysis confirmed that the concept of positive evaluation in Old English is anthropocentric, multifaceted, and based on moral, social, physical, and functional qualities. It was established that dictionary definitions mostly correspond to contextual usage, though some lexemes exhibit pragmatic variability, which points to the dynamic nature of evaluation.

The conclusions confirm that the conceptual model of positive evaluation in Old English poetry is formed on the basis of etymological roots that originally denoted specific physical actions and phenomena and later acquired a more abstract meaning. This demonstrates that evaluative concepts are not static but are the result of gradual evolution, reflecting changes in the social system of values.

Keywords: *diachronic analysis, conceptual model, positive evaluation, Old English poetry, frame-and-slot structure, anthropocentrism, etymological analysis*

Соловйова О.В. Концептуалізація позитивної оцінки в давньоанглійській поезії. Дослідження аксіологічної семантики в мовознавстві традиційно зосереджувалося на синхронному аналізі, що обмежувало розуміння динаміки розвитку оцінних понять. Попередні роботи здебільшого концентрувалися на сучасній мові та її функціональних стилях, не надаючи цілісної картини формування оцінності в історичній перспективі. Ця стаття ґрунтується на висновках, що діахронічний аналіз є критично важливим для розуміння еволюції оцінних категорій, та ставить за мету моделювання концептуальної структури позитивної оцінки в давньоанглійській поезії.

Метою дослідження є побудова діахронічно-концептуальної моделі позитивної оцінки на матеріалі давньоанглійської поезії, що дозволить визначити ключові семантичні компоненти та їх еволюцію. Для досягнення цієї мети було сформовано список з 26 прикметників, що вербалізують позитивну оцінку.

Основними результатами дослідження є моделювання фреймово-слотової структури концепту *GOOD*, яка складається з п'яти ключових семантичних слотів: *ВНУТРІШНЯ ЯКІСТЬ*, *СОЦІАЛЬНИЙ СТАТУС*, *ФУНКЦІОНАЛЬНА КОМПЕТЕНТНІСТЬ*, *ВИНЯТКОВІСТЬ* та *УТИЛІТАРНІСТЬ*. Аналіз підтвердив, що концепція позитивної оцінки в давньоанглійській мові є антропоцентричною, багатоаспектною і базується на моральних, соціальних, фізичних і функціональних якостях. Встановлено, що словникові визначення здебільшого відповідають контекстуальному вживанню, однак деякі лексеми виявляють прагматичну варіативність, що свідчить про динамічну природу оцінки.

Висновки підтверджують, що концептуальна модель позитивної оцінки в давньоанглійській поезії формується на основі етимологічних коренів, які позначали конкретні фізичні дії та явища, і згодом набували більш абстрактного значення. Це доводить, що оцінні поняття не є статичними, а є результатом поступової еволюції, що відображає зміни в суспільній системі цінностей.

Ключові слова: діахронічний аналіз, концептуальна модель, позитивна оцінка, давньоанглійська поезія, фреймово-слотова структура, антропоцентризм, етимологічний аналіз

Introduction.

The problem of studying evaluation and evaluativity, which lies at the intersection of semantics, pragmatics, cognitivism, and linguoculturology, belongs to the key issues of modern linguistics. The relevance of the study is determined by the focus of modern linguistics on studying language as a means of categorization and conceptualization of the world by humans, while the category of evaluation holds a central place in the system of linguistic means for expressing human attitude towards reality. Evaluativity as a linguistic category reflects the axiological aspects of the linguistic worldview and serves as an important mechanism for transmitting culturally specific values. Or, as T. Kots notes, 'evaluativity as a linguistic term encompasses multi-level linguistic units with evaluative semantics and conveys a positive or negative attitude of the speaker towards the named object, phenomenon, or concept' (Kots, 2021, p. 18).

Modern approaches to the study are characterized by methodological diversity and the integration of various linguistic paradigms. Researchers consider evaluativity through the lens of structural-semantic, functional-pragmatic, and cognitive-discursive approaches. In this work, we will attempt to formulate the basic conceptualization of positive evaluation in Old English poetry through semantic-cognitive and diachronic approaches.

Theoretical Background.

In a simplified version, evaluation is understood as an inter-level linguistic category that expresses a positive or negative attitude of the subject toward objects of reality. Among different approaches to the definition, it is important to emphasize the common semantic component of evaluation. The ‘element of classification or categorization’ allows for the possibility of transferring the evaluation from one class of objects or concepts to adjacent ones and emphasizes the cognitive nature of evaluation as a mental process. (See the definition by N. Bigunova, where evaluation is ‘a cognitive category, since its structure involves various mental operations: isolation of the evaluative feature (the basis of evaluation), comparison with the ideal worldview and one’s own scale of values, identification (with a class of positive and negative values), as well as association, differentiation, coordination, classification, comparison, and synthesis’ (Bigunova, 2017, p. 53). And O. Biessonova, who treats evaluation as a cognitive category that ‘reflects the results of human interpretive activity and is a means of categorizing reality using evaluative vocabulary’ (Biessonova, 2003, p. 2).

The culturological aspect of evaluation is highlighted in the definition of Zh. Krasnobayeva-Chorna, who views it in the context of the linguocultural paradigm, noting that evaluations are ‘prepared by the sociolinguistic background of the utterance (the difference between positive and negative, relevant for speakers of a particular culture)’ (Krasnobayeva-Chorna, 2016, p. 99). The pragmatic dimension of evaluation is separately emphasized by T. Kosmeda, who defines evaluativity as a semantic-pragmatic category that reflects the axiological parameters of communication and serves as a means of expressing the speaker’s subjective attitude towards the message (Kosmeda, 2000, pp. 268-271), and D. Kryvenchenko, who understands ‘evaluation as the result of the speaker’s activity regarding the subject of speech, verbally fixed in the meaning of heterogeneous linguistic units united by evaluative semantics, expressing a positive or negative attitude towards it in accordance with the existing ideal model of the world and

aiming to evoke a reaction in the addressee that is predictable by the speaker' (Kryvenchenko, 2024, p. 277).

Diachronic study of evaluativity allows tracing the formation of axiological categories based on the linguocultural paradigm. Through the processes of semantic evolution and conceptual categorization, culturally specific systems of values are formed, which are objectified in language.

We chose adjectives as the main means of expressing evaluation in the Old English period because they constitute the core of evaluative vocabulary and most directly represent axiological concepts. 'Proper evaluative adjectives do not name the qualities of the object being evaluated but reflect the motive for the evaluation in their meaning, i.e., what the indicated object is evaluated with regard to' (Kosmeda, 2000, p. 269).

Methodological notes.

Our research methodology consists of a comprehensive analysis of Old English vocabulary with positive evaluative semantics. To investigate the conceptualization of basic positive evaluation in Old English poetry, we combined dictionary data with etymological analysis of poetic works to gain a complete understanding of the meaning and usage of these words.

In the preparatory stage, a corpus of words that became the object of study was formed. Referring to the opinion of I. Onyshchenko, that 'the heterogeneity of the evaluative component determines its different interaction with other components in the semantic structure of the linguistic sign. The evaluative component can be isolated both in the denotative and connotative part of the semantics. This is due to the existence of intellectual-logical (rational) and emotional evaluations. Intellectual-logical evaluation is associated with the conceptual core, with the subject-logical part of the lexical semantics of the word and thus enters the denotative aspect of the meaning' (Onyshchenko, 2004), we used the Old English dictionary (An Anglo-Saxon Dictionary Online, 2014), which allowed us to compile a list of Old English words in whose meanings the same good appeared. This provided the basis for our corpus of evaluative vocabulary, including *ærgōd*, *gōd*, *efengōd*, *til*, *betlic*, *dugeþ*, *gleāw*, and others. We systematized this material, grouping the words by their meanings and etymological origins (*Table 1*).

Table 1. Old English words marked by the semantic feature "good"

Word	Meaning	Etymology
<i>ærgód</i>	<i>good before others</i>	From Proto-Germanic <i>*airi-</i> ('before') Inherited from Proto-West Germanic <i>*gōd</i> , from Proto-Germanic <i>*gōdaz</i> from Proto-Indo-European <i>*g^hed^h-</i> ('to unite, be associated, suit').
<i>gód</i>	<i>good; bonus</i>	Inherited from Proto-West Germanic <i>*gōd</i> , from Proto-Germanic <i>*gōdaz</i> from Proto-Indo-European <i>*g^hed^h-</i> ('to unite, be associated, suit').
<i>efengod, emngod</i>	Equally good	emn – efn - From the adjective efn, descended from Proto-Germanic <i>*ebnaz</i> . (equally)
<i>til/til-lic</i>	good at anything, apt, capable, competent	from Proto-Indo-European <i>*deh₂y-</i> ('to divide, part'), Proto-Germanic <i>*tilą</i> (fitting' or 'suitable')
<i>tilmódig</i>	well-disposed kind good	from Proto-Indo-European <i>*deh₂y-</i> ('to divide, part'), Proto-Germanic <i>*tilą</i> (fitting' or 'suitable')
<i>betlic</i>	good-like, excellent	The Proto-Germanic root <i>*bat-</i> is believed to mean 'good' or 'better'
<i>tæslic</i>	advantageous, good, convenient	from PIE root <i>*der-</i> ('to split, flay, peel')
<i>dugeþ (dugub)</i>	good, honourable; bonus, probus	from the Proto-Indo-European root <i>*dheughe-</i> ('to be ready, be sufficient')
<i>ærfæst/árfæst /áfæst</i>	honourable, honest, upright, virtuous, good, pious, dutiful, gracious, kind, merciful	Proto-Germanic <i>*airi-</i> ('before') from Proto-Indo-European solid, stable
<i>fæle</i>	faithful, true, dear, good	From Proto-Germanic <i>*failijaz</i> ('true, friendly, familiar, good'), has been linked with Proto-Indo-European <i>*peh₂-</i> ('to protect')
<i>un-forcúp</i>	not despicable, not ignoble, not wicked, honourable, noble, good	Proto-Germanic <i>*frakunþaz</i> , past participle of <i>*frakunnanaþ</i> ('to despise') ; From Proto-Indo-European <i>*ǵnneh₃ti</i> , from <i>*ǵneh₃-</i> ('to know')
<i>cystig</i>	munificent, benevolent, bountiful, liberal, generous, good	From Proto-Germanic <i>*kustiz</i> , <i>*kustuz</i> ('choice, trial'), from Proto-Indo-European <i>*ǵéwstus</i> .
<i>freme</i>	good, strenuous, bold	From Proto-Germanic <i>*frami-</i> ('going forth').
<i>æl-tæw/ ealltæw</i>	all good, excellent, entire, sound, healthful, perfect, honest	from a Proto-Germanic root <i>*taw-</i> ('to make, manufacture')
<i>gleáw</i>	clear-sighted, wise, skilful, sagacious, prudent, good	From Proto-West Germanic <i>*glauw</i> , (clear, sharp)

welpungen	well-thriven, able, good, proficient, excellent	form *pīhan, from Proto-Germanic *pīnhaną, from Proto-Indo-European *tenk- (to join)
ge-þyht	good, adventurous	Old English (to seem fit)
lofsum	excellent, noble	PIE *lew ^b - (to desire, to love)
æ-mirce	excellent, distinguished; egregious	derivation From Proto-Germanic *merkwa, *mirkwiz (‘darkness’), Proto-Indo-European *merg ^w - (‘to flicker; to darken; to be dark’)
weorþful- lic/fórweorþfullíc	very worthy, very excellent	from Old English weorþ, from Proto-Germanic *werþaz (‘worthy, valuable’); from Proto-Indo-European *wert-. (turn, rotate)
wundor-full	wonderful, glorious, good	From Proto-Indo-European *wŋh ₁ -tro-m, from *wenh ₁ - (‘to desire, wish for, strive after, win, love’).
wel-weorþ	of high esteem, of great account	From Proto-Germanic *werþaz (‘towards, opposite’), Matasovic derives the word from Proto-Indo-European *wert- (‘to turn’)
wræc-lic	wonderful, strange, miserable	From Proto-Indo-European *wreg- (‘track, hunt, follow’)
egesful	fearful, terrible, wonderful, good	fear From Proto-West Germanic *agi, from Proto-Germanic *agaz, from Proto-Indo-European *h ₂ ég ^h os (to be upset, afraid)
seldcūþ	unusual rare little known unfamiliar strange novel wonderful	*kunnana (‘to know’) + *-þaz (past participle suffix) (know)
unáreccendlic	unexplainable, wonderful, good	Proto-Indo-European *h ₂ eHs-eh ₁ yeti, stative verb from the root *h ₂ eHs- (‘to be dry; to burn’)

In the procedural-methodical stage, we conducted an analysis of the formed corpus to determine the peculiarities of each word’s meanings and their connection to etymology. Component analysis of the dictionary definitions of each word was performed to isolate the archiseme ‘positive evaluation’ for all words. Then, the differential semes that distinguished one word from another were identified. For instance, for *ærgōd*, the differential seme was ‘superiority over others’, for *til* – ‘suitability’ or ‘competence’, and for *gleāw* – ‘wisdom’. We grouped the words according to their meanings to establish which aspect of positive evaluation was primary for them: ‘internal quality’, ‘ability’, ‘social evaluation’, and ‘unusualness’.

Additionally, we analyzed the etymology of the studied words using the Handbook of Germanic Etymology (Orel, 2003) to trace their acquisition of

evaluative potential through the transformation of initial physical or concrete meanings into abstract concepts and to reveal their implicit meanings. For example, the etymology of *dugeþ* ('to be ready', 'to be sufficient') implicitly points to strength and courage, and the etymology of *fæle* ('to protect') – to faithfulness.

We presented the model of the positive evaluation concept in the form of frame slots following O. Koliadenko, who notes that 'a frame is a representation of knowledge about a typical situation, which can be formally represented through a fixed set of content components (nodes, or slots) conditioned by it, and the relationships between them, with the upper levels of the frame always corresponding to the situation fixed in consciousness, and the lower ones containing terminals that can be filled by deepening information about the situation, or its figurative representation' (Koliadenko, 2013, p. 141).

Results and Discussion.

The possibility of isolating and analyzing the types of positive evaluation in the Old English period provides important linguocultural information, as 'evaluation is characterized by selectivity: it isolates and fixes what is important from the point of view of a particular subject of evaluation' (Bigunova, 2017, p. 58). The words denoting positive evaluation can be grouped by the following semantic components of meaning:

1. 'Internal quality (moral or characteristic)':

gōd – general, universal goodness

cystig – generosity, benevolence

tilmōdig – benevolence, internal disposition

fæle – faithfulness, truthfulness

dugeþ – valor, honor

ge-þyht – adventurousness, suitability

ærfæst – honourableness, stability.

2. 'Ability, competence or effectiveness':

til/til-līc – capability, suitability

efengōd – equal quality

gleāw – wisdom, skill

welþungen – thriving, ability

freme – strenuousness, boldness

æl-tæw – perfection, integrity.

3. ‘Social evaluation or status’:

weorþful-līc, wel-weorþ – worthiness, value, high esteem

un-forcūþ – honourableness, nobility (through negation)

ǣrgōd – superiority over others.

4. ‘Unusualness, wonder (positive surprise)’:

wundor-full – wondrousness

wræc-līc – strangeness, unusualness

egesful – awesome wonder, fear-inducing

betlīc – excellence

seldcūþ – rarity, uniqueness

unāreccendlic – unexplainability, incomprehensibility

ǣ-mirce – distinction.

5. ‘Functional Utility’:

tǣslīc – convenience, advantage.

The analyzed Old English words show that positive evaluation was not homogeneous; instead, it was expressed through various aspects, reflecting the values and worldview of Old English society. The main categories that were formed indicate that it could be:

1. **Internal Quality**, associated with honor, faithfulness, and character (e.g., *dugeþ, fǣle, cystig*).

2. **Functional Competence**, which evaluated a person based on their ability and effectiveness (e.g., *til, gleāw, æl-tæw*).

3. **Social Status**, which emphasized the dignity and respect a person deserved in society (e.g., *weorþful-līc, Ǧergōd*).

4. **Unusual Phenomenon**, which evoked surprise and admiration, emphasizing exceptionality (e.g., *wundor-full, Seldcūþ*).

5. **Functional Utility**, which made life easier.

The analysis of etymological features is necessary for a complete understanding of the multifaceted nature of lexemes denoting basic positive evaluation in the Old English period. It shows that Old English words with the same ‘good’ developed from various Proto-Indo-European (hereafter PIE) roots that initially did not have a direct meaning of evaluation:

1. PIE roots related to physical actions or state:

‘To be fit/suitable’: the words *gōd* (cognates *ǣrgōd, efengōd*) and *til/til-līc/tilmōdig* derive from PIE roots meaning ‘to be fit’ or ‘to divide’. Thus, the

concept of positive evaluation developed from **functional suitability** or **appropriateness**. More specialized physical actions: *unáreccendlic* (to dry up).

‘To make/manufacture’: the word *æl-tæw* derives from **taw-*, which meant ‘to make’. Here, positive evaluation is associated with the **perfection of the product** or result.

‘To be ready/sufficient/strong’: *dugeþ* derives from **dheughe-*, which meant ‘to be ready’; *ærfæst* (solid). This indicates a transformation from the original meaning of **readiness for action** or **sufficient strength**.

‘To hunt’: *wræc-líc*.

2. PIE roots related to intellect and cognition:

‘To know’: *un-forcūþ* and *seldcūþ* derive from **ǵneh₃-* and **kunnanq*. This is a transfer of positive perception to what is considered **known, cognized, or recognized**.

‘To be clear/sharp’: *gleáw* derives from **ǵ^hlewH-*. This directly links evaluation to sharpness through **mental clarity** and **wisdom**.

3. PIE roots related to emotions and social relations:

‘To desire/love’: *lofsum* and *wundor-full* derive from **lewb^h-* and **wenh₁-*. This indicates that positive evaluation is closely related to what **evokes love and admiration**.

‘To be afraid’: *egesful* (from ‘to be upset, afraid’).

‘To protect’: *fāle* derives from **peh₂-*. Here, the evaluation is provided by a sense of **security and a source of protection**.

‘Choice’: *cystig* derives from **ǵéwstus*, which meant ‘choice’. This emphasizes the **moral aspect** of goodness as a conscious choice.

4. PIE roots related to movement, change, and motion:

‘To turn/rotate/join’: *welþungen* (**tenk-* (to join)); *weorþful-líc* and *wel-weorþ* derive from **wert-* (to turn, to exchange).

‘To move forward’: *freme* derives from the Proto-Germanic root **frami-*, which meant ‘to go forth’. Here, positive evaluation is **activity** and **vigor**.

‘To darken’: *de-mirce* derives from **merg^w* (to darken).

The following semantic development of evaluative meaning are traced: physical action → physical suitability → physical or moral quality; physical sharpness → mental clarity → moral quality; physical strength → social significance → moral quality; emotional desire → aesthetic admiration → approval.

The analysis of etymological roots shows that the concept of positive evaluation in Old English did not arise from a single primary source but was

formed from various PIE roots that initially did not have a direct moral or abstract meaning of evaluation. In Old English, the concept of ‘good’ was multifaceted, encompassing physical effectiveness, intellectual clarity, social recognition, and emotional response.

The conclusions about the meaning of Old English adjectives expressing positive evaluation, obtained from the dictionary data, are confirmed in real examples of their usage in poetry. We selected 20 texts of Old English poetry of various genres: elegies (‘Deor’, ‘The Ruin’, ‘The Seafarer’, and others), poems (‘Beowulf’, ‘Widsith’, and others), religious poems (‘Julian’, ‘Judith’, and others), etc.. It is worth noting that not all of the adjectives included in the corpus were found in the analyzed texts (no cases of usage were recorded for 6 adjectives out of the 27 listed in *Table 1*).

Below we provide descriptions and examples of some of the adjectives that represented evaluation in Old English poetry:

The adjective *ǣrgōd* denotes **superiority and priority in positive quality**, both for people and for things, and is applied to people such as ‘lord’ and ‘warrior’, emphasizing their greatness and distinction: ‘*Swylc scolde eorl wesan, æpeling ǣrgōd, swylc æschere wæs!*’ (*Beowulf*). It is also used for objects, such as ‘iron (sword)’, which indicates the high quality and perfection of the weapon.

Egesful is used to describe individuals who have **power and evoke respect or even fear**. Examples include ‘lord’, ‘warrior’, and ‘father’. This confirms that *egesful* is not simply a synonym for ‘good’, but rather indicates **greatness, power, and respect** that may have a nuance of awe: ‘*egesful eorla dryhten*’ (*Judith*). Furthermore, it is used when describing monsters and natural disasters.

The meaning of the adjective *til* is also confirmed by the semantics of the units for whose evaluation the adjective was used in poetry. If the adjective described people, the evaluation concerned the person’s role and their **suitability for performing their role**: ‘builder’, ‘lord’, ‘warrior’, and ‘queen’: ‘*Sum bið bylda til ham to hebbanne*’ (*The Gifts of Men*). The same approach of evaluating **effectiveness and usefulness** is seen in the case of collocation with objects or concepts: ‘*Ne wæs þæt gewrixle til*’ (*Beowulf*). *Tilmōdig*, although semantically meaning ‘well-disposed’, contextually differs slightly from the expected, evaluating the apostles as **“great, worthy”**: ‘*ðus ða æðelingas ende gesealdon, XII tilmōdige*’ (*The Fates of the Apostles*).

The lexeme *betlic* is used to describe what is **excellent and of high quality**. Examples include ‘king’, ‘weapon’, and ‘man’, and it denotes a high degree of

quality and is close to the meaning ‘wonderful’ or ‘perfect’: *‘bold wæs betlic bregorof cyning’* (*Beowulf*).

Arfæst has a certain **moral and religious undertone**. This word continues to carry differential semes conditioned by its etymology of meaning, associated with **honor and benevolence**, and is used to describe ‘God’, ‘warrior’, and ‘person merciful to poor’.

Gōd is the most **universal adjective**, which is confirmed by its broad collocation in the Old English period. It is used to describe: people (‘king’, ‘warrior’, ‘people lords’, ‘man’) and abstract concepts (‘sorrows’, ‘deeds’, ‘thoughts’, ‘virtues’): *‘he sibban sceal gōdra gumcysta geasne hweorfan’* (*Juliana*).

Overall, as we can see, the examples of the usage of Old English adjectives in poetry mostly confirm the conclusions drawn from the dictionary definitions. However, some cases demonstrate that the meaning of words was more **flexible and contextual** than might seem, and does not always fit perfectly into the defined categories. **Actualization** (‘the use of a certain linguistic unit for the purpose of transmitting information in the conditions of a specific communicative situation, when the actualized concept, represented by information, is identified with its real representation in the speaker-subject’ (Prykhodko, 2016, p. 72)) highlights a contextually important segment of the linguistic unit’s meaning.

For example, the word *egesful* (‘wonderful’, ‘awe-inspiring’) is used to describe a **lord, warrior, and father**, emphasizing their power and greatness, which fully aligns with the conclusion. But it can also mean ‘**terrible**’ or ‘**horrible**’, as in the following case, where it describes not a positive quality but the threatening essence of a father who destroys and annihilates: *‘Sona him se froda fæder Ohtheres, eald ond egesfull, ondslyht ageaf, abreot brimwisan, bryd ahredde’* (*Beowulf*). This shows that ‘wonderful’ and ‘terrible’ could coexist, as both concepts evoked strong emotions and surprise.

Based on the analysis, we modeled a frame-and-slot structure that reflects the main components of the positive evaluation concept. The frame in our study acts as a mental template that organizes the knowledge of Old English speakers about positive evaluation. This frame is not homogeneous but consists of five key slots—semantic nodes, each representing a separate aspect of what was considered valuable.

The identification of these slots occurred by grouping adjectives that share common differential semes. For example, words denoting strength, wisdom, and

courage were combined into the ‘INTERNAL QUALITY’ slot. At the same time, lexemes indicating material value or usefulness formed the ‘UTALITARITY’ slot. This approach allowed us to reconstruct how the concept of positive evaluation was structured in the Old English linguistic mind, reflecting the moral, practical, and social concepts that were important to this society.

Table 2 below provides a list of the identified slots with examples of adjectives belonging to them and their main differential semes.

Table 2. Slot Organization of the Concept GOOD

Slot	Semantic Component	Lexemes	Differential Semes
Slot 1: INTERNAL QUALITY	Moral virtues and character	<i>gōd, cystig, tilmōdig, fæle, dugeþ, geþyht, ærfæst</i>	‘universal goodness’, ‘generosity’, ‘benevolence’, ‘faithfulness’, ‘valor’, ‘honourableness’
Slot 2: FUNCTIONAL COMPETENCE	Ability and effectiveness	<i>til/tillīc, gleāw, welþungen, frem</i>	suitability’, ‘wisdom’, ‘capability’, ‘strenuousness’, ‘perfection’
Slot 3: SOCIAL STATUS	Recognition and esteem	<i>weorþful-līc, wel-weorþ, un-forcūþ, ærgōd</i>	‘worthiness’, ‘value’, ‘nobility’, ‘superiority’
Slot 4: EXCEPTIONALITY	Unusualness and wonderfulness	<i>wundor-full, wræc-līc, egesful, seldcūþ, betlīc</i>	‘wondrousness’, ‘unusualness’, ‘awesomeness’, ‘rarity’, ‘incomprehensibility’, ‘distinction’, ‘excellence’
Slot 5: UTALITARITY	Functional utility	<i>tæslīc</i>	‘convenience’

Thus, positive evaluation in Old English was given for certain moral, practical, and social concepts and reflected a combination of positive qualities—from internal virtue to external perfection and recognition.

Conclusions and perspectives.

The obtained results testify to the productivity of integrating cognitive-semantic and diachronic approaches in the study of evaluativity as a linguocultural universal with ethno-specific features of realization.

Thus, the conducted study of the conceptual model of positive evaluation in Old English through the frame-and-slot methodology and etymological profiling allowed establishing the following:

1. The structural organization of the concept GOOD in Old English is characterized by a five-slot architecture, where the INTERNAL QUALITY and EXCEPTIONALITY slots dominate, reflecting the axiological priorities of Old English society.

2. Etymological analysis revealed four main conceptual trajectories of semantic development : from functional suitability, intellectual qualities, social value, and emotional attitude to evaluative categories. This supports the theory of the semantic evolution of evaluative concepts from concrete physical characteristics to abstract axiological categories through conceptual metaphorization.

3. The analysis of Old English poetic texts showed that dictionary definitions mostly adequately reflect the meaning of positive evaluation adjectives. However, contextual usage revealed pragmatic variability of some lexemes, indicating their greater flexibility in language than fixed in dictionaries.

4. The conceptual model of positive evaluation in Old English reflects the anthropocentric nature of axiological categorization , where evaluativity appears as a multifaceted phenomenon encompassing moral, intellectual, social, and aesthetic dimensions of human experience.

Further research requires expanding the consideration of the concept GOOD within the prose works of the period.

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SYMBOL FREQUENCY AS A COMPONENT OF THE STATISTICAL PROFILE OF M.YATSKIV'S SHORT STORIES IDIOLECT

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This article presents a quantitative analysis of literary text at the graphological and phonetic levels. The study is based on the experimental research corpus of short stories by M. Yatskiv. A text array has been created for statistical research at the symbol (grapheme) level. The absolute (number) and relative frequency of each symbol of the extended Ukrainian alphabet has been calculated in the entire text array. Based on these frequencies, the rank of each symbol has been determined, and entropy has been calculated using the standard formula for the corpus as a whole, as well as for sequentially and randomly selected text segments of 108 characters each. For the entire text array and separately for sequentially and randomly selected segments, the distribution of characters by type and the euphony of the text have been calculated. Euphony has been defined as the proportion of vowels, sonorants, and voiced consonants in the text. The degree of correspondence between the frequencies of characters in the entire corpus and in the segments has been assessed using Pearson's chi-squared test. The frequency distribution of characters in the research text array has been taken as the hypothetical theoretical distribution function, and the chi-squared statistics have been calculated for each segment. The null hypothesis stated that "the frequency distribution of characters in a given segment does not differ from the corresponding distribution in the full text." Simultaneously, the rank of each character in the frequency distribution has been determined for every segment. All calculations have been made using programs in Python. The results have been compared with similar analysis of short stories by Vasyl Stefanyk. The findings demonstrate that even a randomly selected segment as small as one hundredth of the corpus can approximate the overall frequency distribution of

characters with high probability. Moreover, the results indicate that for novellas as a genre with stable structural elements within a specific period of a national literature (e.g., Yatskiv and Stefanyk), linguistic statistics show minimal variation.

Key words: *text corpus, text array, writer's idiolect, sequential samples, random samples, entropy, melodiousness of the text.*

Цьох Л.Й., Шийка Ю.І. Частота використання символів як компонент статистичного профілю ідіолекту новелістики М. Яцькова

Стаття присвячена квантитативному аналізу художнього тексту на графологічному та фонетичному рівні. Дослідження проводиться на матеріалі експериментального дослідницького корпусу новел М. Яцькова. Для проведення статистичних досліджень на рівні символів (графем) з новел М. Яцькова було утворено текстовий масив. Обраховано абсолютну (кількість) та відносну частоту кожного символу розширеної української абетки у цілому текстовому масиві. За отриманими частотами для кожного символу було визначено його ранг та пораховано ентропію за відповідною формулою у текстовому масиві в цілому, для випадково послідовних та вибраних сегментів тексту довжиною 108 символів. Для цілого текстового масиву та окремо для послідовно і випадково вибраних сегментів було обраховано розподіл символів за типами та милозвучність тексту. Милозвучність визначали як відсоток сукупності голосних, сонорних та дзвінких букв. За результатами проведених обчислень було проаналізовано відповідність частот символів у цілому тексті та вибраних сегментах. За теоретичне підґрунтя було взято критерій згоди К. Пірсона. За гіпотетичну теоретичну функцію розподілу було прийнято частотний розподіл символів у дослідницькому масиві тексту. Для кожного вибраного сегменту обчислювали статистику критерію Пірсона. За нульову гіпотезу прийняли твердження: "у тексті-вибірці розподіл частот символів розширеної української абетки не відрізняється від відповідного розподілу в тексті-репрезентанті". Паралельно для тексту-вибірки визначено ранг кожного символу в частотному розподілі. Всі обчислення виконано за допомогою власних програм на мові Python. Отримані результати порівняно з аналогічними для новел Василя Стефаника. Доведено, що при випадковому виборі сегменту, розмір якого становить навіть одну соту обсягу тексту, можна отримати з високою вірогідністю частоту символів у всьому тексті. Показано, що для новели як жанру зі стійкими жанротворчими елементами в певних часових рамках конкретної національної літератури (Яцьків – Стефаник) лінгвостатистичні показники будуть мати мінімальне розходження.

Ключові слова: *текстовий корпус, текстовий масив, ідіолект автора, послідовні вибірки, випадкові вибірки, ентропія, мелодійність тексту.*

Introduction. Modern linguistic research is characterized by the integration of diverse methods and techniques, comprehensive approaches to the study of linguistic phenomena, the inclusion of perspectives from various scientific disciplines, and the use of advanced technical and informational resources.

Statistical methods are used in linguistics because language has measurable properties, the internal interdependence between the qualitative and quantitative aspects of linguistic structure, the relationship between the frequency of linguistic

units in speech and certain statistical patterns, and the ability to obtain objective data independent of the researcher's subjective perception.

Quantitative methods enable the understanding of the quantitative characteristics of the research object, the exploration of the qualitative characteristics underlying these quantitative aspects, and the identification of the processes through which quantitative features transit into a new quality. In contemporary research, quantitative calculations are greatly simplified and accelerated by specialized computer software. Such software processes large datasets quickly. It provides reliable estimates of frequencies, tests the validity of selected features, and verifies conclusions reached by other methods.

Theoretical Background. In modern linguistic stylistics, terms such as "style," "author's style," "idiostyle," "idiolect," "individual style," "style of the author," "author's idiolect" are often used interchangeably to denote the characteristic features of a writer's individual speech, yet they lack clear and transparent definitions and criteria for differentiation. Researchers primarily focus on the functioning of linguistic means in literary texts. B. Stelmakh identifies the dominant features of an author's idiolect as peculiarities of use of particular vocabulary layers, sound, visual and olfactory imagery, the condensation or non-condensation of lexemes, punctuation, stylistic variation of syntactic constructions, rhythm, euphony, and narrative composition (Stelmakh, 2004, p. 231). O. Pavlyshenko identifies lexical units that are either unique to a specific author's works or appear more frequently in them than in the works of others as markers of the author's idiolect (Pavlyshenko, 2004, p. 314). A. Naumenko interprets idiolect as the style of an individual, representing a level of the speech system below functional style (Naumenko, 2003, p. 203), while O. Selivanova defines idiolect as an individual version of language, reflected in a speaker's unique set of speech characteristics. An idiolect includes both elements of linguistic norms and usage, and demonstrates the level of individual linguistic activity. In written texts, an idiolect reveals traits of idiostyle (Selivanova, 2008, p. 173).

The structure of a writer's idiostyle manifests itself at all linguistic levels, from phonetics to complex syntactic constructions. The linguistic analysis of style as a system is most effectively conducted at the level of language structure, with the lexical and syntactic levels considered the most productive in style creation,

leading to numerous studies focused on these aspects (Karasov & Levchenko, 2022; Lototska & Saban, 2023; Seminck et al., 2022).

However, the graphological and phonetic levels remain the least studied, particularly in terms of quantitative analysis through corpus-based methods. In our opinion, a writer's idiolect can also be identified through statistical indicators, such as the frequency of symbols, which could serve as a basis for analysing the phonetic level – a level whose potential for distinguishing style should not be underestimated.

The works of the talented Western Ukrainian writer Mykhailo Yatskiv occupy a prominent place in the history of Ukrainian literature as a distinctive and complex phenomenon. His works have been the subject of extensive literary and scientific debates; his short stories have been widely translated into Czech, Polish, German, French, and even Japanese, and included in anthologies of the world's best short stories. Despite the considerable scholarly attention that Yatskiv's work has received (Tkachuk, 2013; Kryvuliak, 2007; Melnyk, 2011), further study remains relevant, particularly through the application of contemporary theoretical and methodological approaches, including corpus technologies and linguistics.

Methodological notes. For this study, 42 short stories by M. Yatskiv from the collection "Black Wings" (Yatskiv, 2016) have been selected. General quantitative characteristics of the research corpus are as follows: characters – 232184, word uses – 53978, word forms – 30424. For comparative purposes, the corpus of Vasyl Stefanyk's short stories has been used, with the following quantitative characteristics: characters – 232184, word uses – 53978, word forms – 30424.

To conduct a statistical analysis at the character (graphemes) level, a text array has been created from M. Yatskiv's short stories, including only the characters of the extended Ukrainian alphabet (letters, spaces, hyphens, and apostrophes). This array then has been divided into paragraphs of equal length, each consisting of 108 characters; if the last paragraph was less than 108 characters long, it was excluded from the final dataset. The study has been conducted according to the methodology proposed by I. Kulchytskyi (Kulchytskyi, 2019a; Kulchytskyi, 2019b), which involved the following steps:

Calculating the absolute (total count) and relative frequency of each character in the extended Ukrainian alphabet across the entire text array.

Determining the rank of each character based on its frequency and calculating its entropy using the formula (Seminck et al., 2022):

$$H = - \sum_{i=1}^{36} p_i \log_2 p_i \quad (1)$$

where p_i is relative frequency of the i -th character.

Determining the size of the text segment in paragraphs of 108 characters. The sample size has been determined by dividing the number of paragraphs in the text by 100. The remainder has been used to organize the sequential selection of text segments.

Sequentially selecting segments of the specified length. Segments of 108 characters have been selected sequentially, starting from the first paragraph of the text array. The absolute and relative frequency, rank, and entropy has been calculated for each character of the extended Ukrainian alphabet within the selected segment. After reaching the end of the text array, the selection and subsequent calculations of consecutive segments began with the second paragraph of the text array, then with the third, and so on. The number of offsets from the beginning of the text has been regulated by the remainder of dividing the number of paragraphs by 100. Once the selection of consecutive segments has been completed, the average frequency and entropy of each character have been calculated.

Making similar calculations for randomly selected text segments.

Calculating the distribution of characters by type and the euphony of the text. These calculations have been made for the entire text array and separately for sequentially and randomly selected segments. Euphony has been defined as the percentage of the total number of vowels, sonorants, and voiced letters relative to the total number of characters.

Determining the average frequency rank of each character. Based on the results, the average rank has been calculated, representing the position each character occupied both in the entire text and in each segment.

Analysing the correspondence between the frequencies of characters in the whole text and selected segments: This analysis was based on the results of the calculations. Pearson's chi-squared test served as the theoretical basis (Oakes & Farrow, 2007). The frequency distribution of characters in the text under study has been treated as a hypothetical theoretical distribution function. For each selected segment, the χ^2_{exp} statistic has been calculated. The following statement has been accepted as the null hypothesis H_0 : "In the sample text, the frequency

distribution of the characters of the expanded Ukrainian alphabet does not differ from the corresponding distribution in the text array".

The following steps have been taken for testing:

The absolute frequency of the characters of the extended alphabet has been calculated for the sample text;

Then, these frequencies have been used to calculate the statistics of the χ^2_{exp} criterion;

$t_{cr} = \chi^2_{1-\alpha, k-1}$ has been determined using the appropriate table (National Institute of Standards and Technology, n.d.) at the significance level $\alpha=0,05$ and degrees of freedom for $k=36$ (corresponding to the number of characters in the extended Ukrainian alphabet);

If $\chi^2_{\text{exp}} \geq t_{cr}$, the hypothesis has been rejected; otherwise it has been accepted. Simultaneously, the rank of each character in the frequency distribution has been determined for the sample text.

All calculations have been made using our own Python programs. The results have been compared to those obtained for Vasyl Stefanyk's stories.

Results and Discussion. The frequency of characters in M. Yatskiv's short stories, in comparison with the frequency of characters in V. Stefanyk's works, is illustrated in *Fig. 1*.

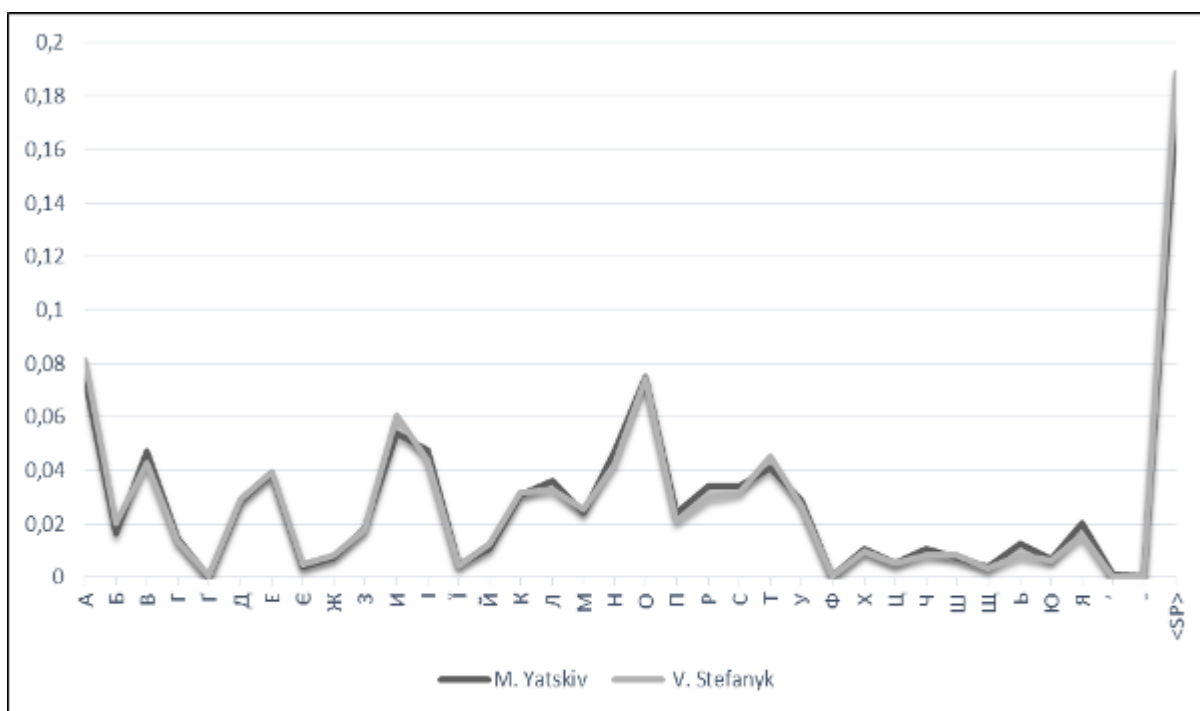


Figure 1. Frequency of characters in text arrays

As shown in *Figure 1*, the overall frequency of characters in the texts by both writers corresponds to the typical frequency patterns observed in fiction. This finding supports the thesis regarding the stability of character frequency within a given language, functional style, and genre. Excluding the space symbol, which consistently shows the highest frequency, the remaining characters can be categorized into high-frequency (О, И, А, І), medium-frequency (Е, Р, В, С, Т, Н, К, М, Д, У, Л, П, Я, Ѕ), and low-frequency (Ь, Г, Б, Х, Ч, Ц, Ё, Ю, Ж, Ї, Є, Ф, Ш, Щ, -, ', Г — 0%) groups.

Subsequently, consecutive and random samples from the text array of М. Yatskiv's short stories have been processed and compared with the frequency of characters in the entire text (8700 samples have been analysed). The results are presented in *Table 1*.

Table 1. Comparison of the frequency of characters in the whole text and samples

Character	Frequency		
	Entire text	Samples (mean)	
		Consecutive	Random
А	0.07453	0.07469	0.07451
Б	0.01636	0.01633	0.01640
В	0.04742	0.04771	0.04748
Г	0.01470	0.01474	0.01468
Ґ	0.00015	0.00016	0.00015
Д	0.02857	0.02863	0.02857
Е	0.03895	0.03886	0.03892
Є	0.00405	0.00409	0.00403
Ж	0.00722	0.00716	0.00722
З	0.01833	0.01831	0.01836
И	0.05397	0.05398	0.05407
І	0.04748	0.04744	0.04749
Ї	0.00493	0.00489	0.00491
Ї	0.01079	0.01083	0.01082
К	0.03085	0.03099	0.03088
Л	0.03613	0.03612	0.03609
М	0.02415	0.02404	0.02416

Charact er	Frequency		
	Entire text	Samples (mean)	
		Consecutive	Random
Н	0.04735	0.04714	0.04741
О	0.07520	0.07531	0.07518
П	0.02429	0.02432	0.02424
Р	0.03447	0.03435	0.03447
С	0.03427	0.03426	0.03424
Т	0.04118	0.04115	0.04115
У	0.02891	0.02895	0.02891
Ф	0.00090	0.00088	0.00091
Х	0.01070	0.01069	0.01068
Ц	0.00531	0.00532	0.00531
Ч	0.01089	0.01084	0.01089
Ш	0.00763	0.00765	0.00762
Щ	0.00424	0.00423	0.00423
Ь	0.01255	0.01248	0.01252
Ю	0.00710	0.00696	0.00706
Я	0.02034	0.02025	0.02036
‘	0.00095	0.00095	0.00096
-	0.00091	0.00094	0.00091
<SP>	0.17423	0.17437	0.17423

The mean value has been calculated using the formula:

$$\bar{X} = \frac{\sum x_i n_i}{\sum n_i} \quad (2)$$

where x_i is the variant, n_i is the number of occurrences of the variant in the experiments, and i is the variant number.

The standard error has been calculated using the formula:

$$\sigma = \sqrt{\frac{\sum (x_i - \bar{x})^2 n_i}{\sum n_i}} \quad (3)$$

where x_i is the variant, n_i is the number of occurrences of the variant in the experiments, i is the variant number, and \bar{x} is the mean value.

As indicated by the results, there are no significant differences in the ratios between sequentially and randomly selected segments, nor between these segments and the entire set of works.

Thus, the set of characters consists of letters of the Ukrainian alphabet, spaces, apostrophes, and hyphens. This set has been further divided into three subsets: vowels, consonants, and special characters. Special characters include spaces, apostrophes, and hyphens. The frequency of each character has been calculated separately for each subset within the sequentially and randomly selected segments, as well as for the entire set of works. The results are presented in *Table 2*.

Table 2. Distribution of characters by type

Character type	Entire text	Samples (mean)	
		Consecutive	Random
Vowels	78768	758	758
Consonants	111510	1073	1073
Special characters	56610	544	545

As shown in *Table 2*, there are no significant differences in the ratios within each subset when comparing sequentially and randomly selected segments to the entire set of works.

To analyse the euphony of M. Yatskiv's texts, the set of Ukrainian language phonemes has been divided into vowels and consonants. The consonants were further categorized into sonorants, voiced obstruents, and voiceless obstruents, without distinguishing between palatalized and non-palatalized (hard vs. soft) consonants (see *Fig. 2*).

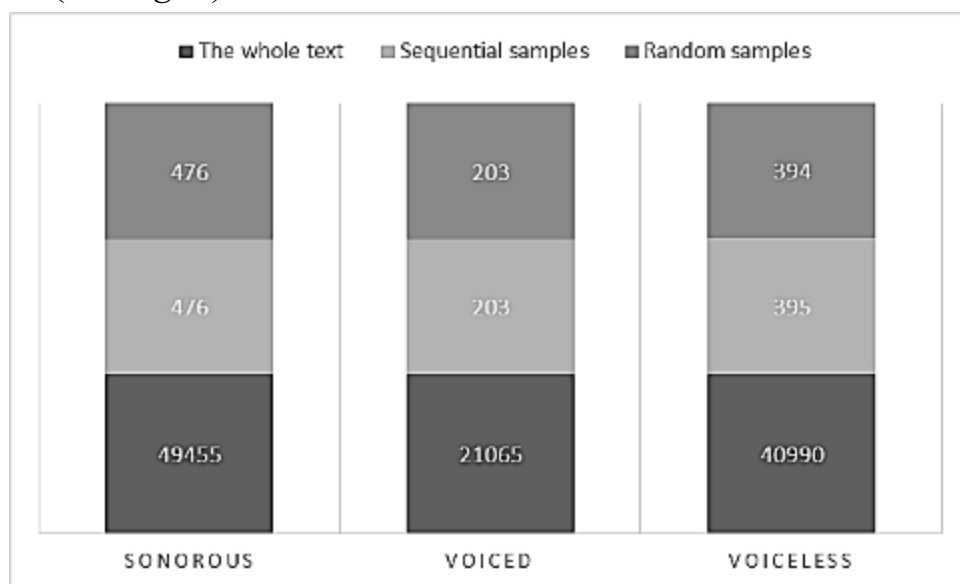


Figure 2. Distribution of consonants by type

The degree of euphony has been measured as the percentage of vowels, sonorants, and voiced obstruents taken from the text. *Table 3* presents a comparison of the statistical characteristics of euphony between the texts of M. Yatskiv and V. Stefanyk.

Table 3. Melodiousness of the Texts

Sample Type	M. Yatskiv	V. Stefanyk
Entire text	0.78	0.79
Sequential samples	0.78	0.79
Random samples	0.78	0.79

With minor differences, these characteristics are nearly identical and align closely with the average for works of fiction.

Based on the absolute (number) and relative frequency of each character of the expanded Ukrainian alphabet, calculated across sequentially and randomly selected segments as well as the entire text array, entropy has been calculated using the appropriate formula (Loukas & Chung, 2022). The results are presented in *Table 4*.

Table 4. Entropy of Characters in the Text and Samples

Coefficient	Entire text	Samples		
		General	Consecutive	Random
Number of experiments	1	17400	8700	8700
Maximum value	4.467	4.54388	4.54388	4.524274
Minimum value	4.467	4.35364	4.353641	4.374502
Average value	4.467	4.45116	4.446842	4.45547
Standard error	0	0.02694	0.03203	0.019718
Spectrum of fluctuation of average frequency	0	0.0002	0.000343	0.000211
Standard deviation error	0	0.0002	0.000343	0.000211
Relative error	0	0.00009	0.000151	0.000093

Based on the results of the calculations, the correspondence between the frequencies of symbols in the entire text and the selected segments has been analysed using Pearson's chi-squared test (χ^2). The data are presented in *Table 5*.

Table 5. Frequency of Characters According to Pearson's Chi-Squared Test

Text	Number of samples	Type of samples	Number of matches	Percentage of matches
M. Yatskiv, short stories	8700	Sequential	2508	28,83%
	8700	Random	7855	90,29%

Simultaneously, the rank of each character in the frequency distribution has been determined for the sample text, as shown in *Table 6*.

Table 6. Rank of Characters in the Research corpus

Character	Rank averaged	Rank calculated
А	3	3
Б	20	20
В	5	6
Г	21	21
Ґ	36	36
Д	15	15
Е	9	9
Є	32	32
Ж	28	27
З	19	19
И	4	4
І	6	5
Ї	32	30
Й	24	24
К	13	13
Л	11	10
М	17	17

Character	Rank averaged	Rank calculated
Н	6	7
О	2	2
П	17	16
Р	11	11
С	11	12
Т	8	8
У	14	14
Ф	34	35
Х	23	25
Ц	29	29
Ч	24	23
Ш	26	26
Щ	31	31
Ь	22	22
Ю	27	28
Я	18	18
'	33	33
-	36	34
<SP>	1	1

Analyzing the results, it can be concluded that by randomly selecting a segment as small as one hundredth of the text volume, it is possible to obtain, with high probability, a frequency distribution of characters that closely matches that of the entire text.

Conclusions and perspectives. Quantitative analysis of texts at different linguistic levels, together with automatic corpus processing and statistical calculations, allows for the identification of important characteristics that can clarify aspects of a writer's idiolect and help to draw conclusions about the aesthetic significance of the texts in the research corpus.

The statistical characteristics of M. Yatskiv's and V. Stefanyk's short stories closely align to the literary style and are almost indistinguishable from each other. This finding has been proved through linguistic and statistical methods. We hypothesize that for genres with stable genre-forming elements (such as short

stories, dramas, poems, etc.) within specific periods of a particular national literature, linguistic statistical indicators will show minimal variation. Proving this hypothesis will require expanding the scope of the study and incorporating a broader range of methods for analysing linguistic material.

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EXOTICISMS AND BARBARISMS IN BIOGRAPHICAL NOVEL TRANSLATION (CASE STUDY OF D. GOODWIN'S "DIVA")

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The article is focused on rendering exoticisms and barbarisms in the translation of a biographical novel, namely Diva by Daisy Goodwin (translated by the author of this article). The research material contains numerous exoticisms and barbarisms used in the novel to create an atmosphere of 'otherness', to symbolize the sophisticated life of a diva, as well as her life's work at the opera and her more 'human' side: love, temptation etc. Due to the original containing multiple borrowed words to create such symbolism, it has been logical for the translator to use a similar strategy in their rendering: both exoticisms and barbarisms remain alien and otherworldly, however, to avoid overwhelming the reader with the abundance of foreign vocabulary, the translator adds description or (mostly) commentary.

Key words: exoticisms, barbarisms, literary translation, biographical novel, translation strategies.

Чернікова О. І. Екзотизми та варваризми у перекладі художньої біографії (на основі роману "Діва" Д. Гудвін). Статтю присвячено дослідженню відтворення екзотизмів та варваризмів у перекладі художнього роману-біографії "Діва" британської письменниці Дейзі Гудвін (переклад виконаний авторкою цього дослідження). Екзотизми і варваризми присутні у матеріалі дослідження у значній кількості, оскільки створюють атмосферу "інакшості", символізують вишукане життя примадонни, найголовніше у її житті – оперу, а також "людський" бік її особистості: кохання, спокуси тощо. Оскільки в оригіналі такий символізм досягається через присутність численних іноземних слів, логічно є відповідна стратегія з боку перекладача – екзотизми і варваризми залишаються чужорідними, запозиченими словами, проте з метою уникнення перенасиченості тексту незрозумілою лексикою додається опис або (здебільшого) перекладацький коментар.

Ключові слова: екзотизми, варваризми, художній переклад, роман-біографія, перекладацькі стратегії.

Introduction. Borrowed (foreign) lexicon constitutes an inseparable part of any language; however, every language has its own ways of borrowing words: for this exact reason, borrowed lexicon in language has always been the focus of all kinds of philological research, both linguistic and literature studies. Assimilation of borrowed lexicon into any language happens in non-uniform and erratic ways: the adaptation of foreign words happens at different degrees and with different speed. The topicality of this paper is therefore based on the fact that the volume of borrowed lexicon, exoticisms and barbarisms in particular, is growing exponentially in our day and age, while their ever-growing numbers lead to challenges in rendering such vocabulary in translation.

Despite the existence of many kinds of borrowings known to linguists (internationalisms, exoticisms, barbarisms, loans/calques, xenonyms, macaronicisms, etc.), this research paper focuses on specifically *exoticisms* and *barbarisms*, as these particular kinds of foreign lexicon constitute an important element in the material of this research. They are of interest not only for linguistics, but for translation studies as well: they are a translator's challenge (to render them adequately, one needs to search for additional information and transcription, write translator's commentaries/footnotes, use descriptive translation, etc.).

Theoretical background. *Exoticisms* are lexical units borrowed, mostly adapted into the recipient language and used to give speech special exotic 'coloring' (Ukrainska mova: Entsyklopediia 2004, p.170); in literary texts (in our case, a biographical novel) using exoticisms means creating an intercultural atmosphere for the reader. *Barbarisms* are borrowed foreign language units which have preserved the structural features of the language of their origin (Ukrainska mova: Entsyklopediia 2004, p.62). In Ukrainian translations from English, barbarisms may be rendered using the original Latin alphabet (zero transcoding), or transcribed into the Ukrainian alphabet (transcription).

Among numerous papers focused on barbarisms and exoticisms, special mentioning is deserved by fundamental works of such Ukrainian linguists as M. Kocherhan, O. Tkachenko, H. Haiduchenko, Yu. Zatsnyi, O. Kostiv, S. Yermolenko, I. Voronkova, L. Yefremov, R. Zorivchak and many others. In recent years, the problems and challenges associated with barbarisms and

exoticisms have preserved their topicality, judging by numerous published papers on these kinds of borrowings (Vyshnivskyi, 2015; Holovach, 2014; Hrynko, 2020; Humeniuk, 2014; Dudenko et al, 2023; Dundii, 2011, Rusnak, 2011 and 2022). The papers mentioned consider exoticisms and barbarisms in various aspects, including challenges it poses in translation.

Aim and methods. The of this paper is to research the rendering of exoticisms and barbarisms from English in the Ukrainian translation of the British author and screenwriter Daisy Goodwin's biographical novel *Diva*. The novel was translated in summer 2024 by the author of this paper. This particular material has been chosen to study borrowed lexicon due to the novel being set in several European and neighboring countries (France, Italy, Greece) as well as the USA, and due to its plot (life and love story of a diva in the 50s and 60s of the 20th century). To achieve this aim, several objectives have been fulfilled: continuous sampling of exoticisms and barbarisms used by the author in the novel; studying the specific features of these lexical units by classifying them first into exoticisms and barbarisms separately, then into topics such as cuisine, music (opera), everyday life, common everyday language etc.; studying the techniques used to render this borrowed vocabulary from English into Ukrainian (by applying zero translation, transcription, descriptive translation, translator's commentary via footnotes, etc.).

Results and discussion. The analysis of *exoticisms* and *barbarisms* used in the original English novel (*Diva*) has shown that such kinds of borrowings (preserving the special features of their language of origin) are mostly used with the following goal: 1) to immerse the reader into the professional world of opera; 2) to demonstrate the native language of a speaker by using words or short phrases in Greek, Italian, French etc.; 3) to remind the reader which country the plot is currently taking place in; 4) to give further detail to the main character of the novel – Maria Callas – who has to adhere to an overly strict diet but is constantly musing about food, particularly her native Greek cuisine (to her, food symbolizes frivolity and sexuality); 5) to highlight the 'sophisticated' beau monde life constantly described in the novel by using French buzzwords. Exoticisms and barbarisms are used rather frequently throughout the novel: more than 35 individual words and phrases used to focus the reader's attention on characters speaking a foreign language, as well as more than 60 operatic terms and (mostly)

Italian short phrases from the opening lines of operatic librettos which usually have no titles, so such lines are used instead, and more than twenty names belonging to exotic cuisine.

It is important to note that barbarisms (as well as exoticisms) used in the original text of the novel are never explained which is quite demanding both for the reader and the translator, as most of these notions need thorough research to be understood properly (operatic terms need a solid amount of knowledge in that area, while conversational phrases in Greek, Italian or French require at least a superficial acquaintance with those languages). Hence, to make it easier for the Ukrainian reader to follow the plot and understand the setting of *Diva*, numerous (up to 70) translator's commentaries/footnotes have been added.

Exoticisms belonging to the field of operatic terms are used in *Diva* to thoroughly describe the professional life of the main character, Maria Callas, a world-famous diva. The examples of such exoticisms are as follows: *arpeggio*, *staccato*, *brava*, *tenor*, *soprano*, *mezzo*, *C*, *B*, *prima donna*, *cadenza*, *trill*, *bel canto*, etc.

Most of those exoticisms have been transcoded (transcribed) in translation, while to some of them, descriptive translation and addition have been applied (e.g. *співачка сопрано* in place of the original *soprano* as an epithet for an opera singer):

She couldn't possibly leave her singing teacher, the great Spanish soprano Elvira de Hidalgo (Goodwin, p.5). – *В Афінах у неї була улюблена вчителька – іспанська співачка сопрано на ім'я Ельвіра де Ідальго – з якою нізащо не хотілось розлучатися* (Gudvin, p.9).

In this example, the techniques of concretization, addition and descriptive translation have been used to render the notion of *soprano*, an operatic term stemming from Italian and used to denote both a female operatic voice of a certain timbre and the singer herself, or even a particular role in an opera performance (main or secondary).

Conversely, the next example showcases the application of simple transcoding (transcription) for the word *soprano*: '*There are rumors that you have had difficult relationships with rival sopranos – Renata Tebaldi, for example*' (Goodwin, p.25). – *Ходять чутки, що у вас складні стосунки з іншими сопрано – як-от Ренатою Тебальді* (Gudvin, p.34).

Other instances of operatic terminology, such as those denoting specific singing techniques, are also mostly rendered through transcription: "*Madame! I*

have mastered it. The trill." (Goodwin, p.6). – *Мадам! У мене вийшло! Я зробила ту трель!* (Gudvin, p.10). However, in several instances such terminology is translated by finding an equivalent, as in Ukrainian musical tradition it is denoted differently: *Maybe if you weren't so uptight, you might hit that top C instead of wobbling around like a dying cat* (Goodwin, p.29). – *Якби ти менше корчила з себе казна-що, може, змогла б нареши ти витягнути те "до" третьої октави, а не верещати, як кішка при смерті!* (Gudvin, p.40).

The next example showcased a mixed approach to translate a sentence loaded with numerous exotic operatic terms: *But halfway through her most difficult aria, where Amina is sleepwalking through the moonlit glade and the melody is ornamented by the kind of cadenzas and trills that are the hallmark of bel canto, she reached for the high B and she felt her voice falter* (Goodwin, p.58). – *Проте посеред найскладнішої арії – там, де Аміна-сомнамбула ходить осяяною місяцем прогалиною, де мелодія обрамляється барвистими каденціями і трелями, характерними для стилю "бельканто" – Марія спробувала взяти "сі" третьої октави – аж тут її бездоганний голос затремтів* (Gudvin, p.80).

With foreign words and phrases classified as barbarisms, a universal approach was used in the translation of the novel: preserving their spelling in Latin alphabet (zero transcoding or incrustation) plus adding a translator's commentary via footnote to give further information and description of those notions. In this way, the translation preserves the special atmosphere of the country where the plot is taking place, as well as reminds the reader of the foreign origin of certain characters.

It is not surprising that the most frequently used barbarisms are those belonging to the Italian language: the opera, the symbol and substitute for life and soul of the main character, is first and foremost associated with Italy. Additionally, several chapters of the novel take place in Italy, plus we frequently 'hear' Maria talking to her Italian husband who as a rule does not speak any other languages.

Translator's commentaries used in the translation of *Diva* may serve to showcase such Italian barbarisms where in translation the Latin spelling has been preserved:

Andiamo (итал.) – ходімо (let's go): this phrase is used by Maria Callas' closest friend, Italian director Franco Zeffirelli.

Cazzo (італ.) – мерзотник (asshole): used by Maria to insult a tenor who had just groped her inappropriately. In further squabble with the Italian opera director she says *basta* (італ.) – зоди (enough) – to clear her intentions and also because her Italian vocabulary mostly consists of phrases from operatic librettos.

Tesoro (італ.) – любя, дослівно "скарб" (honey, 'treasure'); *carissima* (італ.) – наймилиша (the most beloved); *cara mia* (італ.) – моя любя (my darling): those are words frequently used to address Maria by her Italian husband, Battista 'Tita' Meneghini. In a scene, he expresses his frustration by reproaching his wife: *Ma cosa fai?* (італ.) – Що ти робиш? (What are you doing?)

Elsa Maxwell, Maria's friend, presents her with the following moniker: *La Divina* (італ.) – божественна (godlike).

For her favorite singing teacher, former prima Elvira de Hidalgo, Maria always uses the address *maestra* (італ.) – учителька (teacher).

Maria's maid, who speaks only Italian, often uses phrases like *Aspetta un momento* (італ.) – зачекайте хвилинку (Wait a minute).

When the plot takes place in France, or when Madame Callas is talking to her French fashion designer, we see numerous French barbarisms: *chérie* (фр.) – любя (darling); *alors* (фр.) – послухайте (listen); *en voyage* (фр.) – дорогою, у дорозі (on the way); *impeccable* (фр.) – бездоганно (impeccable).

When writing about the Parisian beau monde gathering at the Opera to listen to Maria Callas sing, reporters (even those working for American newspapers) say that *le tout* (фр.) – увесь (all of) Paris is present at the Opera – meaning 'everyone of importance', like the President with his spouse, aristocrats, rich people, famous artists, etc.

At a restaurant, the French *maître d'* uses barbarisms associated with food and service: *cèpes* (фр.) – білі гриби (porcini); *Avez-vous terminé* (фр.) – Ви вже завершили? (Are you done?)

French barbarisms are a frequent addition to dialogue throughout the whole novel, not just when the main character is in France. In these two cases, the barbarisms were translated, as they have been long adapted into the English language, plus their intention was not to create a specifically 'French' atmosphere – rather a sense of sophistication and 'high society': *Elsa, so lovely to catch up, but here I am having a dinner à deux with my dear friend Franco in my favorite restaurant, and I see nothing tragic about that* (Goodwin, p.18) – Дуже рада побалакати з тобою, Ельзо, але сьогодні у мене вечеря на двох, із чудовим

другом Франко, в моєму улюбленому ресторані, і ніякої трагедії в цьому немає (Gudvin, p.25).

In this case, the French *à deux* was translated as *на двох*: although this phrase is a clear barbarism, with its French spelling intact, it does not indicate any particular Frenchness, rather Maria's attempts to sound cold and unfriendly by showing off her diva sophistication. This phrase has become quite common in English (cf.: *folie à deux*) and in fiction mostly indicates the arrogance of a character using it ('I'm better than you because I speak French').

In the following example, the term *lèse-majesté* (which can be roughly translated as 'contempt of majesty', but normally English only uses the French borrowing in this case) was not translated directly, but rather by applying modulation and description to better fit the sentence into context: *But I am worried that you will be guilty of lèse-majesté if you stay here any longer* (Goodwin, p.18) – *Якщо через мене ти скривдиш таких високородних друзів, от тоді станеться справжня трагедія* (Gudvin, p.25).

In both cases above, the translator's strategy was to find equivalents rather than preserve these French phrases as is. The reason for such an approach is the fact that both characters using these phrases are not French and currently not in France, not even speaking to French natives – the only reason they use those barbarisms is to show off, which is reflected in the higher style used in the translation of their dialogue.

Finally, the third kind of barbarisms worth attention in the novel are the Greek ones. The core Greek phrase around which the main character's whole life is built is *Agapi mou* (гр.) – *любов моя* (my love). In Maria's childhood, she once heard this phrase from her mother, and later it is frequently used by her lover Aristotle Onassis (who, in turn, often calls himself *tourkospouros* (гр.) – *дослівно "турецьке сім'я", "турчанин"* (Turk, 'turkish seed'), because he was born in Smirna where most Greeks are of Turkish origin). At first, these two Greek words (*agapi mou*) mean love and care for the diva, but later they become a symbol of unhealthy relationship. Additionally, when Maria comes to Greece for the first time in many years to sing at an ancient open-air theater, her first word addressed to her motherland is *Kallospera* (гр.) – *"добридень"* (hello).

Last but not least, exoticisms denoting food and cuisine have pride of place in *Diva*, as they symbolize the constant struggle of the main character with her own body and temptation surrounding her – both gastronomical and sexual. For such exoticisms, transcoding has been used with addition of translator's

commentary via footnote, but in some cases (if a particular dish is pretty common for Ukrainian readers) they have been translated, e.g. *steak tartare* – яловичий мармар, the only food Maria eats to avoid gaining weight.

In the following example, Maria associates a native Greek dish, *spanakopita*, with her homeland and home: *She thought of the flaky croissants from the boulangerie around the corner, coffee ice cream in Sirmione, spanakopita just out of the oven in Athens* (Goodwin, p.16) – У Маріїних думках постали хрусткі круасани з пекарні за рогом, кавове морозиво з Сірміоне, щойно спечений шпинатний пиріг "спанаконіта" з Афін (Gudvin, p.22). Here, the translator has used transcoding (transcription) plus descriptive translation, and preserved the exotic name of the Greek dish.

Next, in a flashback, Maria's new Italian husband buys her sweetmeats to calm her nerves (she loved eating when she was young): *Tita had been her right hand then, telling her that she could perform miracles; bringing her the zeppole filled with zabaglione that she had loved so much* (Goodwin, p.66) – Тоді Тіта справді допомагав Марії, запевняв, що вона здатна творити дива, годував її зепполами з сабайоном, які дівчина просто обожнювала (Gudwin, p.90-91). Translator's commentary via footnote is as follows: *зеппола* – італійське тістечко з начинкою, щось на кшталт пампуха (Italian stuffed cake resembling a doughnut); *сабайон* – італійська версія заварного крему (Italian version of custard). The *zeppole* with *zabaglione* – Italian pastry – symbolizes Maria's happy early married life. Later, when she realizes she does not love Tita anymore, she refuses to eat the same dessert he had bought for her in Italy.

In the next example, Maria returns to Athens and remembers her student years at the Conservatoire, when all she wanted was pastry, but could not afford it due to poverty. At present, she still cannot afford to eat anything sweet, but for other reasons – she wants to stay thin and pretty, because otherwise she would hate herself: *They passed a pastry shop and Maria stopped to gaze in the window at the trays of glistening baklava; bougatsa, the almond-flavored triangles; and galaktoboureko, where the custard was drenched in lemon syrup* (Goodwin, p.94) – Крокуючи повз крамницю-пекарню, Марія задивилася на вітрину. Лискуча пахлава, наповнені мигдалевим кремом трикутнички бугаца, галактобуреко з заварним кремом і лимонним сиропом <...> (Gudvin, p.127). Translator's commentary via footnote: *бугаца* – грецький пиріг із листкового тіста, може бути солодкий (з кремом) або несолодкий (зі шпинатом або фаршем) (Greek puff pastry, either sweet (with custard) or savory (with spinach or mincemeat));

галактобуреко – грецький манний пудинг, запечений у тісті, з заварним кремом та апельсином або лимоном (Greek semolina pudding baked in dough, with custard and either orange or lemon).

The following example uses *zabaglione* again to symbolize Maria's (formerly) happy married life: *But with the cruise looming in front of her, Maria cooked all the things she knew pleased him: risotto al'Amarone, bollito misto, and zabaglione* (Goodwin, p.144) – *Проте незадовго перед круїзом вона вирішила почастувати чоловіка усім, що він любить: ризото аль амароне, боліто місто, сабайоном* (Gudvin, p.195). Translator's commentary: *ризото аль амароне* – ризото за веронським рецептом з додаванням карамелізованої цибулі, сиру та вина "амароне" (Verona risotto with caramelized onion, cheese and Amarone wine); *боліто місто* – північноіталійське рагу з яловичиною або телятиною на овочевому бульйоні (North Italian stew with beef or veal boiled in vegetable broth).

The final example of food exoticisms showcases translation via transcription and description in translator's commentary. Here, the Greek breakfast symbolizes the main character's interest for her future Greek lover who feeds her a 'native' dish while at the same time sharing intimate details of his childhood: *Strapatsada. My mother used to make this for me for breakfast* (Goodwin, p.159) – *Це страпацада. Матуся готувала мені її на сніданок* (Gudvin, p.217). Translator's commentary: *страпацада* – омлет чи радше "скрембл" у грецькому стилі з фетою, томатами й орегано (Greek omelet or rather scrambled eggs with feta cheese, tomatoes and oregano).

Conclusions. To summarize, it is important that in the translation of Daisy Goodwin's biographical novel *Diva*, the numerous exoticisms and barbarisms were rendered aiming at preserving the exotic atmosphere of 'otherness'. For exoticisms belonging to opera and cuisine, transcoding (particularly transcription) has been used, as these words are present not only in English, but also in Ukrainian (however, they are not very well-known or frequently used). Due to their rarity, every one of them was explained via translator's commentary, as most of them are probably unknown to a common reader. When dealing with the challenge barbarisms (words and phrases in non-English languages), the translator has used zero transcoding, preserving their Latin spelling and also adding a commentary explaining the meaning of such barbarisms. The approaches stated above work to preserve the symbolism present in the original

novel: Italian operatic terms symbolize Maria's calling (singing); French words and phrases showcase her sophisticated life as part of the beau monde and a world famous artist; finally, Italian and Greek foods are a symbol of Maria's hidden desires, her relationship with her own (self-abused and starved) body, and, last but not least, her sexuality and the men in her life.

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THE IMAGE OF THE FLÂNEUR AND ITS NEW VISION IN PATRICK MODIANO'S NOVEL "IN THE CAFE OF LOST YOUTH"

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The article explores the transformation of the flâneur figure in Patrick Modiano's novel In the Café of Lost Youth, tracing its evolution from the nineteenth-century model conceptualized by Charles Baudelaire and Walter Benjamin to its reimagined form in the context of late modernity. Through the methods of cultural-historical and psychogeographic analysis, the study interprets the flâneur as both a literary motif and a socio-cultural phenomenon reflecting the experience of urban modernity. The analysis delve into the specific attributes of the flâneur figure in P.Modiano's novel, comparing and contrasting it with three established types within the modern canon: the flâneur-writer, characterized by a detached yet insightful observation of the urban scene; the flâneur-detective, marked by a keen eye for detail and a desire to uncover hidden truths; and the flâneur-marginal, whose experience is shaped by social and economic exclusion. Further, this study investigates the unique nuances of the feminine manifestation of the flâneur image in the novel. Their wandering through Paris reveals a city transformed into an emotional and mnemonic landscape, where streets, cafés or "neutral zones" function as spaces of memory, alienation, and fragile connection. Drawing on Guy Debord's theory of psychogeography and the practice of dérive, the research interprets Modiano's characters as dérivants – drifters guided by memory and affect rather than by reason or purpose. The city in Modiano's fiction thus emerges as both a topography of emotion and a palimpsest of loss, where wandering transforms into an act of remembrance. "Le Condé", the café around which the novel's stories converge, becomes

a symbolic "neutral zone" and a fixed point within the fragmented urban space – a locus of suspended time that offers fleeting freedom from the weight of modern existence. The study concludes that Modiano redefines flânerie as an introspective and mnemonic practice, revealing how the modern flâneur evolves into a wanderer of memory, whose movement through the city traces the invisible cartography of human solitude and desire.

Keywords: flâneur, flâneurism, modernism, image, psychogeography, drift

Кізім Н. В. Образ фланера та його нове прочитання у романі Патріка Модіано "У кафе втраченої молодості"

У статті розглянуто еволюцію явища фланерства на межі XIX-XX ст. у французькій культурній та літературознавчій площинах. Дослідження зосереджено на окресленні рис та ознак, притаманних образу фланера у романі Патріка Модіано "У кафе втраченої молодості". Увагу приділено трьом типам фланера модерного канону, як то фланер-письменник, фланер-детектив та фланер-маргінал, а також розглянуто особливості фемінного прояву образу фланера у романі. Окремо відстежено вплив ідей психогеографії середини XX ст. (Франція) на трансформацію образу фланера та появу практики "дрейфу", як прояву нового підходу до сприйняття простору міста, та формування образу "дрейфера", характеристики якого притаманні персонажам роману, що уможливорює нове прочитання образів героїв Патріка Модіано.

Ключові слова: фланерство, фланер, модерн, образ, психогеографія, дрейф

Introduction.

The phenomenon of *flânerie* ("strolling", fr.), which emerged in the late nineteenth century, encompasses a broad spectrum of cultural notions, aesthetic practices, and figurative interpretations observable across twentieth- and twenty-first-century world literature. Born in Paris, the image of the *flâneur* – a person wandering the city streets without any particular purpose, strolling while contemplating the urban landscape – has acquired diverse artistic embodiments in the works of modern authors. Among them, the oeuvre of the French writer Patrick Modiano, laureate of the Prix Goncourt (1978) and Nobel Prize in Literature (2014), stands out for its evocative portrayals of wanderers, dreamers, and solitary figures drifting through the labyrinthine passages of the city. In Modiano's narratives, these wanderers come alive as embodiments of memory and loss, translating the experience of modern existence into spatial and temporal reflection.

The purpose of this study is to investigate the typology and reinterpretation of the *flâneur* in Patrick Modiano's novel "In the Café of Lost Youth" (2007), translated into Ukrainian in 2015. By situating Modiano's work within the broader cultural and philosophical tradition of *flânerie*, this paper seeks to uncover how the author reconfigures the *flâneur*'s archetype within a

contemporary Parisian context, intertwining it with themes of identity, memory, and psychogeographic exploration.

Methodological notes.

The analysis of the *flâneur* in Patrick Modiano's "In the Café of Lost Youth" is conducted within the framework of **cultural-historical analysis**, combining literary interpretation with the study of socio-cultural dynamics that shaped modern French thought. The image of the *flâneur* is examined as a **symbolic embodiment of flânerie**, understood not merely as a literary motif but as a **cultural and historical phenomenon** deeply rooted in the social experience of urban modernity. This study draws upon the **interdisciplinary intersection** of literary studies, cultural history, and urban sociology. In particular, it considers the **socio-cultural aspect** of *flânerie* – that is, the influence of cultural trends on the formation of social behavior and the evolution of patterns of urban perception. These patterns, shaped by the transformation of Parisian space, are reflected in literary depictions of the city and its inhabitants. By applying this method, the research seeks to reveal how Modiano translates the *flâneur's* gaze into narrative form – turning observation, memory, and spatial wandering into a mode of self-reflection. The methodology thus allows for tracing the **continuity and transformation** of the *flâneur* figure from nineteenth-century modernism to its reimagined presence in Modiano's postmodern Paris.

Theoretical Background.

Despite the considerable attention Patrick Modiano's prose has received in foreign literary criticism – among others, in the works of J.Bedner (1996), T.Laurent (1997), D.Parrochia (1997), D.Sima (1998), P.Jellin (2000), H.Möller (2009), D.Cosnard (2011), K.Nettelbeck (2012), B.Roux (2009), and F.Grenadier-Klein (2017) – his writing has gained substantial recognition in Ukrainian literary scholarship only within the last decade. Ukrainian researchers have primarily focused on the **themes of memory and identity** (V.Fesenko, 2005; Yu.Pavlenko, 2002) as well as the **psychological dimensions** of Modiano's prose (K.Shubkina, 2018). In our previous studies, we explored other artistic and stylistic aspects of his writing, including the **principles of intermediality and cinematic narration** (2015), **autobiographical writing strategies** (2007), and the **semantic expansion of narrative space** (2014).

The image of the *flâneur*, as a representation of a national and cultural phenomenon, has been addressed by A.Sydor and M.Shulhun (2016), and later received a more comprehensive analysis in A.Tyshchenko's dissertation (2023), which, however, focused primarily on Spanish and Ukrainian prose. Among French scholars, the feminine manifestation of the *flâneur* – the *flâneuse* – has been examined by F.Grenadier-Klein, who pays particular attention to Modiano's female characters. By contrast, male figures have not been granted equal analytical attention as potential embodiments of artistic or philosophical reflection.

To deepen the understanding of Modiano's reconfiguration of the *flâneur*, this study also draws upon the theoretical insights of K.Tester, R.Shields, and D.Frisby, who examined the figure within sociological and philosophical frameworks, and upon K.O'Rourke's work, which situates *flânerie* within the field of psychogeography. These perspectives provide the conceptual foundation for tracing the transformation of the *flâneur* – from the nineteenth-century Parisian observer to the drifting, emotionally engaged wanderer of the modern metropolis.

Results and Discussion.

In twentieth-century French literature, the image of the *flâneur* becomes a reflection of the artist's response to the tangible transformation of the urban environment and to the shifting paradigms of social behavior. The reconstruction of Paris under Baron Georges Haussmann fundamentally altered the city's physiognomy. Every corner of the French capital underwent a transformation (E.Kirkman, 2007). The widening of streets, the creation of parks, and the reorganization of neighborhoods not only reshaped the city's appearance but also inspired a new way of perceiving urban space.

The emergence of spaces designed for strolling endowed those who walked through them with an aesthetic function – the act of observing the city became a form of contemplation. This observer first appeared as the *promeneur* – "an attentive and witty chronicler of his age", and later as the *flâneur*, whose distinctive characteristics crystallized in the mid-nineteenth century (A. Sydor, 2016, p. 126). Beyond mere observation, the *flâneur's* gaze implied an inner reflection that foreshadowed an entire philosophy of being.

A defining element of the *flâneur's* world is the crowd, which fills the walkable city with new faces, voices, and stories. These anonymous encounters

create a paradoxical atmosphere of solitude within proximity. The flâneur's isolation does not equate to withdrawal; rather, as Keith Tester notes, the Baudelairean flâneur is at home among strangers (Tester, 2014, p. 8). Traditionally portrayed as a solitary, detached observer, the flâneur often avoids social roles and institutions. Louis Huart offered one of the earliest typologies of the flâneur, describing both his physical traits – "strong legs, observant eyes" – and his social affiliation, suggesting that poets, artists, or clerks might naturally become flâneurs because of their endurance, alertness, and aesthetic sensitivity (cited in A. Tyshchenko, 2023, p. 23). Later, Charles Baudelaire (1863) and Walter Benjamin (1938) reconceptualized the figure, shifting from an aesthetic to a functional understanding of flânerie (A. Tyshchenko, 2023, p. 123).

For Baudelaire, the flâneur is a sensual being, attuned to the beauty of the city; for Benjamin, he becomes a social type embodying the alienation and anonymity of modern urban life. Benjamin distinguished three principal modes of flânerie: the flâneur-writer, the flâneur-detective, and the flâneur-marginal. The first transforms observation into literary production; the second mirrors the new urban anonymity of numbered streets and addresses; and the third – isolated, disconnected, and peripheral – wanders the city's boulevards as an embodiment of estrangement.

With the rise of modern technologies and shifting spatial practices, the flâneur's environment evolved. Photography and cinema introduced new ways of seeing, while urban redevelopment disrupted familiar routes. According to R. Shields, the modern flâneur perceives others through a "perambulating gaze" that maintains distance and heightens the sense of detachment and loss (Shields, 2014, p. 75). This detachment deepens the flâneur's existential void, which is filled not by his own experiences but by the stories of others. What Benjamin calls "far-away-ness" transforms into a paradoxical "nearness", maintaining the fragile boundary between the observer and the crowd (Shields, 2014, p. 76).

In Patrick Modiano's novels, the flâneur emerges as a symbol of the search for meaning in a world that has lost its coordinates. Through the metaphor of the wanderer, Modiano explores memory, identity, and time, transforming the city into both setting and psychological landscape. His protagonists – lonely men, often young, moving through cafés, hotels, and stations – embody the flâneur of modernity: restless, nostalgic, suspended between belonging and estrangement. The novel "In the Café of Lost Youth" (2007) exemplifies this paradigm. Its four narrators – a student, a young woman, a man infatuated with her, and a private

detective – intersect in the Parisian café "Le Condé", a symbolic locus of convergence. The café functions as a microcosm of Modiano's Paris: a repository of vanished lives and fleeting connections. As the city changes, familiar landmarks disappear, evoking melancholy and the fear of oblivion. The protagonist of the first narrative, the student of the Mining University, recalling the time when fate brought him there, remembers the nearby cafés – the ordinary establishments of the Latin Quarter. According to him, "Le Condé" was one of those extraordinary places in the city endowed with a peculiar kind of magnetism. "I have always believed that certain places are like magnets – they draw you in if you happen to be nearby. And it happens so subtly that you do not even realize it <...> You are led there, to that very point where you are meant to stop" (Modiano, 2015, p. 11). It seems as though the city itself guides the passer-by – suggesting where to go, how to trace one's route, as if it possessed a kind of mystical force directing one's movement through its space. The city here assumes agency, guiding the wanderer through memory and emotion.

The neighborhood with the café left a distinct trace in the student's memory, and the transformation of its familiar landscape evoked a longing for what had once been real and immutable. Now it had vanished from the city map, surviving only in the recollections of the "witnesses" of those times. "Many years later, when the streets of that district glittered with the windows of luxury boutiques, and the place where "Le Condé" had been was taken over by a fine leather-goods shop, I happened to run to Madame Chadly on the other side of the Seine, climbing the Rue Blanche <...> We walked together for a long time, reminiscing about "Le Condé" (Modiano, 2015, p.10).

The changing contours of the city and the disappearance of places imbued with memory leave an imprint of melancholy, heightening the sense of unreality in a world that once seemed permanent. In the nineteenth century, during Haussmann's vast reconstruction of Paris, the city's image was fundamentally altered, and its inhabitants witnessed the destruction of familiar sites to make room for new ones. The loss and replacement of urban landmarks have since haunted the rhythm of metropolitan life. To preserve what once existed becomes possible only through remembering – by fixing one's gaze on details or capturing them in a photograph. For the student, as for many of Modiano's wanderers, the city he once knew dissolves in the glare of new, cold, and unfamiliar shop windows. To restore it, he must follow the fragile traces of memory – recalling people, reconstructing the vanished spaces that once surrounded him. "One day a

photographer came to "Le Condé" <...> He took many pictures of the regulars <...> Later, the photographs appeared in an album devoted to Paris, each one labeled with the names and nicknames of those portrayed" (Modiano, 2015, p. 6). The student's nostalgia mirrors the *flâneur-marginal* – one who recalls fragments of the past and mourns the city's lost contours. The recollection of those times – the gathering of the bohème in the cafés of the Latin Quarter – momentarily revives a sense of belonging that soon dissolves against the backdrop of the modern cityscape. The student as the *flâneur-marginal* remains a detached observer, more closely connected to the streets and facades of the city than to the people he encounters within it.

In the following story, the private detective is searching for a young woman. For him, moving through the city is not mere wandering but an integral part of his professional practice. Identifying locations, establishing facts, and tracing clues are routine tasks for him. "First of all, determine as precisely as possible the routes people take, in order to understand them better. I kept quietly repeating to myself: "Rue Sèvres. The Lafontaine garage. Café Condé. Louki". And that part of Neuilly between the Bois de Boulogne and the Seine, where that man had arranged to meet me" (Modiano, 2015, p. 28). Yet Patrick Modiano endows this character with an unusual sensitivity of perception. The upcoming meeting with his client, Jean-Pierre Choureau – who wishes to find information about his missing wife – awakens a flow of images and associations in the detective's imagination. "Jean-Pierre Choureau called, and we agreed to meet <...> How old was he? The tone of his voice seemed young, but voices are always deceptive. Into what drama, into what domestic hell, would he initiate me?" (Modiano, 2015, p. 29). It is noteworthy that, in this moment of reflection, the writer does not amplify the detective's anticipation with the professional excitement of pursuit. Instead, he reveals the man's melancholy, which can only be soothed by imagining places far from the city – spaces of solitude and escape beyond its streets and alleyways. "I plunged into the Bois de Boulogne, toward the Saint-James pond and the nearby lake where people skate in winter. Alone, I felt as though I were far from Paris, somewhere in Sologne. But the despair subsided" (Modiano, 2015, p. 29).

The image of the detective Caisley corresponds to Walter Benjamin's concept of the *flâneur-detective*. For him, the city serves as a kind of "office", a site of work where one must personally walk the streets to verify hypotheses and follow routes of disappearance. Patrick Modiano repeatedly emphasizes the

detective's reliance on imagination as part of his craft. He does not merely fantasize about the missing woman he has been asked to find; rather, he reconstructs the details of her movements through the city – the traces of shared life, the possible places of encounter, and the silent choreography of their intertwined paths. The detective imagines alternative lives, reconstructs scenes, and fills empty streets with imagined presences. In doing so, he becomes the reader of the city, enacting what D. Frisby (2015, p. 81) called "the reading of streets", where faces and shop windows form the letters of an infinite text. Anonymity – the detective's professional mask – grants him both distance and intimacy. It allows him to merge with the crowd while remaining unseen, to experience fleeting belonging amid alienation. As Modiano writes: "Even if they ask you about your life, you can invent everything <...> As you tell them your invented story, a breath of fresh air enters the suffocating room" (Modiano, 2015, pp. 22–23). His detachment becomes a metaphor for the fragility of human connection in modern urban life.

The young woman, Jacqueline (nicknamed "Louki"), offers a feminine counterpart to the flâneur. Yet her experience of the city differs profoundly. For her, the streets of Montmartre and Pigalle evoke trauma rather than freedom. The city reactivates memories of childhood abandonment and maternal indifference. Familiar locations transform into imprints of childhood memory. The painful emotional experience of loneliness – waiting for her mother, who worked late at the *Moulin Rouge*, her distance and coldness – left deep marks on the girl's consciousness. While the protagonists of the previous narratives, such as the student or the detective Caisley, explore the city and its particular sites, observing the urban landscape and its inhabitants, for the young woman the city reactivates the trauma of childhood. "I had never been back to that neighborhood until Roland brought me there by taxi <...> He probably didn't notice how I gripped his hand. I was overcome by dizziness. It seemed that if we crossed the square, I would faint at once. I was terrified <...> Yes, everything was about to begin again <...> and Roland had been chosen to lead me, unknowingly, back into the fold" (Modiano, 2015, p. 52). The descriptions of urban space – her wandering, her wish to remain anonymous after acquiring the nickname "Louki", and her pervasive loneliness – bring the heroine's image close to that of the flâneur, yet Modiano deliberately emphasizes her nonconformity to this type of flâneur. The city offers no solace to Jacqueline; it frightens her with its immobility, eternally inscribed with her feelings of terror, solitude, and vulnerability. The urban space,

so natural for the male *flâneurs* portrayed in the novel, reveals itself as a hostile environment for a woman. While the male *flâneurs* explore the city to seek meaning, Louki's wanderings are marked by fear, displacement, and loss of self.

As A. Tyshchenko (2023, p. 55) notes, the *flâneuse* is a problematic category: "The *flâneur* is invisible, dominant in shaping the modern experience; the female *flâneuse*, always visible, exists only as an object within his gaze". In Modiano's novel, Louki's visibility becomes vulnerable. The heroine's indirect "presence", Louki's shadowed existence, is illuminated by the author through the narratives of the student and the detective – both beginning with recollections or imaginative reflections on the mysterious stranger. The student remembers the details of her appearances at Le Condé, where she "always sat at the same table in the corner of the small room", entering through the door that the regulars called "the gate of darkness" (Modiano, 2015, p. 5). The detective, having met the student, pretends to be a publisher when he visits "Le Condé" in search of Jacqueline. She seems caught in the "spotlight" against her will, experiencing visibility as danger, and longs to hide in the dim corners of the café on the Left Bank of the Seine. "No one would have guessed that just a few hundred meters uphill, one could find oneself in the dense Saturday-night crowd beneath the neon signs promising 'the most beautiful naked dancers in the world,' and the tourist buses lined up outside the "Moulin Rouge" <...> That bustle frightened me <...> But we turned back and walked downhill. And the farther we descended, toward the darkness, the easier I felt" (Modiano, 2015, p. 70). The image of the enigmatic Louki corresponds most closely to that of the *flâneur-marginal*. Yet her "version" of *flânerie* unfolds as a tragedy of detachment that deepens into isolation. The spaces that grant men anonymity expose women to scrutiny. Her movements through Paris represent not freedom but a tragic drift toward erasure, culminating in her suicide.

The last of the four narratives in the novel presents the story of Roland, who happens to meet Jacqueline by chance. It seems that every detail Roland notices in the city matters to him, as he perceives it as evidence of Louki's existence and of their shared wanderings through Paris. "An alleyway, shut off from the street by gates, with two rows of identical buildings, their façades in pink brick. The same entrance doors with wrought-iron grilles and lamps above them. The same rows of windows. Beyond the gates began a small park along Rue Alexandre Cabanel. It is important for me to write down this name, because it was there that our paths crossed" (Modiano, 2015, p. 79). Roland shows a talent for writing and

occasionally records his impressions of Parisian neighborhoods. Yet he earns his living through a more commercial form of authorship – writing "brochures about organizations or companies" for a publisher who offers him work as a literary "ghostwriter" (Modiano, 2015, p. 97). In the young man's image, one recognizes the traits of the *flâneur-writer*. His literary sensibility transforms observation into textual creation. He records the city's "neutral zones" – those undefined, transitional spaces where people drift between anonymity and belonging. "In Paris there were transitional zones, no-man's-lands, where one found oneself on the margins of everything... It was not strange that we met in such a place" (Modiano, 2015, p. 87). He roams the city, captivated by the girl, memorizing all their shared routes, gestures, and expressions, while also noting certain urban "anomalies" – the so-called "neutral zones". "I lost that text <...> There was a dedication: 'To Louki, from the neutral zones.' <...> The text was rather monotonous, listing, by district, the names of the streets that marked the boundaries of those neutral zones" (Modiano, 2015, p. 87).

These neutral zones constitute a crucial element of the novel's urban space. They are like *districts within districts*, or *spaces between spaces*, encompassing specific locations. Such places – real geographical points like "Le Condé" café or the Latin Quarter – are imbued with a unique atmosphere or aura. They create pockets of "non-being", where anyone can disappear without leaving a trace. In Roland's words, the author describes them as neutral, empty, or transitional zones: "In Paris there were transitional zones, no-man's-lands, where one found oneself on the margins of everything, in a state of transit or even suspension... They could also be called intermediate zones, but the adjective 'neutral' was more accurate <...> the Square Cambronne and the district between Avenue Ségur and Rue Duplex <...> and it was not strange that it was there I met Louki" (Modiano, 2015, p. 87). The neutral zones are spaces devoid of definition: they have no address, no need for names. They are places where one can hide for a while, dissolve, become someone else – or no one at all – finally attaining anonymity as a form of freedom, a release from social tension and constraint. These *zones neutres* – spaces charged with emotional and mnemonic resonance evoke the psychogeographic concept of *liminality*.

Unlike Roland, who is drawn to the anonymity of neutral zones, the student is fascinated by the details surrounding the regulars of "Le Condé". He becomes fixated on preserving their memory by recording names and nicknames in a red "Clairefontaine" notebook. This practice was first initiated by another visitor,

Bowing, who "sought to resist the oblivion of the great city by filling the pages of his notebook with names". "He was obsessed with what he called "fixed points" <...> It's already something, he said, to note down our names and to 'anchor' us to a certain point" (Modiano, 2015, p. 13). The identification of such areas and their symbolic "anchoring" recalls a kind of topographic practice – the mapping, or rather *remapping*, of the city's terrain, evoking the psychogeographic concept of *mapmaking*.

A new interpretation of urban space is offered by *psychogeography*. As K.O'Rourke observes, "psychogeographic writing can be considered another way of reading the city" (O'Rourke, 2021). To "read" or perceive the city anew became characteristic of those influenced by Guy Debord, whose words serve as the epigraph to Patrick Modiano's "In the Café of Lost Youth". In the 1950s, Debord proposed the idea of rethinking urban space. For him, it was necessary to shift from perceiving the city as a physical landscape to perceiving it as an emotional landscape, introducing elements of play and spontaneity. "Space is fragmented and reflects only the way in which different places are emotionally connected to each other," wrote Debord in his "Psychogeographic Guide to Paris", 1957 (O'Rourke, 2021). This mode of exploring the city relied on the feeling of flow or drift (*dérive*): a journey without predetermined routes, guided only by the impulse of movement and awareness of a few "fixed points" in the landscape – moving through the city by trusting one's sensations. Debord advised practicing such *drifts* in small groups of two or three people so that each participant could experience their own spectrum of impressions (O'Rourke, 2021).

In Modiano's novel, the drift of characters through the streets of Paris is rendered with remarkable subtlety. They move through the city, living its spaces as deeply personal, emotionally charged narratives. The protagonists follow impulses – an accidental meeting, a memory, or an adventure – becoming *drifters* (*les dérivants*), flâneurs of a new age. For the student, the drift expresses a longing for a place of belonging, where others like him once gathered and where one could feel part of a greater whole. For the detective, the city's streets sharpen his sense of solitude and detachment, reinforcing the transience and fragility of human connection. Jacqueline feels in the city a pervasive sense of danger and despair, seeking to escape with Roland into the "neutral zones" of Paris. Yet her hiding brings no peace; her true "neutral zone" becomes non-existence itself. Roland, in turn, drifts through the city in his recollections of Jacqueline,

experiencing Paris as a *map of memory*, a palimpsest of their shared past. The café "Le Condé" becomes both a neutral zone and a fixed point – a place to which the city's streets and sensations inevitably lead, immersing one in an atmosphere of suspended time and space, where it is possible to feel freedom from the weight of contemporary urban life.

Conclusions and perspectives.

Patrick Modiano's "In the Café of Lost Youth" presents four interwoven narratives whose protagonists – student, detective, young woman, and aspiring writer – find their lives intersecting in the café "Le Condé" on the Left Bank of the Seine. The city of Paris constitutes the unifying space of their stories, both a literal and symbolic arena of wandering, memory, and self-reflection. Through these characters, Modiano reinterprets the nineteenth-century archetype of the *flâneur*, described by Charles Baudelaire and Walter Benjamin, adapting it to the emotional and existential landscape of modernity. The typology of Benjamin's *flâneurs* is visibly echoed in Modiano's characters: the *flâneur-marginal* (the student), the *flâneur-detective* (Caisley), and the *flâneur-writer* (Roland). Each of them embodies a distinct mode of perception and relationship to urban space – alienated yet deeply engaged in the act of tracing, remembering, and reconstructing. The character of Jacqueline ("Louki") diverges from these male prototypes. Her trajectory reveals the limits of the feminine *flâneur*, or *flâneuse*, whose experience of the city is marked not by observation and aesthetic distance but by exposure, fragility, and erasure. The tragedy of her story, culminating in self-destruction, disrupts the masculine canon of *flânerie*, revealing the asymmetry between gendered experiences of the urban environment. For the male *flâneur*, the city remains a guide, companion, and witness; for Louki, it becomes an adversary, a space of loss and dissolution. Modiano's *flâneurs* hover on the threshold of what he calls "*neutral zones*" – intermediate urban spaces where identity becomes fluid and memory merges with geography. In these zones, characters re-map the city not through physical movement but through affective navigation, guided by longing, recollection, and emotional resonance. The act of wandering thus transforms into a *psychogeographic practice* that reveals the interplay between inner states and external landscapes.

Consequently, in "In the Café of Lost Youth", the *flâneur* of Baudelaire and Benjamin acquires a new reading. His social function or lack thereof, his wandering through the city, and his observation of others recede into the background, giving way to the experiential dimension of urban emotion.

Modiano's characters remain flâneurs in the classical sense – wanderers and observers – but simultaneously evolve into *drifters* (*dérivants*), traversing the city guided by affect rather than purpose. They move between the visible and the invisible, between the tangible architecture of Paris and its intangible emotional topography. In doing so, they transform the urban landscape into a palimpsest of memory and sensation, where streets, cafés, and boulevards echo with the resonance of past lives. Modiano's Paris becomes not only a setting but also a metaphor for the fragility of identity and the enduring human impulse to seek meaning amid transience.

Future research may further explore how Modiano's reimagining of the *flâneur* intersects with contemporary psychogeographic practices and memory studies, particularly in the context of postmodern urban literature. The concept of emotional cartography – central to Modiano's representation of space – invites comparative analysis with other twentieth- and twenty-first-century writers who transform wandering into a narrative mode of remembrance and self-reconstruction.

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THE HISTORY OF UKRAINIAN-JEWISH RELATIONS THROUGH THE PRISM OF FICTION

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In the context of the current political realities in Ukraine and the full-scale Russian-Ukrainian war, we are witnessing the emergence of civil society in our country. Various national communities, whose representatives are citizens of our country, are participating in these political processes. In this context, the aim of the study is to examine and analyze the centuries-old history of Ukrainian-Jewish relations through the prism of works of fiction.

Keywords: *history of Ukrainian-Jewish relations; literary anthropology; fiction and history; postcolonial vision of the historical process; Orientalism; Occidentalism.*

Ковбасенко Ю. І., Левітас Ф. Л., Салата О.О. Історія українсько-єврейських стосунків крізь призму художньої літератури

В умовах сучасних політичних реалій, що склались в Україні, та повномасштабної російсько-української війни ми є свідками становлення в нашій країні громадянського суспільства. У цих політичних процесах беруть участь різні національні спільноти, представники яких є громадянами нашої держави. У цьому контексті мета дослідження: вивчити та проаналізувати багатовікову історію українсько-єврейських відносин крізь призму творів художньої літератури.

Ключові слова: історія українсько-єврейських взаємин; літературна антропологія; художня література та історія; постколоніальна візія історичного процесу; орієнталізм; окциденталізм

The history of Ukrainian-Jewish relations spans more than a thousand years of coexistence between the two peoples on Ukrainian soil. There have been both rather positive moments and tragic chapters in this story. Renowned Ukrainian historian Y. Dashkevych, researching this complex issue, used sources to prove that centuries of contact between Ukrainians and Jews were largely positive, with conflicts being episodic in nature and occurring during difficult and turbulent times (Levitas, Kovbasenko, Salata, 2020, p. 78).

A major unifying factor for Ukrainians and Jews (labelled as ‘unreliable’ peoples by the Russian imperial and totalitarian systems) has historically the struggle for national identity, freedom and the development of their own statehood.

Researchers who sincerely wish to understand this topic are constantly confronted with various myths, prejudices, and stereotypes that have left a deep mark on the historical memory of both peoples. It is no coincidence that renowned contemporary scholars Paul-Robert Magocsi and Yohanan Petrovsky-Stern emphasise that under the influence of Muscovite (imperial, Soviet, and post-Soviet) propaganda, "for Jews, Ukrainians are fundamentally anti-Semites, ready to go and beat Jews at the first opportunity. For Ukrainians, Jews are swindlers, exploiters who have always served foreign rulers, oppressors of the Ukrainian people..." These prejudices and stereotypes still cloud Ukrainian-Jewish relations (Magocsi, Petrovsky-Stern, 2016, p. 2).

Consider the cover of the satirical magazine *Perets* (No. 12 (1102) for June 1981) (Figure 1).

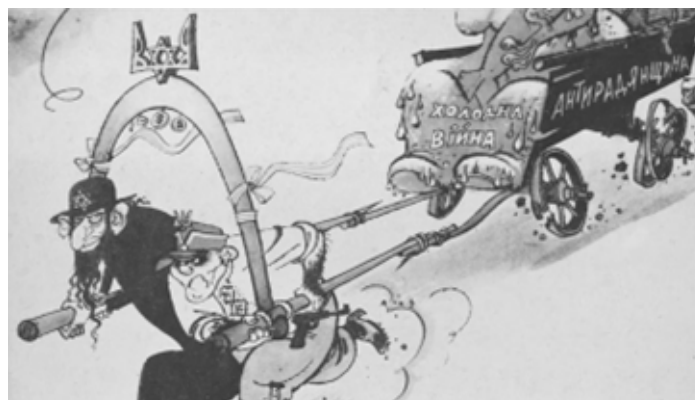


Figure 1. Ukrainian-Jewish collaboration as featured in "Perets" (No. 12 (1102), 1981)

It is one of the most vivid examples of the use of numerous strategies of ‘satanisation’ in the USSR (in fact, in the reincarnated Russian Empire) of nationally conscious Ukrainians and Jews who stubbornly refused to renounce their national identity in favour of assimilation into the ‘single Soviet people’. A cartoonist for the leading satirical magazine of the Ukrainian SSR drew a symbolic ‘cart of anti-Sovietism and the Cold War’ pulled by grotesquely depicted Ukrainians in Mazepin hats (in modern Kremlin propaganda terminology, this is a ‘Banderite’) and a Jew ("Zionist") with a six-pointed Star of David (‘David's shield’) on his characteristic hat. Above the yoke, the Ukrainian trident and the aforementioned Jewish Star of David are deliberately contaminated on either side. Moreover, whether the Soviet artist intended it or not, objectively, his caricature deconstructs the well-known imperial myth about the insatiable ‘anti-Semitism’ of Bandera's followers and Ukrainians in general, since these ‘irreconcilable historical enemies’ pull the aforementioned cart side by side, in the same harness.

It is also rather telling that instead of bells under the yoke of this ‘Zhidobanderivsky harness’ (again, Kremlin terminology), there are... US dollars, as a symbol of alleged treachery, of anti-Muscovite national liberation movements being ‘bought off’ by the ‘rotten West’ (‘Uncle Sam’).

This is yet another of the numerous motifs of Kremlin propaganda, which vilifies anything that does not fit into the imperial paradigm (similarly, the Muscovites later explained the freedom-loving expression of will by Ukrainians in the Maidan protests of 2004 and 2013 as being due to ‘Western money,’ ‘Nuland cookies,’ etc.).

Thus, this caricature embodies two geographically divergent but equally aggressive strategies of the Muscovite empire: anti-Jewish, anti-Eastern (‘Orientalism’) (see: Kovbasenko, 2024) and anti-American, anti-Western (‘Occidentalism’).

Ukrainian and Jewish scholars M. Marynovych and M. Feller have convincingly demonstrated how to overcome these prejudices, find the truth, set priorities, and reject delusions. They argue that the grammar of Ukrainian-Jewish relations has always been highly comparative. At the same time, imperial propaganda alternately blamed one or the other nation for interethnic problems. In propaganda clichés of national animosity, Ukrainians were presented as a people who pillage and plunder, and Jews as the main culprits of the crimes of the

Bolshevik regime. In reality, however, history knows no absolute assessments (Khonigsman, Najman, 2016, p. 223).

For example, accusations of anti-Semitism among Ukrainians during the Khmelnytsky Uprising have become traditional and even stereotypical, widely circulated by Russian propaganda. But much less has been said about the fact that many influential Jewish families (the Borukhovychs, Markovichs, etc.) even belonged to the Cossack elite. And after the victories of the Cossack army and Khmelnytsky's triumphant entry into Kyiv in December 1648, the local clergy and broad sections of the population welcomed him as "Moses, the saviour and liberator of the Ruthenian people (not to be confused with 'Russian,' a much later fake self-designation, a "pseudonym" of the Muscovites. – Author) from noble bondage." This comparison emphasised his role not only as a Cossack military leader, hetman, but also as a national leader who led the Ukrainian people out of centuries of oppression, similar to the biblical Moses, who led the Jewish people out of centuries of Egyptian captivity.

In contemporary Ukrainian historical and literary visions, considerable attention and scholarly interest is focused on the positive contribution of the Jewish community to the socio-economic and cultural life of Ukraine. At the turn of the 19th and 20th centuries, in addition to traditional Jewish professions such as craftsmen, small traders, doctors, and pharmacists, there was the prospect of acquiring new intellectual professions: lawyers, engineers, workers in the humanities, agriculture, which undoubtedly had a positive impact on all spheres of life in Ukraine at that time (Shamara, 2016, p. 234).

At the same time, there is a certain intellectual influence of Jewish culture and tradition on the formation of the views of the Ukrainian intelligentsia. The most important source here was the Bible, which, according to the well-known literary scholar V. Skuratovsky, was transformed from a theological and philosophical treatise into a literary and ideological tool for Ukrainian national development. It was in line with these efforts that Ukrainian translations of the Holy Scriptures by P. Kulish, I. Nechui-Levytsky, I. Pului, and others appeared (Filler, 1998, p. 45).

Biblical contexts began to play an important role in Ukrainian political aspirations. First, Lesya Ukrainka emphasises the role of the Bible as an important component of knowledge of world history in a textbook for home schooling: 'Anyone interested in the history of human culture and faith must carefully reread the **biblical** legends...' (Ukrainka, 2008, p. 205).

Agreeing with the need to critically evaluate individual biblical stories, the distinguished poet asserts that "the holy hand is most visible in the legends of the East... Ultimately, this idea could indeed have first arisen among the Jewish people, in the desert, surrounded by oppressive nature, under the vast, merciless desert sky. Legends about God himself leading Israel through the desert make a great impression" (Ukrainka, 2008, p. 208). Lesia Ukrainka's reflections on the people who came out of Egyptian slavery and stayed in the desert, overcoming many difficulties, until, with God's help, they finally reached their main goal, the land of Canaan, and finally gained their long-awaited freedom, become a kind of guide for the political, historical and literary visions of Ukrainian society.

It is no coincidence that 'The Law of God or The Book of the Genesis of the Ukrainian People' as a political manifesto of the Cyril and Methodius Brotherhood (actually: 'Ukrainian-Slavic Society') contains important emphases based on the Old Testament. M. Kostomarov, as the leading author of this programmatic document of Ukraine's first political organisation, outlines the historical aspirations of the Ukrainian people and emphasises important aspects of the religious and philosophical texts of the Bible. The Lord himself chose the Jews and sent Moses to them. And Moses gave them the law, which he received from God on Mount Sinai, and decreed that all should be equal, that there should be no king among them – but that they should know One King – God in heaven, and that order should be maintained by judges chosen by the people.

Interpreting biblical texts, the renowned historian attempts to convey to the public the tragic lessons of ancient Jewish history: '...But the Jews chose kings for themselves... and the Jews, having made kings for themselves, forgot the one Heavenly King, and now they have fallen away from the true God...' As a result, 'the Lord punished them: their kingdom was lost and all were taken captive by the Chaldeans' (Kostomarov, 1991, pp. 12-13).

Ukrainian historian I. Hlyz, who wrote a vivid annotation to Mykola Kostomarov's work, argued that love for Ukraine, and its history in God's Law, reflected in social justice, humanism, and the desire to work for society, became the centre of the entire ideological message of this work (Kostomarov, 1991, pp. 7-8).

The spiritual leaders of the Ukrainian people, Taras Shevchenko, Lesya Ukrainka and Ivan Franko, in their literary and socio-political legacy, viewed the fate of the Jewish people as parallel to the historical fate of the Ukrainian people. This is all the more symbolic given that they were, of course, unaware of the

future establishment of the State of Israel (1948). Taras Shevchenko metaphorically associates the history of the Jewish people, who for centuries sought their promised land, with the misfortune of the Ukrainian people:

*На ріках круг Вавилона,
Під вербами в полі,
Сиділи ми і плакали
В далекій неволі.*

*Na rikah kruh Vavylona,
Pid verbamy v poli,
Sydily my i plakaly
V dalekii nevoli.*

On the rivers around Babylon,
Under the willows in the
field,
We sat and wept
In distant captivity.

(Shevchenko, 1960. p. 281)

But the aforementioned 'David's Psalms' are not only a statement of Ukrainian reality in the 19th century, witnessed by T. Shevchenko. Their final part is important – a romantic reinterpretation and belief in a new future for Ukraine. The motif of freedom for the people becomes the leitmotif of all the works of the great Kobzar:

*Окують царей неситих
В залізніє пута
І їх славних оковами
Ручними окрутять,
І осудять губителів
Судом своїм правим.
І вівіки стане слава,
Преподобним слава.*

*Okuiut tsarei nesytykh
V zaliznyie puta
I yikh slavykh okovamy
Ruchnymy okrutiat,
I osudiat hubytelei
Sudom svoim pravym.
I voviky stane slava,
Prepodobnym slava.*

They will shackle the
insatiable kings
In iron chains
And surround them with
glorious shackles
With their hands,
And condemn the destroyers
With their righteous
judgment.
And glory will last forever,
Glory to the righteous.

(Shevchenko, 1960. p. 281)

Statelessness, the destruction of King Solomon's Temple, oppression by those in power, national persecution, the tragic pages of ancient Israel's history, and other themes became the leitmotifs of Ukrainian poetry in the 19th century and later (Lina Kostenko and others). Thus, in Lesya Ukrainka's poem 'Jewish Melody,' hopes for national revival are in harmony with biblical refrains: "My beloved! You are a ruined temple to me!" Even at the beginning of Ukraine's independence, renowned historians Y. Honigsman and O. Naiman, who were well acquainted with Lesya Ukrainka's work, noted that not only in 'Jewish Melodies,' but also in 'On the Rivers of Babylon' 'In the Catacombs,' and in the poet's dramatic works, biblical themes are used as examples of patriotic self-awareness, humanism, and national ideals (Khonigsman, 1992, p. 148).

‘This is not a passing sympathy, not temporary political slogans – it is something deeper, stemming from national self-awareness on the paths of destiny and common spiritual sources,’ stated the well-known Ukrainian literary critic Y. Sverstiuk, and continued: ‘In Lesya Ukrainka's words, "And you once fought, like Israel, my Ukraine," has become the political slogan of modern conscious Ukrainianism’ (Sverstiuk, 1994, p. 8).

According to Ukrainian-Canadian historian T. Hunczak, I. Franko was most actively interested in and used Jewish themes. Thus, in the poem ‘Moses,’ the great Ukrainian writer showed the tragic fate of Ukrainians through the prism of the misfortune of the Jewish people, who for centuries sought the Promised Land. The prologue to the poem ‘Moses,’ notes T. Hunczak, ‘is like the cry of the author's wounded soul’: ‘My people, tortured, broken, / Like a paralytic at a crossroads, / Covered with human contempt, like a scab...’

I. Franko embodies his fierce love for the Ukrainian people in the words of the biblical character, the Jew Moses (the historical and interethnic contexts seem obvious here):

*О, Ізраїлю! Як би ти знав,
Чого в серці тім повно.
Якби ти знав, як люблю я
тебе,
Як люблю невимовно!*

*O, Izrayiliu! Yak by ty znav,
Choho v sertsі tym povno.
Yakby ty znav, yak liubliu ya
tebe, Yak liubliu nevyrovno!*

Oh, Israel! If only you knew
What fills my heart.
If only you knew how much I
love you,
How much I love you beyond
words!

(Hunczak, 1994, p. 44-45].

At the same time, the symbolism of the image of Moses the Jew in the Ukrainian writer's interpretation is much deeper. As I. Franko himself wrote, ‘I made the main theme of the poem the death of Moses as a prophet who was not recognised by his people. This theme in this form is not biblical, but my own, although it is based on the biblical story.’ The situation of loneliness of a national leader (prophet) who sees the path to liberation but is not understood or supported by his own enslaved people is typical. T. Shevchenko (‘Perebendya’), Lesya Ukrainka (‘Cassandra’), and many others wrote about this. Franko himself went through a similar situation, ultimately not being elected to the Austrian parliament by his own countrymen. All this prompted the Ukrainian to constantly return to the image of Moses, not only in the poem of the same name, but also in other works, including the satirical (sic!) poem ‘Lys Mykyta’. Here is the allegorical (Aesopean) monologue of its character, the ‘suicidal ram’ (spelling authentic):

<i>...Здавна думав я про тес, Щоб овечим стать Мойсеєм, Вивести овець з ярма – Із хліва – на вольну волю. Много труду, мук і болю Я прийняв – та все дарма.</i>	<i>...Zdavna dumav ya pro teye, Shchob ovechym stat Moyseyem, Vyvesty ovets z yarma – Iz khliiva – na volnu voliu. Mnoho trudu, muk i boliu Ya pryiniav – ta vse darma.</i>	<i>...I have long thought about this, To become Moses to the sheep, To lead the sheep out of bondage – Out of the barn – into freedom. I accepted much labour, torment and pain – But all in vain. In the narrow sheep brains, You cannot instil a single fresh thought: Their hearts are fearful. "What freedom do we have? The wolf will eat us in the field, It is a sin for us to think about freedom!" Well, think, kind sir, About my difficult mental state! Fate wanted to mock me: Prophetic things in my soul, But all around me sheep's foreheads, Hay, fodder, a warm barn!</i>
<i>У тісні овечі мізки Думки свіжої нітрішки Не втовкмачиш: серце їх Боязливе. "Що нам воля? Вовк поїсть нас серед поля, Нам про волю думать грих!"</i>	<i>U tisni ovechi mizky Dumky svizhoyi nitrishky Ne vtovkmachysh: sertse yikh Boiazlyve. "Shcho nam volia? Vovk poyst nas sered polia, Nam pro voliu dumat hrikh!"</i>	
<i>Ну, подумай, пане чемний, Про важкий мій стан душевний! Насміх долі так хотів: У душі пророцькі речі, А кругом лоби овечі, Сіно, жвачка, теплий хлів!..</i>	<i>Nu, podumai, pane chemnyi, Pro vazhkyi miy stan dushevnyi! Nasmikh doli tak khotiv: U dushi prorotski rechi, A kruhom loby ovechi, Sino, zhvachka, teplyi khliv!..</i>	

(Franko, 1890, p. 4)

In addition, I. Franko sought the foundations of Ukrainian-Jewish understanding not only in poetry. In his article 'The Jewish Question,' he eloquently emphasised that Ukrainian democrats should beware of anti-Semitism 'like a contagious disease.' In his review of Theodor Herzl's book 'The Jewish State' (he was personally acquainted with the founder of the Zionist movement), the Ukrainian spoke positively about the aspirations of the Zionists.

Incidentally, like Lesya Ukrainka, who visited Palestine in the early 20th century, he was interested in the activities of Zionist women. In his article 'Semitism and Anti-Semitism in Galicia,' Franko clearly outlined the programme of the Ukrainian national movement on the Jewish question: to achieve equality for Ukrainians and Jews in Austria-Hungary (Prymost, 2013, pp. 336-337).

It should be acknowledged that there was no shortage of critical remarks about Jews among well-known Ukrainians. However, these remarks were not ethnic or religious in nature, but mainly socio-economic, as members of the Jewish community were stereotypically perceived as representatives of the exploitative strata of society.

But the louder the Ukrainian liberation movement in the Russian Empire proclaimed itself, the more important Ukrainian-Jewish ties became. Prominent Ukrainians paid increasing attention to the similarities between the fates of the Ukrainian and Jewish peoples. The first and most significant act was a letter from T. Shevchenko, M. Kostomarov, P. Kulish, and Marko Vovchok (1858) against anti-Semitic publications in autocratic magazines.

The Muscovite authorities understood and continue to understand the effectiveness of the ancient imperial principle of ‘divide et impera’ (‘divide and rule’), sowing discord between Ukrainians and Jews. This is how Maria Grinchenko (wife of Borys Grinchenko) wrote about it in her article ‘Who is the enemy of the people?’ (1905): “The tsarist government incites not only the people against the intelligentsia, but also one people against another. This was started by the Minister of Internal Affairs, Plev... So Plev came up with this trick: to set our people, the Ukrainians, against the Jews. By doing this, he thought he could kill two birds with one stone: destroy the Jewish intelligentsia and distract the Ukrainians from their real enemy. By showing that, supposedly, all the evil in Ukraine comes from the Jews. (Grinchenko, 1905. pp. 29-30)

Ukrainian-Jewish relations during the national revolution of 1917–1921 still await a fundamental, objective, and systematic research. There is no shortage of controversial and traumatic episodes here, which, of course, require critical reflection by both nations. However, there are many historical and literary sources featuring the Jews of the Ukrainian People's Republic who fought for Ukrainian statehood. Here is an excerpt from Leonid Poltava's historical poem dedicated to S. Yakerson, a centurion of the Ukrainian People's Republic army:

<i>Від боїв червоніли сніги ... Кулі в грудях – неначе медалі ... України хиткі береги Відпливали все далі і далі ...</i>	<i>Vid boyiv chervonily snihy ... Kuli v hrudiakh – nenache medali ... Ukrayiny khytki berehy Vidplyvaly vse dali i dali ...</i>	The snow was reddened by the fighting... Bullets in the chest – like medals... Ukraine's shaky shores Floated further and further away...
<i>Якерсон не вставав із коня, Не долали ні кулі, ні сон. А щоп'ятниця, на згарищах дня, Як мінявся тоді Якерсон:</i>	<i>Yakerson ne vstavav iz konia, Ne dolaly ni kuli, ni son. A shchopyatnyts, na zharyshchakh dnya, Yak minyavsia todi Yakerson:</i>	Yakerson did not get off his horse, Neither bullets nor sleep could overcome him.
<i>У світильника ставив свічки, Похилювши високе чоло, І в тремтінні рудої руки</i>	<i>U svitylnyka stavyyv svichky, Pokhylyvshy vysoke cholo, I v tremtinni rudoyi ruky Stilky viry u zhyda bulo,</i>	And every Friday, at the end of the day, How Yakerson changed then: He placed candles in the

<i>Стільки віри у жида було,</i>	<i>Skilky vichnostey ta khvylyn –</i>	lamp, Bowing his high forehead, And in the trembling of his red hand
<i>Скільки вічностей та хвилин –</i>		
<i>Знають Бог та Єгова самі:</i>	<i>Znayut Boh ta Yehova sami:</i>	The Jew had so much faith,
<i>Був він сином обох Батьківщин</i>	<i>Buv vin synom obokh Batkivshchyn</i>	As many eternities and minutes as God and Jehovah themselves know:
<i>І обидві були у тюрмі</i>	<i>I obydyv buli u tiurmi</i>	He was the son of both Fatherlands And both were in prison

(Poltava, 1967, p. 32).

In the context of Ukrainian emigration, after the defeat of the 1917–1921 revolution, themes from the Old Testament became particularly relevant. Thus, in a poem by Oleksandr Oles in exile, he again speaks of the common fate of Ukrainians and Jews in exile: ‘O suffering people! Teach us in exile to love our Jerusalem!’

Most Ukrainians abroad lived with this slogan until 24 August 1991. As noted by the well-known writer and human rights activist Yevhen Sverstiuk, Ukrainians have always been inspired by the fate of the Jewish people, who managed to endure countless sufferings but preserved their spirit and desire for a free life. From the Perm camps, where the famous Ukrainian was held by the totalitarian regime, Yevhen Oleksandrovych wrote: ‘And you, once fought like Israel, my Ukraine!’ - the voice of Lesya Ukrainka echoes. ‘And you will rise again, as Israel rose!’ - echoes in our hearts" (Sverstiuk, 1994, p. 15).

Conclusions and Perspectives.

Summarising the results of our research, it should be noted that for many centuries, the Muscovite (first imperial, then communist, and now current) authorities created myths, formed stereotypes, and prejudices that have had and continue to have a profound impact on the fate of both the Ukrainian and Jewish peoples, leaving a deep mark on the historical memory of both nations. It has been found that the mutual influence on the culture and traditions of the Ukrainian and Jewish peoples has enriched the socio-economic and cultural life of Ukraine over the last 400 years of our shared history. A vast heritage and experience in literature, art and science has been formed. The works of famous

Ukrainian historians, writers, poets and human rights activists show us that the fates of both peoples have been and remain complex, and therefore only through cooperation and mutual support can we overcome the challenges that lie ahead. Ukrainian-Jewish relations, which have a long tradition, require further thorough research and contemporary assessment in the domestic humanities, and target a broader textual database comprising both Ukrainian and foreign networks of fiction. Respectively, the proposed interpretations of literary works as a valuable historical source require a broader interdisciplinary approach and a "synthetic" methodology.

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THE TRANSFORMATION OF LITERARY GENRES IN THE DIGITAL AGE

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The article examines the evolution of literary genres in the digital age, influenced by digital technologies, hypertextuality, social media, and interactive platforms. It analyzes how classical genres—novel, poetry, and drama—evolve into hybrid forms such as web novels, Instapoetry, and VR drama. Four key processes are identified: multimodality, interactivity, transmediality, and democratization. Digital literature expands creative possibilities and reader engagement while challenging traditional notions of authorship, textuality, and canon. The study highlights the role of artificial intelligence, virtual reality, and participatory communities in shaping new genre practices. Emphasizing an interdisciplinary approach that integrates literary studies, cultural theory, and digital humanities, the article argues for rethinking genre categories in light of globalization, cultural hybridity, and technological innovation.

Keywords: digital literature, genre transformation, electronic poetry, fanfiction, multimodality, transmedia storytelling, artificial intelligence.

Мельник О.В., Кисельова І.І., Терещук М.О. Трансформація літературних жанрів у цифрову епоху. У статті досліджується трансформація літературних жанрів у цифрову епоху під впливом цифрових технологій, гіпертекстуальності, соціальних медіа та інтерактивних платформ. Аналіз охоплює еволюцію класичних

жанрів – роману, поезії та драми – в умовах цифрового середовища, що сприяє появі гібридних і експериментальних форматів: веб-романів, інстапоезії, VR-драми тощо. Виокремлено чотири ключові процеси: мультимодальність, інтерактивність, трансмедійність і демократизація літературної творчості. Цифрова література розширює можливості для креативності, залучення читачів і глобального поширення, водночас ставлячи виклики традиційним уявленням про авторство, текстуальність і канон. Розглянуто роль штучного інтелекту, віртуальної реальності та цифрових спільнот у формуванні нових жанрових практик. Стаття підкреслює важливість міждисциплінарного підходу, що поєднує літературознавство, культурологію та цифрові гуманітарні науки, для осмислення змін у літературному процесі. Зроблено висновок про необхідність переосмислення жанрових категорій у контексті глобалізації, культурної гібридності та цифрової інновації.

Ключові слова: цифрова література, трансформація жанру, електронна поезія, фанфік, мультимодальність, трансмедійне оповідання, штучний інтелект.

Introduction. This study aims to analyze how digital environments are reshaping classical literary genres and giving rise to hybrid forms. The research focuses on four key processes—multimodality, interactivity, transmediality, and democratization—and examines representative case studies such as Instapoetry, fanfiction communities, and narrative video games. These examples serve to illustrate the theoretical and cultural implications of genre transformation in the digital age.

The digital revolution has fundamentally reshaped the cultural, communicative, and artistic landscape of the twenty-first century. Literature, as one of the oldest and most significant forms of human expression, has not remained untouched by these transformations. The emergence of digital platforms, hypertextual structures, and interactive storytelling has led to significant changes in how literary genres are created, distributed, and consumed. While traditional genres, such as the novel, poetry, and drama, retain their importance, they have also acquired new digital forms that challenge conventional definitions of genre boundaries and invite reconsideration of what literature means in the digital age.

The digital environment has introduced multimodality – the use of multiple semiotic resources such as text, image, sound, and video within a single work – which has profoundly affected genre formation and reception (Kress, 2010). For instance, online poetry frequently incorporates visual elements, turning written texts into multimedia artworks, while digital novels often employ hyperlinks that allow readers to navigate the narrative non-linearly (Hayles, 2008). This expansion of literary forms reveals the necessity to analyze genres not only as static categories but also as dynamic constructs shaped by technological and

cultural contexts. This tendency also resonates with Ukrainian experiments in digital poetry, where multimodal poetic forms are gaining visibility in academic and artistic contexts (Petrenko, 2021). Equally important is the rise of interactivity in digital literature.

Traditional print-based texts typically require passive reception, whereas hypertext fiction, web novels, and narrative-based video games involve the reader as an active participant in shaping the plot or meaning of the text (Murray, 2017). The reader's role has evolved into that of a co-creator, blurring the line between authorship and readership. This shift has significant implications for literary theory, particularly regarding concepts of authorial control, textual authority, and interpretative plurality (Ryan, 2015). The notion of transmediality also plays a central role in understanding the transformation of genres. Henry Jenkins (2006) argues that modern narratives increasingly unfold across multiple platforms—books, films, video games, fanfiction, and online communities—thus transforming how genres are defined and experienced. The Harry Potter franchise, for example, extends far beyond novels, encompassing fanfiction on platforms like Archive of Our Own, video games, and theme park experiences, demonstrating how literary genres transcend their original medium and integrate into global digital culture. Furthermore, the democratization of literary production in digital spaces has allowed marginalized voices to emerge more visibly. Platforms such as Wattpad or AO3 enable amateur and professional authors alike to publish their works, which has disrupted traditional publishing hierarchies (Thomas, 2020). Genres like fanfiction illustrate how participatory culture reshapes literature by challenging canonical authority and expanding narrative universes (Black, 2008). These dynamics reflect broader sociocultural changes, where digital technologies are not merely tools of dissemination but also vehicles of cultural negotiation and identity construction. Finally, the study of genre transformation in the digital age must be situated within the broader context of the digital humanities. As Schreibman, Siemens, and Unsworth (2016) note, digital humanities provide both the methodological tools and theoretical frameworks to analyze how literature adapts to new technological affordances.

Examining literary genres through the lenses of multimodality, interactivity, and transmediality allows for a deeper understanding of how culture, technology, and literature intersect in contemporary society. In this context, the present study explores the transformation of literary genres in the digital age, focusing on how traditional forms adapt to digital environments and how entirely new genres

emerge from technological innovation. By situating the discussion at the intersection of literary studies, cultural theory, and digital humanities, this research contributes to an ongoing dialogue about the future of literature and its role in a rapidly evolving media landscape.

This study aims to analyze how digital environments are reshaping classical literary genres and giving rise to hybrid forms. The research focuses on four key processes—multimodality, interactivity, transmediality, and democratization—and examines representative case studies such as Instapoetry, fanfiction communities, and narrative video games. These examples serve to illustrate the theoretical and cultural implications of genre transformation in the digital age.

To ensure analytical depth and avoid a purely descriptive approach, the study integrates specific case studies that exemplify genre evolution in practice. Each case was selected for its representativeness, accessibility, and relevance to contemporary literary dynamics, allowing for a nuanced exploration of how digital technologies reshape genre boundaries.

Theoretical Background. The study of genre transformation in the digital age is deeply rooted in literary theory, media studies, and the emerging field of digital humanities. Traditional genre theory provides a foundation for understanding how literary categories evolve, but the dynamics of digital culture require a re-examination of core concepts such as text, authorship, intertextuality, and the role of the reader. As a result, scholars have turned to both classical literary theory and contemporary media theory to conceptualize the new forms of literature emerging in digital environments. A significant theoretical contribution to genre studies comes from Gérard Genette. His theory of *transtextuality* and *paratexts* highlights how texts relate to other texts and to their framing devices (Genette, 1997). In the digital age, these notions are particularly relevant: hyperlinked texts embody intertextuality in ways that traditional print could not, while digital paratexts such as hyperlinks, metadata, and user interfaces shape the reader's interpretive experience (Gibbons, 2017). Genette's framework allows us to analyze how digital narratives extend beyond the printed page and interact with broader media ecologies. Another cornerstone of theoretical grounding is Henry Jenkins's concept of *transmedia storytelling*. Jenkins (2006) argues that narratives increasingly unfold across multiple platforms—books, films, video games, online communities—where each medium contributes uniquely to the overall story world. As Simanowski (2011) notes, European traditions of digital

poetry reveal how interactivity and visuality transform the perception of text and authorship.

This approach challenges conventional notions of genre, as the boundaries between literature, cinema, and interactive media become porous. In this sense, genres in the digital age are not simply literary categories but nodes in larger transmedia networks (Jenkins, Ford, & Green, 2013). In the study of digital literature, Espen Aarseth's notion of *cybertext* remains highly influential. Aarseth (1997) introduces the concept of *ergodic literature*, in which the reader must exert considerable effort to navigate the text. This theory is essential to understanding hypertext fiction, interactive poetry, and narrative-driven video games, where the act of reading is also an act of navigating, choosing, and co-creating. Aarseth's work reframes literature as a process, rather than a static object, emphasizing the materiality of digital texts and the agency of the reader. Similarly, Lev Manovich's theory of *new media* provides insights into the multimodal and computational nature of digital genres. In *The Language of New Media* (2001), Manovich outlines key principles such as modularity, variability, and automation, which describe how digital texts differ from their analog predecessors. Literary works in digital environments frequently incorporate visual, auditory, and interactive elements, reflecting what Manovich describes as the convergence of cultural production with computational processes. These features redefine genres not merely as formal categories but as dynamic cultural practices shaped by technology. From a cultural and sociological perspective, the rise of fanfiction and participatory culture underscores the democratization of literary production. Black (2008) and Jenkins (2006) have shown how digital platforms empower readers to become producers, blurring the distinction between professional and amateur literature. This phenomenon challenges traditional hierarchies of literary canon formation and opens new possibilities for marginalized voices. Fanfiction communities, for example, not only reinterpret canonical works but also create entirely new genres and subgenres, such as *alternate universe narratives* or *slash fiction*. Such practices illustrate how digital environments foster collective creativity and reshape the social dimensions of literature. The digital humanities, as outlined by Schreibman, Siemens, and Unsworth (2016), provide an interdisciplinary framework for analyzing these transformations. They integrate computational tools with humanistic inquiry, enabling scholars to study large corpora of digital texts, trace intertextual patterns, and explore new forms of digital authorship. In this sense, digital

humanities serve as both a methodological and theoretical foundation for understanding how genres evolve in digital spaces. In summary, the theoretical background for studying genre transformation in the digital age draws on a wide range of perspectives: structuralist literary theory, media and communication studies, and digital humanities methodologies. These frameworks collectively emphasize that literary genres are no longer confined to fixed categories but are instead fluid, interactive, and deeply embedded in technological and cultural contexts.

Methodological notes. The research adopts a qualitative and comparative approach, aiming to capture the complex and multidimensional processes through which literary genres have transformed in the digital environment. Since the subject of investigation involves not only texts but also their modes of production, distribution, and reception, the methodological framework integrates tools from literary studies, cultural studies, and digital humanities. The primary method employed is textual analysis, which remains a cornerstone of literary scholarship. However, in the digital context, textual analysis must account for multimodal and interactive elements that are absent from traditional print texts (Hayles, 2008). Examples from the Electronic Literature Collection, Vol. 4 (Pressman & Marino, 2021) illustrate the diversity of European-born digital narratives and interactive poetry projects. Thus, the study considers not only the written word but also images, hyperlinks, visual design, and interactive features as integral parts of the literary artifact. The analysis focuses on how these elements reshape traditional literary genres such as the novel, poetry, and drama, generating hybrid or entirely new forms. A second method is comparative genre analysis, which involves examining how specific genres adapt to digital technologies and contrasting these adaptations with their print-based antecedents. For example, web novels are compared with serialized print novels of the 19th century, while "Instapoetry" is juxtaposed with modernist poetry, revealing continuities and ruptures in genre evolution (Thomas, 2020). This comparative perspective highlights both the persistence of established literary conventions and the radical innovations enabled by digital media. The research also relies on case studies of selected digital platforms and communities. Sites such as *Wattpad* and *Archive of Our Own (AO3)* are particularly significant because they illustrate how participatory culture and collaborative authorship contribute to the democratization of literary production (Black, 2008).

Case studies allow for a more nuanced understanding of how users engage with texts, how genres evolve within communities, and how digital environments foster collective creativity. Likewise, experimental forms like "*Twitterature*" or hypertext fiction are analyzed as case studies of genre experimentation in constrained or non-linear formats.

To situate these primary sources within a scholarly context, the study draws on secondary literature from genre theory, media studies, and digital humanities. Works by Aarseth (1997), Jenkins (2006), Manovich (2001), and others provide the theoretical lenses through which the case studies are interpreted. The dialogue between theory and practice ensures that the analysis is both conceptually rigorous and grounded in actual literary practices. Furthermore, the methodology incorporates insights from digital ethnography, particularly in analyzing fanfiction communities. Observing how readers and writers interact on platforms such as AO3 or Wattpad sheds light on the social dynamics of genre transformation. As Hine (2015) argues, digital ethnography provides valuable tools for studying online cultural practices, which are central to understanding the evolution of digital literature. These case studies were selected for their representativeness and accessibility: Instapoetry exemplifies the multimodal shift in poetic expression; AO3 and Wattpad illustrate the democratization and participatory nature of fanfiction; and narrative video games such as *Life is Strange* demonstrate the rise of interactivity in digital drama. Together, they provide a multidimensional view of how genres evolve in response to technological and cultural change.

Results and Discussion. This study identifies four key processes that shape the transformation of literary genres in the digital age: multimodality, interactivity, transmediality, and democratization. These processes not only reshape literary form but also redefine the roles of author, reader, and genre itself (Hayles, 2008; Jenkins, 2006; Thomas, 2020). Similar processes are observed in Eastern European contexts, where the adaptation of literature to digital media is reshaping both narrative and poetic traditions (Halych, 2021).

The selected case studies—Instapoetry, fanfiction platforms (AO3, Wattpad), and narrative video games—were chosen for their representativeness, accessibility, and relevance to genre transformation in digital environments. They provide concrete illustrations of how digital literature functions as both a creative and sociocultural phenomenon.

To illustrate genre evolution, consider the case of Instapoetry, a form of digital poetry disseminated via social media platforms such as Instagram. Unlike traditional poetry, Instapoetry integrates text, image, and design, creating a multimodal experience that appeals to visual and emotional immediacy (Kress, 2010). For example, works by Rupi Kaur combine minimalist verse with stylized illustrations and personal themes, reaching audiences who might never engage with conventional poetry. This format raises questions about aesthetic value, commercialization, and the boundaries of literary expression (Thomas, 2020). Other notable Instapoets include Atticus, Nikita Gill, and Lang Leav, whose works exemplify the fusion of literary and visual culture in digital environments.

Interactivity emerges prominently in genres where readers become co-creators of meaning. In hypertext fiction and narrative video games such as *Life is Strange* (Dontnod Entertainment, 2015) or *Detroit: Become Human* (Quantic Dream, 2018), the storyline branches according to user choices, challenging traditional notions of authorial control and textual closure (Murray, 2017; Ryan, 2015). These formats foreground reader agency and interpretive plurality, transforming the literary experience into a participatory act. Similarly, interactive storytelling apps like Choices or Episode allow users to shape character development and plot progression, further blurring the line between reader and author.

This participatory model of storytelling aligns with Jenkins's (2006) concept of convergence culture, where readers become active agents in transmedia narratives. The transformation of poetry into Instapoetry is not merely formal—it reflects a shift in literary consumption, authorship, and emotional immediacy in digital culture. As Kress (2010) notes, multimodality alters the way meaning is constructed, and Instapoetry exemplifies this shift by merging textual brevity with visual resonance.

Similarly, fanfiction communities challenge traditional canon formation, echoing Black's (2008) argument that digital platforms empower readers to become producers. These practices not only diversify literary voices but also generate new genre conventions, such as alternate universe fiction and slash narratives, which would be unlikely to emerge within institutional publishing frameworks.

Transmediality is evident in narratives that unfold across multiple platforms. For instance, the *Harry Potter* franchise extends beyond novels into fanfiction, video games, films, and immersive theme park experiences, demonstrating how

genres operate within broader media ecosystems (Jenkins, 2006). Fanfiction based on this universe is widely published on platforms such as Archive of Our Own (AO3) – a nonprofit, open-access digital archive created by the Organization for Transformative Works (OTW) – which hosts millions of user-generated stories across thousands of fandoms. Similarly, web novels originating on platforms like Wattpad often evolve into published books (e.g., *After* by Anna Todd), screen adaptations (e.g., *The Kissing Booth* by Beth Reekles), or interactive apps, exemplifying genre fluidity and cross-platform storytelling.

Finally, democratization of literary production is facilitated by digital platforms that lower barriers to entry. Authors from marginalized communities can publish and circulate their work without institutional gatekeeping. Genres like fanfiction challenge canonical authority and foster inclusive storytelling, as seen in communities on AO3 and Wattpad (Black, 2008; Thomas, 2020). These platforms empower writers to explore themes of gender, race, sexuality, and identity that are often excluded from mainstream publishing. For example, queer reinterpretations of characters in *Marvel* or *Star Wars* fanfiction, or multilingual retellings of classic tales, demonstrate how digital literature becomes a space for cultural negotiation and genre innovation.

Case Study: Instapoetry as a Digital Genre

A representative example of genre transformation in the digital age is *Instapoetry*, a form of visual and textual art disseminated primarily through Instagram. The works of Rupi Kaur, particularly *Milk and Honey* (2014), exemplify how multimodality reshapes poetic communication. Kaur's poems combine brief, emotionally charged verses with minimalist illustrations and typographic simplicity, creating an aesthetic of intimacy and accessibility. Unlike traditional poetry collections that rely on print circulation and institutional validation, Instapoetry is produced, published, and consumed within digital networks that encourage instant feedback and audience interaction. Readers respond through comments, shares, and hashtags, turning literary interpretation into a participatory act. This genre thus demonstrates not only the fusion of text and image but also the democratization of authorship and readership in the digital environment. By merging personal expression, visual culture, and social media dynamics, Instapoetry redefines both the form and function of contemporary poetry.

Another striking illustration of genre transformation in the digital era is the reimagining of Shakespeare’s sonnets through multimedia and interactive projects. Traditionally, the Shakespearean sonnet—with its fourteen lines, iambic pentameter, and fixed rhyme scheme—embodied the Renaissance ideal of order and balance, representing a highly codified poetic form. In digital environments, however, these sonnets are being transformed into hybrid and participatory artworks that merge literature, performance, and technology. For instance, *The Sonnet Project* by the New York Shakespeare Exchange presents each of Shakespeare’s 154 sonnets as short digital films performed by contemporary actors in modern urban settings, thereby extending poetic expression into audiovisual and spatial dimensions. Similarly, AI-driven experiments generate algorithmic sonnets in Shakespearean style, allowing users to manipulate rhyme, tone, or imagery in real time. Such initiatives exemplify what Jenkins (2006) defines as transmedia storytelling, where a narrative unfolds across multiple media platforms, and what Kress (2010) calls multimodality, the integration of visual, textual, and auditory semiotic resources. These digital reinterpretations preserve the emotional resonance and rhythmic beauty of Shakespeare’s poetry while expanding its communicative and aesthetic potential. As Thomas (2020) observes, digital poetry repositions the reader as an active participant rather than a passive recipient of meaning, demonstrating that even canonical literary forms such as the sonnet can adapt and thrive within the participatory culture of the digital age.

Table 1. *Traditional Genres vs. Digital Genres*

Traditional Genre	Digital Genre / Transformation	Examples
Novel	<i>Web novel, Serialized online fiction, Fanfiction</i>	<i>Wattpad novels, Archive of Our Own (AO3), Royal Road</i>
Poetry	<i>Instapoetry, Digital/Visual poetry, Algorithmic poetry</i>	<i>Rupi Kaur’s Milk and Honey, AI-generated poetry, multimodal e-poems</i>
Drama	<i>Interactive/VR performance, Narrative-driven video games</i>	<i>Life is Strange, Detroit: Become Human, VR theatre experiments</i>

Conclusions and Perspectives. The conducted research confirms that the transformation of literary genres in the digital age is not a peripheral or secondary

phenomenon but a fundamental reconfiguration of the literary system itself. Digital environments have radically changed the way texts are created, disseminated, and interpreted, generating new hybrid forms that merge verbal, visual, and interactive dimensions. Genres that once seemed fixed and immutable—such as the novel, poetry, and drama—have become fluid, participatory, and multimodal, reflecting broader cultural and technological shifts of the twenty-first century.

This study identifies four key processes—multimodality, interactivity, transmediality, and democratization—that collectively define the trajectory of genre evolution in the digital context. These processes are interconnected: multimodality enriches the sensory and semiotic depth of texts; interactivity transforms the reader into a co-creator of meaning; transmediality extends narratives across multiple platforms; and democratization redefines authorship by granting visibility to previously marginalized voices. The originality of the present work lies in conceptualizing these processes as integral mechanisms of literary innovation rather than isolated trends.

From a theoretical perspective, this study contributes to contemporary genre theory by synthesizing insights from literary studies, media theory, and digital humanities. It demonstrates that genre in the digital era functions not as a fixed taxonomic unit but as a dynamic cultural practice, constantly shaped by technological affordances, audience participation, and global communication flows. By combining classical literary frameworks (Genette, 1997; Ryan, 2015) with media-theoretical perspectives (Jenkins, 2006; Kress, 2010; Manovich, 2001), the research advances an interdisciplinary model for analyzing the interdependence between literature and technology.

Case Study: Shakespeare's Sonnets in the Digital Era. A particularly illustrative case of genre transformation is the digital reimaging of Shakespeare's sonnets. Traditionally, the Shakespearean sonnet epitomized Renaissance ideals of balance, unity, and aesthetic precision, encapsulated within a strict formal structure of fourteen lines in iambic pentameter. In the twenty-first century, however, digital projects such as *The Sonnet Project* by the New York Shakespeare Exchange have recontextualized these canonical texts in multimedia formats. Each of the 154 sonnets is transformed into a short film performed by modern actors in urban landscapes of New York, turning a static poetic form into a living visual and performative experience.

Moreover, AI-based creative platforms now experiment with algorithmic sonnet generation, where users can modify lexical tone, imagery, and rhythm through interactive interfaces. Such projects do not merely imitate Shakespeare's style but extend his poetic logic into computational creativity, where human and machine authorship converge. These transformations exemplify what Kress (2010) terms *multimodality* – the fusion of linguistic, visual, and performative resources – and demonstrate that the sonnet, rather than being an artifact of the past, remains a flexible vessel for innovation and collective creativity.

This case also reveals deeper cultural implications. By reinterpreting the sonnet through digital means, contemporary artists and programmers democratize access to classical literature, bridging the gap between elite cultural heritage and mass participatory art. Viewers and users become co-authors, shaping the aesthetic experience through interpretation, interaction, and digital performance. Thus, the transformation of the sonnet illustrates how technology revitalizes classical forms while maintaining their emotional and intellectual resonance.

Original Contribution and Scientific Value. The originality of the research lies in integrating literary analysis with digital humanities methodology to interpret genre transformation as a cultural, technological, and communicative phenomenon. The study highlights the continuity between traditional literary conventions and new digital genres such as web novels, Instapoetry, fanfiction, and interactive narratives. It demonstrates that these genres are not marginal but central to understanding literature's adaptive capacity in the digital century.

Furthermore, the article emphasizes the epistemological shift in literary studies: the focus moves from text-centered to process-oriented analysis, where literature is understood as an evolving network of semiotic, social, and technological interactions. The proposed framework contributes to the ongoing theoretical discussion about authorship, textuality, and canon formation under digital conditions.

The practical relevance of the study extends to education, media literacy, and cultural policy. Integrating digital genres into academic curricula can enhance students' analytical skills, creativity, and intercultural competence by exposing them to multimodal and participatory forms of expression. Teachers can use Instapoetry, hypertext fiction, or digital drama to engage learners in critical reflection on how technology reshapes language and narrative.

For cultural institutions and libraries, the findings highlight the urgency of digital preservation and open-access strategies. As digital works are vulnerable to

technological obsolescence, it is essential to develop sustainable frameworks for archiving, cataloguing, and analyzing born-digital texts to ensure their availability for future scholarship.

The scope of this study has been intentionally limited to selected English-language examples, focusing primarily on Western digital culture. Comparative analyses across linguistic and cultural contexts are needed to explore how genre innovation unfolds differently in East Asian, African, and post-Soviet digital literatures. For instance, the serial format of Chinese and Korean web novels or the collaborative nature of fanfiction communities in multilingual spaces could yield valuable insights into regional dynamics of genre transformation.

Future research should also investigate the role of artificial intelligence, augmented reality, and virtual reality in literary creation, focusing on the emerging aesthetics of algorithmic authorship. Longitudinal studies that trace how digital genres evolve, stabilize, or disappear over time would contribute to understanding the sustainability of digital literature in rapidly changing technological ecosystems. Moreover, interdisciplinary collaborations between literary scholars, computer scientists, and digital artists could foster innovative methodologies for analyzing multimodal and interactive texts.

In conclusion, literary genres in the digital age are not dissolving but evolving through interaction with technology. They mirror the fluidity of digital culture itself—simultaneously global and personal, ephemeral and enduring, algorithmic and emotional. The transformation of genres, from the printed sonnet to the AI-generated poem, exemplifies humanity's continuous quest to express meaning through ever-changing media. Literature thus remains a vital arena where creativity, reflection, and dialogue between human experience and digital innovation converge—affirming its enduring relevance in shaping the cultural imagination of the twenty-first century.

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THE HOLODOMOR IN UKRAINIAN LITERATURE

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This lecture was presented to the students of Slavic Philology at Ludwig Maximilian University of Munich within the framework of the workshop "Counter-Sentences. Feminist Perspectives in Slavic Studies" on July 3, 2025. The lecture is part of a larger project, launched at the Institute of Slavic Studies at Leipzig University, titled "The Memory of the Holodomor in Slavic Literature", aimed at introducing Western academia to Holodomor literature in various media, including prose, plays, poetry, comics, films, and other forms (Die Erinnerung an den Holodomor in den slawischen Literaturen, 2024).

Key words: Holodomor, immigration, destructive strategy, victimhood, symbolic imagery, fiction texts

Гайдаш А.В. Голодомор в українській літературі. Цю лекцію було представлено студентам слов'янської філології Мюнхенського університету імені Людвіга-Максиміліана в рамках семінару "Контрречення. Феміністичні перспективи у славістичних дослідженнях" 3 липня 2025 року. Лекція є частиною більшого проекту, започаткованого в Інституті славістики Лейпцизького університету під назвою "Пам'ять про Голодомор у слов'янській літературі", спрямованого на ознайомлення західної академічної спільноти з літературою про Голодомор у різних медіа, включаючи прозу, п'єси, поезію, комікси, фільми та інші форми (Die Erinnerung an den Holodomor in den slawischen Literaturen, 2024).

Ключові слова: Голодомор, імміграція, деструктивна стратегія, жертва, символічні образи, художні тексти

Plan

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Ukrainian literature. Introduction to Holodomor Studies

How old is Ukrainian literature? Ukrainian writings begin with the adoption of Christianity in the 10th century AD. The oldest are religious writings and the Kyivan chronicles (Mandryka, 1968, p. 17). According to the curriculum approved by the Ministry of Education and Science of Ukraine for students majoring in Ukrainian studies, philologists study the history of the national literature in periods and what I find essential in the research of the Holodomor fiction is the stages number three, five, and six (Table 1) because they represent those icon literati in the formation of the Ukrainian identity whose body of work serves as an intertext in the prose and drama texts about the genocide in Ukraine, particularly, Taras Shevchenko (mid-19th century), Lesya Ukrainka (fin de siècle), and the Executed Renaissance embodied by Mykola Khvylovy (the 20s and 30s of the 20th century). For example, one of the epigraphs of Tanya Pyankova's novel alludes to Shevchenko's seminal poem "To The Dead, The Living and the Unborn Countrymen of Mine in the Ukraine and outside the Ukraine My Friendly Message" (1845): "Gewidmet: Dem Andenken an jedes Korn, jeden Menschen Dem Andenken an die ungeborenen Generationen" (2022, S. 5). Serhiy Kokot-Ledyansky's play "Nineteen-Thirty-Three" (1943) revolves around Mykola Khvylovy's suicide, and Olha Mak's novel for adolescents, "Stones Under the Scythe" (1973), abounds in imagery from Shevchenko and Lesya Ukrainka's poetry.

Table 1. A curriculum in Ukrainian philology (Bachelor Modules).

Number	Period
1.	Folklore
2.	Ancient Ukrainian literature
3.	Ukrainian literature and literary criticism at the beginning – mid-19th

	century
4.	Ukrainian literature and literary criticism in the second half of the 19th century
5.	Ukrainian literature and literary criticism at the end of 19th — early 20th century
6.	Ukrainian literature and literary criticism in the 20s-30s of the 20th century
7.	Ukrainian literature and literary criticism in the 40s-50s of the 20th century
8.	Ukrainian literature and literary criticism in the 60s-80s of the 20th century
9.	Ukrainian literature and literary criticism at the end of the 20th — early 21 century: critical discourse

Introduction to Holodomor studies

Holodomor Studies is an interdisciplinary field of scholarship based on findings from history, philosophy, sociology, psychology, anthropology, and political science. Thus, references to Ukraine's history are essential in the literary analyses of Holodomor fiction. In the Ukrainian language, the term Holodomor consists of two words: "g/holod" means "hunger" and "mor" means "mass deaths". The Great Famine of 1932-1933 is a term often used synonymously with Holodomor.

Guido Hausmann, a German historian, writes, "To this day, there is still a great deal of ignorance about the Great Famine in Ukraine" (2022). This is still the case globally, including in Ukraine. However, over the past two decades, the Holodomor Genocide has received a great deal of attention from Ukrainian scholars. The Great Famine of 1932-1933 was a man-made, deliberate strategy to destroy the non-obedient Ukrainians as a nation under the soviet regime. This strategy took the form of imposed collectivization on the independent farmers, who made up 80% of the population of the Ukrainian Soviet Socialist Republic at that time. As a result of this strategy, approximately five million Ukrainians died of hunger within less than a year (Козицький, 2021, с. 19). The Great Famine was primarily a result of social manipulation, rather than a natural disaster, unlike Ireland's Gorta Mór (1845-1851). That is why, after many decades of silence, Holodomor is officially recognized as a genocide by Ukraine and twenty-nine

countries around the world, including Germany. On the territory of the Soviet Union, until its dissolution, it was forbidden even to pronounce the word "Holodomor" in the context of Ukraine in the early 1930s. Memories of this famine were under the strictest ban for almost sixty years in soviet Ukraine. However, despite the terror of the communist regime, Soviet Ukrainian authors such as Andriy Malyshko, Anatoliy Dimarov, and Volodymyr Sosiura dared to mention the tragedy in their fiction, creating an imagistic (rather than documentary) texture in the fiction.

Ukrainian society continues to experience the devastating consequences of the Great Famine (Gaidash, 2024, p. 204). In his well-known essay from 2008 concerning the Ukrainian authors of Holodomor, Volodymyr Dibrova identifies the origins of various social issues facing independent Ukraine, such as corruption and the unequal political elite, as well as the inconsistent approaches to nation-building by successive governments, all rooted in the tragedy of the Great Famine of 1932-33 (2008, p. 265). Dibrova highlights the significance of the Ukrainian language, which Soviet authorities sought to eradicate from everyday use, and which remains a powerful vehicle for conveying the inexpressible experience of pain and trauma in literary texts about the famine.

According to Dibrova, "the usual response of those who lived through the Holodomor" was a stunned facial expression filled with profound horror and sorrow, as if they were silently pleading, "Let's not remember!" (ibid.). The researcher highlights a shared characteristic of "the typical reactions of survivors of famine" (Dibrova, 2008, p. 267): in addition to feelings of unimaginable fear and grief, the victims strive to forget their experiences, as Dibrova suggests, to preserve their mental well-being and move forward with their lives. When it comes to fictional works, Dibrova argues that in Eastern Europe, literature served as a kind of public forum through which the nation sought to confront its traumas and uncertainties (ibid.).

Andriy Kozytsky explains Dibrova's findings by indicating that during the Great Famine and particularly in the period that followed, those who survived were compelled to abandon their normal way of life. This resulted in a deterioration of self-esteem, a diminishment of traditional values, and a sense of moral decline (Козицький, 2021, с. 64-65). In a similar vein, the book of the Ukrainian psychologist, Iryna Reva, "По той бік себе" ("On the Other Side of the Self", 2019), examines the social, psychological, and cultural impacts of the Holodomor, imposed by Stalin's policies. Reva's book explains why so many

Ukrainians (including three generations) still have a strong image of victimhood, a sense of hopelessness, and fear of the future. A better understanding of the traumatic past helps overcome predicaments in the present time and prevents the repetition of similar experiences in the future. What is also important is the recognition of the epigenetic consequences of trauma associated with hunger. In "Fieldwork in Ukrainian Sex" (1996), Oksana Zabuzhko notes that American Sovietologists struggled to explain the prevalence of overweight women in her generation, linking it to a cultural habit of hoarding food caused by psychological trauma. Similarly, Natalia Vorozhbit's play "The Grain Store" (2009) revisits collective memories of the Holodomor, contrasting the famine's devastating starvation with its long-term epigenetic effects, including obesity.

In the framework of political science, the Holodomor scholars have evidence that the genocide of 1932-1933 against Ukrainians was a conscious choice of the Bolshevik leadership of the USSR, whose main goal was to permanently eliminate the danger of Ukraine getting out of the Soviet Union and the sphere of Russian political and cultural influence (Козицький, 2021, с. 165). At all costs, the government wanted to maintain its political power and control of Ukraine, whose population threatened the Bolsheviks from within (ibidem). The concept of structural delegitimization can be instrumental in analyzing violence, which was initially directed only at selected representatives of Ukrainians, namely, kurkuls, intelligentsia, and clergy, and gradually spread to the entire Ukrainian society (Козицький, 2021, р. 165). Holodomor's fiction abounds in cases of violence and genocidal politics of the soviet government.

Since 1933, interdisciplinary studies of the Holodomor (e.g., Robert Conquest's 1986 book) have been conducted in Western academia, with recent examples including "The Red Famine" (2017) by Anne Applebaum. Holodomor studies have long been active outside Ukraine, particularly in Canada, with the support of the Ukrainian diaspora, resulting in a vast interdisciplinary body of scholarship. Yet, Western European academia has also established an increasing tendency to address the tragedy of the Great Famine. The cutting-edge Berlin periodical "Osteuropa" dedicated one of its volumes to the Holodomor commemoration in 2004, featuring literary criticism of the two main novels about the Holodomor. LMU-based historian, Dr. Franziska Davies, observes in an interview with "Wyborcza": "In Russian-Ukrainian history, we have attempts at de-Ukrainization not only today in the occupied territories, but also in the past. There have always been attempts to destroy Ukrainian culture and language.

There was an erasure of the entire Ukrainian intelligentsia in the early 1930s. Then there was Holodomor with such a scale of genocidal violence that was never experienced in East Germany <...> The memory of the Holodomor was suppressed <...>" (2024).

State-of-the-art

Literary criticism is also crucial in raising awareness about the Holodomor Genocide. In independent Ukraine, two dissertations on Holodomor fiction were defended in the early 2000s. Maryna Kulchytska's 2002 thesis reads closely "Ray" (1953) and "Zhovty Knyaz" (1962) by Vasyl Barka, a dialogue connected by Ukrainian urban and rural topoi. Kulchytska's findings explain the complex narrative of Barka's storytelling, characterized by numerous shifts in point of view and antonymic imagery, as the conflict between Russian and Ukrainian mentalities unfolds.

Natalya Tymoshchuk examines the key Ukrainian prose works about the Holodomor from the 20th century, approaching them as examples of antitotalitarian or non-conformist expression in her 2005 thesis. The scholar provides a structured analysis of Holodomor-related fiction, introducing her own categorizations. One notable distinction Tymoshchuk makes is between various short prose pieces and novels. In short stories and novellas, the narrative often shifts from a third-person perspective, which can be more distant and objective, to a first-person viewpoint. This change allows the focus to narrow down to the narrator's internal thoughts, presenting the tragedy of the Holodomor through the personal experiences and insights of the characters (Тимошук, 2005, с. 56). I have a question for those of you who have had the opportunity to read four pages of the short story "Krykhty" (2022) by Iryna Nebesna, translated into German as "Krümel". Is the narration in the story consistent throughout? Can we apply Tymoshchuk's findings to our interpretation of "Krümel"?

The big prose tackles the Great Famine primarily through the lens of historical and documentary fiction based on archival sources and factual accuracy, as inferred by the scholar (Тимошук, 2005, с. 164). A key feature of Tymoshchuk's close reading of "Zhovty Knyaz" is the diversity of metaphoric and tropic imagery in Barka's work, as well as her comparative study of Ukrainian fiction with the US-American novel "The Grapes of Wrath" (1939) by John Steinbeck. "The Grapes of Wrath" reflects the environmental tragedy of soil erosion in the southern United States during the Great Depression, which left

approximately thirty thousand American farmers homeless. The novels share many similarities in their portrayal of famine. Thus, in her thesis, Tymoshchuk detects a synthesis of an inherent Ukrainian outlook with the assimilation of Western democratic values, reconstructing the moral and ethical concept of human existence in extreme situations.

Outside Ukraine, Rolf Göbner analyzes the representations of the Holodomor in Ukrainian literature, drawing on the material of novels by Vasyl Barka and Ulas Samchuk, and titles his study "Burnt Souls". Göbner proves that both authors depicted the 1932-33 Holodomor "as a genocide perpetrated against the Ukrainian people and as a national disaster". Göbner's close reading of Ulas Samchuk and Vasyl Barka's novels reveals the factual and mimetic background of historical events in the plotlines. The German scholar assumes that (the original quote in German is on slide) "It is almost impossible to understand the events mentioned as facts and not illusions of a sick psyche" (2004, p. 185).

In her interdisciplinary thesis "*Idle, Drunk and Good-for-Nothing*: The Rank-and-File Perpetrators of 1932-1933 Famine in Ukraine and Their Representation in Cultural Memory", Daria Mattingly studies and categorizes perpetrators of mass violence, most of whom were "ordinary people with rather banal motives" (2018, p. 12). Mattingly starts her research with the antonymic representation of people who facilitated the famine on the ground in the cultural memory: "In Soviet literature, for instance, they are characterized by Soviet writers as heroes and martyrs, while writers in the Ukrainian diaspora and independent Ukraine describe them as idlers, savage Others or disillusioned Communists" (2018, p. 12). Mattingly's focus on the perpetrators rather than on the victims of the Great Famine is instrumental in the global postcolonial reading of the Holodomor literature.

How to read Holodomor literature?

I find Gilles Deleuze and Félix Guattari's concept of *minor literature* particularly useful, especially their notion of "the impossibility of not writing because national consciousness, uncertain or oppressed, necessarily exists by means of literature" (1986, p. 16). There are more features which underline their concept: one of them is "the characteristic of minor literatures is that everything in them is political <...> its cramped space forces each individual intrigue to connect immediately to politics" (Deleuze and Guattari, 1986, p. 17). The triad closes "the collective assemblage of enunciation" (Deleuze and Guattari, 1986, p.

18). Aside from the deterritorialization of the language (a characteristic of mainland Ukrainian fiction), I assume that the two features in the concept of minor literature by Deleuze and Guattari, in particular, political immediacy and collective value, are inherent in the Ukrainian literature of the Holodomor.

The social consequences and effects of the Great Famine are dramatic; therefore, to analyze their meanings, I suggest addressing the Holodomor in fictional texts within the broader context of global commemoration of the man-made disasters that affected people in the 20th century. The trauma studies developed by Anna Artwińska and Anja Tippner (2022) "focus on the period after the event, after catastrophe, viewing catastrophe as a process and as a condition" (Artwińska and Tippner 2022, p. 5), stressing "the heuristic potential of postcatastrophic approaches to European postwar cultures" (*ibidem.*). The scholars' idea of post-catastrophe considers the consequences of extreme experiences on a collective, aesthetic, and political level rather than on an individual one (Artwińska and Tippner 2022, p. 3). On the one hand, Artwińska and Tippner analyze the after-effects of the political and cultural situation in literary texts; on the other hand, the German scholars examine the aesthetic modes of representation.

Tackling the issue of postcatastrophe enables the focus on the poetics of the ineffable in Holodomor literature. Essentially, I examine the fictional representations of the ineffable experience of the Great Famine in Ukrainian and North American literature, both in the context of immigration and on the mainland.

Scholarly work on the aesthetic implications of the inexpressible in the humanities, particularly in literary studies, is scarce. In his seminal study of medieval English poetry, Theodore Bogdanos detects the aesthetic impact of the unspoken, developing the formula of the metaphor: "Because the tenor is unknown and fundamentally inexpressible, the vehicle tends to engulf it with its own reality and define it totally in its own terms" (1983, p. 11-12). The scholar analyses symbolic imagery in the domain of language. Further studies of the ineffable also revolve around the nature of language. In contemporary philosophy, Silvia Jonas accentuates the religious experience of the unspoken (which is also indicative in the novels about the Holodomor). Finally, in his interdisciplinary study of the ineffable in music and philosophy, Michael Gallope confirms that "there is an insufficiency in the medium of the language itself"

(2017, p. 4), regarding the nonverbal (namely, music) as "exceptionally powerful, even transformative experience" (2017, p. 7).

I assume that the mechanisms of the unspoken (ineffable) in the symbolic imagery of fictional texts about the Holodomor transmit emotional states and memories not recorded in documentary accounts. My working hypothesis is that the ineffable functions as a decolonizing trope in the trauma narrative, rendering the truth. Thus, ineffability can be instrumental in the text analysis of the (postapocalyptic) Holodomor narratives.

Outline of the Holodomor fiction: immigration and the mainland

The role of the Ukrainian writers in exile became crucial in the consideration of the concurrent (then) events happening on the territory of Ukraine, the distant gaze that combined trauma, anger, nostalgia, and criticism, too. Especially in terms of the Great Famine of 1932-1933. Ulas Samchuk, Vasyl Barka, Bohdan Boychuk, and Olha Mak became the first generation of Ukrainian authors abroad who narrated in fictional form the tragedy of the starving deaths of millions of Ukrainians in the Soviet Union. Because of Bolsheviks' persecution and repression of any resistance to their regime, the Ukrainian authors wrote and published their fiction in immigration: "Maria" (1934), a novel by Ulas Samchuk in Lviv (the Second Polish Republic), "Zhovty Knyaz" (1962), a book by Vasyl Barka in New York (the USA), and "Hunger-1933" (1968), a play by Bohdan Boychuk in New York (the USA), a novel for teenagers "Stones Under the Scythe" by Olga Mak in Toronto (Canada). Written in the Ukrainian language and translated into English much later, these canonical books are infused with impenetrable, grotesque, and oftentimes apocalyptic images in the ineffable, which formed the background for the next generations of authors exploring the Great Famine.

The following generations of the Ukrainian Diaspora in the USA, represented by Askold Melnyczuk, Alexander Motyl, Erin Litteken, and Victoria Belim, have transmitted knowledge about this tragedy in English, making it accessible to a broader audience. Immensely diverse in genre and poetics, their novels make the painful past quite present in laying bare the Russian colonialism of Ukraine and Ukraine's fight against victimhood.

Graphic novels about the Holodomor are also in demand. Yuliia Smal's comic, "P'yat' Koloskiv" (translated as "The Five Spikelets" in English), is aimed at a younger audience and presents a blend of historical fiction and the accounts

of Holodomor survivors. The work, subtitled "the Holodomor stories about how Ukrainians disappeared" (2024, с. 3), is narrated by five children, two of whom tragically did not survive the Great Famine. Through a distinctive combination of children's literature elements and nonfiction, the book communicates the memory of this tragic event. Rather than emphasizing victimhood often linked with the Holodomor, the conclusion of "P'yat' Koloskiv" highlights resilience: "Everyone has their own story. Everyone has experienced grief that even many adults find difficult to bear. But children will always be children, eager to play, experience joy, and momentarily escape their sorrow through play" (Смаль, 2024, с. 70). Despite the mention of forgetting, the final page of the graphic novel features all five characters against a backdrop of grey, dotted silhouettes, symbolizing the victims of the genocide (Смаль, 2024, с. 71). In this way, remembrance becomes a testament to strength.



Figure 1. Memory of the Holodomor without victimization in Yuliia Smal's comic, "P'yat' Koloskiv" (2024, с. 7).

Please follow the QR code with the list of all the books mentioned, for further study of the Holodomor literature:

Several significant novels about the Great Hunger have been translated into German. I will briefly comment on two of them, the seminal text by Vasyl Barka,

"Der gelbe Fürst" ("ЖОВТИЙ КНЯЗЬ"), and the recent book by Tanya Pyankova, "Das Zeitalter der roten Ameisen" ("Вік червоних мурах").

A case study of "Der gelbe Fürst" (1962) by Vasyl Barka

"Zhovty Knyaz" by Vasyl Barkain is a naturalistic novel about the Holodomor Genocide of 1932-1933 in Ukraine. In the tradition of fin de siècle naturalists, Barka depicts the atrocities of famine through the example of one Ukrainian peasant family, the Katrannyks, set against the broader backdrop of the entire Poltavshchyna region. Documenting the memories of Holodomor survivors is a crucial aspect of "Zhovty Knyaz". The scholarship highlights the use of symbolism, such as the significance of the color yellow in the novel. This combination creates a powerful text, not only for commemorative and edifying purposes, but also for aesthetic reception.

Rolf Göbner dissects three planes of Barka's book, particularly 1) realistic descriptions of hunger corporeal consequences, mass graves, and cannibalism, 2) psychological portrayals of the victims and perpetrators, and 3) the metaphysical dimension of Ukrainian spirituality and the Bolsheviks' infernal animosity. Despite the scholar's concluding remarks that the books may initially seem "a bloody mess," their imagery develops "humanistic expressiveness (that – A.G.) can hardly be surpassed" (p. 190). In his study, "Burnt Souls," Rolf Göbner implies perpetrators rather than victims. The scholar's significant contribution lies in situating The Yellow Prince within the historiography of the Holodomor Genocide.

I will quote a short excerpt from the novel, in which a protagonist's wife, with their two children, stands in a long line in the city for bread, and how Soviet perpetrators indiscriminately kill people in line:

„Aus unerklärlichem Grund verkrampfte sich das Herz der Daria Oleksandrivna, als sie dies hörte: plötzlich ist es, als würde sich bösesartiges Gelächter erheben. "Elend kommt! Man muss sich davor in Acht nehmen ... "

Sie sieht sich angestrengt um, wohin sie fliehen könnte, hier zumindest nicht weit weg durch das Loch im Zaun.

Tatsächlich rattern immer wieder Lastwagen herbei und die herabspringenden Kappelträger fangen und zerren alle wie Vieh fort, die abgerissen und in Lumpen mit Taschen herumsitzen und vom Dorf hergekommen sind. Sie treiben sie auf die Ladeflächen auf denen bewaffnete Wachen warten.

Daria Oleksandrivna hörte den alten Bürgern angsterfüllt zu und beobachtete jede Bewegung auf der Straße. Noch, ehe der Überfall begann, schrie sie den Kindern zu: "Die holen uns zum Verderben! Fliehen wir!"

Sie zog die Kinder an der Hand zur Öffnung im Zaun, da hatte jemand Bretter zum Heizen herausgerissen. Nachdem sie die Kinder hindurchgelassen und sich selbst hindurchgezwängt hatte, lief sie mit ihnen durch den kleinen mit Schnee gefüllten Garten und durch den Hof zum Türchen, das auf die andere Straße führte, die parallel zu der verlief, auf der sich die Reihe ums Brot anstellte" (Barka, 2009, S. 180-181).

In this scene from *Der gelbe Fürst*, Barka captures the terror of the Holodomor through Daria Oleksandrivna's visceral premonition of danger, conveyed in her heart spasm and the imagined "bösesartiges Gelächter." The violent roundups reduce people to animals "wie Vieh," embodying state brutality, while the "Loch im Zaun" symbolizes a fragile threshold between entrapment and survival. Through rapid, paratactic narration and urgent action, Barka contrasts systemic dehumanization with a mother's instinctive resilience, dramatizing how individual agency struggles to persist within collective historical trauma.

A case study of "Das Zeitalter der roten Ameisen" (2022) by Tanya Pyankova

Written 60 years later, "Das Zeitalter der roten Ameisen" ("Вік червоних мурх") utilizes the images of perpetrators as full-fledged characters, which alters the canon of Holodomor fiction established by Vasyl Barka.

Tetyana Pyankova, a 40-year-old writer, comes from the Carpathian region, specifically Ivano-Frankivsk, which was spared the effects of the Holodomor. Pyankova's poetry strikes a naturalistic tone; however, her novel about the Holodomor builds on the poetic imagery, complementing it with realist detail.

Since her student years, Pyankova had accumulated a substantial amount of documentary literature about the 1933 Famine. The writer also turned to the Ukrainian Institute of National Memory (Remembrance) for materials. She listened to numerous audio recordings of Holodomor survivors, whose eyewitness accounts are archived at the Institute and the National Museum of the Holodomor.

In her search, Pyankova came across a story about a sanatorium that was opened in the 1930s on the site of a former almshouse in the village of Machukhy, near Poltava, by the Soviet authorities. The party leadership was

treated for obesity there. At the same time, more than half of the people of this village died in the Holodomor. A woman who survived wrote: "Imagine how we, hungry, destitute, brought to the brink, went to look over the fence at those well-fed, rosy-cheeked patients of the sanatorium. It seemed that if God turned away for a moment, we could eat all those people." Later, this phrase was used by the protagonist, Dusja, in the novel. The hungry villagers went to look at the well-fed residents of the sanatorium.

Partially, the action of "Das Zeitalter der roten Ameisen" takes place in the sanatorium, and partially, in the village of Machukhy.

The major characters of "Das Zeitalter der roten Ameisen"

The novel features three narrators. Through the first-person point of view of these three characters, the story of famine in Machukhy unfolds:

The first narrator, 33-year-old Solomiya (aka Solja) is the wife of a party functionary from Kharkiv who organizes a famine in Machukhy. She doesn't even know about famine, as she lives in her own bubble. On the one hand, Solja is in the shadow of her Russian-speaking husband; on the other, she is experiencing the death of her two-month-old daughter with difficulty. The woman drowns the pain of loss with food. Solja brings herself to such a state that she cannot walk. She is treated for obesity with diets. She learns about the Holodomor from random conversations in a sanatorium. Solja seeks justification for herself and her husband because her initial reaction is one of denial.

Solja is, on the one hand, a victim of circumstances because of a family tragedy. On the other hand, she appears not to understand what is happening around her, despite having the opportunity to know the truth. Solja had to painfully emerge from this self-isolation.

The second narrator, a 19-year-old named Yavdokha (also known as Dusja), holds a different truth. She is slowly dying of hunger and is clearly aware of what is happening to her. She asks death to come soon and end the suffering. Dusja is a victim and a survivor of the famine in the village. Her narrative is contrasted with that of Solja. Corporeal manifestations are manifested by swelling of the feet due to different reasons. I assume that in the character of Dusja the author implies that if in the 1930s, Ukrainians were unable to cope with the evil that came to their land, then in 2022, Ukrainians no longer accept the torment so humbly and are ready to resist.

The third narrator, Svyryd, is a village activist and a perpetrator. A party dog who does everything the Bolsheviks order. There were also many such people. Yet, Svyryd is not absolutely evil. Pyankova claims that Svyryd is her favorite character because he manifests the mental turmoil. The author places him in the so-called gray zone, where white and black are mixed. Good impulses and downright meanness guide Svyryd. Mass hunger for Svyryd is a tool that allows him to achieve his goals. He is in love with Dusja's mother, who does not let him in the threshold. Nevertheless, Svyryd has a child from another woman, a daughter of a kulak. The perpetrator takes his newborn son to an orphanage, on the one hand, saving him from death, on the other, fearing arrest for having an affair with a kulak descendant.

Pyankova assumes that perpetrators like Svyryd have children and grandchildren. They are still afraid to tell how they survived 1933. And the Russians needed this fear. They destroyed our culture and traditions to such a level that we stopped feeling like Ukrainians.

If Barka uses the image of the yellow prince as an embodiment of evil, Pyankova develops the image of hunger as a character through the narration of Dusja. Often, hunger manifests in the following physical forms:

„Mit Oma schriller Stimme treibt der Hunter Nachbars Ziege unter der alten Weide hervor:

„Schup, weg da! Du Elend!"...

Der Hunger zieht die Axt aus dem Gürtel. Macht sich flicht daran, das Bäumchen umzuhacken"... (Pyankova, 2022, S. 38).

„Der Hunger verschließt uns die Münde doppelt und dreifach, vereist sie mit stummer Kälte, knebelt sie, gießt heißes Zinn und übel riechendes Siegelwachs darüber aus..." (Pyankova, 2022, S. 62).

„Der Hunger stehet mir näher als irgendwer sonst, denn er bringt mir die wärmender Hoffnung, dass wir nicht mehr langer haben, dass diese Welt schon bald hinterm Horizont versinkt, und ich gleich mir ihr" (Pyankova, 2022, S. 77).

Similarly to Vasyl Barka, Tanya Pyankova consulted with medical professionals and even went without food for a time to support her research (Uthoff, 2022).

Although these three narrators, as well as other characters, are fictional, all the stories are based on actual events. First, Pyankova wrote the short story "A Small Bird" about a woman who was beaten to death, but in her mouth, the children found a few grains taken for them from the collective farm field. These

grains helped them to survive. This episode was then incorporated into the novel's plot.

Tanya Pyankova studied the martyrology of the Book of Memory, listing 882,510 names of those who died in the Holodomor. That is why all the names of the characters in "Das Zeitalter der roten Ameisen" are real. Pyankova took the names of the executioners and organizers of the Famine from historical documents.

Conclusions. One of my research arguments is that the ineffable representations in plays about Holodomor are construed with the help of non-mimetic imagery, including transcendental (dreams) and traumatic experiences, silence, and religiosity, enabled by the Ukrainian heritage of khymerna prose (stylistically close to magical realism). Ethnic and national issues were the reasons for the Holodomor, which was used as a weapon against the Ukrainian population that refused to submit to the communist regime. Holodomor novels possess the decolonizing potential to revive modern Ukraine's connection with its pre-colonial past and the most tragic experience in its recent history through their imagery.

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