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VISUAL LANGUAGE OF MULTIMODAL TEXT: PRAGMATICS OF COLOR (The Russian-Ukrainian War in the Covers of World Publications)

Актуальність праці вмотивована панівними тенденціями в сучасній мовознавчій науці, спрямованими на комплексне вивчення закономірностей репрезентації, використання та взаємодії різноформатних семіотичних кодів для трансляції інформації. У статті розглянуто питання, пов'язані з перетинами та взаємозалежністю словесних і візуальних елементів обкладинки журналу як цілісного мультимодального тексту. Акцентовано на функційному й прагматичному потенціалі кольору, інтерпретованого невід'ємним компонентом смислової візуально-графічної єдності розглядуваних зразків. *Мета* праці – з'ясування й опис прагматичного потенціалу кольору як ключового невербального складника візуально-графічного тексту обкладинки журналу. Під час дослідження було окреслено суть, специфіку та функції обкладинки журналу як мультимодального тексту, який складається з гетерогенних компонентів; виявлено функційне і прагматичне значення кольору для сприймання інформації і декодування смислів, представлених на обкладинках проаналізованих журналів. Крім цього, описано специфіку втілення на них основних реалій російсько-української війни засобами кольору та їхній зв'язок із ключовими прагматичними завданнями. Масив досліджуваного матеріалу склали мультимодальні тексти сучасних періодичних видань «Time», «The Economist», «Society», «Elle», «Vanity Fair», «Womankind» тощо, які ілюструють нагальні проблеми та реалії російсько-української війни. Дослідження ґрунтується на випусках журналів у період повномасштабного вторгнення Росії на територію України. Для досягнення окресленої мети було застосовано *методи* функційного, прагматично-семантичного, контекстуального й порівняльного аналізу та описовий метод. Також апелювано до елементів методів лінгвопрагматичного та психолінгвістичного аналізів. У результаті студювання обкладинку журналу дефіновано цілісним візуально-графічним текстом, який транслює закодовані в ньому смисли через поєднання гетерогенних компонентів, зосібна словесних і несловесних. Стрижнева функція жанру обкладинки журналу – привертання уваги потенційного читача до матеріалу, вміщеного у випуск. У праці також зауважено, що кольорова гама не лише відіграє важливу роль у процесі втілення стрижневої ідеї, а й гармонійно переплітається з вербальними компонентами та створює цілісний масив, візуалізований інформаційний згусток, наділений комунікативно-прагматичним смислом. Окремі кольори / відтінки, а також такі, які вважають значущими й символічними для певної культури, утворюють цілісну семіотичну систему, у якій змодельовано викінчений спектр ідей, подій, концептів, сконцентровано унікальний суспільно-історичний досвід людства. Реалії російсько-української війни представлено на обкладинках світових видань, ранжованих відповідно до кольорової гами, яка превалює. Зафіксовано широкий спектр репрезентованих через апеляцію до того

чи того кольору воєнних реалій та панівних настроїв, зокрема горе, смерть, печаль, безнадія, скорбота, туга, сльози, осуд агресора та підтримка України. Крім цього, обстежені зразки ілюструють надію на мир та подальшу стрімку відбудову нашої країни.

Ключові слова: мультимодальний текст, обкладинка журналу, візуальний компонент, словесний компонент, лінгвопрагматика, знакова система, кольорова гама.

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Introduction

Extralinguistic reality gives further impetus and material for studying and strengthening the categorial apparatus of multimodal linguistics. It also outlines general vectors of the current philology development. The interest of the academic world in multimodal texts is probably caused by rapid and powerful changes in reality and its comprehensive modification. We tend to think that “Modern linguistics responds to extralingual transformations and is characterized by increased interest in the study of language through the prism of its social significance and orientation” [Лещенко, Жовнір, 2023, р. 102].

Over a decade or so, the visibility of modern sociocultural space has been actively studied in various branches of science. At the same time, the question about specifics of visual images that are formed in the human mind on the basis of both categorial, mental and perceptual experience is being raised increasingly. Advanced research of the traditional text and its structure has shifted from the relatively narrow focus on it as a consistent set of signs to a broader concern with sociolinguistic, pragmatic, semiotic or ethnographic aspects, and stressing the interactive and multimodal nature of the discourse. Discursive and multimodal dimensions of textual research are gaining relevance.

Visual perception and interpretation of texts that consist of elements from several heterogeneous systems, in particular verbal and symbolic, has attracted attention from researchers working within the emerging field of multimodal discourse analysis. Scientists focus on such terms as “visuality”, “visualization”, “visual aspects”, “visual culture”, “visual text”, “expressiveness of the visual image”, etc. They try to study, thoroughly describe and systematize these concepts. All the above-mentioned words and phrases can be considered lingual reflexes of extra-lingual facts and processes of modern society and linguistics. The active functioning of such verbal markers in order to indicate expressive, extremely dynamic and prone to evolution under the influence of civilizational, economic, historical, cultural and ideological factors, and phenomena of the domestic linguistic culture proves crucial changes in the human consciousness as well as in the way the world is perceived at this stage of world development and globalization.

Visual language as a communicative system uses iconic / figurative signs, which are constructed based on the perceptual experience that is formed in any representative of the species homo sapiens in conditions of development and socialization. This explains the relative universality of figurative signs, which overcome the barriers of ethnic languages and are actively used in intercultural and cross-cultural communication.

Due to the systematic and rapid restructuring of humanity, the relevance of the problem under consideration is at the stage of intensive information growth. We can state that modern civilization is becoming more and more information-saturated, and the importance of semiotic means is increasing in various spheres of current life. Visual language as a term and phenomenon is gaining weight and importance. In addition to this, detailed and step-by-step decoding of its elements becomes urgent and extremely important both for the general development of multimodal linguistics and for the linguistics paradigm.

Aim and Objectives

In the proposed research, we appeal to the problem of interrelationships, interdependence and pragmatics of colors in multimodal texts. The relevance of the work is motivated by the prevailing trends in modern linguistic science, aimed at the comprehensive study of the laws of representation, use and interaction of various semiotic codes for information transmission.

In this study, we analyse magazine covers from a multimodal studies perspective as a visual and graphic text designed to convey information to the readers in order to influence them and to cause appropriate reflection and advance a strong standpoint with respect to the story on the cover.

The purpose of the article is to clarify and describe the pragmatic potential of color as a key component of the visual-graphic text for expressing the information encoded in it. To achieve this goal, it is necessary to perform several tasks:

- 1) to find out the essence, specificity and functions of the cover as a multimodal text consisting of heterogeneous components;
- 2) to identify the potential of color for the symbolization of information and the process of decoding meanings presented on the cover through color;
- 3) to analyze the specificity of the embodiment of the main realities of the Russian-Ukrainian war on the cover by means of color and their connection with pragmatic tasks.

The list of analyzed material contains multimodal texts of modern periodicals, including "Time", "The Economist", "Society", "Elle", "Vanity Fair", "Womankind", "The Guardian Weekly", "The New Yorker", "The Washington Examiner", "Tygodnik Powszechny", etc., which illustrate the urgent problems of modern society and realities of the Russian-Ukrainian war as well. The research is based on magazine issues, which were published during the full-scale Russian invasion of the legal Ukrainian territories. The quantitative indicator was not taken into account, since a number of the examined examples have not affected the qualitative results.

Theoretical Background

Semiotically complicated texts have undoubtedly become an integral component of the modernized multimodal space. Obviously, they surround people from all sides, and their importance for contemporary society as a whole and for a specific individual in particular is difficult to overestimate, because in terms of their informativeness, diversity and pragmatic potential, they are able to compete with traditional texts formed by verbal signs.

There is no research in the national linguistic continuum, that contains analysis and cover description in the context of multimodal theory with the usage of the newest Ukrainian language material, including detailed visual language characterization, and color gamut designation with pragmatics. Currently, domestic and foreign researchers mostly focus their attention on the comprehensive consideration of various multimodal and communication aspects, analysis of the accompanying characteristics of it, actual problems of the interaction and its modes in the actualization of the modern communicative space.

It should be noted, that the studied issues are widely represented in scientific works published over the past few years in journals, including those that are indexed in the international scientometric databases Scopus and Web of Science, which proves the interest of the modern linguistics world in the outlined topic [Батринчук, 2018; Лещенко, Жовнір, Юфименко, 2022; Лильо, 2013; Макарук, 2016; Марченко, Нікітюк, 2018; Семенюк, 2012; Шевченко, 2017; Bateman, 2008; Connor, 2022; Forceville, 2020; Kress, Leeuwen, 2002; Simungala & Hambaba, 2023; Yagi, Okada, Shiobara et al., 2021, etc.].

Roughly around the same time of the emergence of multimodal studies researches in media discourse was appeared. Their authors have mainly paid attention to the interaction between the verbal and the visual modes on the multimodal (front) pages of newspapers. Meanwhile, the first interest in magazine covers studying can be traced back to the linguistic continuum. Thus, in the scientific works of German researchers cover was defined and an attempt to determine its constitutive features and functional potential was made [Blum, Bucher, 1998]. The papers of the above-mentioned scientists laid the theoretical foundation and methodological basis for further, more detailed consideration of this issue. Therefore, interpretations of the concept «magazine cover» are presented in the linguistic articles of contemporaries, but quantitatively such works are few.

More precisely, several studies have appeared in the scientific space in recent years. They are devoted to the analysis of magazine covers and their various aspects, in particular those that consider the cover in the context of a multimodal field. Researchers have already partially studied the essence and distinctive features of the cover as a multimodal text, including an analy-

sis basic of the macro- and microstructural characteristics proper to cover, important textual, stylistic and its rhetoric peculiarities [Held, 2005; Kress, Leeuwen, 2002; Мамич, 2017; Martínez Lirola, 2006, 2014; Tseronis, 2015]. It is worth noting that the research was analyzed using the materials of modern samples, editions that were issued in different languages.

Some of the researchers' articles were dedicated to semiotic codes of covers, specifically three codes (visual picture, (typo-)graph and language code) were highlighted and analyzed. So far, the verbal and non-verbal elements of the cover, as well as their connection, have been briefly investigated. Features of information transmission using a combination of heterogenous components of the magazine cover were fragmentary depicted [Held, 2005].

News cover as a communicative genre that represents a special semiotic complex has already been partially analyzed from an argumentation studies perspective as a multimodal text designed to convince the reader to buy the magazine by way of advancing a standpoint with respect to the story on the cover. In addition, attention was paid to the cover images, their composition, and its usage in order to extract information that is relevant for the argumentative reconstruction [Tseronis, 2015].

Despite the interest of scientists in magazine covers and analysis of the listed aspects, we can state that the covers were not fully researched based on the material of Ukrainian periodicals. It is appropriate to mention the work of the Ukrainian scientist Myrislova Mamich, who using the magazine "Zinka" has investigated its key features. She also highlighted basic textual part types of the analyzed cover. Additionally, she has noted that image, illustration, portrait, and photograph are the essential visual elements of the cover as a multimodal text or independent genre [Мамич, 2017].

Meanwhile, the specificities of the cover of news magazines were not studied scrupulously. Even though research on verbal and visual interaction presented in magazines or newspapers has been held, and scientists have significant achievements, visible results in the study of cover in the context of multimodality not enough attention was paid to how the visual component of covers and the combination of verbal and non-verbal elements can be used to influence the reader and convey the information encoded in it.

We are convinced that this lacuna needs to be filled, since magazine covers are considered a kind of platform for the manifestation of the most pressing problems and events that exist in society. People's perception of what is happening may depend on the correct decoding of the information presented on the media covers. This directly affects the behavior of people, their attitude to reality, position and reaction. The relevance and urgency of the proposed research are beyond doubt, as it is dedicated to one of the most acute problems of modern times, namely war and peace.

Another gap in the theoretical and methodological basis of the multimodal texts analysis is the insufficiency of the color functioning studying within a multimodal context. The most common aspect of color analysis remains semiotic, while the multimodal requires deep and careful scientific study and description. Until now the specifics of color use in the context of the visual language have been selected and described. Attention was also paid to the functional value of color as a non-verbal component of a multimodal text. Researchers have shown that visual text requires creation by the author and interpretation by the reader of visual marks, spacing, color, font, style and other means of information representation. Color was considered among other extralingual means of cover, namely text placement, line length, color, font, italics, graphic signs, symbols, numbers, underlines, monetary, physical, topographical symbols. The representation of the life and mental world of an individual through color as a means of non-verbal semiotics was analyzed. Linguists have established that the color and font are among the extralingual components of the multimodal visual-graphic text. It is important that the researchers considered color tangentially to the main problem of their study [Held, 2005; Лещенко, Жовнір, Юфименко, 2022; Макарук, 2016; Марченко, Нікітюк, 2018; Семенюк, 2012; Bateman, 2014; Forceville, 2020; Kress, 2002; Simungala & Hambaba, 2023, etc.].

Despite the listed successes and results, the pragmatic potential of the color gamut of multimodal text in general and the cover in particular needs an extended analysis. The proposed article is devoted to this aspect.

Materials and methods

Basic – general linguistic *method of scientific description*. The *functional method* was used to find out the pragmatic functioning of colors as non-verbal elements of visual-graphic texts. The paper appeals to the *generalization, systematization, classification, and interpretation of linguistic scientific fact*. *Complex analysis* was used to represent the psycholinguistic processes that determine the specifics of perception and interpretation information encoded on a multimodal text, categorization of the world community's attitude to Russia's war against Ukraine. The special linguistic methods and techniques have been appealed. The *system-functional method* made it possible to find out the functions and dependence between verbal and non-verbal components of a multimodal text; *pragmatic and semantic analyses*, as well as *contextual analysis* contributed to the identification of the communicative-pragmatic potential of the verbal and non-verbal components, in particular, the prevailing color scheme of each of them; the *method of comparative analysis* became significant when comparing and describing the means of actualization on the analyzed covers key ideas; the *method of linguopragmatic interpretation* was used to analyze the structural and semantic connections between the verbal and graphic components of the cover. Additionally, *psycholinguistic analysis* made it possible to study the verbal characteristics of the considered multimodal texts.

Results and Discussion

It is considered that the main function of the cover is the reader's attraction and increasing numbers of possible and potential sales. There is no doubt that "A magazine's front-cover image and coverlines are persuasive selling tools... [that] motivate readers [...] to buy our magazine rather than another" [McLoughlin, 2000, p. 29]. We find similar considerations in the scientific research of the Swedish linguist Assimakis Tseronis. In particular, he considers cover as a "Distinct genre that seeks to promote the magazine to its readership" [Tseronis, 2015, p. 20].

It can be generally observed that people often react instinctively to the cover of a magazine / journal and either buy it or not in order to read it. Cover usually presents a summary of the issue, titles of the articles, announcements, interesting quotes, captions to illustrations, etc. It traditionally combines visual and verbal elements into complex persuasive messages and has a great impact on the competitive press market in two different ways: it represents a complex form of advertising, visual-verbal rhetoric of which, in addition to selling the product, enhances the pleasure of reading texts. Meantime, it plays the function of a label or "business card" of the article, an event described in the article or even a "door" to the topics depicted in the issue. Cover can be considered an important cause that informs, indicates and evaluates the following texts within the journal.

According to the British linguist and semiotician John Arnold Bateman, "The front page of a newspaper and the cover of a magazine are generally considered as the show window that attracts the readers' attention and informs them about the stories featured in the inside pages. While both newspaper and magazine covers make an expedient use of images and text in order to attract attention and to inform, the relation between the verbal and the visual mode as well as the overall layout differ in these two media genres" [Bateman, 2014, p. 71].

Furthermore, cover can be interpreted as a multimodal text, which consists of heterogeneous components, both verbal and non-verbal. Constitutive elements interact with each other and form a single semantic and informational coherence and cohesion, that has a strong pragmatic potential. One of the key features of the cover as a multimodal text is the relevance of the visual design, which manifests itself on two different levels: on the one hand, it should make regular readers recognize the brand label through the repetition of familiar visual elements; on the other hand, he constantly has to attract potential clients by skillfully and most strikingly using new means.

Meanwhile, cover is a special genre of multimodal text that possesses unique characteristics and requires the recipient to use a variety of cognitive mechanisms in the meaning decoding. Along with this cover is related to other genres of multimodal text, including poster, Internet meme, caricature, demotivator, etc. This connection can be seen in the complex of verbal and visual series, as well as in the frequent presence of such linguistic stylistic devices as word play, metaphorical figures, assonance, alliteration and other manifestations of linguistic creativity. At the same time, in addition to the similarities, a number of distinctive features are also revealed.

We can assume, that one of the distinguishing features of magazine covers is the frequent presence of the text blocks' space, separate frames, which are normally depicted in a certain order. Their placement is non-mandatory and variable, which means it is not fixed. As a rule, the author or a group of authors determines it. Each text block could contain quotations, phrases, headings, or simple sentences that may be presented in an article. They usually contain brief information about a larger note or article that is published in the current issue of the publication. Such text blocks, mini-texts or word even elements can be easily read as a full text with an idea and sequence of events. On the other hand, we should note, that the text blocks presented on the cover only introduce the potential reader to what awaits him when reading an entire magazine article. Most often the verbal component can be considered part of a single idea or information given in a particular article. It complements the visual image on the cover and contributes to its quick and accurate decoding. In addition to this, text blocks specify the perception of implicit information.

The recipient's perception of a multimodal text occurs through double decoding of the information encoded in it, as a result of which the general meaning of the text is created. Such considerations are considered key in the modern psycholinguistic paradigm.

In addition, scientists have proven that almost half of the neurons are involved in the processing of perceived visual information, and the emotional and associative spheres are connected to perceptual processes: "Look and its spatial and temporal organization precedes gesture, speech and their coordination in cognition, recognition, learning. It is about the image of our thoughts, about our thoughts themselves, about cognitive functions that do not know passivity" [Вирильо, 2013, pp. 18–19]. Such an emphasis on the priority of visual perception with an appeal to anthroponomics genesis testifies to the possibility of relying on irrational emotional experience, stereotypes and concepts. The process of decoding and interpretation of the information presented on the covers takes place according to the same algorithm.

Consequently, the image on the cover is easy to decode based on the set of background knowledge and experience of the reader. Verbal framing of the illustration can be an optional component. In case a verbal component, particularly signatures or slogans, is not presented on the cover, information can be easily recovered through non-verbal components or its combination. The color gamut not only plays an important role in the process of implementing the core idea, but also harmoniously intertwines with verbal components and creates a coherent array, a visualized information cluster endowed with communicative and pragmatic meaning.

Given the fact that the sequence of the text space is an optional part of the cover as a multimodal text, readers must combine essential information represented visually in the form of graphic parts and verbally as well, in order to build a whole picture of what is presented on the cover. The combination of text and imagery provides many benefits for developing reasoning skills. Although carver can be considered a recording of a certain event or phenomenon, fact or reality, it can also be analyzed as text written in visual language. This involves understanding the visual elements and how the authors of the publication and the cover, including artists or illustrators, selected them to maximize the author's intention, in particular visual appeal and formativeness. Inscriptions above images (narrative blocks) in the text, space can reinforce the meaning of the illustrations and comment on the events.

Besides, cover is commonly considered as a specific means of expressing the social group for which it is intended, the image features of certain figures from some periods of the history or the community they represent. In addition to the symbolic visual code attached to each cover, it may contain the so-called linguistic and cultural value indicators, such as words, phrases, mini-texts with aesthetic, socioeconomic, moral-ethical, gender content, etc.

The functional potential of the non-verbal component of a multimodal text completely depends on the type, content, thematic content, the purpose of its creation, as well as on the audience at which the information visualized in the multimodal text is aimed. The analysis of the considered samples revealed a clear relationship between the theme highlighted on the cover and the color scheme chosen to embody it. The use of certain colors in magazine cover design and the predominance of specific colors / shades are determined by their usual semantics.

Ukrainian linguist Myroslava Mamych in her scientific research expressed the opinion that "Media genre 'Cover' reflects a typical phenomenon that is common for the time of the maga-

zine publication, general social atmosphere, social group, and the way of its activity (work, studying, rest time, self-care, caring for other people, health, interpersonal relations, presentation of someone or something, etc.). The phenomenon that is typical or generally accepted in Ukrainian culture" [Мамич, 2017, p. 229]. We have to admit, we do find it difficult to disagree with that sentiment.

Therefore, research demonstrates that cover is considered a multimodal text, which consists of a combination of verbal and non-verbal elements and at the same time has a pragmatic potential. Additionally, color acquires special importance.

Continuing these considerations, we note that the main visual characteristics of the cover include color, layout, prominence, framing, and photographs. It is noteworthy that color plays a key role in attracting readers to read a magazine or a separate article published in it. Color has great potential for symbolization, as a result of which color nominations exhibit significant semantic flexibility and demonstrate an extremely wide range of different connotations, which often go beyond the description or identification of an object or even a class of objects based on color.

According to U. Eco, "Humanity is able not only to talk about colors, but also to talk with colors, that is, with the help of colors, in the language of colors" [Eco, 1975, p. 173]. In one of the basic Van Leeuwen's research was noted that "[...] in the twentieth century, after a rather 'monochrome' period, color began to expand its semiotic reach, began to play a significant role in the everyday expression of ideological, interpersonal and textual meanings, while maintaining its sensual appeal, thus imbuing social communication with pleasure and sensuality" [Kress, 2002, p. 19].

That is the color that lies in the arsenal of non-verbal techniques for encoding information in multimodal text and a powerful visual signal endowed with deep associative and symbolic potential. Along with colors / shades, as well as those that are considered significant and symbolic for the singing culture, they create a complete semiotic system, which is modelled on a whole spectrum of ideas, themes, concepts, and concentrated unique social and historical evidence of humanity.

Traditionally, the lexeme *color* functions with the meaning "1. Light tone or something; tone. 2. Expressive features of language, music, stage art, etc." [Білодід, 1970, vol. 1, p. 225]. It is normally described taking into account the low display, the closeness of the colors (double-hued), brightness, richness, and the intensity of the melodic tone, the level of visual sublimity of the chromatic color saturation.

In the context of physics, color is important to the appearance of light. It is because our eyes perceive the different hues of a projected or embossed light. Colors are electromagnetic compounds with different set of characteristics (intensity, spectral composition, etc.), which are physical correlates, and ambiguous ones, to the characteristics in our perceptive way. Color spectrum is indicated by the color spectrum, in particular from the shortest to the longest one (ultraviolet and red colors accordingly).

At the same time, each color is divided into three groups, including main colors (red, blue and yellow), additional colors (such as purple, orange and green) and tertiary colors (such as purple, turquoise, etc.). Color as a coherent natural and cultural, communicative and aesthetic phenomenon, forms an independent semantic field in any language. With its help complex and multi-level representation, including symbolic, valuable, communicative, civilized, aesthetic, ethnic, cultural, political, etc., action could be possible. In this case, a person accepts color and reacts to a new, special prism and cultural-mental dimension. Colors of different emotional influences on people depend on age, religion, place of residence, nationality, social status, and may have different meanings.

Indeed, the black color is a symbol of mourning, death, sadness in most parts of the world, the color of hearts symbolizes blood, insecurity, green represents awakening, kindness, yellow – protection, hope, inner freedom. There is no doubt that such a distinction is not residual, but even more formalized, fragments of different ethnicities can create colors based on historical history, tradition, mental and social standards and stereotypes. It is accepted that color as an element of the visual image can be seen not only as a symbol from conventional meanings, but also as an icon within certain language culture.

Color can be interpreted as one of the most important elements of multimodal text. For example, red indicates bright moments, memorable events, often associated with something very strong, both positive and negative. hostility towards Jews and Social Democrats. In a media context, color performs a symbolic and attractive function. The red color on the cover attracts the recipient's attention. The combination of black and red on the cover not only makes the cover more vivid and memorable, but also serves a pragmatic function. From the point of view of the cognitive aspect, the prevailing colors immediately affect the consciousness of the recipient and cause certain associations in him. Thus, red is associated primarily with war and death, black – with evil and negative phenomena. Color semantics is extremely diverse and informative.

Russia's military aggression against Ukraine is a large-scale socio-historical critical moment for civilized society, which caught the attention of people all over the world. Manifestations of solidarity with our country and our people, comprehensive support and protest against the unjustified invasion of the territory of an independent state, contrary to current agreements and logic, were embodied in the mass media. Accumulating heterogeneous components through different types of correlation and stylistic techniques, covers of world journals actively broadcast the realities of the Russian-Ukrainian war. In order to prevent fragmentary and illogical analysis and presentation of the material, we suggest ranking them into groups based on the predominance of some color gamut.

Covers made in colors of the Ukrainian flag

Pro-Ukrainian, nation-orientated life paradigms of today's world intensity are accumulated in traditional yellow-blue tones. In order to advocate and proclaim the idea to evaluate the Ukrainian nation as the greatest form of coherent unity, integrity and incompleteness of legal cordons and rights of Ukrainians to freedom and sovereignty, light-colored sleepers were chosen as the integral non-verbal part for numerous covers that have been published so far.

For instance, the cover of the Czech gloss "Elle" depicts a girl on a black background, caught in the yellow light (illustration by the Czech-Ukrainian artist Daniela Gerodesova) (Figure 1, A). The girlish emotions infused in the colors of the Ukrainian ensign reinforce. Such a technique made it possible to perform the idea that Ukrainian people have been suffering for a long period. It also illustrates complexity of struggle and resistance to the aggressor.

The verbal component of this multimodal text consists of one sentence "#ELLE pro Ukrajinu". It fully expresses the opinion of the civilized European world, which is depicted on the cover. The world supports Ukraine and cries with Ukrainians. In our opinion, the usage of the # sign is not accidental, since the idea to support Ukraine and show empathy is accessible and understandable only to those who share this position. In this example of a multimodal text, the verbal and non-verbal components are closely related to each other. The verbal element can be interpreted as a logical verbal accompaniment and addition to the picture.

A few days before the war, a Polish edition "Wpost. Poland" was published with a cover on which a bear was trying to hug a little boy (Figure 1, B). The bear, which is considered as a symbol of Russia and its ruling party, is sleeping and wants to hug the boy. We fix the graphic monolith, in particular the bear – Russia and the boy – Germany and France. It is possible to conclude this fact from the flags of these countries that are located next to the frightened boy. It is also impossible not to notice that the mutual relations and vicissitudes between them are developing in the background of Ukraine. This is evidenced by the color of the Ukrainian national flag.

Verbal elements are not provided in this sample. This does not reduce the level and completeness of the informativeness of the multimodal text. Such an option may contribute to the expansion of the limits of interpretation of the presented images, their behavior and even the color palette of the background.

The phrase "We are with you, Ukraine" was chosen as a title for the new issue of the Polish weekly "Tygodnik Powszechny" that appeared in March 2022 (Figure 1, C). This sample expresses total solidarity with Ukrainians as the most valuable and essential sign of support. The phrase "Jestesmy z toba Ukraino" is written in the colors of the Ukrainian flag, which is a symbolic sign of complete solidarity with Ukraine and its people in the fight against the aggressor.



Figure 1. Covers made in colors of the Ukrainian flag

There is no doubt that there are many more samples of covers on which the yellow-blue color scheme prevails. From our view, they are united by a single key idea – support for Ukraine, a demonstration of solidarity and admiration for Ukrainian resilience and the army's ability to resist the enemy.

Authors of multimodal samples have used manipulation images-symbols, which can be interpreted as perceived at the level of mental codes and stereotypes for a certain culture. The girl depicted on the first cover is a symbol of the Ukrainian people's future, the protector of the family and the one who will give birth to new descendants or generations. The war caused her suffering and sadness, which can be evidenced by streams of tears. A threat, personified in the form of the Russian aggressor, hangs over the future of Ukraine and its sovereignty.

Another interesting, and in our opinion, a significant example is a brown bear, which is codified and represented in the media space as the "Russian bear", symbolizes not only the ruling party of Russia but also the entire state and its ancient history. Big, fierce and clumsy – it seems to us that Russia's resemblance to a wild bear is obvious. Although the bear is an ancient ambivalent symbol, having both solar and lunar meanings, for Russians it symbolizes strength and power, and for other people, it can also depict stupidity and strange inappropriate behavior, or rather something that can be ridiculed. He is an attribute of the Russian state and a substitute for the supreme head. It is quite likely that the bear on the cover was not an accidental choice.

Bear is a powerful predatory animal that fascinates and at the same time frightens with its size. He is the owner of sharp fangs and long claws. A wild bear is a skilled hunter and an almost invincible opponent. Bear is a fairly widespread character in folk stories about animals. It is close to wolf, but is also associated with a person, that evil people can turn into. Domestic scientists are convinced that "Bear is a symbol of fertility in nature (Indo-European). A symbol of wit. A symbol of stability, courage, endurance" [Слухай, 1999, p. 52]. According to Russian legends, the bear is both a benevolent and fierce, cruel animal. This is how Russians perceive themselves. Fury and cruelty of the bear are highlighted on the covers of the magazine, and this is the way the world, particularly Europe perceive them. The size of the bear indicates Russia's desire to expand its influence in the world and change the balance of power and authority in general.

It is he who represents all Russians ruled and led by Putin. His position on the cover and the corresponding reaction of a small child, in particular the boy's fear, on the one hand, encodes the great concern of the European space about Russian aggression, and on the other hand, demonstrates Russia's aggressive great-power attitudes.

Covers made in a crimson-gray color paradigm

We single out a number of covers on which the war is depicted in grey-brown and crimson tones. The core message of such a presentation can be the world community's powerful emphasis on greyness, misery, interspersed with blood and death, which prevailed on the territory of Ukraine with the arrival of the aggressor.

On one of the covers of “The Guardian Weekly” which was published in April 2022, a woman and a child are depicted on the dark backdrop of a burning building (Figure 2, A). This image represents all the pain and grief that the residents of Mariupol city have experienced and overcome. The role of colors in this multimodal text can be considered as an essential element with deep symbolic meaning. Dark and black buildings symbolize gunpowder, burial ground appeared after the numerous shelling of the Russian army expressing the loss of hope, stability, suitable conditions and ordinary life of the peaceful citizens. The crimson color is the fire that rises in the mountains, destroys and demolishes everything in its path.

The verbal component of the text is the slogan *The nightmare of Mariupol*, which contains a lexeme with the semantics of subjective experience, in particular “horror”, “nightmare” which are traditionally used to denote an unpleasant, scary night vision. The realities of those people who found themselves at the centre of the Russian attacks on Mariupol are equated with pain, tears and losses.

On one of the covers of “The New Yorker” we see the president of Ukraine with the national flag embodied in the grey and crimson colors of boredom, cruelty, deadly fire, despair and hopelessness (Figure 2, B). Volodymyr Zelenskyi stands with the raised Ukrainian flag in the centre of the battlefield, hence the given illustration was named “Resistance”. The lack of a verbal component on the cover is compensated by a telling pattern and circles in the background, which can be interpreted as a symbol of indomitability, courage, fortitude and bravery of the Ukrainian nation.

The size of Zelenskyi’s figure is emphasized on the cover. It is quite consciously presented in a small, disproportionate composition of the entire cover, which implements the semantic code of defenselessness since the figure is depicted against the background of huge clouds of smoke from exploding shells. The expression of the picture on the cover is achieved precisely by this contrast.

We can interpret this small figure of the Ukrainian leader in two ways. It is quite likely that the idea that Ukraine is fighting against huge evil, protecting itself and the whole world is shown. On the other hand, Ukraine requires protection and help. The manipulative function of the picture is manifested primarily in the ratio of sizes on the cover.

Call for support is implemented not only at the state level but also at the level of ordinary people from different countries. The color scheme, in particular, that iconic Zelenskyi’s clothes and the background of the cover are depicted in the same “military” colors, which creates a code of unity of the president with his people and accentuates the image of the great wartime leader.

The other “The New Yorker” magazine cover shows a woman hugging children (Figure 2, C). This scene is depicted in the foreground of the image. Hugs can be considered as a gesture of support, protection and unity. At the same time, the closed eyes of children and women symbolize the inability to imagine their future. Moreover, people’s closed eyes can demonstrate a lack of future and a premonition of death. Ukrainian warrior separates the woman and children from what is happening in the background of the picture, in particular the fire, people and the chaos of war. He embodies protection and hope. The color scheme is not chosen by chance, because grey-crimson colors are tones of boredom, cruelty, deadly fire, despair and hopelessness.



Figure 2. Covers made in a crimson-gray color paradigm

The weekly American magazine “The Washington Examiner” dedicated its front page to Ukraine’s victory in the war (Figure 3). The cover depicts destruction: graves, rockets, bomb craters, and dead Russian soldiers. We can also see a baby carriage that reminds several nightmares of Russian soldiers. Ukraine and Russia are depicted in the foreground. Ukraine looks a little battered and shabby, but it is given as a young girl with a smile on her face. Such positive emotions represent the way Ukraine can imagine herself after the Russian total failure. Russia is perceived only as the face of Putin. President Vladimir Putin is stacked or even buried. We can see only his head and hands under “Ukraine” feet, which symbolize his helplessness, hopelessness and complete collapse. Therefore, Putin is already practically underground, his eyes are expressionless. It is important to notice that even foreign publishers accumulate Russia in only one person. They are deeply convinced that the Russians support their leader and aggression against Ukrainians, calling it a “special military operation”. Such actions and total passivity can be regarded as complicity in crimes committed and attempted to be committed by the Russian army on the territory of Ukraine, an independent state with recognized borders and other obligatory state attributes.

Ukraine is a unique and independent country at the same time. It has a machine gun behind her back, and 2 medals with NATO and EU inscriptions on her neck. The idea of joining NATO and the European Union was supplemented with a verbal component, particularly the phrase “Ukraine after Putin loses”. This magazine cover is supported by an article about the strategy for the recovery of Ukraine after the victory over the Russian fascists. The core idea is embodied in the colors of this multimodal sample. The traditional grey color of hopelessness and devastating fear has been changed to interspersed with the colors of the Ukrainian national flag. Yellow and blue tones that color the horizon portend victory and prospects for the development of Ukraine after the Russian defeat.



Figure 3. Cover “Ukraine after Putin loses”

Covers made in a red color paradigm

The archetypes of color symbolism arise from the psychophysiological and bioenergetic properties of color and its perception by humans. Since ancient times people have had the original color triad, which contained white, black and red. For Ukrainians, as well as for most ethnic groups of the world, the white color was originally used in those magical rituals of primitive people, in which they appealed to the life forces, or protected themselves from the action of evil spirits and deities.

The black color was no less significant in our ancestor's lives. For a long time, clear symbolic oppositions were built up: white meant light, black meant darkness; white meant life, black meant death; white meant purity and order, black meant dirt and chaos. We can state, that black is the antithesis of white, hence it is considered as opposite side of life. Therefore, all negative things or events in the world of primitive people were reflected in black.

The last color in the original color triad was red. Unlike white and black, it belongs to the so-called chromatic colors and is the most ambivalent symbol of it. The red color was primarily associated with blood and fire, but currently, its symbolic meanings are very diverse and sometimes contradictory. For instance, red symbolizes joy, beauty, love and fullness of life, and on the other hand, it could depict enmity, revenge, and war. It is also assumed that red is an ambivalent color placed between negative black and positive white colors.

We interpret red color usage in analyzed covers as a manipulative tactic, because it is an appellation to the subconscious and genetic memory, that are closely connected with the unity of the whole world against war. Such color combination depicts war, in particular, red symbolizes blood, white and black emphasize exclusively negative connotations, including death. This causes the activation of basic cognitive processes at the genetic level. We are dealing with feelings of fear, danger and the memory of wars experienced by all nations. The analyzed cover presents an image of a sense of unity with the world, which supports Ukraine and considers this war as its own.

The expression of red in contrasting black and white triggers the semantic code of the bloody battle against evil and the battle against death. The cover appeals to the recipient and form a cognitive process aimed at recognizing the danger that threatens the entire world, and activating cognitive shifts in consciousness.

It seems that Vladimir Putin being a leader of the aggressors is normally depicted on a red background. Appealing to the corpus of empirical material we focused our attention on the contrast of the prevailing colors, particularly *red – white, red – black*. Authors try to convey emotions and atmosphere based on the theoretical hypothesis of experimental psychosemantics, the essence of which is that there are “two-way” relationships between color perception and emotional tone, that is, not only mutual translation of content is possible between them, which is defined as “broadcast”, or representation of the material of one modality on the materials of another. The current Russian president is traditionally shown on a red background associated with the color of blood. The usage of paralingual markers draws the reader's attention to the basic problems of the present, which are discussed in the issue, and also reminds of past historical facts, including totalitarian regime.

Let us look at several samples of multimodal texts that became the basis for the covers of foreign magazines such as “IR”, “Polityca”, “Respekt” (Figure 3).



Figure 3. Covers made in a red color paradigm

The Latvian magazine "IR" published on the cover a portrait of Vladimir Putin with a head in the form of a skull, which symbolizes the death of a person and the nation he leads (Figure 3, A). In addition, Putin and his army brought death and suffering to the Ukrainian people. We interpret the red background unambiguously as blood and death, called "Russian peace".

The combination of the visual component and the text block, the captions "Ko sēi, to pļausi" / "Що посієш – те й пожнеш", "Stalinowska wojna Putina" / "Сталінська війна Путіна", "Putinova válka proti našemu světu" / "Війна Путіна проти всього світу" are endowed with the same representativeness.

The Polish issue "Polityka" depicts Putin in the image of another bloody dictator Stalin (Figure 3, B). The white military uniform contrasts with the black background, which symbolizes the bloodshed caused by the tyranny of both leaders of the state. Poles see Putin as a successor to Stalin, a follower of his political ideas and initiatives.

It is appropriate to emphasize the visual part created with its comic or ironic effect, the evaluative modality is negative since the image emphasizes the failure of the government. The core function of the visual part is to attract attention, the verbal part is to explain the visual series.

In order to continue and emphasize the theme of blood and gore of the Russian leader, who leads a nation that seeks the bloodshed of innocent people, popular Czech magazine "Respect" published an issue with a bloodied Putin on the cover (Figure 3, C). The main article of the issue "Putin's War against Our World" coincides with the heading, which is the key verbal component of the analyzed multimodal text. Accordingly, Czechs demonstrate solidarity with Ukraine. The colors of the Ukrainian flag can also be seen on the general bloody canvas. In this way, the authors try to emphasize the importance of the Ukrainian peoples' struggle against Russian tyranny, which has become a visible threat to the entire civilized world. In addition, the yellow and blue elements is a symbol of support for Ukraine, as well as a point of great concern, cheering for the victory of the Ukrainian people in the fight against Putin's aggression.

Covers with a black background

Figure 4 contains examples of how the black color was used to convey the impressions of different countries from the war that Putin started on the territory of Ukraine. The yellow and blue elements, which have a direct connection to the culture, symbols and traditions of the Ukrainian nation, in particular the dream and the Ukrainian flag, contrast sharply with the black background of the canvas, demonstrating the idea of the indomitability of the nation, the eternity of everything Ukrainian and, of course, hope for a brighter future to come.

At the beginning of the war, the Portuguese publication "Jornal de Notícias" published an issue with an all-black cover. In the centre of the black canvas, the flag of Ukraine was depicted (Figure 4, A). We interpret such experiments with colors unambiguously: the black background symbolizes death, grief, and troubled times that the Ukrainian people are currently experiencing. This suffering was caused by the Russians, who invaded the territory of a sovereign state and began killing civilians, destroying infrastructure and committing numerous crimes. Instead, the central position of the Ukrainian flag reflects the full support of Ukrainians in their struggle. The verbal element of this multimodal sample, in particular the inscription "Solidarismo com o povo Ucraniano" / "Солідарні з українським народом", does not require additional decoding. The color scheme, together with the verbal component, creates an effect on the reader with the aim of emphasizing the events taking place in Ukraine. The key idea is to support the Ukrainian people.

The March issue of "The Guardian Weekly" was published with an all-black cover. In the foreground, there is a hand tightly clutching a sunflower. The flower is traditionally depicted in yellow, and the hand in blue. We consider it necessary to focus on the combination of colors that are dominant on the cover. Black, yellow and blue colors are very harmonious for visual perception. The harmony of Ukraine, its strength is indestructible. This is the message we perceive in semiotic codes, and on an implicit level we read the decree – Ukraine will stand despite everything.

This can be interpreted as a combination of Ukrainian symbolism, since traditionally for Ukrainians the sunflower is a symbol of the Sun, work and prosperity, strength and well-being. It is the strongest among flowers. Ukrainians believe that the sunflower has found its place un-

der the Sun. And this ancient and sacred symbol for every modern Ukrainian is held in the hand of a Ukrainian. The black background is the total hopelessness, hopelessness, grief and numerous deaths on the territory of Ukraine, brought about by Russian aggression. Such a presentation and vision of the situation can be interpreted as a determined intention of the Ukrainian people to resist the enemy and persevere, to win in the struggle for the future. The European world sees Ukraine as a country and a force capable of doing this.

In our opinion, not only the image of a sunflower, but also the hand that courageously holds it is symbolic on this cover. We can clearly notice that it is not a frail little hand that raises the sunflower, but a manly fist tightly squeezes it. It can be considered as a powerful sign of the strong Ukrainian resistance. There is no doubt that these are military and civilians who rose against the aggressor, and demonstrated their capability to fight for Ukraine, protect their country, peace, sun, and light symbolized by the sunflower.

The sunflower depicted on the cover is not withered, which is associated with the strength and light of the country. At the same time, we fix one detached petal. Nevertheless, even for this one, the “fist” of the people rises in defence. The torn petal represents a double semantic code: sadness and loss – strength and resilience. In one torn petal we trace a powerful manipulative message – war is depicted as the destruction of natural beauty and life harmony. In the semantic code, we interpret the petal as a sign of insulted beauty, life, and principles of justice and well-being.

This is confirmed by a key verbal element, namely the phrase “Ukraine resists”. Even in absolute chaos and grief, Ukraine is trying to fight. We read this from the color: the black color of total grief contrasts with the yellow-blue fragment, which represents a chance for the future.

In the spring of 2022, “The New York Times” was released with a cover that featured artwork by artist Sho Shibuya. On the cover of the magazine, only a black garbage bag can be seen, indicating the numerous burials of civilians in Bucha during the Russian occupation. It was in this way to present to readers geographic data and visual evidence documenting the aftermath of about three dozen deaths in Bucha, Ukraine, at the hands of invading Russian soldiers. To be more precise, it recounts numerous cases of inhumane treatment of Bucha’s citizens, which was committed by the Russian troops.

The black color expresses sorrow, death and pain, as well as grief for the Ukrainian people. This idea, broadcast mainly non-verbally, is reinforced by verbal components, in particular by the inscription “Horror grows over slaughter in Ukraine” / “Гай жаху над бійнею в Україні”. In combination, they create an effect of fear and horror, paint a picture of the abuse of Ukrainian civilians, whose bodies ended up in black bags.

At the level of perception, the image actualizes the perceptual scheme, cognitive structures: the black package is a civilian (Ukrainian) killed by the russians. At the same time, the Bucha component may appear. The non-verbal code on the cover illustrates the situation: the death of innocent people due to the aggression of the Russian army.



Figure 4. Covers with a black background

The conducted research does not represent all possible aspects of multimodal discourse analysis in the context of the pragmatic paradigm on Ukrainian-language material. There are obviously more possibilities to conduct detailed study on how to express key ideas through color and other non-linguistic components of the cover as a visual and verbal text.

Conclusions

1. The vectors of the text's scientific description have recently changed noticeably. We have shifted our interest from the traditional analysis of a homogeneous text to the multifaceted study of samples consisting of verbal and non-verbal components. We consider this phenomenon as a significant multimodal turn in contemporary linguistics. As a result of this numerous complex studies of various multimodal texts have appeared in recent times. A magazine cover can be interpreted as a multimodal text, particularly complex of verbal and visual components, which have a strong pragmatic potential. The main visual characteristics of the cover include color, layout, prominence, framing, and photographs. The cover normally contains a summary of the issue, titles of the articles, announcements, interesting quotes, captions to illustrations, etc. Constitutive elements interact with each other and form a single semantic and informational coherence and cohesion. The main function of a magazine cover is to attract the attention of potential readers and increase sales.

2. It is worth noting that when analyzing a political multimodal text, color also plays an important role. Colors are used to indicate general realities, specific aspects of a time, event, person, its character, rules of conduct or lifestyle priorities. In addition to this arrangement, mixing or contrasting of colors is essential for expressing the general meaning. The dominant color gamut depends on the main idea of the author / cover creator. Colors chosen for the cover usually affect the reader's feelings, causing an emotional response to the multimodal text.

3. Solidarity with Ukrainians, strong support and protest against the unjustified invasion of the territory of an independent state, expression of grief and destruction in Ukraine, expression of deep sorrow for dead civilians and Ukrainian soldiers have manifested on covers via verbal and non-verbal elements, among which color plays an important role. Based on the dominance of a certain color range, the surveyed covers were ranked into several groups: 1) covers that are done in colors of the Ukrainian flag; 2) covers made in a crimson-grey color paradigm; 3) covers made in a red color paradigm; 4) covers with a black background. Each of the named groups contains coded information on events that illustrate the course of the war on the territory of Ukraine and the reaction of the world community to it. By decoding the visually and verbally presented meanings, the key ones were revealed, including *grief, death, sadness, blood, despair, grief, confusion*. Instead, light colors and yellow-blue splashes symbolize *hope for peace*. By means of different semiotic codes, on the one hand, the support of the Ukrainian people is represented, and on the other hand, the condemnation of Russian aggression, the inhumane behavior of the Russian occupiers on the temporarily occupied territories and the total condemnation of the current Russia leader are depicted.

Despite the peculiarity of the text space and the form of verbal part presented in covers, it is the context and its integrity that is the text's key aspect. This is quite explainable by the fact that the meaning of the fragment is clear and acceptable to the reader only in the case of inseparable perception of both verbal and non-verbal means in a multimodal text, in particular in covers.

However, color as an essential element of the visual component on covers makes it possible to perceive and interpret the key idea embedded in the analyzed multimodal samples. Verbal framing can be considered additional and such that it enhances the overall pragmatic effect.

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VISUAL LANGUAGE OF MULTIMODAL TEXT: PRAGMATICS OF COLOR (The Russian-Ukrainian War in the Covers of World Publications)

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The given article raises issues closely related to interrelationships, interdependence and pragmatics of colors in multimodal texts. Magazine covers were selected for analysis due to the lack of a comprehensive study of the cover as a multimodal text in both domestic and global multimodality. The purpose of the article is to clarify and describe the pragmatic potential of color as a key component of the visual-graphic text for expressing the information encoded in it. To achieve the goal, it was necessary to find out the essence, specificity and functions of the cover as a multimodal text consisting of heterogeneous components; to identify the potential of color for symbolization of information and the process of decoding meanings presented on the cover with the usage of color; to analyze the peculiarity of the embodiment of the main realities within Russian-Ukrainian war on the cover by means of color and their connection with pragmatic tasks. The current study was conducted on the material of the world publications covers, including "Time", "The Economist", "Society", "Elle", "Vanity Fair", "Womankind", "The Guardian Weekly", "The New Yorker", "The Washington Examiner", "Tygodnik Powszechny", etc., which illustrate the urgent problems of modern society and realities of the Russian-Ukrainian war as well.

The study confirmed that the main function of the cover is the reader's attraction and increasing numbers of possible and potential sales. In addition to attracting the attention of the potential reader, the cover represents key information depicted on it by means of heterogeneous elements, that is, various semiotic codes. A magazine cover can be interpreted as a multimodal text, particularly complex of verbal and visual components, which have a strong pragmatic potential. The main visual characteristics of the cover include color, layout, prominence, framing, and photographs. Constitutive elements interact with each other and form a single semantic and informational coherence and cohesion.

Color plays an important role in coding and presenting information on a magazine cover. Based on the dominance of a certain color range, the surveyed covers were ranked into several groups: 1) covers that are done in colors of the Ukrainian flag; 2) covers made in a crimson-grey color paradigm; 3) covers made in a red color paradigm; 4) covers with a black background. It was found that each of the distinguished groups contains coded information on events that illustrate the course of the war on the territory of Ukraine and the reaction of the world community to it. By decoding the visually and verbally presented meanings, the key ones were revealed, including *grief, death, sadness, blood, despair, confusion*. Instead, light colors and yellow-blue splashes symbolize *hope for peace*. By means of different semiotic codes, on the one hand, the support of the Ukrainian people is represented, and on the other hand, the condemnation of Russian aggression, the inhumane behavior of the Russian occupiers on the temporarily occupied territories and the total conviction of the current Russia leader are depicted.

According to the results of the conducted research, despite the peculiarity of the text space and the form of verbal part presented in covers, it is the context and its integrity that is the text's key aspect. This is quite explainable by the fact that the meaning of the fragment is clear and acceptable to the reader only in the case of inseparable perception of both verbal and non-verbal means in a multimodal text, in particular in covers. Color as an essential element of the visual component on covers makes it possible to perceive and interpret the key idea embedded in the analyzed multimodal samples. Verbal framing can be considered additional and such that it enhances the overall pragmatic effect.

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